

**THE DESIGN AND FORMATIVE EVALUATION OF “THE WISCONSIN  
CONSERVATION SUCCESS STORIES” DOCUMENTARY IN THE  
WISCONSIN CONSERVATION HALL OF FAME MUSEUM AT THE  
SCHMEECKLE RESERVE VISITOR CENTER**

By

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A Thesis

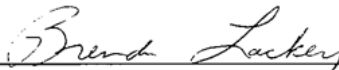
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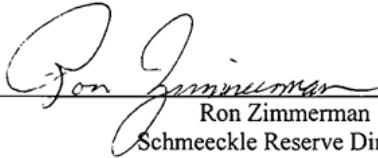
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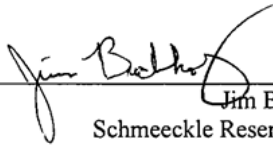
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## **ABSTRACT**

The Wisconsin Conservation Hall of Fame (WCHF), a nonprofit organization, was established in 1984 by various Wisconsin organizations to honor Wisconsin's leaders in resource management and to encourage the practice of a conservation ethic in today's citizens. The WCHF in the Schmeckle Reserve Visitor Center includes two major exhibitions: the "Land of Wealth" museum and the formal Hall of Inductees. The "Land of Wealth" museum is made up of exhibits that tell the story of the land of Wisconsin. The museum itself is unfinished; the exhibit "Conservation Today and Tomorrow" from the original WCHF exhibit plan written in 1992 was never created. A documentary film for a new exhibit between the museum and the hall of fame will increase interest in Wisconsin's conservation history and will help to inspire future generations.

The successful conservation story of the Horicon Marsh is the framework for the documentary because it is symbolic of America's shift in values regarding natural resources. Several focus groups viewed the documentary and provided feedback. The focus groups were organized to access professional and community member's opinions of the video. The data was analyzed and interpreted to provide direction in redesigning the video. By creating a documentary for the WCHF, visitors will have the opportunity to "meet" Wisconsin's conservation role models. The stories will come to life in the documentary, and will foster a personal connection between visitors and historic conservationists.

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## **Connecting Visitors to Wisconsin Conservation Hall of Fame Inductees**

*The Design and Formative Evaluation of “The Wisconsin Conservation Success Stories” Documentary in the Wisconsin Conservation Hall of Fame Museum at the Schmeeckle Reserve Visitor Center*

Elise A. Kahl

Advisor: Dr. Brenda Lackey

### **Chapter 1: Introduction**

#### **The Importance of the Study**

The Wisconsin Conservation Hall of Fame (WCHF), a nonprofit organization, was established in 1984 by various Wisconsin organizations to honor Wisconsin’s leaders in resource management and to encourage the practice of a conservation ethic in today’s citizens. The WCHF in the Schmeeckle Reserve Visitor Center includes two sections: the “Land of Wealth” museum and the formal Hall of Inductees. The “Land of Wealth” museum is made up of exhibits that tell the conservation story of Wisconsin. The museum itself is unfinished; the exhibit “Conservation Today and Tomorrow” from the original WCHF exhibit plan written in 1992 was never created. Currently the formal hall honors Wisconsin’s leaders, but according to stakeholders, it does not effectively encourage the practice of conservation today. Although there is a binder in the hall of fame with 2-page biographies of each inductee, there is a lack of a personal connection between visitors and inductees. After visiting and evaluating over twenty exhibits in January 2010, the researcher concluded the best method to intellectually and emotionally connect visitors to inductees would be a documentary. Through video-taped interviews,



and personal photographs, a documentary is a medium that combines multiple voices into one common story. It is hoped that a documentary for a new exhibit between the museum and the hall of fame will increase interest in Wisconsin's conservation history by helping visitors identify with the inductees. The successful conservation story of the Horicon Marsh is the chosen example for the documentary because it is symbolic of America's shift in values regarding natural resources. The five inductees introduced in the documentary were chosen because they all had a connection with the marsh. They were also chosen because of their diverse backgrounds, the eras they lived in, and their widespread impact on the state. By creating a documentary for the WCHF, visitors will have the opportunity to meet Wisconsin's conservation role models. The stories will come to life in the documentary, and will foster a personal experience with visitors. Intended outcomes of the documentary are that it will inspire visitors to participate in conservation efforts and leave visitors feeling like they can positively influence the future of the planet.

### **Statement of Problem**

This research will determine the best method for connecting visitors to the WCHF inductees. The research will also design and evaluate a six-vignette documentary in the Schmeeckle Reserve Visitor Center that will engage visitors in the Wisconsin Conservation Hall of Fame by telling of the interwoven conservation success stories and the Wisconsin heroes involved.

## **Statement of Sub-Problems**

Sub-Problem 1 The first sub-problem is to research Wisconsin conservation success stories.

Sub-Problem 2 The second sub-problem is to evaluate existing exhibit spaces and determine the most effective methods for sharing the stories of WCHF inductees.

Sub-Problem 3 The third sub-problem is to design a documentary for an exhibit that will help visitors relate to the Wisconsin Conservation Hall of Fame inductees.

Sub-Problem 4 The fourth sub-problem is to develop and conduct a formative evaluation in the form of focus groups and interviews, conducted at the Schmeckle Reserve Visitor Center to assess opinions about the documentary.

Sub-Problem 5 The fifth sub-problem is to analyze and interpret the focus group responses to redesign the documentary. Designs for an exhibit that will feature the documentary will be recommended.

## **E. The Limitations**

Limitation #1 The documentary will focus on the conservation efforts within the state of Wisconsin.

Limitation #2 The documentary will not include all of the members of the WCHF, nor will it address all of the issues associated with Wisconsin conservation.

## **F. Definitions**

**Wisconsin Conservation Hall of Fame (WCHF).** The WCHF is a non-profit organization, located in the Schmeckle Reserve Visitor Center and is composed of 24 Wisconsin conservation-related organizations. The WCHF honors dedicated individuals that have contributed to conservation programs, projects, public understanding, and conservation ethics within the state of Wisconsin and the nation.

**Schmeckle Reserve.** Schmeckle Reserve is a 280-acre natural area on the campus of the University of Wisconsin-Stevens Point. Schmeckle Reserve is managed to protect and restore native ecological communities of central Wisconsin while being open to the public as a recreational and gathering place.

**Connection.** A connection links the emotional and intellectual interests of the visitor to the resource or topic.

**Conservation.** Conservation is the sensible use of the earth's natural resources in order to avoid excessive degradation and impoverishment of the environment. It should include the search for alternative food and fuel sources; an awareness of pollution; the maintenance and preservation of natural habitats and the creation of new ones. (Isaacs, 1991)

**Documentary.** A documentary is a film or video that uses pictures and interviews with people involved in real events to present an accurate record or story (Oxford Dictionary, 1989).

**Focus Groups.** Within qualitative research, a focus group is a small group of informants assembled based on the research concern in which data are systematically and unobtrusively collected (O'Leary, 2009).

**Interpretation.** An educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information (Tilden, 1977).

**Interpretive Media.** A system of non-personal communication that joins emotionally and intellectually connects the interests of the audience and the meanings of the resource (Gross, Zimmerman & Buchholz, 2006).

## **G. Assumptions**

- 1) Visitors will tour the 'Land of Wealth' exhibition and the WCHF in the sequence that the original layout intended.
- 2) The documentary will be designed with the intention of being included a new exhibit in the "Land of Wealth" museum.
- 3) A documentary will be one of the most successful methods to share Wisconsin's conservation with visitors.
- 4) Visitors have the desire to learn about Wisconsin's conservation legacy.
- 5) The documentary will focus on environmental successes in hopes that it will provide encouragement for an active citizenry.
- 6) Visitors can better understand Wisconsin conservation efforts if they are able to relate to the inductees.

## **Chapter 2 Literature Review**

The focus of this study is to create a documentary in the Schmeeckle Reserve Visitor Center that tells the stories of Wisconsin Conservation Hall of Fame inductees. In order to accomplish this, the following areas of literature written by a number of professionals in a variety of fields including Environmental Education, Interpretation and Design were reviewed:

- 1) Wisconsin Conservation Hall of Fame
- 2) Visitor Evaluation
- 3) Environmental Education and Interpretation Principles
- 4) Success Stories in Wisconsin Conservation History

### **1) Wisconsin Conservation Hall of Fame**

Schmeeckle Reserve is a gathering place. The Reserve is a gathering place for community members to engage in leisure activities, community events, and educational opportunities. It is also a gathering of conservation success stories told through the Wisconsin Conservation Hall of Fame.

In 1984, the Wisconsin Conservation Hall of Fame (WCHF), a nonprofit organization, was created by various Wisconsin organizations to honor the state's leaders in natural resource management and to encourage the practice of a conservation ethic in today's citizens.

The WCHF in the Schmeeckle Reserve Visitor Center includes two primary exhibitions: the "Land of Wealth" museum and the formal Hall of Inductees. The "Land of Wealth" museum is made up of exhibits that tell the story of the land of Wisconsin. As

outlined in the “*Wisconsin Conservation Hall of Fame building and exhibit plan,*” the exhibits in the museum have three main goals:

1. To provide an overview of the environmental impacts caused by humans in Wisconsin from the initial European occupancy through today.
2. To encourage visitors to understand that their existence and behaviors have significant impacts on the environment by comparing and contrasting Wisconsin’s environmental issues to those of the rest of the world.
3. To invite visitors to actively participate in solving environmental problems just as ordinary people that stepped up to the cause did in the past (Zimmerman, 1992).

The museum itself is unfinished; the exhibit “Conservation Today and Tomorrow” from the original WCHF exhibit plan written in 1992 was never completed. This omission has created a lack of transition between the museum and the Hall of Inductees, between past and present. If properly designed, a new exhibit between the museum and the hall of fame will increase interest in Wisconsin’s conservation history and help inspire future generations.

Sixty inductees are currently acknowledged in the formal Hall of Inductees with an average of three new inductees added every year. The inductees are selected based on their significant impact in conservation in resource management, education, policy formation, law enforcement, leadership, research, literature, art or journalism. Nominees were born or lived in Wisconsin for a significant time and their work is important to Wisconsin and/or the United States (Barrett, n.d.).

After installation of the exhibits in the museum in 1998, UWSP Master’s student Tara Tucker coordinated an evaluation of the exhibits; UWSP students and museum

professionals completed the surveys. The warden exhibit was rated as the favorite exhibit and the unfinished transition between the exhibit hall and the formal hall of inductees was rated the lowest (Tucker, 1999).

In 2009, UWSP Master's student Ginamaria Javurek found that visitors prefer multi-modal, interactive exhibits that evoke emotion. Javurek also found that over 54% of respondents requested exhibits about wildlife. Respondents requested exhibits that informed them of what they could do to help the environment, which ties into the WCHF mission. The third suggestion for exhibit topics was inductee accomplishments and stories (Javurek, 2009). In the current WCHF a number of inductees are mentioned, but their stories are not interpreted beyond the plastic binder that holds two-page summaries of each inductee. Halls of Fame are organized to memorialize and connect visitors to the inductees and they use various methods to connect visitors to the stories of the inductees. However, according to stakeholder's opinions and Javurek's findings, a connection between the visitor and inductees is not occurring currently in the Wisconsin Conservation Hall of Fame.

By creating a documentary for a new exhibit in the WCHF museum, visitors will have the opportunity to meet some of Wisconsin's conservation role models. The stories will come to life in the documentary, and will foster a personal experience with visitors.

## **2) Visitor Evaluation of Documentary**

Visitor evaluations can offer insight before the exhibit content is developed, during the concept design phase, and after the fabrication phase. Visitor evaluations can answer questions regarding the knowledge of the audience, what is or is not working well,



and help to make final design and content modifications to an exhibit to improve its effectiveness.

There are three types of exhibit evaluations: front-end, formative and summative. Front-end evaluations assess the audience before the design content phase to predict how visitors will respond to the project. Front-end evaluations are used to determine an audience's knowledge, interests, attitudes and misconceptions (Diamond, 1999; Bitgood, 1998).

Formative evaluations discover insight into how a documentary can be improved. Taken during the concept design phase, formative evaluations can provide design and content modifications before the documentary is complete. A summative evaluation is conducted after the documentary has been completed. It provides information about the impression of the documentary after it is completed. Summative evaluations can also verify whether a documentary is fulfilling its objectives (Bitgood, 1998).

Visitor evaluations can be conducted in a variety of ways. Surveys and questionnaires can be completed before, during or after a visit. Interviews can also be used to follow up the written responses. Evaluations can also be implemented online before and after the visit. Furthermore, evaluations can be conducted during focus groups. A focus group is a form of qualitative research in which a group of people is asked about their perceptions, opinions, beliefs and attitudes towards a product, service, concept, advertisement, or idea. Questions are asked in an interactive group setting where participants are free to talk with other group members (Henderson, 2009). Participants in a focus group share insights, compare ideas, investigate issues, and discover their own interpretations of the topics discussed (Morgan, 1998). By implementing a formative

evaluation to review the documentary, the focus groups will provide in depth feedback for content and design modifications.

### **3) Environmental Education Goals and Interpretation Principles**

The WCHF inspires citizens to involve themselves in the management of resources and to promote youth to become interested in conservation. Role models play an important part in environmental behavior. Children can benefit from learning about important conservation leaders since these people can serve as role models. “By modeling certain behaviors of others whom we admire and respect, we can change how we impact the ecology of the planet,” (page 2, Knapp, 1993). Role models are one way values and environmental ethic can be encouraged in an individual, which is the third goal of environmental education.

There are five goals outlined by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) and United Nations Environmental Program (UNEP) Tbilisi intergovernmental conference on environmental education in 1977 (Unesco, 1983). The goals in order include: Awareness, Knowledge, Values/Environmental Ethics, Citizen Action Skills, and Citizen Action Participation. The finished exhibits in the ‘Land of Wealth’ museum cover the first two goals of Awareness and Knowledge and begin to discuss Values. Awareness is the goal to help individuals gain sensitivity to the environment. Knowledge is the goal to help individuals gain a basic understanding of the environment. As visitors travel through the WCHF museum, they become aware of and learn about the environmental problems Wisconsin has faced over the past two centuries.

Values/Environmental Ethics is the goal to help individuals gain a concern for the environment and motivate them to protect the natural world. Personal videotaped interviews in the documentary cover the environmental education objective of Values by introducing role models in the form of five WCHF inductees. Through the images, interviews, and narration, visitors will understand the impacts humans can have on a particular place- from destroying a marsh to restoring an important habitat. The documentary covers the Values goal by addressing the conflicting attitudes about Horicon Marsh over the past 200 years. The documentary also addressed the Values goal by concluding with a call to action for the visitor.

The framework and evaluation of the documentary also followed Freeman Tilden's Principles of Interpretation. The six principles are: relate to something within the experience of the visitor, reveal information, interpretation is an art, provocation not instruction, present a whole rather than only parts, and interpretation for children should not be a dilution of the adult presentation (Tilden, 1957). By following these philosophical principles, the documentary addressed the curiosities of the visitor in an artful manner rather than simply instructing.

Sequential interpretive techniques discussed by Regnier, Gross, and Zimmerman (1994) also guided the design and evaluation of the documentary. In order to plan an interpretive experience, a theme needs to be established. Once a topic is picked, a theme is written as one single sentence. The theme is then researched, the audience is identified, and interpretive options are developed. By creating themes and subthemes, the story will be a whole and the documentary will have a natural flow from beginning to end.

#### **4) Success Stories in Wisconsin Conservation History**

Through new programs and ideas, Wisconsin has a strong conservation legacy that has been shaped from decades of pivotal decisions made by daring trailblazers. Many progressive actions toward the conservation of natural resources were initiated in Wisconsin; some of these include: mandating Environmental Education in classrooms in 1935, the 1970 ban of DDT by the Wisconsin Legislature, Wisconsin Senator Nelson's creation of Earth Day, the Wisconsin Conservation Congress, and the first conservation curriculum in higher education started by Fred Schmeeckle. Leaders in the conservation of Wisconsin's natural resources continue to inspire new generations of activists, and it is through these conservation success stories that more will follow.

Wisconsin's conservation history is enfolded in the story of Horicon Marsh. Horicon Marsh, in southeastern Wisconsin, is the state's largest wetland, the largest cattail marsh in the United States, and a United Nation's Wetland of International Importance (Volkert, 1999). With over three hundred species identified throughout the seasons, Horicon Marsh is a globally important bird area. The marsh also has educational and recreational value. Thousands of students visit the marsh every year for educational programs. Visitors from around the world enjoy the marsh by hiking, biking and canoeing (Volkert, 2010). Although the marsh has international importance today, Horicon has a history of being ditched, drained, plowed, burnt, and reflooded. The restored wetland would not be what it is today without the dedication of several WCHF inductees and the state and national campaigns that spanned over 40 years.

Over the past 10,000 to 12,000 years, every major prehistoric Native American culture known to the upper Midwest used or lived next to the marsh. In the early 1800's, WCHF inductee Increase A. Lapham mapped the pre-settlement marsh; he later revisited the area in 1855 to find a man-made lake (Lapham, 1855). After the lake was drained in the late 1800's, market hunting nearly wiped out the waterfowl population in a mere twenty-five years (Volkert, 1999). Private hunting clubs leased and protected marshland in the early 1900's, which was found illegal by Paul Husting in 1914 (United States Congress, 1919). The marsh, called "the Wasteland," was ditched and drained for agriculture in the early 1900's (Volkert, 1999).

Louis "Curley" Radke, then president of the Izaak Walton League, saw the Horicon Marsh as a wasted habitat and so he began a local campaign in 1921. Regarding the enormity of the costs and complexities, the purchase and restoration of the marsh was too much for the conservationists in the community to undertake alone, so they sought out the help of the state government (Volkert, 1999). In 1927 after a seven-year campaign, Wisconsin passed the Horicon Marsh Wildlife Refuge Bill. The bill provided money to purchase the land over a ten-year period and to build a dam to plug up the ditches and restore the original waterline (Radke, 1931).

The Great Depression hit America in 1929 and halted the restoration work of Horicon, but this did not stop Wilhelmine La Budde and Pearl Pohl in their conservation efforts. Both women were integral parts in passing the 1935 bill that mandated conservation education in Wisconsin Public Schools (Wisconsin Conservation Hall of Fame, 1991). By the 1940's, little had been done to restore the wetland habitat of Horicon Marsh. The federal government purchased the remaining wetland in 1941, and because of

this, the 32,000-acre wetland is protected by both the state and federal governments (Volkert, 1999). Increase A. Lapham, Paul Oscar Husting, Louis “Curly” Radke, Wilhelmine La Budde, and Pearl Pohl all played integral roles in not only the marsh’s history, but also the state’s history.

The story of Horicon Marsh is a parallel to what was happening to marshes all over the state, and the country. Its history is a representation of the transforming human relations with wetlands and the evolution of the conservation movement throughout America. Through learning about this history of Horicon March, future generations will not make the same mistakes that were made in the past. By connecting people today with leaders of the past, individuals may become inspired by the life stories of local role models. (See Appendix A for more historical details.)

### **Summary**

Historical research provides content for the documentary and helps to determine which inductees to include. Interpretation and Environmental Education techniques help to guide the design and evaluation of the documentary. By following Interpretation and Environmental Education techniques, the documentary is designed to be inspiring, provoking, and to have a natural flow from beginning to end. Literature found about formative evaluations reveals that focus groups are the best choice of evaluation because they provide in-depth feedback for content and design modifications. Literature has shown that a documentary provides authenticity through photographs, sound, and video and can illustrate intangible concepts such as hope, danger, and change. The museum exhibit goals in the “*Wisconsin Conservation Hall of Fame building and exhibit plan*” help to guide the suggested exhibit designs.

## **Chapter 3 Methodology**

### **Treatment of Each Sub-Problem**

This research will design and evaluate a six-vignette documentary in the Schmeckle Reserve Visitor Center that will engage visitors in the Wisconsin Conservation Hall of Fame by telling of the interwoven conservation success stories and the Wisconsin heroes involved. This case study, particular to the WCHF museum and its objectives, used a qualitative research approach. A case study is a method of investigating or analyzing an individual, setting, group, or event through comprehensive description and analysis (O'Leary, 2009).

Information regarding Wisconsin conservation success stories was found through historical research. The case study looked at the historical events, which helped to develop the documentary. Focus groups were used to evaluate the effectiveness of the documentary. Freeman Tilden's Principles of Interpretation and Interpretive Techniques by Regnier, Gross, and Zimmerman guided the framework and evaluation of the documentary. This single, instrumental case study (Stake, 2000) was approached in such a manner because although the documentary is useful specifically for the Wisconsin Conservation Hall of Fame, there are also holistic lessons and implications found that can be useful to other researchers.

#### Sub-Problem 1

*The first sub-problem was to research Wisconsin conservation success stories.*

Information regarding Wisconsin conservation history, hall of fame inductees,

and interpretation was obtained by researching library materials and materials found at the Schmeeckle Reserve Visitor Center.

After reading about dozens of inductees and their achievements in conservation, one example in particular seemed like the best fit for the project. The successful story of the Horicon Marsh became the framework for the “Wisconsin Conservation Success Stories” documentary because several WCHF inductees played major roles in the marsh’s history and is also symbolic of America’s shift in values regarding natural resources. The topic and approach to the project was proposed to the researcher’s committee and was unanimously approved. After researching and interviewing experts, it was decided by the researcher and her committee to highlight the four distinct periods of the marsh’s history.

Upon receiving approval from the committee, the researcher continued to conduct historical research. Historical research included the collection of primary and secondary data. Primary data consisted of historical letters written to or from inductees found at Schmeeckle Reserve and at the Wisconsin Historical Society’s archives. The researcher looked for a variety of inductees to highlight that were not only integral in restoring Horicon Marsh, but also had various backgrounds, careers, education, personalities, and the time period in which they lived in. Primary data also included video-taped interviews of friends, family members, and experts of inductees. To find the appropriate people to interview, the researcher had a few qualifications she was looking for. The person being interviewed had to have personal insight into the life of the inductee and had to have extensive knowledge of the inductee and their work. Although it was unlikely to find a person to interview who personally knew each highlighted WCHF inductee, this attribute was desired.



Secondary data included newspaper articles, pamphlets, and journal articles written in the late 1800's and early 1900's. Secondary data was gathered from current books and articles written about the subjects contained in the documentary. The Reserve keeps cabinets full of biographical files of the inductees, valuable objects from the inductees, and drawers full of Wisconsin conservation history. Excluding the Library of Congress, the Wisconsin Historical Society has the largest collection of published and unpublished material about the history of North America.

#### Sub-Problem 2

*The second sub-problem is to evaluate existing exhibit spaces and determine the most effective methods for sharing the stories of WCHF inductees.*

During December 2009 through January 2010 the researcher visited local and world-renowned museums to identify and learn from the strengths in their exhibit design. The researcher explored successful museum exhibitory firsthand, and at the completion of this exhibit trip the researcher wrote a report analyzing the findings. The researcher answered twenty-six different questions (Appendix A) during and after viewing each of the fifteen exhibits. First the researcher asked general questions about the overall mood, floor plan, and first impressions. To understand the comfort of the exhibit, questions about way-finding, visitor flow, temperature, lighting and sound levels were asked.

To learn about successful design elements questions were inspired by both Freeman Tilden's Principles of Interpretation and Interpretive Techniques by Regnier, Gross, and Zimmerman. Design elements about exploration, art, curiosity, novelty, and

interactivity were addressed. Other elements of design included addressing children, effective interpretive panels, and how exhibits work as a whole. Guided by the Interpretive Techniques process, the researcher addressed how various principles were approached and which seemed more or less effective.

On the trip, the researcher found that visitors were attracted to sit and listen to videos ranging from 3 to 20 minutes long. Video is a multi sensory medium that can convey multiple subjects, and connect viewers emotionally and intellectually all within a limited space and amount of time. The space available in the WCHF is very limited, a 10'x15' corner, and the topics needed to be covered were complex. Photographs, sound, and video can create authenticity for the audience. By connecting intellectually and emotionally, visitors will make the stories their own by making parallels with their own lives. By organizing images, video and sound together, a documentary can illustrate intangible concepts that help connect visitors to the inductees.

### Sub-Problem 3

*The third sub-problem was to design and produce a documentary for an exhibit that will help visitors relate to the Wisconsin Conservation Hall of Fame inductees.*

A written report of the museums visited during winter break, historical research, and previous design experience contributed to the development of the documentary. The researcher had several years of experience producing videos and short documentaries so there was minimal effort needed to learn the technical aspects of creating the documentary. The documentary was designed using Tilden's Principles of Interpretation

and Interpretive Techniques by Regnier, Gross, and Zimmerman. The audience was identified as visitors to the Schmeckle Reserve Visitor Center from 6<sup>th</sup> grade to senior citizens. In order to introduce visitors to WCHF inductees on a deeper level, it was decided by the graduate committee that it would be appropriate to gear the documentary towards an older audience.

Tilden's Principles of Interpretation were used to intellectually and emotionally connect to visitors. The six principles are: relate to something within the experience of the visitor, reveal information, interpretation is an art, provocation not instruction, present a whole rather than only parts, and interpretation for children should not be a dilution of the adult presentation (Tilden, 1957).

Historical research included collecting both primary and secondary data such as interviews and reading archival information. (See Appendices B and C for letters of interest.) A rough cut of the documentary was shown to the graduate committee members in December 2010. From the feedback received, edits were made through the winter and were finalized for the January and February 2011 focus groups.

The rough cut contained five videotaped interviews that included stories about the chosen inductees. The video begins with pre-settlement Wisconsin in the 1800's, moves through settlement in the late 1800's and early 1900's; then the documentary continues through the conservation education movement of the 1920'-30's and concludes with how environmental education is used in the marsh currently. The footage was edited in Final Cut Pro and was a total of 19 minutes long. The six vignettes each lasted between two and four minutes. At the end of the WCHF museum, exhibit pieces were taken off the wall and a short wall was installed. The walls were painted black and a 50" LCD

television screen was mounted and connected to a computer's hard drive. The documentary was configured to play on the LCD screen as one continuous video. With images and short descriptions of the vignettes, an interpretive panel was designed and printed to be an introduction to the documentary.

#### Sub-Problem 4

*The fourth sub-problem was to develop and conduct a formative evaluation in the form of focus groups, conducted at the Schmeeckle Reserve Visitor Center to access opinions about the documentary.*

The researcher developed open-ended questions for the formative evaluation. Questions were asked in focus groups during winter 2011. Based on Tilden's Principles of Interpretation and Interpretation Design Principles by Regnier, Zimmerman, and Gross, the questions focused on design and content aspects including: clarity of information presentation, connection to the inductees, and emotional impacts. Focus group and interview questions included:

#### Initial Focus Group Questions

- What worked well in the documentary?
- What did not work well? What aspects need improvement?
- Was there anything in the documentary (sound, text, size of screen, subject matter) that was uncomfortable?

#### Follow-Up Questions

- What do you think the theme of the documentary is?

- Did you feel drawn into the stories told in the documentary?
  - If so, was there anything relatable?
- Was there anything about the video that was artful?
- Is there a clear progression from idea to idea?
- Did you finish the video feeling that a whole story was told, or were the main points disconnected?
  - How well does the documentary identify the holistic picture of the great conservation efforts of all the inductees?
- What feelings were you left with after finishing the video?
  - Were there any aspects of the video that were inspiring or provoking?
- Was information revealed in the video or was it simply told?

The formative evaluation questions were submitted to the Institutional Review Board (IRB), reviewed, and approved in December 2010 (Appendix D). Individuals contacted to be in the focus groups had video experience, a professional investment in the Wisconsin Conservation Hall of Fame and/or Environmental Education and Interpretation, were natural resource students, and were everyday users of Schmeckle Reserve. Professionals included Environmental Education and Interpretation faculty, WCHF board members, and practiced videographers. Professionals were selected by recommendations from the researcher's committee. Natural Resource students were from the spring 2011 Natural Resource - 482 Environmental Interpretation Practicum class. Users of the Schmeckle Reserve meeting room were found by contacting groups that were using the meeting room between January 25 and February 15, 2011. The Natural Resource - 482 Practicum class were told about the study in their class time. The

Wisconsin Conservation Hall of Fame board members and the professionals with an interest in Environmental Education and Interpretation were contacted through email and letter individually. The groups using the meeting room were contacted by phone at least two weeks before the use of the room.

In January 2011, the focus group process was pilot tested with Schmeckle Reserve student employees prior to public use. Focus groups were conducted at the convenience of the individuals involved. Interested individuals were given three dates and times to choose from. (See Appendices E & F.) Once participants arrived for a focus group, they were directed into the meeting room where the researcher read the IRB consent form (See Appendix G). After participants signed the forms, they were led through the WCHF museum and were given a brief description of the stories told throughout the exhibits. The WCHF Formal Hall of Inductees was shown, and then the participants were escorted back to the end of the museum where chairs were set up in front of the LCD screen. (See Appendix H for the focus group procedure.)

Participants viewed the 19-minute documentary and were guided into the meeting room for the focus group. After the discussion, participants were given a 20 percent coupon good for one sale at the Schmeckle Reserve Browse Shop. Five focus groups were conducted with approximately forty-four participants total. The focus groups ranged from three to twenty individuals and the entire process ranged between one hour and two and a half hours. After the fifth focus group was complete, information gathered during the discussions became repetitive and it was decided that no additional focus groups were needed.

## Sub-Problem 5

*The fifth sub-problem was to analyze and interpret the focus group responses to redesign the documentary. Designs for an exhibit that will feature the documentary will be recommended.*

The focus groups were voice-recorded and then transcribed using Microsoft Word. The researcher used open coding by comparing and categorizing data (Strauss & Corbin, 1990). The researcher simultaneously coded and analyzed data by developing propositions and themes (Taylor & Bogdan, 1984). Transcribed responses were broken down into specific ideas. Propositions were identified by finding repeated ideas. Propositions were then narrowed down to themes (Taylor & Bogdan, 1984). The themes guided the revisions in the documentary as well as helped to guide the design of the exhibit and future ideas for the formal hall. The researcher's advisor looked through one of the transcriptions and reviewed the categorized propositions to address reliability.

Simple counts of each proposition were made to increase the credibility of the analysis. The researcher ranked the number of times a proposition was discussed with at least two people talking per discussion. The most mentioned propositions were then discussed with the clients, the director and assistant director of Schmeckle Reserve, and were narrowed down in importance. In response to the data analysis and the recommendations from the discussion with the clients, additional images were found, an interview was re-taped, and the documentary was re-edited. Preliminary sketches and an explanation of a possible exhibit design were suggested.

## Study Timeline

<b>Assignment</b>	<b>Dates</b>
Research inductees, conservation history, principles	September 2009 – December 2010
Visit related museums	December 29, 2009 – January 15 2010
Finish and submit research proposal	May 2010, December 2010
Visit Horicon Marsh	July, October 2010
Conduct interviews regarding inductees	September - November 2010
Write evaluation questions	September – October 2010
Submit proposal for IRB approval	First week of November 2010
Design storyline for videos	May – October 2010
Finish first draft of documentary	First week of December 2010
Evaluate documentary through focus groups and interviews	January-February 2011
Analyze and interpret data	February 2011
Complete history report History 796	March 2011
Finish editing all 7 videos	March - May 2011
Thesis Defense	May 2011



## **Chapter 4 Results**

### **Introduction**

In this chapter, a summary of the lessons learned during the exhibit trip are discussed. A detailed explanation of the documentary that was shown to focus groups will be described. The documentary was divided up into six separate vignettes and was shown to five focus groups. In this chapter the analysis results of the focus groups are discussed. The analysis results were narrowed down to seven themes. Within those seven themes, the propositions that were most discussed during the focus groups were examined with the clients, the director and assistant director of Schmeeckle Reserve. During that meeting, a plan of action was determined with which recommendations to use. The chapter closes with explanations of how improvements were made for the final cut of the documentary.

### **Subproblem 1 Results**

*The first sub-problem is to research Wisconsin conservation success stories.*

Early settlers to Horicon saw the marsh as an inconvenience. Beginning in 1846, a dam was built to turn the marsh into a lake. Horicon Lake was at the time the largest man-made lake in the world with an area of 51 square miles. In 1869, the dam made out of logs, rocks, and mud was torn down due to the complaints of neighboring farmers. Horicon returned to its original wetland habitat, but many saw its resources as limitless. The marsh was then divided into public and private areas. On the public land in the late 1800's, market hunting wiped out the waterfowl population in only twenty-five

years. Portions of the marsh were also loaned out to private hunting clubs. Hunting clubs inducted only select members and were the first organizations to enforce bag limits.

Because of novel laws and regulations, members of private hunting clubs became the first stewards. This privatization of the marsh aroused the debate over access to the marsh. Is it for public or private use? This question was temporarily unanswered when the battle was lost to agriculture. Horicon Marsh became the “the Wasteland” when it was ditched and drained from 1910-1914. Even a habitat as large as Horicon Marsh, with sizable effort, can be changed and destroyed by humans. But with that same effort, people can restore our natural resources and help give nature a second chance.

Louis “Curley” Radke, then a resident of the city of Horicon and president of the Izaak Walton League, saw the marsh as a wasted habitat. Beginning in 1921, Radke, along with other community members sought the help of the state government. In 1927 after a seven-year campaign, Wisconsin passed the Horicon Marsh Wildlife Refuge Bill. The bill provided money to purchase the land over a ten-year period and to build a dam that would restore the original waterline.

Citizens, such as Wilhelmine La Budde and Pearl Pohl became active in Horicon’s restoration by writing letters, speaking at public hearings, and teaching. Because of their work and a network of other conservationists in the state, legislation was passed which mandated conservation education to be taught in all public schools. These efforts snowballed into what Horicon Marsh is today – a classroom.

Four periods of Horicon Marsh shape its history – Why Threatened and Why Save, Who to Save it For, Between Water and Land, Saving for Future

Generations/Environmental Education. These four phases also occurred in other parts of the state and many of the debates throughout the marsh's history continue today.

A WCHF inductee by the name of Increase A. Lapham was a man ahead of his time in the mid-1800's. Lapham had a close connection with his natural surroundings by observing and recording what he found. While mapping his discoveries across the state, Lapham discovered Horicon Marsh. The mid-1800's was a time of discovery but it also was a period of exploitation. Ecosystems across the state, from forest to marsh, were quickly being altered for economic gain. Lapham had the foresight to see the long lasting impacts of these practices.

Lapham had a diverse set of interests that peaked at various times in his life. He continued to understand the geology, mineralogy, archaeology, and meteorology of Wisconsin and spoke about their preservation. He foresaw the devastation of Wisconsin's pine forests five decades before it became a common concern. In 1867, Lapham published the "Report of the Disastrous Effects of the Destruction of Forest Trees, Now Going On So Rapidly in the State of Wisconsin." Lapham was already saying in 1855 that what humans do with forests is going to affect the climate (Nurre, 2010). He understood that all natural resources are connected. In 1868, Lapham wrote the legislation that became the Federal Weather Bureau. His first federal weather cast was in 1869, which was correct. Lapham also mapped the state, including what he saw at Horicon Marsh before settlers arrived.

Today, Increase A. Lapham is considered the father of Wisconsin's conservation movement. Without Increase Lapham, we would not have a record of pre-settled Wisconsin. Without Lapham, the state of Wisconsin would not have had a

foundation upon which to build a legacy of conservation. Lapham had the foresight that we have to deal with all of the issues together.

Decades after Lapham last visited the marsh, it had been privatized by various hunting clubs. As an attorney, WCHF inductee Paul Oscar Husting understood people's water rights. The Diana Shooting Club privately held a corner of the marsh. In 1914, Husting paddled into the Diana Shooting Club area and had himself arrested by the private wardens. Husting defended himself and took it all the way to the state Supreme Court. The state ruled in favor of Husting in *Diana Shooting Club v. Husting* (1914). The Wisconsin Supreme Court expanded the concept of public rights in navigable waters to include not only recreation, but also natural beauty, the prevention of pollution, the protection of water quality, and the protection of shores and wetlands. In many of the legal disputes about the Public Trust Doctrine giving the state control of all navigable waters, the Wisconsin DNR, the EPA, and many others will cite *The Diana Shooting Club vs. Husting* law case. This law case set an important precedent and it still has its effects today (Volkert, 2010).

The habitat of Horicon Marsh changed gradually as the land around it was drained, plowed, grazed and deforested, and wells dug. The marsh became drier. Decreasing water availability from streams and springs in the summer resulted in low water levels in fall. On December 23<sup>rd</sup>, 1904, a petition was filed in the circuit court of Dodge County to establish the Horicon Drainage District, including Horicon Marsh. The Supreme Court of Wisconsin sent the case back to the circuit court with directions to dismiss the petition.

Without any legal permission, a handful of Chicago men started the Horicon Marsh Drainage Company (Stokes, 1957). After visiting the Horicon Marsh, they took

two years perfecting private drainage (Radke, 1931). In 1909, two dredges and a large barge arrived at the marsh. Once the operation was set up and the dredges (also known as the claws) assembled, digging took place day and night, including Sundays. The land changed from green to black to brown (Stokes, 1957). A huge ditch was dug in the middle of the marsh— 60 feet wide and 8 feet deep in the northern end, widening the further south it went. Side ditches were dug 30 feet wide and 4 feet deep (Radke, 1925). From 1909 to 1914, the Rock River was “cut and slashed into ribbons” (Radke, 1931).

As the marsh was ditched and drained, Radke felt a personal obligation to do something about it (Ulmer, 2010). Radke understood that as a navigable waterway, the Rock River was illegally destroyed.

Led by WCHF inductee Louis “Curly” Radke, a group of individuals disturbed about the loss of Horicon Marsh began a conservation campaign to restore the marsh. In 1921, the Horicon Marsh Game Protective Association was organized to help carry on this fight (speech, 1993); most of these members were a part of the Izaak Walton League. Horicon Marsh became a leading topic in many women’s and men’s clubs across the state. Even though their physical work with drainage was done, the Horicon Marsh Drainage Company was not about to let their reputation go sour. The drainage company circulated propaganda in opposition.

After years of hearings and proposed bills, on April 22<sup>nd</sup>, 1927 the entire Wisconsin legislature came to Horicon. On July 12, 1927 both houses of legislature passed bill 384S that appropriated \$510,000 for making Horicon Marsh a state wildlife refuge. \$10,000 was approved for the construction of a dam. The finance committee changed the \$510,000 to \$260,000 and on July 22<sup>nd</sup>, 1927, Wisconsin governor Fred

Zimmerman signed the Horicon Marsh Act. With this bill, the state declared that the public interest in wildlife and the navigability of the Rock River superseded the owner's rights to land that they had bought illegally (Radke, 1931). The public interest was redefined. The work of Curly Radke set a major precedent for public use of state land in our country's history.

Similar to today, the fight for habitat and wildlife protection was not one sided, and it was only through the dedication of many that change occurred. Flooding, soil erosion, and drought all became problems in Wisconsin in the 1920's, 30's and 40's. WCHF inductee Wilhelmine La Budde made it her personal mission to improve the state of Wisconsin's natural resources. Wilhelmine, like Curly Radke, knew that it took a group of people to make something possible. She was known to say, "We Conservationists band together" (Thomas, 1994). La Budde organized efforts through social clubs.

Clubwomen, including La Budde, and teachers began to organize a conservation education program. Drought, soil erosion, and the Dust Bowl occurring in the Great Plains were causes of concern. The group felt that in order to create an active citizenry in Wisconsin, it would be vital to begin with children (La Budde, 1936). Wilhemine had many obstacles but she, with many others, persisted. In 1935, Bill 3195 was passed by one vote, mandating that conservation must be taught in public schools. As result of this bill, conservation of natural resources continues to be taught in public schools. While she was looking for dedicated teachers to help organize Conservation Education in schools, Wilhelmine found a friend– Pearl Pohl. She was a sixth grade teacher in the Milwaukee public school district that was dedicated to teaching environmental issues (Ellingson,

2010). Because of Pearl's direct approach to dealing with people and her determination, Pearl accomplished great things before and after her retirement. By getting her students outside and exploring, Pearl Pohl was a pioneer in the Milwaukee public schools.

Because of the conservation education work of Wilhelmine, Pearl, and others, Horicon Marsh is a classroom for children today. Indoor and outdoor programs are offered to school children from across Wisconsin. Special events and public speakers are programmed throughout the year. Researchers from across the world come to Horicon Marsh to learn about wetland restoration (Volkert, 2010).

## Subproblem 2 Results

*The second sub-problem is to evaluate existing exhibit spaces and determine the most effective methods for sharing the stories of WCHF inductees.*

During December 2009 through January 2010 the researcher visited local and world-renowned museums to identify and learn from the strengths in their exhibit design. The researcher explored successful museum exhibitory firsthand, and at the completion of this exhibit trip the researcher wrote a report analyzing the findings.

## Summary of Lessons Learned

(See Appendix I for further details.)

- Clear orientation can be accomplished through maps in brochures and throughout the exhibit
- The videos in the exhibit will be successful if they are both experimental (editing, composition) and documentary style.

- To facilitate connections between the inductees and visitors, real objects such as letters and photos should be used.
- Videotaped interviews, similar to the ones in the Jane Austin exhibit, will add a personal link in the exhibit.
- Be bold with the multimodal aspects of the exhibit (like the Silk Road exhibit) and visitors will follow. Include physical objects, artifacts, sounds, and smells.
- Include the reality of the story, the danger and struggles, similar to what the Silk Road included in its trail.
- Object theatres can be successful even in well lit areas, like the Tiger World exhibit.
- Have the videos and the exhibit tell the same story, but have the exhibit elaborate the information told in the videos. Use the Ellis Island museum as an example.
- Look through photos from the trip for effective, creative and clean interpretive panels.
- It is important to balance the facilitation of both intellectual and emotional connections in the exhibit, similar to the “State of Deception” exhibit in the Holocaust Museum.

One main finding was that an effective form of interpretive media is video. On the trip, the researcher found that visitors were attracted to sit and listen to videos ranging from 3 to 20 minutes long. Since a documentary was determined to be a proper choice of interpretive media for the subject, additional information about documentaries was obtained.

A documentary is a medium that can convey new views of the world in which we



live in. In 1964, the National Park Service made audiovisual material a prime medium in exhibit design. In the Division of Interpretation and Visitor Services, a Museum Study Team began a management survey to understand what steps were necessary to achieve the top bracket in communicative arts. One of the main guidelines was that “the narrative story should, generally be presented through publications and audiovisual means.” (Lewis, 1993)

History can be represented through a voice, or voices, through videotaped interviews, but documentaries can also create a voice for history beyond what is literally said (Nichols, 2001). A documentary is also a medium that can combine multiple voices with a common story. Evidence through photographs, sound, and video can create authenticity for the audience. With a documentary, three stories combine– that of the film, the filmmaker, and the audience (Nichols, 2001). What a film reveals is unique to each viewer. By organizing images and sound together, a documentary can illustrate intangible concepts.

### Suproblem 3 Results

*The third sub-problem is to design a documentary for an exhibit that will help visitors relate to the Wisconsin Conservation Hall of Fame inductees.*

### Interviews

People were found to interview about each of the five inductees in the documentary (see Appendices A & B). The inductees highlighted in the research are Increase A. Lapham, Paul Oscar Husting, Louis “Curly” Radke, Wilhelmine La Budde,

and Pearl Pohl. Dr. Christine Thomas was recommended to be interviewed about Wilhelmine La Budde by Schmeckle Reserve's director. Bill Volkert was recommended by Schmeckle Reserve's director to learn more about Horicon Marsh. After visiting Horicon in the summer, the researcher concluded Volkert would be the best person to interview about Paul Husting. Bob Ellingson's name was found in a file about Pearl Pohl in the Schmeckle Reserve Visitor Center. Rob Nurre was found in a roundabout way. The researcher contacted a researcher at the Aldo Leopold Foundation (ALF) to find if he knew of any Increase A. Lapham experts. The ALF researcher knew Rob Nurre.

Dr. Christine Thomas was interviewed about Wilhelmine La Budde because of her extensive research on the inductee. Thomas took a personal interest in La Budde when she wrote several articles about Wilhelmine and spoke at the ceremony when La Budde was inducted into the WCHF. Dr. Christine Thomas is the Dean of the College of Natural Resources at the University of Wisconsin – Stevens Point. Thomas has been a professor since 1989 and is the founder of *Becoming An Outdoors Woman*. Dr. Christine Thomas was interviewed about Wilhelmine La Budde on September 20<sup>th</sup>, 2010 in the afternoon. The interview took place in her office in the Trainer Natural Resource building for one hour.

Bob Ellingson was interviewed about Pearl Pohl because he worked with Pohl. Ellingson was in his mid-twenties just starting his work in the Wisconsin Department of Natural Resources and Pearl Pohl had been retired for many years when they met. Pohl and Ellingson worked on teacher training for the Conservation Education mandate. The interview with Bob Ellingson took place on October 13<sup>th</sup>, 2010 at his home on a farm in

Amherst Junction, Wisconsin. The interview process took place in the afternoon over approximately one and a half hours.

Bill Volkert was interviewed about Paul Husting and the overall history of Horicon Marsh. Volkert has been the Wildlife Educator/Naturalist at Horicon Marsh State Wildlife Refuge for over twenty-five years. He has taught over 3,500 educational programs and led the campaign to create the Horicon Marsh International Education Center (HMIEC). Volkert is a walking encyclopedia when it comes to natural resources and the history of conservation at Horicon Marsh. The interview with Bill Volkert took place at the Horicon Marsh International Education Center in Horicon, Wisconsin on October 4<sup>th</sup>, 2010 in the afternoon. The interview took approximately two hours.

Fran Ulmer was interviewed about Louis Radke, her grandfather. Since Louis Radke's granddaughter lives in Anchorage, Alaska, she was kind enough to have her staff help her record the interview. The interview occurred on October 27<sup>th</sup>, 2010 on the University of Alaska- Anchorage campus for approximately one hour. The researcher emailed her the interview questions and Ulmer's assistant asked them. Afterwards, a DVD of the interview was sent in the mail and received in November 2010.

Tilden's Principles of Interpretation were used to intellectually and emotionally connect to visitors. The documentary relates to the experience of the audience by discussing personal sacrifice and perseverance for a cause larger than oneself. To relate to a wide range of audience members, the documentary introduces five inductees with different backgrounds, careers, and personality types. Increase Lapham was a self-taught academic. Paul Husting was a determined lawyer. Curly Radky was a John Deere salesman that took a personal interest in his free time. Wilhelmine La Budde was a witty

mother and wife. Pearl Pohl was an innovative schoolteacher. Intellectual connections were made through revealing historical information. Emotional connections were made through uncovering personal stories. Each vignette was developed as a whole rather than only disconnected parts of a story. The documentary linked tangibles to the intangible concepts of: hope, future, love, change, power, relationships, and danger.

Because the documentary was divided up into six vignettes, a theme and six subthemes were written to guide the design of the documentary.

- Main Theme: By learning about the lives of five unique WCHF inductees, we can find inspiration in our own lives to positively impact Wisconsin's and the world's future.
- Subtheme 1: To identify with WCHF inductees, the conservation success story of Horicon Marsh is the framework for the documentary. Horicon Marsh is a representation of the changing human relations with wetlands all across the country.
- Subtheme 2: Increase Lapham's love of learning and unlimited personal drive became the foundation for conservation in Wisconsin.
- Subtheme 3: By taking matters into his own hands, Paul Husting's daring action and his feeling of personal responsibility shaped the future of public water rights for the state and the nation.
- Subtheme 4: By dedicating his life to educating the public about the urgency of saving wetlands, Carly Radke demonstrates what each one of us can do for those who come after us.
- Subtheme 5: Wilhemine La Budde shared her love of nature by being persistent

and by banding together with other conservationists.

- Subtheme 6: Pearl Pohl's humble approach to protect and wisely use Wisconsin's natural resources is an inspiration for conservation leadership today.

The researcher collected interviews, photos, narration, music and footage to create the six vignettes. The first vignette introduces the topic of the WCHF by explaining the fundamentals of the organization. The first vignette also introduces the topic of Horicon Marsh through an interview with Bill Volkert. Volkert explains that the history of Horicon parallels the history of wetlands throughout the country. The second vignette opens with an excerpt from Increase A. Lapham's writings about Horicon Marsh. The vignette reveals Lapham's childhood and his move to Milwaukee in the early 1800's. His personality is discussed and explanations of his opposing humble and confident personality traits are told through specific stories. A story about Lapham sketching a Native American mound is then told to make an emotional connection. Nurre then explains how Lapham was a generalist by how he looked at the world as being interconnected.

The third vignette follows the story of how Paul Husting in 1912 took a boat into the grounds of the Diana Shooting Club and had himself arrested. Bill Volkert explains in his interview how the Supreme Court case, which started from his arrest, has set major precedents in public water rights. In the fourth vignette, Fran Ulmer talks about her grandfather's history of hunting in the marsh. Ulmer then continues to talk about how Louis Radke and her mother would travel around the area to sing and give speeches about saving Horicon Marsh. Radke's networking efforts and the importance of the personal

responsibility Radke felt are discussed. Ulmer then explains how we can use his efforts as an inspiration today.

In the fifth vignette, Dr. Christine Thomas discusses how Wilhelmine La Budde wrote many letters to help save the marsh. Thomas then tells the story of how La Budde lobbied her interests in the home of a rival. La Budde's personality and the importance of networking with others are explained. La Budde's involvement in passing conservation education legislation and how La Budde's efforts still affect school children today are discussed. In the sixth vignette, Bob Ellingson introduces Pearl Pohl by explaining how she was a rebellious school teacher. Ellingson tells the story of Pohl's dedication to go to public hearings in Madison and concludes by explaining her gentle, patient approach to working with people.

A rough cut of the documentary was shown to the graduate committee members in December 2010. The graduate committee stated the need for an overall narration throughout the documentary. The graduate committee also wanted smoother transitions between images and more animation of each image. Edits were made through the winter and were finalized for the January and February 2011 focus groups.

The documentary was divided into six two to four minute vignettes. The six topics included in the documentary were: "Introduction," "Why Threatened and Why Save," "Who to Save it For?" "Between Water and Land," "Conservation Education Part 1" and "Conservation Education Part 2." The video explains how the importance of natural resources in the state today would not be possible without valiant efforts of individuals, many whom have been inducted into the hall of fame. The video also introduces the visitor to five of the inductees.

The rough cut contained five videotaped interviews that included stories about the chosen inductees. The video begins with pre-settlement Wisconsin in the 1800's, moves through settlement in the late 1800's and early 1900's; then the documentary continues through the conservation education movement of the 1920'-30's and concludes with how environmental education is used in the marsh currently. The footage was edited in Final Cut Pro and although there were six individual vignettes, the footage was exported as a 19-minute video. At the end of the WCHF museum, exhibit pieces were taken off the wall and a short wall was installed. The walls were painted black and a 50" LCD television screen was mounted and connected to a computer's hard drive. The documentary was configured to play on the LCD screen as one continuous video with introductory black slides between each new vignette.

An interpretive panel was designed and printed to introduce the visitor to the documentary. The panel, with dimensions 17 inches wide and 26 inches high, was placed to the right of the LCD screen. The panel had the following information written on it, "Wisconsin's Heroes: The Legacies of the Wisconsin Conservation Hall of Fame Inductees. You are about to enter the formal gallery honoring members of the Wisconsin Conservation Hall of Fame. But who were these people? Each inductee has a unique story that we can use as inspiration in our own lives. Our state, and our country, would not be what it is today without the tireless effort of many individuals throughout our state's history. Discover the unique stories of five inductees by pressing the buttons below." The interpretive panel was designed to include a button next to each vignette description.



# Wisconsin's Heroes

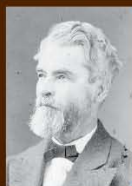
The Legacies of the Wisconsin Conservation Hall of Fame Inductees

You are about to enter the formal gallery honoring members of the Wisconsin Conservation Hall of Fame. But who were these people? Each inductee has a unique story that we can use as inspiration in our own lives. Our state, and our country, would not be what it is today without the tireless effort of many individuals throughout our state's history.

Discover the unique stories of five inductees by pressing the buttons below.



1.  
Introduction  
2 min  
*Why Horicon  
Marsh*



2.  
Increase  
Lapham  
4 min  
*Father of  
Wisconsin  
conservation*



3.  
Paul  
Husting  
2 1/2 min  
*Water Rights  
Champion*



4.  
Curly  
Radke  
4 1/2 min  
*Restoration  
Leader*



5.  
Wihelmine  
LaBudde  
3 min  
*Earth  
Advocate*



6.  
Pearl  
Pohl  
3 1/2 min  
*School  
Teacher*

(Interpretive panel shown during the formative evaluations)



## Subproblem Four Results

*The fourth sub-problem is to analyze and interpret the focus group responses to redesign the documentary. Designs for an exhibit that will feature the documentary will be recommended.*

In the analysis, themes were narrowed down to help understand what improvements needed to be made. The themes were: Images, Video, Audio, Horizon Marsh Theme, Flow, Connections, and Length. Regarding the Images theme, participants wanted to see more of them, especially more images of the marsh. Participants also suggested zooming into images closer using the “Ken Burns effect.” One focus group participant suggested, “scan them really, really large and then you can fill the screen.”



(Example of an image that does not fill the screen)

Concerning the Video theme, the one major aspect that needed improvement was

transitions. Participants stated that some transitions were too abrupt, changing from panned-out to close-up images. Focus group participants suggested using quick dissolves throughout the documentary to soften transitions. One participant found the cut transition to be uncomfortable by saying, “all of a sudden plants hit you in the face.”

In the Audio theme, participants suggested adding background music and sound effects to set the mood of each piece. A focus group member recommended to, “match (music) with the story.” Also, instead of having the same music play, focus group members suggested adding variety to the music in each introduction.

Within each focus group, participants debated the importance of the Horicon Marsh theme. Some felt that there was information left out about the marsh, its international importance for example. Others felt that if there were more emphasis on Horicon it would take away from the importance of the individuals. Some people did not like the choice of using a particular place. One participant stated, “the Horicon Marsh overall theme didn’t really matter for me.” Others felt that it was important to bring people to a real place and one overarching story. Another participant commented, “a couple of big issues, water resources, wetlands, so I think people can relate to Horicon Marsh. It’s pretty famous state and federally. It’s a good setting to keep coming back to.” An agreement from both sides of the issue did not occur during discussions over the use of the Horicon Marsh theme.

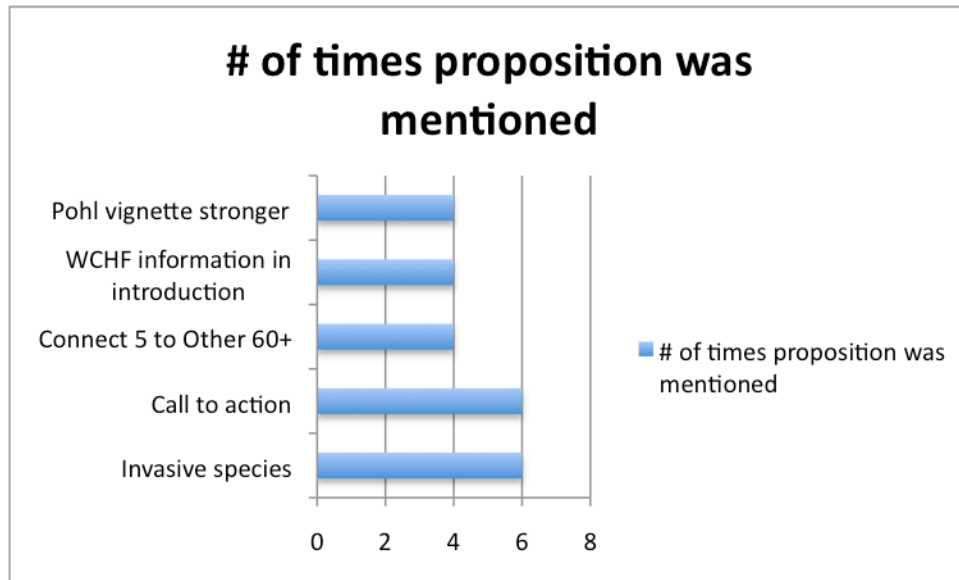
Regarding the Flow theme, participants generally felt that the pace was even throughout the documentary. One aspect that was not apparent was the context of the story about the house party that Wilhelmine La Budde went to. One focus group member commented, “Christine Thomas’ story. I didn’t pick up on the whole thing.” A clearer

narration was needed.

Concerning the Connections theme, focus group participants were engaged with the stories of the inductees. Connections that needed improvement were to the Hall of Fame, Wilhelmine La Budde, Pearl Pohl, and to the current conditions of the marsh and conservation education. One suggestion for improving the connection to the present was, “add something about what the state of the Horicon Marsh is today.” Another suggestion was to, “(get) some shots of kids... now you have the future because children are our future.”

With the Length theme, participants felt that as whole the documentary was too long but individually most worked well. One participant agreed with others when they stated, “I think the three minute ones worked better.” Another participant explained, “I would watch more of them if they were shorter.” Focus group members felt that the two and three-minute vignettes had a more appropriate length than the four-minute vignettes.

The researcher ranked the number of times a proposition was discussed with at least two people talking per discussion. The most mentioned propositions were then summarized and discussed with the clients (see Appendix H).



(Graph depicts the most mentioned propositions during the focus groups.)

It was mentioned in the focus groups six times that exotic invasive species images should to be removed. Focus group members found that the images of wild parsnip, sweet clover, and Phragmites were contrary to the messages the documentary was trying to convey.



(Images of invasive species cover the background image.)

A “call to action” at the end of the documentary was also discussed six times.

“Can a call to action be implied? Don’t be afraid to say it.”

“Ask them, ‘What will your impact be on conservation in Wisconsin like the ones before you?’”

Focus group members stated that making history relevant to visitors’ lives and putting the future of conservation in their hands to be important. To help make parallels with visitors’ lives, focus group members also wanted more current images and the story of how the marsh is being used today.

“Help them bring it to the context of their world.”

A proposition that was mentioned four times was to connect the five inductees in the documentary to the other sixty in the hall of fame. A transition from the museum to the formal hall of fame was not made in the second draft of the documentary.

“Some kind of introduction there might provoke people to actually take interest in looking at the rest of the people.”

Using the images of the inductees’ plaques in the documentary could also help bridge the gap between exhibit and formal hall. Four times it was mentioned to include information about the WCHF in the introduction.

“All of these people have been put into the hall of fame... that transition doesn’t come into the video.”

Focus group participants suggested giving an overview of how inductees are chosen and what the Wisconsin Conservation Hall of Fame is. Participants also suggested including the WCHF logo at the beginning of each vignette and to include a large title above the entire exhibit so that visitors would understand what they are watching even before pressing a button.

Making the connection between visitors and Pearl Pohl stronger was discussed four times. Some suggestions to improve this aspect included re-taping the interview with Bob, include specific personal stories of Pearl, identify Bob's personal relationship with Pearl Pohl, and include more images of her.



(More images of Pearl Pohl, like the one shown here, were suggested by focus group members.)

The propositions, categories, and themes guided the revisions in the documentary as well as the design of the exhibit and future ideas for the formal hall. The most frequent propositions were discussed with the clients at Schmeckle Reserve and were narrowed down in importance. Some propositions that were mentioned several times were not necessary edits, such as re-taping the interview with Dr. Christine Thomas and adding a timeline into the documentary. Other propositions that were mentioned only a few times were deemed necessary edits to the final video production, such as fixing the color in images. After the necessary changes were agreed upon, additional images were found, an interview was re-taped, and the documentary was re-edited with the recommendations from the themes found in the qualitative data. Preliminary sketches and an explanation of a possible exhibit design were suggested.

To re-edit the documentary, many steps were taken to improve the video. Bob Ellingson was contacted for a re-taping of the interview. Two weeks prior to the interview, Mr. Ellingson was sent the interview questions. Before he arrived for the interview, Mr. Ellingson wrote several pages of his responses to the questions and stories he wanted to discuss. The day of the interview, the researcher was given a better microphone that greatly increased the quality of the interview. Instead of meeting at Bob Ellingson's home like in the first interview, the researcher taped the interview in the Wisconsin Center for Environmental Education Library because the lighting was better and because there would not be any background noise. This second interview included more details, personal stories and lacked technical setbacks.

Additional images were also found. Through further research, additional images of Pearl Pohl were discovered in the Wisconsin Historical Society Archives. Additional images of native plants and of children outside were found by contacting the USFWS Horicon Marsh Wildlife Refuge and by finding images in the USFWS national image database. Images of original publications from Increase A. Lapham were taken when historical interpreter Rob Nurre came to Schmeckle Reserve to give a program. Background music was found by searching through the sound library at the UWSP Communications building. Additional narration was written and included in the introduction and final vignette. The additional narration includes information about the WCHF in the introduction and proposes a call to action in the final vignette (Appendix K).

To view the final version of the documentary, a DVD is provided in Appendix L.

## **Discussion**

### **Summary**

The Wisconsin Conservation Hall of Fame (WCHF) museum exhibition is unfinished so the researcher designed and evaluated a documentary for a new exhibit between the museum and the formal Hall of Inductees in the Schmeeckle Reserve Visitor Center. The documentary was created to give visitors the opportunity to meet Wisconsin's conservation role models and to help inspire future conservationists.

The documentary was edited and presented on a LCD screen in the museum during several focus groups in January and February of 2011 to receive constructive feedback. The formative evaluation in the form of focus groups was organized to access professional and community member's opinions of the video. In response to the data analysis and the recommendations from the discussion with the clients, the director and assistant director of Schmeeckle Reserve, additional images were found, an interview was re-taped, and the documentary was re-edited.

This chapter discusses the recommendations that focus group members gave to further enhance the museum, the formal Hall of Inductees, the WCHF website, and general recommendations for the WCHF. This chapter also introduces recommendations the researcher has for new exhibits to complete the museum. Further implications and lessons learned close this chapter.

### **Recommendations During Focus Groups**

Focus group participants were so excited about the documentary project that



several times ideas were brought up that were beyond the scale of the researcher's capabilities. Participants had ideas to expand the documentary, suggestions for future exhibits, and thoughts about improvements for the formal Hall of Inductees. A recommendation for the documentary itself was for it to become an ongoing project. Some participants wished that there would be a handful more, or that all of the inductees could be highlighted. With over sixty inductees, this would not be possible in the current researcher's time frame.

Participants also had recommendations for future exhibits. A discussion was brought up at one of the focus groups about women in natural resources. Focus group members thought that it was particularly unfair to have the two female inductees mentioned last. The researcher explained this was the case because the stories were told chronologically and that the contributions of women in natural resources did not even begin to be documented until the 1930's. Participants suggested creating a poster about women's roles in natural resources to explain this shift in society. One focus group participant suggested, "a poster of women's role in natural resources... might fill that gap if people are wondering why they are last."

Highlighting present heroes in Wisconsin conservation was brought up twice in focus groups. Participants suggested introducing current conservationists to engage younger visitors. One participant asked, "How are you going to engage the twenty or thirty something with people more of their time that they have heard of? That it doesn't stop just there. That there are other individuals that have been involved too." The past and present would be explained through the conservation legacy that spans over generations.

Participants also had ideas that went beyond the museum. Suggestions were made to include digital media into the formal Hall of Inductees. Push buttons next to each plaque and touch screen displays that would provide information about each inductee were suggested.

Another idea was to include audio files on the current Wisconsin Conservation Hall of Fame website that would include quotes, stories, and information about each inductee. Podcasts of these audio files were also recommended. It was suggested that teachers could use these audio files remotely. Participants also recommended that the documentary could be shown in specific natural resource courses on the UWSP campus and on public television. To keep a better record of the inductees, videotaping the induction ceremonies each year was recommended twice.

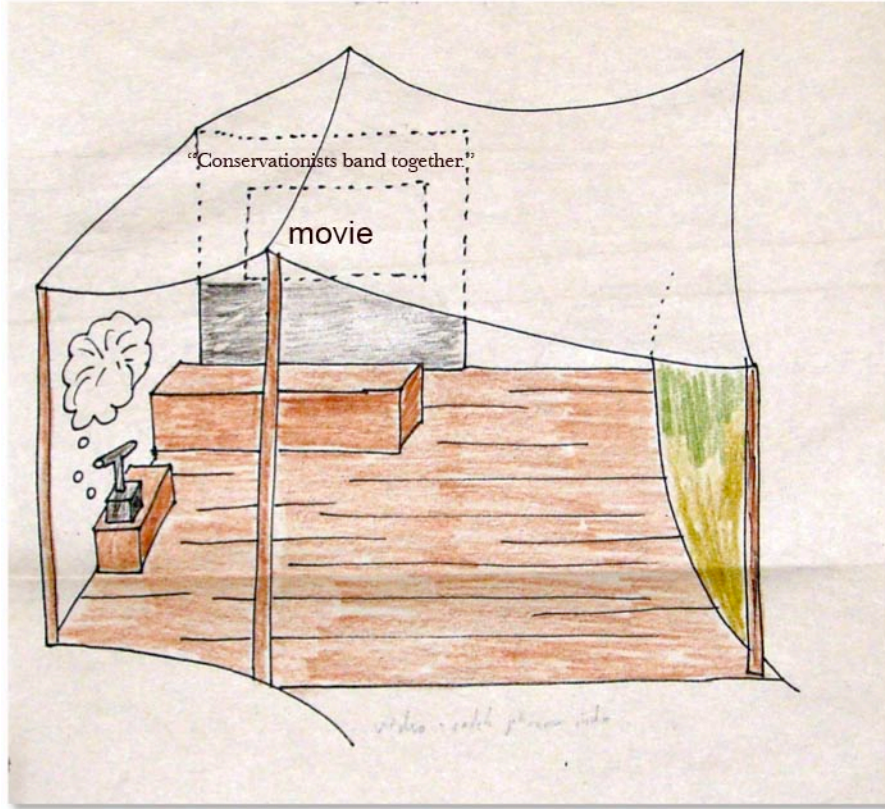
### Suggestions for Exhibits

After conducting historical research, listening to the clients' needs, and thoroughly reflecting on the previous graduate student's thesis that focused on exhibit effectiveness and delivery methods for the WCHF museum, the researcher designed concepts for three exhibits that would include the documentary, expand on the WCHF, link to more current issues in conservation, inform visitors on ways they could help the environment, and transition visitors to the formal Hall of Inductees.

The first new exhibit would be located directly after the Civilian Conservation Corps (CCC) exhibit. A new space was created when a wall was built for the LCD screen. This space could be converted to the inside of a tent. Increase A. Lapham spent many excursions traveling around Wisconsin to learn about the health of the land and its

formations. The tent would represent Lapham's journey to discover Wisconsin, but it would also create an intimate setting that would encourage visitors to sit and watch the documentary. The tent would be white and would break up the dismal black walls that the rest of the museum is surrounded by. Previous visitors made suggestions that the museum was too dark and this exhibit would be an optimal place to brighten the mood of the museum. Having this physical change in the museum would also be ideal to introduce the Wisconsin Conservation Hall of Fame organization.

Inside the tent, the documentary would be displayed on a LCD screen in front of two benches that resembled Lapham's traveling trunks. Above the screen, the quote, "(We as) Conservationists Band Together.' – Wilhelmine La Budde" would be painted on the black wall. In the tent between the second bench and the CCC exhibit, there would be a historical dynamite detonator box. Visitors will be able to push on the detonator plunger and hear an explosion. The directions for the detonator and the associated interpretive panel would explain how after the Horicon Marsh Wildlife Refuge bill was passed, a dam was built to restore water levels in the marsh. Not everyone associated with the issue, however, liked the idea. There was talk that people would try to blow up the dam, so a hired warden guarded the dam to prevent any destruction from happening. The detonator activity and its interpretive panel will highlight the danger conservationists faced to make change happen.



(Drawing of proposed “WCHF Success Stories” exhibit)

Five interpretive panels for the five inductees in the documentary will be displayed in the tent. Each interpretive panel will have a large cutout image of the inductee at the top. Each interpretive panel will begin with a quote from the inductee, and a short description of their life accomplishments in conservation. Images from the documentary will be used on the panels to help tell the stories. All of the interpretive panels will follow the same style as the interpretive panel from the documentary. Above the tent, tree branches with leaves will hang from the ceiling.

With the new wall, the tent, and hanging foliage, a hidden corner will be created behind the tent exhibit. In this corner, an exhibit will feature WCHF inductee George Archibald. The previous Schmeckle Reserve graduate assistant Ginamaria Javurek found in her study that respondents wanted to see future exhibits about wildlife, exhibits

that informed visitors on how to help the Earth, and exhibits about inductee accomplishments (Javurek, 2009). To test delivery methods, Javurek created a temporary exhibit about WCHF inductee George Archibald. George Archibald is the co-creator of the International Crane Foundation, a scientific foundation dedicated to the study and preservation of cranes through breeding, research, and international collaboration (International Crane Foundation, 2010); Archibald continues to be a pioneer in the field of conservation today.



(Drawing of proposed “George Archibald” exhibit)

The exhibit included an interview recording with Archibald where he discussed his role in finding the Foundation and how cranes are symbolic of international conservation and cultures around the world. The exhibit also featured an actual whooping crane suit that is used to rear young whooping cranes. Visitors were able to put on the costume and test their ability to pick up various foods with the suit’s beak. Both

the audio and the crane suit can be used in the second exhibit. A photograph or life-size painting of a whooping crane with its wings spread out would encourage visitors to explore the exhibit. The walls would be painted light blue with a scene from the International Crane Foundation. By highlighting Archibald and cranes, visitors will be able to connect to the past, the present, and with wildlife that is easily seen throughout Wisconsin.

Around the corner, a third exhibit would finish the WCHF museum and would serve as a transition between the exhibit hall and the formal Hall of Inductees. The exhibit on the left would resemble a room in WCHF inductee Wilhelmine LaBudde's summer home. There would be a short wall that would divide exhibit three from exhibit two. The walls would be painted light yellow and on the left side there would be two desks. The first one would be the podium WCHF inductee Fred Schmeckle used while he taught at UWSP. The second desk would be lower to the ground and would have a scrapbook attached to it. The scrapbook would be a copy of La Budde's that was full of newspaper clippings about Wisconsin conservation news. From the scrapbook, other conservation news clippings from the 1930's-50's will flow from the scrap book to the wall and expand in a mosaic.



(Drawing of proposed “Newspaper Cyclone” exhibit)

The mosaic of news clippings would continue around the back wall and increase in size so that visitors will be able to read the headings easily. The news clippings will continue to progress to more recent decades and will expand on to the opposite wall as a collage of current headlines and personal images of inductees. Some photos will have handles; by lifting the image, visitors will be able to discover information about the inductee below the photograph. Other images will have either an artifact or an interactive element to it. A section of the collage will be temporary so that current leaders in Wisconsin, such as the Milwaukee urban farmer Will Allen, can be highlighted. Near the bottom of the collage there will be a mirror with the heading “Future WCHF Inductee.” Children will be able to lift the mirror and learn about ways they can positively help the planet. Finally, the entrance to the formal Hall of Inductees would have a cedar frame, similar to the entrance of the museum, but with carvings of inductees’ portraits and of the species they worked with.

## Recommendations for Future Research

There are several lessons the researcher learned during the process of researching, designing, and evaluating the documentary that could be helpful to others beyond this case study. The researcher learned that both historical research and producing a documentary took much more time and effort than was anticipated. Historical research is a process of disappointment and discovery; it is easy to be consumed too far into certain details and feel frustrated when certain information just was not saved. Producing a documentary takes much more time than one would expect.

Preparation is essential for the interview to run smoothly. The researcher recommends thoroughly researching the topic before the interview, and sending the interview questions in advance so the person who is being interviewed will have time to think about the answers. If possible bring two people to the interview— one person to read the interview questions and another person to operate the video camera. The researcher learned that being mindful of the time of day an interview took place was important. Especially if in a home environment, avoid interviews in the afternoon if possible. The person being interviewed may become too comfortable and become drowsy. For fresh ideas and enthusiasm from both the interviewer and interviewee, the best time to interview is in the morning.

For a focus group to work well, the researcher found that practicing the process well before the first focus group is necessary. Also, using two voice recorders is essential in case one recorder runs out of battery, because they often do. To create an effective documentary, the researcher learned that the most important element is to find the stories. Visitors do not want laundry lists of achievements inductees accomplished in their



lifetime. To connect visitors to the past, stories that relate to people through the use of universal concepts are the best medium. Using variety is also important. The variety of education, personality, and social status of the five WCHF inductees in the documentary increased the chance of a visitor being able to relate to an inductee.

To set the mood in a documentary, or in any video, the researcher realized the importance of using background music. Background music sets the mood and the pace of the video that can either enhance or destroy a piece. The researcher also learned that too many photographs could never be collected. The researcher suggests collecting as many images as possible, even if they might appear to be irrelevant. Through the creative process what was originally perceived as an unimportant image may be critical in the end.

The final recommendation the researcher has for others who are interested in creating a documentary is to never be afraid to ask for help. Time, distance, and compensation did not matter. Everyone who was asked was more than happy to help, and many went far out of their way to do so.

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## **Appendix A. History of inductees connected to Horicon Marsh**

### Introduction

Wisconsin's conservation history is enfolded in the story of Horicon Marsh. Horicon Marsh, in southeastern Wisconsin, is the state's largest wetland, the largest cattail marsh in the United States, and a United Nation's Wetland of International Importance (Volkert, 1999). With over three hundred species identified throughout the seasons, Horicon Marsh is a globally important bird area. The marsh also has educational and recreational value. Thousands of students visit the marsh every year for educational programs. Visitors from around the world enjoy the marsh by hiking, biking, and canoeing through it. Although the marsh has international importance today, like many present-day conservation sites, Horicon also has a history of struggle to preserve its ecological value, having been ditched, drained, plowed, burned, and reflooded at various times throughout its history.

Early settlers to Horicon saw the marsh as an inconvenience. Beginning in 1846, a dam was built to turn the marsh into a lake. Horicon Lake was at the time the largest man-made lake in the world with an area of 51 square miles. In 1869, the dam made out of logs, rocks, and mud was torn down due to the complaints of neighboring farmers. Horicon returned to its original wetland habitat, but many saw its resources as limitless. The marsh was then divided into public and private areas. On the public land in the late 1800's, market hunting wiped out the waterfowl population in only twenty-five years. Portions of the marsh were also lent out to private hunting clubs. Hunting clubs inducted only select members and were the first organizations to enforce bag limits.



Ironically, because of these novel laws and regulations, members of private hunting clubs became the first stewards. This privatization of the marsh aroused the debate over access to the marsh. Is it for public or private use? This question became temporarily moot when the marsh was lost to agriculture for a time. Horicon Marsh became the “the Wasteland” when it was ditched and drained from 1910-1914. Even a habitat as large as Horicon Marsh, with enough effort, it can be changed and destroyed by humans. But with that same effort, people can restore our natural resources and help give nature a second chance.

Louis “Curly” Radke, then a resident of the city of Horicon and president of the Wisconsin Izaak Walton League, saw the marsh as a wasted habitat. Beginning in 1921, Radke, along with other community members sought out the help of the state government. In 1927 after a seven-year campaign, Wisconsin passed the Horicon Marsh Wildlife Refuge Bill. The bill provided money to purchase the land over a ten-year period and to build a dam that would restore the original waterline.

Citizens, such as Wilhelmine LaBudde and Pearl Pohl became active in Horicon’s restoration by writing letters, speaking at public hearings, and teaching. Because of their work and a network of other conservationists in the state, legislation was passed which mandated conservation education to be taught in all public schools. These efforts helped transform Horicon Marsh into what it is today – a classroom.

Four periods of Horicon Marsh’s history shape the structure of this paper- Why Threatened and Why Saved, Who to Save it For?, Between Water and Land, Saving for Future Generations – Environmental Education. These four phases characterize similar

conservation events in other parts of the state, and many of the debates throughout the marsh's history continue today.

The story of Horicon Marsh parallels what was happening to marshes all over the state and the country. Its history is a representation of the transforming human relations with wetlands and the evolution of the conservation movement throughout America.

Through learning about this history of Horicon Marsh, future generations will not make the same mistakes that were made in the past. By connecting people today with leaders of the past, individuals may become inspired by the life stories of local role models.

## Chapter 2

A WCHOF inductee by the name of Increase A. Lapham was a man ahead of his time in the mid-1800's. Lapham had a close connection with his natural surroundings by observing and recording what he found. While mapping his discoveries across the state, Lapham discovered Horicon Marsh. The mid-1800's was a time of discovery but it also was a period of exploitation. Ecosystems across the state, from forest to marsh, were quickly being altered for economic gain. Lapham had the foresight to see the long lasting impacts of these practices. This chapter will focus on the pre-settlement history of the marsh and Increase A. Lapham's legacy in the state.

Before settlement began in the early 1800's, Horicon Marsh already had an ever-changing history. At Horicon Marsh, glaciers carved a fourteen-mile long impression in the shale bedrock during the Wisconsin Ice Age. About 12,000 years ago, the glacier receded and a lake filled the impression. While receding, the glacier created a recessional

moraine that acted like a natural dam by holding in the water from the Rock River. The lake drained and formed a wetland when the moraine eroded away (Volkert, 1999).

In prehistoric times, every major prehistoric Native American culture known to the upper Midwest used or lived next to the marsh over the past 10,000 to 12,000 years. This story has been told in the archeological record with findings of arrowheads, stone tools and effigy mounds built from 700 AD to 1200 AD (Fish and Wildlife). When settlers came to the marsh in the early 19<sup>th</sup> century there were local settlements of Potawatomi and Ho-Chunk Indians (Volkert, 1999) who used the marsh as their hunting and trapping grounds (Izaak Walton League, 1926). Native Americans maintained gardens on the east side of the marsh, spent winters camping on the marsh, and harvested rice in the fall. “Indians came and went without despoiling the streams the finest swamp and marsh, the wildlife. They appeared and disappeared as shadows across the land, never polluting nor destroying it.” (Neuen, date unknown)

Just south of Horicon Marsh, seven Native American trails intersected. The most famous trail was the Dekorra or Sauk Road. But as settlers moved west towards the marsh, conflict with the Ho-Chunk Nation arose. The St. Louis Treaty temporarily settled the fight for land and resources between the Ho-Chunk and the English by enabling the Ho-Chunk to remain at Horicon Marsh. From 1820 to 1830, the Ho-Chunk population around the marsh went from 14 villages to 6 lodges and 110 people. Mandated by various treaties in the 1830s, the Ho-Chunk were forced from their lands to move west. The treaties stated that the Ho-Chunk must go to lands beyond the Mississippi. During their first big migration to Minnesota, the Ho-Chunk encountered their former enemies-

the Fox and the Sax. Because of this, some came back to the marsh. In 1880, the government forced them to move back out west (*Unkown, 1971*).

The new residents of the marsh, the early settlers, had the same needs and wants as the Native American populations. They also utilized the same areas of land. The town of Horicon was built upon Native American mounds. In 1851 Increase A. Lapham mapped about 90 formations in downtown Horicon. Lapham considered the formations he found around Horicon to be, “the most complicated and intricate in Wisconsin.” They built mounds to represent animals and geometric shapes (Fish and Wildlife). As Wisconsin’s first state geologist, Lapham mapped over 500 mounds around Horicon Marsh alone.

Although a grand task, mapping Native American mounds in the mid 1800’s was not the only innovative expedition Increase A. Lapham led. At age thirteen, Lapham’s formal education ended. His parents needed Increase to help support his fifteen-person family. In 1824, Lapham drew and sold lock plans of the Erie Canal in Lockport, New York. Lapham also cut stone for the canal construction and while doing so he found his first fossils (Losse). These first discoveries initiated a habit of observation that fueled Lapham’s way of life. Lapham may have lacked a conventional education, but he had a curious mind and was dedicated to understand more about the world. Lapham began to keep notebooks; he began by recording water levels and weather conditions (Losse, n.d). When Lapham was finished working in Newport, he moved to work on the Miami Canal in Ohio, and then moved to Kentucky to construct a canal on the Ohio River. There, the historian Mann Butler tutored Lapham; finally Increase received grammar school education. Following this time period, Lapham moved to Wisconsin when there were

only 50 houses in Milwaukee. Lapham accepted an offer to assist one of the founders of Milwaukee, Byron Kilbourn, in surveying, canal building, platting, and promoting the territory of Wisconsin. Lapham traveled meticulously through Wisconsin to gain information about the land. In 1844, Lapham published his findings in “Geographical and Topographical Description of Wisconsin,” the first book published for sale in Wisconsin (Losse, n.d.). Frustrated with what was available, Lapham mapped Wisconsin in 1849 by using townships plat maps of the original survey. One of the places he visited was Horicon Marsh. What Lapham saw was the largest marsh in Wisconsin. He mapped and described many Ho-Chunk sites before they were disturbed by settlers (Losse, n.d.). He also found effigy mounds south of the marsh. In the mid 1800’s, the general consensus was that effigy mounds were created by a foreign nation, like the Egyptians or the Mayans. It was thought that the mounds were too complicated for the ancestors of the current Native American populations to build, and that Native Americans were not intelligent enough to create such works of art. Increase thought otherwise. Increase wrote that indeed it was the ancestors of the people who lived in Wisconsin that had built the mounds. The secretary of the Smithsonian Institution told Lapham specifically not to write these findings in his book. But in 1855, the Smithsonian Institution printed Lapham’s controversial “Antiquities of Wisconsin” (Nurre, 2010).

Lapham had a diverse set of interests that peaked at various times in his life. Lapham continued to understand the geology, mineralogy, archaeology, and meteorology of Wisconsin and spoke about their preservation. He foresaw the devastation of Wisconsin’s pine forests five decades before it became a common concern. In 1867, Lapham published the “Report of the Disastrous Effects of the Destruction of Forest

Trees, Now Going On So Rapidly in the State of Wisconsin.” Lapham was already saying in 1855 that what humans do with forests is going to affect the climate (Nurre, 2010). He understood that all natural resources are connected. In 1868 Lapham wrote the legislation that became the federal weather bureau. His first federal weather cast was in 1869, which was correct. What we can learn from Lapham is the diversity of what is going on around us.

Lapham was a combination of being very humble and self-assured. He was raised in a Quaker family that instilled into him a more humble view of the world. Lapham also knew he had a great deal of knowledge. Lapham was not shy when he needed to accomplish something; he went out on a limb to educate the public about the preservation of Wisconsin’s natural resources (Nurre, 2010). He wrote to organizations all over the world to try and get funding for the “Antiquities of Wisconsin.” Yet he turned down the offer to be a professor at the University of Wisconsin – Madison because he believed he did not know enough. He was also an extremely considerate person; he took his daughters and neighborhood children on excursions. Lapham also wrote an article for a kids’ magazine describing how his daughters measured two effigy mounds with him (Nurre, 2010).

Today, Increase A. Lapham is considered the father of Wisconsin’s conservation movement. From the beginning of his life in Wisconsin, Lapham was an observer and protector of the land. Two days after he came to Milwaukee in 1836, Lapham studied stone quarries near the Milwaukee River and made an outline of its waterway. The day before he died in 1875, Lapham measured the depth of Crooked Lake and finished a report on the fish production potential on Oconomowoc Lake (Losse, n.d.). Without

Increase Lapham, we would not have a record of pre-settled Wisconsin. Without Lapham, the state of Wisconsin would not have had a foundation upon which to build a legacy of conservation. Lapham had the foresight that we have to deal with all of the issues together.

In 1855, Increase Lapham came back to Horicon Marsh (Nurre, 2010). What he saw was drastically different than his first visit. In place of a marsh, Lapham saw a lake that was 4 feet higher than the original waterline. Lapham noted that Horicon was a place of great sustenance, but the dam was changing things.

### Chapter 3

Man-made changes continued to dramatically affect Horicon Marsh in the 1900's. Although by the early 1900's, draining a wetland was viewed as a public duty, there were others who advocated for the protection of its natural resources, mainly waterfowl. The debate between public versus private use of the marsh finalized with a law case decision that ultimately affects land use across the country today. This chapter focuses on the transitional period between exploitation and conservation and how the bold move of WCHOF inductee Paul Oscar Husting's revolutionized public water rights.

Because it was believed that wetlands were among nature's failures, wetlands required drainage. Drainage would get rid of malaria and yellow fever while making the landscape beautiful. It was thought at the time—although we know this to be false today—that malaria and yellow fever were from gases released from stagnant water in wetlands (Meyer, 1994). By the same token, swamps were believed to be breeding

grounds of mosquitoes with these diseases. At Horicon Marsh, these negative views began to take shape.

Although the Northwest Ordinance and local acts of 1839 stated that the “Rock River is here-by declared to be a public highway and forever free from the passage of boats, barges...” other legislation clashed with these laws. Federal land policy transferred state land to private owners for economic development (Orsi, 1994). Under the Swamp Land Act of 1850, Horicon Marsh was given to the state of Wisconsin. The state of Wisconsin gave patents to all of the land in Horicon Marsh to private individuals (Meyer, 1994). The Graduation Act of 1854 lowered the price of state lands that had been on the market for 10 years or longer and had remained unsold. Prices ranged from \$.125 to \$1 and acre (Radke, 1929). They were not all wetlands, but many were. The Swamp Land Act and the Graduation Act sold wetlands to private interests (Meyer, 1994).

Even before the legislation passed, in 1845 settlers dammed the Rock River to create Horicon Lake (Orsi, 1994). Two dams were built; a dam was built over Rock River at the town of Hustisford about 7 miles south of the city of Horicon and another dam was built at Horicon that lasted until 1868 (Volkert, 1999). Horicon Lake was known as the largest man-made lake in the world in the mid 1800’s (Orsi, 1994).

Carrying lumber, flour, and other supplies, steamboats traveled over the lake.

The lake also became a haven for hunters, fishermen, and trappers. In 1868, a neighboring farmer complained about his flooded land. His lawsuit went to the state Supreme Court that ruled for the dam to be removed. When the dam was removed in 1868, water went to its normal level. Wild rice, flag grass, sedges and other types of vegetation grew back in abundance because of seed banks. From 1870 to 1883,



sportsmen from other states were highly attracted to Horicon Marsh. Large waterfowl populations were found, including wood duck, teal, widgeon, spoonbill, pintail, red-head, and canvas back.

Because there were no effective hunting regulations in Wisconsin, every acre of waterfowl habitat was hunted spring and fall by the state's increasing population (Personius, 1974). Hunting grounds were so full of hunters, shooting was unsafe. Because there were no restrictions on methods of hunting, double barrel guns, live decoys, bait, and day and night shooting were all common methods used on the marsh (Personius, 1974). Ducks and geese were a valuable natural resource in the earliest days of settlement. Not only for food, ducks and geese were used for bedclothes, grease for medicines, and goose quills for pens. Over time, hunting became a recreation; by 1883 market hunting was declining. Local people were not completely dependent on waterfowl for food, and they were hunting for sport. At the same time, the declining populations of game birds aroused the attention of several individuals. Organizers reasoned that hunting could continue only if use was restricted; so, they created hunting clubs. Control of the marsh by clubs resulted in less hunting.

The history of hunting clubs in Horicon Marsh represents the transitional period between exploitation and conservation. From 1883 until about 1920, two private duck hunting clubs managed Horicon. The clubs leased land from the Mechanics Union Manufacturing Company that had purchased over 20,000 acres of the marsh at 7 cents an acre in 1869 after the lake was drained. Hunting clubs leased the hunting rights on 14,000 acres of the marsh (Personius, 1974). The Diana Shooting Club had about 5,800

acres of the southern half and the Horicon Shooting Club about 9000 acres of the upper half. The clubs each paid \$100 a year on a 25-year lease.

Even as early as 1877, poor duck hunting was due to low water on the marsh, so dams were built to plug up the Rock River. The hunting clubs began their operations by creating small dams - Diana Dam, Bismark Dam, Horicon Dam and other small dams. None of these dams were legal. Dams were created to hold water in the marsh and to create channels for small boats or skiffs to travel on (Personius, 1974). The Diana Shooting Club had dug a channel from their clubhouse to the marsh (Volkert, 2010). Boats were necessary for hunting because wading was difficult with the soft peat ground. When the clubs were established in 1883, there were no closed seasons on ducks. Hunters even shot during breeding and spring migration.

But even in the clubs there were complaints of crowding. Clubmen who had come some distance did not hunt for long periods of time. In 1893 one hunter bagged 544 ducks in 19 days (Personius, 1974). Many birds were lost in the mud and thick vegetation. Waterfowl were being overhunted. Club organizers realized that rules needed to be made and enforced.

Both the Horicon and the Diana Shooting Clubs began similar self-imposed hunting regulations. On Horicon Shooting Club land, shooting hours were a half hour before sunrise and a half hour before sunset. No baiting was allowed for hunting but decoys, including live decoys, were used. Market hunting was not allowed. Club season was September 1 to December 1. Members also hunted prairie chicken and just visited (Personius, 1974).

The clubs created rules against automatic shotguns and began daily bag limits.

Without having legal protection for waterfowl, the clubs were preserving waterfowl habitat. The clubs managed the marsh restrictively. Most members were rich, educated men who aimed to protect the waterfowl resources that they wanted to hunt. These rich men also had the right connections to influence state legislation. Spring hunting was stopped temporarily when a law was passed in 1872. This law was repealed in 1880, and then reinstated in 1890 (except for wood ducks, mallards, and teal). Spring hunting was not illegal statewide until 1905 but little money and manpower were provided to enforce the law. Because of this, the hunting clubs had better success with enforcing the state's and their own shooting restrictions. They were also usually supported in local courts. Enforcing spring shooting restrictions, limiting daily bag limits, maintaining small dams, and limiting fall hunting are all wildlife management techniques still in use today on public and private marshes.

Both the Horicon and the Diana Shooting Clubs had their own interesting stories. The reason for establishing the Horicon Shooting Club was “the cultivation and practice of music – the refinement and development of both mental and bodily powers; the obtaining of proficiency in sharp-shooting with rifle, pistol and shotgun.” In 1891 an 80-acre area in the club's lease that was used to attract and hold ducks during fall migration. Although grain was added to attract ducks, club members were not allowed to hunt in the area.

Diana Shooting club was formed on June 8, 1883. Its five charter members were lead by W. A. Van Brunt. One prominent Chicago sportsman, Percy F. Stone, bought five memberships and formed a club within a club called the Chicago Shooting Box. They even created their own clubhouse while the other members used a cabin boat at the end of

the marsh (Morrissey, 1982). The physical conditions of the marsh were a problem though; retrieving kill proved to be very difficult in the mud. There was not only sinking mud but also floating mud.

The local residents of Horicon, Mayville, and Hustisford resented club control. Although the clubs successfully enforced self imposed ethics, the resources were only available for those select few that were able to pay club membership dues. Club membership was limited to 50 in Diana Shooting Club, and 60 in Horicon Shooting Club (Personius, 1974). The clubs had issues with trespassing. At first clubs tried to resolve these problems by selling permits to individuals to hunt on club-leased land. Permits were unsuccessful and they eventually gained enough legal authority to hire their own watchmen (Personius, 1974). The inability to navigate through the marsh easily enabled private club wardens to control their areas against trespassers. Channels were guarded, and many wardens practiced their jobs aggressively.

Although Horicon and Diana were the only two hunting clubs that leased marsh land, there were also several hunting clubs that used the marsh. The Caw Caw Club began with four Milwaukee men, the upper Horicon Club then merged with Diana, Fond Du Lac was found in 1867, Waupau Shooting Society was found in 1870, and the Greenhead Hunting Club ran from 1902 to 1913 (Frautschi, 1944).

Paul Oscar Husting was the president of the Greenhead Hunting Club. He did not agree with the secluded nature of the Diana Shooting Club and so one day in 1914, Husting made a bold move to change our country's history forever (Radke, 2010). Paul Husting was born in Fond du Lac, Wisconsin on April 25, 1866. He moved with his parents to Mayville, Wisconsin in 1876, just east of the Horicon Marsh. Husting attended

public schools throughout his education including college where he attended school at the University of Wisconsin at Madison. There, he studied law and was admitted to the bar in 1895. Husting moved back to Mayville and became district attorney of Dodge County from 1902 to 1906. Husting then served in the State Senate from 1907-1913 (United States Congress, 1919).

As an attorney, Paul Husting understood people's water rights. The Northwest Ordinance of 1787 states that "navigable waters leading into the Mississippi and St. Lawrence, and the carrying places between the same, shall be common highways and forever free." When Wisconsin became a state in 1848, this legislation was adopted into the Wisconsin State Constitution in article IX, section 1 as the Public Trust Doctrine because the land was a part of the Northwest Territories. The Public Trust Doctrine is a body of common and statutory law that states that all waters are held in trust to the state and should always be free and navigable for public purposes (Volkert, 2010).

The Diana Shooting Club privately held a corner of the marsh while the Greenhead Hunting Club shared the marsh. In 1914, Husting paddled into the Diana Shooting Club area and had himself arrested by the private wardens. Husting defended himself and took it all the way to the state supreme court (Berry, 2008). The state ruled in favor of Husting in *Diana Shooting Club v. Husting*. The Wisconsin Supreme Court expanded the concept of public rights in navigable waters to include not only recreation, but also natural beauty, the prevention of pollution, the protection of water quality, and the protection of shores and wetlands (Berry, 2008). In many of the legal disputes about the Public Trust Doctrine that go on today, the Wisconsin DNR, the EPA, and many others will cite *The Diana Shooting Club v. Husting* law case. This law case set a major

precedent and it still has its effects today (Volkert, 2010).

The habitat of Horicon Marsh changed gradually as the land around it was drained, plowed, grazed and deforested, and wells dug. The marsh became drier. Decreasing water availability from streams and springs in the summer resulted in low water levels in fall. On December 23<sup>rd</sup> 1904 a petition was filed in the circuit court of Dodge County to establish the Horicon Drainage District, including Horicon Marsh. The Supreme Court of Wisconsin sent the case back to the circuit court with directions to dismiss the petition. In rebellion of the state Supreme Court ruling, farmers drained the land in 1910 (Orsi, 1994). Local legend has it that members from the Diana Shooting Club met the dredge at the boundary of their leased land with loaded shotguns in an effort to prevent drainage. Membership declined from 52 in 1912 to 18 in 1915 in the Horicon Shooting Club (Personius, 1974). Although the hunting clubs of Horicon Marsh successfully enforced their self-imposed ethics, the once spectacular shooting grounds of the hunting clubs were gone.

## Chapter 4

### Between Water and Land

Out of the 221 million acres of wetland in the continental United States that existed before settlement, about 104 million acres remain (Beck, 1994). The growing population in the US was eager to put every piece of land to use for farming in the Midwest. As a result, waterfowl disappeared with the water, regardless of the presence or

absence of hunters (Orsi, 1994). Horicon Marsh was no exception. But it was the brave leadership of Curly Radke that, putting his life at risk, brought attention to the crisis.

Without any legal permission, a handful of Chicago men started the Horicon Marsh Drainage Company (Stokes, 1957). After visiting the Horicon Marsh, they took two years perfecting private drainage (Radke, 1931). In 1909, two dredges and a large barge arrived at the marsh. Once the operation was set up and the dredges (also known as the claws) assembled, digging took place day and night, including Sundays. The land changed from green to black to brown (Stokes, 1957). A huge ditch was dug in the middle of the marsh- 60 feet wide and 8 feet deep in the northern end, widening the further south it went. Side ditches were dug 30 feet wide and 4 feet deep (Radke, 1925). From 1909 to 1914, the Rock River was “*cut and slashed into ribbons* (Radke, 1931).” When the dredge reached Horicon city limits, the draining company and city argued for days. The Horicon Marsh Drainage Company eventually gained permission to continue digging and they removed the natural barrier in the Rock River that had remained for 10,000 years (Radke, 1931).

Once they were finished with creating the ditches, a modern two-story hotel was built atop the mud. An exhibit plot was created which grew only straw, cabbage, beets, and mint. The drainage company advertised with beautiful illustrations in distant publications (Stokes, 1957). No advertisements were found in nearby newspapers. In the Midwest, the value of drained land increased by 500%, so it was no wonder the drainage company worked continuously. Once potential customers arrived in town, a bus met the trains and hosted the visitors at the hotel for free (Stokes, 1957). Sales were slow at \$10 to \$50 an acre (Radke, 1931). In order to increase their selling, the drainage company

invited the Milwaukee Merchants and Manufacturers Association to come out to Horicon in a special train to view the drained land. The visit occurred in November, and so the land was completely frozen (Radke, 1925). At that time of year it was impossible to tell if the land was suitable for farming, but plots of 10 to 20 acres were sold as high as \$200 per acre.

Although the state Supreme Court dismissed an appeal to create a drainage district in Horicon Marsh in the early 1900's, the Horicon Marsh Drainage Company drained the marsh in open defiance. The drainage company also attempted to remove the Hustisford Dam but was stopped by the town and the Supreme Court (1a). After the land was sold, the new owners soon realized that the marshland was not suitable for farming. Many owners, after trying for a few years, went bankrupt and moved further west. The farms were forgotten about; the large ditches attracted ducks and the sloping banks made good holing for mink and muskrat (Stokes, 1957).

Horicon Marsh was not the only land that was negatively affected by the drainage. Storms had done immense damage on the farms south of the marsh. Since the marsh was not there as a natural buffer, the farms south of the marsh were flooded by water hurling down the channel. Thousands of acres of hay, pasture, and grain lands were ruined (Orsi, 1994).

The drainage of Horicon Marsh is an example of what was happening to millions of wetlands throughout the Midwest in the early 1900's. Sixty percent of drainage projects occurred between 1900 and 1919. 80-87 percent of the drainage in wetlands was for agriculture (McCorvie, 1993) and most of the drainage occurred in the Cornbelt. There were three main factors that led to large scale draining projects at this time. First,



there was legislation that gave state land to private interests: the Swamp Land Act and the Reclamation Act. There were also new technologies that made large-scale draining feasible. The dredge used at Horicon Marsh, a construction claw on a barge, was one of them. The third factor that made large-scale drainage possible was the creation of financial institutions that managed drainage on a tremendous scale. Drainage districts were established in Wisconsin in 1891 (McCorvie, 1993). All projects within a drainage district were (and still are) required to improve the land, benefit the public's health, aid in the public's welfare, and provide benefits to the impacted properties that did not exceed the estimated cost of the drainage (McCorvie, 1993). Beginning in 1900, these three factors gave drainage companies legality, financial capital, and the technologies to build on a large scale.

Conservation slowly took shape in the early 1900's. In the 1912-1913 Wisconsin Conservation Commission's (WCC) Biannual report, their records were separated into chapters about game, fisheries, and drainage (Orsi, 1994). The elements of each ecosystem did not interact. Although the state began to notice the disappearance of birds, their approach to solving the problems proved to be unsuccessful. The WCC named birds as either beneficial or harmful to agriculture; once labeled, birds were either helped or killed accordingly. So even when the WCC discouraged people from killing songbirds, the agency organized an annual contest to shoot hawks and other prey. The Biannual report also included 20 pages about the costs, advantages, and history of wetland drainage without mentioning the affects drainage has on wildlife (McCorvie, 1993). During the Progressive Era, conservation agencies divided the animal kingdom. The

common belief was that given the proper human impacts, nature would return to a desired output.

State and federal agencies did make attempts to solve the bird decline though. In 1913, Congress passed the Weeks-McLean Migratory Bird Act that authorized the Biological Survey to regulate hunting seasons. With Great Britain and Canada, the US signed the Migratory Bird Treaty in 1916. Over the next several years, the WCC went from disregarding impacts to wildlife to including hunting regulations (McCorvie, 1993). Although by 1917 federal legislation protected almost all migratory and game birds in the US, populations of many species continued to decline. After the numerous efforts failed to reverse the decline of waterfowl, conservationists in the 1920's began to recognize and act on the need to preserve bird habitat (McCorvie, 1993).

“We, as stewards of the present great out-of-doors, have a sacred trust for which we must render an account. We fight not for the dollar, not for a name in the halls of fame, nor for the glory of man or state- but for the millions to come; the tomorrow of our boys and girls!”

Curly Radke stated this in 1925 when he spoke to the Wisconsin Division of the Izaak Walton League in Green Bay. Louis “Curly” Radke was born in the town of Horicon in 1884. Living in Horicon, he grew up hunting and fishing in the marsh. As the marsh was ditched and drained, Radke felt a personal obligation to do something about it (Ulmer, 2010). Radke understood that as a navigable waterway, the Rock River was illegally destroyed.

Led by Curly Radke, a group of individuals disturbed about the loss of Horicon Marsh began a conservation campaign to restore the marsh. In 1921, the Horicon Marsh

Game Protective Association was organized to help carry on this fight (Wisconsin Conservation Hall of Fame, 1993); most of these members were a part of the Izaak Walton League. The Izaak Walton League was one of the first organizations to make a connection between wildlife and land management (Orsi, 1994).

A Horicon Marsh chapter of the Izaak Walton League was formed and in less than twelve months, the project received national attention. In both 1921 and 1923, Radke and the game association attempted to put a bill through the Wisconsin legislature. Even though 385 petitions were sent with 115,000 signatures, both bills were rejected. Radke and others continued to work on a large scale.

Horicon Marsh became a leading topic in many women's' and men's' clubs across the state. On September 7<sup>th</sup>, 1923, a resolution was drafted at the annual convention of the Wisconsin division of the Izaak Walton League (Ikes) that Horicon marsh be saved. On April 14<sup>th</sup> 1924, at the national convention of the Ikes in Chicago, the same resolution was agreed upon (Radke, 1929). That same year, President Coolidge hosted a Recreation and Outdoor Conference in Washington, D.C. The president of the Izaak Walton League presented the Horicon Marsh project; those present at the conference described Horicon as a drainage crime. On December 12<sup>th</sup>, 1924, the Ikes sent a resolution to the governor, the attorney general, and the railroad commission to restore the navigability of Horicon Marsh.

Even though their physical work with drainage was done, the Horicon Marsh Drainage Company was not about to let their reputation go sour. The drainage company circulated propaganda in opposition. Articles with photos from farms outside of the marsh were falsely used to show the productivity of the marsh. They also organized over

fifty farmers living around the marsh as an opposition movement (Radke, 1931). The Horicon Marsh Farm Land Protective Association was organized for the purpose of killing any resolution sent to the Wisconsin Legislature to restore the marsh. Farmers were led to believe that their land would be destroyed by the restoration and that they would also not to receive any pay for possible damages. The drainage company used the *“farmers for a screen in order to conceal their real motives”*(Radke, 1931).

Hearing upon hearing began in the 1920's. One prominent man from the drainage company, Mr. Keely, explained, “We drained no land except our own. No person ever questioned the legality of those ditches except the Izaak Walton League. Large dairy farms are located on the borders of this marsh, and the land owners are largely dependent upon their marsh lands for their corn, hay and other feed.” (Radke, 1927) Curly Radke found the productivity of the land to be misrepresented, though. The owners of Horicon Marsh created three muskrat farms on the marsh in 1924-25. The secretary and treasurer of the Horicon Marsh Farmland Protective Association controlled one of the farms. Curly found this information to be contradictory since agriculture and muskrats do not mix. Also, one of the drainage commissioners stated “we the Rock River Valley Land Company don't care a damn how the supreme court decided the Horicon Marsh case, the Hustisford Dam will also be taken down and Horicon Marsh drained, and that Rock River Valley Land Commission has too much money invested in that enterprise to stop now, no matter how the case was decided.” (Radke, 1929)

The destruction of Horicon Marsh continued to reach all sorts of people across the state and country. In response to the 1924 Izaak Walton League resolution, Wisconsin's attorney general Mr. Ekern came to the marsh. He traveled throughout the marsh all day

and at the end of the day, “he did not understand why the supervisors of the townships would tolerate such menace. He concluded that it was a clear cut case and that the law had been flagrantly violated.” (Radke, 1931) Also, the 1927 high school valedictorian of Fort Atkinson, Wisconsin stated in her graduation speech, “Horicon Marsh has been drained for 15 years. Moons have waxed and waned and after all the beauty and charm that once enhanced the place were destroyed, there has been returned no farms, no crops worthy of the name.”

After years of hearings and proposed bills, on April 22<sup>nd</sup>, 1927 the entire Wisconsin legislature came to Horicon with other state personage. On July 12, 1927 both houses of legislature passed bill 384S that appropriated \$510,000 for making Horicon Marsh a state wildlife refuge. \$10,000 was approved for the construction of a dam. The finance committee changed the \$510,000 to \$260,000 and on July 22<sup>nd</sup>, 1927, Wisconsin governor Fred Zimmerman signed the Horicon Marsh act. With this bill, the state declared that the public interest in wildlife and the navigability of the Rock River superseded the owner’s rights to land that they had bought illegally (Radke, 1931). The public interest was redefined.

Two years had passed and little progress had occurred to establish the wildlife refuge. Bills 444A and 737A were introduced to repeal the 1927 refuge bill. Legislators continued to debate water levels. Then, the Great Depression hit America. On November 19th, 1930, the dam was completed, but the gates were kept open because of the ongoing debates. The water levels remained too low for vegetation to grow back. In the summer of 1931, peat fires ravaged much of the marsh. There was a 25-mile radius of smoke (Radke, 1931); local townspeople reported a constant covering of ash over their houses

and property (Volkert, 2010). Public debate continued for five more years about the dam, continuously opening and closing the gates.

Finally on Oct 10, 1934 the Wisconsin Conservation Commission ordered the closing of the floodgates with the water level set at 75.3, flooding the entire marsh.

As a wetland spokesperson, Curly Radke was considerably ahead of his time (Ulmer, 2010). It was only until the late 1920's that conservationists nationwide began to realize the need for habitat preservation, something Radke can been fighting for years. As hunting regulations seemed unsuccessful, conservationists matched the decline of bird populations with the spread of drainage and habitat destruction (Orsi, 1994). In contrast to previous federal land policy that transferred state and federal land to private ownership, Progressive Era land management set aside lands for habitat. In 1929, congress passed the Migratory Bird Conservation Act, which authorized the US Biological Survey to obtain refuge lands. In 1934 alone, thirty-two wildlife refuges were created (Orsi, 1994).

At Horicon Marsh, the Great Depression, dried up funds for restoration, further delaying establishment of the refuge. By 1941, Wisconsin was unable to progress in restoring the marsh, and so the federal government took control. But Curly Radke never gave up. He urged other counties in Wisconsin to fight for the restoration of their marshes that had been drained (Ulmer, 2010). For almost half of a century, Curly worked for John Deer in his hometown. Radke's real efforts were put into the protection of wildlife habitat. Curly became the national director and national president of the Izaak Walton League, and president of the Wisconsin Conservation League. The work of Curly Radke set a major precedent for public use of state land in our country's history.

## Chapter 5

### Collaboration and Conservation Education

Curly Radke understood that it took a group of organized individuals to carry on a conservation campaign. His spoken words, and his song, were heard across the Midwest beginning in the 1920's. One woman, Wilhelmine La Budde, recalls her first time hearing Curly.

*“I remember it was an extremely hot night and the speaker was mopping his brow with one hand and gesticulating wildly with the other. I sat in the back part of the room spell bound and marveled. Perhaps I was not so conscious of what the gentleman was saying as how he was saying it. He went on and on getting warmer and warmer and redder and redder and at the height of a certain dramatic flight the speaker opened his mouth a little wider than usual and in flew a June bug and almost strangled the poor man to death. I am sure that was Mr. Radke's most embarrassing moment and my heart went out to him. I decided that enthusiasm and ardor such as he displayed deserved recognition and encouragement and I then and there offered my services to Mr. Radke and the support of the entire Wisconsin Federation of Women's Clubs, and this, ladies and gentlemen, is the true story as to why the women in Wisconsin came to the rescue of the Horicon Marsh.”*

Wilhelmine La Budde, November 12, 1931)

Mrs. La Budde was born Wilhelmine Diefenthaler on October 1, 1880. During the school year she lived in Milwaukee, but during the summer her mother and siblings lived at the family cabin at Elkhart Lake, while her father visited weekends. There, Wilhelmine shared a love of wildflowers and birds with her parents. Wilhelmine married her neighborhood sweetheart Edward La Budde and they owned a feed and grain business in Milwaukee. She had three children, George, Margaret and Alice, and when the two oldest went to college, she put her endless energy into the conservation movement (Wisconsin Conservation Hall of Fame, 1990).

The stock market crash of 1929 was one of the many disastrous events of the 1920's and 30's. Unemployment increased, waterfowl populations sharply declined in the early 1930's, and there was acute habitat loss and draught. But policies and people's perspectives of land use changed the fate of the nation. Beginning in 1933, newly elected president Franklin D. Roosevelt passed programs under the New Deal which connected wildlife management to increasing bird populations, resolving farming issues, unemployment, and poverty. In 1934 alone, the federal government added thirty-two wildlife refuges and spent more than \$20 million on wildlife. New conservation jobs were created in wildlife management and federal money was given to states for buying land for wildlife refuges. The New Deal established ecological practices into government policies (Orsi, 1994).

As they are today, the fight for habitat and wildlife protection was not one sided, and it was only through the dedication of many that change occurred. Flooding, soil erosion, and draught all became problems in Wisconsin in the 1920's, 30's and 40's. Wilhelmine La Budde found it her personal mission to improve the state of Wisconsin's



natural resources. Wilhelmine, like Curly Radke, knew that it took a group of people to make something possible. She was known to say, “We Conservationists band together.” (Thomas, 1994) La Budde organized through social clubs. Beginning with the Women’s Fortnightly Club, she also branched out to the Izaak Walton League, the Business and Professional Women, the Democratic Women, the Auxiliary of the American Legion, Catholic Daughters of America, Girl Reserves, Garden Clubs and anybody else who would listen.

The struggle to protect Horicon Marsh was how women’s clubs in Wisconsin began in the field of conservation. Wilhelmine explained that before the women’s clubs got involved, state legislators thought that people wanted the marsh restored for hunting and fishing. Although the Izaak Walton League had selfless reasons as well, it was not possible to connect members in the women’s clubs to greedy motives because they were not hunters. Once women became involved, Wilhelmine saw that the attitudes of the Legislature towards the project improved. (La Budde, 1936)

Wilhelmine La Budde’s interests in conservation reached Horicon Marsh and issues all over the state. While a fire burned in the marsh, a theoretical fire burned amongst conservationists across the state. Clubwomen, including La Budde, and teachers began to organize a conservation education program. Drought, soil erosion, and the Dust Bowl occurring in the Great Plains were causes of concern. The group felt that in order to create an active citizenry in Wisconsin, it would be vital to begin with children. (La Budde, 1936)

They organized poster and essay contests for nearly a decade. Wilhelmine found powerful partnerships with Catholic nuns because she found that their great love for

nature helped them instill an appreciation “*into hearts of their children.*” (La Budde, 1936) In January of 1935, a small group of people met to outline a legislative program that would require the study of conservation into public schools. With the help of the Board of Education and the Conservation Commission, Bill 3195 was finalized and introduced to the Legislature. Wilhelmine, wrote to every state legislature and spent numerous hours in Madison contacting congressmen personally. “Is not love of one’s country the highest type of patriotism?” Wilhelmine asked.

The first time Wilhelmine La Budde presented at the capital, she was laughed at. Wilhelmine realized that unless women stationed themselves at the offices of their Legislators, their bills would be disregarded. La Budde stated that, “men would simply think that some silly woman wanted to have another silly bill passed.” (La Budde, 1936) The board of the Wisconsin Federation of Women’s Clubs did not endorse the bill. Wilhemine had many obstacles but she, with many others, persisted. Bill 3195 passed by one vote. As result of this bill, conservation of natural resources is now taught in public schools. The bill stated that every common school, high school, and vocational school was required to include conservation with other studies. The bill also stated that science and social studies teachers were now required to receive specific certification through teacher training. When asked why conservation education was important, LaBudde responded that “to teach a child so to love his native land that he will not tolerate the destruction or exploitation of any part of it is rendering a real service to the future of their country.” (La Budde, 1936)

Wilhelmine had no scientific training, but as her son said, she had vision (Thomas, 1994). Wilhelmine was a powerful person during a time when women were not taken

seriously. After the battles over Horicon Marsh and Conservation Education in public schools were over, Wilhelmine focused her determination on other issues across the state including a children's school forest in the Nicolet National Forest. Her secrets to success were that she never gave up and that she collaborated with others including other hall-of-famers such as Owen Gromme, Aldo Leopold, and Fred Schmeckle (Wisconsin Conservation Hall of Fame, 1990). In 1937, she became the first woman to be on the Wisconsin Conservation Congress. Through her charm and persistent personality, Wilhelmine defines what an active citizen is.

While Wilhelmine was looking for dedicated teachers to help organize Conservation Education in schools, La Budde found a friend- Pearl Pohl. Pearl Pohl was a sixth grade teacher in the Milwaukee public school district that was dedicated to teaching environmental issues (Ellingson, 2010). Born in 1887, Pearl was raised in Milwaukee. After graduating from high school in 1906, Pearl studied at the Milwaukee Normal School until 1908. Pearl believed that conservation was a way of life, and she taught this view in her classroom. Pearl found alternative ways of teaching by leading all day field trips to farms to study soil conservation, to forests to observe forest fire fighting demonstrations, and around town to work on cleanup projects and to plant trees. In the classroom, Pearl continued to teach conservation by having students write letters to congress (Wisconsin Conservation Hall of Fame, 1991).

Unlike Wilhelmine La Budde, Pearl Pohl was not part of an elite social class. Pearl was an unmarried schoolteacher who spared nothing of her time and money for the conservation movement. At one period in her life, Pearl owned an old car that she and her mother drove all over Wisconsin wherever there was exciting conservation work being

done (Ellingson, 2010). Quiet, patient, gentle, organized, and faithful were characteristics that were attributed to her (Ellingson, 2010; Wisconsin Conservation Hall of Fame, 1991). Pearl was always helpful in working to pass important legislation, including the 1935 Conservation Education mandate.

After nearly fifty years of teaching, in 1953 Pohl retired. This retirement, however, was not the end of her efforts in conservation. Pearl founded the Young Wisconsin Conservationist Association, organized its annual conference, and was a chairperson through the 1970's. Cyril Kabat recalls an event before one of the conferences,

*“One of Pearl’s efforts was to organize the annual conference of the Young Wisconsin’s Conservationists. This meant getting many people to assist with the program. On a Saturday night at about 10pm my phone rang. The caller was Pearl Pohl. “Can you help me out,” she asked. “I need a speaker or a judge for the YWC conference next week.” Few people turned down these requests because they knew their importance and few regretted that they accepted the invitation.”* (Kabat, 1976)

In 1956, Pearl was appointed to the statewide anti-litter campaign called “Keep Wisconsin Clean and Beautiful.” Pearl also became the Milwaukee Izaak Walton League president and organized the La Budde Memorial Ladies Chapter in 1960. She was also the founding member of the Wisconsin Council for Conservation Education.

Through her retirement, Pearl continued to visit the state capitol on a regular basis to fight for conservation legislation. One of her colleagues, Bob Ellingson, recalls that she would enter the capitol building on one side to talk to certain legislators and leave on

the other side of the building after talking with so many people (Ellingson, 2010). At that time, women were not respected in natural resources and many times Pearl was not treated well by congressmen (Ellingson, 2010). But because of Pearl's direct approach with dealing with people and her determination, Pearl accomplished great things before and after her retirement. By getting her students outside and exploring, Pearl Pohl was a pioneer in the Milwaukee public schools.

The commitment of Pearl Pohl and Wilhelmine La Budde have left a legacy that still effects Wisconsin's public schools today. Since both women have passed away, alterations have occurred on the Conservation Education mandate. In 1979, one of the methods proposed to cut the state budget was to repeal the conservation education requirement. A compromise was made by agreeing that a new teacher training was requirement and that teachers had to achieve a specific proficiency before being licensed by the state. In 1990, a law was passed which required each district to develop, implement, and evaluate their K-12 conservation curriculum (Mountain, 1994). Because of the conservation education work of Wilhelmine, Pearl, and others, Horicon Marsh is a classroom for children today. Indoor and outdoor programs are offered to school children from across Wisconsin. Special events and public speakers are programmed throughout the year. Researchers from across the world come to Horicon Marsh to learn about wetland restoration (Volkert, 2010).

## Chapter 6

### Summary

Over the past 10,000 to 12,000 years, every major prehistoric Native American culture known to the upper Midwest used or lived next to the marsh. In the early 1800's,

WCHOF inductee Increase A. Lapham mapped the pre-settlement marsh; he later revisited the area in 1855 to find a man-made lake. After the lake was drained in the late 1800's, market hunting nearly wiped out the waterfowl population in a mere twenty-five years. Private hunting clubs leased and protected marshland in the early 1900's, which was found illegal by Paul Husting in 1914. The marsh, called "the Wasteland," was ditched and drained for agriculture in the early 1900's.

Louis "Curly" Radke, then president of the Izaak Walton League, saw the Horicon Marsh as a wasted habitat and so he began a local campaign in 1921. Regarding the enormity of the costs and complexities, the purchase and restoration of the marsh was too much for the conservationists in the community to undertake alone, so they sought out the help of the state government. In 1927 after a seven-year campaign, Wisconsin passed the Horicon Marsh Wildlife Refuge Bill. The bill provided money to purchase the land over a ten-year period and to build a dam to plug up the ditches and restore the original waterline.

The Great Depression hit America in 1929 and halted the restoration work of Horicon, but this did not stop Wilhelmine La Budde and Pearl Pohl in their conservation efforts. Both women were integral parts in passing the 1935 bill that mandated conservation education in Wisconsin Public Schools. By the 1940's, little had been done to restore the wetland habitat of Horicon Marsh. The federal government purchased the remaining wetland in 1941, and because of this, the 32,000-acre wetland is protected by both the state and federal governments (Volkert, 1999). Increase A. Lapham, Paul Oscar Husting, Louis "Curly" Radke, Wilhelmine La Budde, and Pearl Pohl all played integral roles in not only the marsh's history, but also the state's history. Without these

individuals, the state of Wisconsin would not have the foundation upon which to build a legacy of conservation. These five inductees, along with many others, had the foresight to act on their feelings of personal responsibility. Through learning about these Wisconsin conservationists, visitors to the Wisconsin Conservation Hall of Fame will feel inspired to follow.

Appendix B. Letter of Interest for Interview



Dear Bob Ellingson,  
Christine Thomas encouraged me to contact you regarding my thesis. I am the graduate assistant at Schmeeckle Reserve at the University of Wisconsin – Stevens Point. My thesis project is to design, evaluate, and build an interpretive exhibit in the Wisconsin Conservation Hall of Fame museum that will tell the interwoven conservation success stories and the Wisconsin heroes involved. The framework for the museum exhibit is Horicon Marsh, and this story will be mainly told through four short (2 minute) videos. I am currently in the process of producing said documentaries and would like your help with a portion of it. The documentaries will be played solely in the museum here.

Would you, or someone you know, be interested in being interviewed about Pearl Pohl? I am mainly interested in videotaping and using the interview in one of the documentaries, but I am continually interested in gaining information about Pearl Pohl, her connection with Wilhelmine LaBudde and her work to pass the 1936 conservation education mandate. Interviews can take place between September 2010 –December 2010 or February 2011- March 2011 but the earlier in the academic year the better.

Thank you, in advance for your help. I look forward to your response. Feel free to contact me by email or phone.

Sincerely, truly

Elise A. Kahl  
Graduate Assistant, Schmeeckle Reserve  
University of Wisconsin- Stevens Point  
Phone: (715) 346-4992  
Fax: (715) 295-8918  
Email: [ekahl305@uwsp.edu](mailto:ekahl305@uwsp.edu)



Appendix C. Email to potential interviewee

Hello ,

I am the graduate assistant at Schmeckle Reserve at the University of Wisconsin – Stevens Point. My thesis project is to design, evaluate, and build an interpretive exhibit in the Wisconsin Conservation Hall of Fame museum that will tell the interwoven conservation success stories and the Wisconsin heroes involved. The framework for the museum exhibit is Horicon Marsh, and this story will be mainly told through four short (2 minute) videos. I am currently in the process of producing said documentaries and would like your help with a portion of it. Would you, or someone you know, be interested in being interviewed about \_\_\_. I am primarily interested in videotaping and using the interview in one of the documentaries, but I am continually interested in gaining information about\_\_\_.

Interviews can take place between September 2010 –December 2010 or February 2011- March 2011 but the earlier in the academic year the better.

**Protocol for Original Submissions**

A complete protocol must be submitted to the IRB for approval prior to the initiation of any investigations involving human subjects or human materials, including studies in the behavioral and social sciences.

For all research protocols, please submit the following:

- **1 printed copy with Faculty Mentor and Department Chair signatures** of (1) the completed protocol; (2) project abstract; and (3) samples of informed consent forms. PROTOCOLS LACKING ANY ONE OF THESE THREE ELEMENTS WILL NOT BE APPROVED.
- **A second copy of this page, with signatures.**  
Printed materials should be submitted to: **IRB/Grants Office, 204 Old Main.**
- **Electronic copies of all submission materials (multiple files are acceptable)** emailed as attachments to Jason R. Davis, IRB chair: [jdavis@uwsp.edu](mailto:jdavis@uwsp.edu) AND Libby Raymond, Grants Office: [lraymond@uwsp.edu](mailto:lraymond@uwsp.edu)

Project Title: ***The Design and Evaluation of "The Wisconsin Conservation Success Stories" Documentary in the Wisconsin Conservation Hall of Fame Museum at the Schmeeckle Reserve Visitor Center***

Principal Investigator: Elise A. Kahl

Department: College of Natural Resources Rank: Graduate Assistant

Campus Mailing Address: Schmeeckle Reserve – 2419 North Point Drive

Telephone: \_\_\_\_\_ E-mail address: ekahl305@uwsp.edu

Faculty Sponsor (if required): Dr. Brenda Lackey  
(Faculty sponsor required if investigator is below rank of instructor.)

Expected Starting Date: December 2010 Expected Completion Date: May 2011

Are you applying for funding of this research? No \_\_\_\_\_

If yes, what agency? \_\_\_\_\_

Please indicate the categories of subjects to be included in this project. Please check all that apply.

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> Normal adult volunteers | <input type="checkbox"/> Minors (under 18 years of age) |
| <input type="checkbox"/> Incarcerated individuals           | <input type="checkbox"/> Mentally Disabled              |
| <input checked="" type="checkbox"/> Pregnant women          | <input type="checkbox"/> Other _____ (specify)          |

(Faculty Member) I have completed the "Human Subjects Protection Training" (available at <http://www.uwsp.edu/special/irb/start.htm>) and agree to accept responsibility for conducting or directing this research in accordance with the guidelines.

Brenda Lackey  
(Signature of Faculty Member responsible for research)

(Department Chair or equivalent) I have reviewed this research proposal and, to the best of my knowledge, believe that it meets the ethical standards of the discipline.

John C. Houghton  
(Signature of Department Chair or equivalent)

\*\*\*\*\* Do not write below this line – for IRB use only \*\*\*\*\*

IRB approval [Signature] Date 1-27-11  
(Signature of IRB Chair)

**Approval for this research expires one year from the above date.**  
**If research is not completed by this date, a request for continuation must be filed and approved before continuing.**  
Revised form: September 2010

12/21/10

Dear,

I will be conducting my formative evaluations for my master's thesis this winter and I am hoping you might help.

As part of the study, you will watch a 15-minute rough cut of the Wisconsin Conservation Hall of Fame (WCHOF) documentary that is being developed by a team. Following the viewing I will facilitate a discussion to provide feedback on how the documentary can be improved. It will take approximately one hour of your time.

As a result of your participation in this study, you will have more information about Wisconsin conservation history. In addition, this study will assist me in determining how to improve the documentary to best tell the interwoven stories of the inductees. In appreciation of your time, you will also receive a 20% discount in the Schmeckle Reserve Browse Shop.

No information about you will be released to anyone other than yourself; publication or presentation of the study data would in no way identify you as a participant. Only Dr. Brenda Lackey, my advisor, and I will have access to the names associated with the evaluation and this information will be kept in a locked file cabinet in Dr. Lackey's office. This evaluation process has been reviewed and approved by the Institutional Review Board.

Please let me know if you are able to participate. We will meet at the Schmeckle Reserve Visitor Center. Focus groups will occur:

Tuesday, January 25<sup>th</sup> at 2PM

Thursday February 3<sup>rd</sup> at 6PM

Saturday February 5<sup>th</sup> at 10AM

Thank you very much and I hope you have a relaxing holiday season!  
Elise A. Kahl

## Appendix F Email to Focus Group Members

Dear,

I will be conducting my formative evaluations for my master's thesis this winter and I am hoping you might help.

As part of the study, you will watch a 15-minute rough cut of the Wisconsin Conservation Hall of Fame (WCHOF) documentary that is being developed by a team. Following the viewing I will facilitate a discussion to provide feedback on how the documentary can be improved. It will take approximately one hour of your time.

As a result of your participation in this study, you will have more information about Wisconsin conservation history. In addition, this study will assist me in determining how to improve the documentary to best tell the interwoven stories of the inductees. In appreciation of your time, you will also receive a 20% discount in the Schmeckle Reserve Browse Shop.

No information about you will be released to anyone other than yourself; publication or presentation of the study data would in no way identify you as a participant. Only Dr. Brenda Lackey, my advisor, and I will have access to the names associated with the evaluation and this information will be kept in a locked file cabinet in Dr. Lackey's office. This evaluation process has been reviewed and approved by the Institutional Review Board.

Please let me know if you are able to participate. We will meet at the Schmeckle Reserve Visitor Center. Focus groups will occur:

Tuesday, January 25<sup>th</sup> at 2PM

Thursday February 3<sup>rd</sup> at 6PM

Saturday February 5<sup>th</sup> at 10AM

Thank you very much and I hope you have a relaxing holiday season!

## Appendix G. Informed Consent to Participate in Human Subject Research

Elise Kahl, a graduate student at the University of Wisconsin-Stevens Point in Environmental Education and Interpretation is conducting a formative evaluation of a documentary for the Wisconsin Conservation Hall of Fame at Schmeeckle Reserve. You are being asked to participate in this study.

As part of the study, you will view the current museum exhibits in the Schmeeckle Reserve Visitor Center. You will then watch a 19 minute rough cut of the WCHOF documentary in the meeting room. Following the viewing, you will be given a questionnaire which will guide the interview or focus group. The interview or focus group will take place to best understand how the documentary can be improved. Because the interview will be conversational, it will take approximately one hour of your time.

Participating in this study should pose no medical risk to you.

As a result of your participation in this study, you will have more information about Wisconsin conservation history. In addition, this study will assist the researcher in determining how to improve the documentary to best tell the interwoven stories of the inductees. You will also receive a 20% discount in the Schmeeckle Reserve Browse Shop for participating in the evaluation.

For the purpose of the study, your responses will be coded so that your name will not appear on any of the forms used for data analysis. No information about you will be released to any one other than yourself and publication or presentation of the study data would in no way identify you as a participant. Only Elise Kahl and Dr. Brenda Lackey, her advisor, will have access to the names associated with the codes and this information will be kept in a locked file cabinet in Dr. Lackey's office.

If you want to withdraw from the study, at any time, you may do so without penalty. Any information collected about you up to that point would be destroyed.

Once the study is completed, you may receive the results of the study. If you would like these results, or if you have any questions in the meantime, please contact:

Elise Kahl  
Schmeeckle Reserve  
2419 North Point Drive  
University of Wisconsin – Stevens Point  
Stevens Point, WI 54481  
(715) 346-4992

If you have any complaints about your treatment as a participant in this study or believe that you have been harmed in some way by your participation, please call or write:

Dr. Jason R. Davis, Chair  
Institutional Review Board for the Protection of Human Subjects  
School of Business and Economics  
University of Wisconsin-Stevens Point  
Stevens Point, WI 54481  
(715) 346-4598

Although Dr. Davis will ask your name, all complaints are kept in confidence.

I have received a complete explanation of the study and I agree to participate.

Name \_\_\_\_\_ Date \_\_\_\_\_  
(Signature of subject)

**This research project has been approved by the UWSP Institutional Review Board for the Protection of Human Subjects.**

### Outline

#### **Have everyone meet in the meeting room.**

*“If you are here for the formative evaluation of a documentary for the Wisconsin Conservation Hall of Fame at Schmeeckle Reserve, you are in the right place.*

*As part of the study, you will view the current museum exhibits in the Schmeeckle Reserve Visitor Center. You will then watch 19 minute rough cut of the WCHOF documentary. Following the viewing, we will proceed into the meeting room for a focus group. Because the focus group will be conversational, it will take approximately one hour of your time.*

*As a result of your participation in this study, you will receive a 20% discount in the Schmeeckle Reserve Browse Shop for participating in the evaluation.*

*For the purpose of the study, your responses will be coded so that your name will not appear on any of the forms used for data analysis. If you want to withdraw from the study, at any time, you may do so without penalty. If you have any complaints about your treatment as a participant in this study please call or write the Institutional Review Board. Please review the rest of this form, please sign, and when everyone is ready we will begin.”*

#### **Hand out IRB forms.**

#### **Proceed through museum. Show interp panel and explain buttons.**

#### **Have everyone sit at the “museum theatre.”**

#### **Show film.**

#### **Proceed to meeting room, hand out paper/pencil if necessary. Record.**

#### **Initial Focus Group Questions**

- What worked well in the documentary?
- What did not work well? What aspects need improvement?
- Was there anything in the documentary (sound, text, size of screen, subject matter) that was uncomfortable?

#### **Follow up questions:**

- What do you think the theme of the documentary is?
- Did you feel drawn into the stories told in the documentary?
  - If so, was there anything relatable?
- Was there anything about the video that was artful?

- Is there a clear progression from idea to idea?
- Did you finish the video feeling that a whole story was told, or were the main points disconnected?
  - How well does the documentary identify the holistic picture of the great conservation efforts of all the inductees?
- What feelings were you left with after finishing the video?
  - Were there any aspects of the video that were inspiring or provoking?
- Was information revealed in the video or was it simply told?

**Thank everyone and hand out 20% discount coupons.**

## Appendix I. Museum Field Trip Review

March 9, 2010

### Questions Asked

- 1) What are my first impressions?
- 2) What is the overall feeling/mood?
- 3) Draw the floor plan.

### Comfort:

- 4) How effective is the way finding?
- 5) Were the temperature, lighting, and sound levels appropriate?
- 6) What was the visitor flow? Were there any bottlenecks?
- 7) How are the people acting? Demographics?

### Design Elements:

- 8) Does the environment invite exploration?
- 9) What types of media are used?
- 10) Is art used?
- 11) Does the exhibit provoke curiosity?
- 12) What catches me to slow down and interact?
- 13) How is the exhibit whole?
- 14) Is there surprise or novelty?
- 15) What questions are used?
- 16) How effective are the interpretive panels? 3-30-3 rule?
- 17) What is the lighting?
- 18) How are children addressed?

### Connections:

- 19) What is the primary theme?
- 20) What are the intellectual connections?
- 21) What are the emotional connections?
- 22) What are the physical connections? Interactions?
- 23) Are the objects placed in a context of time and place?
- 24) Did the exhibit reveal “so what?”

### Summary:

- 25) What are the strong points of the exhibit?
- 26) What could be improved?

## Rock and Roll Hall of Fame

Cleveland, OH

December 28, 2009

Question #	Rock and Roll Hall of Fame
1	clean, easy to follow; curtain entrance – half open; 1 <sup>st</sup> level a typical museum exhibit
2	Inspirational, American dream come true



3	Grey carpet, Circular movements. ~BIG MOVIE- in through glass doors, up ramp, separate building almost. ~Formal hall of fame is a spiral upwards- glass, black background, black light on white signatures of bands
4	how to get out was confusing; people scattered
5	Lighting brighter than other places which worked very well for comfort. sounds- ambient screaming audience
6	bottleneck before stairs – video screen of documentary
7	Mostly adults. White. Single or couples. videos watched, detailed descriptions read
8	exploration with journal wall, artful 2 <sup>nd</sup> floor, interesting classifications
9	10 minute film, 15 minute film 2 <sup>nd</sup> film – beginning and end videos are the same three projectors, personal accounts touch screens with personal headphones trumped over real objects BIG MOVIE - 1 hr film. 30 ft high screens, three screens
10	The reprints of the lyrics found in the notebooks. The guitars displays as if art in a gallery. Logical division of subthemes.
11	Others curious to see/hear concert, to listen to documentary
12	Just outside short films– people engaged into the interactive portals
13	Yes. Linear story downstairs. Special aspects upstairs
14	spiral staircase – sounds like I’m going to a club louder and louder music- surprise
15	none
16	reprints of the real notebooks – reprinted 18 in x 22 in – matte finish, hung by wire
17	Bright lights – unlike basement level of museum. dark, highlights in room
18	Not addressed
19	Bruce is an American legend, who comes from modest roots and keeps in touch with his roots
20	Biographical information
21	Song lyrics
22	Nothing to interact with. Sounds and video
23	Chronological order on 1 <sup>st</sup> level
24	Yes.
25	Upstairs exhibit. Worked well to divide in themes. More emotional/personal
26	didn’t see how the plank corner was necessary BIG MOVIE – Inductee Movie ~people crowded in back, don’t get up to leave ~each screen moves independently from each other ~animate words that they are saying. ~stop video- after effects still – move to next artist ~shallow focus.

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Inductees - Randy Newman, The Ink Spots, Crosby, Stills, Nash Young  
Ohio, Del Shannon, James Jamerson, Joni Mitchell, Jackson Five,  
Solomon Burke, the Flamingos, Jackson Browne, Bob Seger, Buddy  
Guy, U2, REM, the Dave Clark 5, Curtis mayfield

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I visited the Rock and Roll Hall of Fame in Cleveland, OH on December 28<sup>th</sup>, 2009. Long ago when I was in grade school I visited the museum and was unimpressed and bored through most of the visit. Although it was about 15 years ago, I can still remember the blandness of the exhibits. This memory was shaken to its core when I visited this last time. Although the orientation and the way-finding were confusing throughout the museum, the exhibits were complex and attractive. The first piece that worked well as an orientation was a set of two movies. The first film was about the roots of rock and roll which was displayed with three separate projectors. With no narration, clips were sewn together to explain the early influences of the music genre. The second film was about the importance of rock and roll – its connection to the artists and the people. Both videos were presented in different fashions. The first was more experimental with juxtaposing various musical artists side by side each other on the screen. The second was more of a documentary with interviews from various rock artists. The second video was artful in that the first and last clip was the same – it was of a teenager walking down the street with headphones listening to rock. The short film built up through its storyline to conclude with that moment. I intend to use this method in the Schmeckle video. The second exhibit of interest was the hall of fame. The entrance was on the second floor across from a large open hallway. A visitor walks through the glass doors and finds an introductory video on the right side wall, but what is interesting is the large movie theatre at the end of the ramp in front. The large theatre has about 150 seats and three screens about 30' x 30.' With three different projectors, the Rock and Roll Hall of Fame inductees were shown through video and music. For example, the film began by introducing the year on a computer animated Rock and Roll Hall of Fame museum. Then, an inductee's voice would be heard sing their hit song and a video of them would appear. The name of the band is animated, other video compliments the lyrics of the song, text of the lyrics is animated, and other inductees of the year are shown. With layers of media projected on three giant screens, each person who sat down was glued to their seat. I was one of them. The program lasted an hour and we proceeded to the formal hall. This video exhibit was a good example of how people's characters paired with animation can captivate an audience for a surprisingly long time.

**Morgan Library and Museum**  
**225 Madison Ave @ 36<sup>th</sup> Ave, NYC**  
**December 30<sup>th</sup>, 2009**

**Jane Austen exhibit**

---

<b>Question #</b>	<b>Jane Austen Exhibit</b>
<b>1</b>	bright, small
<b>2</b>	High brow, classy, formal (good thing I wore a scarf)
<b>3</b>	See attached. 1 room, impossible to get lost/confused
<b>4</b>	comfortable museum, bright, doors not clearly marked

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5	Good, well lit
6	most stayed for the duration of the video
7	visitors middle upper class, adults, middle aged and older
8	Reading descriptions.
9	Real objects- letters, artwork from time period, books, video, sound
10	Video was clean and classic, black and white interviews; looked directly at camera. Well-lit, black background. Used white quotes behind black background. Name and position. Heard voice- at same time. .... Then appeared on screen black background, projector in corner. L shaped bench. Everywhere else white walls – effective. Black wall a few feet from ceiling
11	visitors spent a lot of time looking intently at the objects, the handwritten letters especially
12	No.
13	Pieces, which could be independent of each other- mostly a whole
14	The handwritten letters.
15	Dinner with Jane Austen? Q’s not asked of audience
16	descriptions were with a serif font, little snippets of info, but they stood on their own
17	Bright, white and cream colors
18	Not addressed at all
19	Jane’s writing was a craft that she fine tuned with constant writing, reading
20	audience must know Jane Austen pretty well before coming to exhibit
21	Personal relationships with family through letters.
22	No interaction, feel tired after reading so much. Lack of physical connections.
23	Time and place well thought out. Artist’s depictions
24	Going against the grain, working hard to become a master.
25	Video! Professional, simple, spoken words were not drawn over by poor quality, animation, etc. typical museum exhibit
26	typical museum exhibit

The single most important influence this exhibit has on my thesis is the video displayed. In the back corner of the exhibit room, a ten minute video was composed with interviews of Jane Austen experts. The interview questions were never heard, or expressed in any other form, but what each person stated flowed together. Also, I was very attracted to how the video looked. Each interviewed person sat in front of a black background. The shots were all in black and white. The video was projected on a black wall that was set at a 45 degree angle from the rest of the room. Every element of the video presentation was elegant. Within the Schmeekle museum, I want to produce a short video. The video will have elements similar to this Jane Austen one. I want to interview inductees of the hall of fame in the same style. One final interview question will be “why is conservation important?”

**Natural History Museum  
NYC**

December 30<sup>th</sup>, 2009

Question #	Dioramas and Carl Ackley African Hall
2	Impressive, massive, rich with detail, open, noisy. Ackley was a sculptor, taxidermist who designed this. Died on an expedition in Africa in 1926. The gorilla diorama depicts where he died
7	lots of people watching other people
12	Perry Wilson murals- grid, charcoal drawing. bull moose fight, frozen in motion; in some dioramas, the animals are watching the people
11	Lots of photos taken with dioramas – kids know their animals! dioramas- interesting ones have action – something chasing something
13	Dark green marble walls, reflections, silhouette, light coming from dioramas
16	Little is read; mostly it's the story in the diorama that is looked at. Lots of photos.

Question #	Silk Road
1	excited
2	intimate, rich with color and texture
3	Floor plan is a lot curves. From east to west. Past to present, linear mostly
4	Easy to follow, easy to hear, crowded around information, but helpful to have specific times for entrance. Easy to read, handicap accessible
5	Comfort levels good. A bit crowded b/ of the date and b/ of children
6	Not many bottlenecks – except beginning.
7	Kids very involved. People deeply interested. Telling each other information.
8	Much! Lots to do – stamps at each city. Music to play, videos to watch, game at end. Smells. Live silk worms, etc.
9	As mentioned in 8. Camel models, well model, printed images and text on silk banners. Weaving machine. Glass display.
10	Lighting. Camels. Kid's animation. Food section.
11	Very interactive – slow down at almost every stop. Curious- roll playing throughout- east to west journey on our camels
12	used storytelling animation, instructional videos, live silk worms, silk banners, object theatres, role playing – stamps, smells, camels, music, inventions and science
13	Yes!
14	Interesting beginning with camels – POW!
15	Questions at end - game/test. Assessment
16	colors correlated with city, panels
17	dark, highlighted what was necessary
18	Kids very involved. Hands on, videos specific to kids
19	The silk road from east to west was the most important trade route of man's history. It has influenced our traditions, our goods, science, and

	war....
20	Many at each stop!
21	Yes – connection to the history of many aspects of our lives today
22	Yes yes, see other answers
23	Explained right away – and portrayed throughout exhibit until the end when it becomes the present, the role playing finishes
24	Relevant in many ways- materials, transportation, traditions, inventions
25	strong points – senses, learning styles, very textural
26	didn't care for game at end – open space wasn't needed

The Silk Road was by far the most interactive exhibit during this month-long trip. At first I was unsure how good the experience would be because of the extra cost and the amount of visitors in the museum, but even though there were many people, the exhibit shined through the crowd. A compelling story, the information was divided into 4 different cities along the silk road of Asia and the Middle East. Each city had a different theme regarding its role along the Silk Road, but also through its interior designs. A map at the beginning printed on silk clearly explained the route we would be taking as merchants ourselves. Through the journey we were also told the reality of the journey – being tired after a long trip, feeling excited about collecting a particular item at a specific city, and the reality that merchants traveled between two cities instead of the entire route. This exhibit encourages me to be daring with the multi-modal aspect of my thesis. Be daring, and visitors will follow.

**Bronx Zoo**  
**NYC**  
**December 31<sup>st</sup>, 2009**

<b>Question #</b>	<b>Bronx Zoo – Tiger World</b>
1	maze-like, hidden animals and path
2	Mysterious.
3	Paved path so easy to follow, but still enough twists to make everything hidden. Visitors stopped at 1 <sup>st</sup> viewing area, only 1 at second
4	Post people went to tigers and back on trail. Few went to view the 2 <sup>nd</sup> tiger, or through the exhibit but it was cold and was getting late
5	Outside. Easy to follow, open, well lit
6	Few visitors, mostly watched tigers in first section for at least 15 minutes.
7	Couples, white, Asian, older people. One woman tapped glass window to get tiger's attention, others respectful
8	Along path. In the sideways truck, in the camp.
9	hanging film – projector – still able to see everything, bamboo n background
10	The title of the exhibit – word 'tiger' w/ tiger eyes
11	Exhibit title brought me in. sight of the mock camp brought me further along the path.
12	explore around corner to watch, to lift panels

13	whole see 19
14	surprised reaction of seeing the tiger – one woman
15	“Which tiger are you looking at?” game
16	Varied. Large panel for children had goofy cartoons, not easy to reach for most children. Others appropriate color/height.
17	video- shaded from plants and structure but still very light
18	Object theatres. Truck.
19	whole – theme- tigers are being kept from extinction through various through various efforts around the world
20	identify each tiger, personal
21	Loss of species, poaching truck. controversial, conservation hope- short description what you can do with donating and voting
22	physically there, the tigers
23	now, Asia, in the field
24	beautiful complex species that should be saved
25	Transformed to a different place. Time/place understood, clear maps, importance and controversy explained.
26	Small videos were broken.

What I find most useful regarding this exhibit was the field station object theatre. Set up just like a field camp for tiger activists in Southeast Asia, the camp was a half-open tent with tools set upon boxes. The tent also included real photographs of the crew from the field. The object theatre was interactive and it appeared nothing had been misplaced or stolen. Although it was outside, the video projected was shaded by the tent and was easy to watch. This exhibit encourages me to build an object theatre for the Schmeckle museum, and it also reassures me that the theatre does not have to be pitch-black in order to work well.

## Ellis Island

NYC

January 2<sup>nd</sup>, 2010

Question #	Ellis Island
1	2hr wait outside in cold. Somewhat confusing for people regarding orientation. shame we all couldn't get into the statue of liberty
2	The end of a long journey – cold, tired. I was too but not to the same degree
3	Dark greens and blues.
4	Easy to navigate. Maps, rangers
5	Cold! Ideal lighting
6	Lines for boats. Crowded statue of liberty buildings.
7	few children, middle aged, international crowd; film entrance not explained well
8	visitors interested – lots of corners and discoveries
9	Once again people were interested in the artifacts.
10	tree idea #s of races used
11	some panels difficult to read, dark, small, low
12	2 <sup>nd</sup> level exhibits interesting to groups. Tests the visitors had to go

	through
13	Large room upstairs felt incomplete
14	Just being there, the grandiose buildings
15	none
16	White on dark green. Some in shadow so difficult to read. Saw some bending over and squinting.
17	Spotlights, well lit, blinds over windows – noticed we pulled them away to see sunset behind lady liberty
18	No children. Children talked about in exhibits but not appropriate as visitors.
19	the importance of Ellis island how people were treated like livestock unfair testing to become a citizen, but most efficiently went through caring staff in children’s wing
20	Very emotional, Personal connections with individual stories, quotes.
21	Many throughout place, exhibits, film
22	Physically there. Time and place with large scale photographs and artifacts.
23	Yes b/ of place. Exhibits mostly formal
24	Yes.
25	30 min video explained stories very well. Stories are retold and elaborated upon in the exhibits.
26	empty exhibits, open hallway upstairs could be used

The personal stories of the immigrants were what struck me the most during this visit. The 20 minute video was about personal lives of immigrants to the US during the turn of the century- from life in Europe, to the month overseas, to the process on Ellis Island. Quotes and historic images were used. Within the rest of the building, the exhibits told the same stories that were told in the film, but exhibits elaborated on them further. In the Schmeckle museum I want to produce a short video. The video will be similar to the Ellis Island documentary. Historic photographs overlaid with spoken quotes will introduce several hall of fame inductees to visitors.

**American History Museum  
Washington, D.C.  
January 4<sup>th</sup>, 2010**

**Star Spangled Banner**

	white on black
	Silk background of flag.
	wood panel painted black, slowly moving upwards
	Animated drawings, rich text. 3d w fire behind
	woman’s description was great – read out loud
	Clear silk for displays. Spotlights, light wooden floor, blue back wall.
	Got used to the noise
	giant touch screen
	Making the Flag
	US translucent Plexiglas over the layout of Mary Pickersgill’s house

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Outline	<p>Science in America</p> <p>Laboratory Science come to America – 1876 – 1920</p> <p>Dr Falbery and Ira Remsen @ John Hopkins</p> <p>1920 – 40 Science for Progress</p> <p>Mobilizing Science for War 1940-60</p> <p>Hanford Project – exhibit and video say the same thing</p> <p>Mapping the Earth during the cold war</p> <p>Better than Nature 1950-70</p> <p>Americans turn to science to control and refashion their world - fallout shelter</p> <p>The Woman Rebellion</p> <p>The Pill and the Women’s Movement – our bodies, ourselves</p> <p>sexual revolution</p> <p>Silent Spring – Rachel Carson corner with stump</p> <p>science in the public eye – 1970- present</p> <p>Looking ahead – bright light, grey walls</p> <p>before grey walls, spotlighted, car, robot popular</p>
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Question #	American History – Science in America
1	Map, orientation room – HELPFUL to have!!
2	Mood changed with each generation. All were controversial.
3	See attachment
4	Map – half the people went straight to the car, other half went through entrance. One path so difficult to get lost, large exhibit, though
5	sound, lighting good
6	easy flow, no bottlenecks, crowding over birth control
7	international, couples, families, mostly 2-4 groups
8	Corners for exploration – coal ash example. Interpretive boxes.
9	Dioramas, video, real objects. Did not address smell.
10	Dioramas – 50’s home. Mutant ninja turtle.
11	Curiosity with the a-bomb. The pill
12	interacted greatly at birth control and car exhibit; one child particularly interested in Rachel Carson video, or place to sit
13	unified with timeline and titles
14	surprised to see Carson, birth control, almost all controversial, or was at the time
15	None that I remember
16	Birth control panels too close to corner. Variety with materials, - 60’s look, 1800’s style, ice in Antarctic. 3-30-3 rule consistent
17	Lighting mostly spotlight except the final room. Attracted half of the people to go backwards
18	science lab effective – kids engaged w/ lab techs
19	Science in America played a dynamic and controversial role in our lives.
20	intellectual – science behind atomic bomb, coal ash
21	Photographs from the atomic bomb. Birth control – racism, social

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	movement
22	Boxes – with info. Atom example.
23	Time and place very obvious w/ designs, textures, sounds. All text serif?
24	The importance of where we are today- our technology, our beliefs and values regarding science and technology
25	Transitions between movements well understood; used several mediums to tell stories- repetition of info – sound, video, game, objects, text. Headlines from the time period. Visually interesting and memorable
26	cfc- didn't understand what it was right away

The “Science in America” was by far one of my favorite exhibits during this trip. The orientation map at the entrance of the exhibit was very helpful; I intend to produce a similar map for the Schmeckle museum. Orientation was this exhibit's strong point. It is my intention to use their method of dividing time with various movements. Each movement, similar to “Science,” will correlate with a color and design theme on the interpretive panels. The “Science” exhibit was also quite successful at displaying artifacts and I hope to use their techniques if necessary.

**Holocaust Museum  
Washington, D.C.  
January 5<sup>th</sup>, 2010**

“State of Deception”

1<sup>st</sup> video – of silk, orienting  
flash touch screen - quiz- targeting audience, mass communication, opponents, advertising a cause, playing on emotions, simplifying  
3D flash – very popular  
perceived success , created national community  
walls – brick buildings, stone, newspaper. Very chatty exhibit  
red room – projected propaganda – “Hitler is just a peace loving person”  
--- Less emotional  
Easy to follow – How was the mindset grown over time?  
Was able to absorb more information without being fixated on the horrors of what happened.

Question #	Holocaust Museum
1	reliving history, a history we need to remember
2	Solemn, quiet, dark very formal, felt separated from the information at first. A lot of text. Then further down we went, the more personal it became.
3	Lots of turns. 4 <sup>th</sup> floor downward. Space gallery. W/ shoes, hair, the enormity of it all. take action- have the choice of whether to walk through it or not
4	Mostly easy. One blockade was confusing at first but it was intentional due to its history in the war
5	Dark, cold, quiet.
6	Visitor flow even, some corners bottlenecked

7	Considerate of each other's space. Many many young adults – 20's 30's. International. One child.
8	The entire museum felt like an exploration. At ending, viewing graphic videos, walking through cable car and bunks.
9	~ Small video screens – US reactions- as if we were watching the information from home. Overseas. ~ The hall of photos of the small Jewish town. Knew the story was unfinished. Come around again. ~ take action - pick up a card with more information **** Genocide today. ½ sign and leave, other half keep
10	paintings plain – abstract – just a walk through
11	People were glued to everything except formal gallery style. The hall of photographs.
12	little interaction between peoples, just absorb
13	yes, whole
14	Real object of the train going through. Sights sounds but most importantly the smell; the smell of the candles at night
15	1 <sup>st</sup> time a lot of questions were used. Why did this happen? How? Where? How can this be presented? What can you do?
16	White text same throughout. 3 rule
17	Dark mostly. Room of remembrance at all bright and peaceful, smells of incense
18	not appropriate
19	That the holocaust was a tragedy in our history that should not be forgotten, and that today we can act against the genocides today.
20	intellectual – history, psychology,
21	emotional, camps information ----- emotion emotion increased, info slightly decreased
22	Artifacts – photos, to heard interviews. Videos
23	Set right into time and place. Invited to walk another's journey
24	Yes is an understatement.
25	Whole, accurate, personal, architecturally beautiful, professional, and respectful, blunt info that was not watered down. "Americans didn't act and didn't import refugees as much as they could have"
26	improved orientation, confusing on 1 <sup>st</sup> floor

The Holocaust Museum was an emotionally stunning museum. The basement exhibit of "State of Deception" will be most influential to the Schmeckle museum because of its use of space, use of materials such as silk, and how controversial topics were discussed without being offensive or draining. Sheets of silk were used as video screens- when the projector was not on, objects behind the silk were revealed. Information presented was logically ordered and introduced without discussing the horrors. Because of this, more intellectual connections were made. With the Schmeckle museum, my goal is to tailor to intellectual connections in the exhibit and focus on emotional connections during the interview video.

**Newseum**  
**Washington, D.C.**  
**January 6<sup>th</sup>, 2010**

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**Level 5 – News History**

Video photos – spark wonder, generate action  
 Technology - from passenger pigeon to internet, cable news; can the news be trusted? Biases, entertainment, mistakes, start the presses. Watch dogs.  
 Didn't do anything – roles

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<b>Question #</b>	<b>Newseum</b>
1	Where do you go? What do I do? It's noisy. Took a while to find something interesting.
2	Large. Expensive. Lots of natural sunlight in most of the building. Not in particular exhibit.
3	See attachment.
4	Confused. What is interesting? Dark. Spotlights.
5	Large rooms were intimidating b/ I didn't know where to go, what to do. Beautiful top floor with newspaper headlines, sun coming through.
6	Flow – people went back and forth. Exit not in appropriate place
7	Old retired mostly. 0 children
8	Drawers - exploration
9	videos projected in corner of glass – exhibit on history would have liked to know length
10	Photojournalism exhibit. Memorial walls. Radio tower from 9/11 displayed in almost an artful fashion
11	Drawers. World map of free press countries and an explanation of the changes from the previous year.
12	Interacted with the last exhibit- “be a news reporter” but was turned, grossed out by its bizarre animation characters and noises
13	Yes, 2 stories told, video not of interest. Didn't make connection with smaller theatres.
14	Memorial walls. The elevators. The news of the day.
15	Who owns the news? Whose news is it? War controlled info. 1935 to present sensational news, the power of the image – film – photojournalism. q's used to introduce subjects, sub goals rather
16	black background, white, 30 sec rule
17	Natural light. Dark exhibit.
18	None. Not addressed
19	Don't know. The news.
20	Yes. Sub themes and history drawers
21	Little emotional connections. Video of the power of photojournalism. Emotional photojournalism exhibit.
22	The physical stack of newspapers that have gone out of print within the

---

	past year.
23	Overwhelming and sterile at first. Noisy. Needed focus.
24	I'm still wondering "so what"
25	Memorial - elegant glass panels, photo mural. Personal.
26	subjects were interesting but took a while

This museum mostly showed me what not to do with the exhibit. However, it did have a few strong points. Within the glass panels, each sub topic was creatively portrayed. For example, "Who Controls the Media" looks like a puppeteer controlling a marionette. In the beginning of the "News History" exhibit, a stack of 2009 discontinued newspapers is a powerful visual. The creative titles found in the Newseum could potentially be used in my thesis project.

Air and Space Museum  
 January 7<sup>th</sup>  
**Wright Brothers**

Question #	Air and Space – Wright Brothers
1	Pastels, time piece
2	calm, cool colors, yellow/gold, browns, blues
3	White ceiling, blue cloud mural that transitions back and forth accordingly. Smaller house – lower ceiling for after story.
4	easy to follow,
5	Very comfortable. Medium lighting, attractive sky murals.
6	No bottlenecks.
7	Mixed group. Some children but fewer than in other exhibits within the museum.
8	The house.
9	kite/plane into 2D characters, 2D figures
10	Artwork inspired by airplanes within house
11	The Wright brother airplane
12	Most people slowly walked through exhibit
13	yes
14	video in picture frame
15	no
16	Pleasant, and mixed well with scheme, handicap accessible
17	Darker than the main hallway. Medium lighting was comfortable
18	Few children.
19	Like many beginnings, the creation of the airplane came from modest but daring means.
20	Yes, many.
21	Risk, the injuries.
22	Physical plane.
23	Well portrayed with house, murals, glass showcase designs, interp panels, photos
24	Yes.
25	Informal to formal. Gradual broken up with dioramas between styles.

<b>Ideas</b>	Have a piece of artwork at the end – public piece? Similar to the one at UN? But doesn't take any artistic skill?
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The mood of this exhibit is what struck me the most with the Wright Brothers museum. Visitors are instantly transported into Ohio in the summer with its pastel colors, 1900 buildings, and partly cloudy sky mural. From modest beginnings to a more well-to-do adulthood, transitions between stages were smooth. When I become challenged with the transitions in the Schmeeckle museum, I will recall this exhibit.

### **Fords Theatre**

<b>Question #</b>	<b>Fords Theatre</b>
1	Oola la this is also so new and beautiful. Professional, I'm excited even AFTER 2 full weeks of visiting museums.
2	Historical, new museum, active, interactive. Important.
3	See attached. Rounded
4	Easy to follow. At confusing spot, a map was displayed
5	comfort levels good
6	Bottleneck in side video theatre. Bottleneck at foot of stairs b/ of the artifacts and interesting info leading up to the murder
7	mostly white families
8	explore rooms, corners- room of old picture frames
9	People, file cabinet, dioramas, silk. actual booth , actual door
10	sculptures – people
11	Corner rooms
12	Desk drawer.
13	well told story, complete
14	Throughout!
15	As intros to subjects. Who were the conspirators?
16	some signage difficult to read because of low lighting
17	Medium lighting. Casual but bright enough to read, find way
18	Don't recall anything addressing children but many were there, parents explained things
19	YES! THEME Lincoln lived a dangerous life – in his courageous policy making and ultimately his death. Our country would not be what it is today without him.
20	Connections all multi-modal
21	Connections all multi-modal
22	Connections all multi-modal
23	yes
24	See theme
25	compelling, linear, beautiful, dramatic, significant
26	Can't think of one

Oh, the Fords Theatre! The way finding was well organized and the one place I thought I might get lost- there was a map, the same map I received in the pamphlet. There was suspense throughout the museum because everyone knows the history of Lincoln, Booth, and Fords Theatre. What most people don't know are the events and the history that lead

up to this point. The exhibits at the Ford Theatre inspire me to experiment with small spaces. Also, there are many fine examples of multi-modal exhibits which used cabinets, real objects, dioramas, and video.

**Packers Hall of Fame**

Green Bay, WI

January 18, 2010

**Hall of Fame**

Nice frames for the hall of fame break up the metal lighting- white, green yellow in museum  
 liked the idea of videos in hall of fame. Green yellow lighting. Hall of fame separated by open glass doors. Exit around corner.  
 people love the Heisman trophies

<b>Question #</b>	<b>Packers Hall of Fame</b>
1	comfortable, boring at beginning
2	pride, awe, wholesome, American
3	easy to travel around; lots of open space, some dead zones; rounded edges, rounded rooms
4	Came with map, would be a little confusing without it
5	Sound noisy here and there
6	flow- bottleneck after short film
7	families, couples with kids, 5-8 yrs
8	Side rooms, side black box theatres
9	lots of video, memorabilia behind glass
10	art- plastic molds of events- jumping into the stand was a good visual
11	Lombardi room- quote room with memorabilia, object theatre
12	Small videos mostly were not used, intended for exploration but trumped by real objects
13	Yes.
14	Surprise with object theatre- Lombardi. interesting fan exhibit- well used cheese heads to decorate and fill space
15	q's in intros – who is Lombardi?
16	All the same style- green, white, yellow
17	black ceilings, well lit, hall of fame darker
18	fun for kids play area
19	Theme – the packers are great for America. The museum is “to remember, to inspire”
20	Football trivia mostly
21	Makes me want to enjoy football, though. “virtues that we all aspire”
22	Objects, sculptures
23	time and place in certain places – very clean
24	Unique history, inspires today
25	Emotions provoked in intro movie, all over good feeling about football

	and packers. Personal.
26	too clean, buttons kids would push and then walk away, I wasn't interested either

The Packers Hall of Fame was by far the cleanest museum I went to on this trip. Everything was spotless, well organized. It also had a lot of open space, but this seems only natural for such a massive football field. Visitors took their time in the museum, seemed interested in the history hall, the Lombardi wing, but especially the “Today’s Packers” room. This was probably most popular because the children could relate to these athletes and so it was an experience for the whole family. The Heisman trophies in the hall of fame were also of high interest. The museum was successful at connecting the visitor with the athletes, the coaches, and the fans. Personal connections were made through real objects, short stories, and the introductory film. Like the museum itself, the information was clean. Controversy or team failures were not addressed at all. I personally found the progression of protective gear to be interesting – from a few thin pads to today’s full body gear. The Lombardi wing was provoking because one coach was focused on – how he was a shock to the athletes and the fans. The object theatre portrayed Lombardi’s office, but the film itself did not keep my attention. The second film that did keep my attention told the story of players jumping into the crowd after a touch-down. Entertaining, comical, and quick, the story was told. It also was of interest because I had seen it before on television but did not know the history. Because I am not a Packers fan, much of the historical information about the players was not personally interesting. What I learned from this museum is that too much white space, too many open places, sameness and bright light can be tiring for the visitor.

Green Bay, WI  
Neville Museum  
January 18<sup>th</sup>, 2010

Question #	Neville Museum – On the Edge of the Inland Sea
1	What a good deal- \$1. I’m excited about this exhibit!
2	Journey through time – happy, leisure yet still exciting
3	Best! Use of space!
4	Map helped. Even though there were many turns, easy to continue
5	Comfortable all
6	A few went through every panel, children explored on a faster pace, all levels of flow were there
7	All ages, mostly white. All seemed interested, families engaged
8	The school door, the diorama, the miniature farm, the Victorian room, the ice block video, etc.
9	birds in the trees, porcupine, leaves, snake, duck wigwam – walk through and out to reveal a different room entirely Peshtigo fire – map; actual burnt structure from fire
10	Dinosaurs outside
11	open schoolyard door to reveal information
12	ice video- captivating historic video

13	yes
14	Mammoth. revelation – Victorian age to technology in the modern age
15	Yes, used to introduce a subject
16	Thematic to each era
17	Spotlights, black ceiling
18	Children with parents, they explained what they were looking at. Sensory oriented.
19	Green Bay has a rich and dynamic history that has seen powerful forces and many changes
20	With each display
21	Peshtigo fire, possibly nostalgia for more modern eras
22	Real objects with every display
23	Yes, well done. The top museum on this trip to bring me to a time/place
24	Yes, have to know your past if you are going to make wise decisions for the future
25	Best! Use of space!
26	The rest of the museum is not nearly as interesting as “on the edge.” The rest of the museum seem unfinished – including the temporary exhibits and the gift shop

“On the Edge” is a beautiful example of a museum that transports the audience to a specific time and place. Also, this is accomplished in a small space. Right away, the exhibit begins with the “Pow” of a mastodon screeching at you as you turn the corner. Each of the ten eras portrayed were dynamic because they were a mix of real objects, revelation through corners, and intimate rooms. Because the halls were small, but not too narrow, the information was not overwhelming. Also, the information was presented in a linear fashion, and therefore easy to comprehend. In the middle of the exhibit, there was an opportunity to rest while watching a historic video about ice cutting. Visitors sat in the ice house and viewed the video after pressing a button under the screen. The visitor flow went around the object theatre yet the theatre entrance and exit were wide open. It was also helpful to watch visitors look at the dioramas. Each diorama had several species – one had over 30. This brought on short personal stories of the animals. Within my thesis project, I would like to create a marsh scene. “On the Edge” had several beautiful examples of wetland dioramas, including one which was half under water.

### Summary of Lessons Learned

- Clear orientation can be accomplished through maps in brochures and throughout the exhibit
- The videos in the exhibit will be successful if they are both experimental (editing, composition) and documentary style.
- To facilitate connections between the inductees and visitors, real objects such as letters and photos should be used.
- Videotaped interviews, similar to the ones in the Jane Austin exhibit, will add a personal link in the exhibit.
- Be bold with the multimodal aspects of the exhibit (like the Silk Road exhibit) and visitors will follow. Include physical objects, artifacts, sounds, and smells.



- Include the reality of the story, the danger and struggles, similar to what the Silk Road included in its trail.
- Object theatres can be successful even in well lit areas, like the Tiger World exhibit.
- Have the videos and the exhibit tell the same story, but have the exhibit elaborate the information told in the videos. Use the Ellis Island museum as an example.
- Look through photos from the trip for effective, creative and clean interpretive panels.
- It is important to balance the facilitation of both intellectual and emotional connections in the exhibit, similar to the “State of Deception” exhibit in the Holocaust Museum.
- When challenged with physical transitions in the exhibit, seek examples of gradual changes from the Wright Brothers exhibit.
- The Neville Museum’s use of small spaces and wetland dioramas guide the design of the Horicon Marsh exhibit.

## **Appendix J. Top Propositions And Decided Changes**

### Discussed Six Times

- Invasives need to be removed
- a call to action

### Discussed Four Times

- Connecting the 5 to the 60 other
- pearl pohl horicon marsh link needs to be stronger, tell her accomplishments
- identify Bob Ellingson's personal relationship
- need info in intro about the WCHOF
- images and story of the marsh being used today

### Discussed Two Times

- Reiterate times in end and on wall
- abrupt pictures (in intro, too)
- include a map
- weak intro – re-explain how the marsh is one of many issues – have a quote and bill's image
- 2 abrupt music in beginning
- Pearl Pohl more photos
- Tie it into today – photos –
- repeated music is too repetitive 2 skipping video

### Talked about with videographers only

- Audio- more! Music in background, live sounds
- "converge. What will be the issue of your generation. Will power. Came together for a common good.

## Appendix K. Documentary Narration

### **Clip 2**

#### intro -

“Increase Lapham was the father of Wisconsin’s conservation movement.” Lapham moved to the frontier town of Milwaukee in 1836, three days before Wisconsin became a state. Father of the National Weather Service, Wisconsin’s first scientist, the first to chronicle the state’s geography, the first to record the state’s Native American mounds, founder of the Wisconsin Academy of Sciences, Arts, and Letters, the first to report the devastation of the white pine forests- Increase had the foresight to shape our state’s future.

#### Middle-

Lapham knew the importance of sharing his knowledge with others and would often invite his daughters and neighborhood children on expeditions.

#### End -

Increase Lapham’s love of learning and unlimited personal drive became the foundation for conservation in Wisconsin.

### **Clip 3**

#### Intro

Paul Husting was an individual who felt a personal responsibility to ensure public water rights. Like other conservationists in Wisconsin, Husting was someone who took important matters into his own hands.

ending not necessary, Volkert’s conclusion works well

### **Clip 4**

#### Curly Radke Intro

A native of Horicon, Louis Curly Radke dedicated his life to educating the public about the urgency of saving the marsh. In 1927, the state legislature passed a bill to restore the marsh as a wildlife refuge. Radke passionately worked to assure the future of the marsh by organizing such events as Duck Liberation Day and by gaining federal government involvement. An employee for the John Deere Company for 46 years, Curly Radke’s real job (passion?) was restoring and protecting wildlife habitat.

#### End

Curly Radke demonstrates what each one of us can do for those who come after us (future generations).

### **Clip 5**

#### LaBudde Intro

Beginning in the 1930’s, an age when women were not taken seriously in natural resource professions, Wilhemine LaBudde was an outspoken leader in conservation. After her two oldest children left for college, Wilhemine LaBudde worked tirelessly on a range of topics across the state including restoration, preservation of old growth forests,

and environmental education in public schools. Wilhelmine was also the first woman to serve on the Wisconsin Conservation Congress.

Middle – somehow introduce “old bitty” story

End

Wilhemine LaBudde shared her love of nature by being persistent and by banding together with other conservationists.

### **Clip 6**

Pearl Pohl intro

Beginning in 1908, Pearl Pohl was a public school teacher who took a personal interest in teaching environmental issues. Pearl was a pioneer in getting students outside by coordinating all-day field trips, planting trees, organizing cleanup projects, and teaching students how to write letters to Congress. When she retired in 1953, Pearl continued to be a dedicated leader in conservation for three more decades.

End

Pearl Pohl's humble approach to protect and wisely use Wisconsin's natural resources is an inspiration for conservation leadership today.

### **New Narration**

Beginning

Increase Lapham... Curly Radke.... Pearl Pohl... these individuals and many more have played important roles in Wisconsin's conservation history. Each year since 1985 people have been inducted into the Wisconsin Conservation Hall of Fame who have significantly contributed to conservation programs, projects, public understanding, and conservation ethics within the state of Wisconsin and the nation. But who were these people? Each inductee has a unique story that we can use as inspiration in our own lives. Our state, and our country, would not be what it is today without the tireless efforts of many individuals throughout our state's history.

Conservation brings together many different types of people and the Horicon Marsh is a perfect example. Wisconsin's conservation history is enfolded in the story of Horicon Marsh.

Five of the inductees are highlighted in this documentary. Click on the individual buttons to hear stories about them.

Video 4

La Budde was widely liked, even with people who did not agree with her. Once when Wilhelmine visited a woman's house and the owner went into the kitchen to prepare food, Wilhelmine started to lobby against the owner's interests with the other guests.

Video 6-

Because of the conservation education work of Wilhelmine, Pearl, and many others, Horicon Marsh is a classroom for children today. Indoor and outdoor programs are offered to school children from across Wisconsin. Special events and public speakers are programmed throughout the year. Researchers from across the world come to Horicon Marsh to learn about wetland restoration. But the work in Wisconsin is never done. What can you do? How can you help with conservation issues in your hometown? The inductees in the Wisconsin Conservation Hall of Fame had the foresight to act on their feelings of personal responsibility. How can you use the inductees' legacies as inspiration in your own life?