



Interpretive Structure of Media Products

Tenets for Concept Development

- ❖ An interpretive media product presents an organized structure or framework (conceptual and spatial) of tangible/intangible links that are effectively developed -- through a *planned association* of text, graphics, objects, design and other media elements -- to facilitate opportunities for the audience to make intellectual and emotional connections to resource meanings.
- ❖ Interpretive media development involves effectively creating, altering and/or manipulating a physical space or environment in order to facilitate connections between the audience and resource meanings.
- ❖ Media concept development applies the elements of the "Interpretive Equation"* (Knowledge of the Resource, Knowledge of the Audience, Appropriate Techniques) in two equally important integrated layers to create interpretive opportunities:

Content

- info/graphics/objects/resources (tangibles)
- meanings, significance and universal concepts (intangibles)
- themes and objectives
- interpretive framework/structure
- conceptual accessibility

Space/environment

- basic design elements
- flow/direction
- interactive design
- physical organization and structure (hierarchy and/or layers)
- interrelationships
- use/presentation of tangibles
- physical and conceptual accessibility

Choose a panel or section of an existing interpretive exhibit, or page from an interpretive publication or website in your park, and analyze its interpretive structure, based on the tenets outlined above.

- Identify all the tangible/intangible links that are developed through an association/combination of text, graphics, objects, audio/video, design, etc. Are they arranged in a hierarchy (conceptual and/or spatial) to maximize interpretive effectiveness?
- Have the space and content of the panel/page been structured/arranged to enhance interpretive effectiveness? How could the spatial and content structure be improved to maximize access to resource meanings?
- Apply the elements of the Interpretive Equation* – how is knowledge of the audience (KA) and knowledge of the resource (KR) reflected in the spatial and content structure of the product? Are identifiable interpretive techniques a part of the structure (i.e. storytelling, questioning, word pictures)? Are they appropriate techniques (AT) – appropriate for the audience and the medium?
- Do all the elements of the media product – text, graphics, objects (if applicable), and design – “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? If so, how?
- How do specific graphic elements facilitate and/or enhance opportunities for intellectual and emotional connections to resource meanings?

*See Module 101 for more information on tangibles, intangibles and universal concepts, and the Interpretive Equation

DEFINING AN INTERPRETIVE MEDIA PROJECT

Needs and Outcomes

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. Who are the intended audiences for this media product?
6. How and where does the park envision this media product would be presented and why?
7. Is the medium pre-determined, or is there flexibility in selecting a medium to best meet the interpretive need within known constraints?

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.

(NOTE: The most effective themes employ a universal concept.)

INTERPRETIVE SKILLS I

LESSON PLAN: 10

SESSION TITLE: AUDIO/VISUAL MAINTENANCE TECHNIQUES

SESSION LENGTH: 2-4 Hours

ORIG. PREPARED BY: J. Cika, 1/83; L. Wiese 10/83

REVISED BY: W. Fuchs 1/92

OBJECTIVES: At the end of this session participants will be able to:

1. Set up, operate, and break down the movie projectors commonly distributed by the Harper's Ferry Depot;
2. Splice film;
3. Set up, operate, and break down the 35mm Carousel projectors and dissolve units commonly distributed by the Harper's Ferry Depot;
4. Set up and break down a portable film screen;
5. Set up, operate, and break down a VCR and monitor;
6. Be able to operate a LaBelle A/V unit and cassette tape player;
7. Perform basic maintenance on the equipment listed above.

TRAINING AIDS: Movie/slide projectors, projection screen, spare bulbs (light/sound), spare reel and leader, maintenance/cleaning kit, cassette tape deck, and splicing kit.

HANDOUTS: Audio visual kit checklist, list of HFC contacts, carousel routine maintenance, trouble shooting guide for dissolve control, basic differences of slide projectors.

Time	Content	Method	
I.	Introduction		
	A. What we intend to cover <ol style="list-style-type: none"> 1. Audio visuals and their role in interpretation. 2. Basic operation and maintenance of Movie and slide projectors, tape players/recorders, VCRs and monitors, and associated support equipment. 3. Practice sessions 	Lecture - flip charts - visual examples	3 - 5 Minutes
II.	Audio visuals as a way of life. How they fit in a parks "overall" program.		
	A. Orientation <ol style="list-style-type: none"> 1. Park resources 2. Programs and activities 	"examples" by question- ing	5 Minutes
	B. Education <ol style="list-style-type: none"> 1. Park resources 2. Park themes 3. Current or future Park operations 	Flip chart Chalk board	

<p>C. Campfire programs</p> <ol style="list-style-type: none"> 1. Education 2. Park resources 3. Park themes 4. What park employees do 5. Entertainment 	<p>"examples" by ques- tioning.</p> <p>Flip chart</p>	<p>5 Minutes</p>
<p>D. Off-site (education, public relations, build public support for NPS and park)</p> <ol style="list-style-type: none"> 1. Private community groups 2. School groups 3. Other groups (scouts, etc.) 		
<p>E. Etc.</p>		
<p>III.Importance of caring for equipment.</p>	<p>Handout Demo</p>	<p>5 Minutes</p>
<p>A. Extend life of equipment</p> <ol style="list-style-type: none"> B. Improve the reliability of equipment C. Improve the quality of the images <p>Lead in to demonstrations</p>	<p>Flip Chart w/ sketches of equipment</p>	
<p>IV.Slide programs and sanity. Demonstration of proper use of 35 mm equipment.</p>	<p>Handout on check off Demo</p>	
<p>A. Handout</p> <ol style="list-style-type: none"> 1. Carousel--Routine Maintenance <p>B. Basic difference of slide projectors</p>	<p>Lecture</p> <p>Handout examples</p>	<p>20 Minutes</p>

B. Set up and use

1. Power cord - remove all of it (air intake)
2. Height and level controls (explain)
3. Lamp and fan buttons
 - a. High/low lamp to meet room light

Demo
lecture

conditions

- b. Fan to cool bulb after use (filament may break if projector moved while bulb hot).
4. Plug in block (remote control, etc.)

C. Lens

1. Insertion and removal (focus knob)
2. Type of lenses and use (most common)
 - a. 3" small spaces
 - b. 4-6" zoom variable distances
 - c. 7" amphitheaters

Shorter the lens = larger the picture

- D. Forward/Reverse Control on the unit v.
remote control

E. Inserting and removing tray

1. Ring in place #1
 2. Slide lock on tray
 3. Slide selector button

F. Proper loading of a tray (recommend using only "80 slide" trays)

- a. Clean, clear slides
- b. Upside down and backwards

G. Trouble shooting and maintenance

1. Changing bulbs
2. Misaligned slide tray
3. Cleaning lens
4. Remote control
5. Removing jammed slides
6. Removing jammed slide tray and realigning tray base

V. Kodak Pageant

Demo
lecture

(Demonstrate set up and operation of the newer self
threading projectors if available.)

- A. Unpack, set up and identify
 - 1. Power cord
 - 2. Speaker cord
 - 3. Speaker
 - 4. Arm
 - 5. Control switches

- B. Threading
 - 1. Gates
 - 2. Spokes
 - 3. Film loop
 - 4. Floater and sound drum

- C. Sound/Lens/Framer
 - 1. Proper sequence of operation (Professionalism)
 - a. Start the protector
then
 - b. Turn volume on
then
 - c. Turn lamp on

(Film should be pre-set and focused before program to
begin on actual footage, not the countdown)

- D. Rewinding the film
 - 1. Raising Arm
 - 2. Reverse switch

- E. Trouble shooting and maintenance
 - 1. Replace projector bulb
 - 2. Replace exciter light
 - 3. Clean and remove gate
 - 4. Cleaning and removing film gate
 - 5. Cleaning lens
 - 6. Quick reset button

F. Splicing film

Demo

VI. Set up and break down of portable projection
screen

Demo
lecture

VII. Video Cassette Recorder/Player and monitors	Demo lecture	
A. VCR set up and use		
1. Play, stop, pause, and record controls		
2. Inserting and ejecting cassettes		
3. Connections to monitors		
a. Types of connectors		
b. Locations for connector cord hook ups		
B. Monitor set up and use.		
1. Controls (on/off, volume, contrast, color, etc.)		
2. VTR, RGB, TV Button		
a. VTR = video tape recorder. If this button is on any other setting nothing from the VCR player will appear on the screen.		
b. RGB is for when the monitor is being used with a computer		
c. TV is for use as a television		
VI. AV Survival Kit (Maintenance and cleaning kit)	Demo	5 Minutes
A. Pass out handout and discuss contents and applications.		
B. Mention problem with equipment failing in the field.		
VIII. Introduction of other basic equipment used in NPS.	Lecture Demo	10 Minutes
A. LaBelle Playmatic		
B. Dissolve unit		
C. Cassette deck		
D. Amplifier		
E. Microphones		
VIII. Explain practice session to follow lectures		
IX. Summary		
A. Types of equipment	Lecture	5 Minutes
B. Highlights of each piece, i.e., inserting a tray, threading, trouble shooting		
C. Needs of AV in NPS		
D. Questions and Answers		5 Minutes

INTERPRETIVE SKILLS II

LESSON PLAN: 8

SESSION TITLE: BULLETIN BOARDS

SESSION LENGTH: 3 Hours

PREPARED BY: M. Wagner, G. Bruff 1/92

OBJECTIVES: At the end of this session, participants will be able to:

- 1) Describe and create an effective bulletin board based on accepted design principles;
- 2) Describe and use appropriate materials and fabrication techniques of outdoor and indoor bulletin boards;
- 3) List 4 functions and appropriate locations to assure full use of bulletin boards;
- 4) Describe maintenance and replacement criteria for bulletin boards;
- 5) List 4 rules for writing and typography for bulletin board information.

TRAINING AIDS:

- Three or four sets of bulletin board posting materials various sizes, shapes, quality, etc. for group exercise.
- Flip chart and felt tip markers
- Slides of good and poor quality bulletin boards from a variety of applications.
- Assortment of mounting aids, push pins, velcro and loop fabric, header lettering, etc.

Content	Method	Time
<p>A) <u>INTRODUCTION</u></p> <p>I. Brief statement on importance of bulletin boards as non-personal interpretive media and management tools.</p> <p>II. Overview of objectives and session activities/plan.</p>	Lecture	5 minutes
<p>B) THE GOOD, THE BAD, THE UGLY</p> <p>I. Introduce qualities and characteristics of bulletin boards that participants consider "good", "bad", and "ugly". This will highlight elements related to function and design.</p> <p>Divide class into three groups - one each representing good, bad, and ugly bulletin boards. Each group will brainstorm characteristics that represent their type of bulletin board (20 minutes). The class gets back together and each group presents themselves to the rest of the class in a mini-skit fashion (20 minutes). Someone records the characteristics on flip charts as they are revealed.</p>	Group exercise and presentation	45 minutes

Content	Method	Time
<p>C) THE WHY AND THE WHERE</p> <p>Introduce elements that bulletin boards need to have, and relate to appropriate location.</p> <p>Elements of materials posted can include: activities, rules and regulations, agency messages, special emphases, foreign language messages, visitor messages, maps and directions, resource messages, concession information, etc. and combinations of above.</p> <p>Bulletin board location as related to:</p> <ul style="list-style-type: none"> -function -weather -lighting -visitor movement patterns -disability accessible 	<p>Brainstorming and class discussion using flip chart or chalkboard</p>	<p>15 min</p>
<p>D) DESIGN</p> <p>Present basic principles of design and writing including:</p> <ul style="list-style-type: none"> -size and space -organization and layout -texture -typography -color vs. black and white <p>This section will serve as a review of Lesson 3 with principles applied to specifics of bulletin boards.</p>	<p>Lecture using computer generated slide set</p>	<p>30 min</p>
<p>E) PRODUCTION EXERCISE</p> <p>Groups will produce a bulletin board using identical sets of text and graphics (provided in packets). Emphasis will be on organization and layout using a variety of materials.</p> <p>Groups will display their boards for the class. Team members will explain their design concepts. Class will follow up with critique and discussion.</p>	<p>Group exercise: divide into 4 groups, pass out materials, and post on available walls</p>	<p>60 min</p>
<p>F) KEEPING CURRENT AND LOOKING GOOD</p> <p>Discuss quality of posted materials, and standardization throughout park or site.</p> <p>Discuss maintenance concerns and problems/solutions.</p> <ul style="list-style-type: none"> -sunlight, scratched plexiglass, etc. <p>Need for assignment of bulletin boards as a part of staff duty.</p> <ul style="list-style-type: none"> -field rangers/interpreters/maintenance staff? 	<p>Lecture</p>	<p>10 min</p>

Content	Method	Time
<p data-bbox="142 268 354 296">G) CONCLUSION</p> <p data-bbox="142 331 586 359">Some kind of relevant quote?</p> <p data-bbox="142 394 954 453">Remind participants that their bulletin can lead to either:</p> <p data-bbox="142 489 1000 548">A quality visitor experience, or a visitor accident/mishap. Remember...be accurate...look sharp!</p> <p data-bbox="142 583 1045 642">Need routine scheduled maintenance checks by same person. -brochure boxes full</p>	Lecture	5 min

INTERPRETIVE SKILLS II

LESSON PLAN:6

SESSION TITLE: INDOOR EXHIBITS

SESSION LENGTH:4 hours **ORIG. PREPARED BY:** C. Mayo
R. Erickson

REVISED BY: D. Buehler 1/92

OBJECTIVES:At the end of this session, participants will be able to:

- 1.List three ways exhibits provide effective interpretation;
- 2.Explain the major advantages and disadvantages of an indoor exhibit;
- 3.List the major materials and construction methods and production tools needed for exhibits;
- 4.Identify the major factors of exhibit design, production and readability;
- 5.Write and produce a well edited label for an exhibit;
- 6.List the major ways of mounting labels;
- 7.Explain the process for obtaining new park exhibits including the HFC production system.

TRAINING AIDS:Blackboard, flip charts, slide projectors, screen

HANDOUTS:See attachments for your choice

Content	Method	Time
I.INTRODUCTION: Provide overview of Session	Class Discussion	30 Min.
A.Exhibit Quality in the NPS		
1.Briefly discuss from class experience examples of good and bad exhibits observed in the parks.	Slide Program SWRO	
2.Move to the discussion of the concept of "visual quality".		
VISUAL QUALITY: That which is pleasing to us when viewed. Our perception based upon our upbringing and personal tastes.		
Contrast and compare: Desert vs heavily forested areas, modern art vs impressionism, b/w vs color photography, brick houses vs. wood houses.		

Move to the idea that the National Park Service has a preferred standard of visual quality in its operation. For exhibits the standard is based upon HFC productions. Park personnel are responsible for maintaining this standard when they produce exhibits.

Content	Method	Time
<p>II. INDOOR EXHIBITS</p> <p>A. An interpretive exhibit provokes visitors understanding and appreciation through the display of objects, images and written information about a place, event, or process related to the park theme. The most important aspect of an exhibit is that it have objects, objects, objects.</p> <p>Purposes Education, sharing information, changing attitudes, providing aesthetic experiences, enhance visitor enjoyment and appreciation.</p> <p>Exhibits are environments where individuals learn on many level...both intellectually and emotionally</p> <p>A successful exhibit will give visitors a sense of discovery and insight. It will stimulate visitors to discover something within it of value to see.</p> <p>B. Exhibit Techniques</p> <p>1. <u>Flat Work</u> (two dimensional exhibits)</p> <ul style="list-style-type: none"> -a flat panel which contains narration, imagery and illustration and lacks a protective case -Compatible color combinations are important to the success of this type -Coordination between subject matter specialist and artist is important <p>2. <u>Narrative Panel</u></p> <ul style="list-style-type: none"> -Words only and no illustrations or objects <p>3. <u>Objects</u></p> <ul style="list-style-type: none"> -Visible display of artifacts in protected areas -Single objects or collections of similar objects -A few specimens set off by plenty of open space is the most successful 	<p>Discussion Handout</p>	<p>1 Hour</p>

Content	Method	Time
<p>4. Dioramas</p> <ul style="list-style-type: none"> -Three dimensional exhibit whose purpose is to dramatize a scene -Usually in miniature with audio devices -Very expensive to build <p>5. <u>Models</u></p> <ul style="list-style-type: none"> -Representations usually in miniature which show the construction of, or serve as a copy of something -They may be viewed from all sides <p>6. <u>Types</u></p> <ul style="list-style-type: none"> -<u>Equipment Models</u>: reduce the size of machinery, locomotives, automobiles, etc. Used to save exhibit space <u>Architectural Models</u>: are commonly used to illustrate buildings in close detail <u>Topographic Relief Maps</u>: are shown dimensionally to scale <p>C. <u>Advantages</u>:</p> <ul style="list-style-type: none"> A complete story is told Bring people to the area It can display original objects Time and research can yield a clearer story Valuable objects can be publicly displayed and protected Can bring the out of doors indoors in models Can blowup small objects for clearer understanding They are more or less continuously available It can logically unfold a story Exhibits may be temporary, permanent, or changing Provide many different "handles" or communicate on many different "channels" for learning 	<p>Discussion Handouts</p>	<p>Cont'd</p>
<p>Content</p>	<p>Method</p>	<p>Time</p>

D. DisadvantagesDiscussion
Handout

Cont'd

No dialogue is possible

Some visitors do not like to read exhibit copy

Time consuming to produce

Expensive, occupies great space, mostly permanent

Many times chosen and is the wrong medium

Keep exhibit labels short and to the point, put yourself in the place of the visitors who have their young children in tow.

If ineffective you will have to live with it for a long time

E. Standards and general points

(Many qualities of exhibits can be added here to suit your lesson plan)

Is expressed primarily through objects and pictures.

Avoid 200-300 word labels

Watch that AV does not become and end in itself

Make a scale plan

Place horizon line in photographs at 5'3"

Set up a schedule

The average man is 5'9" tall and the average woman is 5'5" tall. Therefore the eye level for viewing for the man is 5"5" and for the women is 5'.

An adult observes 1" over eye level and 3" below at an average of 24" and 48". Watch for cluttered entrances and monotonous rows.

Visitors will view an exhibit at their own pace and in any order they choose. Elements of the exhibit must be able to stand independently.

Remember brevity-the audience is not a captive one.

III. Material and construction methods.Discussion
Handout

30 Min.

A. Indoor: Limited to those used in producing flat panels that can be used as exhibit labels, signs, or on bulletin boards, and the backdrops they are mounted on.

Content	Method	Time
<p>B. <u>Backdrop</u>: materials panels are mounted on.</p> <ol style="list-style-type: none"> 1. Commercially built backdrop systems. One system is manufactured by Multiples and features lightweight panels covered by a fuzzy cloth on which materials are fastened with Velcro. 2. Wooden doors. May be varnished or painted. May be pegged or screwed together to form freestanding units. 3. Plywood. may be edged with molding, varnished or painted. May be fastened together with "Clems" to form free-standing units. 4. Plexiglass. Transparency can cause visual confusion if used to build free standing units. 5. Cellotex: A soft fiberboard that can easily be pinned into. May be wrapped with cloth or burlap, stapled on the back surface and framed. 	<p>Discussion Handout</p>	<p>Cont'd</p>
<p>C. <u>Panel base materials</u></p> <ol style="list-style-type: none"> 1. Gatorboard. Also sold under Artcore and other brand names, this material is a layer of foam, 1/8"-1" thick, sandwiched between two layers of plastic, Because this material is all plastic, warpage is minimal. 2. Foamcore. A layer of foam between two layers of brown or white paper. To prevent warpage, kraft paper must be mounted on the back. 3. Sintra. Manufactured by 3M, this solid plastic material comes in various thicknesses and colors. It can be purchased in 4'x8' sheets.. It will not warp. 4. Illustration and poster board. A paper product that is relatively inexpensive and can be used for making mats for framing photos and for mounting materials. Because it is a paper product, it will warp over time. It is available in a wide variety of colors, surfaces, and thicknesses. 5. Hardboard. Masonite is heavy, and is susceptible to warpage. Tempered hardboard is more durable but must be fastened with epoxy. Untempered is softer and can be fastened with white glue. 		

Content	Method	Time
<p>6. Plexiglass. Strong and lightweight. Susceptible to expansion with temperature changes. Framing plexiglas is an effective method to prevent breakage.</p> <p>D. <u>Attachment:</u> panel base to backdrop</p> <p>1. Velcro. Available in a roll of various thickness, or in spots, with sticky tape on the back. Used with backdrops that have fuzzy surfaces.</p> <p>2. Rubber cement. If applied to only one of the materials to be fastened, the bond is adjustable until the cement dries and is semi-permanent. If applied to both sides and allowed to dry before attachment, the bond is much stronger and more permanent. In this second procedure, care must be used in positioning the pieces because they cannot be adjusted after they have made contact.</p> <p>3. Contact cement. Applied to both of the material, allowed to dry, and then joined. Forms a permanent bond. Available in latex which is easy to clean up with soap and water.</p> <p>4. Double backed foam tape. Inexpensive and easy to work with.</p> <p>5. Gravity wedge. Wooden pieces attached to backdrop and panel base interlock. Allows easy installation and removal.</p> <p>E. <u>Panel information</u></p> <p>1. Photographs</p> <p>a. Black and white</p> <p>b. Color</p> <p>c. Double weight mural paper with matte finish is very durable</p> <p>2. Line drawings</p> <p>3. Text</p> <p>a. Typeset</p> <p>b. Typewritten with large size type</p> <p>c. Calligraphy, or hand lettered</p> <p>d. Kroy or machine produced lettering on clear tape</p> <p>e. Leroy lettering set</p> <p>4. Silk screened. May include text and line drawings.</p>	<p>Discussion Handout</p>	<p>Cont'd</p>

Content	Method	Time
<p>F.<u>Attachment</u>: panel information to panel base. Panel information is usually produced on paper or photographic material. It is attached to the panel base using the following materials.</p> <ol style="list-style-type: none"> 1.Dry mounting press 2.Cold mounting with adhesive sheet 3. Spray adhesives 4.White glue. Elmers and others only works on porous surfaced materials. 5.Rubber cement 6.Contact cement 7.Double faced tape <p>G.<u>Tools</u></p> <ol style="list-style-type: none"> 1.Major tools needed for installation and minor repairs.(see handouts) 	<p>Discussion Handout</p>	<p>Cont'd</p>
<p>IV.<u>DESIGN-PRODUCTION-READABILITY</u></p> <p>The following exhibit development outline will help you define an exhibit's information and plan its content and overall design.</p> <ol style="list-style-type: none"> 1.<u>Evaluation</u> (before production) <ol style="list-style-type: none"> a.Why is the exhibit being done? b.Why is the exhibit the best medium to convey your message? c.How can other media reinforce your message? 2.<u>Basic thematic considerations</u> <ol style="list-style-type: none"> a.What is the suggested title of the exhibit. b.What is the theme or subject? c.Who is the target audience? d.What do you want the visitors to learn? e.What questions do you want the visitors to be able to answer after they view the exhibit. f.What obstacles are there in communicating the main objectives? 	<p>Slide Program Discussion</p>	<p>30 in.</p>

Content	Method	Time
3. <u>Content and design consideration</u>	Slide Program Discussion	Cont'd
a. Develop a complete researched script for the exhibit.		
b. Develop a list of objects and specimens that will be used to express your ideas.		
c. Develop a list of support materials that will reinforce your theme and the objects i.e. graphs, maps, and charts etc.		
d. Determine if there are any natural progression for your information to be displayed.		
e. Make suggestions for format within the exhibit.		
f. Make suggestions for viewer involvement.		
g. Suggest space requirements or limitations		
h. Note other physical restraints, weight, height etc.		
i. Determine viewer time constraints if any		
j. Determine all of you program components that will reinforce the actual exhibit		
k. Lighting		
l. Legibility-consider size and style of letters used.		
4. <u>Exhibit Content</u>		
a. Consider and incorporate your visitors previous knowledge on the subject.		
b. Plan a general introductory panel to the area/		
c. Plan a conclusion panel or area to summarize the exhibit.		
d. Write the exhibit story with a clearly defined script with beginning and end.		
e. Design the exhibit with a clear internal organization.		
f. Reinforce the concepts of the exhibit with repetition.		

Content	Method	Time
<p>g. Confirm all facts with experts.</p> <p>h. Key labels are useful for focusing the main points in the various areas of an exhibit.</p> <p>i. All the type and length of key labels should be the same.</p>	<p>Slide Program Discussion</p>	<p>Count.</p>
<p>V. <u>WRITE AND PRODUCE A LABEL</u></p> <p>A. Create a label to replace a label in the park or to solve a park problem. This label will be completed to the point that it can be hung in the park upon return. References in this lesson plan on labels will provide the step by step method. STUDENTS WHO BRING EXAMPLES OF POOR LABELS TO BE REVISED, CAN ALSO BE USED.</p> <p>1. Supplies (create your own list for the exercise)</p> <p>B. Bring together the necessary tools and do research.</p> <p>C. Write draft-visualize the object(s) that will be written about write down own thoughts. Then do research to supplement your thoughts. Think of the following while writing draft; first sentence needs to be grabber, be specific and not general, less is better than more, use verbs/nouns as much as possible and not adjectives.</p> <p>D. Edit</p> <p>E. Ready for production (use handouts for type size and other production needs)</p>	<p>Handout</p>	<p>30 Min. to 1 Hour</p>
<p>VI. <u>WAYS OF MOUNTING LABELS</u></p> <p>A. Importance of good mounting</p> <p>B. Dry mounting</p> <p>1. Tools-dry mounting press, tack iron</p> <p>2. Paper-b/w and color</p> <p>C. Wet mounting</p> <p>D. Types of material to mount to</p> <p>1. Masonite</p> <p>2. Illustration board</p> <p>3. Formica</p> <p>4. Other hard surface</p> <p>E. Types of bonding materials.</p>		

Content	Method	Time
<p>VII. <u>EXHIBIT PRODUCTION CHOICES</u></p> <p>After the labels or signs are completed the processes of getting the work converted into final park products suitable for long life should be discussed. Some choices include:</p> <p>A. In-house production without the blessing of Harpers Ferry Center is not recommended. You can run into problems with maintenance and replacement of exhibits. Care should be made to touch base with HFC on exhibits matters.</p> <p>B. In-house production with the blessing and review by the Harpers Ferry Center using the blanket purchase order contract as set up by the center for production. (best possibility)</p> <p>C. Production of a graphic layout for conversion by HFC into a finished product.</p> <p>D. Complete HFC production with park input.</p>	<p>Handouts Discussion Handout of Exhibit Plan</p>	<p>30 Min.</p>
<p>VIII. <u>HOW TO WORK WITH HARPERS FERRY CENTER</u></p> <p>The following is a discussion of the flow of events that creates an exhibit whether indoors or outdoors from Harpers Ferry Center.</p> <p>1. Interpretive Prospectus-This document can be written by HFC or the park and defines themes and location for exhibits. It outlines the scope of interpretive medial</p> <p>2. 10-238-This document is created by the park and it will cause the plan or portion of the plan to be placed in the system for funding.</p> <p>3. Setting of the park priority.</p> <p>4. Regional priorities-Priorities for each region are set by the Regional Directors for each region and they in turn are set in priority order.</p> <p>5. HFC priority-Here HFC decides upon several products nation wide for the upcoming year or years</p>		

Content	Method	Time
<p>6.Funding-Funding for the projects that were described in the 10-238's is provided in two stages. The first kind of money is planning money and upon completion of funding the second stage provides funding for production.</p> <p>Normal time to produce a large project of 30-40 exhibits will take 2-3 years after funding.</p> <p>In this process speed is based upon resources and degree involvement of the park. The clearer the projects, the greater the amounts of material, etc,. the greater chance for speedy success.</p> <p>Normally exhibits are designed on a replacement cycle of approximately 20 years, but in reality the replacement cycle is probably closer to 20 years.</p> <p>References</p> <p><u>Good show! A Practical Guide for Temporary Exhibitions.</u> Lothar P. Wittenborg, Washington D.C., Smithsonian Institution, 1981</p> <p>This book is the best source for information about setting up temporary exhibitions. It gives clear, detailed information about how to plan an exhibition, buy or build panels and cases, and covers other topics such as handicapped access and security.</p> <p><u>American Association of State and Local History Technical Leaflet Series</u></p> <p>"Exhibit Labels: A Consideration of Content, "Leaflet #60. Don W. Wilson and Dennis Median, History News, Vol. 4. April 1972.</p> <p>This eight page booklet explain a philosophy of label writing and gives examples of how labels can be rewritten to be more effective.</p> <p>"Designing Your Exhibits: Seven Ways to Look at Artifacts," Leaflet #92, Fred Schroeder, History News, Vol. 31, No. 11, November, 1976.</p> <p>The seven ways explained in this eight page booklet should stimulate new ideas that can be used in planning and designing an exhibit.</p> <p><u>Making Exhibit Labels, A Step by Step Guide,</u> Beverly Serrell, AASLH, Nashville, Tennessee, 1983</p>	<p>Discussion Handouts</p>	<p>Count.</p>

INTERPRETIVE SKILLS II

LESSON PLAN: 2

SESSION TITLE: MATCHING MEDIA AND NEED

SESSION LENGTH: 1 hour **PREPARED BY:** L. Young,
N. Dickey, 1/92

OBJECTIVES: At the end of this session, participants will be able to:

1. List at least 3 types of interpretive media and their uses;
2. Describe one situation where personal interpretive services are preferable to non-personal and one where non-personal are preferable to personal;
3. List 2 factors that help determine the type of interpretive media to be used.

TRAINING AIDS: Slide program.* Also, have participants bring copies of their Interpretive Prospectus, Annual Statement for Interpretation, and those sections of their Statement for Management which apply to Interpretation.
*Kit of appropriate slides to be developed by Mather EDC in cooperation with Harpers Ferry Center.

HANDOUTS: None.

Content	Method	Time
I. Introduction and Objectives Review the session objectives. Slide teaser - show 6-10 prime examples of non- personal interpretive media.	Lecture/Slide "teaser"	10 min.
II. The Need for Planning A brief description of the document and its purpose as it relates to non-personal interpretation. Refer to their park documents.	Participative lecture	10 Minutes
A. Interpretive Prospectus B. Annual Statement for Interpretation C. Direction from Division Chief, Supt., Regional Chief of Interp., and "thrusts." D. Other		
III. Types of Media & What They Do	Brainstorm	15 Minutes
A. <u>Advantages over personal interp.</u> - Reach a wider audience - Provide uniform information - Allow for self-guiding quality - Require less staff - Can be available 24 hrs./day, 365 days/yr. - Sometimes low cost - Others		
B. <u>Types</u> - Publications - [books, brochures, maps] - Exhibits - [VC's, museums, waysides, trailsides, signs, traveling, bulletin boards] - Audiovisual - [film, video, slides, computers, maps]		

Content	Method	Time
IV. Class Exercise	Slide program discussion	15 Minutes

Show slides of a variety of media and discuss them in terms of what kinds of interpretive needs could be met by each.

For example:

Slide #1 - collage of publications
 Slide #2 - simple publication (site bulletin)
 Slide #3 - more complex, full-color brochure
Continue this for a variety of media.

At the end of the exercise, discuss why you used a slide program for this:

- easy to project to a large group can see and discuss,
- not film or video, so it's easy to "stop" for discussion.

This exercise is a tickler to introduce the course goal - field exercise, lesson #10, part I.A. Do that here.

V. Factors in selecting media	Prepared flip chart list	10 Minutes
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- Planning documents
- Cost
- Location
- Permanency (temporary/long-term; but "temporary" has a tendency to become permanent)
- Audience (includes "special" needs - international, elderly, children, disabled)
- How medium will be used - sitting, standing, walking, indoors, outdoors, on-site, off-site
- Others
- **MAIN POINT: Interpretive message** (what we want to say) is where it all starts.

Prepared flip chart/list 10 min.

VI. Wrap-up

Summarize main points and lead into "Design" session

Interpretive Skills II

LESSON PLAN: 3

SESSION TITLE: ELEMENTS OF DESIGN

SESSION LENGTH: 2 hours

PREPARED BY: M. Wagner 1/92

OBJECTIVES: At the end of this session, participants will be able to:

1. Identify **design** as the organization of written and visual information in such a way that the significance of the subject is highlighted;
2. Describe the "rule of thirds" as it relates to space;
3. Define "chaos of emphasis" as it relates to scale and proportion;
4. List 2 advantages and 2 disadvantages of using color in design;
5. Analyze a selection of illustrative media, identifying effective and ineffective design elements, and suggesting reasons behind the designs;
6. List 4 characteristics of contemporary park visitors that dictate specific design techniques.

HANDOUTS: annotated bibliography of resources, type - styles and sizes, type - as pictorial image, justification, grids, chaos of emphasis, definitions of design jargon (all in progress by M. Wagner, ARO)

Some Basic Resources

White, Jan V. Editing By Design. R.R. Bowker Company, New York, NY, 1974.

Lauer, David. Design Basics. Holt, Rinehart, and Winston, 1985.

Parker, Roger C. Aldus Guide to Basic Design. Aldus Corporation, Seattle, WA, 1988.

Training Aids: flip charts; assortment of graphics - magazines, books, folders, etc., examples of layout grids.

Content	Method	Time
<p>A.Introduce concept of design as:</p> <ul style="list-style-type: none"> 1.a system of organization 2.a hierarchy of information; the establishment of priorities 3.a method for capturing a viewer's attention 4.the power to express the significance of ideas and concepts <p>Use some simple examples that obviously show organization and purpose.</p>	Lecture discussion	10 Minutes
<p>B.The Balancing Act</p> <p>Introduce the concept of space and the relationships between design elements (text, graphics, objects, white space, etc.)</p> <ul style="list-style-type: none"> 1.Rule of Thirds (balance) <ul style="list-style-type: none"> a.1/3 text b.1/3 graphics c.1/3 white space 2.Proportion <ul style="list-style-type: none"> a.refers to relative sizes b.size as measured against other elements 3.Scale <ul style="list-style-type: none"> a.refers essentially to size b.is related to thematic importance c. dynamics of opposing visuals 4.White Space <ul style="list-style-type: none"> a.not a random "nothing area" b.active participant in design c.gives the eye a rest <p>Highlight each of the above points with good graphic examples using slides, actual pictures, overheads, or handouts.</p>	Lecture discussion	20 Minutes

Content	Method	Time
<p>C.The "chaos of emphasis"</p> <p>Explore the use of type styles and sizes, divider bars, boxes, and design element size. Focus on the need to maintain a hierarchy (see A.2)</p> <p>1.Define "chaos of emphasis"</p> <p>The combination of too many bold, competing elements, preventing a clear hierarchy of information.</p> <p>2.typography</p> <p>a.variety</p> <p>b.readability</p> <p>c.categories</p> <p>1.serif</p> <p>2.sans serif</p> <p>d.weight</p> <p>e.mixing typefaces and fonts (includes definitions)</p> <p>f.consistent application of type</p> <p>g.upper and lower case</p> <p>h.justification (columns)</p> <p>3.bands, bars, and boxes</p> <p>4.standardizing</p> <p>a.grids as framework</p> <p>b.spacing elements</p> <p>1.between headlines/titles and text</p> <p>2.between pictures/objects and captions</p> <p>3.between other elements as needed</p> <p>5.too many visuals - the clutter syndrome. Also discuss the level of information that needs to be presented - i.e., a simple piece of line art may be a better approach than a complex photograph that includes a lot of extraneous information</p> <p>Use good visuals to emphasize the above points. Much of this discussion will only make sense with well-chosen examples and good clear explanations.</p>	<p>Lecture discussion</p>	<p>15 Minutes</p>
<p>D.Color</p> <p>1.Functions</p> <p>a.as background tint</p> <p>b.as a tool for emphasis</p> <p>c.as a working element rather than a decoration</p>	<p>Lecture discussion</p>	<p>5 Minutes</p>

Content	Method	Time
<p>2.Expense - color costs more</p> <p>3.Expertise - color is more complicated</p> <p>Have good examples to demonstrate section 1 elements.</p>		
<p>E.Visualizing</p>	<p>Group exercise and discussion</p>	<p>50 Minutes</p>
<p>This activity gives participants the opportunity to use newly introduced concepts by analyzing a variety of printed materials.</p>		
<p>Small groups will be given a selection of magazines, books, folders, etc. The group task will be to identify both positive and negative design elements. They will also suggest possible reasons for why particular designs were chosen.</p>		
<p>Each group will select one of those materials and present a "design critique" to the class. (Option: if desired, the instructor may pre-choose materials for presentation to ensure a better variety of designs).</p>		
<p>Class discussion will follow each presentation for added insights, debates, etc. This will be the opportune time to introduce the subjective aspects of design.</p>		
<p>The materials chosen for this group exercise need to be chosen carefully. A series of books such as Time-Life or a guide book series would be ideal to show several publications created on the same grid. The NPS handbook series will work as well, but the grid structure is a little more complicated.</p>		
<p>Also note magazines like Newsweek or Time that use a consistent design style each week. Beware of just using advertising. Often ads are excellent for illustrating proportion and emphasis as the product is made to stand out. But, advertising mentality is subtly different from other kinds of design presentation.</p>		
<p>F.Who's Out There?</p>	<p>Lecture discussion</p>	<p>10 Minutes</p>
<p>This section looks at the perspectives of contemporary park visitors - what they want and expect to see. The visitor today as a visually (vs written) oriented should be stressed.</p>		

Content	Method	Time
<p>1.visually oriented materials 2.short sections of text 3.color vs. black & white 4.accessibility</p> <p>Some up-to-date behavioral information is needed here that discusses the perceptual processing of information in the post-modern world. It will deal with the change in emphasis from the written word to television, video, etc. Some hard hitting examples from studies will be helpful to emphasize this section.</p> <p>G.Conclusions</p> <p>Design is very intentional, but should be based on a plan that includes an analysis of the viewer and the function of the media.</p> <p>Design is not something you learn in two hours. This class is a very basic introduction to some of the basic principles underlying design. Course participants can use their new basic knowledge to "notice their surroundings" from a new perspective.</p> <p>Instructor should have some everyday examples of designed materials (e.g., cereal boxes, airline tickets, bill boards, forms, etc) to highlight the principles. Encourage everyone to take a closer look at their visual world as a way to heighten their perception of design and to assist them in becoming better designers themselves.</p>		5 Minutes

INTERPRETIVE SKILLS II

LESSON PLAN: 5

SESSION TITLE: PUBLICATIONS; PLANNING AND PREPARATION

SESSION LENGTH: 4 Hours **ORIG. PREPARED BY:** Erickson/Ditmanson

REVISED BY: C. Weikert 1/92

OBJECTIVES: At the end of this session, participants will be able to:

1. Decide which approach (HFC or park staff) is appropriate for design and production of a desired park publication;
2. Describe the park's responsibilities in developing a HFC produced folder;
3. List 5 elements to consider in the design/production of a publication;
4. Describe the elements of an attractive and well designed park newspaper.

TRAINING AIDS: Flip chart; examples of HFC and park produced publications (including park newspapers); examples to illustrate typography, paper, fold, illustrations, formats, etc.; samples of production tools. Contact HFC for samples of individual steps in publication process (thumbnails, printer's proofs, blue-lines, etc.)

HANDOUTS: Site Bulletin and Unigrid folders; Bibliography; Pocket Pal

Content	Method	Time
Introduction: Review stated objectives above.		
I. NPS Publications	Instructor Choice	30 Minutes
A. Prepared through Harpers Ferry Center <ol style="list-style-type: none"> 1. Park Folder (information updated yearly and printed as needed and funding permits) 2. Handbooks (may be theme, but are usually site oriented) 3. Administrative Publications NPS Map and Guide (updated every 3 - 5 years) Area Index (updated every 2 years) Camping in the National Park System (updated every 2 yrs) VIP Brochure (updated as needed) Seasonal Employment (updated as needed) Lesser-Known Parks (updated as needed) 4. Posters (Harper, etc. a couple a year) 		

Content	Method	Time
<p>5.NOTES:</p> <p>a.When park folders are being produced, writing will be done jointly by park and HFC staff.</p> <p>b.All interested people should be involved in park review of changes prior to finalization for printing. Corrections or changes after final review are costly; i.e.,the park may have to pay for changes, especially on maps.</p> <p>c.Graphic design of folder is responsibility of HFC staff; park staff should concentrate on content.</p> <p>d.Park should give HFC negatives - don't hold back. Someone on the park staff should coordinate the review and make some decisions on what's important and what's not.</p> <p>e.HFC prepares publication and pays for its production.</p> <p>f.Some parks now sell the 2nd copy of park folder to visitors.</p> <p>B.Prepared by Parks</p> <p>1.Trail guides</p> <p>2.Information handouts</p> <p>3. Topical brochures, such as geology and wildlife folders.</p> <p>4.Information newspapers</p> <p>5.Activity calendars</p> <p>6. Posters</p> <p>7. Site bulletins- format differs from unigrid. Provide samples and briefly describe development concept.</p>		
<p>II.Unigrid Design System</p> <p>A.Unifies, standardizes, and identifies NPS publications</p> <p>B.Simplifies design and production process, thereby reducing costs.</p>	Lecture	10 Minutes
<p>III.Funding sources for park-produced publications</p> <p>A.Park budget, including donations account</p> <p>B.Cooperating Associations</p>	Brainstorm Alternatives	30 Minutes

Content	Method	Time
<p>C.Grants</p> <p>D.Donations of work, materials, printing</p> <p>E.In cooperation with other agencies</p> <p>F.Businesses and other private sector enterprises which purchase advertising space</p>		
<p>IV.Initiating a Park-Produced Publication</p> <p>A.Define need, develop concept to meet need</p> <p>B.Regional Office input</p> <p>1.Want to know what parks are doing</p> <p>2.First step for obtaining approval to print and for running project through GPO</p>	Lecture	10 Minutes
<p>V.Approvals needed for printing park-produced publications with ONPS money, including copyright concerns.</p> <p>A.<u>Approval to print</u></p> <p>1.required when materials are to be sent to a mailing list or distributed outside the park</p> <p>2.approval form (DI-550) goes to Region > WASO > DOI > OMB</p> <p>3.allow two months</p> <p>4.not required if cost is under \$300</p> <p>5.activity schedules and interpretive brochures to be handed out in the park or mailed upon request are examples of park produced publications that do not need this approval.</p>	Lecture	10 Minutes
<p>B.<u>GPO Printing</u></p> <p>1.if cost over \$1000 per given publication/yr, or if reprints will be made without changes, printing must be coordinated by GPO.</p> <p>2.request to printing, (form SF-1) goes from the park to Region to GPO.</p> <p>3.GPO contracts printing out. If local printers are interested, the park may request they be sent an invitation to bid.</p>		

Content	Method	Time
<p>4. Notes:</p> <p>a.no approvals are required for publications that are printed with non-NPS funds</p> <p>b.NPS funds can be used for preparing camera copy costing less than \$500.</p> <p>VI.Production Considerations</p> <p>A.Format and size</p> <ol style="list-style-type: none"> 1.handout 2. newspaper 3. brochure <p>NOTE: Xeroxed, single page/single sided handouts cost approximately \$.03. An 8-page newspaper costs approximately \$.04. A HFC park folder costs between \$.10 and \$.24.</p> <p>B.Reproduction Method</p> <ol style="list-style-type: none"> 1. offset printing 2. photocopying <p>NOTE: Offset printing gives higher quality and allows flexibility in design. Photocopying is OK for publications containing only text and line drawings.</p> <p>C.Paper</p> <ol style="list-style-type: none"> 1.weight (equal to weight of 500 sheets in standard size) 2. surface 3. rag content (quality) 4. color 5. coating 6.standard sizes (pick size for publication that makes efficient use of paper) <p>D. Ink</p> <ol style="list-style-type: none"> 1. one color 2.full color (four colors) <p>Note: Three colors can cost almost the same as four, so use one, two, or four colors.</p> <p>E. Folding</p> <ol style="list-style-type: none"> 1. by printer 2. in park 3. different kinds 	<p>Lecture Discussion</p>	<p>60 minutes</p>

Content	Method	Time
<p>F. Illustrations</p> <ol style="list-style-type: none"> 1. black and white photographs 2. color photographs 3. half-tone process 4. line drawings <p>5. NOTES:</p> <ol style="list-style-type: none"> a. photographs should have sharp focus b. B/W photos can be printed light because they will gain contrast in the printing. c. line drawings photocopy well d. use original slides for publication <p>e. prints, slides and negatives should be clean and clearly identified before</p> <ol style="list-style-type: none"> f. Color transparencies do not print well in b/w. being sent to the printer <p>G. Design alternatives</p> <ol style="list-style-type: none"> 1. park staff 2. park staff with help/review from HFC 3. park staff with help/review from a professional designer 4. contract designer 5. intern 6. VIP <p>H. Text production</p> <ol style="list-style-type: none"> 1. typesetting 2. typewriting <p>I. Headline production</p> <ol style="list-style-type: none"> 1. typesetting 2. typewriting 3. Kroy lettering 4. dry transfer lettering 5. not recommended: hand lettering, calligraphy (unless done expertly for special publications), Leroy lettering set, or templates. 		
<p>VII. Working with a Printer</p> <p>A. Identify all local printers</p> <ol style="list-style-type: none"> 1. commercial print shops 2. high school and college print shops 3. businesses that have print shops or just a small press. 	<p>Class Discussion</p>	<p>30 Minutes</p>

Content	Method	Time
<p>B. Develop rapport</p> <ol style="list-style-type: none"> 1. obtain bids 2. seek advice from friendly printers 3. ask for samples of work <p>C. Discuss project when printer is chosen</p> <ol style="list-style-type: none"> 1. be specific about your needs 2. show examples to explain what you are looking for 3. be picky 4. arrange for review of the project during production <p>D. Finished product</p> <ol style="list-style-type: none"> 1. if printing is bad - do not accept 2. if you're surprised, discuss with printer 3. save camera copy for reprinting or use of art in other projects 4. critique product immediately and save comments 		
<p>VIII. Elements of a Successful Park Newspaper</p>	Lecture	60 minutes
<p>A. Many parks do publications in newspaper format. Well done, they elevate area's identity and are instantly recognized by readers.</p> <p>1. Almost always done "in-house" by staff with little training in publication design. It is therefore important to seek outside help and critique from "experts" to help you along.</p>		
<p>B. What are some of the design concepts that make for an attractive, "successful" paper?</p>		
<p>1. Instructor at this point breaks class up into small groups of 4-5 individuals and provides each group with 3 or 4 samples of park papers.</p> <p>2. Groups are asked to spend 20 minutes discussing papers in the following context. Have groups select representative to announce group findings at end.</p> <p>a. Graphics Appeal - are they attractive? Why?</p> <p>b. News and Feature Articles - Easy to locate? Easy to read?</p> <p>c. Park Events - Easy to find? Attractively described?</p>	Buzz Groups	

Content	Method	Time
<p>C.Points to highlight from discussion.</p> <ol style="list-style-type: none"> 1.Good design doesn't attract attention to itself. Should appear easy and fun to read. Should lead reader through sequence of articles. Make point that a good format should remain consistent so that design decisions need only be made once from issue to issue. 2.Length - avoid making newspaper longer than 8 pages. Aim is to provide only the most important information. Power lies in ability of paper to provide info. quickly. Too much at one time runs risk reader will ignore it. 3.Nameplate - Should be first thing a reader notices. Immediately connects reader to park. Catchy graphics a big help. Consider using professional artist to develop logo. 4.Masthead - Place basic information about paper here - volume/issue no., name and address of park, names of editor, etc. Don't allow it to dominate page. 5.News and Feature Articles - Most important should be on page 1. Illustrate with prominent graphic, photo, or drawing. Other articles can begin on inside pages. 6.Recognition - Donors, volunteers, employees, sponsors need to be recognized/rewarded. Features about individual employees, VIP's, researchers, etc. add human interest. 7.Calendars and Program schedules - Handy reference for upcoming events. Use of creative design has greater impact. Take advantage of calendar making software. 8.Headings - Large enough to attract attention. Use contrasting typeface. Use tag lines to lead reader into article. 9.Other Hints - Use lines, boxes, tint blocks, bullets, initial caps, dingbats(small decorative characters used to separate page items). 		

Content	Method	Time
<p>IX. Conclusion - Publications are powerful tools in the area of non-personal communication strategies. They require a great deal of time, expertise, and energy to produce well. That's one of the reasons why we depend so heavily on Harpers Ferry Center for support, advice, and assistance in producing top quality products. However, given a little practice, instruction, and sound advice, we have the capability of producing good quality publications at minimal cost to the park. In this session, we have attempted to expose you to the variety of publications out there, describe the Harpers Ferry Design Center and its capabilities, as well as to give you an idea of what it is that makes for a good product. All of you should strive to develop publications that meet the standard of quality that is a trademark of the NPS.</p>	Lecture	5 Minutes

INSTRUCTOR REFERENCES

1. Creating Environmental Publications: A Guide to Writing and Designing for Interpreters and Environmental Educators. Zehr, Jeffrey et. al. University of Wisconsin - Stevens Point.

INTERPRETIVE SKILLS II

LESSON PLAN: 7

SESSION TITLE: Temporary and Traveling Exhibits

SESSION LENGTH: 2 Hours

PREPARED BY: G. Bruff (1/92)

OBJECTIVES: At the end of this session, participants will be able to:

- 1)List 5 applications of temporary or traveling exhibits and their respective audiences/viewers.
- 2)Describe 3 types of temporary or traveling exhibits fabricated in-house or commercially available.
- 3)List 4 "do's and don't's" of accepted temporary or traveling exhibit maintenance.
List 4 "do's and don't's" of exhibit shipping practices.
- 4)Describe 5 elements of traveling or temporary exhibit design, layout, and typography utilizing a range of accepted materials, lighting, etc.

TRAINING AIDS:

- 1)Panelglide System, NPS 75th Anniversary, or other pre-developed traveling exhibit from a park or regional office with a variety of illustrations, labels, photographs, etc.
- 2)Flip charts (2) and colored felt-tip markers.
- 3)HFC Traveling Exhibit portfolio produced by Susan Cadwallader.
- 4)Various slides of high and low quality temporary or traveling exhibits.
- 5)Examples of pertinent volumes of "Grist", "Park Practice", or "Design" magazines relevant to traveling exhibits.
- 6)Samples of books listed in Resource Guide for course, e.g. Good Show! A Practical Guide for Temporary Exhibits NOTE: If funds exist, this book should be purchased for each student or park represented by participants.
- 7)Examples of various typestyles/materials including:
vinyl letters
dry transfer lettering, e.g. chartpak
three dimensional ceramic or plastic letters
partial sheets of foamcore, homosote, gatorboard, corrugated structural board
PVC board, e.g. sintra, mayatex.
sample of dimension velcro
Canon Color Copier high quality repros

HANDOUTS:

- 1)Handouts including resource packet of color photocopies of existing samples of traveling exhibits compiled by Susan Cadwallader, HFC.
- 2)Product sheets from commercial exhibit companies.

Content	Method	Time
<p>I.INTRODUCTION to temporary/traveling exhibits.</p> <p>SESSION objectives overview.</p> <p>WHAT is a temp/trav exhibit? One that is designed for short duration, special emphasis, low cost use</p> <p>WHY do we do temp/trav exhibits? Fill space temporarily with quality interpretive media Low cost special emphasis interpretation</p> <p>WHERE we do temp/trav exhibits? Visitor centers County fairs Commercial outreach Schools Nursing homes</p> <p>WHO do we do temp/trav exhibits for? Park visitors General public Target audience</p> <p>HOW do we do 'em? Build ourselves Purchase Borrow</p>	<p>Brainstorming w/flip chart</p>	<p>20 min.</p>
<p>III.OVERVIEW of Temp/Traveling Exhibit Types</p> <p>MATCH examples on projected slides to lists on flip charts. (check them off as we look at them)</p>	<p>Slides</p>	<p>10 min.</p>
<p>DESCRIBE three types of temp/trav exhibits. In-park constructed Commercially purchased HFC loaned Clone of any of above</p>	<p>Small groups presentation before class</p>	<p>30 Minutes</p>
<p>OVERVIEW flat vs. three dimensional exhibits. Mention circular traffic flow re: triangular or square ones, crowding in front of flat exhibits, disabled accessible.</p>		

Content	Method	Time
<p>HAND OUT 4 sets of resource packets, divide up into 4 buzz groups and have them present as "salespersons" each of the following types of temp/trav exhibits:</p> <ul style="list-style-type: none"> -panelglide or similar commercially available -NPS 75th Anniversary structural cardboard triangular display or similar -hanging exhibit, e.g. posters, framed prints. -case exhibit, e.g. Anasazi pottery <p>As each groups "ROUND ROBINS" the contents of the packet they will discuss the merits of each system re:</p> <ul style="list-style-type: none"> -cost-strong/weak points -application-their opinion of utility -audience 	<p>Small groups w/presentation before class</p>	<p>30 min.</p>
<p>IV.ELEMENTS of design.</p> <p>INTRODUCE elements as restatement of basic design module</p> <ul style="list-style-type: none"> - put on flip chart to include the following: <ul style="list-style-type: none"> -typography/size, length, clarity -layout/white space, balance -materials, lighting <p>HAVE student assist setting up of Panelglide or other available portable system in front of class with assistance of instructor.</p> <p>DIVIDE up tasks between groups of students including:</p> <ul style="list-style-type: none"> -remove from case and unfold exhibit -place titles or headers -place photos or other illustrations -place text or labels next to appropriate illustr. -install lighting if available <p>CRITIQUE re: elements of design...how did they do? Reward with goodies if appropriate.</p>	<p>Demonstration and student participation in pairs</p>	<p>30 min.</p>
<p>V.PARK BUILT exhibits.</p> <p>OVERVIEW of possible materials plywood, foamcore, homosote, etc</p> <p>OVERVIEW of connecting hardware</p> <p>OVERVIEW of illustrations and text photos mounted on foamcore, masonite, PVC text laminated in plastic</p>	<p>Lecture - show and tell</p>	<p>10 min.</p>

Content	Method	Time
<p>VI.DO'S AND DONT'S Of Temp/Trav Exhibits</p> <p>VIA slides, have students make their own checklist of favorable/unfavorable elements of exhibits shown.</p> <p><u>DO'S/DONT'S</u> freshfaded scheduled maintno maint well mounted picscurled edges clear glass/plexiscratched accurate typos/outdated pleasingyeach!</p> <p>Which do you prefer to see?</p>	<p>Slides and student response filling out check list</p>	<p>20 min.</p>
<p>VI.SHIPPING</p> <p>ASK students to fill in the blanks on a handout sheet as instructor discusses shipping of exhibits. (You provide original of handout as you see fit).</p> <p>-The best way to ship an exhibit is in its <u>original</u> container.</p> <p>-The best person to ship an exhibit is <u>you</u>.</p> <p>-List three methods of shipping <u>hand carry, UPS, FED Express, US Postal Service.</u></p>	<p>Lecture student participation</p>	<p>5 Minutes</p>
<p>VII.SUMMARY:</p> <p>HAND OUT resources list and briefly discuss re: NPS/HFC traveling exhibit program, bare exhibit structures available from HFC, etc.</p> <p>END with overview of philosophy:</p> <p>Exhibits are used by more visitors than any other medium. Each exhibit is a totally separate interpretive "event" for a particular visitor. If you find yourself explaining what the exhibit is about you are probably missing something.</p> <p>Exhibits can take your message to those unable to visit the park.</p> <p>YOUR exhibit will be viewed by perhaps thousands of people...and may be one of few or many they take in during their stay.</p>	<p>Lecture</p>	<p>5-10 Minutes</p>

Resource Guide for Traveling/Temporary Exhibits

HANDOUT

Good Show! A Practical Guide For Temporary Exhibits by Lothar P. Witteborg. Paper, 172 pages, \$17.50 plus \$2.50 shipping. Published by Smithsonian Institution.

available from: Sites
P.O. Box 1949
Washington, D.C. 20013

(note: new edition is being printed Jan '92. Write for current price and information)

The Information Letter: News From Foamboards and Around the World.

Free from: Foamboards Company
Toll Free: 1-800-362-6267

Exhibits For the Small Museum by Armintha Neal. Paper, 181 pages, \$11.00. Published by American Association for State and Local History.

available from: AASLH
Order/Billing Department
172 Second Ave. North Suite 102
Nashville, TN 37201
Phone: (615) 255-2971

Making Exhibit Labels: A Step By Step Guide by Beverly Serrell. Paper, 128 pages, \$12.50. Published by the American Association for State and Local History.

available from: AASLH
Order/Billing Department
172 Second Ave. North Suite 102
Nashville, TN 37201
Phone: (615) 255-2971

HFC Resource List on Traveling/Temporary Exhibits Includes trade publications, photographs/color photocopies of exhibit samples, price sheets, etc.

Compiled by: Susan Cadwallader
Exhibit Specialist
Harpers Ferry Center
Harpers Ferry West Virginia 25425
(304) 535-6096

National Park Service Traveling Exhibit Program: Includes description of a wide range of Traveling Exhibits facilitated by HFC, shipping costs, how to schedule, etc. Compiled by Susan Cadwallader. "Empty" temporary exhibit structures are available through this program as well which each park develops materials to apply.

Regional Contact: Each regional Chief of Interpretation or Interpreter Planner is responsible for facilitating this program in your region. Example: National Capitol Region contact is Pam West, Midwest Region contact is Warren Bielenberg.

For further reading:

Editing By Design by Jan V. White

INTERPRETIVE SKILLS II

LESSON PLAN: 9

SESSION TITLE: WAYSIDE EXHIBITS

SESSION LENGTH: 1 Hour **PREPARED BY:** E.D. Miller 1/92

REVISED BY: L. Young 1/92

OBJECTIVES: At the end of this session, participants will be able to:

1. List at least three reasons why wayside exhibits are used;
2. List three advantages and disadvantages of wayside exhibits;
3. List three criteria for site selection for wayside exhibits;
4. Describe the key steps in Harpers Ferry Center's wayside exhibit planning process and the role played by parks/sites.

TRAINING AIDS: Flip charts, slide projector, screen, handouts

HANDOUTS: See attachments for your choice: sample Wayside Exhibit Plan

Content	Method	Time
Introduction: Provide Session Overview, course content & objectives.	Lecture	2 Min.
I. Defining the media. Wayside Exhibits Are: A. Interpretive media that convey the stories of a park or site to visitors. They seldom provide in-depth information, but may provoke visitors to want to know more. Other interpretive media - audiovisual programs, interpretive programs, publications and museum exhibits - provide detail for those wanting more information. Compare wayside exhibits with other interpretive media: 1. Wayside exhibits interpret the essence of a scene, habitat structure or event. 2. Museum exhibits interpret objects from the site. 3. Film interprets subjects within a chronological framework. 4. Publications provide in-depth analysis in print. Other media are primarily graphic.	Slides Lecture, Participative Discussion	10 Min.

Content	Method	Time
<p>Wayside exhibits are outdoor media. The environment is provided; the exhibit interprets it.</p> <p>Wayside exhibits connect visitors to a story through the on-site interpretation of features, structures, or events. A wayside may also communicate basic park/site rules and orientation information.</p> <p>Other: (class generates additional a\ideas about the value/concept of waysides.)</p> <p>B.Wayside Exhibits Are Not:</p> <p>1.Signs. Signs convey a single message: information, warning, or guidance, for example. Waysides provide explanations in addition to those kinds of messages and incorporate interpretive graphics as well.</p>		
<p>II.Selecting and Using Wayside Exhibits Successfully.</p> <p>A.Why Waysides?</p> <p>1.They off another way to reach visitors with interpretation, park information, or safety messages.</p> <p>2.Waysides provide on site interpretation on a continuing basis throughout the day.</p> <p>3.Visitors receive interpretation at their own pace and experience a sense of personal discovers.</p> <p>4.Waysides are cost effective. They provide interpretation to large numbers of visitors without the expense of a uniform\ed employee.</p> <p>5.Others (class generates additional ideas)</p> <p>B.Guidelines for use of wayside exhibits</p> <p>1.Each wayside exhibit should interpret subjects or themes directly related to the overall theme(s) of the park/site.</p> <p>2.Wayside exhibits interpret concrete objects, landscapes and experiences on site. Learning is most effective when it is closely associated with the feature/experience.</p>	<p>Slides, Participative Lecture, Flipchart</p>	<p>10 Min.</p>

Content	Method	Time
<p>3. Wayside exhibits should be visually compatible with the site. They should enhance the on site experience, not detract from it. Careful thought should be given to selection of materials, proper placement of the exhibit, and overall design.</p> <p>4. Visitors want to experience the site and might ignore long, complex, didactic messages. Resist the urge to add subject matter. The best interpretation is short and concise.</p>		
<p>C. Site Selection Criteria</p> <ol style="list-style-type: none"> 1. Use waysides when there are features or events that demand an explanation of some sort. Do these phenomena generate visitor questions that would otherwise go unanswered? 2. When significant numbers of visitors are attracted to a particular area, justifying the need for on site interpretation. 3. When a wayside exhibit would not detract from the site or invite the public into a fragile or sensitive area. 4. When there is a safe and convenient place for people to stop. 5. Sites should be easily located and clearly related to the point or theme. 6. If several sites are being considered for a particular theme, select the best site based on visual appeal. 7. Do not overcrowd an area -- or a park/site in general -- with exhibits. 8. Avoid placing exhibits in dangerous locations (seasonally flooded areas, rockfalls, hazardous traffic patterns, etc.) 9. Select sites that will not be damaged by visitor use. 10. The feature or event being interpreted must be clearly visible from the site or directly associated with it. 	<p>Discussion, Slides</p>	<p>15 Min.</p>

Content	Method	Time
<p>III. Advantages and Disadvantages of Waysides</p> <p>A. Advantages</p> <ol style="list-style-type: none"> 1. Provides concise interpretation. 2. The user controls the pace of interaction with the media and environment. 3. Because waysides are site specific, they are especially useful for interpreting resource management, visitor safety or other management concern. 4. Waysides provide an immediate, direct connection between visitors and park/site resources. <p>B. Disadvantages</p> <ol style="list-style-type: none"> 1. Wayside exhibits are subject to vandalism and weathering. Rates depend on the characteristics of the site and park in general. 2. If poorly planned and designed, visitors will not use them (no "books on a stick"). 3. May be expensive to produce initially. 4. Require periodic maintenance. 	<p>Discussion Flip Chart</p>	<p>5 Min.</p>
<p>IV. Wayside Exhibit Planning/Working with Harpers Ferry Center</p> <p>A. Parks may produce their own wayside exhibits (the end results are seldom up to NPS quality and standards), or they more typically work with planners and designers at Harpers Ferry Center. A third method (not to be described in detail here) is using contractors for design and production of waysides from the firms on HFC's indefinite quantity contract list.</p> <p>The following process focuses on working with HFC as the planner/designer and is described in broad terms. This is an idealized process; in reality, each park's role and relationship will be dictated by unique circumstances and needs.</p>	<p>Prepared Flipchart Lecture</p>	<p>10 Min.</p>

Content	Method	Time
<p>B.The first step in the process is preparing an Interpretive Prospectus or IP. This document can be written by HFC or the park. It outlines the scope of interpretive media in general, defining themes and locations for exhibitry and other nonpersonal interpretive services.</p> <p>C.Next, a 10-238 is written by the park. This will result in a Wayside Exhibit Plan, or portion of a Plan, to be placed in the system for funding. The 10-238 is prioritized within the park, then prioritized within the Region, and finally prioritized Servicewide.</p> <p>D.Harpers Ferry Center selects form the top servicewide priorities for the upcoming year or years.</p> <p>E.Once funding is available to begin planning, a planner from HFC is assigned to work with the park. This typically begins with an on site visit by the planner to the park. Before this visit, do your homework.</p> <ol style="list-style-type: none"> 1.Visit all possible sites, existing and potential, and evaluate based on the criteria for site selection and appropriate use of wayside exhibits. Edit and revise your list, eliminating obviously inappropriate sites. 2.Develop an intimate understanding of each site, noting unusual attributes, seasonal phenomena, etc. 3.Identify the theme or subject and purpose of each potential exhibit. 4.Investigate the facts. Locate basic reference material and think about appropriate graphics. Are these materials available in the park/site? 5.Look at the site from the visitor's perspective. Observe and listen to visitor behavior. How does the site look from the perspective of a child or wheelchair-bound person? Make an effort to address accessibility concerns as well as cross-cultural interpretive issues at this stage of planning, keeping them in mind throughout the process. 6.Refine your themes/purpose. 		

Content	Method	Time
<p>7. Visit each site with the planner. Be open to his/her expertise and objective perspective.</p> <p>8. First review document is the Wayside Exhibit Proposal, in which all potential site, themes purposes, and wayside exhibit types are listed. This will serve as the foundation of the Wayside Exhibit Plan.</p> <p>9. Wayside Exhibit Plan: the development of text, selection of graphics and creation of panel layouts. The HFC planner manages this process with input from the park. Send succinct information, brief but best available references on subjects. Send an assortment of graphics for consideration.</p> <p>10. Draft Plan Review: evaluate text for accuracy. Are the graphics appropriate? Circulate the plan among other interpreters, resource managers, scientists, etc. for review. This is a critical stage in the process. Manage the review to include those who are truly knowledgeable about the resources and medium. Carefully consider whether to involve outside groups/organizations (e.g., with accessibility issues). One person should coordinate the review and determine what will be incorporated into suggested revisions. Be sure to keep the use of wayside media in mind at all times -- resist the urge to create "books on a stick."</p> <p>11. Comments return to HFC and a final Plan is produced. When production funding is available, exhibits will be produced. At this stage, be prepared to review final art, maps and illustrations carefully and quickly.</p> <p>12. Your new exhibits are shipped to the park -- local maintenance crews install them according to the instructions provided by HFC.</p>		
<p>F. Maintenance/Rehab</p> <p>1. Exhibits will require upkeep/maintenance depending on the rate of weathering and vandalism. Observe this initially to develop a schedule of maintenance.</p>	<p>Slides of shoddy wayside exhibits /Lecture</p>	<p>5 Min.</p>

Content	Method	Time
<p>2.HFC's Emergency Rehab Program exists to provide assistance with vandalized exhibits or those requiring interpretive upgrades (old, out of date text, etc.) Most Regions also have exhibit cyclic maintenance programs which fund rehab projects -- check with your Regional Chief of Interpretation. Your park may also fund rehabilitation through its ONPS or Cooperating Association funds.</p> <p>3.Major Rehabilitation - complete replacement/renovation of interpretive media - requires a 10-238 and follows that system described earlier. The normal cycle of wayside media is considered to be 15 years, then replacement. In reality plan for much longer.</p>		
<p>IV.Summary/Conclusion</p> <p>Wayside Exhibits fill a particular niche in the overall park interpretive program. They provide visitors with a direct connection to the park story through site specific interpretation. Wayside exhibits tell one element of the story or historic/natural scene: text should never be lengthy they off simple, easily understood interpretation at the visitor's pace, are available throughout the day, and require no FTE or salary.</p> <p>Choose wayside exhibits with careful thought about their characteristics, appropriate site selection, and be mindful of their advantages and disadvantages.</p> <p>Do you homework before working with HFC. Have a well-researched and planned IP. Consider the perspective and expertise of the HFC planner. Review Plans for accuracy, relevance and adherence to overall purpose and objectives. Provide timely, succinct input.</p>	Lecture	2 Min.

References

Good Show! A Practical Guide for Temporary Exhibition, Lothar p. Wittenborg, Washington, D.C., Smithsonian Institution, 1981.

This book is the best source for information about setting up temporary exhibitions. It gives clear, detailed information about how to plan an exhibition, buy or build panels and cases, and covers other topics such as handicapped access and security.

American Association of State and Local History Technical Leaflet Series.

"Exhibit Labels: A Consideration of Content," Leaflet #60, Don W. Wilson and Dennis Medina, History News, Vol. 27, No. 4, April 1972.

This eight page booklet explains a philosophy of label writing and gives examples of how labels can be rewritten to be more effective.

Designing Your Exhibits: Seven Ways to Look at an Artifact," Leaflet #92, Fred Schroeder, History News, Vol. 31, No. 11, November, 1976.

The seven ways explained in this eight page booklet should stimulate new ideas that can be used in planning and designing an exhibit.

Making Exhibit Labels, A Step by Step Guide, Beverly Serrell, AASLH, Nashville, Tennessee, 1983.

Everything you ever wanted to know about writing and producing exhibit labels.

Signs, Trails, and Wayside Exhibits: Connecting People and Places, Suzanne Trapp, Michael Gross and Ron Zimmerman

Good overview of wayside exhibits, signs and interpretive trails as outdoor interpretive media.

The Graphics of Communication, A. Turnbull and R. Baird

Excellent beginners text on graphic design for effective visual communication.