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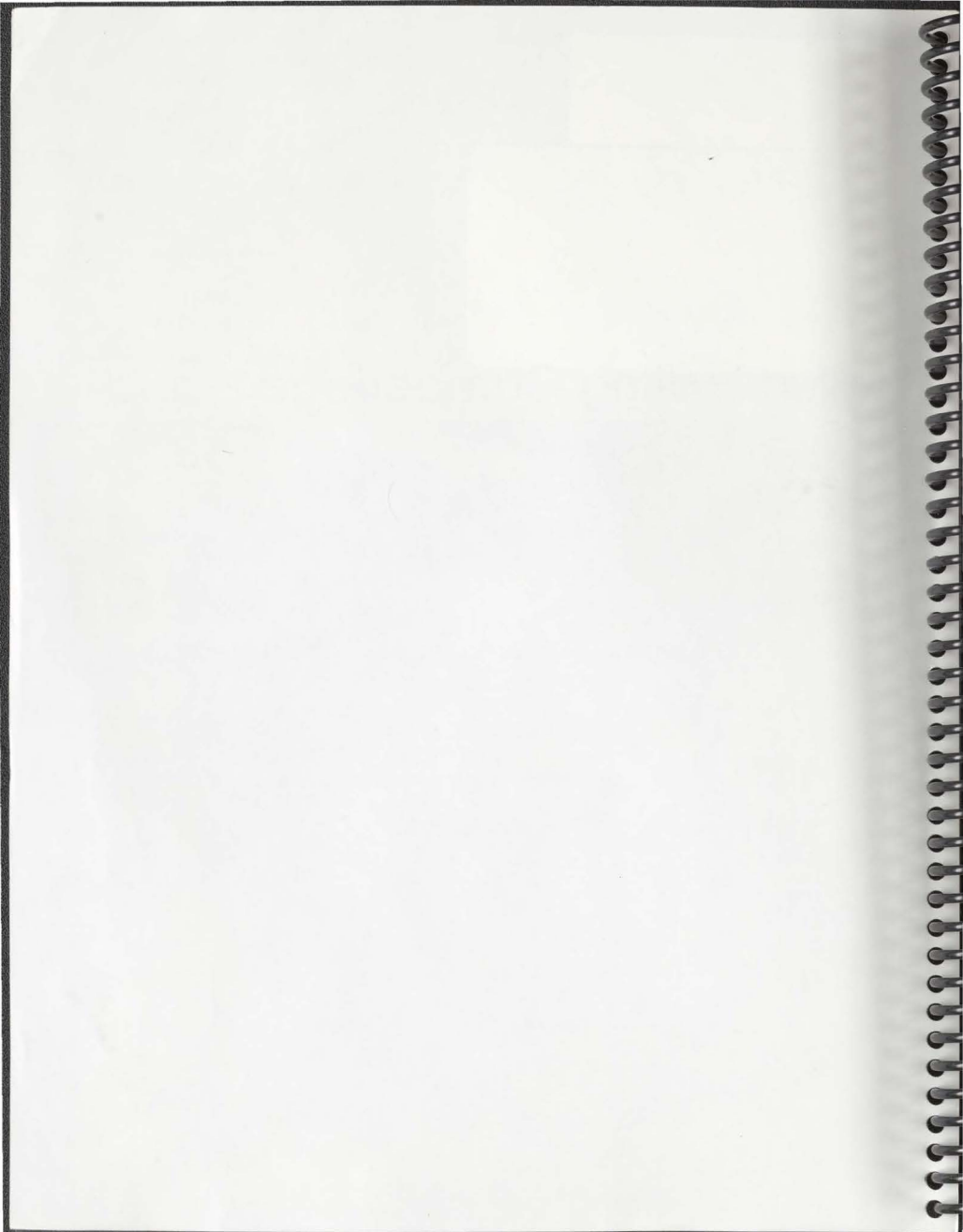
## Illuminating Cumberland Island



Interpreting a Heritage Trail using Mobile Electronic Technology

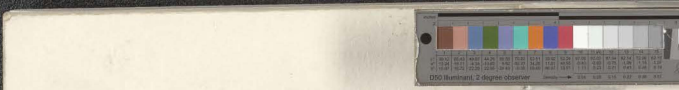
Sarah Helwick Lisle  
Terminal Project  
Master's Program in Historic Preservation  
University of Oregon  
Summer 2007











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## EXPERIMENTAL

The present investigation was carried out in the laboratory of the Department of Chemistry, University of Toronto, Canada. The apparatus used was a modified version of the apparatus described by [reference]. The reaction mixture was prepared by the reaction of [reagents] in the presence of [catalyst]. The reaction was carried out at [temperature] for [time]. The products were separated by [method] and identified by [method]. The results are given in Table I. The reaction proceeds quantitatively to the formation of [product]. The yield of [product] was [percentage]. The reaction is first order with respect to [reactant] and zero order with respect to [catalyst]. The rate constant is [value]. The activation energy is [value].



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## INTRODUCTION

Georgia's Cumberland Island National Seashore is a unique place where wilderness and the built environment blend. The island is one of the largest undeveloped barrier islands in the world and home to one of the largest maritime forests remaining in the United States. Moreover, the island has over 5000 years of human history and home to 37 registered historic sites. Many of these historic resources are remote and difficult to access due to strict wilderness area guidelines and very little interpretation is available to the visitors who travel to these areas. However, the park will soon implement a transportation program that will allow more access to these historic sites, making the interpretation of these areas crucial.

While historic trails, heritage corridors, and cultural routes are quite popular across the world and frequently interpreted, the means in which the stories are told remain limited to interpretive centers and kiosks, self-guided walking tours, and informational websites with printable materials. While these vehicles for interpretation are effective and reach a broad population of visitors, many of the newest portable electronic technologies, such as iPods<sup>®</sup> and hand-held computers, are not being utilized. Moreover, there are a number of trails, routes, and corridors that are remote and in designated wilderness areas where implementing signage and trail markers would be inappropriate. The implementation of mobile technology enables the preservation and interpretation of these resources without impacting the integrity of the site and the sense of place that the landscape conveys. In addition, this technology allows visitors to tailor their interpretive programming to their needs and interests.

## INTRODUCTION

The purpose of this study is to investigate the effects of the proposed system on the performance of the participants. The study was conducted in a laboratory setting with a group of 20 participants. The participants were divided into two groups: a control group and an experimental group. The control group used a traditional method, while the experimental group used the proposed system. The results of the study show that the proposed system significantly improved the performance of the participants compared to the control group. The improvement was observed in terms of accuracy, speed, and consistency. The proposed system also reduced the time taken to complete the task. The results of the study suggest that the proposed system is a viable alternative to the traditional method. The proposed system is easy to use and does not require any special equipment. The proposed system is also cost-effective. The proposed system is a promising technology that can be used in a variety of applications. The proposed system is a valuable tool for improving the performance of the participants. The proposed system is a promising technology that can be used in a variety of applications. The proposed system is a valuable tool for improving the performance of the participants.



The main objectives of this terminal project is to investigate the history of Cumberland Island, the history and trends of interpretation within the National Park Service, and the use of mobile electronic technology as an interpretive tool. The completion of these objectives will culminate in a proposed interactive heritage trail that utilizes mobile electronic technology as an interpretive tool. The combination of remote historic resources, the unspoiled natural environment, and the diverse history of the island makes Cumberland Island National Seashore an ideal location for the development of an interactive heritage trail that features mobile exhibits.

This document consists of four chapters. Beginning with Cumberland Island's first residents, the Tacatacuru, and ending with the National Park Service's acquisition of Cumberland Island National Seashore, Chapter One describes the history of Cumberland Island. Chapter Two discusses the history of interpretation through the lens of the National Park Service. This chapter also addresses current interpretive recommendations set forth by the National Park Service and investigates current interpretive practices and needs at Cumberland Island National Seashore. Chapter Three addresses the utilization of mobile electronic technology as an interpretive tool by investigating mobile electronic technology and mobile learning, the use of "gadgets" in interpretation, and the National Park Services guidelines for interpretive media development. Finally, Chapter Four establishes a framework for an interactive heritage trail that interprets Cumberland Island National Seashore's natural and cultural heritage. Three samples of mobile exhibits are included in Chapter Four as well.

While this is an independent student project, the information presented here can be utilized by Cumberland Island National Seashore to create a fully realized interactive

The main objective of this project is to investigate the effects of...  
The first objective is to determine the impact of...  
The second objective is to identify the factors that influence...  
The third objective is to evaluate the effectiveness of...  
The fourth objective is to compare the results of...  
The fifth objective is to discuss the implications of...  
The sixth objective is to provide recommendations for...  
The seventh objective is to conclude the project and...  
The eighth objective is to acknowledge the support of...  
The ninth objective is to list the references used in...  
The tenth objective is to provide a summary of the...  
The eleventh objective is to discuss the limitations of...  
The twelfth objective is to provide a final report on...  
The thirteenth objective is to discuss the future of...  
The fourteenth objective is to provide a final conclusion...  
The fifteenth objective is to provide a final summary...





heritage trail that features mobile exhibits. This project is conceptual in nature and not intended to be used as a comprehensive interpretive plan. Rather, it provides Cumberland Island National Seashore with a framework that they can build upon if they chose to utilize mobile electronic technology as an additional interpretive tool. Considerations for cost, implementation, marketing, and evaluation have not been thoroughly addressed in this project. The information and proposed interpretive tool presented here is not intended to replace current interpretive methods used at Cumberland Island National Seashore. Instead, the use of mobile electronic technology as an interpretive tool can be used to supplement current interpretive programming for visitors who choose to visit the island's remote resources.

Effective interpretation can bring heritage to life and foster a distinct sense of appreciation and stewardship. Interpretation is a crucial aspect of historic preservation practice for it creates an understanding and sense of ownership that inspires people to preserve our past. Often, interpretation can be a challenging venture. Some historic resources are difficult to access or have many stories to tell. Creative interpretive solutions, such as utilizing mobile electronic technology, should be implemented to address such challenges. The following text is an effort to provide one solution to the interpretive challenges at Cumberland Island National Seashore.



## CHAPTER ONE

### THE HISTORY OF CUMBERLAND ISLAND

"Awareness of the past is essential to the maintenance and purpose of life. Without it we would lack all sense of continuity, all apprehension of causality, all knowledge of our identity."

-David Lowenthal

Cumberland Island, located off the coast of Georgia, is a unique place where unspoiled wilderness is coupled with an extensive human story. Unlike its overdeveloped, causeway-linked neighbors to the north, Cumberland Island stands as a unique symbol of

the success of the preservation

movement and the stewardship of the

National Park Service. "More

than anything else, the diversity of

Cumberland Island,

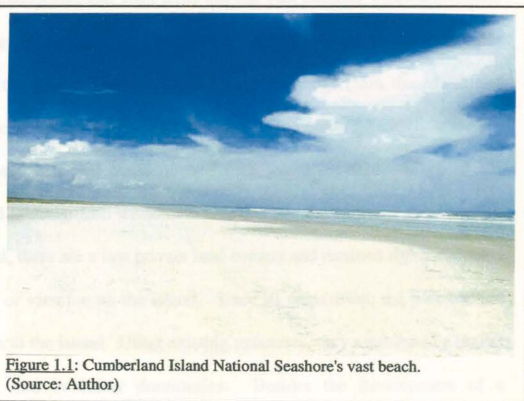


Figure 1.1: Cumberland Island National Seashore's vast beach.  
(Source: Author)

the almost overwhelming sense of natural beauty mingled with mystery, and its enveloping calm make rabid loyalists of nearly all who live on, visit, or manage it."<sup>1</sup>

Cumberland Island is Georgia's largest and southernmost barrier island and part of a chain of islands extending the length of coastal Georgia known as the Sea Islands. It is eighteen miles long with widths that vary between one half mile and three miles. There

<sup>1</sup> Lary Dilsaver, Cumberland Island National Seashore: A History of Conservation Conflict, (Charlottesville: University of Virginia Press, 2004), 1.

CHAPTER ONE  
GENERAL PRINCIPLES OF PSYCHOLOGY

Psychology is the scientific study of behavior and the mind. It seeks to understand the processes that underlie thought, emotion, and action. The field is divided into several sub-disciplines, including:

Developmental Psychology: Studies how people change and grow over the course of their lives.

Biological Psychology: Examines the relationship between the brain, the nervous system, and behavior.



Environmental Psychology: Investigates how the physical environment affects human behavior.

Cognitive Psychology: Focuses on mental processes such as perception, memory, and problem-solving.

Personality Psychology: Explores individual differences in behavior and thought patterns.

Social Psychology: Studies how people's behavior is influenced by the presence of others.

Psychology is a dynamic and interdisciplinary field. It draws on insights from biology, chemistry, physics, and the social sciences to provide a comprehensive understanding of the human mind and behavior. The scientific method is central to the study of psychology, ensuring that findings are based on objective evidence.

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are over 36,000 acres of dense maritime forest, sand dunes, salt marshes, and beaches, making it one of the largest undeveloped barrier islands in the world. Its extensive estuary system reigns as a major ecological feature and a rarity among the Sea Islands as others have been affected by extensive development. Cumberland's maritime forest, one of the largest remaining in the United States, creates a dense canopy over palmettos and other native plant species that seems impenetrable without a maintained trail system.

Cumberland Island also has a diverse population of native and non-native wildlife. Ghost crabs, sandpipers and least terns dot the vast beaches while armadillos, deer, and raccoons forage in the dense pine and oak forests. Alligators lurk in freshwater ponds and in between the saw palmettos. Feral horses and hogs roam the island and threaten indigenous species such as loggerhead turtles and sea grasses.

Cumberland Island National Seashore was established in 1972. Much of the North End of the island is designated wilderness area. While the National Park Service owns much of the island, there are a few private land owners and retained rights residents who continue to reside or vacation on the island. Since its acquisition, the park service has made a few changes to the island. Using existing structures, they established a ranger station, staff quarters, and volunteer dormitories. Besides the development of a campground with restrooms, water, and showers and boardwalks, the park service has made few structural additions to the park. There is no causeway that links Cumberland Island to the mainland, and the island is only accessible by boat. Visitors depart on a ferry provided by the park service from St. Mary's, Georgia, where the park's main office and visitors' center are located.

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Figure 1.2: Official Map of Cumberland Island National Seashore. (Source: U.S. Department of Interior, National Park Service, Cumberland Island National Seashore. "Island Map" <<http://www.nps.gov/cuis/upload/IslandMap.pdf>>, 9 August 2007).





## EARLY INHABITANTS

Cumberland Island has over 5000 years of human history. During the exploration of the New World, the Timucua people populated most of the northern third peninsula of Florida and southern coastal Georgia. The Tacatacuru, a subset of the Timucua, made their homes amid the coastal marshes and oak hammocks of Cumberland Island and the nearby mainland. "[They] lived in villages on the sound side of the island and exploited shellfish, sea animals, and various terrestrial plants and animals."<sup>2</sup> The Tacatacuru's main settlement was on the south end of the island where the Dungeness ruins are today. In fact, this site has a large shell midden, or deposits of shell fragments, that stretches across the south end from the eastern dunes to beyond the present-day Sea Camp.<sup>3</sup> Centuries of island residents have made their home on this site from the earliest inhabitants to its most recent residents, the Carnegie Family. The Native Americans referred to Cumberland Island by a variety of names -- Missoe, meaning beautiful, Wissoe, meaning sassafras, and Tacatacuru.<sup>4</sup> The Tacatacuru made a distinct mark on Cumberland Island. They shaped the land to attract specific wildlife and maintained a system of trails that were later used by European settlers.<sup>5</sup> The Spanish's arrival in North America had a grave impact on Native populations throughout the continent. "The Native American population underwent extensive decline and redistribution. European diseases decimated the tribes of coastal Georgia."<sup>6</sup>

---

<sup>2</sup> Dilsaver, 18.

<sup>3</sup> Dilsaver, 18.

<sup>4</sup> Louis Torres, Historic Resource Study, Cumberland Island National Seashore, Georgia and Historic Structure Report, Historical Data Section of the Dungeness Area, (Denver: Denver Service Center, National Park Service, 1977), 3.

<sup>5</sup> Dilsaver, 20.

<sup>6</sup> *Ibid.*

CHAPTER 10

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## SPANISH OCCUPATION

During the exploration of the eastern United States in the late 1500s, France, England, and Spain laid claim to the southeastern shore. In order to protect their newly prized lands, the explorers quickly built forts and established colonies. By 1564, the French established Fort Caroline on the Saint John's River and, in 1565 the Spanish established the Saint Augustine colony. The Spanish would prove to have the upper hand in Northern Florida. In fact, the establishment of Saint Augustine was a direct effort to expel the French from the area. In 1565, the Spanish ambushed Fort Caroline and a subsequent massacre ended the French presence in Florida.

Cumberland Island was well known by many early explorers. Desired because of its medicinal uses, Cumberland Island's sassafras crop enticed traders from France and Spain. "Because it was a safe harbor, Cumberland's South End became the site of the most prominent marketplace for the French and Spanish coastal traders."<sup>7</sup> However, Spain was the first country to establish itself on Cumberland Island. With its new stronghold in the area, Spain could now go forward with colonization efforts. However, the colonists were concerned about the Native Americans. Their solution was to convert them to Christianity. "Control of the Indians was the key to peace and security, and the Spanish sought to achieve this through the establishment of religious missions -- first by the Jesuits and later by the Franciscans."<sup>8</sup>

In 1566, the Jesuits sent three missionaries to convert the native peoples of Florida and southeastern Georgia. Rerouted due to a storm, Father Pedro Martinez and his sailors landed in Cumberland Island's safe harbor where they proceeded up the St.

<sup>7</sup> Mary Bullard, Cumberland Island: A History, (Athens: University of Georgia, 2003), 14.

<sup>8</sup> Torres, 8.

MEMORANDUM

During the preparation of the report, it was found that the data for the year 1968, which was used in the report, is not complete. It is suggested that the report be revised to reflect the data for the year 1969. The data for 1969 is available and it is suggested that the report be revised to reflect the data for 1969. The data for 1969 is available and it is suggested that the report be revised to reflect the data for 1969.

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Very truly yours,  
[Signature]



Mary's River. The Jesuits were unsuccessful in their conversion attempts as the group was attacked by the Native Americans. Father Martinez and many of his men were killed. While the earliest attempts to colonize Cumberland Island failed with the massacre of Father Martinez and his men, the Spanish renamed the island San Pedro at this time.

During the mid 1570s, the Franciscans attempted to establish missions in Florida and the surrounding areas. Unlike their predecessors, the Franciscans found much success in establishing missions and converting Native Americans in the area and on Cumberland Island. Located on the south end of the island, San Pedro de Mocamo was the largest mission. In September 1597, the missions were burned by neighboring Native Americans. Despite the hardship of the attack, the Franciscans and the newly converted Tacatacuru rebuilt the San Pedro de Mocamo, and it was dedicated on March 10, 1603. The Franciscans had so much success in their work on Cumberland Island that they established a second mission. In 1675, they established San Felipe de Athulteca on the North End of the island.

Not only did Cumberland Island host the Spanish religious endeavors, the island also served as a safeguard against the English and center for trade. Subsequently, the Spanish heavily fortified Cumberland Island; a garrison was established on the island in 1569. While the Spanish presence on the island and surrounding areas was significant, increasing tensions with the encroaching English had a grave impact on the Spanish occupation. Missions were abandoned due to increasing conflicts and supporting forts began to weaken. "In spite of the Spanish Crown's strong support, supply ships from Spain did not arrive, the garrison could not be supported, adequate clothing and arms for

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the soldiers were not available, and fortifications began to fall into disrepair, San Pedro among them."<sup>9</sup>

### ENGLISH OCCUPATION

The end of the Spanish presence on Cumberland Island marked the advent of a new era: the English occupation. "The half century after 1690 marked the struggle between England and Spain for control of the 'debatable' land between the Savannah and St. Mary's River. The founding of Savannah in 1733 established England's claim to the area."<sup>10</sup> Concerned for the "worthy poor" of England, Colonel James Oglethorpe lobbied the Crown to form a new province of the lands south of the Savannah River. A royal charter was granted on June 9, 1732. Subsequently, a corporation, the Trustees for Establishing the Colony of Georgia in America, formed and founded a port town on the Savannah River. Oglethorpe accompanied the colonists on passage from England to Georgia and strived to make the new colony a success. "Between 1732 and 1739 [Oglethorpe] worked ceaselessly to safeguard the new colony, to plan and supervise the construction of forts, and to deal with the colonists problems with intemperance, illness, and fecklessness."<sup>11</sup>

Oglethorpe acquired the coastal lands of Georgia through a series of treaties with the Creek Nation. This valuable land acquisition allowed for the construction of fortifications along the coast. Tensions between Spain and England persisted, making the establishment of forts crucial to the new colony's success and safety. In February of 1736, Fort Federica was established on St. Simon's Island, Cumberland's neighbor to the

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<sup>9</sup> Bullard, 21.

<sup>10</sup> *National Register Nomination. Cumberland Island National Seashore Multiple Resource Listing*, (1983), item 7, page 4.

<sup>11</sup> Bullard, 27-28.



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north. "By 23 March 1736 workmen, provisions, cannon, and a large number of new colonists had arrived; the streets were laid out; the fort was almost finished; and a battery had been erected to command the river, from which Spanish assaults might be expected to come in the event of war."<sup>12</sup>

Concerned about access to the mainland, Oglethorpe expressed interest in protecting Cumberland Island.<sup>13</sup> Soon, construction of Fort Saint Andrews would begin. Departing from Frederica on April 18, 1736, Oglethorpe and a group of Scottish Highlanders left for Cumberland Island, where they constructed a fort of four-pointed star configuration. Fort Saint Andrew's was located on the northwest end of the island in an area known today as Terrapin Point. Oglethorpe also constructed a second fort on the south end of the island, naming it Fort Prince William. In honor of the Highlander's service, Oglethorpe renamed San Pedro the Highlands.<sup>14</sup> However, the island eventually became known as Cumberland after the suggestion of Toonahowi, the nephew of Native American king that accompanied Oglethorpe on his journeys. In honor of the many kindnesses that he received, Toonahowi wanted to honor William Augustus, the Duke of Cumberland by naming the island after him.

In 1742, the Spanish attacked Cumberland Island's two forts after a raid on the Spanish fort of St. Augustine. While Fort St. Andrew was abandoned, the Spanish found Fort Prince William strong and formidable. Eventually, the Spanish retreated. Despite their victory, the English decided that the Georgia coast was indefensible and the forts were eventually abandoned.<sup>15</sup>

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<sup>12</sup> Bullard, 29.

<sup>13</sup> Ibid.

<sup>14</sup> Ibid, 30.

<sup>15</sup> Torres, 23.

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Contested land ever since the exploration of the New World begun, Cumberland Island officially became English territory after the Treaty of Paris was signed in 1763. This treaty ended the French and Indian War. Eastern Florida, which was considered a Spanish province, was ceded to the English. The lands south of the Altamaha River were now available for legal English settlement which allowed English subjects to apply for land grants on Cumberland Island.<sup>16</sup>

Many applied for land grants on Cumberland Island as the land was highly sought after. Vast fields provided rich and valuable planting areas for indigo, tidal marshes were ideal for rice cultivation, and the dense oak hammocks provided strong and hardy lumber for shipbuilding. Many of the grantees included notable Georgians James Bullock and Jonathan Bryan. Early rice and indigos plantations emerged, but after the onset of the American Revolution the European market closed for the colonists and greatly affected trade.

#### CUMBERLAND ISLAND AND THE REVOLUTION

During the American Revolution Georgia was considered one of the weakest colonies with its small population and aggressive Native Americans. Moreover, many of Georgia's colonists remained loyal to the Crown.<sup>17</sup>

During the American Revolution, Cumberland Island did not play a major role. With navigation between St. Augustine, Savannah, and Charleston growing daily and friction between the colonies and the Mother Country growing worse, it was inevitable that Cumberland Island would also be drawn into the irrepressible conflict...small naval engagements were fought all around it and it was used as a staging area for military forces and as a source of supply for English vessels anchored nearby.<sup>18</sup>

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<sup>16</sup> Bullard, 49.

<sup>17</sup> Bullard, 79.

<sup>18</sup> Torres, 61.

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Like many other coastal colonies in Georgia, many of Cumberland Island's retreated to the mainland as the Revolution progressed. This, in part, was due to the English's need to utilize Cumberland Island's resources while patrolling the mouth of the St. Mary's River and Cumberland Sound. Beef, fresh water, and wood provided crucial provisions for the patrollers and nearby English hospitals.<sup>19</sup> In fact, Cumberland and the surrounding Sea Islands' most significant contribution to the Revolutionary War was arguably its beef supply. "The island's large herds of cattle became the focus of military activity. As a result, cattle stealing and its attendant savagery forced many settlers from their homes."<sup>20</sup>

### FEDERAL AND ANTEBELLUM PERIODS



Figure 1.3: Portrait of Catherine Greene Miller (Source: Barefoot, Patricia. Cumberland Island. Charleston: Arcadia Publishing, 2004, 13).

After the American Revolution, the coastal region of Georgia began to rebuild. Many residents of Cumberland Island fled during the American Revolution, but some landowners returned to cultivate their rich soil and harvest the oak that grew densely across the island while others opted to sell their land.

At this time, one of the island's most significant landowners began to make his mark. Nathanael Greene, a military strategist from Rhode Island, joined the Continental Army's Southern

<sup>19</sup> Torres, 62.

<sup>20</sup> Bullard, 84.

The study also could explore in greater depth the relationship between the variables in the theoretical framework. This is particularly important in the context of the present study because the relationship between the variables is not linear. The relationship between the variables is not linear because the relationship between the variables is not linear. The relationship between the variables is not linear because the relationship between the variables is not linear.

### CONCLUSION

The study has shown that the relationship between the variables is not linear. The relationship between the variables is not linear because the relationship between the variables is not linear. The relationship between the variables is not linear because the relationship between the variables is not linear.



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Department during the Revolutionary War. Eventually, Greene's campaigns brought him to Charleston and Savannah.<sup>21</sup> As supplies dwindled, Greene used his own funds and provisions to provide for his soldiers. His generosity eventually contributed to serious financial woes that he and his family would face after the war.<sup>22</sup>

As a token of their appreciation for his service, the state of Georgia gave Greene Mulberry Grove, a plantation outside of Savannah that once belonged to Loyalist Lt. Governor John Graham. At the time of this gift, Nathanael Greene had a number of financial issues and hoped that establishing a rice plantation at Mulberry Grove would enable him to recover from his financial troubles. Unfortunately, his rice crops failed and Greene looked for other ways to reverse his fortunes.<sup>23</sup>

Greene purchased land on Cumberland Island in August 1783. The details surrounding Greene's acquisition of the property on Cumberland Island are vague at best. However, his motivations for purchasing land are clear.

There is no doubt that the sight of huge quantities of live oak must have had a profound influence on Greene's decision to purchase. In fact, his letters and those of his associates have little doubt that his primary reason for purchasing land on the island was to engage in the timber industry.<sup>24</sup>

The strong and curvy lumber of the oak hammocks made it ideal for shipbuilding. Many countries were seeking this quality of lumber as their navies grew, and Greene hoped that the quality of the timber coupled with the demand for it would ease his financial troubles. Unfortunately, Greene's aspirations to harvest the timber on Cumberland Island were never fully realized; he died at Mulberry Grove on June 19, 1786, leaving behind his wife, Catherine, and five children. Burdened by Nathanael's debts, the family was unable

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<sup>21</sup> Bullard, 86.

<sup>22</sup> Dilsaver, 25

<sup>23</sup> Torres, 66-67.

<sup>24</sup> Torres, 67.

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and unwilling to relocate to the island from Mulberry Grove. With little protection and no more frequent visits by Greene, Cumberland Island's timber was being looted and other property was vandalized.<sup>25</sup>

Phineas Miller, a Yale graduate, was hired by Nathanael Greene as his personal secretary and children's tutor. Even after Greene's death, Miller continued to work for the family and assisted the Greene family in solving their financial and legal troubles. With his assistance, the government provided assistance to Catherine Greene. Greene's debts were eventually erased and his widow received compensation for the service and sacrifice of her late husband. During this time, Catherine Greene and Phineas Miller grew close and, on May 31, 1796, they married.<sup>26</sup>

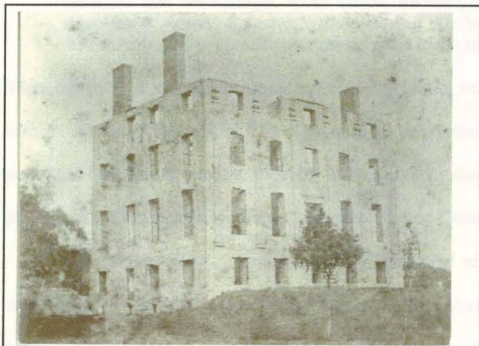


Figure 1.4: Early photograph of Greene-Miller Dungeness. (Source: Cumberland Island National Seashore Archives)

Eventually, the family decided to sell Mulberry Grove and permanently relocate to Cumberland Island. The Miller family built an impressive house on the south end of the island, known as Dungeness. The

site overlooks a beautiful salt marsh and the house was built upon the Tacatacuru shell midden. The massive four story house was completed around 1803. The architect of Dungeness is unknown, but many believe that Phineas Miller designed the tabby house.

<sup>25</sup> Torres, 77.

<sup>26</sup> Bullard, 91.

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Tabby, a building material used extensively on the island, is a concrete-like building material consisting of sand, shell and lime. Dungeness served as the Miller family's main residence. Other supporting buildings were also constructed, and one tabby building from the Greene-Miller Era still stands today.

While at still Mulberry Grove, Catherine Greene Miller partnered with Eli Whitney to invent the cotton gin. Driven by the desire to create a new life on Cumberland Island and Catherine's continued relationship with Eli Whitney, the Millers focused their efforts on the cultivation of cotton. In fact, Catherine and Phineas Miller were the first major planters of the highly prized Sea Island cotton on the island.

Sea Island long-strand cotton was famous for its tensile strength, with filaments that were longer, more elastic, stronger, and silkier than the short-strand variety. Spinning mills preferred Sea Island cotton because the filaments did not break under the pressure of the mechanical looms.<sup>27</sup>

The cultivation of Sea Island cotton and resulting profits would not have been possible without the use of slave labor. By the American Revolution, over half of Georgia was populated of enslaved people. "Slavery existed [on Cumberland Island] from the time plantations came into existence, and it flourished during Catherine Miller's residence."<sup>28</sup>

The Miller family's planting activities continued after Catherine and Phineas' deaths in 1814 and 1804, respectively. Louisa Greene Shaw, Catherine's daughter and talented horticulturist, further developed the grounds around Dungeness into a tropical, lush paradise that was both beautiful and profitable.

She introduced a variety of semitropical and temperate-latitude crops to the estate. By the time of her death in 1831, the Dungeness plantation was producing significant commercial crops of oranges and olives as well as lemons, figs, dates, and pomegranates.<sup>29</sup>

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<sup>27</sup> Bullard, 104.

<sup>28</sup> Torres, 137.

<sup>29</sup> Dilsaver, 28.



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After her death in 1831, her nephew Phineas Miller Nightingale continued to manage the plantation and the timber and sought to acquire more property on the island. In addition to planting, Nightingale pursued other economic ventures off the island. He often leased his slaves for construction jobs on the mainland.<sup>30</sup> Despite Nightingale's economic pursuits, the family's financial troubles persisted. After losing crops to a debilitating frost in 1835, Nightingale was forced to sell some of his land.

One of the purchasers of Nightingale's land was Robert Stafford. Stafford's family had a presence on Cumberland Island since 1780. Adding to the land he inherited from his father, Robert Stafford acquired land from Nightingale and established the largest plantation on Cumberland Island. Stafford was a successful planter with about 8,000 acres of

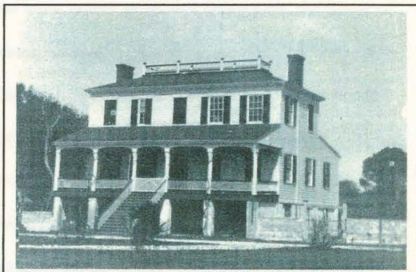


Figure 1.5: Planter's House at Stafford Plantation. (Source: Barefoot, Patricia. Cumberland Island. Charleston: Arcadia Publishing, 2004, 17).

land. His vast fields were meticulously cultivated by over 400 enslaved people, who were forced to work the cotton fields from sunrise to sunset. Other plantations such as Plum Orchard and Spring Garden were also located on Cumberland Island, but none of them were as prolific as Stafford's.<sup>31</sup>

### CUMBERLAND ISLAND AND THE CIVIL WAR

The Civil War's impact on Cumberland Island and its inhabitants is unquestionable. The planters' livelihood depended on the cultivation of crops such as

<sup>30</sup> Torres, 129.

<sup>31</sup> Torres, 135-136.



cotton and oranges, and without slaves to sustain the production of crops; life on the Sea Islands was changed forever.

The war years laid waste to the fields, utility buildings, and home. The emancipation of slaves created such a financial loss for the planters that most could not afford laborers or repairs to their land and property. After 1865 Cumberland Island never recovered its antebellum agricultural wealth.<sup>32</sup>

As Cumberland Island stood defenseless against the Union soldiers, many of the island's residents fled. On March 2, 1862, Union forces overtook the island and Dungeness. Union soldiers were given strict orders to protect Dungeness, the house of the Revolutionary War hero Nathanael Greene.<sup>33</sup> However, Dungeness eventually succumbed to the ravages of war. Determined to protect his property, Robert Stafford chose to remain on the island, but was eventually forced off his land by Union soldiers and fear of retribution from his former slaves.

Visitors to the island found a ravaged, desolate landscape that was unrecognizable compared to previous visits. A reporter for a Savannah newspaper described the scene.

Cumberland Island, which before the war had ten or twelve large plantations devoted to the production of the valuable staple, has now [1876] not one acre in cultivation. The same may be said of its neighbors Jekyl and St. Simons, of Skidaway and doubtless of Ediste. The houses have been burned, the fences have rotted, and the fields have grown up in weeds. Reconstruction and radicalism freed and made citizens of laborers who formally made up the island fields fertile, and enriched the world with the fruits of their toil. The freemen and the citizens abandoned the cotton plantations and retired to the coast of the mainland, and the sea island cotton has become almost a thing of the past.<sup>34</sup>

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<sup>32</sup> Dilsaver, 33.

<sup>33</sup> Torres, 151.

<sup>34</sup> Torres, 155 from *Annals of Savannah*, Jan. 1 - Dec 31, 1876, Apr. 2, 1876, issue, 131.

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The Civil War changed the face of the South and Cumberland Island. The prosperous fields died and mansions soon crumbled -- the Southern landscape laid to waste leaving the island open to a new era.

### THE CARNEGIE FAMILY

In the years following the Civil War, Cumberland Island saw many changes. In the early 1880s, Confederate General W. G. W. Davis purchased Dungeness with dreams of restoring the mansion to its formal beauty and reinvigorating the olive and orange groves. During Davis' time at on Cumberland Island, the Dungeness ruins became a popular tourist destination -- a sign of the island's inevitable future. Revelers of history and avid hunters visited the island from nearby vacation locales. Cumberland's mysteries and historic past eventually became the topic of a noted article in *Lippincott's Magazine*

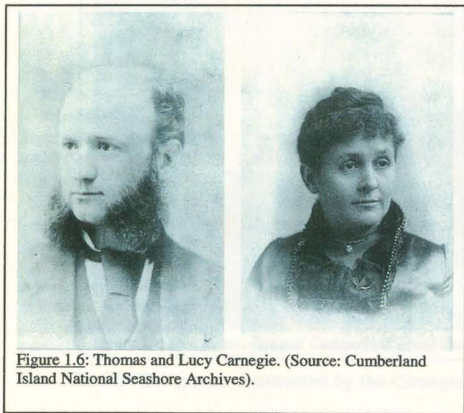


Figure 1.6: Thomas and Lucy Carnegie. (Source: Cumberland Island National Seashore Archives).

in 1880. Many believe that this magazine article is credited with igniting Lucy Coleman Carnegie's interest in purchasing property on Cumberland Island.<sup>35</sup> Eventually, the Carnegie Family would acquire over 90 percent of the land on Cumberland Island.

Lucy Coleman Carnegie was the wife of Thomas Morrison Carnegie, whose brother was steel magnate Andrew Carnegie. After reading the *Lippincott* article and

<sup>35</sup> Torres, 158-159.

The first step in the design of the health care system is the development of a vision statement. This statement should describe the organization's purpose, values, and mission. It should also provide a clear direction for the organization's future. The vision statement should be written in a way that is inspiring and motivating for all employees.

### THE CHALLENGE OF HEALTH CARE

As the world's population continues to grow, the demand for health care services is increasing. This growth is driven by a number of factors, including an aging population, the prevalence of chronic diseases, and the increasing cost of health care. These challenges require health care organizations to find innovative ways to deliver care that is efficient, effective, and patient-centered. This requires a focus on quality, safety, and patient experience.



The challenge of health care is a complex one, and it requires a multi-faceted approach. Health care organizations must focus on improving the quality of care, reducing costs, and enhancing the patient experience. This requires a commitment to continuous improvement and a focus on innovation. By addressing these challenges, health care organizations can ensure that they are providing the best possible care to their patients.



motivated by a desire to raise her children in a "proper place," Lucy implored Thomas to purchase property on the island.<sup>36</sup> In 1881, the Carnegies purchased 4,000 acres of land and associated buildings, including Dungeness, from General Davis for a sum of \$35,000. This purchase was the first of many land acquisitions that would ensue to increase the Carnegies' holdings on the island.

Initially, Carnegies restored the Dungeness grounds. While the main house could not be salvaged, great care was taken to revive the gardens, lawns, and paths. A tabby house from the Greene-Miller period was saved and used as an office. It continues to stand today. The first Carnegie house was completed in 1885 and Thomas Carnegie died the next year.

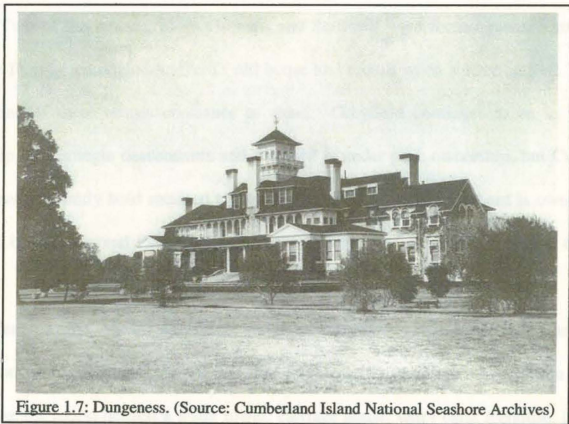


Figure 1.7: Dungeness. (Source: Cumberland Island National Seashore Archives)

The first Dungeness constructed by the Carnegies was modest in comparison to other industrialist homes of the era. However, after Thomas' death in 1886, Lucy Carnegie employed the architecture firm Peabody and Stearns to create a magnificent

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<sup>36</sup> Torres, 159.

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Italianate style mansion with more than fifty rooms.<sup>37</sup> Like its contemporaries in Newport, Rhode Island, Dungeness was lavishly extravagant and the location for many sumptuous feasts and opulent parties. Other buildings on the Dungeness grounds followed including the construction of a recreation and guest house, staff quarters, and greenhouses.

As Lucy Carnegie acquired more land on the island, she constructed homes for her nine children, but she included a condition to her generosity. As long as the children could maintain and support the homes themselves, Lucy would pay for the homes' construction. Only four of her children took her up on her offer. Consequently, Plum Orchard, Greyfield, Stafford, and the Cottage were constructed at various locations on the island. Two of the houses, Plum Orchard and Stafford, were former plantations. The Carnegie Family remodeled Stafford's old house and rebuilt when it later burned. Today, all but one of these homes continues to stand. Greyfield continues to be in private ownership by Carnegie descendants and Stafford is under park ownership, but Carnegie descendants currently hold retained rights on the property. Plum Orchard is owned and managed by the National Park Service and the Cottage was destroyed by fire in the late 1940s.

Perhaps the most significant and extraordinary aspect of the Carnegie's occupation of Cumberland Island was that it was self-sustaining. In addition to the residences, the island housed a water tower, carriage house, dairy barn, icehouse, laundry house, pump house, smokehouse, and electrical plant. "The estate also raised poultry, beef cattle, and pigs plus assorted crops on the developed fields of the old Dungeness and

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<sup>37</sup> Dilsaver, 39.





Stafford plantations."<sup>38</sup> Nearly everything that the Carnegies needed to lead and maintain their extravagant lifestyle was available on the island. Many of the service buildings survive and are utilized by the park service for housing, storage, and other maintenance facilities.

In addition to the support buildings of the Carnegie estate, a large staff was



Figure 1.8: Carnegie Employees. (Source: Cumberland Island National Seashore Archives)

required to sustain the Carnegies' extravagant lifestyle on Cumberland Island. The estate employed over 200 cooks, servants, managers, gardeners, and many others. The workers were housed close to Dungeness in an area known as "the village." Here, there were a number of buildings including segregated dormitories and separate houses for the high-level managers. Many of these structures still exist and are utilized by the park service. The Carnegie Period on Cumberland Island is arguably its most well-known and most frequently interpreted due to the evidence of their estates and available documentation.

Dungeness was the center of island life until Lucy Carnegie died in 1916. Upon her death, Lucy provided an extensive trust for her children to ensure that their lifestyles

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<sup>38</sup> Dilsaver, 41.

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could be maintained and that their part of Cumberland Island would stay in the Carnegie family. Year after year, the trust dwindled and, after the decline of the stock market, the Carnegie heirs could no longer supply resources needed to maintain Dungeness. It closed in 1925, and remained so except for occasional family gatherings. After a confrontation with poachers in 1959, an aggressive fire ignited and destroyed Dungeness, the symbol of extravagance and opulence of the Carnegie era.

The Carnegie heirs attempted to utilize Cumberland Island as a source of economic gain. They considered harvesting the island's timber, raising cattle, and mining titanium. Other family members wanted to sell the land while others desired to keep it as a family refuge. While some of these economic activities took place, their overall impact on the island natural resources was minimal. Utilizing Cumberland Island for profit "conflicted with a core belief that the futures of the Carnegie family and Cumberland Island were irrevocably linked. This attachment was by no means universal among the heirs, but it was a strong bond that crossed generations in the five family branches."<sup>39</sup>

In the early 1950s, the Carnegie heirs invited the National Park Service to utilize Cumberland Island as a park in an effort to maintain their family's presence and the natural character of the island. After nearly two decades, Cumberland Island National Seashore was created in 1972.<sup>40</sup> While most of the island is owned by the National Park Service, private landowners, including Carnegie heirs, continue to use the island at their leisure. Other Carnegie heirs maintain retained rights on the island. For example, Stafford is owned and maintained by the National Park Service, but it is occupied by

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<sup>39</sup> Dilsaver, 76.

<sup>40</sup> Dilsaver, 76.





private residents and closed to the public. Eventually, these residents will vacate the property and it will be fully managed by the park service.

### HIGH POINT

At the same time that the Carnegies developed the south end of Cumberland Island, the North End grew as well. The North End was a popular vacation spot and meeting place for professional conferences. Many hotels were constructed to accommodate the increased visitor traffic. William Burbank, whose family had resided on the island for a number of years, began to purchase property on the island. With his newly acquired land, Burbank formed the Cumberland Island Company and established the High Point Hotel between 1880 and 1881. His goal was to create an exclusive and lavish resort on Cumberland's North End. Similarly, William Bunkley also established hotels in the area. However, Bunkley desired to focus his entrepreneurial efforts on his interests on the mainland and eventually sold the property to the Macon Company in 1891. The Macon Company established the Cumberland Island Hotel in 1891. While the Cumberland Island hotel was a successful venture for the company, financial troubles forced the Macon Company to the Bunkley family, the mortgage owners. The Bunkleys, in turn, leased the hotel until they sold it in 1921.<sup>41</sup>

The salvaged hotel then became the Cumberland Island Club, which was established as a hunting lodge. Unfortunately, the club failed and, in 1930, Howard Candler, a club member and Coca-Cola® heir, purchased the High Point property and associated resort buildings.<sup>42</sup> "During the half century after their purchase of High Point, the Candlers further developed their estate into an idyllic retreat, purchasing many small

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<sup>41</sup> Dilsaver, 67.

<sup>42</sup> Torres, 193-195.



properties from their former neighbors."<sup>43</sup> Today, the Candler Family owns and maintains many of the historic hotel buildings of the High Point property.

### FREEDMEN AND HALF MOON BLUFF

To the northeast of High Point lies Half Moon Bluff. While Half Moon Bluff has had its share of landowners, its most significant were freed slaves and their descendants. The five acres, known today as the Settlement, was divided by its owner, William Burbank in 1890. Fifty-two lots, each 50 by 100 feet, were sold to African Americans who resided on the island.

Some of the landowners were Charlie Trimmings, William Alberty, Quash Merrou, and Primus Mitchell.

It is believed that many of the African Americans who resided in the Half Moon Bluff areas were former slaves who returned to the island to live after the Civil War. What resulted was a unique community steeped in cultural tradition.

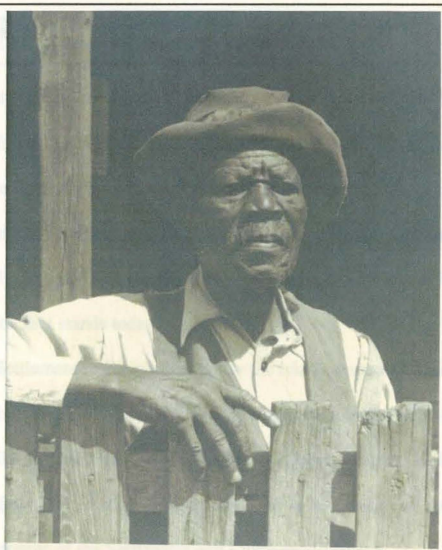


Figure 1.9: Charlie Trimmings. (Source: Cumberland Island National Seashore Archives).

For example, many spoke the Gullah language, which is a combination of English and

<sup>43</sup> Dilsaver, 68.

proportion from their former neighbors. Today, the Lincoln family name has  
maintained many of the family bond holdings of the high level property.

### RESEARCH AND DATA ANALYSIS

In the context of high level property, the Lincoln family name has  
been in a state of transition. In many instances, the name has been  
The first name listed in the document was dated by the name. Within  
between 1900 and 1950, the name has been used in various instances



also listed on the same  
Some of the names were  
Charles Thomas Wilson  
John, John, John, and  
John listed.  
It is believed that  
many of the names  
mentioned are listed in the  
high level name were  
listed along with names in  
the name in the name  
On the other hand, names  
are a single name  
listed in various instances

The example name given the Lincoln family name is a combination of Lincoln and  
Lincoln





African languages. "The sheer isolation of the island life contributed to the perpetuation of African beliefs, the cultivation of Gullah, and distinctive arts, cuisine, and music."<sup>44</sup>

Many of the Settlement's structures have been removed due to deterioration. However, a few structures and a cemetery remain. First African Baptist Church at the Settlement provided



Figure 1.10: Early photograph of the First African Baptist Church. (Source: Cumberland Island National Seashore Archives).

residents with sense of community and fellowship in a poor and isolated environment. "It provided the post-Civil War [African Americans] of Cumberland Island with the solace [they] so much needed to relieve him of the burden of poverty and suffering."<sup>45</sup> It was established in 1893 by Reverend T. Lockett and Deacons William Alberty, Charles Trimmings, and Primus Mitchell. The original church was a one-room log structure; it was replaced in 1937 by the church that stands today.

Eventually, many of the Settlement residents worked on the island, supporting the Carnegie estate or the island's hotels. Today, little physical evidence remains of the settlement. However, a few buildings such as the First African Baptist Church, Half Moon Bluff Cemetery, and a few deteriorating houses stand as a testament to the perseverance and strength of the people of the Settlement and Cumberland Island.

<sup>44</sup> Patricia Barefoot. *Images of America: Cumberland Island*. Charleston: Arcadia Publishing, 2004. p. 19.

<sup>45</sup> Torres, 209.



Abstract background. The first edition of the book is contained in the preface.



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Cumberland Island's long and intriguing history, coupled with its unique natural setting, has drawn people to its dense forests, untouched beaches, and soggy marshes for decades. Centuries of people including the Tacatacuru, Spanish missionaries, and Carnegie family have made their home on Cumberland Island. Ghosts of buildings and structures like Dungeness and the slave cabins of Stafford dot the wilderness in a landscape that has been shaped by both man and nature. An understanding of Cumberland Island's distinct and complicated human story is essential to the island's interpretation and preservation. Without balanced and thoughtful interpretation, the stories and the voices of the people that shaped Cumberland Island will be lost.

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## CHAPTER TWO

### INTERPRETATION AND THE NATIONAL PARK SERVICE

"Through interpretation, understanding; through understanding, appreciation; through appreciation, protection."  
- National Park Service

What exactly is interpretation? Of course, the term has many different meanings. According to Webster's dictionary, interpretation is derived from the word interpret which means to understand in a particular way. Interpretation, in this context, can be used in variety of ways -- to explain works of fine art, describe flora and fauna, or tell the story of a historic place. Interpretation is more than just understanding. Effective practice can evoke revelation, foster inspiration, and "capitalize mere curiosity for the enrichment of the human mind and spirit."<sup>1</sup> The focus of this chapter is the interpretation of historic sites, particularly those sites within the National Park Service and at Cumberland Island National Seashore.

Freeman Tilden was one of the first to define and identify interpretation as a practice and priority in the management and preservation of heritage sites. In his 1957 book, Interpreting Our Heritage, Tilden defined interpretation as "an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than to simply communicate factual information."<sup>2</sup> Through the years Tilden's definition and principles outlined in Interpreting Our Heritage have served as the foundation of interpretation practice. Interpretation has come a long way since Tilden's publication. Today, interpretation is not just a practice -- it is a profession that is governed by standards of practice outlined

<sup>1</sup> Freeman Tilden, Interpreting Our Heritage, revised edition, (Chapel Hill: The University of North Carolina Press, 1967), 8.

<sup>2</sup> Tilden, 7-8.

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by the National Association for Interpretation (NAI). NAI, established in 1988, defines interpretation as "a communication process that forges emotional and intellectual connections between the interests of the audience and the inherent meanings of the resource."<sup>3</sup> The National Park Service (NPS) has also played a large role in defining interpretation and determining its best practices. In 1996, NPS crafted its latest definition and guiding principles of interpretation, which will be explained later in this chapter.

Why is interpretation important? What purpose does it serve? Can simply preserving something be enough? The National Park Service's first historian, B. Floyd Flickinger, emphasized the importance of interpretation in historic preservation practice. He suggested that the first priority of a historic site custodian is preservation. The second priority is restoration and rehabilitation. Finally, "the third and most important phase is interpretation."<sup>4</sup> Douglas Knudson, Ted Cable, and Larry Beck define five major purposes for interpretation in their book Interpretation of Cultural and Natural Resources. According to the authors, developing a sense of place, enriching experiences, meeting mandates, producing marketing and management benefits, and serving the client serve as the main purposes in modern interpretation practice.<sup>5</sup> More specifically, the interpretation of historic sites has its own set of unique purposes and goals. According to William Alderson and Shirley Low, interpretation should be visitor-focused. The goal of historic site interpretation is to have the visitor "leave with an understanding of why that historic site is important to the community, state, nation, or even the world -- and most of

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<sup>3</sup> Lisa Brochu & Tim Merriman, Personal Interpretation: Connecting your Audience to Heritage Resources. (National Association for Interpretation, 2002), 16.

<sup>4</sup> Barry Mackintosh, Interpretation in the National Park Service: A Historical Perspective. (Washington: National Park Service, 1986), 19.

<sup>5</sup> Larry Beck, Ted Cable & Douglas Knudson, Interpretation of Cultural and Natural Resources, (State College: Venture Publishing, 2003), 8-10.

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all to himself."<sup>6</sup> Perhaps, the National Park Service best illustrated the importance of interpretation in the Park Service Administrative Manual, "through interpretation, understanding; through understanding, appreciation; through appreciation, protection."<sup>7</sup>

There are two main types of interpretation: personal and non-personal. Personal interpretation is just that -- personal. It consists of one person relating the information directly to another. This type of interpretation manifests itself in many forms: a living history exhibit, a guided tour of an art museum, or an informal chat with a visitor on site. Personal interpretation is considered one of the most powerful and preferred methods of interpretation because "the interpreter can continually adapt to each audience...the opportunities for [one] to make emotional and intellectual connection are numerous because [one] can learn about the guest and apply what [is learned] to enhance his or her experience."<sup>8</sup> Personal interpretation can also be limiting as it can be expensive and labor intensive.

An interpretive activity that is not personal is considered non-personal interpretation. Utilizing interpretive methods such as brochures, exhibits, and multimedia displays, is considered non-personal interpretation. While non-personal interpretation is not the preferred method, it can provide effective interpretive solutions when man power and financing are limited. Well-crafted non-personal interpretation can be equally effective as personal interpretation.

## INTERPRETATION HISTORY AND THE NATIONAL PARK SERVICE

<sup>6</sup> William Alderson and Shirley Payne Low, *Interpretation of Historic Sites*. (Nashville: The American Association for State and Local History, 1976), 3.

<sup>7</sup> Tilden, 38.

<sup>8</sup> Brochu and Merriman, 23.

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It seems only natural that the practice of modern interpretation started in the National Park Service. National treasures such as Yosemite and Casa Grande inspired wonder with their natural and cultural history before their establishment as national parks. In fact, John Muir, founder of the Sierra Club and a national park advocate, was the first to use the term interpretation in the context we use it today. In 1871, he wrote "I will interpret the rocks, learn the language of the flood, storm and the avalanche. I'll acquaint myself with the glaciers and wild gardens, and get as near to the heart of the world as I can."<sup>9</sup> Many followed Muir in interpreting the heritage of our national parks. Soldiers gave "cone talks" to explain Yellowstone's thermal features; Enos Mills guided nature hikes of Long's Peak in Colorado; and Frank Pinkley created an archeological exhibit with artifacts from Casa Grande National Monument.<sup>10</sup>

Soon, parks like Yellowstone and Yosemite began to implement educational programs in the form of guided tours and museum exhibitions. These movements led to the institutionalization of interpretation in the National Park Service. "At the Eighth National Park Conference, held at Mesa Verde in October 1925, [NPS Director Stephen] Mather voiced a strong support for interpretation and made the Education Division one of three equal units -- with Landscape Architecture and Engineering -- in the Service organization."<sup>11</sup> During this time, much of the National Park Service's interpretive efforts focused on natural resources. One of the main goals of the newly established Education Division was to set standard for the hiring and training of park naturalists.<sup>12</sup>

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<sup>9</sup> Mackintosh, 1.

<sup>10</sup> Ibid, 2-3.

<sup>11</sup> Ibid, 13.

<sup>12</sup> Ibid, 14.





Before the 1930's historical parks were scarce in the National Park Service. Therefore, little cultural history interpretation was practiced in the park system. Eventually park director Horace Albright (1929-1933) lobbied to make historic resources a major focus of the park system. This expansion included the establishment of Colonial resources such as Jamestown and Yorktown and George Washington's birthplaces as national monuments in 1930. A new interpretive need emerged as the park service acquired more historic sites.

Natural parks, typically encompassing spectacular or outstandingly scenic natural features, may be enjoyed aesthetically by most visitors regardless of whether they understand the geologic or biologic phenomena...although many historical parks have aesthetic appeal, few can be greatly appreciated without some explanation of who lived or what occurred there.<sup>13</sup>

The park service recognized this need and, in 1931, Verne E. Chatelain was appointed the Service's first chief historian. Following his appointment, field historians were established at parks around the country. Chatelain had great influence on historic site interpretation within the National Park Service. He encouraged park historians to develop interpretive programs and brochures, and established criteria for site selection. In a paper presented to the American Planning and Civic Association, Chatelain stated that the duty of the National Park Service and its interpretive efforts "is to breathe the breath of life into American history for those to whom it has been a dull recital of meaningless facts -- to recreate for the average citizen something of the color, the pageantry, and the dignity of our nation past."<sup>14</sup>

New legislation passed on August 21, 1935 responded to the National Park Service's great new interest in historic sites. The Historic Sites Act of 1935, Public Law

<sup>13</sup> Ibid, 18.

<sup>14</sup> Ibid, 22.

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74-292, outlined the National Park Service's duty to identify, document and interpret its heritage resources. It charged NPS to "develop an educational program and service for the purpose of making available to the public facts and information pertaining to America's historic and archaeological sites, buildings, and properties of national significance."<sup>15</sup> Over the next twenty years, the National Park Service continued to develop and implement interpretive programs in its parks. During this time, however, there was no significant publication or investigation on interpretation theory and practice until 1957.

Upon the urging of the NPS director, Freeman Tilden, a newspaper reporter and author, joined the park service to study interpretation in the National Park Service. Funded by a grant from Paul Mellon's philanthropic organization, the Old Dominion Foundation, Tilden traveled to many parks throughout the country to develop his ideas about interpretation. This analysis culminated in his publication Interpreting Our Heritage in 1957. It was the first major publication about interpretation and set specific guidelines for interpreters to follow. Today, Tilden's book is still considered one of the most valuable resources in interpretation theory and practice.

Tilden considered interpretation "an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media rather than simply to communicate factual information."<sup>16</sup> Tilden believed that the six principles he outlined in Interpreting Our Heritage should serve as the foundation of any interpretive effort. His six principles are:

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<sup>15</sup> U.S. Department of Interior, National Park Service. *Cumberland Island National Seashore General Management Plan*, Chapter Two: Long Range Interpretive Plan. (St. Mary's Cumberland Island National Seashore, 1984), 1.

<sup>16</sup> Tilden, 7-8.

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1. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.
2. Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.
3. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical, or architectural. Any art in some degree is teachable.
4. The chief aim of Interpretation is not instruction, but provocation.
5. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.
6. Interpretation addressed to children (say, up to age of twelve) should not be a dilution of the presentation at adults, but should follow a fundamentally different approach. To be at its best it will require a separate program.<sup>17</sup>

Tilden's principles continue to drive today's practice of interpretation, and his notion of interpretation as revelation continues to stand as the paramount tenet of interpretive practice. Over the years, the National Park Service has continued to develop interpretive program and initiatives using Tilden's concepts as the foundation. Training booklets, such as "Compelling Stories," and the establishment of interpretive organizations, such as the Interpretive Development Program, illustrate how NPS has established interpretation as a top priority.

#### **CURRENT INTERPRETIVE TRENDS IN THE NATIONAL PARK SERVICE**

Today, the mission of the National Park Service is to preserve "unimpaired the natural and cultural resources and values of the national park system for the enjoyment, education, and inspiration of this and future generations. The Park Service cooperates

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<sup>17</sup> Tilden, 9.

1. The first part of the report is devoted to a general description of the project and its objectives. It is followed by a detailed account of the work done during the period covered by the report. This includes a description of the methods used, the results obtained, and a discussion of the significance of the findings. The report concludes with a summary of the work done and a list of references.

2. The second part of the report is devoted to a detailed description of the work done during the period covered by the report. This includes a description of the methods used, the results obtained, and a discussion of the significance of the findings. The report concludes with a summary of the work done and a list of references.

3. The third part of the report is devoted to a detailed description of the work done during the period covered by the report. This includes a description of the methods used, the results obtained, and a discussion of the significance of the findings. The report concludes with a summary of the work done and a list of references.

4. The fourth part of the report is devoted to a detailed description of the work done during the period covered by the report. This includes a description of the methods used, the results obtained, and a discussion of the significance of the findings. The report concludes with a summary of the work done and a list of references.

5. The fifth part of the report is devoted to a detailed description of the work done during the period covered by the report. This includes a description of the methods used, the results obtained, and a discussion of the significance of the findings. The report concludes with a summary of the work done and a list of references.

The main objective of this project is to investigate the effect of the concentration of the solution on the rate of reaction. The results show that the rate of reaction increases with increasing concentration of the solution. This is due to the fact that there are more particles available to react at a higher concentration. The rate of reaction also increases with increasing temperature. This is due to the fact that the particles have more energy and are therefore more likely to collide and react. The rate of reaction is also affected by the surface area of the reactants. A larger surface area provides more particles that are available to react, resulting in a faster rate of reaction.

**CONCLUSION**

The results of this project show that the rate of reaction is affected by the concentration of the solution, the temperature, and the surface area of the reactants. The rate of reaction increases with increasing concentration of the solution, increasing temperature, and increasing surface area of the reactants. This is due to the fact that there are more particles available to react at a higher concentration, the particles have more energy and are therefore more likely to collide and react, and a larger surface area provides more particles that are available to react.



with partners to extend the benefits of natural and cultural resource conservation and outdoor recreation throughout this country and the world."<sup>18</sup> The Interpretive Development Program (IDP) "encourages the stewardship of park resources by facilitating meaningful, memorable visitor experiences. The program is based on the philosophy that people will *care for* what they first *care about*."<sup>19</sup> Learning modules, such as Interpretive Writing and Planning Park Interpretation, establish guidelines and foster a sense of professionalism for interpretation practitioners both within and outside the National Park Service. These training modules are geared towards park personal and others who provide interpretation. Interpreters, as they will be referred to here, hold a variety of titles. They may be exhibition developers, tour guides, or living history actors. The programming offered through IDP provides training and curriculum development based on the park service's mission, establishes national standards for effectiveness, offers certification program, and provides tools and resources for programming development. With these provisions, the goal of IDP is to "foster accountability and professionalism in the interpretation in the NPS, facilitate meaningful, memorable experiences for all visitors, result in a higher level of public stewardship for park resources, and facilitate learner-driven skill development."<sup>20</sup>

The IDP offers a number of interpretive training modules to improve the facilitation of interpretation and education throughout the park system. Module 101: Fulfilling the NPS Mission - The Process of Interpretation provides a basic training outline for new park rangers, both interpretive and non-interpretive, and serves a

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<sup>18</sup> U.S. Department of Interior, National Park Service. "Mission"  
<<http://www.nps.gov/aboutus/mission.htm>> (14 May 2007).

<sup>19</sup> U.S. Department of Interior, National Park Service. "Interpretive Development Program Home Page"  
<<http://www.nps.gov/idp/interp/index.htm>> (16 May 2007).

<sup>20</sup> Ibid.

The author's research findings are based on a series of interviews with  
participants who were asked to describe their experiences of the  
program. The data were analyzed using a grounded theory approach  
to identify themes and patterns in the data. The findings suggest  
that the program has a positive impact on participants' self-esteem  
and confidence. Participants reported feeling more motivated and  
able to take control of their lives. The program also helped  
participants to develop coping strategies for dealing with stress  
and anxiety. The findings have implications for the development  
of similar programs for other groups of people who are  
experiencing difficulties. The program should be made available  
to a wider range of people who are in need of support and  
encouragement. The findings also suggest that the program  
should be evaluated further to determine its long-term  
effectiveness. The findings are based on a small sample of  
participants and further research is needed to confirm the  
findings. The findings are based on self-reported data and  
further research is needed to determine the objective  
impact of the program. The findings are based on a  
qualitative approach and further research is needed to  
confirm the findings. The findings are based on a  
cross-sectional design and further research is needed to  
determine the long-term impact of the program. The  
findings are based on a convenience sample and further  
research is needed to determine the generalizability of  
the findings. The findings are based on a single  
time-point assessment and further research is needed to  
determine the long-term impact of the program. The  
findings are based on a self-reported measure of self-esteem  
and confidence and further research is needed to determine  
the objective impact of the program. The findings are based  
on a self-reported measure of coping strategies and further  
research is needed to determine the objective impact of the  
program. The findings are based on a self-reported measure  
of motivation and further research is needed to determine  
the objective impact of the program. The findings are based  
on a self-reported measure of control and further research is  
needed to determine the objective impact of the program.

"It is important to note that the findings are based on self-reported data and further research is needed to determine the objective impact of the program." (2000)





foundation of the Interpretive Development Program within the National Park Service. The curriculum of this module includes three components: *Why we do Interpretation: Meeting the NPS Mission*, *What Interpretation Is: Tangibles, Intangibles, and Universal*, and *How Interpretation Works: The Interpretive Equation*. The following paragraphs are based upon the Module 101 outline provided by the IDP.

The first component of Module 101, *Why we do Interpretation: Meeting the NPS Mission*, "provides a set of ground rules to establish a personal interpretive philosophy and articulate ways in which interpretation contributes to resource protection and stewardship."<sup>21</sup> It emphasizes the notion that interpretation should move beyond the communication of data and historical facts to allow visitors to develop understanding and a sense of stewardship.<sup>22</sup>

As stated previously, the mission of the National Park Service is to preserve "unimpaired the natural and cultural resources and values of the national park system for the enjoyment, education, and inspiration of this and future generations. The Park Service cooperates with partners to extend the benefits of natural and cultural resource conservation and outdoor recreation throughout this country and the world."<sup>23</sup> Component One of Module 101 outlines how interpretation meets the mission of NPS:

1. Perpetuates and represents the heritage of the nation reflected in national park units.
2. Ensures that natural, cultural, and recreational heritage reflected in the national park units is available and accessible to everyone.

<sup>21</sup> U.S. Department of Interior. National Park Service. "Module 101: Fulfilling the NPS Mission: The Process of Interpretation." *Why We Do Interpretation: Meeting the NPS Mission*, 1. <<http://www.nps.gov/idp/interp/101/101mod.pdf>> (14 May 2007).

<sup>22</sup> *Ibid.*, 2.

<sup>23</sup> National Park Service. "Mission" <<http://www.nps.gov/aboutus/mission.htm>> (14 May 2007).



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3. Provides experiences that strengthen the recognition, understanding, enjoyment, and preservation of the nation's heritage.

4. Creates the opportunity for audiences to ascribe meanings to resources, leading to concern for the protection of the resource. This revelation is the seed of resource stewardship. This is the goal of interpretation, not simply information or facts.<sup>24</sup>

Component Two of Module 101, *What Interpretation Is - Tangibles, Intangibles, and Universal Concepts*, addresses the relationship between the audience and the visitor and how interpretation, through broad meanings, connects the audience with the resource.<sup>25</sup> The approach in this component focuses on the tangible/intangible linkages and universal concepts (TIU) model, which "addresses the 'so what' of interpretation by describing the content of interpretive products: relevance and provocation, information and technique."<sup>26</sup>

The content outline of Component Two consists of three sections: the relationship between the resources, audience, and interpretation; linking tangible resources to intangible resources and meanings, and universal concepts. The first section emphasizes the interconnected relationship of the resource, audience, and interpretation. It is important to remember that the resources hold much meaning and relevance, and the audience seeks their own interests and deeper meaning as well. Interpretation is vital in this context because it connects the visitor's interest with the relevance of the resource. "The primary goal is not to provide information, but to provide access to meanings."<sup>27</sup> Beyond establishing a connection between the visitor, the resource, and its meanings,

<sup>24</sup> National Park Service. *Why We Do Interpretation: Meeting the NPS Mission*, 2.

<sup>25</sup> National Park Service. "Module 101: Fulfilling the NPS Mission: The Process of Interpretation." *What Interpretation is: Tangibles, Intangibles, and Universal Concepts*, 1. <<http://www.nps.gov/idp/interp/101/101mod.pdf>> (14 May 2007)

<sup>26</sup> *Ibid.*

<sup>27</sup> *Ibid.*, 2.

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interpretation plays a large role in the preservation and stewardship of park resources. For anyone providing interpretation for resources that are in need to of preservation, Component 2 for Module 101 states that:

1. Audiences must care about the resource before they value the preservation of the resource.
2. The primary goal of interpretation is not to preach preservation but to facilitate an attitude of care on the park of the audience.
3. Preservation depends on audiences' access to meanings of the resource.<sup>28</sup>

The next section of Component Two outlines the importance of linking tangible resources to intangible resources and meanings. While our parks certainly have tangible resources, such as physical features and buildings, intangible resources are equally important to the park's history and significance. Past events, values, and ideas are all intangible resources that can reveal the deeper meanings of tangible resources that personally connect to the visitor. "All effective interpretation can be described as linking tangible resources to intangible resources in order to reveal meanings."<sup>29</sup>

The final section of Component Two in Module 101 focuses on the notion of universal concepts. Considered intangible resources, universal concepts provide a wide audience the greatest degree of meaning and relevance. These are concepts that almost anyone can relate to.

Tangible/intangible/universal concepts can be captured and illustrated well by the theme of the interpretive product. The cohesive development of a relevant idea or idea within an interpretive effort of any kind is enhanced by making links between tangibles, intangibles, and universals.<sup>30</sup>

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<sup>28</sup> Ibid, 2.

<sup>29</sup> Ibid, 3.

<sup>30</sup> Ibid, 4.

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The final component of Module 101, *How Interpretation Works: The Interpretive Equation*, offers interpreters a practical and quick application of the interpretive process through the use of a "interpretive equation." The interpretive equation consists of the five basic elements of the interpretive process: Knowledge of the Resource (KR), Knowledge of the Audience (KA), Knowledge of Appropriate Techniques (AT), The Interpretive Opportunity (IO), and the Interpretive Outcome. The interpretive equation is  $(KR + KA) \times AT = IO$ . According to this Module, this equation should apply to all interpretive activities, both personal and non-personal, and a balance of the equation's elements must be maintained.

The first element of the interpretive equation is knowledge of the resource. In addition to the facts of the resource, the interpreter must also be cognizant of the resource's multifaceted intangible and universal meanings. Additionally, interpreters must be knowledgeable about cultural resource management issues, encourage discussion and analysis amongst audiences, and promote the expression of multiple viewpoints and ideas.

The next factor in the interpretive equation is knowledge of the audience. It is important to keep in mind that there is not an average park visitor. Park visitors come from a myriad of backgrounds, visit the park for a multitude of reasons, and seek varying levels of information and interpretation. Additionally, the audience is not just those who visit the park. Rather, they can experience the park and interpretation in a variety of ways -- through the park's website, in a classroom presentation, or reading a book about the park's history. Above all, interpreters must ensure that the visitors' bill of rights must be maintained. This document states that visitors must:

The first part of the report is a general introduction to the project. It describes the objectives of the study and the methods used to collect and analyze the data. The second part of the report is a detailed description of the results. It includes a table of the data and a discussion of the findings. The third part of the report is a conclusion and a list of references.

The first part of the report is a general introduction to the project. It describes the objectives of the study and the methods used to collect and analyze the data. The second part of the report is a detailed description of the results. It includes a table of the data and a discussion of the findings. The third part of the report is a conclusion and a list of references.



- a). have their privacy and independence respected
- b). retain and express their own values
- c). be treated with courtesy and consideration
- d). receive accurate and balanced information<sup>31</sup>

The next element of the interpretive process is knowledge of the appropriate techniques. In order for effective interpretation to take place, appropriate techniques must be utilized. While there are a number of different interpretive techniques such as guided tours, education programming, waysides, and self-guided walking tours, they all should address the tangible, intangible, and universal connections of the resource to ensure that the visitor gains a sense of meaning that will foster appreciation and stewardships.

If the above factors of the equation work effectively, then the outcome is interpretive opportunity. It is important to keep in mind the effect of the interpretive opportunity is not immediate. Rather, interpretation could have a long-term effect. "Interpretation is a seed, not a tree."<sup>32</sup> Finally, the last element of the interpretive process is the interpretive outcome. This element of the interpretive process deals with evaluation. Since interpretive opportunities are not always immediately apparent, evaluation of interpretation should include consideration on both short and long term outcomes. Given these variables, evaluation of interpretation can be employed in variety of ways -- through focus groups, visitor satisfaction surveys, and discussion. This

<sup>31</sup> National Park Service. "Module 101: Fulfilling the NPS Mission: The Process of Interpretation." *How Interpretation Works: The Interpretive Equation*, 3. <<http://www.nps.gov/idp/interp/101/101mod.pdf>> (14 May 2007).

<sup>32</sup> *Ibid*, 5.

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feedback is crucial in measuring the effectiveness of the interpretive theme, content and delivery.

#### **INTERPRETATION AT CUMBERLAND ISLAND NATIONAL SEASHORE**

The interpretation of Cumberland Island National Seashore's historic resources presents a challenge due to unique geography and wilderness designation limitations. The park is only accessible by boat and the use of motorized vehicles is limited to park staff and private property owners. This, in effect, leaves a portion of the island's historic resources rarely visited and often interpreted from afar, if at all. However, new mandates from Congress will require the park to provide access to these sites, and a new transportation management plan is being developed. These changes necessitate a need for new interpretive solutions for the north end that are sensitive to the wilderness and cultural areas, and, above all, enlightening to the visitor. Before a new interpretive solution can be developed and discussed, one must consider the park's interpretive plan and goals and its current methods of interpretation.

Interpretation at Cumberland Island National Seashore is driven by the park's Long Range Interpretive Plan, published in the General Management Plan in 1984. The plan states the park's purpose and significance, establishes interpretive themes and visitor experience goals, and, finally, discusses issues and influences with respect to developing a long range interpretive plan.

With this long range interpretive plan in place, the park staff and administration strive to ensure that all of the park visitor's needs are met. The interpretive goals are driven by the park's purpose statement:

Public Law 92-536 established Cumberland Island ...to provide for public



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outdoor recreation use and enjoyment of certain significant shoreline lands and waters of the United States, and to preserve related scenic, scientific, and historical values...<sup>33</sup>

Additionally, the park utilizes a number of statements of significance in developing and implementing interpretive programs. This lengthy statement, comprised of fifteen bullet points, describes the significant natural and cultural resources of the park. Those statements which relate to historic resources are as follows:

- Contains artifacts from the oldest known ceramics produced in North America
- Displays a highly significant collection of buildings and landscape features from the Plantation Era, the Half Moon Bluff African American community, the High Point Hotel Operation, and the "Gilded Age" family compounds of American industrialists
- Has over four thousand years of human history beginning with aquatically oriented people who use the island's sea and salt marshes and developed one of the earliest ceramic assemblages currently identified in the new world
- Includes the remains of the southernmost fort of what would become the thirteen original colonies (Fort Prince William built by Colonel James Oglethorpe)
- Contains two significant slave settlements in Georgia
- Provides a special opportunity for visitors to learn about 4000 years of human history as it occurred in an isolated location
- Contains numerous archeological sites for research and study<sup>34</sup>

Succinctly, Cumberland Island National Seashore is significant because it "has a distinctive combination of natural, cultural, and recreational features that collectively

<sup>33</sup> U.S. Department of Interior, National Park Service. Cumberland Island General Management Plan, Chapter Two: *Long Range Interpretive Plan*, 1.

<sup>34</sup> U.S. Department of Interior, National Park Service. *Cumberland Island National Seashore Statements of Significance* (St. Mary's, GA).

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offers outstanding opportunities for enjoyment and public use in an increasingly urbanized region<sup>35</sup>

Using the identified significant features, the park has established a number of interpretive themes that drive interpretive activities and exhibits. These themes fall

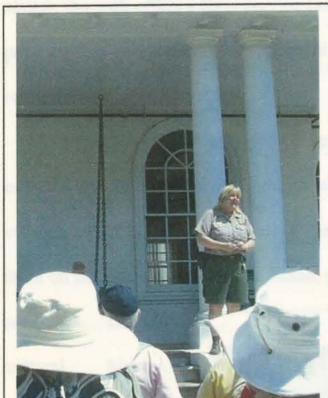


Figure 2.1 Tour of Plum Orchard led by an interpretive ranger (Source: Author, 2007).

within two specific categories: Natural History and Cultural History. Within the Cultural History theme there are ten sub-themes that cover all aspects of the park's history. These themes include broad historical themes such as economics, agriculture, labor and class, and architecture. More specifically, these interpretive themes also include the Colonial, Antebellum, and Industrial Eras.

Cumberland Island National Seashore uses both personal and non-personal methods of interpretation. The park's personal interpretation consists of three tours that are offered at a variety of times. Since the majority of visitors frequent the south end of the island, much of the park's interpretation of historic resources is limited to those that are located in this geographic region. These resources include the remains of the Carnegie complex. The "Footsteps Tour" leads visitors through the footsteps of the island's previous inhabitants, from the indigenous peoples to the Carnegie family. This tour is led by an interpretive park ranger and offered twice daily. It also includes some interpretation of the natural heritage of the

<sup>35</sup> Long Range Interpretive Plan, 2.

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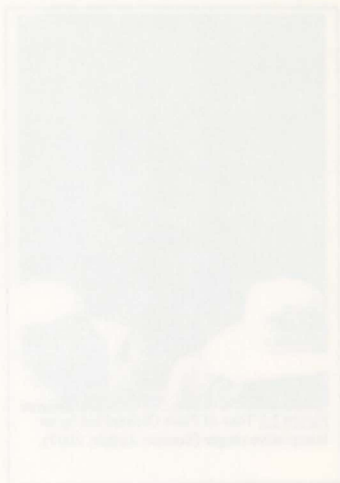
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island. The "Dockside Tour" covers seasonal topics on natural and cultural history. This tour is also led by a park ranger and offered once daily. Offered twice a month, the Plum Orchard tour (Figure 2.1) allows visitors to experience one of the island's historic resources, the Plum Orchard mansion. Since Plum Orchard is inaccessible to the average visitor, the park offers a ferry service twice a month for park visitors. Tours are given by park rangers and volunteers, and consist of the social and architectural history of the resource.

In addition to ranger-guided tours, Cumberland Island also utilizes a number of non-personal interpretive methods. A well done and informative exhibit at the mainland visitor's center informs the visitor of the island's natural and cultural wonders that await them on the island. Once on the island, the visitor can experience a more in-depth exhibit

on the island's cultural history. The Ice House Museum displays artifacts, both genuine and replicas, from all eras of the island's human history.



Figure 2.2 Interpretive panel and related historic resource on the Carnegie grounds (Source: author, 2007).

Along with the artifacts, photographs and interpretive text interweave to give the island's visitor a glimpse into the island's history. In addition to exhibits, the park offers visitors a self-guided walking tour brochure that leads the visitors through the Sound End's

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significant natural and cultural resources. A designated trail is marked with numbered posts that correspond with interpretative text on the brochure. Additionally, the South End features a number of interpretive panels (Figure 2.2) on the Carnegie grounds that include historic photographs and interpretive text.

While the current interpretive methods are effective and reach many of the island's visitors, there are a number of additional issues and influences that drive interpretive goals at Cumberland Island National Seashore. These include service-wide initiatives like visitor safety and satisfaction and external influences, like other government organizations. The park also faces a number of resource-based issues. Factors such as pollution, threat of fire, and lack of funding cause considerable issues with protecting important resources. One role of interpretation at Cumberland Island National Seashore is to assist the visitor to "understand the issues and garner support for park actions that mitigate negative impacts."<sup>36</sup> Additionally, the park faces a number of internal interpretive issues that relate to budget, staffing, and planning limitations. These issues include:

- Inadequate interpretive wayside exhibits
- Inadequate reservation system
- Lack of African American history interpretation
- Inadequate interpretation of a variety of subjects important to understanding and appreciation of the island and its resources
- Need for improving information for those planning a visit to Cumberland Island
- Need to improve signs and orientation waysides and information<sup>37</sup>

<sup>36</sup> *Long Range Interpretive Plan*, 11.

<sup>37</sup> *Ibid.*

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Given these challenges and issues with current interpretive planning at Cumberland Island National Seashore, new interpretive methods must be implemented. One possible solution would be to provide interpretive information on mobile electronic devices such as iPod® or cellular phones. This method would provide interpretation for the historic resources on the north end and other isolated sites on the island that has a low-impact on the natural and cultural resources and is easily changeable. While personal interpretation is considered the preferred method, the use of mobile devices provides new interpretive experiences for all types of audiences that can be tailored to a specific visitor interests. The use of mobile electronic technology as an interpretive tool will be discussed in the next chapter.

Interpretation not only provides visitors to parks and historic sites with information; it can also inspire wonder and foster preservation. The National Park Service's role in the establishment and implementation of interpretation as a crucial component of resource management is unquestionable. Interpreting historic sites is crucial to their preservation. In her essay, "The Interpretive Journey," Cynthia Kryston illustrates this idea.

Interpretation is a guide, leading national park visitors throughout our history from real park resources to their underlying meanings, from the tangible to the intangible, from sight to insight. Through orientation, information, and education, interpretation facilitates the public's participation in resource stewardship, helping people understand their relationships to and impacts on those resources -- helping them to care.<sup>38</sup>

The field of interpretation has continued to evolve ever since John Muir expressed his desire to interpret the rocks. Interpretation is a living, breathing, evolving practice that

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<sup>38</sup> Cynthia Kryston, *The Interpretive Journey*, 1996, <<http://www.nps.gov/idp/interp/101/journey.htm>> (24 May 2007).



The primary objective of this study was to determine the effect of the use of a spiral notebook on the learning of mathematics in the primary school. The study was conducted in a primary school in the district of ... The sample consisted of 40 primary school children in the first grade. The study was conducted over a period of 10 weeks. The data were collected through the use of a questionnaire and a test. The results of the study showed that the use of a spiral notebook had a positive effect on the learning of mathematics in the primary school. The use of a spiral notebook helped the children to understand the concepts of mathematics better and to solve the problems more easily. The use of a spiral notebook also helped the children to remember the concepts of mathematics for a longer period of time. The use of a spiral notebook was found to be a useful tool for the learning of mathematics in the primary school.

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responds to social, technological, and scholarly changes. As stewards of historic places, how can we ensure that interpretation responds to an ever changing practice?

Interpretation has a long history. It has evolved over time from MEI's original goal to "inspire the public." In what is the future of interpretation? Can new technologies be utilized to carry interpretation to the next level while continuing to abide by the practice's long-established core principles? Bruce M. Childs notes that "if interpretation as a profession is to survive... at least survive... we must be highly informed about and responsive to the social, technological, and demographic changes occurring in the industry." This chapter will examine the use of mobile electronic technology (MET) as an interpretive tool. This includes defining mobile electronic technology and mobile learning, evaluating the advantages and limitations of mobile electronic technology in interpretive practice, and summarizing the National Park Service's guidelines for using mobile electronic devices.

#### MOBILE ELECTRONIC TECHNOLOGY AND LEARNING

The notion of mobile learning ("learning") is a relatively new concept. However, many have been learning outside of the classroom. It is a certain extent learning outside of a classroom as it involves learning beyond setting where the traditional is to be observed. The opportunity often utilizes mobile electronic technology, "there and then." What makes mobile learning a new and exciting movement today is the availability of small, portable electronic devices (Figure 1.1) utilized with

<sup>1</sup> Bruce M. Childs, "The Future of Interpretation" in *The Journal of Interpretation Research*, vol. 3, no. 2 (2008), 12.

<sup>2</sup> James Kolko and Robert "Bobby" Liberman, *A Field Guide to Interpreting and Planning*, edited by Roger Paulsen, Harlow, New York: Rowman & Littlefield, 2009, 7.

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### CHAPTER THREE

#### MOBILE ELECTRONIC TECHNOLOGY AS AN INTERPRETIVE TOOL

"Education is the movement from darkness to light."  
- Allan Bloom

Interpretation has a long history. It has evolved ever since Enos Mills declared that he wanted to "interpret the rocks." So, what is the future of interpretation? Can new technologies be utilized to carry interpretation to the next level while continuing to abide by the practice's long-established core principles? Diane M. Chalfant states that "if interpretation as a profession is to thrive -- or even survive -- we must be highly informed about and responsive to the social, technological, and demographic changes occurring in this country."<sup>1</sup> This chapter will examine the use of mobile electronic technology (MET) as an interpretive tool. This includes defining mobile electronic technology and mobile learning, outlining the advantages and limitations of mobile electronic technology in interpretive practice, and summarizing the National Park Service's guidelines for interpretive media development.

#### MOBILE ELECTRONIC TECHNOLOGY AND M-LEARNING

The notion of mobile learning ("m-learning") is a relatively new concept. However, many have been learning outside of the classroom. "To a certain extent, learning outside of a classroom or in various locations requires nothing more than the motivation to do so wherever the opportunity arises -- from books, electronic resources, places and people."<sup>2</sup> What makes mobile learning a new and exciting movement today is the availability of small, portable electronic devices (Figure 3.1) outfitted with

<sup>1</sup> Diane M. Chalfant, "The Future of Interpretation" in the *Journal of Interpretation Research*, vol. 9, no. 2 (2004), 58.

<sup>2</sup> Agnes Kukulska-Hulme in *Mobile Learning: A Handbook for Educators and Trainers*, edited by Agnes Kukulska-Hulme and John Traxler, (London: Routledge, 2005), 1.

RESEARCH REPORT

Submitted to the Department of Psychology

The purpose of this study was to investigate the effects of a 12-week intervention program on the self-esteem and self-efficacy of individuals with a history of substance use. The study was conducted in a community-based setting and involved a total of 120 participants. The intervention program consisted of a combination of individual and group sessions, focusing on cognitive-behavioral techniques and self-help strategies. Data were collected at baseline, mid-point, and post-intervention. Results indicated a significant increase in self-esteem and self-efficacy scores over the course of the program, suggesting that the intervention was effective in addressing these psychological factors. The findings have implications for the development of similar programs for individuals with substance use histories.

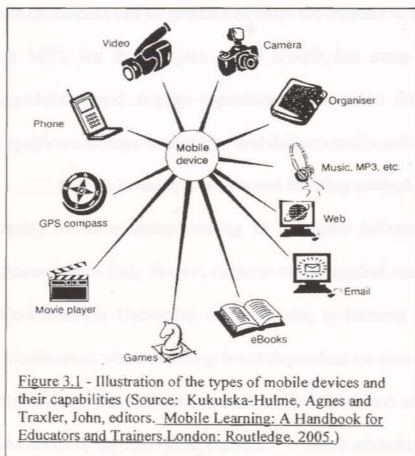
CONCLUSIONS AND RECOMMENDATIONS

The results of this study support the effectiveness of the 12-week intervention program in improving self-esteem and self-efficacy among individuals with a history of substance use. The program's focus on cognitive-behavioral techniques and self-help strategies appears to be a promising approach. Future research should explore the long-term effects of the program and the role of ongoing support in maintaining gains. Recommendations include the implementation of similar programs in community-based settings and the provision of ongoing support for participants.

Author's Note: This research was supported by a grant from the National Institute of Mental Health (NIMH). The author would like to thank the research assistants and participants who made this study possible.



technological innovations such as significant storage capabilities and access to the internet. In essence, mobile learning takes "place when the learner is not at a fixed, predetermined location, or when the learner 'takes advantage of the learning opportunities afforded by mobile technologies."<sup>3</sup> Typically, mobile learning is discussed within the context of higher education. However, mobile learning can reach far beyond the academic setting to enlighten learners of every age and education level due to the availability of electronic resources and the savvy of users. "From toddlers to seniors, people are increasingly connected and are digitally communicating with each other in



ways that would have been impossible to imagine only a few years ago."<sup>4</sup>

Without a portable device, mobile learning in this context cannot happen. There are a number of portable electronic devices that have the capability to deliver interpretive material. Cellular phones, portable MP3 players, personal

digital assistants (PDAs), and notebook computers are now equipped with audio, video, and internet capabilities. Additionally, they are equipped with enough storage space to store a mobile exhibit that features audio and video content. New technologies are

<sup>3</sup> Kukulska-Hulme, I.

<sup>4</sup> Ellen D. Wagner, *Enabling Mobile Learning in Educause Review*, vol. 40, no. 4 (May/June 2005), 42.

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continually appearing on the market, with ever-increasing technical capability in ever-smaller packages.

Much of mobile learning research focuses on the use of PDAs and cellular phones. Little focus has been placed on the use of MP3 players for use as m-learning tool. For the purposes of this project, the Apple iPod®, one type of MP3 player, will be used. The iPod® will be utilized for this project because of its broad availability and technological capabilities. The iPod® dominates the MP3 market with 87 percent of the market share.<sup>5</sup> Additionally, the iPod's® audio and video capabilities and the ease with which content can be transferred from the internet to the device contribute to its selection as MET for this project. The iPod® has many different versions with different capabilities and storage capacities. The video iPod®, chosen for this project, has significant storage availability and delivers audio and video content.

Mobile learning is a new and exciting method of learning that extends beyond the realm of an academic setting to enlighten informal learners in a variety of ways. According to Judy Brown, director of the applied research organization Academic ADL Co-Lat at the University of Wisconsin, m-learning has three main advantages -- it is "continuous: where learning is not dependent on time and place; relevant: where content, curriculum, and tools are current and relevant; and adaptive: where instruction adapts to the needs of the individual student."<sup>6</sup> These advantages can easily extend to the practice and address current issues in interpretation practice.

### "GADGETRY" AND INTERPRETATION

<sup>5</sup> Joseph Rene Corbeil & Maria Elena Valdes-Corbeil, *Are you Ready for Mobile Learning?* in *Educause Quarterly*, vol. 30, no. 2 (2007), 52.

<sup>6</sup> Judy Brown, *Future M-Learning Opportunities* in *Mobile Learning for Expanding Educational Opportunities*, (Bangkok: UNESCO, 2005), 34.

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Even Freeman Tilden acknowledged the use of "gadgets" in interpretive practice as a viable option. Tilden stated that "whether one likes it or not, we are going to have more -- and I should hope, better -- mechanical devices aimed at multiplying the interpretive effort."<sup>7</sup> While Tilden foresaw the impact of technology on interpretation practice, he also emphasized that "gadgets do not supplant the personal contact; we accept them as valuable alternatives and supplements."<sup>8</sup> Indeed, personal interpretation continues to be considered the preferred method of interpretation, and the intent of this project is to use mobile electronic technology to supplement the visitor's interpretive experience. The advantages to using mobile electronic technology as an interpretive tool are sustainable and adaptable solutions to the aforementioned issues.

Implementing mobile electronic technology as a tool is a sustainable approach to interpretation. Often, cultural and natural environments in need of interpretation are in sensitive and vulnerable areas where traditional modes of interpretation are inappropriate and affect the integrity of a site. The use of MET allows the visitor to experience the site without the visual intrusion of signs and waysides. For example, Cumberland Island's Settlement looks much like it did when it was abandoned and the visitor gets a true sense of what it may have looked like. Any designations or interpretive panels would take away from this experience. By using MET as an interpretive tool, the visitor could learn about the site through visual and audio resources. David Lowenthal suggests that simply designating a historic resource diminishes its integrity and creates a less authentic visitor

<sup>7</sup> Freeman Tilden, Interpreting Our Heritage, revised edition, (Chapel Hill: The University of North Carolina Press, 1967), 95.

<sup>8</sup> Ibid, 97.



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experience. "Even the least conspicuous marker on the most dramatic site alters the context and the flavor of the historical experience."<sup>9</sup>

Judy Brown states that mobile learning is "relevant, where content curriculum and tools are current."<sup>10</sup> Since the interpretative information exists in a digital or virtual realm with MET, adjusting to new scholarship and ensuring relevancy is relatively easy, whereas changing interpretive signage and publications would be costly and waste valuable resources. David Lowenthal suggests that the past is always changing and requires new interpretation as ideas and scholarship change.

...the past is not a fixed or immutable series of events; our interpretations of it are in constant flux...Today's past is an accumulation of mankind's memories, seen through our own generation's particular perspectives...the changing present continually requires new interpretations of what has taken place.<sup>11</sup>

Scholarship and the interpretation of our past are in constant flux. By using mobile electronic as an interpretive tool, the interpretation of our heritage can be easily changed to respond to such changes and the needs of the audience.

Interpretation can be challenging when there is a diverse audience, and it needs to respond to an increasingly diverse population. "The challenge to interpretation during the next several years of being relevant to an increasingly multicultural society will accelerate...Our education will need to be more inclusive of history, people, and places."<sup>12</sup> The use of MET allows interpretation to be tailored to the visitor's needs and interests. Many of our historic resources tell many stories and often all these stories are not told during a limited one-hour tour or exhibition. By utilizing MET and the internet,

<sup>9</sup> David Lowenthal, *Age and Artifact: Dilemma of Appreciation in The Interpretation of Ordinary Landscapes: Geographical Essays*, (Oxford: Oxford University Press, 1979), 110.

<sup>10</sup> Brown, 34.

<sup>11</sup> Lowenthal, 103.

<sup>12</sup> Chalfant, 59.

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visitors' can download specific interpretive content to an MP3 player that will allow them to learn more about a specific period or theme of history in-depth. At Cumberland Island this might consist of thematic programs focusing on African American history, Native American history, or Industrialism. Additionally, the mobile exhibit adapts to the learner's specific needs such as languages or learning challenges to ensure that the broadest audience can have a meaningful interpretive experience.

Utilizing MET as an interpretive tool has many advantages, but it also has limitations. Not everyone has access to mobile devices due to expense. Some visitors may not have to knowledge to operate and use the devices effectively. Moreover, the acquisition of such devices by museums, historic sites, and parks would be costly. Additionally, it may be somewhat challenging to manage the distribution and return of mobile devices by visitors. Changing technology may also become a limitation in developing interpretive programming for iPods®. Devices, file formats, and accessibility are certain to change in the coming years so it is crucial that such interpretive exhibits can respond to such changes.

Given the limitations of MET as an interpretive tool, adhering to guidelines set by interpretive scholars is crucial. While Freeman Tilden could not have predicted what type of technology would emerge, he knew that its proliferation would eventually affect interpretation practice. His reflections about gadgetry outlined in Interpreting our Heritage, continue to serve as valuable guidelines in developing non-personal interpretation using electronic devices.

1. No device of the kind we here consider is, other things being equal, as desirable as interpretation by direct contact with the person.
2. A good device is far better than no contact at all.

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3. A good result by device is better than a poor performance by an individual.
4. A poor interpretation by mechanical means is worse than a poor interpretation by personal contact.
5. A poor interpretation by mechanical means is not necessarily better than none at all; it may be worse than none at all...
6. No institution should install any mechanical devices until it knows that such gadgets can be adequately, continually, and quickly serviced.<sup>13</sup>

Certainly, Tilden had no idea what type of technology would develop, but these principles continue hold value and should be considered in developing a portable interpretive exhibit.

Recently, Larry Beck and Ted Cable gave suggestions for using technology in developing interpretation. In their publication,

Interpretation in the 21st Century:

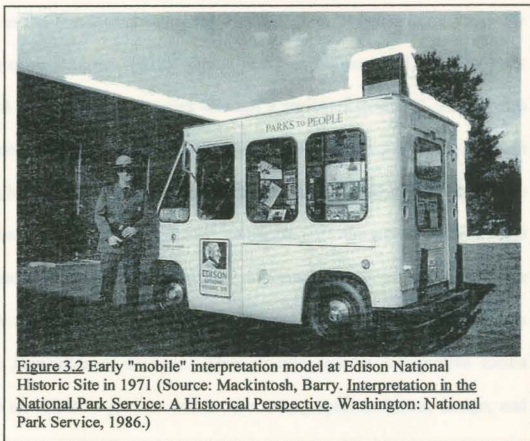


Figure 3.2 Early "mobile" interpretation model at Edison National Historic Site in 1971 (Source: Mackintosh, Barry. Interpretation in the National Park Service: A Historical Perspective. Washington: National Park Service, 1986.)

Fifteen Guiding Principles for Interpreting Nature and Culture, the authors state that "high technology can reveal the world in new and exciting ways. However, incorporating

<sup>13</sup> Tilden, 96.

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this technology into the interpretive program must be done with foresight and care."<sup>14</sup> Given these concerns, they developed three guidelines that characterize the proper application of technology in interpretative practice. First, the technology should be engaging. The gadget, whether it is a cellular phone or portable MP3 player, should combine an educational opportunity with an activity that is fun. Second, the technology's dependability is crucial. Cost and maintenance should be main considerations. Finally, the best mobile electronic devices have the capability to reveal something. "Interpretive gadgets should be judged on their power to reveal."<sup>15</sup>

### INTERPRETIVE MEDIA DEVELOPMENT PROCESS AT THE NATIONAL PARK SERVICE

As outlined in the previous chapter, the National Park Services administers the Interpretive Development Program (IDL), which provides training and guidelines for park interpreters and other interested parties through a series of modules. Along with modules on interpretive writing and interpretive talk, IDL also offers guidelines on media development through Module 311: Interpretive Media Development. This module "enables interpreters to create interpretive opportunities through selection and development of interpretive media."<sup>16</sup> Within this module, there are four main components: *Project Definition and Planning*, *Meaningful Media*, *Choosing Appropriate Media*, and *Media Principles of Design*. This module enables interpretive media developers to create an effective product where "the text, graphics, objects, design, and other elements of the product work together to create an opportunity for the audience to

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<sup>14</sup> Larry Beck & Ted Cable, *Interpretation in the 21st Century: Fifteen Guiding Principles for Interpreting Nature and Culture*. (Champaign: Sagamore Publishing, 1998), 99.

<sup>15</sup> Beck & Cable, 101-102.

<sup>16</sup> U.S. Department of Interior, National Park Service. "Module 311: Interpretive Media Development," 1. <<http://www.nps.gov/idp/interp/311/311mod.pdf>>, 31 May 2007.

The following are the principal points which have been made in the paper:  
1. The first section discusses the historical background of the problem  
of technology in development. It is argued that technology is not  
merely a neutral tool, but a social product which is shaped by  
power relations. The paper argues that a narrow focus on technical  
transfer is inadequate, and that a more holistic approach is needed.  
2. The second section discusses the role of technology in  
development. It is argued that technology can play a significant  
role in development, but only if it is used in a way that  
takes into account the social and economic context. The paper  
argues that technology should be used to create jobs and  
improve living standards, rather than to create a dependency  
on foreign technology.

### CONCLUSIONS AND RECOMMENDATIONS

The paper concludes that technology is a double-edged sword. It  
can be used to promote development, but it can also be used to  
exploit and oppress. The paper recommends that technology should  
be used in a way that is socially and economically just. This  
requires a change in the way that technology is developed and  
distributed. The paper argues that technology should be developed  
by the people who need it, and that it should be distributed  
equitably. The paper also recommends that technology should be  
used to create jobs and improve living standards, rather than  
to create a dependency on foreign technology. The paper argues  
that this requires a change in the way that technology is  
developed and distributed. The paper also recommends that  
technology should be used to create jobs and improve living  
standards, rather than to create a dependency on foreign  
technology.

1. The author is grateful to the following people for their helpful  
comments on earlier drafts of this paper: ...



form intellectual and emotional connections with meanings/significance inherent in the resource."<sup>17</sup> Each component also includes suggested developmental activities and worksheets that assist in the development process. The subsequent chapter will include these worksheets and activities in preparation for the portable exhibit for Cumberland Island. The following text is based on the outlines given in Module 311: Interpretive Media Development.

The first component for Module 311: Interpretive Media Development is *Project Definition and Planning*. The purpose of this component is to provide interpretation developers with guidelines to the integrated planning process, which can be very complex and arduous. This component provides guidance for the planning process, and encourages the media developer to define the interpretive purpose, target audience, desired outcomes, expectations, project needs, and constraints. Additionally, a preliminary media development worksheet that assists the developer in outlining the project's needs, outcomes, and expectations and determining the interpretive content and park involvement is included.

The next component of this module is *Meaningful Media*. This component is essential because the development of interpretive media "involves the integration of complex elements and layers that make conceptualizing, planning, and organizing much more complicated than for personal services presentations."<sup>18</sup> The content of this component includes interpretive function, interpretive focus, interpretive structure of media - tenets for concept development, and interpretive effectiveness. The

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<sup>17</sup> Ibid, 3.

<sup>18</sup> Ibid, 14.



developmental activities for this component include a critical analysis of another interpretive exhibit.

*Choosing Appropriate Media* of Module 311 enables the interpreters to "gain an understanding of how media is used to connect the meanings of the resource and the interests of the visitor."<sup>19</sup> This component enables the learner to evaluate media and its treatments for effectiveness and recommend appropriate media for take-home messages.<sup>20</sup> This component provides an extensive list of the types of interpretive media with a listing of the advantages and limitations of each.

The final component of Module 311: Interpretive Media Development, Principles of Design, outlines the basic principles of design and allows the learner to assess the effectiveness of interpretive design. Outlined in this component are design concepts, basic design principles, and applications related to design elements. The development activities for this component encourage the learner to take a critically look at the design park brochures and exhibits and suggests that the learners take a design and reworks it based on the guidelines and principles outlined in this component.

Interpretation is an evolving practice and should respond to the social, technological, and demographic changes that we face.<sup>21</sup> Exciting educational innovations and ideas, such as m-learning, can enliven interpretation and quickly respond to current issues in the field. While the use of mobile electronic technology as an interpretive tool is sustainable and adaptable, and portable devices are increasingly available, interpretive programming that utilizes this technology should be developed with care and should follow guidelines set by interpretation professionals to ensure the ultimate goal of

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<sup>19</sup> Ibid, 20.

<sup>20</sup> Ibid.

<sup>21</sup> Chalfant, 58.

The first part of the report is devoted to a general survey of the situation in the country. It is followed by a detailed study of the various sectors of the economy. The report concludes with a series of recommendations for the government and the private sector.

The second part of the report is devoted to a detailed study of the various sectors of the economy. It is followed by a series of recommendations for the government and the private sector.

The third part of the report is devoted to a detailed study of the various sectors of the economy. It is followed by a series of recommendations for the government and the private sector.

The fourth part of the report is devoted to a detailed study of the various sectors of the economy. It is followed by a series of recommendations for the government and the private sector.



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<sup>19</sup> Ibid, 20.

<sup>20</sup> Ibid.

<sup>21</sup> Chalfant, 58.

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stewardship and preservation. Developing interpretive material for mobile electronic devices should be done with as much thought and research as any other interpretive method such as an exhibit or oral presentation. In Chalfant's apt summary, "As interpreters, we are challenged to design programs that ensure that the next generation is well-informed and has a strong personal connection with the parks so that they can pass on a sense of ownership and caring for the next generation."<sup>22</sup>

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<sup>22</sup> Ibid.



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## CHAPTER FOUR

### INTERACTIVE HERITAGE TRAIL AND EXHIBITION DEVELOPMENT

The previous chapters have described Cumberland Island's storied past, the National Park Service's approach to interpreting historic sites, and utilizing mobile electronic technology as an interpretive tool. Given Cumberland Island National Seashore's interpretive challenges such as "lack of African American history interpretation" and "inadequate interpretation of a variety of subjects important to understanding and appreciation of the island and its resources,"<sup>1</sup> this chapter will serve as an outline of a proposed interactive heritage trail on Cumberland Island National Seashore that utilizes mobile electronic technology as an interpretive tool. Along with the proposed trail, the author will create three examples of mobile exhibits that can be implemented by the park.

At present, little interpretation is offered for the historic resources north of the Carnegie complex on Cumberland Island National Seashore. The interpretation of these resources is limited to a museum exhibition on the south end of the island and information given during ranger-led tour of the Carnegie grounds. When visitors visit these northern sites, there is no interpretive information available on site.

Utilizing mobile electronic technology as an interpretive tool, visitors will have access to interpretive information for remote historic resources. This, in turn, will allow the visitor to gain a greater understanding of many of the island's stories while maintaining the integrity of the natural environment and cultural resources.

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<sup>1</sup> U.S. Department of Interior, National Park Service. Cumberland Island General Management Plan, Chapter Two: Long Range Interpretive Plan, 11.

THE UNIVERSITY OF CHICAGO  
DEPARTMENT OF POLITICAL SCIENCE

The following is a list of the members of the  
Committee on the Study of the  
Political System of the United States  
who have been appointed to the  
Committee on the Study of the  
Political System of the United States  
by the Board of Trustees of the  
University of Chicago.

The members of the Committee are:  
[List of names and titles]

For a complete list of the members of the  
Committee on the Study of the  
Political System of the United States  
see the report of the Committee  
to the Board of Trustees of the  
University of Chicago.



The potential success of this project depends on the visitors' own initiative and access to personal mobile electronic technology. Interpretive exhibits could be available on the park's website, where visitors can download these exhibits onto their personal devices. A docking station could be also created at the park's visitors' center on the mainland, which would allow visitors to access the exhibits on the park grounds. It is imperative that park staff advertise this option to as many potential visitors as possible.

### THE INTERACTIVE HERITAGE TRAIL

Based on Cumberland Island National Seashore's established interpretive needs, the author has established suggested stopping points along the historic main road, which runs the entire length of the island. Since the island is significant for its natural and cultural resources, the stopping points address both natural and cultural themes along the trail. Keyed to these stopping points, three mobile exhibits have been created for selected historic resources on the island: the Chimneys, the Settlement, and Dungeness. The Dungeness exhibit has been created as an introduction to the island and the Dungeness site. The following establishes a framework for the park to follow if they choose to implement the entire heritage trail.

The following are the proposed stopping points and corresponding themes for the heritage trail. The locations are based on existing resources that illustrate the corresponding theme. A sample map is also included on page 62.

The first part of the report deals with the general situation of the country and the progress of the work done during the year. It then goes on to discuss the various projects which have been carried out and the results achieved. The second part of the report deals with the financial statement and the accounts for the year. It then goes on to discuss the various projects which have been carried out and the results achieved.

### THE FINANCIAL STATEMENT

The financial statement for the year shows a profit of £10,000. This is a result of the various projects which have been carried out during the year. The accounts for the year show that the company has been successful in carrying out its business and in increasing its profits. The financial statement also shows that the company has been successful in managing its assets and liabilities. The accounts for the year show that the company has been successful in carrying out its business and in increasing its profits. The financial statement also shows that the company has been successful in managing its assets and liabilities.





Proposed Stopping Points and Corresponding Themes

1. Introduction/Dungeness\*  
Location: Intersection of Main Road and trail from Dungeness Dock
2. Cumberland's Maritime Forest  
Location: Intersection of Main Road and trail to Sea Camp
3. Spanish Settlement  
Location: Intersection of Main Road and Old House Road
4. The Chimneys: A Slave Settlement\*  
Location: Intersection of Main Road and Stafford
5. Wilderness – What is that?  
Location: Intersection of Main Road and Parallel Trail
6. Plum Orchard: Cumberland's Architectural Jewel  
Location: Plum Orchard Mansion
7. Tacatacuru: Cumberland's First Residents  
Location: Table Point
8. Cumberland Island's Salt Marshes  
Location: Intersection of King's Bottom Trail and the Main Road
9. Cumberland's Wildlife  
Location: Brickhill Bluff
10. Early English Settlements and Fortifications  
Location: Terrapin Point
11. The Settlement\*  
Location: First African Baptist Church

\*Sample Exhibits available

THE UNIVERSITY OF CHICAGO

1. The first part of the paper discusses the general theory of the subject. It is divided into two main sections: the first section deals with the general theory, and the second section deals with the special theory. The general theory is based on the principle of least action, and the special theory is based on the principle of least time.

2. The second part of the paper discusses the application of the general theory to the special theory. It is divided into two main sections: the first section deals with the general theory, and the second section deals with the special theory. The general theory is based on the principle of least action, and the special theory is based on the principle of least time.

3. The third part of the paper discusses the application of the special theory to the general theory. It is divided into two main sections: the first section deals with the general theory, and the second section deals with the special theory. The general theory is based on the principle of least action, and the special theory is based on the principle of least time.

4. The fourth part of the paper discusses the application of the general theory to the special theory. It is divided into two main sections: the first section deals with the general theory, and the second section deals with the special theory. The general theory is based on the principle of least action, and the special theory is based on the principle of least time.

5. The fifth part of the paper discusses the application of the special theory to the general theory. It is divided into two main sections: the first section deals with the general theory, and the second section deals with the special theory. The general theory is based on the principle of least action, and the special theory is based on the principle of least time.





## Cumberland Island National Seashore Interactive Heritage Trail Map

Early English Settlement and Fortifications

Tortapin Point

The Settlement

First African Baptist Church

Cumberland's Wildlife

Brickhill Bluff

Plantation: Cumberland's First Residents

Follow the road behind Plum Orchard to Table Point

Plum Orchard: Cumberland's  
Architectural Jewel

Follow the signs to Plum Orchard

Cumberland Island's Salt Marshes

Intersection of King's Bottom Trail and the Main Road

Wilderness - What is that?

Intersection of Main Road and Parallel Trail

The Chimneys: A Slave Settlement

Intersection of Main Road and Stafford

Spanish Settlement

Intersection of Main Road and Old House  
Road

Sea Camp Dock

Cumberland's Maritime Forest





Intersection of Main Road and Trail to Sea Camp

Dungeness Dock

Introduction/Dungeness

Intersection of Main Road and  
trail from Dungeness Dock

Atlantic Ocean

-  Heritage Trail
-  Stopping Points with Exhibits
-  Proposed Stopping Points
-  Ferry Docking Locations



Scale 1:50,000  
1 cm = 500 m



## EXHIBITION DEVELOPMENT, SCRIPTS, AND SAMPLES

The following are three scripts for audio and visual exhibits for selected stopping points along the heritage trail. The author chose these subjects based on availability of resources such as historic photographs, audio recordings, and remaining historic resources. Additionally, two of the subjects were selected because of the need for interpretation of African American history as stated in the park's general management plan. The following scripts have been developed into a mobile exhibition that is available for download at (URL coming soon). Additionally, a disk containing these exhibits has been provided within this document.

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INTRODUCTION/DUNGENESS: Intersection of Main Road and Dungeness Dock

THEME: Island introduction

SOURCES:

Bullard, Mary. Cumberland Island: A History. Athens, The University of Georgia Press, 2003.

Torres, Louis. Historic Resource Study, Cumberland Island National Seashore, Georgia and Historic Structure Report, Historical Data Section of the Dungeness Area. Denver: Denver Service Center, National Park Service, 1977.

U.S. Department of Interior, National Park Service, Cumberland Island National Seashore. Cumberland Island National Seashore General Management Plan, St. Mary's: Cumberland Island National Seashore 1984.

\_\_\_\_\_. Cumberland Island National Seashore Statements of Significance  
St. Mary's: Cumberland Island National Seashore.

VISUAL RESOURCES:

Photographs  
Historic Photographs



THE UNIVERSITY OF CHICAGO  
DEPARTMENT OF CHEMISTRY  
PHYSICAL CHEMISTRY  
PH.D. THESIS  
BY  
[Name]  
SUBMITTED TO THE FACULTY OF THE DIVISION OF THE PHYSICAL SCIENCES  
IN CANDIDACY FOR THE DEGREE OF DOCTOR OF PHILOSOPHY  
CHICAGO, ILLINOIS  
[Date]

ABSTRACT  
[Abstract text]  
ACKNOWLEDGMENTS  
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[Chapter V text]  
REFERENCES  
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## AUDIO RESOURCES

Gallop sound effect

## SCRIPT:

Cumberland Island National Seashore is a place where wilderness and five thousand years of human history come together in a unique and storied landscape. The island is one of the largest undeveloped barrier islands in the world and home to one of the largest maritime forests remaining in the United States. Its dense forests, vast beaches, and expansive salt marshes are the home to a variety of wildlife including alligators, loggerhead sea turtles, and wild horses.

Layers of history lie in the Dungeness ruins, historic roads, and cemeteries. From its earliest residents, the Tacatacuru, to the Spanish missionaries to the Carnegie family, the Dungeness site has been home to a variety of people.

Among Cumberland Island's best-known residents was the Carnegie Family. Inspired by a magazine article, Lucy Coleman Carnegie asked her husband Thomas to purchase part of Cumberland Island. Thomas, the brother of steel tycoon Andrew Carnegie, granted his wife's wishes. The Carnegie Family built an extravagant estate with beautifully landscaped grounds and every amenity one could want. The jewel of the Carnegie estate was the Dungeness mansion, an elaborate Italianate-style home with over fifty rooms. Cumberland Island was the playground for the Carnegie family. Days were spent hunting, golfing, and playing games while evenings were full of opulent feasts and spirited parties. Today, Dungeness lies in ruins as a result from a fire in 1959. For an in-depth tour of the Dungeness ruins, please take the Footsteps tour that is offered daily.

The Carnegie story is one of many on Cumberland Island. As you venture down the main road, you will hear the stories of Cumberland Island's antebellum planters and slaves, Spanish Missionaries, and Freedmen. As you head north on the Main Road to the next stop at the Chimneys, imagine the Carnegie Family riding up and down the sandy trail in their horse and buggy.

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THE CHIMNEYS: Intersection of Main Road and Stafford

THEME: The Daily Life of Enslaved People

## SOURCES:

Barefoot, Patricia. Cumberland Island. Charleston: Arcadia Publishing, 2004.

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...the ... of ...

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Bullard, Mary. Cumberland Island: A History. Athens: University of Georgia Press, 2003.

Robert Stafford: Growth of a Planter. Athens: University of Georgia Press, 1995.

Southeast Archeological Center, National Park Service. *A Cultural Memory: The Quarters*, 2006. (An interpretive brochure about the Stafford Plantation.)

Torres, Louis. Historic Resource Study, Cumberland Island National Seashore, Georgia and Historic Structure Report, Historical Data Section of the Dungeness Area. Denver: Denver Service Center, National Park Service, 1977.

#### EXHIBIT RESOURCES:

Photographs

Illustrations

- Artist rendering of Stafford plantation with fields, slave quarters, and planter's house

Audio

- Sea Island slave spirituals

#### SCRIPT:

You are standing at what is left of a community of slave quarters that was a part of Stafford Plantation. This large compound consisted of twenty-four cabins and a larger building that was used as a hospital. Each cabin had a fireplace and chimney, a dooryard garden, and a small yard for chickens and pigs. Prior to 1863, 250 enslaved people lived here while working in the adjacent fields where Sea Island cotton was grown. This type of cotton was very desirable because its great strength and fine lint created luxurious fabrics. In fact, the cotton grown here sold for 75 cents a pound -- an extraordinary price for the era.

It's hard to imagine what life was like for the people who lived here. Much information about the daily life of enslaved people is based on archeological evidence. Over 74,000 objects ranging from lead shot to glass beads to hair combs have been found this site. These objects bring up questions about the daily life of enslaved people. Does the discovery of gunflints and other ammunition suggest that the slaves had guns and were allowed to hunt on the island? Do ancient spirits bottles and pipe fragments mean that the slaves were allowed partake in leisure activities? Does the recovery of a single slate pencil suggest that slaves were reading and writing even though it was illegal?

But, we do know that the captive life of a slave was a physically exhausting, and personally dangerous and degrading. Many enslaved people found solace in song, dance, and other forms of artistic expression. Cumberland Island historian Mary Bullard noted

Journal of Applied Psychology, 1977, Vol. 62, No. 1, 1-10

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Journal of Applied Psychology, 1977, Vol. 62, No. 1, 1-10

Journal of Applied Psychology, 1977, Vol. 62, No. 1, 1-10

Journal of Applied Psychology, 1977, Vol. 62, No. 1, 1-10





that "Songs provided an antidote to the numbing monotony of the daily agriculture schedule, and Sea Island religious music included chants and shouts that enlivened slaves' days and nights."<sup>2</sup> As you leave the chimneys site, listen to a song that was sung by enslaved people. Try to imagine if you were enslaved on Cumberland Island. How would have you dealt with the fear, isolation, and captivity?

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THE SETTLEMENT: First African Baptist Church

THEME: A Freedmen's Settlement and Spirituality

SOURCES:

Barefoot, Patricia. Cumberland Island. Charleston: Arcadia Publishing, 2004.

Bullard, Mary. Cumberland Island: A History. Athens, The University of Georgia Press, 2003.

Torres, Louis. Historic Resource Study, Cumberland Island National Seashore, Georgia and Historic Structure Report, Historical Data Section of the Dungeness Area. Denver: Denver Service Center, National Park Service, 1977.

Dilsaver, Lary. Cumberland Island National Seashore: A History of Conservation Conflict. Charlottesville: The University Press of Virginia, 2004.

EXHIBIT RESOURCES:

Historic Photographs

- Settlement residents: Charlie and Liz Trimmings, Primus and Amanda Mitchell
- Settlement house
- First African Baptist Church
- Richarde's House

Audio

- Gullah recordings from the Library of Congress

SCRIPT:

After the slaves of Cumberland Island were emancipated, many remained on the island -- the only home that they ever knew. Between 1862 and 1891, many freed slaves lived in an area known as Brick Hill, located on the northeastern side of the island. Eventually, these residents moved further north to a five acre area near the resort area of High Point where there were a number of employment opportunities. Charlie Trimmings, William

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<sup>2</sup> Mary Bullard. Cumberland Island: A History. (Athens: University of Georgia Press, 2003) 146.

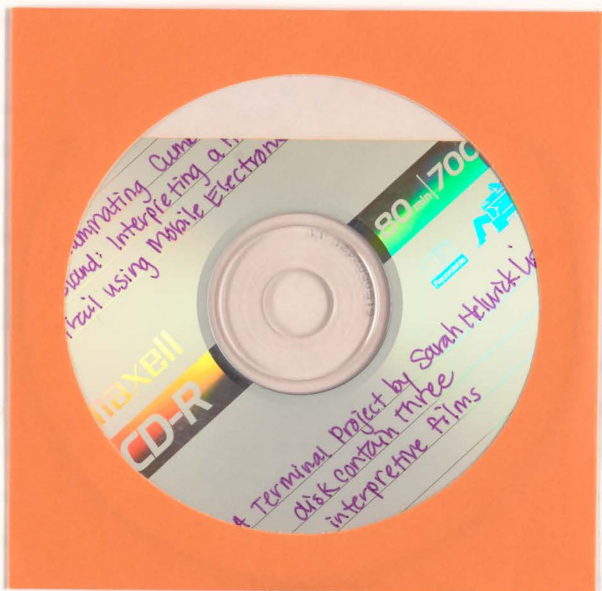
Alberty, Quash Merrow, and Primus Mitchell purchased small plots of land in the five acre area. These men established what is now known as the Settlement, where you stand are now standing. The Settlement was an African American community that maintained African and slave culture such as religion, cuisine, language, and craft.

Searching for solace from hardships, the people of the Settlement immersed themselves in church, praise, and song -- a tradition carried over from the era of slavery. One of the greatest symbols of the Settlement's cultural values is the First African Baptist Church. Founded by Reverend T. Lockett and Deacons William Alberty, Charles Trimmings, and Primus Mitchell in 1893, the First African Baptist Church was a small, one-room log building that not only provided a place for spiritual practice, but also served as a schoolhouse. This original structure was replaced in 1937 by the small white gable-roofed building you see today. Inside the church are twelve small pews and a simple altar. Rarely used today, the First African Baptist Church looks much like it did when it was used by the people of the Settlement.

Preachers at this time blended Christian scripture with long-held African beliefs. Sermons were often in the Gullah language, a fusion of English and African languages. Now, enter the First African Baptist Church, have a seat, and listen to a sermon in Gullah and imagine that you are a member of the First African Baptist Church (insert Library of Congress recording here).

As the island's resort hotels closed in the 1930s, descendants of freed slaves began to leave the Settlement for opportunities on the mainland. Many of the buildings fell into ruin. When the Park Service acquired the Settlement property in the 1972, only four houses remained standing. Today, the First African Baptist Church, the Richarde's House and the Alberty House stand as the physical remnants of the Settlement (insert pictures).

SAMPLE EXHIBITS AND WEBSITE



## CONCLUSION

The recommendations presented in this project are meant to bring the multifaceted stories of Cumberland Island National Seashore to light to enrich the visitor experience in a meaningful way. Interpretation is a crucial aspect of preservation. It not only informs the visitor, but interpretation can foster inspiration and cultivate a sense of stewardship, which is crucial in preserving for our heritage. One of its main proponents, the National Park Service recognizes interpretation as a key element of resource management and protection. From early nature hikes led by John Muir to Freedman Tilden's revolutionary publication Interpreting Our Heritage to the establishment of the Interpretive Development Program, the National Park Service has shaped interpretation practice. While interpretation practice is rooted in the long-held philosophies established by Tilden in 1959, the practice should continue to evolve in response to social, scholarship, and technological changes.

A copy of this project will be submitted to Cumberland Island National Seashore. The completed project includes chapters on Cumberland Island history, Interpretation and the National Park Service, Mobile Electronic Technology as an Interpretive Tool, and Interactive Heritage Trail and Exhibit Development. Additionally, a disk containing three sample exhibits and a website provide models that can be implemented for use. This document is intended to provide a framework for Cumberland Island National Seashore that will allow for the implementation of an interactive heritage trail that addresses the park's interpretive needs. This project is not intended to replace current interpretive methods utilized by Cumberland Island National Seashore. Rather, the interpretive solutions suggested here can enhance the interpretive experience so that



visitors have an opportunity to learn the layered history of Cumberland Island and all its residents. Due to the conceptual nature of this project, considerations for implementation, marketing, and cost have not been addressed in-depth.

Much of Cumberland Island's rich and storied past is overshadowed by other notable periods of the island's history. Many rich and valuable historic resources such as slave cabin chimneys and the First African Baptist Church are interpreted from afar, if at all. While bringing meaningful interpretation to these areas is challenging, it is crucial to survival of the resources and the site's history. By utilizing the recommendations made here, Cumberland Island National Seashore can provide meaningful interpretation to these sites that enlightens the visitor and inspires preservation of significant historic resources.



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## APPENDIX

Module 101 Fulfilling the NPS Mission: The Process of Interpretation

Module 311 Interpretive Media Development

Preliminary Media Development Worksheet, Module 311

### Goals

This is the summative module of the Interpretive Development Program and establishes the foundation for all that follows in an interpreter's professional development. It is a natural evolution in thinking about the art and science of interpretation, which combines the content of the book with the dynamics of the program to shape the future of our profession. Every student in interpretive media development will be able to articulate the value and value of their interpretive efforts to others through a variety of the principles presented within this module. Each successful competency for Interpretive Media Development of Module 101, therefore, is strongly recommended that the study of any media development of the curriculum include connections to Module 101.

### Description

This block of instruction introduces all interpretive and non-interpretive park employees to fundamental interpretive practice and provides a way to the interpretation, what interpretation is, and how interpretation works to fulfill the NPS's mission and facilitate stewardship. It also provides the foundation for interpreters to successfully demonstrate interpretive competency throughout their professional development.

### Competency Objectives

The following curriculum components will be developed during this course. The following are the competencies for this course. From these competencies, objectives and their associated activities, learning objectives, and strategies, 21 instruments are developed and implemented. Each instrument also contains a set of useful references and developmental activities.

- Why We Do Interpretation: Serving the NPS Mission
- What Interpretation Is: Thoughts, Images, and Language
- How Interpretation Works: The Interpretive Process

### Objectives At the end of this module, learners will be able to:

- Describe ways in which meaning may be conveyed by providing language through images and linguistic resources.
- Explain the interpreter's role to facilitate the visitor's experience and relationship to the resource, and how this relationship provides an opportunity for stewardship.
- Describe how interpretation meets the National Park Service's six core values objectives.



## Entry Level Park Ranger Interpreter

### MODULE 101

#### Title: Fulfilling the NPS Mission: The Process of Interpretation

##### Context

This is the cornerstone module of the Interpretive Development Program -- it establishes the foundation for ALL that follows in an interpreter's professional development. It is a natural evolution in thinking about the art and science of interpretation, which combines the essence of the past with the dynamism of the present to shape the future of our profession. Every decision an interpreter makes for any interpretive effort (talk, walk, tour, wayside, publication, etc.) must be based on the fundamental philosophies contained within this module. Moreover, a successful interpreter, or interpretive supervisor/manager will be able to articulate the value and effect of their interpretive choices to others through a sound grasp of the principles contained within this module. Each essential competency for interpreters reflects elements of Module 101, therefore, it is strongly recommended that the study of any module/component of the curriculum include connections to Module 101.

##### Description

This block of instruction introduces all interpretive and non- interpretive park employees to fundamental interpretive purpose and process -- why we do interpretation, what interpretation is, and how interpretation works to fulfill the NPS mission and facilitate stewardship. It also provides the foundation for interpreters to successfully demonstrate interpretive competency requirements throughout their professional development.

##### Competency Curriculum

The following curriculum components outline the developmental learning elements that compose the skills set for this competency. From these outlines, 1) employees and their supervisors can determine learning needs and strategies, 2) instructors can develop sessions and lesson plans. Each component also contains a list of useful references and developmental activities.

- Why We Do Interpretation: Meeting the NPS Mission
- What Interpretation Is: Tangibles, Intangibles, and Universal
- How Interpretation Works: The Interpretive Equation

**Objectives** At the end of this module, learners will be able to:

- Describe ways in which meanings may be revealed by creating linkages through tangible and intangible resources;
- Explain the interpreter's role to facilitate the visitors' experience and relationship to the resource, and how this relationship provides an opportunity for stewardship;
- Describe how interpretation meets the National Park Service and site mission/ objectives;



- Describe how the "interpretive equation" affects the success of interpretive efforts;
- Establish a personal foundation to develop interpretive effectiveness through understanding interpretive purpose and techniques

#### **Audience**

All park rangers and other NPS staff with public contact responsibility, both permanent term and seasonal, as well as cooperating association employees, volunteers, concession employees, and park partner employees.

#### **Topics**

Interpretive purpose, mission, and who you speak for/represent; tangible/intangible linkages and universal concepts; characteristics of an effective interpreter; the interpretive equation; the visitor "Bill of Rights;" 3-Ms of interpretation, stewardship through interpretation.

#### **Delivery**

Park and cluster-level seasonal or group training; mentoring, independent study, part of servicewide training offering; university sources; can use video, classroom, satellite uplink.

#### **Target**

Within six months of appointment to interpretive duties.

<http://www.nps.gov/idp/interp/101/module.htm>

#### **APPENDIX**

Every interpreter must consider fundamental principles when selecting an interpretive strategy for a program, for a project, or when creating new interpretive content that contributes to parkwide objectives. Important to doing so are fundamental knowledge on interpretive theory, and must be effectively articulated to supervisors, managers, rangers, volunteers, and the public.

Present approaches to training for new interpreters included a detailed introduction to interpretive theory and theory, and information is important to do. This introduction was designed with an objective to allow a personal definition of interpretation. This document, why the the interpretation incorporates many important aspects of the human approach with a critical view of individual responsibility. Interpreters must attend to the understanding of the process of interpretation. It is not its purpose to foster passive receptivity, and the direction which they will take both as individuals and as professionals. Interpretation must be able to articulate the customer of interpretation so they can make personal choices in approach, and consider the relevance of interpretation to manage making personal decisions. In the way the work of interpretation may be added to the other important functions in

#### **APPENDIX**

## Component for Module 101

### Why We Do Interpretation: Meeting the NPS Mission

**PURPOSE** This component establishes the foundation for *Module 101: Fulfilling the NPS Mission: The Process of Interpretation*, by defining the interpreter as integral to the development of the profession. It provides a set of ground rules to establish a personal interpretive philosophy and articulate ways in which interpretation contributes to resource protection and stewardship.

**OBJECTIVES** Upon completion of this component the learner will be able to:

- begin to develop a personal philosophy of interpretation connected to the evolution of the craft;
- explain his/her personal obligation to establish a professional foundation for day-to-day decisions about interpretive methods and contributions to the NPS mission;
- establish a mission-driven approach to interpretation which incorporates both park management outcomes and audience revelation, both of which lead to enhanced stewardship of the resource.

#### APPROACH

Every interpreter must consider fundamental principles when selecting an interpretive strategy for a program, for a project, or when deciding how an interpretive effort can contribute to resource protection. Important choices are encountered throughout an interpreter's career, and must be effectively articulated to supervisors, managers, superintendents, and the public.

Previous approaches to training for new interpreters included a detailed introduction to significant names and dates, and references to important books. Often this introduction was coupled with an exercise in writing a personal definition of interpretation. This component, *Why We Do Interpretation*, incorporates many important aspects of the former approach with a strengthened sense of individual responsibility. Interpreters must search for understanding of the process of interpretation, its roots, its purpose in fostering resource stewardship, and the direction which they will take both as individuals and as professionals. Interpreters must be able to articulate the outcomes of interpretation so they can make personal choices in approach and establish the relevance of interpretation for managers making resource decisions. In this way the contributions of interpretation may be added to the other important functions in

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resource protection. The interpreter needs a clear understanding that interpretation moves beyond a recitation of scientific data, or historical names and dates, or chronologies, or descriptions of how tall, deep, wide or big. Public recognition and support of their resource stewardship opportunities is the larger role of interpretation.

This journey in professional development lasts throughout a career. This component covers the present by laying a foundation for why we do interpretation and by identifying personal and professional obligations of the interpreter. Additional components in this module continue the study of the art by exploring essential elements of interpretation in specific detail. This component may be approached through mentoring, self-study, a detail assignment, or formal instruction.

## CONTENT OUTLINE:

### I. WHY WE DO INTERPRETATION

#### A. Quick overview of the agency's mission

1. Changes in socio/political climate between 1916 and present;
  - a. evolving concept of stewardship

#### B. How interpretation helps meet the National Park Service mission (the profession's mission)

1. Perpetuates and represents the heritage of the nation reflected in national park units;
2. Ensures the natural, cultural, and recreational heritage reflected in the national park units is available and accessible to everyone;
3. Provides experiences that strengthen the recognition, understanding, enjoyment, and preservation of the nation's heritage;
4. Creates the opportunity for audiences to ascribe meanings to resources, leading to concern for the protection of the resource. This revelation is the seed of resource stewardship. This is the goal of interpretation, not simply information or facts.

#### C. How the interpreter helps promote the National Park Service mission (the individual interpreter's mission)

1. Uses the "through interpretation, understanding; through understanding, appreciation; through appreciation preservation" process;
2. Meets management objectives through facilitating public participation in the stewardship of the resource
  - a. Uses established primary and secondary park themes to convey principle resource messages to public;
  - b. Helps the public understand its relationship and impact on resources;



- c. Encourages the public to develop personalized, proactive stewardship ethic;
- d. Empowers the public to influence policy to fulfill the National Park Service mission.

D. Personal and professional obligations of the successful interpreter

1. Accountability to the profession

- a. Clearly defines the distinctions between orientation/information, education, and interpretation and the role each plays in moving audiences toward stewardship outcomes (an information/interpretation continuum). All staff, volunteers, cooperating association employees, and concession employees help make or break a visitor's opportunity to move toward those stewardship outcomes;
- b. Develops a working knowledge in all methods and modes of delivery, communication, and props, not just in areas of personal preference;
- c. Continually improves resource knowledge base and skill levels to be competent in the broad range of interpretive environments;
- d. Chooses and uses the appropriate vehicle based on professional judgement, not personal preference;
- e. As a representative of the National Park Service, projects a professional appearance and manner at all times;
- f. Understands that the profession has evolved over time and that external/internal influences continue to affect that evolution.
- g. Understands the principles of professionalism and practice standards indicative of a profession.

2. Sensitivity

- a. Is sensitive to the fact that resources have multiple intangible meanings;
- b. Approaches audiences from multiple points of view;
- c. Acts as a facilitator and motivator;
- d. Makes interpretive connections that are broad based and accessible both intellectually and physically. Efforts are designed to touch a broad audience intellectually and/or emotionally, and crafted in a way to allow physical access.

3. Analytical / evaluative

- a. Constantly evaluates the effectiveness of programs, and audience needs and capability, and adjusts them as needed to maintain professionalism;
- b. Engages in ongoing, constructive self-evaluations.
- c. Incorporates influences of past leaders such as Tilden, Muir,

Mills, Lewis and others.

4. Teamwork

- a. Actively participates in park operations beyond the interpretive division;
- b. Takes responsibility for integrating the interpretive program into park operations;
- c. Actively solicits and uses the input of others (both NPS and non-NPS) in all aspects of the interpretive operation;
- d. Does not become territorial to the detriment of overall park operations.

**RESOURCES**

*Adventures of a Nature Guide*, Enos Mills, New Past Press, 1990.

*Environmental Interpretation*, Sam H. Ham, North American Press, 1992. Chapter One compares instruction to interpretation, and discusses audience discretion.

*Interpretation in the National Park Service - A Historical Perspective*, Barry Mackintosh, NPS publication, 1986. This document summarizes the development of the agency's interpretive efforts, its media approach, and threats to interpretation through the years.

*Interpreting for Park Visitors*, William Lewis, Acorn Press, 1989. This is a quick reference from one of the contemporary leaders in the field. Easy reading, yet thoughtful and well written.

*Interpreting Our Heritage*, Freeman Tilden, University of North Carolina Press, Chapel Hill, 1957. Long considered the standard. Tilden's words have found resonance in this module of the curriculum.

*Interpretive Skills Lesson Plans*: "The Role of Interpretation in Park Operations" by Maria Gillett, 1992; "Advanced Interpretive Philosophy" by Jack Spinnler, 1982; "Evolution of the Interpretive Philosophy and Profession" by Tom Danton, 1988.

*Interpretive Views: Opinions on Evaluating Interpretation in the National Park Service*, Gary Machlis, ed., a collection of 24 essays by interpretive professionals on how to evaluate the effectiveness of the interpretive opportunity for visitors.

*NPS Strategic Plan, 1996*, Mission Statement, p. 5.

*The Interpretive Journey*, essay by Cynthia Kryston, 1996. Curriculum essay.

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## SUGGESTED DEVELOPMENTAL ACTIVITIES

1. Learner should read at a minimum the texts listed above by Tilden, Lewis, and Mackintosh, and read the curriculum preface essay by Kryston.
2. Learner should carefully research the authorizing legislation of her/his site, including the congressional reports and supporting documents for the legislation. Learner should also study the management plans for the site, including the primary and secondary themes, principle preservation issues, and the desired futures.
3. Learner must identify site's primary sources which support the development of interpretive ideas, and become thoroughly conversant with these sources before planning their programs. This is an ongoing process.
4. Each learner should write a personal contract for interpretation. This contract should be brief, and include commitment to subject matter, dedication to audience, perfection of skills, and personal desired outcomes of his/her interpretive efforts. This is not a definition of interpretation, but a statement of what he/she stands for and wants to accomplish through interpretation. (At its best, such a contract should start, "I believe. . .") This contract should explore the concepts of interpretation in the context of resource preservation and stewardship. Without a personal grounding in what they stand for or represent, and why they do interpretation, interpreters will be hard pressed to explain how their contributions to help meet the mission of the agency.
5. Learner may lead a discussion of interpretive views, outcomes, and the contribution of the "team" to meet the mission of the agency and/or specific site. This discussion can be conducted with other divisions, with partner organizations, or within interpretive division.
6. Learner may visit other sites to identify three interpreters whom he/she considers effective in creating meaning through use of tangible to intangible to universal linkages. Afterward, learner should write a summary of why those individuals were selected, and identify key interpretive attributes of these individuals. This list should be updated when appropriate. Learner is encouraged to establish a mentor relationship with at least one of these individuals to help develop professional abilities through discussions, comparative examples of their work.

## Component for Module 101

### What Interpretation Is - Tangibles, Intangibles, and Universal Concepts

**PURPOSE** This component describes the relationship between the resource and the audience and how interpretation, by presenting broadly relevant meaning, facilitates the connection of the two.

**OBJECTIVES** Upon completion of this component the learner will be able to:

- describe the role of the resource, audience, and interpreter and their relationships to one another and preservation;
- list tangible resources, intangible resources, and universal concepts of their site;
- identify and make tangible/intangible linkages of lesser and broader relevance.

#### APPROACH

The tangible/intangible linkages and universal concepts (TIU) model should be viewed as a description of effective interpretation. It does **not** measure or provide a method for developing specific programs.

The TIU model addresses the "so what" of interpretation by describing the content of interpretive products: relevance and provocation, information, and technique. This model is not the only way to describe interpretation, but is suggested as a useful way to get at the "meanings" of the resource.

Effective use of the TIU model requires discipline and ongoing practice. Practice allows the learner to internalize the concepts and more easily identify interpretive opportunities. The learner should be exposed to a variety of real interpretive products and presentations and should identify the tangible/intangible linkages and possible universal concepts for each. The learner should also present several interpretive products exhibiting tangible/intangible linkages for peer review. Finally, the definitions of the words: tangible, intangible, and universal concepts should be viewed flexibly. Some intangibles that are not real things can be used in very tangible ways to help the audience access broader meanings. Likewise, it is open to debate whether some concepts are truly universal. The learner should not allow that debate to eclipse the fact that some concepts provide broad relevance to a very diverse audience. The actual categorization of a particular resource as tangible, intangible, or universal concept can provoke interesting discussion, but should not be allowed to sidetrack the model. Learners should ultimately be allowed to categorize specifics as they choose to.

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## CONTENT OUTLINE:

### I. THE RELATIONSHIP BETWEEN RESOURCE, AUDIENCE, AND INTERPRETATION

#### A. Definitions and Roles

1. Resources possesses meanings and relevance.
  - a. purpose of resource is meanings - resources act as icons for meanings
  - b. individuals see different meanings in the same resource
2. Audience seeks the special--something of value for themselves.
  - a. entertainment and fun are part of it
  - b. audiences are on their own time
  - c. audiences are receptive to the special
3. Interpretation facilitates a connection between the interests of the visitor and the meanings of the park.
  - a. primary goal is not to provide information, but to provide access to meanings
  - b. interpretation must occur on the terms of the audience -- the audience is sovereign
  - c. providing accurate and balanced information about multiple perspectives is the responsibility of the interpreter - this is a tool that allows for respect and communication
  - d. the interpreter must be able to subjugate his or her own passions for and understandings of the resource in order to allow the audience to form theirs

#### B. Role of Interpretation in Preservation

1. Audiences must care about a resource before they value the preservation of the resource.
2. The primary goal of interpretation is not to preach preservation but to facilitate an attitude of care on the part of the audience.
3. Preservation depends on audiences' access to the meanings of the resource.

### II. LINKING TANGIBLE RESOURCES TO INTANGIBLE RESOURCES AND MEANINGS

A. All parks have tangible resources like physical features, buildings, artifacts, etc.s

B. All parks have intangible resources like past events, people, systems, ideas, values, etc.

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- C. All effective interpretation can be described as linking tangible resources to intangible resources in order to reveal meanings.
- D. Some intangible anecdotes, events, people, and easily understood concepts can be used in a tangible way.
- E. Tangible/Intangible linkages provide varying degrees of relevance for the audience.
- F. Tangible/Intangible linkage graph
  - 1. A tool: a graph represented by an x,y axis.
    - a. horizontal axis = "Tangible: information, narrative, chronology"
      - further represents the time the audience interacts with an interpretive product
    - b. vertical axis = "Intangible: meanings"
      - further represents relevance of the product to the audience
    - c. The relationship (links) of tangible to intangible or of information to meanings in an interpretive product can be conceptually plotted on this graph.
  - 2. Interpreters can use the graph to describe intended tangible/intangible linkages as well as identify information and interpretive techniques that support the effective delivery of an interpretive product.
  - 3. Audience reception of interpretive products can also be graphed.
    - a. differences between interpreter and audience graph should be expected
    - b. as long as audience accesses meanings and comes to care for the resource, the audiences linkages do not have to mirror the interpreter's intended relevant content
    - c. interpreters must realize interpretive intent, technique, and presentation remain a critical element of effective interpretation
  - 4. The graph is only one description of interpretation and should not be viewed as an inflexible structure.
  - 5. An alternative illustration: a wheel
    - a. hub = tangible
    - b. tire or rim = intangible
    - c. spokes = information and interpretive technique

### III. UNIVERSAL CONCEPTS

- A. Universal concepts provide the greatest degree of relevance and meaning to the greatest number of people.

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- B. Universal concepts are intangible resources that almost everyone can relate to. They might also be described as universal intangibles.
- C. Not all people will agree on the meaning of or share the same perspective towards a universal concept, but all people will relate to the concept in some significant way.
- D. Universal concepts make meanings accessible and the resource relevant to a widely diverse audience.
- E. The implications of and techniques for presenting universal concepts (universal concepts don't necessarily have to be explained to be experienced or understood) will differ from resource to resource. However, all interpretation seeks to place the visitor in relationship with broad meanings.
- F. Tangible/intangible/universal concepts can be captured and illustrated well by the theme of the interpretive product. The cohesive development of a relevant idea or ideas within an interpretive effort of any kind is enhanced by making links between tangibles, intangibles and universals.

Example: The rocks (tangible) of Yosemite tell many stories of beauty, danger, and mystery (intangible).

## REFERENCES

*Achieving Excellence in Interpretation: Compelling Stories Thinkbook*, Rudd, Connie, 1995. A workbook designed to help interpreters discover the compelling stories and intangible and universal meanings associated with the resources.

*An Interpretive Dialogue*, Larsen, David, 1996.

*The Interpretive Revolution*, brochure, Mayo, Corky, 1996.

Generic Lesson Plan: "Connecting Tangibles, Intangibles, and Universal Concepts"  
David Larsen, January 1997

*Interpreting Our Heritage*, Tilden, Freeman, University of North Carolina Press, Chapel Hill, 1957. Long considered the standard. Tilden's words have found resonance in this module of the curriculum.

## SUGGESTED DEVELOPMENTAL ACTIVITIES

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### Tangible/Intangible Linkages

1. Learner should compile a written list of the reasons why people do and should care about their sites. Then learner should identify an object or place, a tangible, that represents their site. Learner should make a list of six events, systems, values, ideas, universal concepts or other intangible resources that can be linked to their tangible. Do the links reveal meanings? Will those meanings help people care about the site as described on the first list? Learner should discuss this assignment with fellow interpreters and/or supervisor--do they see meaning in the linkages?

### "An Interpretive Dialogue" and Freeman Tilden

2. Learner should read "An Interpretive Dialogue" and Freeman Tilden's "Interpreting Our Heritage." Learner should write down thoughts that compare one or more of Tilden's six principles to the tangible/intangible model. Are they compatible? What might Freeman Tilden say to Harold Durfee Nedlit?

### Tangible/Intangible Graph

3. Learner should graph a current interpretive product. Learner should identify linkages, the information that connects the linkages, as well as the interpretive techniques used to present the product.
4. Learner should create a new interpretive product using the graph model.
5. Learner should graph interpretive products created by other interpreters and then, if possible, compare their own graph with the observed interpreter's graph.
6. Learner should have other interpreters graph one of their own interpretive products and then compare their graph to the graph used to develop the product.

### Universal Concepts

7. Learner should create a list of universal concepts and then study each item on the list and determine what it means in the context of human history and culture versus what it means in the context of Nature. What are the differences? What are the similarities? Will the conclusions allow for more fully integrated universal concepts in interpretive products?

### Tangibles, Intangibles, Universal Concepts

8. Learner should make a list of tangibles, intangibles, and universal concepts

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specific to their resource. Learner should choose items from each list and try to connect them to the other two lists? Do any ideas for interpretive products emerge?

9. Learner should keep the three lists handy as they research or physically explore their site. When the learner is provoked or finds personal relevance or meaning in the resource, the learner should identify the tangible, intangible, and universal concepts involved in their own provocation. Do any ideas for interpretive products emerge?

## APPENDIX

The Interpretive Equation is a quick, shorthand method for helping the learner understand basic concepts that relate to all interpretive activities. Whenever a process is used to present interpretive, it is imperative that the learner thoroughly understand the key elements of the interpretive process and how they relate to actual interpretive work.

Because the equation is meant to give interpretive a grounding in concepts that they will use throughout their career, it is recommended that they follow each example identifying the concepts as provided as part of the necessary experience. This will enable the learner to gain experience in applying these fundamental abstract concepts to real world situations and scenarios.

## Component for Module 101

### How Interpretation Works: The Interpretive Equation

**PURPOSE** This component introduces the interpreter to the five basic elements of the interpretive process through the use of a formula known as the "interpretive equation."

**OBJECTIVES** Upon completion of this component the learner will be able to:

- list the five basic elements of the interpretive equation and describe what they mean;
- explain how the various elements of the equation relate to one another;
- demonstrate how the elements of the equation relate to all interpretive planning, activities, programs and projects;
- apply the equation concepts to all subsequent interpretive activities.

#### APPROACH

The interpretive equation is a quick shorthand method that helps the learner remember basic concepts that relate to all interpretive activities. Whichever approach is used to present information, it is imperative that the learner thoroughly understands the five elements of the interpretive process and how they relate to actual interpretive work.

Because this component is meant to give interpreters a grounding in concepts that they will use throughout their career, it is recommended that many actual park examples illustrating the concepts be provided as part of the learning experience. This will enable the learner to gain experience in applying these somewhat abstract concepts to real-world situations and concerns.

## CONTENT OUTLINE:

### I. THE INTERPRETIVE EQUATION

#### A. $(KR + KA) \times AT = IO$

(Knowledge of the Resource + Knowledge of the Audience) x Appropriate Techniques = Interpretive Opportunities

1. The interpretive equation applies to all interpretive activities
2. It is important to keep the equation elements in balance

#### B. "Grading" or assessing the desired **OUTCOMES** of the equation

1. The interpreter must regularly evaluate whether interpretive activities are providing effective interpretive opportunities (small "o" outcomes), and whether these opportunities result in the ultimate desired outcome of a stronger stewardship ethic in the audience (large "O" Outcomes).

### II. THE FIVE ELEMENTS OF THE INTERPRETIVE EQUATION

#### A. KNOWLEDGE OF THE RESOURCE (KR)

1. Knowledge is more than just the **facts** about the resource. Interpreters must identify and be fully aware of the many different **intangible and universal meanings** the resources represent to various audiences.
2. Interpreters must possess a very broad knowledge of the history of the park beyond just the enabling legislation. They must be knowledgeable about past and contemporary issues, and the condition of the park and its resources.
3. Interpreters should not use their knowledge of the resources and the intangible/universal meanings associated with them to offer only bland recitals of non-controversial "safe" facts. Interpretation embraces a discussion of human values, conflicts, ideas, tragedies, achievements, ambiguities, and triumphs.
4. Interpreters must accommodate and present multiple points of view in their interpretation and not presume to expound what they think is the only "official" or "true" version of the resources and their meaning.
5. Interpreters must be careful to rely on accurate information when



developing interpretive material and avoid the tendency to exaggerate or slant information to present a personal or particular viewpoint.

6. Interpreters should use their knowledge to convey the park's approved resource-related themes.

## B. KNOWLEDGE OF THE AUDIENCE (KA)

1. **IMPORTANT!** The definition of audience includes more than just those individuals who actually visit a park. We have a professional responsibility to reach out and provide interpretive opportunities for those who will never visit a park, as well as to actual park visitors. There are many ways to be a visitor to a national park. One can visit a park in person, electronically via computer, through a program in a classroom, or by reading a book about the park.
2. There is no such thing as the average visitor.
3. Not every visitor requires an "intensive" interpretive experience.
4. Interpreters must recognize and respect the specific personal values and interests visitors associate with resources.
5. Interpreters should keep in mind the "visitors' bill of rights." Whether visiting a park on-site or off, visitors have a right to:
  - a) have their privacy and independence respected;
  - b) retain and express their own values;
  - c) be treated with courtesy and consideration;
  - d) receive accurate and balanced information.
6. Interpreters should recognize the "visitor continuum." The ultimate goal of interpretation is to provide opportunities for visitors to forge compelling linkages with the resources that they develop an active stewardship ethic. Visitors generally fall into a continuum in one of the following five categories, any of which may lead to increasing awareness of the relationships between tangible resources and their intangible and universal values:
  - a) recreation/"trophy hunting";
  - b) nostalgia/refuge/isolation;
  - c) information/knowledge;
  - d) connections/linkages;
  - e) stewardship/patrons.



The interpreter's job is to ensure that visitors have a positive experience at any of these levels, and to try to help visitors reach a deeper and richer level of understanding if possible. No matter where the visitors are on the continuum, the interpreter should strive to give them something of value to take home.

#### C. KNOWLEDGE OF APPROPRIATE TECHNIQUES (AT)

1. There are many interpretive techniques, none of which is inherently better than any other. Determination of the appropriate technique results from analysis of the resource themes and audience profile. The interpreter should never choose a technique without first identifying the theme, goals, and objectives and the prospective audience to determine if it is an appropriate "fit." Choosing techniques willy-nilly or because the interpreter personally enjoys them may mean that programs are only reaching a small portion of the audience.
2. Whichever technique is chosen, whether personal or non-personal, on-site or off-site, interpreters should ensure that it addresses the tangible/intangible/universal linkages of the resource.
3. Interpreters must stay current on communications and delivery techniques and new media possibilities, and use them as appropriate. However, beware of adopting new techniques simply because they are new. See #1 above.
4. Interpreters must regularly evaluate the effectiveness of the techniques used, and replace and update them when they no longer achieve the desired outcomes.

#### D. THE INTERPRETIVE OPPORTUNITY (IO)

1. To provide interpretive opportunities to the widest possible array of audiences, the interpreter must be proficient in as many techniques as possible, and should ensure that the overall park interpretive program offers the interpretive themes through as many different techniques as are appropriate.
2. The effect of the interpretive opportunity may not be immediately apparent to either the interpreter or the visitor. Interpretation may have both a long-term and/or a short-term effect. Interpreters should not always expect to see an immediate reaction in the visitor.

(3/23/99-NPS)

## INTERPRETATION IS A SEED, NOT A TREE.

### E. THE INTERPRETIVE OUTCOME

1. Outcome evaluation must be **visitor-based**.
2. Evaluations should examine both short-term and long-term outcomes. Evaluations of short-term outcomes focus on whether an effective interpretive opportunity was offered to the audience (i.e., was the information correct, was an appropriate technique used). Evaluations of long-term outcomes focus on whether the larger NPS mission goals of perpetuating the nation's natural and cultural heritage and promoting a stewardship ethic in the public are met. (See Module 101 component "Why we do Interpretation, section I.)
3. Although outcome cannot always be measured immediately or quantitatively, the interpreter still has a professional responsibility to measure the effectiveness of the various interpretive opportunities being offered to the public to see if they are successful or need revising or updating.
4. Interpreters must seek feedback from the audience to gauge the effectiveness of the interpretive theme, content, program, etc. The degree to which the audience forms effective linkages to the resources, not the amount of information conveyed, audience applause, or the personal satisfaction of the interpreter, is the measure of an effective outcome.
5. Evaluation of interpretive outcomes can occur through a variety of mechanisms such as focus groups, visitor "report cards," and visitor surveys.

### III. A FINAL THOUGHT

Although not specifically included in the interpretive equation, the interpreter's attitude is a vital element in ensuring that the equation works properly. The interpreter must care about both the resource and facilitating interpretive opportunities and outcomes if he or she wishes to inspire caring in others. In short, those who appreciate resources protect them.

## RESOURCES

Park legislative histories, records of Congressional hearings related to the park, records of public meetings, newspaper articles, local governmental, press, and community group archives. Current and historical park correspondence files. (These sources can provide good insights into how the public, particularly the local community, views the park and the types of values and meanings they associate with the resources.)

## BOOKS

*Achieving Excellence in Interpretation: An Introduction to Compelling Stories*, (National Park Service, 1995). A workbook designed to help interpreters discover the compelling stories and intangible and universal meanings associated with the resources.

*Interpreting Our Heritage*, Freeman Tilden (University of North Carolina Press, 1957). Excellent discussion of the concepts represented by the interpretive equation.

*Interpretive Skills Lesson Plans*: "The Role of Interpretation in Park Operations" by Maria Gillett, 1992; "The Park-Visitor-Interpreter" by SER, 1983; "Identifying and Understanding the Visitor" by Linda Olson, 1983.

*Interpretive Views: Opinions on Evaluating Interpretation in the National Park Service*, Gary E. Machlis, ed. (National Parks & Conservation Association, 1986). Collection of 24 essays by interpretive professionals on how to evaluate the effectiveness of the interpretive opportunity for visitors.

*Islands of Hope*, William Brown (National Recreation & Park Association, 1971).

*On Interpretation: Sociology for Interpreters of Natural and Cultural History*, Gary E. Machlis & Donald R. Field, eds. (Oregon State University Press, 1992). Twenty essays discussing the wide variety of visitor needs and reactions to interpretation.

*Personal Training Program for Interpreters*, vintage 1976 NPS training package, available for loan from Mather Training Center.

*Sacred Ground: Americans and Their Battlefields*, Edward Linenthal (University of Illinois, 1991). An intriguing look at some of the intangible meanings (religious, political, social, and personal) associated with American military sites. Includes chapters on Lexington, Concord, Gettysburg, Little Bighorn, and USS Arizona.

*Sand County Almanac*, Aldo Leopold (Oxford University Press, 1949). Includes a wonderfully personal account of how the author moved through a similar "visitor continuum," coming to recognize wildlife as more than a hunter's prey.

(3/23/99-NPS)



*The Fifth Essence*, Freeman Tilden (National Park Trust Fund Board, 1950). Short narrative exploring the intangible essence which makes parks unique.

*The Past is a Foreign Country*, David Lowenthal (Cambridge University Press, 1985). Excellent scholarly examination of what cultural resources represent to people and why. Full of examples from around the world. Particularly strong on exploring why people adopt a nostalgic view of history.

#### VIDEOTAPES

Focus Groups: A Tool for Evaluating Interpretive Services, Nancy Medlin & Gary Machlis (Cooperative Park Studies Unit, University of Idaho, 1991). A videotape and manual, a practical step-by-step guide to evaluating interpretive services using the focus group technique.

Self-Critique: A Tool for Evaluating Interpretive Services, Nancy Medlin, Gary Machlis, & Jean McKendry (Cooperative Park Studies Unit, University of Idaho, 1993). A training video and manual on how an interpreter can assess the effectiveness of interpretive programs.

#### **SUGGESTED DEVELOPMENTAL ACTIVITIES**

1. Prepare a list of ten things you will try to do in the next two months to enrich the interpretation at the park and enhance your skills as an interpreter. Meet with your supervisor at the end of the two months to review the progress of your efforts and to prepare a new list for the next six months. Projects should not be part of assigned work duties, but small extra things which will help you to try out and evaluate ideas and concepts presented in the component.
2. Attend a Compelling Stories workshop or complete the Compelling Stories workbook.
3. Prepare material for the park's home page on the Internet which goes beyond information and explores the resource's intangible meanings for off-site visitors.
4. Begin a "life list" of interpretive techniques, observing others and recording what you think are the advantages and disadvantages of each.
5. Write your own personal contract for interpretation, describing your personal philosophy of interpretation and how you will strive to help others forge personal connections with the resources you interpret. If you have done this in the past, revisit your contract and consider its intent with this component in mind.

6. Actively participate in a Visitor Services Project or a visitors' focus group.
7. Review your park's entire interpretive program and try to determine at which level of the visitor continuum the programs and projects are aimed. Help the programs and projects if you find they are all aimed at one audience or if they are all aiming at levels below the "connections/linkages" step.
8. Review your park's interpretive programs and projects to see if they reveal, either directly or indirectly, some of the intangible and universal meanings associated with the resources. Help to enhance programs or projects which are weak.

*Interpretive Media Development Handbook* provides a comprehensive overview of interpretive media development issues. The concepts and principles of *Interpretive Media Development: The Principles of Interpretive Media*, *Interpretive Media Development: The Principles of Interpretive Media*, *Interpretive Media Development: The Principles of Interpretive Media*, and *Interpretive Media Development: The Principles of Interpretive Media* provide a foundation for success in this module. The module serves as a foundation for further professional development, and provides the necessary grounding for field experience to work closely with professional planners in developing interpretive services.

#### AUDIENCE

All environmental level interpretive park visitors, including volunteer staff, and NPS visitors involved in media development activities.

#### OBJECTIVES

Upon completion of this module, learners will be able to:

• analyze and select appropriate media for specific interpretive programs

• integrate and apply basic principles of design to a variety of interpretive media

• participate in the planning/development of in-park, on-site, audio, ThruPoint Ferry Center media projects

• conceptualize and articulate how the elements of interpretive media work together to create opportunities for visitors to form their own intellectual and emotional connections with the natural/cultural resources of park resources

#### TOPICS

• history/purpose/evolution of types of media, selection of the appropriate media, evaluation of existing media, basic principles of program design, basic layout, media of effective design within media, planning for media interpretive concept development, project evaluation.

#### DELIVERY

Self or student-centered learning, ThruPoint Ferry Center-supported workshops, seminars, seminars, professional workshops, private sector training, distance learning through videoconferencing, self-learning, media site training, and independent study.

(3/23/99-NPS)



## Full Performance Level Park Ranger

### MODULE 311

#### Title: INTERPRETIVE MEDIA DEVELOPMENT\*

##### PURPOSE

This module enables interpreters to create interpretive opportunities through selection and development of interpretive media. Content includes project definition and planning, selection of appropriate media, interpretive concept development, and basic elements of design. Full performance rangers develop interpretive media projects locally, and must also be able to participate effectively on media development teams. The concepts and principles of Module 101: Fulfilling the NPS Mission: The Process of Interpretation, Module 110: Visitor Needs and Characteristics, Module 230: Interpretive Writing, and Module 310: Planning Park Interpretation, provide a foundation for success in this module. This module serves as a foundation for further professional development, and provides the necessary grounding for field interpreters to work directly with professional planners in developing interpretive services.

##### AUDIENCE

All developmental level interpretive park rangers, cooperating association staff, and NPS volunteers involved in media development activities.

##### OBJECTIVES

Upon completion of this module, learners will be able to:

- analyze and select appropriate media for specific interpretive purposes;
- recognize and apply basic principles of design to a variety of interpretive media;
- participate in the planning/development of in-park, contract, and/or Harpers Ferry Center media projects;
- recognize and articulate how the elements of interpretive media work together to create opportunities for audiences to form their own intellectual and emotional connections with the meanings/significance of park resources.

##### TOPICS

Advantages/disadvantages of types of media; selection of the appropriate media; evaluation of existing media; basic principles of planning/design; basic layout; results of effective design within media; meaningful media; interpretive concept development; project definition.

##### DELIVERY

Park or cluster-sponsored training, Harpers Ferry Center-sponsored workshops, academic courses, professional workshops, private sector training, distance learning through video/satellite uplink/internet, mentoring, on-the-job training, and independent study.

## BENCHMARK COMPETENCY ASSESSMENT

Plan, develop, and submit a (facsimile of) a media product for an identified park interpretive need, demonstrating aspects of module and component objectives (see Assessment Rubric and Preparing Your Project for Submission pages). Product is prepared and submitted for certification review upon the employee and supervisor's concurrence.

NOTE: Your project may be designed and submitted coupling more than one Full Performance competency. You may develop one competency project, to be reviewed against any combination of one, two, three, or four of the Full Performance competencies-if your circumstance allows. The project would then be measured against each competency standard separately.

If you choose, you may develop a separate project for each Full Performance competency, and submit them individually as you have in the past. If you choose to combine the reviews and address more than one competency with a single project, be sure to INDICATE CLEARLY ON YOUR PROJECT WHICH *FULL PERFORMANCE COMPETENCIES* (Planning Park Interpretation, Media Development, Interpretive Leadership, Research/Resource Liaison) you wish to have the project reviewed against.

## COMPONENTS

- Project Definition and Planning
- Meaningful Media
- Choosing Appropriate Media
- Principles of Design

## TARGET

To complete the full performance competencies under Ranger Careers.

Last update: April 20, 2000

<http://www.nps.gov/idpi/interp/311/module.htm>

Editor: NPS Training Manager for Interpretation, Education, and Cooperating Associations



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## Assessment Rubric For Full-Performance Benchmark Competency\*

### Interpretive Media Development

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The submitted project meets certification standards if:

--The text, graphics, objects, design, and other elements of the product work *together* to create an opportunity for the audience to form intellectual and emotional connections with meanings/significance inherent in the resource.

#### Descriptors:

- Conveys that the interpreter understands how to work within the strengths and weaknesses of the chosen media
- Effectively employs an interpretive structure of tangible-intangible links and universal concepts to convey resource meanings
- Communicates an appropriate depth and amount of relevant information
- Provides a balance of facts and acknowledges multiple points of view as appropriate
- Uses photos, illustrations, and/or objects appropriately to create context, support content, and enhance connections to resource meanings
- Effectively utilizes the physical space (page, panel, screen, bulletin board) to enhance interpretive effectiveness
- Effectively applies the basic principles of design to develop/enhance relationships between the "things" or information (tangibles) being presented and the ideas or meanings (intangibles) they represent



The submitted project approaches certification standards if:

The text, graphics, objects, design, and other elements of the product either individually or as a group do not create an opportunity for the audience to form intellectual and emotional connections with meanings/significance inherent in the resource.

**Descriptors:**

- Conveys that the interpreter does not understand how to work within the strengths and weaknesses of the chosen media
- An interpretive structure of tangible-intangible links and universal concepts is not discernable, or not effectively developed to convey resource meanings
- Contains an inappropriate depth and amount of information
- Does not provide a balance of facts and acknowledgement of multiple points of view as appropriate
- Use of photos, illustrations, and/or objects does not create context, or support content, or enhance connections to resource meanings
- Utilizes the physical space (page, panel, screen, bulletin board) in a way that diminishes or derails interpretive effectiveness
- Does not apply the basic principles of design to develop/enhance relationships between the "things" or information (tangibles) being presented and the ideas or meanings (intangibles) they represent

Last update: April, 2001  
<http://www.nps.gov/dp/interp/311/rubric.htm>







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## PREPARING YOUR SUBMISSION: WHAT YOU NEED TO KNOW

# Interpretive Media Development

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The interpreter will plan and develop an interpretive product (i.e., temporary interpretive exhibit, interpretive wayside panel, one interpretive element/section of a larger exhibit, interpretive site bulletin or interpretive park publication, interpretive bulletin board, interpretive section of a web page). *For the reviewer's reference, please include in your submission a brief statement of the **context** in which this media product will be used.* This statement is for reference only, and will not be assessed.

Remember, regardless of how well written or designed, a purely informational/orientation product will not meet the certification requirements. In addition, if the interpretive effectiveness of the product relies on text alone, it will not satisfy the standards. This review assesses how *all elements work together* contribute to interpretive effectiveness. You may find it helpful to submit something in draft form, but all products submitted should include developed text, clear graphic facsimiles, and proposed layout. Ideas, text, graphics, etc., contributed by others are acceptable, but the final design and layout of the product you submit **MUST** be your work. The emphasis in this module is on your ability to bring all of the elements together successfully to achieve interpretive effectiveness (articulated in the rubric) in the draft you submit.

Complete and submit the attached "Product Submission Form" for each certification you attempt. The interpreter will submit **THREE COPIES** of the project in the form of drawings, photographs, sketches, or other clear representations for review.

### REMEMBER:

*Always check your work against the assessment rubric before you submit the product for review*

Review your work with your supervisor as you develop it. When you feel the project is ready, submit three copies to

Becky Lacombe, Acting Training Manager, Interpretation,  
Mather Training Center,  
P.O. Box 77, Harpers Ferry, WV 25425,  
Attn: Product submission

### NOTE:

Your project may be designed and submitted coupling more than one Full Performance module. You may develop one product, to be reviewed in any combination of one, two, three, or four of the Full Performance modules—if your circumstances allow. The product will be measured against each certification standard separately.

If you choose, you may develop a separate product for each Full Performance module, and submit them individually as you have in the past. If you choose to combine the reviews and address more than one module with a single project, be sure to **INDICATE CLEARLY ON YOUR PROJECT WHICH FULL PERFORMANCE MODULE** (Planning Park Interpretation, Media Development, Interpretive Leadership, Research/Resource Liaison) you wish to have the project reviewed under.

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### EXPERIENCE YOUR AMERICA

The National Park Service uses the special design used by the American people to protect all our national parks.



**What happens next?**

The training manager will send your project to two peers who are trained certifiers. Each will independently review and then discuss the project using the *Assessment Rubric for Benchmark Competency: Interpretive Media Development*. This peer review process determines whether the product meets the certification standards. Those meeting the certification requirements will receive a letter from the training manager.

Those approaching certification may revise and resubmit their entry, making the adjustments prompted by feedback provided by the reviewers, and discussions with their supervisor. If you have your project reviewed against multiple certification standards, and one or more elements are judged to be approaching certification, only the portion(s) approaching certification need to be revised and resubmitted. Questions about the process can be answered by any of your curriculum coordinators or the training manager.

\* Certification in this area serves the overall development of employees in Ranger Careers positions, and meets the NPS national standard for interpretive media development. Certification is a point-in-time assessment. Long-term performance is measured at the park level. Eligibility for promotion is determined by the supervisor and park.

*[Faint, mostly illegible text and form fields, likely bleed-through from the reverse side of the page.]*





## Product Submission Form

Interpretive Development Certification Program

Please include this form with your submission

Name:

Park/Site:

Module #:

Date mailed:

This is my \_\_\_\_\_ submission attempt for this certification (1<sup>st</sup>, 2<sup>nd</sup>, etc.)

I have reviewed the enclosed product against the submission requirements AND rubric for this certification:

Yes  No

Has supervisor reviewed product?

Yes  No

Career Position (Please select one from the following):

- |  |  |
|--|--|
| <input type="checkbox"/> GS-0025: Park Ranger            | <input type="checkbox"/> GS-0090: Park Guide |
| <input type="checkbox"/> GS-1702: Educational Specialist | <input type="checkbox"/> SCA/Student Intern  |
| <input type="checkbox"/> GS-0303: Visitor Use Assistant  | <input type="checkbox"/> Volunteer           |
| <input type="checkbox"/> Cooperating Associate Employee  | <input type="checkbox"/> Other _____         |

Career Status (Please select one from the following):

- |                                    |   |
|------------------------------------|---|
| <input type="checkbox"/> Permanent | <input type="checkbox"/> Term                 |
| <input type="checkbox"/> Seasonal  | <input type="checkbox"/> Intake (Year _____ ) |

Product Format (Please select from the following and indicate number of copies):

- |  |  |
|--|--|
| <input type="checkbox"/> Video ( _____ copies) | <input type="checkbox"/> Hard Copy ( _____ copies) |
| <input type="checkbox"/> Floppy Disk           | <input type="checkbox"/> ccm ail/Email             |

Product Topic/Emphasis is primarily:

- |   |                                      |
|---|--------------------------------------|
| <input type="checkbox"/> Natural              | <input type="checkbox"/> Cultural    |
| <input type="checkbox"/> Natural and cultural | <input type="checkbox"/> Other _____ |

FedEx mailing address and phone number:

Park phone and email address:

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## Project Definition and Planning

### PURPOSE

Managing the complexity, time requirements, and cost investments of media development can be a daunting challenge, even for experienced media professionals. The best way to ensure that a media product will provide a valuable addition to the park's interpretive program is through an integrated planning process that defines the interpretive purpose, target audience, desired outcomes, expectations, project needs and constraints for a proposed media product. Park interpreters who understand how this process works will be able to participate effectively in park media planning.

### OBJECTIVES

Upon completion of this component, learners will be able to:

- apply an integrated project definition and planning model to any media project that they are assigned;
- participate effectively on a media planning team;
- communicate effectively with HFC, other media contractors, or park partners about the purpose, expectations, and constraints of a project to which they are assigned.

### APPROACH

This component presents an ordered thinking/planning process for park interpreters when embarking on any media development project. The more integrated a media project is with the park's interpretive and other planning documents, including a media plan if one exists, the more likely the project will produce successful results. A well-defined and integrated project reduces stress and uncertainty by forcing park staff to carefully consider the need, function, and constraints of a project before the endeavor begins. Work with contractors and cooperators, if involved, runs more smoothly, minimizing the risk of unmet expectations. Simple in-house interpretive projects risk being ineffective if these basic project definition elements have not been clearly identified.

When park interpreters propose new media products, or are assigned to assist in developing media, a discussion to define the elements and issues (presented in this component) will help clarify the degree of complexity and level of expertise the project requires. This can help determine whether to seek the advice/ involvement of professional media specialists. In addition, Harpers Ferry Center specialists, other contractors, subject experts, and technical advisors can provide more effective input if these elements can be clearly articulated at the outset of their involvement.

Once the basic parameters of a media project have been established, a further definition of the interpretive elements is the next important step. See the related component in this module entitled *Meaningful Media* for guidance in this critical part of the planning process. It should also



be noted that the project definition process suggested in this module fits into the larger interpretive planning process as presented in Module 310, Planning Park Interpretation.

#### CONTENT OUTLINE:

##### I. Identifying interpretive need or purpose

- A. Describe the interpretive need for this media project
- B. Determine this project's connection to park planning documents, legislation, and/or guidelines, including how the project supports/accomplishes park objectives and GPRA goals
- C. Describe how this project integrates with existing and other planned park media
- D. Determine why a media product for this interpretive need should be developed at this particular time

##### II. Audience, outcomes, and expectations

- A. Who are the intended audiences?
- B. Define the desired outcomes
  1. for park visitors
  2. for park resources
  3. other potential outcomes (e.g. for park operations, park neighbors, regional/global concerns)
- C. How and where would this media product be presented and why?
- D. Are park partners/cooperators or other outside interests involved and how?
- E. How do their expectations for this project differ from the park's?

##### III. Project needs and constraints

- A. What is the budgetary support?
- B. What are the time constraints?
- C. Identify the needed and known resources the project will require
  1. physical resources including
    - a. specific research materials/documents
    - b. specific graphic resources (photos/illustrations/maps)
    - c. exhibit objects/artifacts/specimens
    - d. archival materials

- e. permission to use copyrighted/protected material
- 2. development/production assistance
  - a. research and/or text writing
  - b. content editing
  - c. photo/graphics/objects searches
  - d. curatorial services
  - e. concept development/preliminary design
  - f. subject expert consultation
  - g. facility/site consultation
  - h. safety/compliance oversight
  - i. construction/fabrication/installation assistance
- D. What level of staff time investment/involvement is park management willing/able to commit?

## RESOURCES

*Everyone's Welcome: Universal Access in Museums*, video, American Association of Museums, 1996.

*Exhibit Labels: An Interpretive Approach*, Beverly Serrell, AltaMira Press/AASLH, 1996.

*Harpers Ferry Center Exhibit Planning and Design Standards*, www.nps.gov.....

*Harpers Ferry Center Planning and Design Database*, www.nps.gov....

*Harpers Ferry Handbook on Interpretive Planning*.

*Help for the Small Museum*. Arminta Neal, Pruett Publishing, second edition, 1987.

*Information Design: Tools and Techniques for Park-Produced Publications*. National Park Service. 1998. Proceedings based on the workshop of the same name that was held in December 1995 at Cuyahoga Valley NRA.

*Interpretive Master Planning*, John A. Veverka, Falcon Press Publishing Company, Inc., 1994.

*User Friendly: Hands-On Exhibits That Work*, Jeff Kennedy, Association of Science-Technology Centers, 1990.

## SUGGESTED DEVELOPMENTAL ACTIVITIES

1. Do a survey of existing media products in your park. How well integrated are they with each other? Can you easily identify how each one addresses specific interpretive needs of the park and the desired outcomes? Do existing interpretive planning documents identify the need for each existing project?
2. Look through your park's current interpretive planning documents. What kinds of media development needs are identified, and what are the desired outcomes? Are some existing products slated to be replaced when funding becomes available and why?
3. Start a list of contact people who have expertise in media planning and development. Locate and study the Harpers Ferry Center web site to determine what types of technical assistance are available.
4. Interview interpretive planners in your regional support office about their positive and negative experiences working with park media projects.
5. Investigate the possibilities of attending a media planning meeting at another park as an observer. Discuss the idea with your supervisor and regional/ support office interpretive planners.
6. Put out a query on the In-Touch bulletin board for parks in your region that are currently operating with an approved park media plan. Obtain a copy to study and keep as an example.
7. Find out if any of your park's current GPRA goals deal with media needs. What are the identified goals and how do they affect the park's desired outcomes for visitors and/or resources?

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## ATTACHMENT

### Preliminary Media Development Worksheet

Complete the following questionnaire before the first planning meeting with Harpers Ferry Center media specialists or contractors. This information should be used as a starting point for definition, discussion, and decision making for any media project. If you plan to contract locally for media services, or have staff expertise to produce the media in-house, HFC may still be able to provide technical assistance.

#### *Section I – Needs, Outcomes, and Expectations*

1. Describe the interpretive need for this media project.
2. What are the desired outcomes for this project?

Outcome(s) for park visitors

Outcome(s) for park resources

Others

3. Cite connections of this project to park planning documents, legislation, and/or guidelines.
4. How will this media project support/accomplish park objectives and GPRA goals?
5. Why develop a media product for this interpretive need at this particular time?
6. What is the budgetary support for this project?
7. Are park partners/cooperators or other outside interests involved and how?
8. How do their expectations for this project differ from the park's?
9. What are the time constraints for this project?
10. List other factors or constraints for this project.
11. Who are the intended audiences for this media product?
12. How and where does the park envision this media product would be presented and why?
13. Is the medium pre-determined, or is there flexibility in selecting a medium to best meet the interpretive need within known constraints?

### ***Section II - Interpretive Content***

1. List the primary subject matter areas or information concepts related to this interpretive need.
2. Are the primary information concepts simple or complex, concrete or abstract, or mixed?
3. Are there multiple perspectives to convey?
4. What types of known resources/materials (tangible resources) are available for conveying these information concepts (i.e., objects/artifacts, photos, slides, first-hand accounts, stories, historical quotes, video, music, maps, graphics, physical site locations/resources such as historic buildings or natural features, primary research documents, research databases)
5. Brainstorm and list all the intangible meanings and universal concepts which can be linked to the relevant tangible resources.
6. What possible themes emerge from the previous question?
7. Choose and list one or two potential overall themes for the product and sub-themes as



appropriate.

### **Section III - Park Involvement**

1. What level of involvement in this media project is the park interested in pursuing?

2. What staff resources might the park be willing to provide?

Staff time for: --research and/or text writing

--content editing

--photo/graphics/objects searches

--curatorial services

--preliminary design concept development

--subject expert consultation

--facility/site consultation

--safety/compliance oversight

--construction/fabrication/installation

3. List the specific pertinent physical resources that the park can provide/loan to HFC planners and designers:

--specific research materials/documents

--specific graphic resources (photos/illustrations/maps)

--exhibit objects/artifacts/specimens

--archival materials

4. What budget considerations affect the park's involvement level in this project?

5. Do time constraints affect the park's involvement level with this project?

Last update: April 20, 2000

<http://www.nps.gov/idp/interp/311/projdef.htm>

Editor: NPS Training Manager for Interpretation, Education, and Cooperating Associations

## Meaningful Media

### PURPOSE

The interpretive aspect of media development involves the integration of complex elements and layers that make conceptualizing, planning, and organizing much more complicated than for personal services presentations. While the core of concept development is the same for any interpretive product, the added and overlapping components of a media project require an additional level of knowledge about the interpretive function and structure of media. In addition, since visitors cannot "ask" an exhibit or brochure for clarification of a concept, it becomes imperative that intent is focused so interpretive opportunities are successfully conveyed.

### OBJECTIVES

Upon completing this component, learners will be able to:

- apply an understanding of the difference between the function of personal vs. non-personal (media) services in park interpretation;
- engage in an effective, systematic approach to interpretive concept development for assigned media projects;
- visualize the interpretive structure of media for application to concept and design development;
- articulate an interpretive vision for an assigned media project to media advisors, designers, producers, and other contractors.

### APPROACH

Interpreters must understand the potential uses of media compared to personal services to make wise recommendations and decisions about new media development. The advantages and disadvantages must be considered in light of budget/time constraints, as well as intended interpretive purpose and need. Once the choice to use media has been made, an understanding of media function and structure can facilitate the process of determining interpretive focus and concept development.

This component introduces a suggested interpretive concept development phase of media planning. This interpretive element is often overlooked when a park embarks on a new media project, but represents the best chance for a completed product to communicate a meaningful message to its audience. The elements identified in this process can provide a bridge between the overall project definition planning phase (component: Project Definition and Planning) and the beginning of the design phase (component: Principles of Design). Interpreters who participate in this process will be able to apply a specific vision for the product's purpose and concept to its in-house development, or effectively communicate that vision to media advisors, designers, producers and other contractors.

Through this concept development process, the interpretive need is connected to the broad subject-matter content. This in turn, is distilled down to the most significant and meaningful elements, which are linked to universal concepts for effective interpretation for the intended audience. The process then leads naturally to the development of meaningful themes and objectives to creatively guide both content and design development. Determining the interpretive focus for a product must also take into consideration the general interpretive structure of media, as expressed in the tenets for media concept development.

#### CONTENT OUTLINE:

##### I. Interpretive function - media characteristics compared to personal services

###### A. Advantages and limitations of personal services programs

1. real person experience
  - a. the audience can ask questions
  - b. the interpreter's personality can enhance or detract
2. adjustable experience
  - a. the interpreter can tailor the experience to each audience

###### B. can personally engage individuals within the audience

###### 3. Linear presentation of concepts

- a. the audience must follow along the linear path the interpreter presents
- b. interpreter has more control over direction of audience thinking and experience

###### B. Advantages and limitations of media (overview - see also the component: Choosing Appropriate Media)

1. audience has control of experience
2. greater freedom to choose own level of participation and exposure
3. visitors/audience select what they will focus on and when/how/if they will interact
4. greater opportunity to appeal to different learning styles and attention spans
5. increased options for interpretive effectiveness
6. greatly increases the complexity
7. multi-dimensional and multi-directional access to the concepts presented
8. can provide access to unseen time and space



9. much more complex to develop because of integrated elements, overlapping layers, and audience options

10. not easily adjustable

## II. Interpretive focus

(The following is a suggested method to identify and focus interpretive content and intent, in order to choose the most appropriate type of media for an identified interpretive need, and to most effectively provide interpretive opportunities)

A. List the primary subject matter areas or information concepts related to the identified interpretive need (see component: Project Definition and Planning)

B. Are the primary information concepts simple or complex, concrete or abstract, or mixed?

C. Are there multiple perspectives to convey?

D. What types of known resources/materials (tangible resources) are available (i.e. objects/artifacts)?

E. Brainstorm and list all the intangible meanings and universal concepts which can be linked to these relevant tangible resources (see Module 101)

F. What possible thematic concepts emerge from the step this list?

G. Identify one or two potential overall themes for the product and sub-themes as appropriate.

H. Articulate/distill the potential objectives that emerge as the interpretive "so what" is defined in steps E, F and G

I. Determine what type of media product could most effectively convey selected thematic concepts and objectives (see component: Choosing Appropriate Media)

## III. Interpretive structure of media - tenets for concept development

A. An effective media product is an organized framework of smaller tangible/intangible links that support more meaningful tangible/intangible links and universal concepts, to facilitate connections between visitors/audience and park resources.

B. Interpretive media development involves effectively creating, altering and/or manipulating a physical space or environment in order to facilitate connections between visitors/audience and park resources.

C. Media concept development applies the requirements of the "Interpretive Equation" (see Module 101) in two equally important integrated layers to create interpretive opportunities:

1. content - info/graphics/objects/resources (tangibles); meanings, significance and universal concepts (intangibles); themes and objectives; interpretive hierarchy; conceptual accessibility

2. space/environment - basic design elements; flow/direction; interactive design; organization and structure (hierarchy and layers); interrelationships; use/presentation of tangibles; physical



and conceptual accessibility

#### IV. Interpretive effectiveness

A. Understand the difference between interpretive opportunities and interpretive outcomes (see Module 101 component: How Interpretation Works)

B. Using evaluation to increase interpretive effectiveness

1. front-end evaluation - before a project gets under way in detail
2. formative evaluation - during development and draft writing
3. summative evaluation - after completion of the product

#### RESOURCES

*Exhibit Labels: An Interpretive Approach.* Beverly Serrell. AltaMira Press/AASLH, 1996.

*Harpers Ferry Center*, publication of Harpers Ferry Center, 1997.

*The Interpreter's Handbook*, Russell K. Grater, 1976. Southwest Parks and Monuments Association. Chapters 6 and 9.

*Interpreting the Environment*, Grant W. Sharpe, John Wiley and Sons, 1976. Chapter 5, 13, and 16.

*Matching Media and Need*, Interpretive Skills II, Lesson Plan 2, L. Young and N. Dickey, 1992.

*User Friendly: Hands-On Exhibits That Work.* Jeff Kennedy. Association of Science-Technology Centers, 1990.

*Visitor Surveys: A User's Manual.* Randi Korn and Laurie Sowd. American Association of Museums, 1990.

#### SUGGESTED DEVELOPMENTAL ACTIVITIES

1. Choose a major subject-matter theme at your park that is presented to visitors through both personal and non-personal interpretive services. Determine which format seems to most effectively convey the meanings/significance associated with the subject information. Make a list of the advantages and disadvantages of media that apply in this situation.
2. Ask your supervisor if you can facilitate a brainstorming discussion at your next division staff meeting to generate new theme and objective ideas for interpreting one or more park resources. Follow the proposed interpretive concept development steps presented in Section II, E-H, of the component outline above. Be prepared to assist staff members in defining the terms "tangible," "intangible," and "universal concept."

3. Choose a panel or section of an existing interpretive exhibit or page from an interpretive publication in your park and analyze its interpretive structure, based on the tenets outlined in Section III of the component outline above. How have the space and content of the panel/page been structured/arranged to maximize interpretive effectiveness? Identify all the tangible/intangible links and universal concepts that are presented and if/how they are arranged in a hierarchy to maximize interpretive effectiveness. Apply the elements of the Interpretive Equation - how is knowledge of the audience and knowledge of the resource reflected in the spatial and content structure of the product? Are identifiable interpretive techniques a part of the structure? How could the spatial and content structure be made more effective?

4. Use the assessment rubric from this competency module to evaluate several media products in your park. Invite co-workers to participate and volunteer to lead a group discussion. Help participants articulate how the elements of each media product did or did not "work together to create opportunities for the audience to form their own intellectual and emotional connections with the meanings/significance inherent" in the park resources being interpreted.

5. Use the attachment "Critical Appraisal Checklist for Exhibits" to practice evaluating exhibit media in your park or at another site. Determine how these appraisal elements contribute to the interpretive effectiveness of each exhibit you appraise.

---

### Critical Appraisal Checklist for EXHIBITS

#### 1) CONCEPTUAL ORIENTATION

Is there a label telling what the exhibition is all about?

Is the label short?

Is the message clear?

Is the label placed in a location where it will be read?

#### 2) PHYSICAL ORIENTATION AND CIRCULATION

Is it clear how visitors are expected to circulate through the exhibition?

Are there choice points that confuse the visitor or create a chaotic flow?

#### 3) LABEL TEXT

Are the text labels short (50-75 words)?

Do labels fall easily within the visitor's line of sight?

Do label titles stimulate thought and interest?

- Is there adequate lighting? No glare?
- Are letter sizes adequate?
- Is there good contrast between letters and background?
- Is the layout of labels consistent? (same type of information in the same place from one label to another).
- Are labels in a location where one can look at the object and read at the same time?
- Are labels written in a friendly, lively style?
- Do labels help focus visitor attention on important aspects of objects?
- Can labels be easily understood?

#### 4) FACTORS WITHIN EXHIBIT DISPLAYS

- Are the goals of the exhibit display obvious? Do they get across to the visitor?
- Is it easy to understand the organization of the display elements?
- Is the focus of the exhibit appropriate? (focus produced by design, lighting, layout, etc.)
- Can the message be communicated in a brief period of time?
- Do the exhibit elements work together to accomplish the goals of the exhibit?
- Are hands-on elements effective? (visibility, feedback, conceptual model, minds-on, etc.)

#### 5) FACTORS BETWEEN EXHIBIT DISPLAYS

- Do exhibit displays compete for attention with one another?
- Is it clear how the exhibit displays are organized?
- Is it clear where one exhibit ends and another begins?

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## Component for Module 311

# Choosing Appropriate Media

### PURPOSE

In this component interpreters will gain an understanding of how media is used to connect the meanings of the resource and the interests of the visitor. Interpreters will be able to select media based on strengths and weaknesses and potential linkages each creates between tangibles and intangibles. By applying this understanding to their knowledge of the resource and knowledge of the visitor, interpreters can choose an appropriate media mix, and advise supervisors and managers of media options.

### OBJECTIVES

At the completion of this component, the learner will be able to:

- evaluate existing media treatments for their effectiveness;
- recommend the appropriate media to communicate interpretive messages, for park, HFC, or contracted projects;
- participate as part of a media development team.

### APPROACH

In Module 101 of the Interpretive Curriculum, the "Interpretive Equation" identifies the importance of balancing audience, resource, and techniques. Interpretive media provides an opportunity to address diverse learning styles, provide uniform information, and reach more people. Successful interpretive media arrange sometimes complex and sophisticated elements (i.e., text, graphics, objects, space, site resources) into relationships that facilitate connections to the meanings of the resource. Evaluating these complex relationships through assessment of existing media is critical to both teaching and learning the concepts in this component.

### CONTENT OUTLINE:

- I. Universal factors in selecting media
  - A. Environmental
  - B. Desired interpretive outcomes
  - C. Potential links between materials and meanings
  - D. Maintenance needs and abilities
  - E. Fiscal
  - F. Management constraints
  - G. Accessibility



H. Compliance

I. Staff abilities and numbers

II. Publications

A. Site bulletins

B. Newspapers

C. Magazines and books

D. Rack cards

E. Brochures

F. Posters

G. Newsletters

H. Advantages of publications

1. portable

2. depth of subject

3. detailed reference information

4. different languages

5. present sequential or complex material

6. visitor reads at own pace

7. income source

8. revise at a reasonable cost

9. souvenir value

10. used before, during, after park visit

11. treat the same subject for different audiences

12. may be appropriate for stories lacking supporting artifacts or photographs

I. Limitations of publications

1. discourage audience participation with lengthy and/or complex texts

2. generally require that user be literate

3. require periodic revision to remain current and accurate

4. can be a source of litter
5. may require facilities and maintenance (such as dispensers)

#### J. Interpretive potential of publications

1. tangible, intangible, universal linkages

#### K. Typical uses of publications

1. orientation and route information
2. mail-out for pre-site planning
3. quickly changing resource information
4. seasonal information
5. marketing
6. safety and activity information
7. self-guided walks/tours

#### III. Waysides

##### A. Orientation panels at trailheads

##### B. Safety and resource management trailside panels to interpret buildings, locations, features

##### C. Advantages of waysides

1. available 24 hours a day
2. use real objects and features in their own setting
3. can be designed to blend with the site environment
4. provide on-site interpretation of specific sites and stories
5. can depict a place as it appeared many years before
6. can show a feature from a view unattainable by visitors
7. can illustrate phenomena that invisibly affect a resource
8. establish a park identity at remote, unstaffed locations
9. alert visitor to safety or resource management issues at the point of danger or environmental impact
10. some media can be replaced relatively quickly and inexpensively

##### D. Disadvantages of waysides

1. limited amount of text and graphics per panel
2. may not work well for complex subject matter
3. to some degree intrude on a park's visual landscape
4. information can become obsolete
5. material can be relatively expensive to replace
6. may not be practical at sites with climatic or environmental extremes
7. susceptible to vandalism

8. expensive site preparation may be needed at some locations

#### E. Interpretive potential of waysides

1. tangible, intangible, universal linkages

#### F. Typical uses of waysides

1. along walking routes in historic areas
2. trailside areas to point out particular features
3. trailheads
4. boat ramps and picnic areas
5. in combination with bulletin boards

#### G. Exhibits

1. multimedia
2. interactive
3. dioramas
4. panels
5. models
6. relief maps
7. object cases
8. advantages of exhibits
  - a. multimedia format reaches multiple learning styles and interests
  - b. viewed at visitor's own pace



- c. designed in all shapes, sizes, colors and textures
  - d. display objects associated with the site
  - e. incorporate artifacts, resource features, or mixed media to produce desired atmosphere and effects
  - f. transcend language and cultural barriers
  - g. promote visitor participation
  - h. designed for both indoor and outdoor applications
  - i. well suited for ideas which can be illustrated graphically
  - j. permanent exhibits can be grouped with rotating or seasonal temporary displays to provide a sense of change
  - k. provide experiences of varying complexity, allowing visitors to select the depth of their involvement with the information
9. limitations of exhibits
- a. are sensitive to agents of deterioration
  - b. require security and maintenance
  - c. must be housed in adequate facilities
  - d. visitor interest is not always linear
  - e. are limited by the artifacts and materials of which they are made
  - f. exhibit materials may have high commercial value, making them targets for theft
  - g. curatorial standards for exhibit of collection items must be met
  - h. can be very expensive
  - i. inexpensive may look amateurish
  - j. technology and materials can overwhelm the message
  - k. can compete with park resources for the visitor's time and attention
10. interpretive potential of exhibits
- a. tangible, intangible, universal linkages
11. typical uses of exhibits
- a. visitor centers





- b. museums
- c. galleries
- d. contact stations
- e. nature centers
- f. environmental education centers
- g. travelling/off-site

#### H. Audiovisual and electronic media

- 1. slide programs
- 2. CD-ROMs
- 3. movies
- 4. oral history tapes
- 5. video projection
- 6. interactive computer displays
- 7. World Wide Web pages

#### I. Advantages of audiovisual and electronic media

- 1. capture realism and provide emotional impact
- 2. reach many visitors at one time
- 3. well suited to the presentation of chronological and sequential material
- 4. provides opportunities for dramatization
- 5. portable for off-site use
- 6. provides views of places, animals, plants, and seasons otherwise unavailable or inaccessible
- 7. create a mood or atmosphere
- 8. adaptable can be adapted to provide service for physically impaired visitors
- 9. illustrate before-and-after affects
- 10. produce in different languages
- 11. excellent educational outreach tool
- 12. potential sales item

J. Limitations of audiovisual and electronic media

1. cannot be used everywhere
2. require back-up equipment, periodic maintenance, and regular monitoring
3. may be visual or auditory intrusion
4. offer little opportunity for visitors to browse or study an item in depth
5. repetitious sound tracks can stress staff
6. production and maintenance costs can be expensive
7. people usually have high expectations of audiovisual media; low-budget products can fall short of expectations
8. can potentially compete with actual park experiences for visitor's time and attention
9. may be difficult to provide large amounts of information
10. difficult and expensive to update

K. Interpretive potential of audiovisual and electronic media

1. tangible, intangible, universal linkages

L. Typical uses of audiovisual and electronic media

1. visitor center auditoriums
2. orientation to a site
3. pre-site information and marketing
4. interactive exhibitry
5. information stations
6. exterior audio stations

**RESOURCES**

*Choosing Appropriate Media*, Attached as Supplemental Reading. Compiled, 1997.

*Creating Environmental Publications*, Jeffrey Zehr, Michael Gross, and Ron Zimmerman, UW-SP Foundation Press, Inc., 1991. More of a how-to, but valuable in the many examples provided.

*Harpers Ferry Center*, publication of Harpers Ferry Center, 1997.

*The Interpreter's Handbook*, Russell K. Grater, Southwest Parks and Monuments Association,

1976. Chapters 6 and 9.

*Interpreting the Environment*, Grant W. Sharpe, John Wiley and Sons. 1976. Chapter 5, 13, and 16.

Matching Media and Need, Interpretive Skills II, Lesson Plan 2, L. Young and N. Dickey, 1992.

*National Park Service Publications Profile*, Division of Publications, National Park Service, Interpretive Design Center, Harpers Ferry, WV.

*Presenting Archaeology to the Public*, John H. Jameson, Jr., ed, 1997. Altamira Press, Walnut Creek, CA. Chapter 7-Sites Without Signs, by Karen Lee Davis

*Signs, Trails and Wayside Exhibits*, Suzanne Trapp, Michael Gross, and Ron Zimmerman, 1994. UW-SP Foundation Press, Inc. More of a how-to, but valuable in the many examples provided.

*Wayside Exhibits*, Division of Wayside Exhibits, National Park Service, Interpretive Design Center, Harpers Ferry, WV, 1996.

#### **World Wide Web**

*Waysite*, Division of Wayside Exhibits web site, [www.nps.gov/waysite](http://www.nps.gov/waysite)

HFCINSITE enter Web Page

Other Harpers Ferry Center web sites will be coming online soon.

#### **SUGGESTED DEVELOPMENTAL ACTIVITIES**

1. Identify an interpretive need that is not currently addressed by media in your park. Identify and analyze alternative media treatments for this message by addressing the following questions:

--How could your message be conveyed by two different types of interpretive media? What would be the advantages and disadvantages of using these media types to convey your message?

--What logistical constraints would influence your final interpretive medium choice (available funding, special legislation such as wilderness, compliance issues, safety, resource degradation, etc.)

--Choose your recommended medium and write a brief paragraph supporting your decision.

2. Interview someone who has participated on a media development team or has developed media in your park or in a nearby park or museum. Ask them how they selected their media. What did they learn about the selection process that provides you insights?

3. Check with your division chief or regional/support office interpretive specialist to find a park that is currently developing media. Ask to participate in planning and review meetings.

4. Use the attached Media Evaluation Form (Attachment A) to evaluate media at your park or some other site.

---

NAME \_\_\_\_\_

#### ATTACHMENT A

#### INTERPRETIVE MEDIA EVALUATION FORM

Type of Media: \_\_\_\_\_

Location: \_\_\_\_\_

Intended Audience: \_\_\_\_\_

Is the content relevant? Well written? Is the information current? Does the content reflect multiple points of view?

Does this product as a whole effectively link tangible resources with intangible meanings and/or universal concepts?

Is the medium appropriate for the message? Why? Why not?

Does the design contribute to the overall interpretive effectiveness? Why/why not?

Does the text communicate effectively? Does it provide intangible links and demonstrate good interpretive principles? Is it understandable to general audiences? Are sentences clear and concise?

Do the graphics complement the message that is communicated by the medium?

Assess the lifespan of the medium:

(What problems do you think may arise? Are there potential or preventable problems?)

Have accessibility issues (Uniform Federal Accessibility Standards, Americans with Disabilities Act) been considered and addressed? How?

Other comments or observations related to this evaluation:

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<http://www.nps.gov/idp/interp/311/choosemedia.htm>

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## Component for Module 311

# Principles of Design

### PURPOSE

Design is the "body language" of visual communication. Good design in any medium promotes the smooth and effective transfer or flow of ideas. It facilitates and enhances the interpretive experience. Incorporating good design principles allows the audience to easily navigate through the document, web site, exhibit, or other medium. Poor design is as bad as a mumbled oral presentation, destroying chances to convey interpretive messages. This component introduces some basic principles of design that should be applied to all visual communication. It also addresses the distinguishing needs/characteristics of interpretive design for NPS media products.

### OBJECTIVES

At the end of this component, learners will be able to:

- recognize and articulate the characteristics of good interpretive design for NPS media products;
- apply basic principles of design to a given medium.

### APPROACH

Design for NPS media products involves integrating basic design principles with principles of NPS interpretation, for the ultimate goal of providing a variety of interpretive opportunities. Design is a tool for the interpreter to use to develop relationships between the "things" or information (tangibles) being presented and the ideas or meanings (intangibles) they represent (See Module 101). Proper design applied to the appropriate medium, therefore, offers the opportunity to facilitate both intellectual and emotional connections between park media audiences and park resources.

Design for NPS media also involves designing for the visual image continuity and recognition of media products that represent NPS standards. Just as the ranger uniform should represent the image of quality personal service throughout the Service, so should continuity of design support visual image quality standards for all non-personal services, from simple signs to elaborate publications, exhibits, and electronic media.

It is not the intent of this component to develop media design specialists. However, through exposure to basic elements of media design, along with the analysis of a wide variety of applied examples, this component sensitizes the learner to recognize why some designs are visually, functionally, and interpretively effective and why some are not.

### CONTENT OUTLINE:

- I. Design concepts
  - A. Definitions of design

B. Visual identity and continuity

1. within a park
2. throughout the NPS

C. Form follows function

1. intended use, function
2. visitor/audience "work load"

D. Hierarchy of information

E. Subject matter/content-based design and the interpretive message

1. design themes
2. message-enhancing "mood", atmosphere, tone

II. Basic design principles (see Glossary below)

A. Proximity

B. Alignment

C. Repetition

D. Contrast

III. Applications related to design elements

A. Text/typography

1. typefaces
2. readability/size
3. appropriateness
4. consistent application
5. use of fonts (text attributes)

B. Graphics

1. Line art/illustrations
2. photographs
3. quality
4. copyright



### C. Special effects

1. bars/lines
2. boxes
3. pull quotes/side bars
4. shading

### D. Color

1. advantages
2. disadvantages

### E. Layout

1. use of grids
2. balance
3. white space

### F. Three-dimensional design

1. objects/artifacts
2. spatial arrangements

### G. Interactive design

### H. Accessibility

1. visual elements
2. audio elements
3. mobility/spatial elements
4. conceptual

[Portions of this component are based on concepts presented in *The Non-Designers' Design Book* by Robin Williams. Learners will need to refer to it or a similar publication to understand some of the concepts presented.]

### GLOSSARY

**Proximity:** Place related things, such as headings and related text, close together. Grouping elements creates a visual unit and helps to organize the information and reduce clutter.

**Alignment:** Aligning various visual pieces of a document ties it together visually. Consider, for instance, how alignment is used in a unigrid folder.

**Repetition:** Establishing and then repeatedly using elements in a piece of media fosters a comfort level in the viewer. When someone turns a page in a publication or turns a corner in an exhibit, they find familiar design elements, typefaces, colors, and layout that allow immediate continuation of the experience without the need to reorient.

**Contrast:** If you're going to make something different, make it really different. Having an obvious hierarchy of type sizes, for instance, allows the audience to quickly scan topics and then, if interested, move to the next level. Don't make the audience wonder; make the hierarchy readily apparent.

[above 4 definitions taken from the Non-Designers' Design Book, Robin Williams]

**Balance:** Striving for equal portions of text, graphics, and white space. (Rule of Thirds)

**White space:** Not space left over; it is a planned element, a place that allows your eye to rest; helps to set text and graphics apart from each other; helps in the organization of elements within a space.

## RESOURCES

*All Visitors Welcome: Accessibility in State Park Interpretive Programs and Facilities.* Erika R. Porter. California State Parks, 1994.

*Creating Environmental Publications.* Jeffrey Zehr, Michael Gross, and Ron Zimmerman, UW-SP Foundation Press, Inc., Stevens Point, WI, 1992. Ch. 3.

*Design Guidelines for Accessibility.* Harpers Ferry Center.

*Designing With Type.* James Craig, Watson-Gulphill, New York, NY, 1971.

*Everyone's Welcome: Universal Access in Museums.* Video. American Association of Museums, 1996.

*Exhibit Labels: An Interpretive Approach.* Beverly Serrell. AltaMira Press/AASLH, 1996.

*Harpers Ferry Center Exhibit Planning and Design Standards*, [www.nps.gov](http://www.nps.gov).....

*Harpers Ferry Center Planning and Design Database*, [www.nps.gov](http://www.nps.gov)....

*Help for the Small Museum.* Arminta Neal. Pruett Publishing, second edition, 1987.

*Interpretive Skills II*; Lesson Plan 3, Mark Wagner, 1/92.

*Information Design: Tools and Techniques for Park-Produced Publications.* National Park



Service. 1998. Proceedings based on the workshop of the same name that was held in December, 1995 at Cuyahoga Valley NRA. The Non-Designers' Design Book is included as part of the package. Copies of this book were distributed to every park and central office in 1998. Additional copies may be ordered from the Association for Partnerships on Public Lands (APPL).

*Looking Good In Print*. 3rd ed. Roger Parker, Chapel Hill, NC, Chapters 1-6.

*The Non-Designers' Design Book*. Robin Williams. Peachpit Press, Berkeley, CA, 1994.

*Pocket Pal: A Graphic Arts Production Handbook*. International Paper, 1992.

*Site Bulletin Folder*. National Park Service, Harpers Ferry Center, 1985.

*Unigrid Folder*. National Park Service, Harpers Ferry Center, 1985.

*User Friendly: Hands-On Exhibits That Work*, Jeff Kennedy, Association of Science-Technology Centers, 1990.

#### SUGGESTED DEVELOPMENTAL ACTIVITIES

1. Study *The Non-Designers' Design Book* and the other materials available in the packet from the *Information Design: Tools and Techniques for Park-Produced Publications* workshop. Do one or two of the exercises suggested in the book such as: Select an advertisement in your local newspaper or phone book and, with tracing paper and pencil, trace the elements in the ad one at a time and reorganize the design to create a more effective advertisement.
2. Look at a Harpers Ferry-produced Unigrid park folder and determine where and how each design principle was applied, and, perhaps, where the principles were intentionally not applied for effect.
3. Collect a number of rack cards or other print media from a local tourism center and analyze their effectiveness in getting your attention. Determine if they are effective and whether the designer effectively targeted the audience and applied the principles of good design.
4. Analyze media in your park or at a local museum to determine how well "form follows function." On a scale of 1-5 rate the visitor/audience "work load" -- how difficult is it and how much effort/time must the visitor invest to "get the message."
5. Analyze a variety of media examples for content-based design influences which facilitate/enhance the interpretive message, i.e., an exhibit or brochure about a historic structure that uses the architectural style elements of the building as the unifying design theme. Do the design themes and style elements set a message-enhancing mood or tone?
6. Analyze the accessibility of various media for audiences of different ages, cultural backgrounds, physical disabilities, etc. How could the media be designed to communicate more effectively to a broader audience?

7. Identify how the design of an existing park brochure or exhibit organizes the information into a hierarchy using typefaces, colors, graphic elements, etc.

8. Start a collection of effective publications or photographs of other media (waysides, exhibits, etc.) that you can use for future reference.

9. Visit a local or regional museum/exhibit and, using an example of existing media there, use a sketch, tracing, or photo of the medium as a starting point, rework the design based on what you have learned in this component.

10. Adopt the park bulletin board. Rework the design and rearrange of items using good design principles. An internal (administrative, lunchroom, etc.) bulletin board may be substituted if park does not have a visitor bulletin board. Evaluate whether this has made a difference in the effectiveness of the bulletin board. Search the Internet and the World Wide Web and identify several web sites/pages and evaluate why they attract you. Do they use good design or just gimmicks?

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## Preliminary Media Development Worksheet

### Section I -- Needs, Outcomes, and Expectations

1. Describe the interpretive need for this media project.

Presently, little interpretation is offered for the historic resources north of the Carnegie complex on Cumberland Island National Seashore. The interpretation of these resources is limited to a museum exhibition on the South End of the island and information given during an interpretive ranger-led tour of the Carnegie grounds. When visitors visit these northern sites, there is no interpretive information available. Therefore, there is a need for interpretative programming for sites that lie to the north of the Carnegie complex.

2. What are the desired outcomes for this project?

#### Outcome(s) for park visitors

Visitors will have access to interpretive information for remote historic resources that will give them a more in-depth understanding of the resource's history. This, in turn, will allow the visitor to gain a greater understanding of all of the island's stories while maintaining the integrity of the natural environment and cultural resources.

#### Outcome(s) for park resources

This exhibit is portable, making it a sustainable solution to interpretive needs. There will be no interpretive waysides or signage that would impact the integrity of the wilderness area or historic sites.

3. Cite connections of this project to park planning documents, legislation, and/or guidelines

#### Legislation

Public Law 108-477, passed in December 2004, adjusted the wilderness boundaries to exclude the main road and the High Point/Half Moon Bluff historic districts and required the establishment of a transportation management plan which will give visitors opportunities to visit the North End of the island.

#### Guidelines

Much of Cumberland Island National Seashore is designated wilderness. This designation presents a number of land use limitations.

4. How will this media project support/accomplish park objectives and GPRA goals?
5. Why develop a media product for this interpretive need at this particular time?



6. What is the budgetary support for this project?

N/A -- Student project

7. Are park partners/cooperators or other outside interests involved and how?

Not at this time.

8. How do their expectations for this project differ from the park's?

N/A

9. What are the time constraints for this project?

The scope of this project is based on the expectations for a terminal project. Therefore, there is not enough time allotted to develop a complete and comprehensive product within the scope of this terminal project.

10. List other factors or constraints for this project.

- Visitor access to mobile electronic technology
- Park implementation (Is there a budget for advertising, maintenance, purchasing of equipment such as a docking station and portable devices?)
- Access to North End resources

11. Who are the intended audiences for this media product?

The intended audience is park visitors with the desire to learn more about the island's history, specifically the history of the island's earliest settlers, African Americans, and Native Americans.

12. How and where does the park envision this media product would be presented and why?

The success of this project is based on the visitors' own initiative and access to personal mobile electronic technology. Interpretative exhibits will be available on the park's website where visitors can download these exhibits onto their own devices. A docking station could be created at the park's visitors' center on the mainland which would allow visitors to access the exhibits on the park grounds. It is imperative that park staff advertise this option to as many potential visitors as possible.

13. Is the medium pre-determined, or is there flexibility in selecting a medium to best meet the interpretive need within known constraints?



Yes, the media is pre-determined -- iPod and other portable devices that have audio and video capabilities.

## Section II - Interpretive Content

1. List the primary subject matter areas or information concepts related to this interpretive need.

- Plantation Life and the Development of Agriculture as an Economic Engine
- Enslaved people on Cumberland\*
- A Freedmen's Settlement\*
- Spanish and English Occupation of Cumberland Island
- Interpretation of the island's natural resources
- Native Americans on Cumberland Island
- The Carnegie Period
- The Greene-Miller Period
- Working at Dungeness: A Worker's Perspective on Dungeness

\* For the purposes of this project, exhibits will be developed for these themes.

2. Are the primary information concepts simple or complex, concrete or abstract, or mixed?

Mixed

3. Are there multiple perspectives to convey?

Yes

4. What types of known resources/materials (tangible resources) are available for conveying these information concepts (i.e., objects/artifacts, photos, slides, first-hand accounts, stories, historical quotes, video, music, maps, graphics, physical site locations/resources such as historic buildings or natural features, primary research documents, research databases)

- Historical photographs
- Sea Island songs
- Quotations
- First African Baptist Church
- Stafford Cemetery
- Stafford slave chimneys
- Main Road
- Film and Video
- Period Maps

- Artist Renderings

5. Brainstorm and list all the intangible meanings and universal concepts which can be linked to the relevant tangible resources.

- Spirituality
- Perpetuation of Culture
- Colonialism
- Agriculture

6. What possible themes emerge from the previous question?

- Perseverance
- Determination

7. Choose and list one or two potential overall themes for the product and sub-themes as appropriate.

- Perseverance
- Determination

### **Section III - Park Involvement**

1. What level of involvement in this media project is the park interested in pursuing?

2. What staff resources might the park be willing to provide?

Staff time for: --research and/or text writing

--content editing

--photo/graphics/objects searches

--curatorial services

--preliminary design concept development

--subject expert consultation

--facility/site consultation

--safety/compliance oversight

--construction/fabrication/installation

3. List the specific pertinent physical resources that the park can provide/loan to HFC planners and designers:

--specific research materials/documents

--specific graphic resources (photos/illustrations/maps)

--exhibit objects/artifacts/specimens

--archival materials

4. What budget considerations affect the park's involvement level in this project?

5. Do time constraints affect the park's involvement level with this project?





