

Module 13

PROFESSIONALISM



Ere long may nature guiding be an occupation of honor and distinction. May the tribe increase!

Enos Mills

Module 13

PROFESSIONALISM**What is it?**

High quality standards for the interpretive program including conducting, training, and evaluating

Why do we do it?

To enhance the credibility and effectiveness of interpretation

How do we do it?

By providing high-quality programs and service

INTRODUCTION

What does it mean to be a “professional?” Now that we have uncovered the history, purposes, theories, and skills of practicing interpretation, we turn to a more philosophical discussion about the profession of interpretation. What does it mean to be an interpreter? What are the responsibilities of interpreters to the agency, the public, the resource, and to themselves?

■ ■ ■
*When love and skill
 work together, expect
 a masterpiece.*

John Ruskin

■ ■ ■

The Department's commitment to interpretation is evident not just in the broad scope of its program and in the fact that interpretation is one of the Department's six core programs, but in the dedication of its staff of paid professionals and volunteers. That commitment is also affirmed in various official documents—the DPR Mission Statement, a Parks Commission policy (#IV.6), and various initiatives and plans. It is the responsibility of staff at all levels of the Department to contribute to creating and delivering high-quality interpretive services for the public.

Department Operations Manual 0900

As you can see, California State Parks stresses professionalism in its programs, staff, volunteers, and cooperating associations. You will need to exhibit professionalism in your daily interactions with all those encountered. You have an ethical responsibility to the agency, the resource, the public, yourself, and to the discipline itself when you practice

the art and science of interpretation. These responsibilities along with standards of practice combine to form the backbone of the profession of interpretation. This module will propose issues and ideas for contemplation. Keep them in mind as you develop and grow as an interpreter and steward of California's precious resources.



Even the most informal interactions should be conducted with professionalism.

13.1 CHARACTERISTICS

Before we begin a discussion of the interpretive profession, we must understand what profession means. From the dictionary, we find:

DICTIONARY DEFINITIONS

Profession: *n.* a calling requiring specialized knowledge and often long academic preparation (Merriam-Webster Dictionary, 1994)

Professional: *n.* one that engages in an activity professionally (Merriam-Webster Dictionary, 1994)

Professionalism: *n.* the standing, practice, or methods of a professional, as distinguished from those of an amateur (Random House Webster's Dictionary, 2000).

In more concrete terms, think about the following:

- Professionals are considered experts.
- Professionals have a high degree of generalized and systematic knowledge with a theoretical base.
- The primary orientation of professionals is to their public and/or community interest.
- Professionals have a high degree of self-control of their behavior and are governed by a code of ethics.
- Professionals exhibit enthusiasm and commitment to their audience or customers.
- Professionals are committed to continuous learning about the profession.
- Professionals are dedicated to services and institutions.
- Professionals take pride in the quality of their work.

13.2 RESPONSIBILITIES

As a professional interpreter, you have a responsibility to the science and art of the interpretation that you practice, the agency for whom you work, the audience you serve, and the resources with which you work. In addition, one of the most critical responsibilities is to yourself. Each of these areas interacts with the others to weave the tapestry of what it means to be an interpreter. Although we will discuss each separately, they are all interrelated. These responsibilities help us to begin to distinguish the mere **practice** of interpretation from the **profession**.



We have a professional responsibility to tell the resources' stories accurately.

skills and strategies, contribute to the discipline through articles, research, etc., and to participate in training and conferences. Networking is a critical component of improving and expanding the profession of interpretation. The profession is only as strong as the members creating and adhering to it.

■ ■ ■

Every interpreter has a personal responsibility to research carefully the messages being conveyed, to represent their organizations faithfully, and to handle the facts, artifacts, and stories of culture and science ethically.

Lisa Brochu and Tim Merriman

■ ■ ■

INTERPRETATION

Every interpreter has a responsibility to know, understand, and apply the best practices of interpretation. It is the collective group that makes up the profession. **Staying current in the field is your responsibility. Every time an interpreter interacts with the public, he or she represents the field as a whole and CSP.** Administrators, managers, and visitors form opinions about the field of interpretation based on personal experiences with individual practitioners. It is your responsibility as a professional heritage interpreter to know how to conduct quality interpretation. To do this, you must stay current in the literature, continually learn new

CALIFORNIA STATE PARKS

As an interpreter, you have responsibility to represent your agency in an appropriate and ethical manner. In the field of interpretation, you work for the public you serve, the resources you represent, and for California State Parks. You have a responsibility to positively represent the Department, promote its mission, increase public support, and conduct ethical action in the Department's best interest. Personal agendas should be secondary to the accomplishment of the mission of the organization for which you work. Life is short. Be sure you are doing something you love. **In the field of interpretation especially, the love and passion for what you do plays a tremendous role in your job performance.** Visitors can see the innate interest, passion, and care you have for your park and your programs. This cannot be taught through training, books, or manuals. It is you who must bring the belief and support in your Department's mission to the public.



Visitors can see the passion and care you have for your park.

AUDIENCE

The audience you serve depends on you to convey accurate, fair, and meaningful information. It is your responsibility to serve your clients in the most appropriate and ethical manner possible. Therefore, you have an ethical responsibility to ensure the information and messages you share with the public are conveyed with the utmost quality, discretion, and honesty.

Balancing the needs and mission of the agency with the demand to accurately represent the resource is your responsibility. The audience deserves the "truth" of the science, the place, the people, etc., and it is your job as a professional to provide this as ethically as possible.

■ ■ ■

The audience and even the organization may not know when the interpreter fails to act ethically. Interpreters, as individuals, must protect the dignity and value of the profession in the careful handling of every action.

Lisa Brochu and Tim Merriman

■ ■ ■

RESOURCE

You must represent the resource to the public in such a manner as to ensure its protection, promote visitors' respect and support, and encourage the development of future resource stewards. For many visitors, interpreters serve as the link between the resource and the meanings ascribed to it. Additionally, in many parks the interpreters are the ones most familiar with the resource and the effects of visitor use. **You have a responsibility to promote resource knowledge, understanding, and protection through your carefully planned programs.**

We “speak for the trees,” and in this role we must be able to know what they would say (Seuss, 1971). Research, research, and research are the keys to fulfilling our responsibility to the resource. **Know the resource:** walk the trails, uncover the past, discover the seasons, and learn the flora and fauna. **Feel the resource:** slow down and listen, lie on the ground with your eyes closed, step into the past. **Understand the resource:** read, learn the stories, dog-ear the field guides, and ask questions. There is no substitute for field experience, for walking trails, for being in the resource, and for knowing the place. As a professional, it is your responsibility to the resource to know it so well that you may accurately and appropriately “speak for the trees.”

INTERPRETER

The final responsibility you have is to yourself. In order to be an effective interpreter, you have to feel it, to believe in it, and to sincerely care about what you are doing. You



Discover the trail, remember your bliss...fuel the fire.

must fuel your enthusiasm, your innate interest, and your passion. Any fire, even one of the spirit, must be tended, or it will soon smolder and die. During the first weeks on the job, excitement permeates everything you do. As the interpretive season wears on, you become more comfortable with your programs, the public, and your resource. After the fiftieth time you give that same program—well, it is easy to become complacent. The other responsibilities of a professional interpreter that we have discussed will all be affected if you become bored, tired, or too comfortable. Keep your programs fresh; add new information, modify, read, learn, and always try to remember, **it is the first time visitors will hear it**. Most importantly, keep yourself fresh and renewed. The number one way to do this is to get out in the resource. Walk the trails and the historic sites, and remember why you entered this field in the first place.

■ ■ ■

Do not burn yourselves out. Be as I am—a reluctant enthusiast...a part-time crusader, a half-hearted fanatic. Save the other half of yourselves and your lives for pleasure and adventure. It is not enough to fight for the land; it is even more important to enjoy it.

Edward Abbey

■ ■ ■

13.3 PUTTING IT ALL TOGETHER

Interpretation is one of the Department's six core programs. As stated in the Department Operations Manual, it is the responsibility of staff at all levels of the Department to contribute to creating and delivering high-quality interpretive services for the public. To accomplish this, you will need to be professional in your delivery of interpretive programs and use the support resources available to stay current and proficient in this area of your duties.



INTERPRETER'S CREED

As an interpreter for California State Parks, I shall endeavor to:

- Know, understand and apply the best practices of interpretation.
- Conduct evaluation of myself and my programs.
- Continually strive to meet agency goals and objectives.
- Stay current in the literature, techniques and skills of interpretation.
- Conduct meaningful thematic interpretation.
- Keep in touch with visitors' needs, goals and desires.
- Make all of my presentations, programs, and displays relevant and enjoyable to visitors.
- Create and conduct interpretation to protect and represent the inherent meanings in the resource.
- Be a role model for environmental responsibility.
- Strive to make interpretation universally accessible to all visitors.
- Be approachable, kind, and respectful to visitors and colleagues.
- Be a resource, mentor, and professional colleague for others.
- Create and strive to meet personal yearly goals.
- Continually rediscover and explore my park's resources.



13.4 SUPPORTING THE PROFESSION

There are two groups that work closely with California State Parks in the design, delivery, and support of interpretation: cooperating associations and the Volunteers-In-Parks (VIP) program. These groups are closely aligned with what Tilden termed “happy amateurs” dedicated to the parks. These are people who love the parks and are passionate about helping achieve the mission of California State Parks, but are not necessarily professional interpreters. They may have special expertise, training, or interest in parks and the resources within them. In fact, many are uniquely qualified to act as interpreters of the resource. Because of the important role these groups play in conducting interpretation in California State Parks, we will discuss each one below. Their work in the parks affects the overall perceived professionalism of interpretation in the parks, and they should be closely nurtured, advised, monitored, and trained.

VIPP (VOLUNTEERS IN PARKS PROGRAM)

Volunteers have been helping out since before the official park system began. Starting in the 1860s with the caring volunteers who rallied to help establish Yosemite as the first state park, to well over 15,000 individuals today, volunteers play a key role in our parks. Volunteers perform many services, including working as docents, park hosts, and visitor center staff. They interact with the public daily, conducting roving interpretation and formal programs, promoting resource protection, and providing information and orientation services. These are some of the same critical duties performed by interpreters in the park. These individuals are not “professional,” as we have discussed; they support the paid interpretive staff. However, this does not mean they can not and should not exude professionalism in their actions.



Tilden described the “happy amateur” as the individual filled with enthusiasm and a desire to share that passion with others. “One does not need the background of a formal education to

Volunteers play a key role in California State Parks and need your support and guidance.

become an amateur of either art or science,” said Tilden (1977, p. 101). Others (Knudson, Cable, and Beck, 1995) have indicated there is no reason volunteers cannot interact with the public in a professional manner. It is up to the rest of the supporting staff and you—the professional interpreter—to ensure that professional standards are adhered to.

California State Park’s VIP program is coordinated statewide by the Volunteer Programs Manager. The purpose of the VIP program is to carry out California State Parks’ mission by establishing the highest standards and developing the best quality volunteer programs. **Working closely with volunteers in your park by providing training and oversight, you can ensure your volunteers are engaging in high quality interactions with the public.** This contributes to the overall professionalism of interpretive services.

NONPROFIT COOPERATING ASSOCIATIONS

Cooperating associations are another critical group of “happy amateurs” helping to fulfill the interpretive mission of CSP. Cooperating associations are nonprofit, charitable, IRS 501(c) (3) organizations committed to funding, supporting, and assisting California State Parks in its educational and interpretive mission.

Today, there are more than 85 cooperating associations raising more than \$12 million dollars to fulfill the interpretive mission of

CSP. These organizations provide program support, raise capital needed for interpretive projects, conduct community outreach, participate in annual training and workshops, and provide educational and interpretive materials for sale through numerous outlets. Wherever a visitor center or bookstore is found, chances are a cooperating association is involved. As with VIPs, working closely with your cooperating association to provide professional interactions with the public should be a priority. The presence of cooperating associations extends the reach of park personnel already stretched thin. Communicating with your cooperating association pays dividends and increases the overall effectiveness of your park’s interpretive services. Policies, guidelines and other essential information about the Cooperating Associations Program are available at www.parks.ca.gov/associations.



Bookstores are one of the most common interpretive services provided by cooperating associations.

PROFESSIONAL ORGANIZATIONS

National Association for Interpretation (NAI)

NAI is a professional association for those involved in the interpretation of natural and cultural heritage resources in settings such as parks, zoos, museums, nature centers, aquaria, botanical gardens, and historical sites. For more than 50 years, NAI and its parent organizations have encouraged networking, training, and collaboration among members and partners in support of their mission: inspiring leadership and excellence to advance heritage interpretation as a profession.

Currently there are over 5,000 members of NAI in the United States and in more than 30 countries throughout the world. NAI offers an annual national workshop that attracts more than 1,000 people, an international conference, regional and special-interest section workshops, two full-color magazines, certification and training, an association store, a publishing imprint (InterpPress), digital newsletters, and web-based services. The regional chapters offer outstanding networking opportunities as well as local training opportunities for you and your volunteers. For more information, visit www.interpnet.com.

North American Association for Environmental Education (NAAEE)

NAAEE is a network of professionals, students, and volunteers working in the field of environmental education throughout North America and in over 55 countries around the world. Since 1971, the Association has promoted environmental education and supported the work of environmental educators. The NAAEE takes a cooperative, non-confrontational, scientifically-balanced approach to promoting education about environmental issues.

In order to translate theory into practice and to provide support for environmental education and educators, NAAEE offers a variety of programs and activities. These include an annual conference, publications, and web-based support. For more information, visit www.naaee.org.

California Association of Museums (CAM)

CAM, founded in 1979, is a nonprofit organization that represents the interests of California museums and their employees and volunteers. CAM's members include educational and research institutions, as well as individuals associated with such institutions. Their function is to interpret and preserve art and cultural and scientific artifacts for public benefit.

CAM provides a variety of programs that address issues important to museums and advocates for museum interests at the local, state, and federal levels. CAM's programs

include workshops, an annual conference, an informational website, and a legislative advocacy network. CAM encourages the implementation of professional practices and standards in museums, and works to increase the public's understanding of and support for museums. CAM offers both institutional and individual memberships at reasonable prices. For more information on this organization, visit www.calmuseums.org.

American Association of Museums (AAM)

AAM is a national organization representing museums and their paid and volunteer staff. Founded in 1906, AAM currently has more than 16,000 members, with over 11,000 individual members who span the range of occupations in museums, including curators, educators, designers, directors, public relations staff, security officers, trustees, and volunteers. AAM is an advocate for museum issues, provides professional educational opportunities, and offers accreditation and guidance on professional standards. For more information on AAM, visit www.aam-us.org.

American Association for State and Local History (AASLH)

AASLH was officially founded in 1940, although its history dates back to an outgrowth of the American Historical Association in 1904. This professional organization for individuals and institutions associated with state and local history currently has close to 6,000 members nationwide. AASLH serves history organizations in the United States through a variety of programs and publications. Although the organization tends to have a museum focus, its members span the gamut of historical interests.

AASLH offers technical resources such as a free video lending library, and technical leaflets. It holds an annual meeting and periodic professional development workshops and seminars and produces a variety of publications including a newsletter, monthly magazine, and books. It



Professional organizations offer a wealth of resources and training opportunities.

has also created software and programming materials geared toward the needs of smaller institutions that may not have the funds to produce such items on their own. For more information, visit www.aaslh.org.

California Council for the Promotion of History (CCPH)

CCPH is a statewide organization committed to serving the interests of professionals across all the history disciplines. As such, CCPH's membership includes individuals and institutions associated with museums, historical societies, archives, historic preservation and archaeology, education, and government service. Founded in 1977, CCPH's program offerings include an annual conference, a quarterly newsletter, and a mini-grant program. CCPH also offers certification through its Register of Professional Historians and puts forward Standards of Professional Conduct for historians. Through a variety of committees, CCPH advocates for history-related interests at the local, state, and national levels. For more information, visit www.csus.edu/org/ccph.

Local Agencies

Many communities, cities, special districts and counties have museums, parks, cultural sites, recreational facilities, and zoos. They are managed by local government agencies and nonprofit organizations. Each varies greatly in their approach to interpretation. Some, like the East Bay Regional Park District and the Oakland Museum of California, are well established and have developed extensive facilities and programs that reach thousands of visitors each year.

These organizations have the ability to adapt and transform themselves, expanding their outreach to the perceived needs of their respective communities. They have adopted a regional or statewide approach to interpretation and offer comprehensive training for their staff and volunteers, as well as for individuals from other agencies. Others are much smaller or take a more modest approach to interpretation. Within most counties there is at least one organization that has focused on the preservation and interpretation of the area's natural or cultural history.

Association for Living History, Farms and Agricultural Museums (ALHFAM)

ALHFAM is a museum organization involved with living historical farms, agricultural museums, outdoor museums of history and folk life, and those museums—large and small—that use “living history” programming. The organization is committed to supporting museum interpreters, educators, researchers, administrators, curators, and

volunteers in the fields of historical agriculture, trades and manufacturing, clothing, foodways, living history programming, historic site administration, care of collections, and program delivery. The organization is an affiliate of the American Association of Museums. For more information, visit www.alhfam.org.

Historical Societies

Throughout the state, a number of historical societies support the preservation of history and its interpretation. Many have scholarly journals, oral histories, documentary materials, and other useful collections. They may be organizations with a statewide interest, like the California Historical Society, or regional groups, such as the Historical Society of Southern California. They can also be smaller local organizations, like the Sacramento County Historical Society. Many have a considerable history themselves, going back fifty to one hundred years. Some groups take a specific focus of interest, such as the Chinese Historical Society of America or the National Japanese American Historical Society. Even the most remote locations in the state have historical organizations with resources that may be of value to interpreters developing programs. Use the American Association for State and Local History's *Directory of Historical Organizations in the United States and Canada* or the California Historical Society's *California Cultural Directory* to locate information. These can be found at www.californiahistoricalsociety.org.

***Be knowledgeable, be skillful, be ethical, be passionate—
Be an interpreter!***

13.5 THE FUTURE

The future of the profession depends on you, the practicing interpreter. The role you play in the development of the discipline is significant. We all determine what interpretation is, how it will be managed, and what the accepted standards will be. You are already well on your way to becoming a professional by completing this training. There are many paths to an end, and which road you choose to follow is up to you. The profession of interpretation is a noble and distinguished one, deserving the dedication and participation of its members. **THAT IS YOU!** Ask questions, contribute, grow, change, challenge, and discover. The profession begins to die when the members become complacent and stop learning.

Our mission is one of distinction and importance. “It is a worthwhile life work and one that will add immeasurably to the general welfare of the nation” (Mills, 1920, p. 140). Especially in this day and age of dissolution, environmental degradation, terrorism, fear, and general unease, the parks and our connections to them are critical. Not only is connecting the public to natural and cultural resources important to the overall health of the nation, but interpretation of the critical issues facing the country and our people is important. Who better than an interpreter to help make sense of the issues we face? Is that not our job, to translate the science, link people to the places, and speak for the issues? We cannot and should not restrict ourselves to just the simple topics. Instead, we should tackle those that are difficult, complex, and unclear. These critical managerial, political, and emotional issues are the worlds we should help illuminate for the public and for ourselves.



The future of interpretation is up to each of you.

WHAT'S AHEAD?

You now have the theories, tools, skills, and techniques of an interpreter and are ready to begin practicing the art and science of interpretation. There will be many new opportunities and experiences that will teach you more about the essence of interpretation than could ever be imparted in a training session. Learn, grow, and teach others. As an interpreter, you wield enormous strength, influence, and responsibility. Use it well.

WORKS CITED

- Basman, Cem. "The Soul of Interpretation." *Legacy*. May/June 1998.
- Basman, Cem. "On Defining Professionalism." *Legacy*. Nov./Dec. 1997.
- Beck, Larry, and Ted Cable. *Interpretation for the 21st Century*. 2nd ed. Champaign, IL: Sagamore Publishing, 2002.
- Brochu, Lisa, and Tim Merriman. *Personal Interpretation*. Fort Collins, CO: InterpPress, 2002.
- California Department of Parks and Recreation. *Cooperating Associations Annual Report 2008-2009*.
- California State Parks, *Volunteers in Parks Program Guidelines*. Sacramento, CA: California State Parks, 2012.
- Geisel, Theodor Seuss (aka Dr. Suess). *The Lorax*. New York, NY: Random House, 1971. 2005.
- Knudson, Douglas, Ted Cable, and Larry Beck. *Interpretation of Cultural and Natural Resources*. State College, PA: Venture Publishing, Inc., 1995.
- LaPage, Will. "The Power of Professionalism." *Legacy*. May/June 1998.
- Mills, Enos. *Adventures of a Nature Guide*. Garden City, NY: Doubleday, Page and Co., 1920.
- Sontag, W., and T. Harden. "Gotta Move! We've Outgrown the House." *Proceedings, National Interpreter's Workshop*. San Diego, CA: NAI, 1988.
- Tilden, Freeman. *Interpreting Our Heritage*. 3rd ed. Chapel Hill, NC: University of North Carolina Press, 1977.

ADDITIONAL REFERENCES

Beck, Larry, and Ted Cable. *Interpretation for the 21st Century*. 2nd ed. Champaign, IL: Sagamore Publishing, 2002.

National Park Service [online]. *Interpretive Development Program*. Interpretation Manager, Stephen T. Mather Training Center. 2011. <<http://www.nps.gov/idp/interp/101/resources.htm>>

Jordan, Debra. *Leadership in Leisure Services: Making a Difference*. 2nd ed. State College, PA: Venture Publishing, Inc., 2001.

Lee, Cassandra. *Bibliography of Interpretive Resources*. Fort Collins, CO: National Association for Interpretation, 1998.

National Park Service. "Interpretation as Communication." *Trends* 43, no.4 (1997).

"Some Radical Comments on Interpretation: A Little Heresy is Good for the Soul." *On Interpretation*, edited by G. Machlis, and D. Field (1992). Rev. ed. Corvallis, OR: Oregon State University Press, 1977.

Module 13

PROFESSIONALISM

SELF ASSESSMENT

Answer each question in the section below before reviewing the material in *Module 13—Professionalism*. The answers are not provided. Check your answers with your colleagues and as you read *Module 13—Professionalism*. Items from the self assessment may be reviewed and discussed in class.

1) Name three characteristics of a profession.

- 1. _____
- 2. _____
- 3. _____

2) What will you do to exhibit professionalism as an interpreter?

3) What is the NAI?

4) There are set “standards” for being a professional interpreter. (Explain your answer.)

a) True

b) False

5) What is the difference between being a “professional” interpreter and a “happy amateur?”

6) What are your responsibilities to the audience to whom you present a program?

- 7) What are VIPPs, and what role do they play in meeting the interpretive mission of CSP?

- 8) There are approximately _____ volunteers in CSP.

- a) 5,000
- b) 10,000
- c) 15,000
- d) 20,000

- 9) What roles do cooperating associations play in CSP?

Now that you have completed the self assessment questions, review the material in *Module 13—Professionalism* to confirm your answers. After reading the module, move on to the workbook learning activities, which will assist you in developing your skills.

WORKBOOK LEARNING ACTIVITIES

To help you review and apply the material covered in *Module 13—Professionalism*, a selection of review questions and/or activities is provided. Again, no answers are included. Use the material from the module, outside sources, and your colleagues to help you complete the activities and answer the questions. There may be more than one right answer. Use the questions and activities to generate discussion about the material. Be prepared to discuss, perform, or demonstrate your answers in class.

- 1) Describes someone you know who approaches their work in a professional manner. What characteristics do they exhibit?

- 2) What does it mean to you to be a “professional” interpreter?

- 2) Brainstorm some ideas about how you, as a new employee, can work with the volunteers or cooperating associations in your park to increase the overall professional image of the agency.

FORMS

Standard RAPPORT Evaluation

INTERPRETER	PROGRAM TITLE	SITE	DATE PROGRAM PRESENTED				
PROGRAM THEME		ATTENDANCE	EVALUATOR NAME				
ITEM	RELEVANT	START TIME	FINISH TIME				
		NEEDS IMPROVEMENT	STANDARD	GOOD	EXCELLENT		
	Use of comparisons to relate new ideas to familiar concepts.	1	2	3	4	5	
	Appropriate to age and ability level of group.	1	2	3	4	5	
	Appropriate program length.	1	2	3	4	5	
	Relates DPR message/mission and park objectives to visitors' lives.	1	2	3	4	5	
	Well-prepared, well-researched (costume if applicable).	1	2	3	4	5	
	Correct facts.	1	2	3	4	5	
	Balanced presentation of theories.	1	2	3	4	5	
	Program is thought-provoking and engaging.	1	2	3	4	5	
	Leads the group in active participation.	1	2	3	4	5	
	Encourages visitor feedback.	1	2	3	4	5	
	Appropriate appearance, mannerisms, gestures and body language.	1	2	3	4	5	
	Positive attitude, enthusiasm, and appropriate humor.	1	2	3	4	5	
	PROVOCATIVE/ENJOYABLE	1	2	3	4	5	

ITEM	COMMENTS (Enter comments for each element.)						
	POOR	NEEDS IMPROVEMENT	STANDARD	GOOD	EXCELLENT		
PROGRAMMATICALLY ACCESSIBLE	Thorough orientation — restrooms, exits, length of program, rest stops, availability of services for people with disabilities or limited English.	1	2	3	4	5	
	Uses a variety of senses to communicate concepts.	1	2	3	4	5	
	Faces audience, speaks with mouth visible for possible lip reading.	1	2	3	4	5	
	Considers and responds to visitors' needs.	1	2	3	4	5	
	Good volume, pronunciation and enunciation.	1	2	3	4	5	
ORGANIZED	Comfortable and appropriate pace.	1	2	3	4	5	
	Introduction, body, conclusion.	1	2	3	4	5	
	Effective transitions.	1	2	3	4	5	
RETAINED	Good sequence and progression of ideas.	1	2	3	4	5	
	Uses questions to check for understanding.	1	2	3	4	5	
	Conclusion includes a review or summary to make sure visitors understood major points.	1	2	3	4	5	
THEMATIC	Has a discernable theme statement.	1	2	3	4	5	
	Theme addresses the significance of the park and helps bring the park to life.	1	2	3	4	5	
	Key points develop the theme.	1	2	3	4	5	

RECOMMENDATIONS

COMMENTS DISCUSSED WITH (check all that apply)

Interpreter(s) Unit Supervisor District Superintendent

EVALUATOR SIGNATURE _____ DATE _____ PHONE NO. (_____) _____

CALNET

Visitor RAPPORT Survey

Thank you for providing feedback on this interpretive program. We value your honest assessment, and offer this evaluation so that California State Parks may provide the highest level of public service. Please turn in this form to the park office or return it to a park employee.

PARK		DATE				
PRESENTER	PROGRAM TITLE					
ITEM	DEFINITELY NO	PROBABLY NOT	MAYBE	PROBABLY YES	DEFINITELY YES	APPLICABLE
RELEVANT: Did the program give you a better appreciation of this park?	1	2	3	4	5	N/A
Was the length of the program suitable?	1	2	3	4	5	N/A
ACCURATE: Was the presenter knowledgeable?	1	2	3	4	5	N/A
PROVOCATIVE/ENJOYABLE: Was the program interesting?	1	2	3	4	5	N/A
Did you feel involved in the program?	1	2	3	4	5	N/A
Did you enjoy the program?	1	2	3	4	5	N/A
PROGRAMMATICALLY ACCESSIBLE: If you have visual, hearing, or mobility impairment or any disability, were you accommodated appropriately?	1	2	3	4	5	N/A
ORGANIZED: Was the material presented in a logical order?	1	2	3	4	5	N/A
RETAINED/THEME: In your own words, what was the main point of the program?						
How could this program be improved?						
How did you find out about this program or activity?						

Visitor RAPPORT Survey

Thank you for providing feedback on this interpretive program. We value your honest assessment, and offer this evaluation so that California State Parks may provide the highest level of public service. Please turn in this form to the park office or return it to a park employee.

PARK		DATE				
PRESENTER	PROGRAM TITLE					
ITEM	DEFINITELY NO	PROBABLY NOT	MAYBE	PROBABLY YES	DEFINITELY YES	APPLICABLE
RELEVANT: Did the program give you a better appreciation of this park?	1	2	3	4	5	N/A
Was the length of the program suitable?	1	2	3	4	5	N/A
ACCURATE: Was the presenter knowledgeable?	1	2	3	4	5	N/A
PROVOCATIVE/ENJOYABLE: Was the program interesting?	1	2	3	4	5	N/A
Did you feel involved in the program?	1	2	3	4	5	N/A
Did you enjoy the program?	1	2	3	4	5	N/A
PROGRAMMATICALLY ACCESSIBLE: If you have visual, hearing, or mobility impairment or any disability, were you accommodated appropriately?	1	2	3	4	5	N/A
ORGANIZED: Was the material presented in a logical order?	1	2	3	4	5	N/A
RETAINED/THEME: In your own words, what was the main point of the program?						
How could this program be improved?						
How did you find out about this program or activity?						

SELF-EVALUATION OF INTERPRETIVE PROGRAM

INTERPRETER	DATE PROGRAM PRESENTED	SITE	
THEME STATEMENT			
ITEM	YES	NO	IDEAS TO TRY NEXT TIME
<p>RELEVANT:</p> <p>Did I use the pre-program time for assessing my group's interests, capabilities and prior knowledge of the park? Was my introduction meaningful to the group? Was the presentation appropriate to the age and ability of the group? Did I hold the interest of the group members? Was the program length appropriate? Did I use comparisons to relate new ideas to familiar concepts? Did I relate the DPR mission and park significance to the visitors' lives?</p>			
<p>ACCURATE:</p> <p>Did I show a good knowledge of the subject matter? Was I fully prepared to answer a variety of questions? Do I have any doubts about any statements I made? Did I give a balanced presentation of conflicting theories?</p>			
<p>PROVOCATIVE/ENJOYABLE:</p> <p>Did I get my group involved? Did I provoke them to care about the park?</p> <p>Speech:</p> <p>Was my volume appropriate? Did I vary tones for emphasis? Were my words clearly pronounced? Was my speaking rate varied for emphasis and feeling?</p> <p>Gestures:</p> <p>Did I use body motions such as pointing for direction and gesturing for emphasis? Did I avoid distracting postures such as folded arms, hands in pockets, rocking, leaning or slouching?</p>			

ITEM	YES	NO	IDEAS TO TRY NEXT TIME
<p>Was I using facial gestures as positive responses to my group, such as nodding and smiling? Was I facing my group when listening?</p> <p>Poise:</p> <p>Was I available for conversation before and after the presentation? Was I supportive when my group responded to my presentation? Did I handle strange questions gracefully? Did I answer the most frequently asked questions as if it were the first time the questions were asked? Did I keep my group under control? Was I positive toward my group at all times, expressing warmth, interest and enthusiasm? Did I use humor appropriately? Was I attentive to visitor comments, questions and replies by acknowledging the speaker?</p>			
<p>PROGRAMMATICALLY ACCESSIBLE</p> <p>Did I provide a thorough orientation with ground rules and safety tips clearly and graciously explained? Did I offer services that are available for people with disabilities or limited English? Did I explain the length of the program, rest stops, and exit options? Were key concepts illustrated through the use of objects, media and/or site features? Was my mouth clearly visible to assist possible lip reading? Did I speak slowly enough to be understood by everyone in the group, including people with hidden disabilities? Did I wait for chatter and distracting noises (such as from an electric wheelchair) to subside before beginning?</p>			
<p>ORGANIZED</p> <p>Did my presentation have an introduction, body and conclusion? Did I introduce myself and California State Parks? Did I organize what I said so that the visitor could understand the major points I was making? Did I manage the time well? Did I use good transitions? Was the progression of ideas smooth and logical?</p>			

ITEM	YES	NO	IDEAS TO TRY NEXT TIME
<p>RETAINED</p> <p>Were my questioning strategies successful in encouraging participation and leading visitors to learn? Did the visitors' questions reflect an understanding of the subject? Did I use questions to check for understanding? Did I summarize? Did I review my theme for visitors? Did I leave them wanting more?</p>			
<p>THEMATIC</p> <p>Did I use a clearly stated theme? Did I select appropriate facts to accomplish the objectives and illustrate the theme of my program? Did my theme address the significance of the park and help bring the park to life?</p>			
<p>How can I improve my presentation?</p>			
<p>How can my supervisor or other staff assist me with improving my presentation?</p>			

LICENSE/PERMISSION FOR USE OF MATERIALS (Film Productions)

State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRODUCER'S NAME _____ hereafter called the "Requester."

NAME OF PRODUCTION _____ hereafter called the "Production."

Subject to the terms and conditions of this Agreement, the California Department of Parks and Recreation (the "Department") grants permission to use certain materials (the "Material") identified as follows:

The Department hereby grants to the Requester for use in the Production the non-exclusive, non-transferable, non-sublicenseable right and license to incorporate the Material into the Production; and to use, reproduce, duplicate and distribute the Production, pursuant to the terms and conditions of this license. Requester shall own all right, title and interest in and to the Production; provided, however, that the Department shall retain all right, title and interest in and to the Material provided hereunder.

This license granted hereunder shall not extend beyond the Production, in the following mediums:

Any additional use shall require written permission and/or the payment of fees. This permission is non-transferable and non-sublicenseable. This is not an exclusive privilege to the user, and the Department reserves the right to make the Material available to others.

One copy of any published work using the Material provided by the Department must be provided to the Department at no cost to the Department unless agreed otherwise in writing. Requester shall not modify or alter the Material in any way without prior written approval from the Department.

All Material reproduced in a publication, film, media presentation, exhibit or otherwise must be credited as "© [date], California State Parks" or "Courtesy of California State Parks, [date]."

IN NO EVENT SHALL THE DEPARTMENT BE LIABLE FOR ANY DAMAGES ARISING FROM OR RELATED TO THIS AGREEMENT. THE DEPARTMENT EXPRESSLY DISCLAIMS ANY AND ALL WARRANTIES, EXPRESS OR IMPLIED, INCLUDING THE WARRANTIES OF MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE AND NON-INFRINGEMENT. PERMISSION TO USE THE MATERIAL IS GRANTED "AS IS."

Requester assumes all responsibility for investigating and avoiding any possible infringement of copyright laws or reproduction rights, and any and all other third party intellectual property rights, that may arise from the reproduction or publishing of the Material and/or derivative works. Further, Requester agrees to indemnify, protect, hold harmless, and defend the Department from and against any liability that might arise from any and all use of the Material by Requester, its licensees, successors or assigns.

Requester agrees to pay the Department, upon acceptance of this agreement, and prior to delivery of the Material, all expenses as follows:

AGREED AND ACCEPTED

State of California Department of Parks and Recreation		REQUESTER	
BY ▷	DATE	BY ▷	DATE
PRINTED NAME OF PERSON SIGNING		PRINTED NAME OF PERSON SIGNING	
TITLE	DISTRICT/SECTION	TITLE	
PHONE NO.	EMAIL	PHONE NO.	EMAIL

LICENSE/PERMISSION FOR USE OF MATERIALS *(General)*

State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

REQUESTER NAME

_____ hereafter called the "Licensee."

Subject to the terms and conditions of this Agreement, the California Department of Parks and Recreation (the "Department") grants permission to use certain materials (the "Material") identified as follows:

The Department hereby grants to the Licensee the non-exclusive, non-transferable, non-sublicenseable right and license to use, reproduce, duplicate and distribute the Material pursuant to the terms and conditions of this license. Licensee shall own all right, title and interest in and to the new works created; provided, however, that the Department shall retain all right, title and interest in and to the Material provided hereunder.

This license granted hereunder shall not extend beyond the following use, in the following mediums:

Any additional use shall require written permission and/or the payment of fees. This permission is non-transferable and non-sublicenseable. This is not an exclusive privilege to the user, and the Department reserves the right to make the Material available to others.

One copy of any published work using the Material provided by the Department must be provided to the Department at no cost to the Department unless agreed otherwise in writing. Licensee shall not modify or alter the Material in any way without prior written approval from the Department.

All Material reproduced in a publication, film, media presentation, exhibit or otherwise must be credited as "© [date], California State Parks" or "Courtesy of California State Parks, [date]."

IN NO EVENT SHALL THE DEPARTMENT BE LIABLE FOR ANY DAMAGES ARISING FROM OR RELATED TO THIS AGREEMENT. THE DEPARTMENT EXPRESSLY DISCLAIMS ANY AND ALL WARRANTIES, EXPRESS OR IMPLIED, INCLUDING THE WARRANTIES OF MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE AND NON-INFRINGEMENT. PERMISSION TO USE THE MATERIAL IS GRANTED "AS IS."

Licensee assumes all responsibility for investigating and avoiding any possible infringement of copyright laws or reproduction rights, and any and all other third party intellectual property rights, that may arise from the reproduction or publishing of the Material and/or derivative works. Further, Licensee agrees to indemnify, protect, hold harmless, and defend the Department from and against any liability that might arise from any and all use of the Material by Licensee, its licensees, successors or assigns.

Licensee agrees to pay the Department, upon acceptance of this agreement, and prior to delivery of the Material, all expenses as follows:

AGREED AND ACCEPTED

State of California Department of Parks and Recreation		LICENSEE	
BY ▷	DATE	BY ▷	DATE
PRINTED NAME OF PERSON SIGNING		PRINTED NAME OF PERSON SIGNING	
TITLE	DISTRICT/SECTION	TITLE	
PHONE NO.	EMAIL	PHONE NO.	EMAIL

State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PERSONAL RELEASE FOR RECORDED INTERVIEW

EMPLOYEE'S NAME _____ hereafter called the "Employee."			
PRODUCER'S NAME _____ hereafter called the "Producer."			
<p>This agreement between the Employee, an individual and an employee of the California Department of Parks and Recreation, and the Producer is made and entered into this _____ day of _____, _____.</p> <p>WHEREAS, Producer desires, and Employee agrees to allow Producer, to interview, photograph and otherwise visually and audiovisually record Employee in and in connection with the program entitled " _____", a program being produced for _____ and/or its related telecasting service (the "Program"), commencing on _____ and ending on _____.</p> <p>Now therefore, in consideration of the promises and mutual covenants and agreements contained herein, Employee and Producer agree as follows:</p> <p style="padding-left: 40px;">Employee hereby grants to Producer, its licensees, successors and assigns, solely for use in connection with the Program:</p> <ol style="list-style-type: none"> a) The right to interview, photograph, film record the voice of, reproduce and/or simulate the voice and picture of, or otherwise visually or audiovisually record Employee; b) All rights, interest and ownership in and to the results and proceeds of the interview, the films, photographs and recordings produced hereunder and all derivative rights thereto, based on technology used now or by technology developed and used in the future, in perpetuity (collectively, the "Material") which shall be considered a "work made for hire," including, without limitation, the right, but not the obligation, to use all or any part of the Material in any and all media whatsoever, whether now known or hereafter devised, in perpetuity, throughout the universe; c) The right to edit the Material and/or combine it with any other material. <p>For the purpose of this Agreement, Employee is not an employee of Producer. Employee will endeavor to provide truthful and accurate information in connection with any interview. HOWEVER, IN NO EVENT, SHALL EMPLOYEE OR THE CALIFORNIA DEPARTMENT OF PARKS AND RECREATION BE LIABLE FOR ANY DAMAGES ARISING FROM OR RELATED TO THIS AGREEMENT. EMPLOYEE AND THE CALIFORNIA DEPARTMENT OF PARKS AND RECREATION EXPRESSLY DISCLAIM ANY AND ALL WARRANTIES, EXPRESS OR IMPLIED, INCLUDING THE WARRANTIES OF MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE OR NON-INFRINGEMENT.</p> <p>Producer assumes all responsibility for investigating, verifying and clearing any third party rights in and to the Material. Further, Producer agrees to indemnify, protect, hold harmless, and defend Employee and the California Department of Parks and Recreation from and against any liability that might arise from any and all use of the Material by Producer, its licensees, successors or assigns. Employee understands that in proceeding with said recording, Producer will do so in full reliance on the foregoing permissions and grant of rights.</p>			
AGREED AND ACCEPTED			
BY ▷		DATE	PRODUCER
PRINTED NAME OF PERSON SIGNING		BY ▷	DATE
TITLE	DISTRICT/SECTION		PRINTED NAME OF PERSON SIGNING
PHONE NO.	EMAIL		TITLE
SUPERVISOR APPROVAL ▷		DATE	PHONE NO. EMAIL

COPYRIGHT LICENSE AGREEMENT

COPYRIGHT REGISTRATION NO.

ITEM DESCRIPTION

hereafter called the "Material," a copy of which is attached hereto as Exhibit "A".

I, _____, am the creator of, and/or have acquired the intellectual property rights to the Material, and hereby warrant that I have the authority to issue this license and to authorize and release the Material for use by the California Department of Parks and Recreation (the "Department") and its designated agents. I understand that the Department wants to use and reuse the Material, as the Department deems appropriate.

I hereby grant to the Department an unrestricted, fully paid up, world wide, irrevocable, perpetual license to use, reproduce, distribute, create derivative works, publicly display and perform the Material, in whole or in part, in any manner, for any purpose and in any medium now known or hereinafter invented. This right includes, but is not limited to, the right to copy, publish, distribute, alter and publicly display the Material for education, interpretation, advertising and other purposes consistent with the mission of the Department.

I understand that I will not receive any money for this license agreement, or for any use described above. I understand that I will retain the copyrights to the Material, but hereby grant an unrestricted license to the Department.

I release and discharge Department from any and all claims and demands arising out of, or in connection with any use of the Material, including but not limited to, any and all claims of libel, moral rights and invasion of privacy, and/or any claims under the Visual Artists Rights Act. I realize that I cannot withdraw my consent after I sign this form and I realize this form is binding on me and my heirs, legal representatives and assigns.

I am at least 18 years of age and have the right, ability and authority to enter this binding license agreement.

AGREED AND ACCEPTED

BY ▷	DATE	BY ▷	DATE
PRINTED NAME OF PERSON SIGNING		PRINTED NAME OF PERSON SIGNING	
ADDRESS		TITLE	DISTRICT/SECTION
CITY/STATE/ZIP CODE		State of California Department of Parks and Recreation	
PHONE NO.	EMAIL	PHONE NO.	EMAIL

COPYRIGHT ASSIGNMENT

COPYRIGHT REGISTRATION NO.

For valuable consideration, the receipt and sufficiency of which is hereby acknowledged,
 _____ ("Assignor") hereby assigns, transfers and conveys to the State
 of California, Department of Parks and Recreation ("Assignee") the entire right, title and interest
 throughout the world in and to _____
 a true and correct copy (or description) of which is attached hereto as Exhibit "A" (the "Work").

The rights assigned by this Assignment include, but are not limited to, rights to any and all versions of
 the Work, the right to copy or reproduce the Work, the right to distribute the Work, the right to display
 the Work publicly, the right to create derivative works, the right to renew or extend the copyright in the
 Work to the extent permitted by law, and the right to bring suit or make any claim in Assignee's name
 for prior or future infringement of rights in the Work.

Assignor hereby warrants that it is the owner of all right, title and interest in the Work by virtue of its
 authorship or commissioning and purchase of the Work.

Assignor further agrees, at the request of Assignee or its successor in interest, to do all lawful acts
 which may be required for obtaining and enforcing copyright rights in the Work and to otherwise aid
 Assignee or its successor in enforcing the rights in the Work, all at the expense of Assignee or its
 successor in interest.

AGREED AND ACCEPTED

BY ▷	DATE	BY ▷	DATE
PRINTED NAME OF PERSON SIGNING		PRINTED NAME OF PERSON SIGNING	
ADDRESS		TITLE	DISTRICT/SECTION
CITY/STATE/ZIP CODE		State of California Department of Parks and Recreation	
PHONE NO.	EMAIL	PHONE NO.	EMAIL

DATE VISUAL MEDIA CREATED

VISUAL MEDIA CONSENT

NAME OF PERSON CAPTURED IN VISUAL MEDIA *(print)*

PRIVACY RIGHTS AND USE OF INFORMATION

I give the State of California, Department of Parks and Recreation (DPR) permission to make photographs, videotapes, films or other likenesses of me, my child or legal ward. I hereby grant to DPR the unrestricted right to copyright any of the above-mentioned materials containing images of me, as well as the unrestricted right to use and reuse them, with their caption information, in whole or in part, in any manner, for any purpose and in any medium now known or hereinafter invented. These rights include, but are not limited to, the right to publish, copy, distribute, alter, license and publicly display these materials and images for editorial, trade, marketing and/or advertising purposes. I also grant to DPR and its licensees the unrestricted right to use and disclose my name in connection with use of the above materials.

I understand and agree that I will not be paid for any use described above.

I also waive, and release and discharge the State of California, DPR, its officers, employees and/or agents from, any and all claims arising out of or in connection with any use of the materials, caption information and images described above, including any and all claims for libel, defamation and/or invasion of privacy or publicity. I realize I cannot withdraw my consent after I sign this form and I realize this form is binding on me and my heirs, legal representatives and assigns.

SIGNATURE ▶	PHONE NUMBER ()
----------------	-------------------------

ADDRESS	CITY/STATE/ZIP CODE
---------	---------------------

IF THE ABOVE PERSON IS UNDER 18 YEARS OF AGE, A PARENT OR LEGAL GUARDIAN MUST COMPLETE THE FOLLOWING:

I am the parent or legal guardian of the person named above and I hereby sign this consent form on behalf such person in accordance with the statements above.

PARENT OR LEGAL GUARDIAN SIGNATURE ▶	PRINTED NAME	PHONE NUMBER ()
---	--------------	-------------------------

ADDRESS	CITY/STATE/ZIP CODE
---------	---------------------

FOR DEPARTMENT USE ONLY

IMAGE NUMBERS

PURPOSE

This form is designed to protect the Intellectual Property Rights of the California Department of Parks and Recreation. It is also designed to protect the Department and avoid the violation of any privacy rights regarding display or use of visual media (i.e. still photography, video footage, etc.) featuring members of the public. Multiple copies of this form must be carried in the field whenever the creation of visual media may capture members of the public when said visual media displays members of the public in a recognizable way.

COMPLETION INSTRUCTIONS

General Instructions

Individuals captured in various visual media by California Department of Parks and Recreation employees must complete this form. This form must be completed while the employees are in the process of capturing visual media.

- ALL people captured in a particular shot must fill out a separate copy of the form.
- ONE person CANNOT sign for a particular group; however, multiple children can be included on one form if they share the same parent and/or legal guardian.
- A parent's or legal guardian's signature on a minor's form CAN count as consent for use of the parent's/legal guardian's image as well, SO LONG AS the parent or legal guardian's name also appears in the NAME OF SUBJECT DEPICTED box.
- BE SURE that the form is properly completed before moving on to another shot.

Item Instructions

NAME OF SUBJECT(S) DEPICTED IN VISUAL MEDIA: Have the person appearing in the visual media print his/her full name. Minors can be grouped on a single form with their parent or legal guardian.

SIGNATURE / PHONE NUMBER / ADDRESS / E-MAIL: Have the person appearing in the visual media enter his/her signature, telephone number and current address, and e-mail.

NOTE: *If the person appearing in the image is under the age of 18, his/her parent or legal guardian MUST enter ALL requested information and sign the form for the form to be valid. If the form is not valid, the image is unusable.*

PARK UNIT AND/OR LOCATION WHERE VISUAL MEDIA CAPTURED & UNIT NO.:

Print the Unit Number and Official Park Unit Name where the visual media is created. If the visual media is created in a location other than a State Park (such as on property operated but not owned by the Department), record that location instead.

DATE VISUAL MEDIA CREATED: Enter the date the visual media is created (i.e., date photograph taken, date video footage filmed, etc.).

PHOTOGRAPHER'S NAME AND TITLE: Record the name and title of the person who created the visual media (official Department job title, Volunteer status, etc.).

IMAGE NUMBERS: Record all the image file names or catalog numbers of the images in which the subject(s) named on the form appear.

Estado de California - Oficina de Recursos Naturales
DEPARTAMENTO DE PARQUES Y RECREACIÓN

CONSENTIMIENTO DE MEDIOS VISUALES

DERECHOS DE PRIVACIDAD Y USO DE LA INFORMACIÓN

Autorizo al Departamento de Parques y Recreación (DPR, por sus siglas en inglés) del estado de California a realizar fotografías, videocintas, películas u otro material similar de mi persona, de mis hijos o de los menores bajo mi tutela. Por la presente, otorgo al DPR el derecho irrestricto de obtener los derechos de propiedad intelectual sobre cualquiera de los materiales mencionados anteriormente que contengan imágenes de mi persona, así como los derechos irrestrictos de utilizarlas y reutilizarlas, junto con la descripción correspondiente, en todo o en parte, de cualquier modo, con cualquier fin y en cualquier medio conocido en la actualidad o que se invente en el futuro, a perpetuidad, y en todos los idiomas del mundo. Esos derechos incluyen, entre otros, el derecho a publicar, copiar, distribuir, modificar, licenciar y divulgar públicamente dichos materiales e imágenes con fines editoriales, comerciales, de marketing o publicitarios. También otorgo al DPR y a sus concesionarios el derecho irrestricto de utilizar y divulgar mi nombre en relación con el uso de los materiales indicados anteriormente.

Entiendo y acepto que no recibiré pago alguno por los usos descriptos anteriormente.

También exonero y eximo al DPR del estado de California, a sus funcionarios, empleados y agentes de toda responsabilidad por los reclamos derivados de o relacionados con el uso de los materiales, la descripción correspondiente y las imágenes detalladas anteriormente, incluida cualquier demanda por calumnia, difamación, violación de la privacidad o publicidad. He leído la presente exoneración antes de firmarla y comprendo en su totalidad el contenido, significado y efecto de la presente. Entiendo que una vez que firme este formulario no podré revocar mi consentimiento y que el presente es vinculante para mí y para mis sucesores, representantes legales y cesionarios.

NOMBRE DE LA PERSONA O PERSONAS QUE APARECEN EN EL MEDIO VISUAL *(en letra de molde)*

Al firmar el presente, certifico que soy la persona o el padre o tutor legal de la persona o personas menores de 18 años mencionadas arriba y firmo el presente consentimiento en mi nombre y en nombre de dicha persona o personas de conformidad con las declaraciones anteriores.

FIRMA DE LA PERSONA Y/O PADRE/TUTOR LEGAL ▶	ACLARACIÓN DEL NOMBRE	NÚMERO DE TELÉFONO ()
DIRECCIÓN	CIUDAD/ESTADO/CÓDIGO POSTAL	DIRECCIÓN DE CORREO ELECTRÓNICO

FOR DEPARTMENT USE ONLY (Para uso exclusivo del Departamento)

PARK UNIT AND/OR LOCATION WHERE VISUAL MEDIA CAPTURED (print) UNIDAD DE PARQUE O LUGAR DONDE SE REALIZÓ EL MEDIO AUDIOVISUAL <i>(en letra de molde)</i>	UNIT NO. NRO. DE UNIDAD
PHOTOGRAPHER'S NAME AND TITLE (print) NOMBRE Y CARGO DEL FOTÓGRAFO <i>(en letra de molde)</i>	DATE VISUAL MEDIA CREATED FECHA DE CREACIÓN DEL MEDIO VISUAL

IMAGE NUMBERS
NÚMEROS DE LAS IMÁGENES

OBJETIVO

El presente formulario se diseñó con el fin de proteger los Derechos de Propiedad Intelectual del Departamento de Parques y Recreación del estado de California. También se diseñó para proteger al Departamento y evitar que se viole el derecho de privacidad debido a la exhibición o utilización de medios visuales (es decir, fotografías, películas de video, etc.) donde aparezcan miembros del público. Se deberán llevar varias copias de este formulario al trabajar en exteriores cuando durante la realización del medio visual se pudiera capturar a miembros del público, siempre que el medio visual muestre a los miembros del público de modo que puedan ser reconocidos.

INSTRUCCIONES PARA COMPLETAR EL FORMULARIO

Instrucciones generales

Las personas capturadas en varios medios visuales por los empleados del Departamento de Parques y Recreación de California deberán completar el presente formulario. El formulario deberá completarse mientras los empleados están tomando las imágenes.

- TODAS las personas capturadas en cada una de las tomas deberán completar una copia distinta del formulario.
- UNA misma persona NO PODRÁ firmar en nombre de un grupo en particular; no obstante se podrá incluir en un mismo formulario a varios menores si tienen el mismo padre o tutor
- La firma de un padre o tutor en el formulario de un menor PODRÁ considerarse un consentimiento para que se utilice también la imagen del padre o tutor, SIEMPRE QUE el nombre del padre o tutor también aparezca en el casillero NOMBRE DE LA PERSONA QUE APARECE EN EL MEDIO VISUAL.
- ASEGÚRESE de que el formulario se complete correctamente antes de seguir con otra toma.

Instrucciones por rubro

NOMBRE DE LA PERSONA O PERSONAS QUE APARECEN EN EL MEDIO VISUAL: Solicítele a la persona que aparece en el medio visual que escriba su nombre completo en letra de molde. Los menores pueden agruparse en el mismo formulario que el padre o tutor legal.

FIRMA / NÚMERO DE TELÉFONO / DIRECCIÓN / CORREO ELECTRÓNICO: Solicítele a la persona que aparece en el medio visual que firme el formulario y coloque su número de teléfono, dirección actual y dirección de correo electrónico.

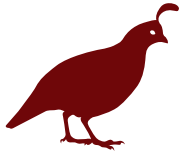
NOTA: *Si la persona que aparece en la imagen es menor de 18 años, el padre o tutor DEBERÁ completar TODA la información solicitada y firmar el formulario para que tenga validez. Si el formulario no fuera válido, no se podrá utilizar la imagen.*

UNIDAD DE PARQUE O LUGAR DONDE SE REALIZÓ EL MEDIO VISUAL Y NRO. DE UNIDAD: Anote el Número de Unidad y el Nombre Oficial de la Unidad de Parque donde se creó el medio visual. Si el medio visual se crea en un sitio que no es un Parque del Estado (por ejemplo, un sitio bajo la gestión del Departamento que no es de su propiedad), se deberá anotar ese lugar.

FECHA DE CREACIÓN DEL MEDIO VISUAL: Escriba la fecha en la cual se creó el medio visual (es decir, la fecha en la que se tomó la fotografía, la fecha en que se filmó el video, etc.)

NOMBRE Y CARGO DEL FOTÓGRAFO: Anote el nombre y el cargo del creador del medio visual (nombre oficial del cargo en el Departamento, condición de voluntario, etc.)

NÚMEROS DE LAS IMÁGENES: Anote todos los nombres de archivo de las imágenes o números de catálogo de las imágenes en las cuales aparece la persona o personas nombradas en el formulario.



INTERPRETER'S CREED

As an interpreter for California State Parks, I shall endeavor to:

- Know, understand and apply the best practices of interpretation.
- Conduct evaluation of myself and my programs.
- Continually strive to meet agency goals and objectives.
- Stay current in the literature, techniques and skills of interpretation.
- Conduct meaningful thematic interpretation.
- Keep in touch with visitors' needs, goals and desires.
- Make all of my presentations, programs, and displays relevant and enjoyable to visitors.
- Create and conduct interpretation to protect and represent the inherent meanings in the resource.
- Be a role model for environmental responsibility.
- Strive to make interpretation universally accessible to all visitors.
- Be approachable, kind, and respectful to visitors and colleagues.
- Be a resource, mentor, and professional colleague for others.
- Create and strive to meet personal yearly goals.
- Continually rediscover and explore my park's resources.

