



Interpscan

the national journal of Interpretation Canada

www.interpcan.ca



- Gallery Redesign for Emotion
- Object Theatre Visitor Reactions
- Journaling for Junior High
- Teacher's Field Trip Fair

November 2003
Volume 30 No.1



Interpretation Canada Membership Services



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These exciting opportunities to share ideas and techniques are highlighted among the other listings in the professional development section of *Interpscan*.

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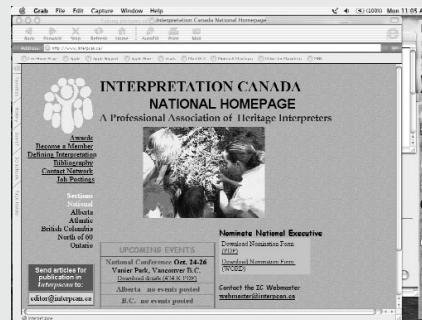
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Share information and resources or post questions and announcements through this moderated email list. Coming soon.

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ICABdiscuss

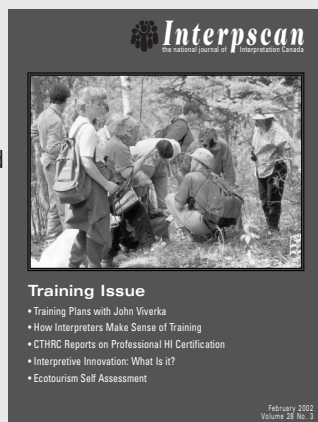
Post questions or announcements to subscribed Alberta section members.

ICBCdiscuss

Post questions or announcements to subscribed BC section members.

Other Section Lists

Soon to come. Volunteers needed to become moderators for Atlantic, North of 60 and Ontario Sections—easy positions for folks with internet access and basic computer skills. Contact Jamie at membership@interpcan.ca regarding these discussion groups/listserves.



To subscribe to a group, send a blank email to: Groupname-subscribe@yahoogroups.com
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e.g., ICjobs-unsubscribe@yahoogroups.com

To post a message to a group, send an email to: Groupname@yahoogroups.com

To contact the list moderator, send your message to: Groupname-owner@yahoogroups.com.

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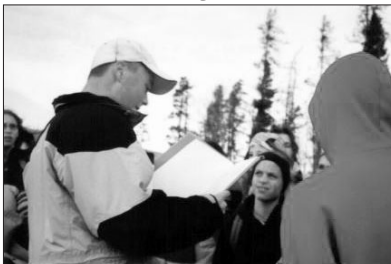
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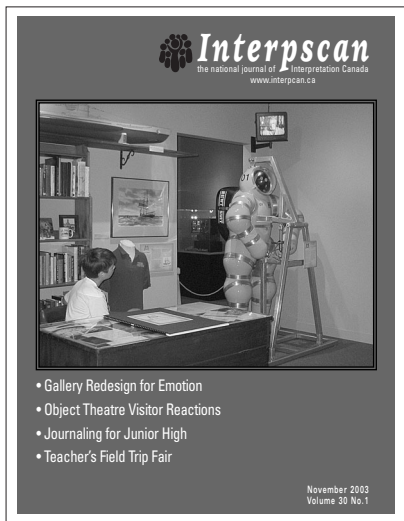
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A Newt Suit at the Vancouver Maritime Museum is interpreted by its inventor through video. Photo Lisa McIntosh.



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Openings



Interpscan Editor Sue Ellen Fast



This tiny icon could be the source of happiness for hundreds of interpreters, starting next month.

It's the email attachment with

Letters

Digital Projector Brightness

To Trevor McFadyen, co-author of "Beyond Slide Projectors" in last Interpscan:

Hi Trevor—

The artistic friend who proofed the last issue has asked me to do an outdoor slide presentation at a benefit concert. "And," says she, "you can borrow a digital projector and it will be brighter than your old slide projector!"

Are all digital projectors brighter? How do I figure out how much brighter? What I really want to know is, is it worth the time it will take to scan all the images and then tweak them a bit because who can resist?

Sue Ellen Fast, *Interpscan* editor

Trevor's Reply:

Hi Sue Ellen—

Not all projectors are "brighter". You'll need to check the ANSI Lumen quality. Somewhere between 2200 and 4000 is probably

your article for the next issue of *Interpscan*.

If you add your attachment to ten or so other attachments coming in from the other IC members all over Canada, they would fill 28 pages—one whole issue. For four issues per year, around 40 attachments are needed. If each of the 300 or so members sends one in, you won't need to send another for 7.5 years. That's attachment power.

So why not send it in now, so you can relax?

The deadline for the next issue is November 17. Check the back page of *Interpscan* for suggestions, or contact me for a writer's checklist. Thanks!

Sue Ellen

what you'll need. Even this though won't be bright enough at noon on a sunny day. For that you need commercial quality projectors. Call commercial AV companies for more info on these projectors and rental rates.

Good luck!

Trevor McFadyen, Jasper National Park/Parc National Jasper

On-line Training

To National Chair Lisa McIntosh:

Dear Lisa—

I just finished reading the latest issue of *Interpscan* and wanted to drop you a line about the interpretive signs on-line training from Australia. I spent about half an hour at the website (www.interpretivesigns.qut.edu.au/guide.html) and feel that I gained a few pieces of valuable information. I think Interp Canada should be providing this type of service.

Talk to you soon—

David Plouffe, Public Programs Officer, Vancouver Museum

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Interpscan

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From the Chair



-Lisa McIntosh, Interpretation Canada National Chair

It's hard to believe that one year has passed since many of us had the opportunity to meet at the last national conference in Vancouver, discuss aspects of our profession, have some fun and return to work with recharged batteries and energized by our time together.

When asked why people are members of Interpretation Canada one of the responses is usually the opportunity to meet with other interpreters. With our geographic challenges (one very large country) and full schedules this is an all too infrequent occurrence. Biannual national conferences or local workshops tend to be the only venues.

Why can't we provide more of these opportunities? I think there are probably a number of reasons that I won't go into at this point, but there are a few simple things that we, as a volunteer-run organization, CAN do to increase the opportunities for interpreters to network and find fulfilling and inexpensive professional development.

A successful model that I would like to see groups of IC members

adopt is that of the Lower Mainland Museum Educators association (LMME) in BC's Vancouver area. These people, of which I am one, are representatives of museums, science centres, parks, universities, and other interpretive facilities. They travel up to one and a half hours to attend the bimonthly meetings. The meetings provide an opportunity for interpreters to discuss issues and share information as well as some professional development, usually from a guest speaker. From 15–20 people attend the meetings, which have been happening very consistently over the past few years (see sidebar).

So why do the LMME meetings work when we have difficulty getting IC members together? For one thing, organizing the meetings takes relatively little time and is a manageable task for those involved. As with IC, the LMME group relies on a few volunteers who put in the extra effort to keep the ball rolling. But the LMME group keeps it simple with only three voluntary positions: the chair runs the meeting and arranges guest speakers; the treasurer looks after money; and the secretary keeps minutes, sends out meeting reminders, etc—all done by email.

The other reason these meetings are successful is that they provide an opportunity for professional development. This is, unfortunately, a normally infrequent part of our work lives. Committing to a three-hour meeting every couple of months allows us time to reflect on what we do well and what we can do better, introduces new perspec-

tives and challenges us in how we do our jobs.

This fall we also ran a very successful school program promotion event (see Teachers Field Trip Fair, page 4).

So how can you start a group similar to the LMME? It's relatively simple.

1. Find a bunch of interpreters or informal educators who live or work near you. We can provide contact info for any nearby IC members if you'd like.
2. Arrange a time, a place to meet (a little food always helps too) and an agenda
3. Donate a little of your time to further your own professional development and help support your colleagues.

It takes initiative and some dedicated volunteers (that could be you) to make your organization work for you. Contact me if you'd like more details, and enjoy!

Sample LMME Meeting

Vancouver Art Gallery
November 12, 2003, 1–4 pm.

Agenda:

Roundtable 1:00–1:45 pm.

Topic: Discussion around the use of films as complement or components of your exhibits and programs.

Speaker 2:00–3:15 pm.

Stuart Poyntz, Education Director,
Pacific Cinematheque.

The presence of films in museum related institutions: avenue of discussions. How does the representation of the past or the presentation of a particular topic in films (Hollywood movies, popular documentaries) potentially impact the way we do programs and exhibits?

Tour 3:15 – 4:00 pm.

Letters ... continued

Lisa's Reply:

Hi Dave—

Thanks for the feedback—glad you are finding *Interpscan* useful.

We (national exec) have continued to discuss what IC's role could and should be with our limited human resources. What topics

would you see as useful in an online training program? Would you prefer that it is materials developed specifically by Interp Canada (with a Canadian bias) or would you rather see the IC website like a portal site, providing excellent interop links to sites around the world (an international bias)?

I've also cc'd our excellent editor Sue Ellen so she can see your feedback.

Cheers—

Lisa McIntosh, Vancouver Maritime Museum

What do you think? Email Lisa at lisa_mcintosh@telus.net.

Teachers Field Trip Fair



Hundreds of teachers shopped for information about field trips

Simple to Organize

This is how the event was put together. All museums, parks, science centres, community farms, and anyone else offering school programs in the Greater Vancouver area were contacted by Jamie Purves via email (see facing page).

Jamie also set up the on-line registration form at formsite.com for exhibitors to list information about their facility and programs. As a volunteer group, we have few resources and we take advantage of technology, relying on email and other on-line services. The forms were fairly straightforward to complete. He then compiled all of the resulting information into two handouts—one which contained the facility information and was given to all teachers who attended the fair—and one containing all the program information, which we ended up selling because it cost us a bit to print (110 pages long).

A simple poster announcing the field trip fair was sent to teachers using internal school board mail systems alongside the regular school mailout of one of the participating museums. Faxes to teachers who happened to call me about our museum's programs plus general word of mouth also helped to advertise the fair. We also contracted the preservice teachers (still in training) through the two local universities, who made up about a third of the

total attendees. We may not get them booking programs this year, but when they start teaching they will have a great understanding of what field trip opportunities are out there.

Why it Worked

From discussions with teachers who attended and with the volunteers who pulled it together, we feel that the following are the reasons for the success:

- one-stop-shopping for teachers, who could spend a couple of hours and look at over thirty different field trip venues
- the site was one that most teachers had not visited, and they received free admission to preview
- food and beverages were offered
- they walked away with stuff—field trip facility info, opportunity to win prizes, etc

While this was a Lower Mainland Museum Educators (LMME) project, many of us are also IC members. I would really encourage others to put something similar together wherever you are. The strength in this event is working cooperatively with other facilities in the area. If anyone has other questions, please send me an email at lisa_mcintosh@telus.net.

Lisa McIntosh is national chair of Interpretation Canada and is also active in the Lower Mainland Museum Educators Association, as is IC membership secretary Jamie Purves.

The above information was shared earlier by email through ICBC and ICAB Discuss. To subscribe to this free IC online service, follow the directions inside the front cover of *Interpscan*.



The Organizing Email: Teachers Field Trip Fair

If you decide to organize something similar, the following actual text is offered for your use as a template.

Please Forward to Organizations That Offer Education Programs to Elementary Schools in the Lower Mainland

The Lower Mainland Museum Educators are pleased to announce the First Annual Field Trip Fair for elementary school educators in the lower mainland. This will be THE event of the year for your organization to present your education programs directly to teachers. Meet directly with teachers to show them what you have to offer.

Floral Hall, VanDusen Botanical Gardens, 5251 Oak Street (37th& Oak)

**September 15, 2003
4:00-7:00 PM**

What the fair will offer to teachers:

- up to 33 separate organizations that offer education programs in one place, at one time, at the beginning of the school year.
- wine and cheese
- after school time
- at a central location
- lots of GREAT prizes (5 chances to win for pre-registrants, 2 chances to win for drop-ins)
- free admission to VanDusen Botanical Gardens (for pre-registrants) prior to the Fair
- a copy of the 2003 Lower Mainland Field Trip Guide (another email will be sent regarding the guide)
- a unique opportunity to see the variety of programs offered in the Lower Mainland
- free parking

What this fair will offer to exhibitors:

- a large number of teachers in one spot at one time
- a marketing opportunity like nothing else
- a chance to showcase your programs and staff
- an opportunity to network with teachers interested in your programs
- an opportunity to book programs for the upcoming year
- a chance to see what everybody else is doing
- a chance to get exposure for your programs that you wouldn't normally get
- a chance to distribute your program materials directly to teachers
- results of a teacher survey (what they liked/didn't etc.)

Exhibitors Registration

- please register through the following link: www.*****
- there are a limited number of places so register early.
Deadline Sept 1.

Cost

The organization of the Fair and production of the guide are being done by volunteers on unpaid time. We have received no funding from outside sources except for a small donation from the Lower Mainland Museum Educators Association. VanDusen Botanical Gardens had provided the site and access to the gardens for free. We hope to cover our costs through exhibitor registration and would greatly appreciate that exhibitors who can afford to donate \$50 or more to please do so.

We are aware ourselves that for many organizations, \$50 is a significant amount of money. We are willing to reduce the registration fee on a case-by-case basis to enable these organizations to participate.

In-kind donations of advertising, paper, printing, postage, wine, cheese, drinks, and volunteers would also be greatly appreciated. A list of what we need is included below.

Advertisement

We will distribute notices to schools in West Van, North Van, Vancouver, Richmond, Delta and other districts through direct mailing, faxing or through district office mailrooms. We are also posting notices with BCTF.

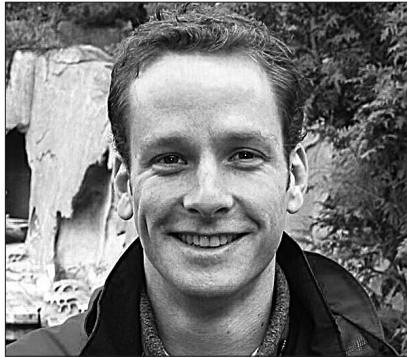
We are asking exhibitors to send notices of the fair to their teacher contacts. If your organization is able to help us with sending notices to schools, please contact us. We will provide exhibitors with copies of the Fair announcement for fax and/or direct mail to teachers and schools.

Some organizations may want to promote their own attendance at the fair. This is fine as long as you clearly indicate that the 2003 Field Trip Fair and Lower Mainland Field Trip Guide are the initiative of the Lower Mainland Museum Educators Association, and that you include a simple fax-back pre-registration form for teachers with the mailout.

The fax-back form must include the teacher name, school name, grade and must be faxed back to: *****.

**Book your Season's Greetings for only \$25.
See page 28.**

Oceans of Emotion: Baba Dioum Revisited



Andy Torr

The Vancouver Aquarium's recently renovated Tropic Zone demonstrates a non-traditional approach to interpretation; one designed to evoke strong emotions and to present a compelling call to action.

"In the end we will conserve only what we love, we will love only what we understand, and we will understand only what we are taught."

— Baba Dioum

Gracing the entrance to the Vancouver Aquarium Marine Science Centre where I work, the famous words of Baba Dioum inspire us to believe that teaching for understanding is the key to conservation. Indeed, they have become a mantra of sorts to educators everywhere. But do Baba Dioum's words stand up to "field testing"? Is this the pathway to enlightened conservation? Is knowl-

Who is Baba Dioum?

M. Baba Dioum is a Senegalese ecologist born in 1937. Trained as a forestry engineer, he has had a varied career with emphasis in natural resources conservation, water issues, and agricultural policy. He is a board member of the International Food Policy Research Institute and the International Fertilizer Development Center, and presently serves as Coordinator General of the Conference of West and Central African Ministers of Agriculture (CMA/WCA), a policy and marketing body made up of twenty African countries.



Figure 1

A digital projector throws images onto an enormous screen at the entrance.

edge really a precursor of action? Patrick O'Callaghan doesn't think so. In fact, he believes the true meaning of Baba Dioum's words may be hidden in the translation from the original text, recorded many years ago.

"If public behaviour in response to our teaching, and the lack of real improvement in the health of our oceans are any indications, it is clear that the traditional information-based approach is simply not achieving the conservation results we have all expected," explains O'Callaghan. "It is clear that we need other, more effective ways to move our visitors towards being ocean stewards."

His well-known quotation came from a speech made in 1968 at the general assembly in New Delhi, India, of the International Union for Conservation of Nature and Natural Resources (IUCN).

One source indicates that he was referring to the seemingly endless construction of logging roads in the Amazon rainforest. There's also an interesting interpretation of this quote to be found at <http://www.everything2.com/index> (search for Baba Dioum). For a photo, check www.cmaoc.org/ctcorgen.htm.

As Vice-President of Education and Conservation, O'Callaghan provided the educational vision behind the Vancouver Aquarium's new Tropic Zone gallery. The project called for extensive renovations to the former tropical gallery, one of the oldest areas of the Aquarium. "As our visitors are only here at the Aquarium for a few hours, we knew we needed to make the biggest impact we possibly could. For us, that translated into helping our visitors develop and reinforce strong emotional connections with the animals and places we were representing. We wanted to bring the true beauty and uniqueness of the oceans to life for them and present it in a values-based framework."

A visitor favourite, the old tropical gallery was a classic blue-walled concrete gallery featuring linear exhibits and an exhaustive system of labels and graphics. With a budget drawn from small donations from other parts of the Aquarium, the new gallery involved few structural changes, but required new animals, re-engineered exhibits and an entirely new educational direction.

The Ocean Project

To provide a framework for the Tropic Zone's educational messaging, O'Callaghan invoked the principles of The Ocean Project, an organization dedicated to understanding more about what makes marine conservation messaging effective. Based in the United States and involving over four hundred zoos, aquariums, museums, conservation organizations and government agencies worldwide, The Ocean Project has the ability to reach a global annual audience of well over 140 million people.

In a national telephone survey conducted in 1999, The Ocean Project explored the American public's connections, values, attitudes and knowledge relating to the oceans. In general, the study found that Americans have little knowledge of ocean functions, but show a broad awareness of their vulnerability. While many people connected with the oceans for recreational and emotional reasons, they showed only a superficial understanding of the importance of the oceans. Surprisingly, many of those surveyed did not believe the oceans to be in immediate danger, and they greatly underestimated their own role in effecting marine conservation.

Aquariums, zoos and museums have a unique opportunity to educate the public about marine conservation. Backed by the substantial findings of their research, The Ocean Project recommends that institutions promoting marine conservation should consider changing from a fact-based approach to one that mixes quality content with an emotional appeal and uses a value-based approach. It also suggests that an effective conservation message will contain the following three key elements:

1. The message will appeal to, and promote, the positive emotional connections to the ocean that most people possess.
2. It will convey information through an "interconnectedness of life" framework, which holds

high credibility with most people.

3. It will emphasize the importance and power of individual responsibility in protecting oceans for the future.

Based on these findings, The Ocean Project suggests that including these elements into programs and exhibits would seem to be the most effective way of communicating a conservation message. The Vancouver Aquarium's challenge was to design a gallery that would motivate visitors to explore their personal connections with the tropics, a part of the world that many local residents had never directly experienced. How did the design team accomplish their task?

"To begin with, we painted the whole place black," grins O'Callaghan.

Redesigning the Tropics

Unlike the dimly-lit and foreboding galleries of old, the Tropic Zone's generous use of deep indigo paint, "invisible" carpeting and mood-inducing lighting is designed to make the collection of brightly-lit and colourful exhibits stand out like jewels against a rich backdrop of black velvet. Visitors walking through the entrance to the Tropic Zone are met with an array of evoca-

tive visual images underscored by powerful words like intense, inspiring, vivid, fragile, magical and unique. Combine this with a soundtrack of ambient ocean noises, and one is instantly immersed in a mysterious world of sound, light, colour and breathtaking beauty. Then come the animals themselves. The Aquarium's curatorial staff work tirelessly to create living exhibits that literally sparkle in the dark. By appealing to the senses, an emotional connection is made and the underlying message of the Tropic Zone is delivered: that the animals of the tropics are inherently beautiful and irreplaceable, and important components of an ocean in balance. Visitors also discover that there are opportunities for contributing to healthy oceans in their everyday lives.

The design process for the Tropic Zone began with identifying key areas of concern in tropical ecosystems. The gallery was then divided into sections that would receive extensive interpretive treatment: sharks and sea turtles, corals, sea-horses, freshwater and African cichlids. A practical conservation message was developed for each section, and a multi-tiered system of graphics and labels was created.

The use of graphics and labels in



Figure 2

Floor to ceiling colour stations identify sections of the gallery and inspire visitors.

the Tropic Zone is intentionally minimal, in order to provide as few distractions as possible from the exhibits themselves. “There were too many distractions in the old gallery competing for visitor attention,” says O’Callaghan. “People spent as much or more time reading the labels than they did looking at the animals themselves. The gallery was interesting and informative, but wasn’t visually compelling. It didn’t communicate a clear message and it certainly didn’t motivate people to act any differently.”

Each section of the Tropic Zone is identified by a large-format graphic that stretches from floor to ceiling. Referred to by the design team

as colour stations, each graphic includes a beautiful image, an inspiring quote and a carefully crafted impact statement (Figure 2). The colour stations provide a clear means of orienting visitors in the gallery, as well as inspiring them to want to learn more about the animals in the exhibits. Visitor attention is then directed back to the exhibit, where a medium-sized label offers a creative title for the exhibit or delivers a simple message about the exhibit animals (Figure 3).

Finally, a sprinkling of more traditional what-is-it small labels identify key exhibit animals and include a photograph for reference (Figure 4).

Touchscreens and Technology

Another key feature of the new Tropic Zone is its ambitious use of new technology, made possible through the involvement of Magian Design Studio, an Australian exhibit design company specializing in multimedia exhibitry. Using Magian’s powerful system, compelling stories and conservation messages are delivered through an array of strategically placed touchscreens, flatscreen displays and digital projectors.

The entrance to the Tropic Zone is animated by a digital slide show entitled Living Colour, Art in Motion. A digital projector throws a series of evocative ocean images onto an

Jaws No More

Tropic Zone uses the principles of The Ocean Project to help visitors overcome their fear of dangerous fishes. Lionfish and sharks were selected as two animals that could benefit from a more compassionate interpretive approach.

“We wanted to be the first Aquarium in the world that doesn’t tell people lionfish are dangerous,” says Patrick O’Callaghan, Vice-President of Education at the Vancouver Aquarium. Instead of making the predictable reference to the venomous fins of lionfish, the sparsely worded label in front of the lionfish exhibit points out the personalized pattern of stripes and dots on each fish, likening them to the swirls and loops of a human fingerprint. “By interpreting lionfish as beautiful and unique individuals rather than a faceless, dangerous gang of skulking ocean oddities,” says O’Callaghan, “we are providing visitors with a new perspective on these remarkable fish.”

Many Aquarium visitors also experience an instinctive sense of fear upon viewing the shark exhibit. Rather than focussing on the more terrifying aspects of sharks that typically present an easy but negative entry point for educators, aquarium staff took a path less traveled. Under the title “Beauty by Design”, sharks are portrayed as important and fragile predators that play an important role in maintaining the balance of nature in our oceans. Through practical calls-to-action such as encouraging visitors to make healthy seafood choices, positive connections to healthy oceans can take place.

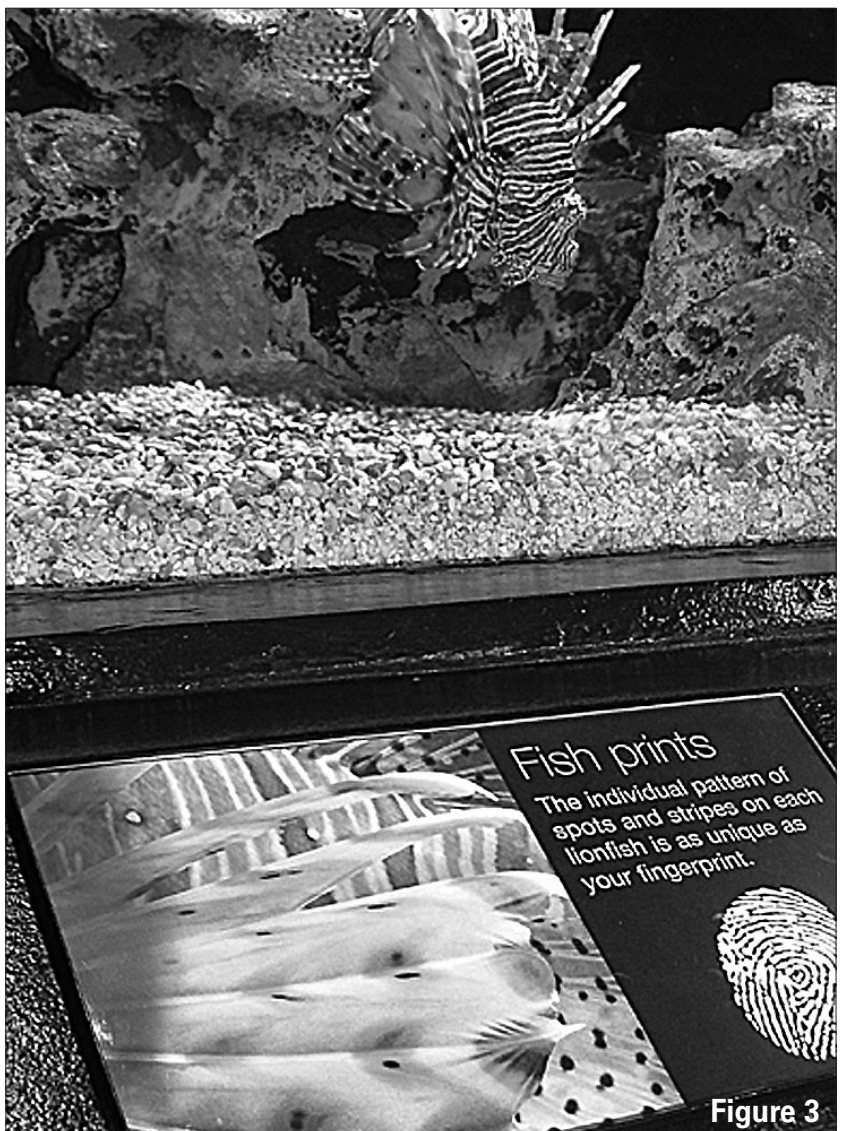


Figure 3

Exhibit labels offer creative titles and simple messages—but not identification.



Figure 4

A sprinkling of identification labels can still be found.

enormous screen (Figure 1). Touchscreens support the presentation of the gallery and add value to the exhibits by providing additional examples and photographs, inviting visitors to find out more, to join the Aquarium’s efforts in conservation and providing opportunities for personal action. Flatscreen displays loop video footage above key exhibits, providing additional visual support for the simple messages of grace, beauty, uniqueness and balance that are woven throughout the gallery.

Adaptability is one of the exciting benefits of using new technologies in this setting. Being able to provide an interpretive response to changes in the exhibits is important, and the software driving each touchscreen and flatscreen display allows for up-to-the-minute changes to interpretive text and images. The advantage of this system was recently demonstrated when a flatscreen display at the shark exhibit was used to provide visitors with updates on the condition of a pregnant blacktip reef shark. While using conventional graphics for this purpose could have been costly and laborious, the Magian system delivered the message quickly and elegantly—and in a way that allows for changes based on visitor feedback and other evaluations.

The Next Wave


The Tropic Zone opened to the public at the beginning of June and has been a runaway success with visitors throughout the busy summer season. Now that fall is here, it is time to assess visitor response and re-evaluate the effectiveness of the gallery’s messages. With the help of the Magian system, it will be easy to build on existing content and incorporate new developments in the science of conservation. Patrick O’Callaghan is excited about the re-evaluation process.

“We designed the Tropic Zone to impact our visitors in a powerful and emotional way, and we’re looking

forward to seeing what the results are,” he says. “Applying the principles of The Ocean Project to an exhibit was a step in an entirely new direction, and it will be fascinating to see how these ideas bear out in a practical application like the Tropic Zone.”

But what about Baba Dioum? Does he really aim to promote knowledge as a precursor to action? In an e-mail conversation with O’Callaghan, Baba Dioum seemed somewhat surprised that his quote had been taken out of context so far away, so liberally and extensively. Galleries like the Tropic Zone aim to explore the true meaning of his words, striking a balance between information and emotion, and inspiring visitors to explore their own connections to our fragile oceans.

Andy Torr is the interpretation specialist in charge of dive programs at the Vancouver Aquarium Marine Science Centre. He is also a member of the exhibit design team that developed the educational content for the Tropic Zone. He has a degree in Environmental Science and a passion for sharks. Contact Andy at torra@vanaqua.org.



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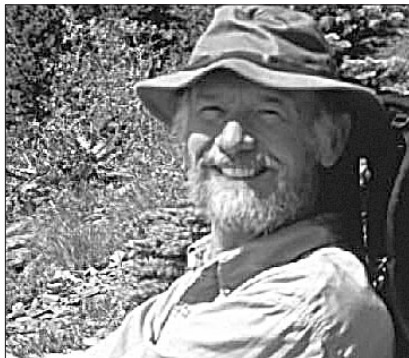
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Goals, Objectives and Themes—Bah!



Ben Gadd

It was good of Sam Ham to critique John Veverka's article about planning interpretive programs. Ideas always need to be challenged and argued. But it saddened me to think that Sam and John—ace interps, both of them—have expended so much time and ink on the merits of this or that approach to doing interpretation without taking on the main problem in our trade: we interpreters are too often sent out to promulgate management's messages rather than our own ideas.

Like John and Sam, I've been in this profession for a long time. Occasionally I've had the pleasure of seeing a really good interpretive program by a really good interpreter that reflects that person's passion for the park. The audience loves it, feels the electricity, goes back to their RVs thinking, "That was really great! Geez, what a super place this is!"

The interpreter has pulled off the thing that every manager should want. The interpreter has fostered joy in the park's treasures and instilled admiration for the place. The audience now has more reason to value the park and obey the rules. Yet the program may have been about nothing more than a back-country trip or some obscure wildlife species or a smidgen of history. The program went well because the interpreter cared deeply about the topic.

On the other hand, I've often seen an interpreter presenting a program that parrots the company line, e.g. "Don't feed the bears," or "Prescribed burns are good," or "This mine you're visiting is an environmental marvel," and sending half the audience on the nod. They know an infomercial when they see one.

Thus this piece of advice, intended for park managers who direct park interpreters: back off and let the interps do their job. Keep all those "goals," "objectives and "themes" stowed safely in your office.

That's the way it was in Jasper National Park when I worked there in the early 1980s. Chief park naturalist Tony Pierce was a gifted manager. Tony hired us, trained us to work our two-projector slide shows and take people on guided walks without killing them, then he set us free to learn about the park and become inspired. He let Jasper's powerful landscape speak to us. Being sensitive types, we heard. We used our creative energy to put together interpretive programs that we loved doing. And our audiences delighted in hearing them. They'd sit in the rain through our shows and our campfire talks, then they'd come crowding up to us afterward, eager to share their own experiences and leave us glowing with compliments.

Sure, there were "park messages" in there. Tony gave us a list of them (it was short) and asked us to stick 'em in somewhere. But Tony never pressed us to make any such message the main element in a talk. We always put that stuff across in our own way. It worked.

Tony is long gone. Park interpretation is now in the hands of a new generation of managers who, by and large, have spent their careers in the money-starved, bottom-line-first,

corporate-style working environment that has made such a mess of the federal and provincial governments over the past two decades. That style has hurt public park interpretation terribly. For quite a few years there was hardly any offered in the mountain parks, and there's precious little of it done these days. Most of us who once worked for Parks Canada or one of the provincial park agencies have left.

The interpretive programs I see in the parks nowadays are typically well executed, thanks to the work of John Veverka and Sam Ham and John MacFarlane and all the others who teach our craft. They do their best to turn out competent people. But often as not, park interpretive programs in the new millennium are, well, dull. Too many attempt mainly to sell a bureaucratic agenda to park visitors, who are unlikely to be moved by it.

Ironically, some of us veterans of the glory days have become private-sector interpreters who are free to do our jobs pretty much the way we see fit. We don't reach as many people as we once did, when we were front and centre every night in dozens of park campground theatres across the country. But for those visitors able to pay us—usually on privately booked guided walks and interpretive tours—we give them what they want: the real thing, unfettered and ungagged. Today's park managers don't dare.

Or might they?

Jasper-based Ben Gadd is the author of *Handbook of the Canadian Rockies*, which has sold over 50,000 copies. He has written five other books and contributed to several more. In the summer he works as a freelance interpretive guide—a job he describes as "rent-a-naturalist"—and in the winter as a writer and lecturer on Rockies topics. Reach him at bengadd@telus.net.



Journaling: a tool for engaging participants in discovery



Rosemarie H. Franke

Junior high school students were the targets of an interpretive hike I designed last fall. My supervisor requested that I incorporate journaling into the hike and plan an inquiry-based lesson to teach them how to identify landscape processes in the Kananaskis river valley.

Who Led the Hike?

Students were provided with personal journals to record their observations and thoughts during the hike. I also developed a geographer's journal to provide an example and to pose questions, and a geographer's map. The group used these to find the route and to search for evidence of landscape processes. To promote teamwork, only one geographer's journal and one map were provided for the entire group. Participants took turns sharing the journal entries and then leading the group to the next site. Once they found the sites matching the journal entries, students were given some time to record their own observations. Only after the students had shared their own thoughts did I offer an explanation of the processes and landforms at the site. Often students had presented ideas and linked concepts with little guidance from me.

Geographer's Journal

This consisted of short entries and simple sketches with clues regarding the landform processes at each site. Each entry was kept short



to prevent participants from getting lost in the text and to keep them focused on their surroundings. The entries were written as reflective thoughts from a geographer. Amateur sketches illustrated to students that they need not be polished artists to draw, and encouraged them to experiment with drawing in addition to writing down their observations. The map was also a sketch.

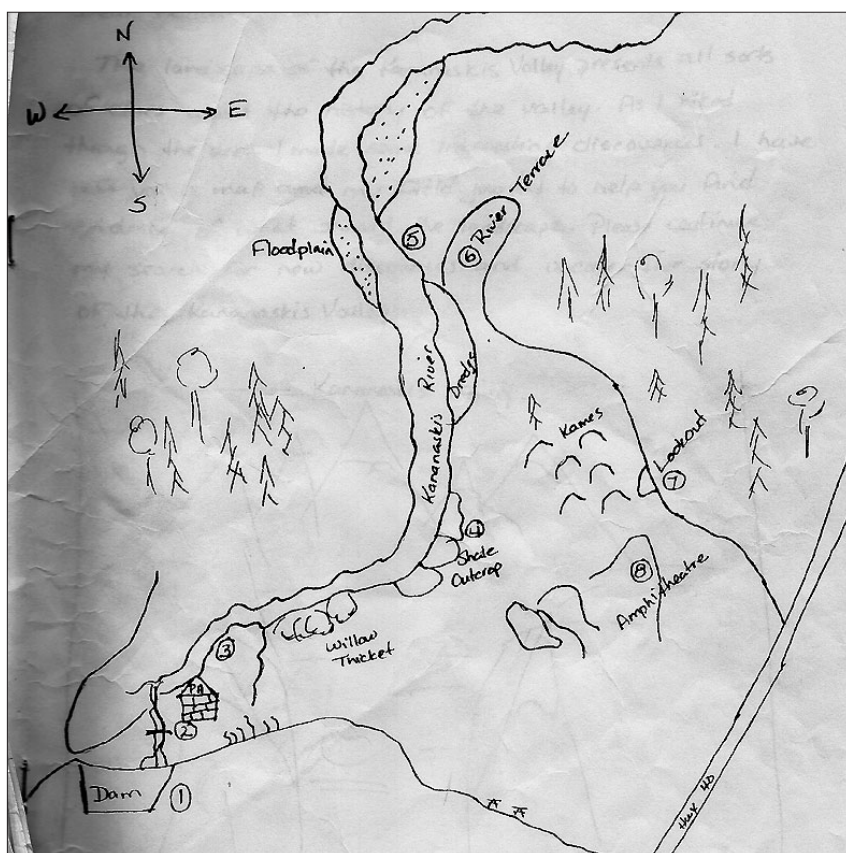
A few other activities were incorporated to engage different senses and appeal to different learning styles. One activity entailed blindfolding participants while they used their hands to investigate a shale outcrop. The blindfolded student would describe their observations to a partner who recorded the information in their journal. Next the group took pieces of shale and banged them together and then smelled the rocks, which had released a sulphur scent. This opened participants' sense of touch and smell and added another dimension to their observational skills. A model glacier activity involved participants in hands-on experimenting and predicting the affects of glacial movement on the landscape. Students were given an opportunity to observe the glacier in motion and compare the results to their field observations recorded in their journals.

Positive Results

I observed many positive aspects of journaling that corresponded to reported findings in my research sources. Writing in their journals helped participants formulate their thoughts and reflections, which allowed them to comfortably share their ideas and thus enhanced group discussions (Anson and Beach, 1995). Further, through using their own words or drawings students were able to better focus their thoughts and concentrate on the information presented, which in turn generated new ideas (Anson and Beach, 1995). Through sharing,

Journaling Benefits At-a-Glance

- aids in engaging participants with various interests and learning styles
- stimulates inquiry and reflection
- participants are better able to relate to the information, which boosts both comprehension and retention (Capacchione, 1989)
- improves observation skills
- sharpened observational skills enhance the learning experience, which begins to come from within
- with ongoing practice, participants can establish a daily habit of noticing the world and unexpected discoveries may be made in everyday activities (Chancer and Rester-Zodrow, 1997).



A "Geographer's Map" was used by the groups to find the route.

participants also had a chance to learn from each other, which builds both knowledge and confidence in students (Chancer and Rester-Zodrow, 1997).

Using a geographer's journal as a guide to inquiry proved to be successful in engaging participants. Linking the journal to a geographer who had explored the area ties into the traditions of science and history, which will often generate interest from participants (Leslie and Roth, 1998). The journal also involved students in the hike actively as leaders and gatherers of information, rather than as passive learners. This procedure solicited the participation of the students and gave them a role in the discovery process. In addition, the geographer's journal served as an example to inspire participants in their own journal work.

With their personal journals, students were able to explore the material presented in their own medium. I carried my own journal so I could model the practice. This encouraged students to get involved and rein-

forced the activity's value (Leslie and Roth, 1998).

The ideal group size for this activity is 12–15 participants. A small group like this promotes participation, as there is more time and flexibility to allow each person to share their ideas and be involved in the activities. With a larger group it may not be possible for everyone to have a turn to lead the group or read the journal entries. As well, the casual atmosphere of small groups invites creativity and spontaneity to the participants' work, which stimulates their imagination (Capacchione, 1989). Issues regarding group management are also negated with small groups, allowing them to focus on the task at hand.

Challenges

Most of the participants were curious about the geographer's journal and for some, this medium drew attention away from the information on landscape processes. Originally I had based my geographer on a historical person, but the students got so caught up in the character and

Using Journals in Your Programs

- in scavenger hunt type activities so that the natural setting is not disturbed
- participants may record where the item was found and its relationship to its surroundings
- to lead a hike which you merely facilitate
- as a craft
- young children can draw instead of write
- in games, such as walking through an area, participants record what they have observed, then compare lists and return to the area (Roth, 1993)
- could be used as self-guided tour to perhaps generate revenue for your organization. As a souvenir, could support a lasting impression of the site to share with friends, which may encourage others to visit.

distracted that I had to remove this element. It was still a challenge to engage some students in observation, as they were more excited about reading the journal and leading the hike. The other activities helped to draw some of these students back to the material presented.

Another challenge was time restraints. With most programs a schedule must be followed and the hike was contained within a time limit. It was important not to rush students and give them time to reflect on their observations, as any sense of urgency can discourage creativity and participation (Chancer and Rester-Zodrow, 1997 and Capacchione, 1989). At times it was difficult to find a balance between keeping the hike on schedule and allowing participants enough time to record their ideas.

Successful Students

This hike was part of a three-day field school program at the Kananaskis Field Station. During the wrap up on the last day of the program, the rewards of journaling were evident. Students successfully made

connections between the concepts presented during the program and illustrated their knowledge in a group diagram. They were able to reference their ideas in their journals to produce the diagram. The diagram required students to make factual connections, identify relationships, develop explanations, and build descriptions, which indicated their level of understanding of the material (Hackney and Ward, 2002).

With the aid of their journals, participants had improved their observation skills and fully grasped the information presented in a fun and interesting program. Whether you call it a nature journal, a geographer's journal, or an explorer's journal, the practice of journaling is a powerful tool in education and interpretive programs. Including journal activities in your programs will create a lasting impression upon your participants, and they will leave with a stimulated sense of interest in their new discoveries.

References

I found it really difficult to find solid information on journal work. I did not find anything useful on the internet. Many of the following books focus on education in school classrooms, in which teachers work with students over an 8-10 month period to develop journal skills. I hunted through many books often only finding a few paragraphs that applied to short term learning experiences. If I had to suggest only one book, it would be Leslie and Roth's. It provides a good overview and information that can be used for a variety of programs.

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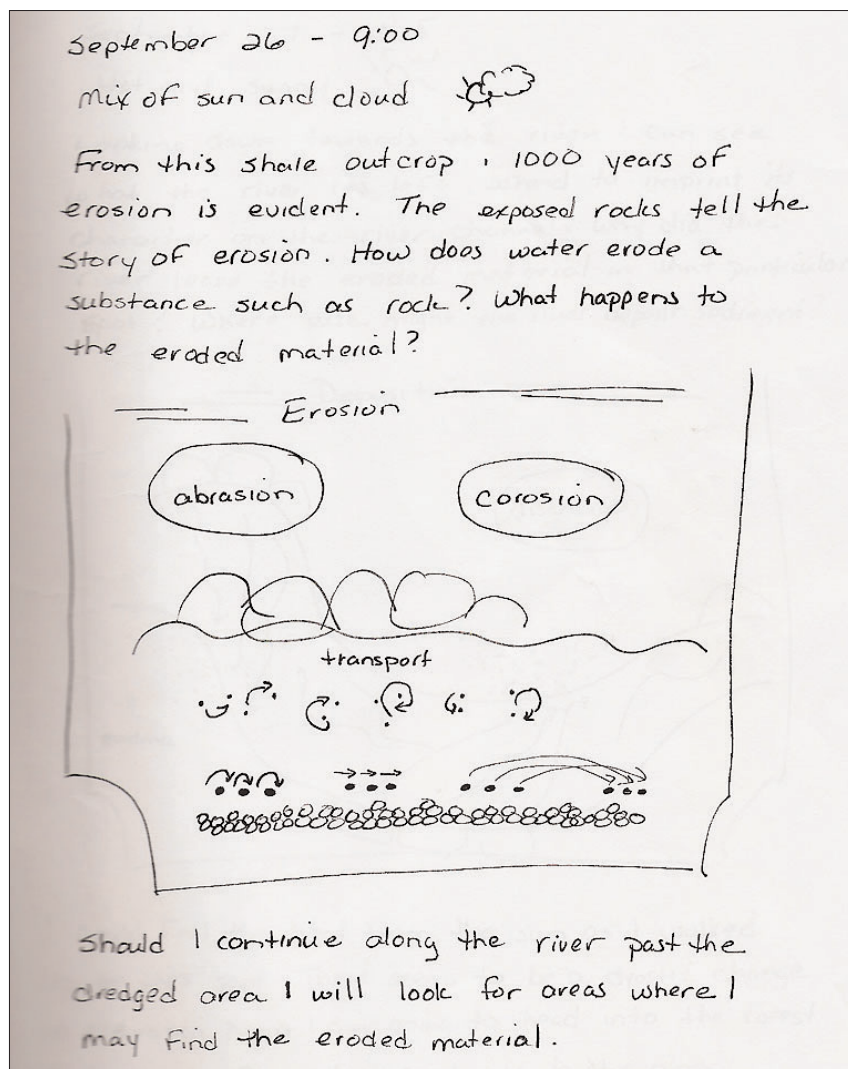
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Rosemarie H. Franke has been involved in both interpretation and environmental education for several years. She holds a degree in Leisure and Tourism Studies and recently completed a second degree in Geography. She plans to pursue a career in environmental education. Contact her at hi_rosi@hotmail.com.



The "Geographer's Journal" posed questions and provided an example to follow.

Object Theatre:

Medium as Message in Heritage Communication



Susan Ashley

While the marriage of education and entertainment sits quite comfortably in the science and technology museum and even the heritage site, it has been a harder sell in traditional museums. Some media are seen as being too lightweight or inauthentic. A new underground railroad exhibit at the Royal Ontario Museum used a medium called object theatre which introduced a humanistic approach both appreciated and criticized by audiences.

Forms of media intrigue me. Media run the spectrum from simple labels to interpretive panels to audio-visual programs to computer stations to guided tours and everything in between. They are not simply tools to pass along or amplify a message, however. Each offers specific characteristics and effects which may also carry unintentional messages, change the content of a given message and influence how it will be received. Within the modern museum world, many different media are employed to communicate heritage messages, and all carry baggage of intentions and expectations with them that affect how people understand their museum visits.

One could even argue that the largest media form at play is the architecture of the institution itself: that through its form, people begin to construct some idea of what a

particular museum's message will be. We are not told this directly through text or voice, but it is communicated nonetheless through the form of the imposing building.

Intentions and Expectations

Art museums or galleries, the various types of museums, heritage sites and science centres all exist for the representation and discussion of heritage, but they offer visitors different experiences that reflect their different intentions or objectives.

Collections and material culture is central for art galleries and traditional museums—objectification in a real sense. Knowledge is held and transmitted by an authoritative curator. In galleries the art object usually stands on its own with a tiny, discreet label. Museums usually use two primary exhibit forms: the presentation of text panels and designer backgrounds clustered around a central object or set of objects, and the discovery room where an assortment of curios is

displayed in a setting that encourages touch.

Process rather than a collection is a central focus for heritage sites and science centres, whether the process of science or of social/cultural relations. In heritage sites, the experience of the living farm or living house or living vernacular of some sort is the experience that is offered. It is the hands-on, immersive exhibit technique that visitors seek. In science centres, scientific principles and phenomenon are conveyed by means of analogous interactive exhibits that encourage visitors to push buttons and try hands-on technologies.

Audiences also bring unconscious expectations. They have their own notions of what they should learn or experience depending on the type of institution. People anticipate performance and entertainment elements at science centres and heritage sites, but they expect content-related history or nature or art on a platter when they go to galleries or traditional museums. While they might be unsure of the specific content being offered when they arrive at the door, audiences expect that the means of communication—the media—will conform to their expectations.



The research took place here at the Royal Ontario Museum.

Object Theatre

Which brings me to a particular media form called the object theatre. This is a multi-media experience where artifacts, photographs, video and other authentic materials share the stage with elements like automata and fictional characters to tell a narrative story. Theatre and

Object Theatres Abroad

Object theatres have become an interpretive mainstay in sites around the world and in Canada. Observers at several of these sites comment on the medium's design.

Science in the Dock was designed in 1998 for the Glasgow Science Centre. An elaborate object theatre with automata, music and video, the presentation focused on the theme of science ethics. Designer Tim Hunkin boldly admits to his desire to create interpretive media that are "unabashedly populist" (Hunkin, pers. int, 2003).

Sydney Under Attack, at the Australian War Memorial—a technology museum. The object theatre helps to tell the stories of a Japanese midget submarine attack in 1942 and the sinking of the German warship Emden in the First World War. According to the manager of a recent evaluation, Linda Ferguson: "The particular elements of the show that seem to be most effective include the use of eyewitness voices, moving images on maps to outline the action taking place during the narrative, various sound effects and the use of surround sound. People comment about the range of emotions they experience during the show." (Ferguson, pers. int. 2003)

Rhondda Heritage Park in Wales uses object theatre in a living history site where visitors are subject to multi-media technologies that bombard the senses. A member of the design team says:

"... we sit people in a black room and it's magical ... what you illuminate is what people see. So you can use the place as you want to use it ... portraying the bits that fit into the story ... the place becomes a theatre." (Bella Dicks, 2000).



Authentic artifacts and photos share the stage with fictional characters.

film effects include dramatic lighting, sound and music. Control of the environment is key—by dominating the senses, by showing real objects life-size and in three dimensions, and by immersion in an environment—a strategy that theorists call "holding the gaze". Designers admit to employing film techniques to draw viewers into the story, direct the narrative and provoke specifiable responses at particular moments. The story becomes oral and personal. The room is darkened, vision is directed and controlled, the narrator seems to speak to people directly, and each person absorbs the story individually by sight and sound.

In the Canadian museum experience, object theatre was pioneered by Science North, a science and technology museum in Sudbury, Ontario in the mid-1980's. Since then, the object theatre has found a home worldwide, mostly in science and technology museums. While it is firmly rooted in the venerable heritage tradition of telling stories through slide shows and film, the object theatre medium also derives from automatronic entertainment found in Disney theme parks. Designers understand the entertainment objectives implicitly.

My Study

As part of my work towards an MA degree at Ryerson University, I have begun to investigate audience reaction to an object theatre presentation entitled *Next Stop Freedom*. Developed by Parks Canada to interpret the history of the Underground Railroad in Canada, the twenty-five minute show includes:

- a set resembling a theatre stage
- a virtual narrator in period dress who addresses the audience in a familiar way using a mid-1800's accent used by Black slaves
- video clips of dramatized episodes in her life
- theatrical light directed to actual objects and pictures on the stage, plus sound
- incidental spotlight characters making comments who pop into the narrative

The planning of this presentation by a consultative committee had a long history that raised interesting questions about desired effects, unconscious effects and actual effects of the object theatre media form. Development was placed in the hands of exhibit designers specializing in film. By

turning the story into a personal narrative, the encounter with history becomes more emotional and engaging. As with cinema, the audience, sitting in the dark, engages with the narrator Deborah Brown, a life-sized video projection. Her narrative is broken as attention is drawn to other parts of the stage—stage lighting on artifacts such as an antique printing press, voices projected from the set of a St. Lawrence Town Hall meeting, film clips of dramatic

episodes in Deborah’s life—all maintaining audience interest.

Would it be possible to discern from audience reactions

how the medium, the form of object theatre, rather than the content of the story affected their understanding? I undertook a preliminary investigation in February and March 2003 at the Royal Ontario Museum. Observations of the audience, questionnaires and limited audience interviews were used to gauge some initial qualitative reactions.

How Did Audiences Respond?

Two observations stand out:

- audiences, regardless of age, stayed in the theatre for a significant amount of time, in many cases right through to the end of the show. They made a significant investment of time compared with people in the didactic Canadiana exhibit next door, where many visitors used a hunt-and-peck method that amounted to less than thirty seconds at each exhibit area.
- reactions by many audience members, even the young children, could only be described as absorbed.

Key characteristics of object theatre contributed to the observed reactions of the audience members who responded to my questions. These include:

- in film, the watcher is drawn

directly into the material, whereas more traditional exhibit forms insert a layer of mediation between the raw material and the visitor’s experience. This heightened the feeling of empathy that many respondents reported—a personal connectedness with the central character—which occurred across ethnicities but seemed mostly present in female audience members.

“The tone of the presentation, emphasized by the use of the personal style and address used by the narrator, was an issue that was also strongly commented on.”

- a complexity of human relationships is portrayed through the cinematic approach, although objective facts are simplified and transformed into narrative. This is much easier for modern audiences to understand as it appeals to an existing sign system learned from TV and cinema.
- use of a single, credible, local voice to represent someone who lived the story gives it credibility with the audience. In short, it reflects a more humanist or interpretive view of communication.

The medium made a definite impact, with all but one person agreeing or strongly agreeing that “the multi-media technique is the best way of telling this story,” and disagreeing that the technique “made the story too exciting or dramatic”. Several respondents made additional comments in questionnaires and interviews to the effect that the multiple techniques kept the story interesting, making comments such as “the variety of visuals and presentation modes kept interest high” and “liked the different media mediums used. Gave it visual variety and appeal” and enjoyed the “personal stories and varied presentation techniques”.

The tone of the presentation, emphasized by the use of the personal style and address used by the narrator, was an issue that was also strongly commented on. Some respondents felt that they perceived the tone of the presentation to be too optimistic, or in the words of one young man “rose-coloured glasses!” This reflects the Disneyland critique often leveled at this medium, where history is seen as drama set on a stage with little relation to authentic experience. The real lives and history of these people were undoubtedly diverse but probably characterized by tedium, fear and hopelessness. Through the object

theatre medium, the audience has an experience of excitement, drama and purpose, which might not bear any relationship with the authentic, historic experience of either Deborah Brown or her contemporaries. However, other audience respondents in my study supported the medium, with one young woman writing “the optimism was appropriate because the Underground Railroad was a positive light in horrible dark circumstances.”

The use of a first-person narrative seemed to touch many of the audience members, yet infuriated others who observed, “told through a real-life character—Deborah Brown—who has been re-invented, fictionalized and caricatured.” But one teacher pointed out how the technique humanized the story and told it from a survivor’s point of view, and especially liked that it told a woman’s story.

One very interested 11-year-old African-Canadian boy, visiting with his very disinterested mother, watched the presentation 11/2 times, and laboured long over his questionnaire. He obviously strongly reacted to the content, but also commented that the medium made the story too emotional for him and that he found it both sad and opti-



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mistic. He had an intensive emotional connection with the message that undoubtedly would not have had such a dramatic impact had a less cinematic technique been used to tell the story.

Conclusion

Audience reactions clearly indicated that the medium of object theatre affected their understanding, beyond the content of the story. However, appreciation was divided, with many appreciating the humanist approach but just as many looking for more critical content. Audience reaction was divided too on whether the Underground Railroad story was too sanitized. The politics of the unwritten communication of media forms is fraught with difficulty.

It will be interesting to see whether object theatre becomes more widely used in museums and galleries as they transform in response to societal changes.

Transformation is becoming urgent as the public, increasingly served outside the museum sphere by other media, questions why they need these heritage institutions. Is object theatre appropriate for museums and galleries? More research on the specific effects of media forms is needed so that the best media choices can be made.

For further reading about Object Theatre, see page 19.

Susan Ashley has been an interpreter over the years for Alberta Parks, Ontario Parks and Parks Canada. Today she is an MA student in the York/Ryerson Joint Programme in Communication and Culture in Toronto. Involved with an object theatre you'd like to talk about? She would welcome your perspective. Contact Susan at sashley@ryerson.ca.

Next Stop Freedom has had two installations to date: the first at the Royal Ontario Museum, Toronto from May 2002 to March 2003, and at Black Creek Pioneer Village, Toronto from June 2003 onward.



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Igniting the Spark



Cal Martin
Tales of Interpretive Success and Failure from the Field

Of Finches and Men

I must have been told dozens of times. You know, the old maxim repeated at so many interpretive training sessions: Don't be afraid to say, "I don't know". Never—ever—make up information. It seems such like such a simple, easy rule. But, sometimes fate tricks you into learning the hard way.

It was one of my first serious interpretive jobs. A special Australian exhibit was opening at the local zoo, and I was one of a handful of interpreters hired for the summer. We had all kinds of strange new animals arriving for the exhibit: koalas, wallabies, kangaroos, kookaburras, parrots, sharks, black swans, and lorikeets, to name a few. There was so much information to learn, and, as is often the case with interpretive jobs, far too little time before opening.

The strategy we came up with was simple. Each interpreter would thoroughly study two Australian animals. We would then be stationed at these two exhibits the first few days, until we had time to learn about more animals. Slowly, we would build our repertoire until we had each mastered the natural history of the Land Down Under. Easy.

I was assigned my two animals—kangaroos and emus—and I

quickly took up my research assignment with the passion and vigour of a young, green, and slightly nerdy interpreter. I learned about different species of kangaroos. I learned about delayed implantation in marsupials. I even learned that emus belong to a group of flightless birds called ratites (because we all know that every member of the public wants to know that). After endless hours of study and practice, I was finally ready for the opening day.

Just to make sure that we were all prepared, we polished our presentations for the advanced sneak preview for members and VIPs. I was dying to share all my whiz-bang facts on emus and kangaroos. I even came to the sneak preview an hour early to choose the best vantage point for speaking. Nothing could have prepared me for the rude awakening I was about to receive.

"Unfortunately, neither the emus nor the kangaroos have arrived yet, so they aren't on display," my boss said.

"What?!?" was my feeble response.

"Don't worry. One of the other interpreters has called in sick. We are going to have you cover their animal."

"Which animal?"

"The Australian finches."

So, there I stood in a small building with about fifty tiny free-flying birds, armed only with facts about marsupials and large, flightless birds. I had about twenty minutes to prepare for the arrival of the VIPs. *Don't panic*, I told myself. *Don't panic*. I looked around the building for anything that could help me out. Aha! Interpretive panels! I quickly scanned the large colourful panels, looking for identification pictures. Then, I read the text: "These are the names of the finches in this building. Can you tell which is which?"

My heart sank. *Okay*, I thought. *I'm a smart boy. I can figure this out.* Sure enough, I was able to slowly determine which finch was which by their somewhat descriptive

names. I was identifying the last couple of species when the crowd started to trickle into the building.

My presentation was casual at first. I would chat with a couple of people about the exhibit, avoiding any details, and then move on to the next group. But, invariably, people started to ask questions. I would answer with uncertainty, "You see that bird in the corner? I'm not sure, but that's probably a zebra finch, because of the black on its throat." With every answer, I gained more confidence in my identifications.

Twenty minutes later, I was standing on a crate, delivering big, flamboyant talks to a room packed with people. I was making confident, bold statements and identified all kinds of birds beyond a shadow of a doubt.

That's when it happened. In front of everyone, a thin stranger at the back asked, "Excuse me, but which ones are the zebra finches again?" I had now answered this question dozens of times, and was quite sure about my answer. I replied, "Those birds in the back with the black patches on their throats."

"No, they're not", he said. Everyone was silent. You could have heard a pin drop.

"Why yes, they are. Those are definitely the zebra finches."

"No, actually they're not. I work in the zoo hospital and all the zebra finches are in quarantine."

The crowd stared at me in silence. There was absolutely nothing I could think of to say to fix the situation. Members, donors, board members—they were all in the audience. All of my authority on the subject had vanished in the eyes of the crowd. I just waited for the next group and said, "I'm not sure which finches are which, as I read up on the kangaroos and emus, but let's figure it out together..."

And never again have I made up information. I'm just too

Continued on page 19

Continued from page 18

scared of that thin stranger in the back of the crowd.

Cal Martin is IC's national treasurer and lives near Vancouver in BC.

Do you have a great story to share? Cal is collecting stories from interpreters across the country to share brilliant successes and spectacular failures. Your story could end up in this column. Please contact Cal at frog-pocket@yahoo.com.



Object Theatre Suggested Reading

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Bennett, Tony. "Pedagogic Objects, Clean Eyes, and Popular Instruction: On Sensory Regimes and Museum Didactics." *Configurations* Vol. 6:3, 1998.

(This article is also available on line through Project Muse. It needs a password, but some members might have institutional access. See

<http://muse.jhu.edu/journals/configurations/toc/con6.3.html>)

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IC Awards of Excellence



Categories

1. Personal Programs

Entries should be sent on VHS full-format videotape, and the length of the program should be clearly marked on the tape.

A. Full-length Programs (more than 30 minutes)

- i) Multi-person Interpretive Theatre Production (theatrical techniques used including music, drama, dance, puppetry, other).
- ii) Single-person Interpretive Theatre Production (theatrical techniques used including music, drama, dance, puppetry, other).
- iii) Other Single-person Interpretive Program (e.g., guided walk, prop talk, etc.)

B. Short Programs (under 30 minutes)

- i) Multi-person Interpretive Theatre Production
- ii) Single-person Interpretive Theatre Production
- iii) Other Single-person Interpretive Program

2. Non-personal Programs

The following entries must be a minimum of 4x6 colour prints that detail graphic components and show a readable text: 1. general location, 2. close-up of entire wayside, 3. 2-3 shots showing details of a section.

A. Self-guiding Trail

Leaflet and marker, signs, audio, combinations, etc.

B. Wayside Exhibit

An exhibit designed for outdoor, on-site use.

C. Interior Exhibit

An exhibit designed for interior, on-site use.

The following entries must be submitted as VHS videotape.

D. Slide Show Production

A slide show designed to be used or viewed on-site at a park, interpretation centre or similar facility, or as part of an amphitheatre personal program.

E. Film/Video Production

A videotape designed to be used or viewed on-site at a park, interpretation centre or similar facility.

The following entries must be submitted as hard copy or in pdf (Adobe Acrobat) format.

F. Site Publication

A publication in any format designed to orient visitors to a particular site.

G. Event and Program Schedule

A publication in any format designed to advertise programs, announce events and invite participation in interpretive activities (e.g., park newspapers).

The following entries must be submitted in the format in which they are used on site.

H. CD-ROM

A compact disc with video and audio components designed for use or viewing on-site at a park, interpretation centre or similar facility.

I. Website

A website produced primarily for educational purposes and not solely to sell goods or services. Entry must include the website address.

J. Other

e.g., interpretive program curriculum, interpretive skills training or operations product, marketing strategy, etc.

See Entry Rules on Facing Page

Interpretation Canada Awards of Excellence 2003 Entry Form

Title of Entry: _____ Category: _____

Agency/Company: _____

Presenter(s): _____ Author(s)/Designer(s) _____

Interpretive Theme: (the one key message you want your audience to remember)

Submitted by: _____

Position title: _____

Agency: _____

Mailing Address: _____

Phone Number: _____ Fax Number: _____

email Address: _____ Website: _____



Get Your Entry Ready for the IC Awards of Excellence



Gather Videos and Photos Now

Have a winner on your hands? Send it in! Entries are already arriving to be judged for the 2003 Interpretation Canada Awards of Excellence. These gold, silver and bronze awards recognise excellence in both personal and non-personal interpretation (see facing page).

Videos, photos and examples are required for entry. Personal programs, slide shows, films and videos should be sent on VHS videotape, while specific sets of photos and sometimes examples are required for non-personal entries. So tape those programs and take those photos now to enter!

Remember, nomination by someone else is not required. Most contestants submit their own entries. Contribute to the standards of our profession by sharing your best work with others, and be recognized for your achievements.

Rules

- Entries must be received no later than 4:00 p.m. CST, December 31, 2003 to be considered. Winners will be announced in 2004.
- Each entrant will be provided with copies of the judges' critiques of their submitted work. This is an excellent opportunity for entrants to receive an evaluation of their efforts from colleagues in the interpretation field. Credentials of the judges are available.
- A limit of two entries per category (personal and non-personal) per

agency or park will be accepted. A \$25.00 fee for each entry must accompany each submission. Please make cheques payable to Interpretation Canada. Entries will not be returned.

- Entries must have been performed or produced in the year 2003. Winning entries will be placed in the IC national archives at Lakeland College, Vermilion, Alberta and may be used for Interpretation Canada promotional or training purposes, not commercial enterprise. Credit will be given to agencies and individuals involved.

- Complete a separate entry form for each submission and mail to the following address. For more information contact:
Leanne Ruby
Training Co-ordinator
Oak Hammock Marsh
P.O. Box 1160
Stonewall, Manitoba
R0C 2Z0
(204) 467-3293 Business
(204) 467-9028 Fax
awards@interpcan.ca

National Report



2004 National Conference

Scheduled for November 29, 2004 in Lethbridge, the conference will be organized by Peaks and Prairies (Alberta) Section. Lethbridge is full of cultural and natural history, has a college and a university and is very close to the mountain national parks, as well as Calgary. IC holds national conferences every second year. For more information, contact the section chair at hugh_johnston@hotmail.com. Budget now! Full registration for

the 2002 conference was \$370 for members.

Changes to IC

The national executive is exploring options to deal with the failing sections model. Peaks and Prairies (Alberta) and BC are currently the only section offering workshops, newsletters and local networking. Atlantic section has offered these services up until the past year or two. Ontario made an attempt at resurrection last year, and North of 60 has been out of commission for some time.

A local network model is proposed to replace sections. See "From the Chair" and "Field Trip Fair" articles in this issue. A shift towards on-line services is also proposed. Stand by for on-line news, or contact national chair Lisa McIntosh at lisa_mcintosh@telus.net with your suggestions.


Peaks and Prairies



Hugh Johnston, Section Chair

Successful Spring Workshop

About forty people from all over Alberta and Saskatchewan attended this May workshop. It was held in Lloydminster, on the border between the two provinces, at Lakeland College. Many expressed their satisfaction with the workshop and said they would attend such an event again. The most popular answer to the question "What did you like best about the workshop?" was: networking and meet-



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suefast@istar.ca**

ing with other interpreters, sharing experiences and expertise.

To help people stay in touch, a list of participants with contact information was produced and has been circulated to all that attended the workshop.

AGM and Fall Event

This event was held at Dinosaur Provincial Park near Brooks, Alberta, on the September 19–21 weekend. We took it really easy. Everyone arrived Friday evening. We all brought our own food and stayed in the staff accommodation (ATCO trailers) at the Park, which were empty because all the summer staff was gone.

Later Friday evening, we got a campfire going and stayed up late, visiting and watching the northern lights and the stars.

Saturday morning, we took a tour of the park on a park bus through the nature preserve with park interpreters. We saw lots of neat stuff, in an amazing landscape. Great weather, too! Yes, I took pictures.

Saturday afternoon, we had our

AGM and kicked around some ideas for the national conference in Lethbridge next year. We picked a date: October 20–24, 2004, and a place: the Lethbridge Lodge Hotel. Four streams are planned: Creative Skills, For the Entrepreneur, Communication Skills and Interpretation Management. Any suggestions for topics, workshops and sessions are welcome. There will be field trips, but no IC modules. We decided against that, given our experience this spring with them.

We also decided to hand over the computer Brad Tucker had been using to maintain the national website to Sarah McPike in Medicine Hat. Sarah is going to look into creating a website for our section that will be linked to the national website.

After the meetings, we went over to the amphitheatre and did a “show’n’tell”. There were about twenty of us there, and we all did bits of our summer programs. Lots of fun! Yes, I took pictures.

For dinner, we all went to the

Patricia Hotel, the local watering hole, for a big steak dinner and beers. It’s what you would call an establishment with character. We spent the rest of the evening there.

Sunday morning, a Dinosaur park interpreter took a few of us (the ones who didn’t have to go home right away) for a hike into the nature preserve in the park. More great scenery and great weather! Yes, I took pictures.

The whole thing wrapped up about noon Sunday. I guess this is what we meant by a “retreat” as opposed to a “workshop”. Very laid back, little bit of learning, lots of sharing and lots of fun. I’ve heard lots of good reviews of the weekend, and people left feeling pretty good about IC. It was suggested to me by at least a couple of participants that we should make this an annual event, at a different location each year, to give people a chance to recharge their batteries and to showcase all the wonderful natural and cultural history sites where interpreters work.

The comments I’ve received

Highlights: Peaks and Prairies Spring Workshop



Heather Gross of the Provincial Museum of Alberta delivered the goods in a session on "Live Characters in Your Museum Exhibit".



Dan Simard of Jasper National Park tries his luck during the "sneak-up" game demonstrated Saturday night.



Melanie Kjørliien, an independent consultant from Calgary, drew many positive comments for her session on publications.



Some participants weren't quite sneaky enough!

Joseph Naytowhow entertained the interpreters gathered at the Barr Colony Heritage Cultural Centre with a display of First Nations drumming, storytelling and games.



"Readers Theatre" was one of the activities in an edu-kit demonstrated by Laura Hunt of the Friends of Kananaskis Country.

about this event just reinforce my belief that it may be just as important for IC to provide an opportunity for interpreters to meet face to face and have some fun, as it is to provide training and professional development. Worth considering, at least.

In any case, I'll be part of the discussion for at least the next two years. I was acclaimed as section chair for another term at the AGM.

(Hugh's photos are coming up next issue—Ed.)



Lori Bartley, Section Chair

Upcoming Fall Conference

This will be a wonderful opportunity for members to gather, share

ideas and shape the future of ICBC. I look forward to seeing you there!

November 29, 2003
Kelowna, British Columbia

Register:

phone: 250-868-5263
email: eeco_centre@telus.net
fax: 250-868-0012

What:

- Annual General Meeting
- Interpretation as a Profession—panel discussion
- Creating a Display from Nothing
- Firewalk
- EECO Heroes
- Planning for Website Design
- Tour a Wetland Rehabilitation Site

- Summerhill Winery—tour and tasting
- Dinner and Interpretation programs

Cost:

- \$50 before November 21st
- \$80 after November 21st

Site Info:

www.kelownachamber.org

IC members in BC also continue to develop their professional skills through other events and organizations.

Lower Mainland Museum Educators Meetings 2003-2004

- Nov. 12 Vancouver Art Gallery
 - Jan. 13 Vancouver Aquarium
 - Mar. 10 Surrey Art Gallery
 - May 11 UBC
- Contact Lisa McIntosh

Upcoming Nanaimo Workshops

Donna Hill (BSc, BEd) is offering the following near Malaspina

University College, ten minutes from downtown Nanaimo. Her company is Island Discovery & Training.

IC Module II
(Presentation Skills)
Nov. 8 & 9, 2003 \$135 fee

Rainforest Ecology Session 1
Thurs. Nov. 19, 2003
\$75 fee

Rainforest Ecology Session 2
Fri. Nov. 20, 2003
\$75 fee

Volunteer Management Session 1
Sat. Nov. 29, 2003
\$75 fee

Volunteer Management Session 2
Sun. Nov. 30, 2003
\$75 fee

For more information or to register check www.naturepark.com, call 250-716-1772 or send an e-mail confirming space to dhill@uniserve.com.

EEPSA

BC's Environmental Educators Provincial Specialist Association (EEPSA) held a conference in Vancouver in October entitled "Educating for Socially Just and Environmentally Sustainable Communities". To find out more visit www.bctf.bc.ca/eeepsa.

Job Opportunity

Alberta Parks and Protected Areas

Salary: \$49,812- \$62,304

Closing Date: Nov. 14/2003

Visit and Apply
www.pao.gov.ab.ca/jobs/020965.HTM

Interp News

Benefits of Children's Programs

Afterschool programs can make a valuable contribution to how well children perform in school, according to a new report. This may be of interest to IC members looking for community or school board support.

Critical Hours: Afterschool Programs and Educational Success pays special attention to the effects of afterschool programs on the academic achievement and overall development of middle school students.

The research indicates that investments in afterschool programs for youth are likely to have benefits that far outweigh the cost.


- Among the key conclusions:
- Quality programs can markedly increase engagement in learning by providing students with opportunities for personal

attention from adults, a peer group with positive aspirations, and hands-on activities that hold students' interest and develop their skills and sense of competence. Schools often have difficulty providing these types of opportunities, yet research indicates they are critical to long-term academic success.

- Students who are engaged in learning behave better in school, have better work habits, higher educational aspirations, improved attitudes toward school, a greater sense of belonging in the community, and better relationships with parents.
- Young people are not the only ones to benefit. Afterschool programs have been referred to as "the new neighborhood." Positive effects extend to families, employers and communities.

The author of the report is Dr. Beth M. Miller, a senior research advisor to the National Institute of Out of School Time at the Center for Research on Women at Wellesley College.

The report is available online at www.nmefdn.org/CriticalHours.htm. —Ed.


Nellie Mae Education Foundation
Opening Doors to Tomorrow

CRITICAL HOURS: Afterschool Programs and Educational Success

— Highlights Sheet —

Report Background

The Nellie Mae Education Foundation commissioned noted expert Dr. Beth M. Miller to synthesize information currently available from studies of afterschool programs and other conditions based on the assessment: "The local, Critical Hours: Afterschool Programs and Educational Success, pays special attention to the effects of afterschool programs on the academic achievement and overall development of middle school students."

Dr. Miller's analysis is intended to serve as a resource to anyone interested in learning why and how afterschool programs work, stimulate dialogue among parents, educators, policymakers, and public officials, and help provinces think about ways to improve their program models.

Major Conclusions

- Quality programs can markedly increase engagement in learning by providing students with opportunities for personal attention from adults, a peer group with positive aspirations, and hands-on activities that hold students' interest and develop their skills and sense of competence. Schools often have difficulty providing these types of opportunities, yet research indicates they are critical to long-term academic success.
- Students who are engaged in learning behave better in school, have better work habits, higher educational aspirations, improved attitudes toward school, a greater sense of belonging in the community, and better relationships with parents.
- Young people aren't the only ones to benefit. Afterschool programs have been referred to as "the new neighborhood." Positive effects extend to families, employers and communities. Research indicates that investments in afterschool programs for youth are likely to have benefits that far outweigh the cost.

Examples of Research Referenced in Critical Hours

Students who lack adult supervision after school are at greater risk.

- For example, researchers from the University of Southern Illinois and University of Chicago found that middle school students who spend more or more hours home alone during out-of-school time are significantly more likely to use drugs and alcohol, have high levels of stress and anger, experience more depression and behavior problems, possess lower self-esteem, and perform less well academically.

Professor Fedderhead's Silly Quizzes

Test your knowledge by indicating the correct answer for each question. A pretty good score wins you three chances at a free season's greeting in the next issue of *Interpscan* (see page 28). Multiple answers accepted. Good luck!

1. "An outdoor booth at Community-Fest next week?

No problem!" This interpreter has:

- unrealistic expectations
- a meaningful, expensive, interactive something already prepared
- timely vacation plans
- a silly quiz up her sleeve (easy, fun, participatory and more—read on!)

2. Problems that this interpreter can anticipate include:

- high winds, no matter what the forecast
- a stream of fish-eyed people walking by—but not stopping
- a steel band or beer tent or both within 20 metres
- all of the above

3. Visitors to Community-Fest are likely to be:

- wearing long skirts and riding in covered wagons
- keenly interested in the interpreter's organization or topic
- of similar ages, interests and knowledge levels to each other
- tired of walking and looking for something light to do with friends or family while they sit down for a bit
- affected by their visit to the beer tent

4. Quiz questions for events like Community-Fest should ideally be:

- tightly themed and sequential like this quiz, with an information objective
- an eclectic and frivolous mixture within arm's reach of a central theme, with a friendly first encounter objective
- written late at night in a punchy, devil-may-care state of mind
- accompanied by illustrations or decorations to somehow make the quiz look informal, fun and attractive

5. The interpreter has chosen to laminate twenty copies of the quiz so that she will not run out or be left with a stack after the event. Besides her display and brochure rack or whatever, she also brings:

- crayons or equivalent to circle the answers
- paper towels to wipe the quizzes clean

- at least one answer sheet with correct answers circled, also laminated against rain
- paperweights, picnic tablecloth clips, a shallow box or rocks against wind
- stamps or stickers for the hands of all participants getting at least a few questions right

Professor Fedderhead says, "These silly things work really well at large events. People in groups accept a quiz and wander away to do it so that my table is not hidden. They return with smiles and questions, and some show up later at my facility or programs. I've also used quizzes as a basis for a walking event, with a question for each stop, and in large school assemblies during Education Week and like occasions. An engaging and practical outreach activity—I give quizzes three chirps and a trill!"

Email your answers to editor@interpscan.ca to enter the prize draw. Good Luck!



Interp News

Quantity or Quality?

Is knowledge transmitted from the interpreter or teacher to the learner? Not according to current thinking. Recent developments in learning theory have been based instead on a constructivist philosophy, where learners construct their own knowledge and the teacher's role is that of a facilitator.

This means that qualitative changes in the learner are more important than quantitative changes in the amount of knowledge.

The notion that meaning is constructed by the learner and that the ability to employ the mind appropriately is significant in the outcome of learning begins to hint at some of the roles that reflection might play in the learning process.

(From an on-line excerpt from *Reflection in Learning and Professional Development, Theory and Practice* by Jennifer A Moon, Vermont: Kogan Page, 1999.)

Some ways that interpreters are applying constructivist thinking include:

- building reflective activities into their programs
- taking a learner-centred rather than message-centred approach
- facilitating conversations rather than disseminating information
- relating new material to what learners already know

For more about how current learning theory relates to interpretation and environmental education, see:

- Sam Ham's article in the May/June 2003 issue of *Interpscan* (red)
- Elin Kelsey's article in the December 2002 issue of *Interpscan* (green)

—Ed.

Need quality photos for your exhibits and web pages?



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Professional Development

Conferences and Workshops

Nov. 8–9, 2003

IC Module 2: Presentation Skills

Donna Hill
Nanaimo, BC
www.naturepark.com

November 11–15, 2003

NAI Workshop

National Association for Interpreters
Sparks, Nevada
www.interpnet.com

November 13–16, 2003

31st Annual Conference

Association for Experiential Education
Vancouver, BC
www.aee.org/conferences

November 29, 2003

Fall Workshop

Interpretation Canada BC Section
Kelowna, British Columbia
Contact: eeco_centre@telus.net

October 20–24, 2004

IC National Conference

Lethbridge, Alberta

Distance Learning Courses

Royal Roads University,
Victoria, BC

Environmental Education and Communication
www.royalroads.ca/channels/for+learners/

University of Victoria,
Victoria, BC

Museum Principles and Practices, Public
Programming and more
www.uvic.ca/crmp

Many other organizations offer formal training in interpretation in Canada, ranging from professional Heritage Interpreter certification to distance-learning courses. Refer to the March 2003 issue of *Interpscan* (yellow) for more info or contact editor@interpca.ca.

Spread the word about your section's IC workshops, other conferences, courses, or anything at all that might benefit other interpreters. Send the info to editor@interpca.ca or to Ross_Dobson@pc.gc.ca.

Hinterland Who's Who Leaps Forward



Sue Ellen Fast

With a haunting flute melody as instantly recognizable as the national anthem or even *Hockey Night in Canada*, *Hinterland Who's Who* is an outstanding model of a public outreach program. Created to take advantage of the new media of the time—television—the series has now leaped into another new medium—the web.

The website (www.hww.ca) has left the Canadian Wildlife Service (CWS) site and is now independent. It is rich in offerings. I liked the activities on the “For Teachers” page. For example, the Monitor Marine Migration activity takes advantage of the on-line environment by supply-

ing links to sites where students can find satellite-tracking data and even get blank maps to plot the courses of their creatures. There is direct outreach to the site visitor too. “Things You Can Do” contains directions ranging from building solitary bee bungalows to creating an interpretive trail (hmmm—it looks so easy!). Online versions of the popular wildlife fact sheets are available, as you might expect. They can be read, printed or sent to a friend. And there's lots of video—both the classic ads and new versions are available here at various bandwidths.

How does a cultural icon that's a bit dog-eared get re-launched? Not entirely with government funding. The new website at least is a joint undertaking of the CWS and the non-profit Canadian Wildlife Federation. A \$100,000 private bequest to the CWS got the project off the ground.

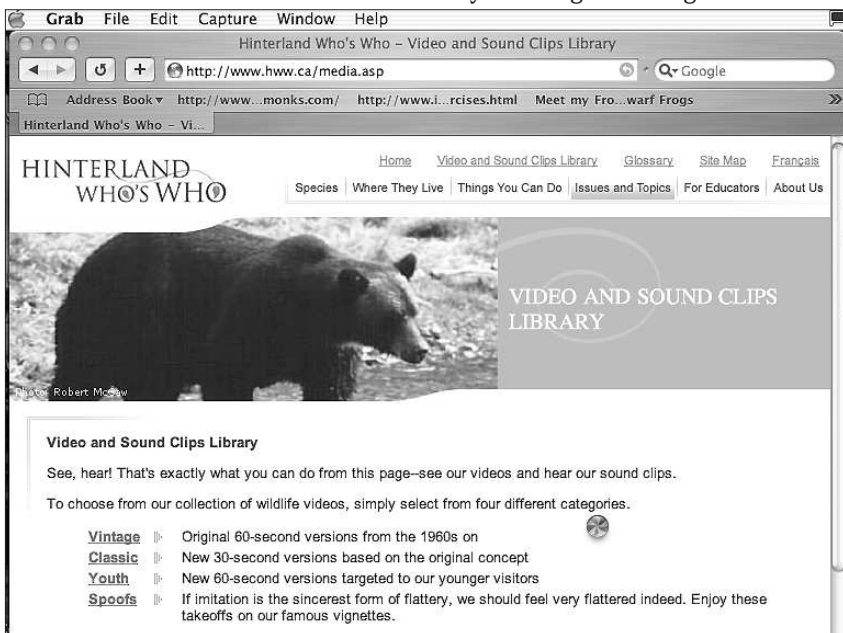
Updating the TV ads is what has captured the Canadian press' attention. This has involved a modernized soundtrack, but “don't worry, the familiar tune is still there,” the CWS says. Among the changes are a

Video and Sound Clips Library		
Select which clip you would like to view or hear:		
Title	Size	Bandwidth
L		
Leatherback Seaturtle	158.1 Kb	Dial-up (56K)
Leatherback Seaturtle	597.35 Kb	Medium Bandwidth (150K)
Leatherback Seaturtle	861.7 Kb	High Bandwidth (300K)
Loon	156.31 Kb	Dial-up (56K)
Loon	598.84 Kb	Medium Bandwidth (150K)
Loon	864.53 Kb	High Bandwidth (300K)
M		
Monarch	157.21 Kb	Dial-up (56K)
Monarch	609.21 Kb	Medium Bandwidth (150K)
Monarch	880.04 Kb	High Bandwidth (300K)

New 30-second versions are referred to as Classic clips, and are available in several formats.

female voice narrating the new TV versions; two female on-screen narrators and a techno-beat in the longer web versions targeted at children; stronger conservation messages; and a visit-the-website reference at the end of each ad. New versions of the polar bear, monarch butterfly, common loon and leatherback seaturtle ads have been sent to TV stations and are available on the website (if you can get the Microsoft site to download the latest free version of Windows Media Player).

Since the early 1960s, *Hinterland Who's Who* has been more than an excellent series of TV wildlife vignettes. Using several media (TV, print and radio) and relying on high production values for free distribution has been an effective strategy. Now it's moving with the times and the emerging media again. It's an outreach program with legs. Who knows how long it will run?



The video and sound clip page has a wide selection of clips including Vintage (the original footage and sound in QuickTime format (readers available for free download from Apple's web site—www.apple.ca). It even includes Spoofs.

Sue Ellen Fast's appreciation of outreach programs led to her adventure as host and writer of the award-winning television series *Nature Walk*. She is now a consultant with EcoLeaders Interpretation and Environmental Education and the editor of *Interpscan*.



A Heritage of Interpreters



John MacFarlane

A Pioneer in Interpretive Media

Remember the NFB film *Spruce Bog*? It was made back in 1955 by Dalton Muir. *Spruce Bog* was the first in a National Film Board of Canada film series on the ecoregions of Canada. In the same year Bill Carrick, a longtime Toronto friend of Muir's, made *World in a Marsh*.

As a seasonal interpreter in the late 1960s, I would show an NFB film along with a slide show of my own creation. This was the "magic formula" of the day, guaranteed to produce a happy and informed audience. We used old projectors that frequently went on the blink when the sound bulb blew. I got to know Muir's work well. I had shown these two films so often I could recite the sound tracks from memory, and frequently did so.

Dalton Muir is also thought to have been a driving force behind the creation of the *Hinterland Who's Who* ads through the NFB, a groundbreaking effort in the use of the new television medium to interest the public in wildlife conservation. The wildlife vignettes came to epitomize the public image of the Canadian Wildlife Service (CWS) and have been part of Canadian television and popular culture for nearly forty years.

Born in 1926, Dalton Muir spent his teenage years photographing birds. He graduated from biology at the University of Toronto in 1951 and became a fulltime

employee of the NFB's science unit. Appointed in 1961 as assistant to the chief parks naturalist in national parks, he worked on projects across Canada. In 1970 he transferred to the CWS as an environmental impact specialist. Numerous international film awards came his way over the years. In 1985 he co-authored a coffee table book about the Castlegard Caves. Dalton Muir retired in Ottawa where he died in 1999.

Interpscan columnist John MacFarlane has been collecting stories about colourful Canadian interpreters for many years. His own career stretches back through many agencies and places to Parks Canada. Currently he applies an interpretive approach to resource management issues in Greater Vancouver Regional District Parks.

Please send him your stories and inquiries at catherineandjohn@dccnet.com, and watch out—one day he'll be calling you!



Be Visible

Book your Season's Greetings in *Interpscan*.

Place your company's name before a highly interested audience by taking advantage of our Season's Greetings advertising feature in the December/January issue.

The prices are just \$25 plus \$1.75 GST for a total of \$26.75. Each ad will be approximately 2 inches square. It's a great deal: usually this kind of space costs \$50 plus GST.

The deadline to reserve space is Monday, November 17th. To book or for more information contact editor@interpscan.ca or call 604-947-0483.

Become an IC Writer

Contributions Welcome!

Everyone has some expertise. Why not share it? Tips, articles, program descriptions, photos, news and reviews all gratefully received.

Informal Style

This will make your job easier, and reflect the friendly, approachable nature of the profession.

Interpretive Approach

Go ahead—provoke, relate, reveal! Photos are a real benefit too.

Layered Presentation

Provide a catchy title and a sentence or two to introduce the article or hook the reader's attention. Headings add texture, as do sidebars for lists of tips, materials and equipment required, reminders or main points.

Improve Your Skills

Many writers appreciate the editor's friendly suggestions and tips. These can strengthen your writing skills and add punch to your words. It may be necessary to edit an article for clarity, grammar, length or other reasons, and the editor retains that right.

Great Career Move

Published articles enhance any resume, and demonstrated writing skills open many doors.

Deadlines

Issue Date Articles/Ads Due

March	January 31
May	March 15
August	June 30
December	October 15

If you miss a deadline, call anyway to check about possibilities for space. We will do our best to fit you in.

How to Get Published

What have you figured out that other interpreters would benefit from knowing? There's your topic. IC is a learning organization, and your contribution is valuable. Practical hands-on details from front-line interpreters are especially welcome.

Just drop me a line or give me a call, and I'll send you *Interpscan's* checklist for writers. It takes you through what's involved step by step. Contact me any way you please.

email: editor@interpca.ca
tel: 604 947-0483
mail: P.O. Box D-82
Bowen Island, BC
V0N 1G0

I enjoy talking to others in the interpretive field. Looking forward to hearing from you!

Sue Ellen Fast, *Interpscan* editor.

Information for Advertisers

Sizes

All ads will appear in black and white (grayscale), line screen 85 dpi.

Size	(width x height)	Rate
1/12 page	4.8 cm x 5.5 cm	\$ 50
1/6 page	4.8 cm x 11.5 cm	\$ 85
1/4 page	10.7 cm x 8.6 cm	\$120
1/3 page	4.8 cm x 23.5 cm	\$150
1/2 page	16.5 cm x 11.5 cm	\$225
2/3 page	10.6 cm x 23.5 cm	\$275
Full page	16.5 cm x 23.5 cm	\$400
Back Cover	16.5 cm x 23.5 cm	\$500

Submissions

Camera-ready ad materials can be submitted as:

- email attachments
- hard copy by mail or courier

Graphics Services

Need some help getting your ad to the camera-ready stage? Contact the editor to learn about our services and reasonable rates.

Discounts

Ads repeated in consecutive issues are eligible for discounts:

2 consecutive issues:	5 %
3 consecutive issues:	10 %
4 consecutive issues:	15 %

Members of Interpretation Canada receive an additional 10% discount.

Wow! Members purchasing ads in four consecutive issues become eligible for a discount of 25%, the equivalent of one free ad!

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Membership

To join or notify Interpretation Canada of a change of address, fill out this form and send to:

MAIL Membership: Interpretation Canada
c/o Kerry Wood Nature Centre
6300-45th Avenue
Red Deer, Alberta T4N 3M4 Canada

FAX: Membership Secretary
(604) 648-8757

WEB: This form is also available on the
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www.interpcan.ca

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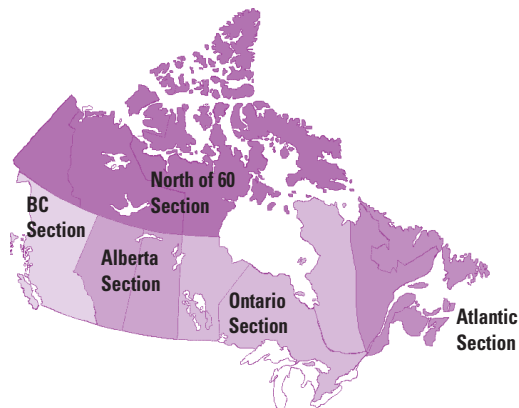
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- British Columbia
 Alberta (including Saskatchewan)
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Membership Rates: Interpretation Canada's GST Number is 12289 4504 RT001

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Category	Rate		Subtotal
	Base Rate	Base + 7% GST	
Student/Volunteer	\$40.00	\$42.80	_____
Professional			
1 year standard	\$55.00	\$58.85	_____
2 year renewal \$11.77 off regular rate	\$99.00	\$105.93	_____
3 year renewal \$17.65 off regular rate	\$148.50	\$158.90	_____
Small Institution /Consultant	\$80.00	\$85.60	_____
Institution	\$160.00	\$171.20	_____
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Additional Family Member*	\$10.00	\$10.70	_____
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