

Communicating with a Reflective Lens:
Connecting the Past, Present, and Future of Environmental Work

Sarah Moody
Environmental Studies: Writing Focus
A portfolio submitted for the MS
May 2015

Advisor: Phil Condon
Second Reader: Dan Spencer



Table of Contents

| | |
|--|----|
| INTRODUCTION: Reflection | 2 |
| PART 1: Merging Worlds: The Life and Impact of Norman Maclean | 10 |
| THE LEGACY OF NORMAN MACLEAN | 11 |
| Biography | 11 |
| The Trek | 12 |
| The Breadth and Depth | 14 |
| Merging Worlds | 16 |
| The Art of Catching that Which Cannot be Seen | 17 |
| Personal Impacts | 19 |
| Impact in Montana | 20 |
| Conservation | 22 |
| Conclusion | 23 |
| PART 2: NPS Climate Change Videos | 24 |
| DVD | 26 |
| PART 3: Communicating Climate Change to a Technology-Savvy World | 27 |
| Slides | 27 |
| APPENDIX 1- References for Part 1 | 41 |
| APPENDIX 2- References for Part 3 | 43 |
| APPENDIX 3- Norman Maclean Abstract | 44 |
| APPENDIX 4- Norman Maclean: Narrative Research & Methodology | 45 |
| APPENDIX 5- Abstract for International Conference On Sustainability | 53 |

INTRODUCTION: Reflection

The purpose of this portfolio is to explore different ways to communicate environmental messages in a changing world. It examines connections to the past while seeking to find a balance between technology and the natural world in the present and future. In today's media driven world, people are gathering news and learning about the outside world through images and videos that they often find online. It is important to use these resources to more widely engage the public about issues like climate change. By connecting people to local history and engaging them in the outdoor world, I believe we can grow a deeper appreciation for the natural world around us and encourage preservation of the land for future generations. Through strengthening a local connection to place, perhaps people can begin to see interconnectedness on a much larger scale as well.

The work of this portfolio reflects my interest in the importance of communication in environmental fields. Adapting environmental messages to evolving technologies and audiences is imperative to communicate the urgency of climate change. My master's emphasis is in environmental writing and with this as a foundation I have sought to make my communication skills more multi-dimensional using multi-media and film as well. I appreciate the mixture of mediums that films bring to life and hope to continue environmental work in this field in the future.

One thing I have learned is that we are undeniably shaped by our upbringing and surroundings. I am often reminded of this as I try to figure out why the person I am talking to is convinced that climate change can't possibly be true or when I see the Wal-Mart parking lot on Sunday and think about where people go to church. It is important to realize that history matters and that we can learn a so much if we figure out where people are coming from and

what has motivated them. I believe this exploration starts with self-reflection into our own personal histories. If we don't understand our own journey, how can we expect others to join in that journey?

And so I begin my own reflection...

How did I get here? To a life deeply enriched by the natural world around me and deeply concerned about the fate of this world that is so interconnected to our own fate as human beings. How did I find myself tied up with a group of students willing to take the stage and speak out, write compelling articles, start earth oriented organizations, challenge institutional norms, risk arrest on railroad tracks, and farm the valley like hippies? Where did I get turned onto this path of sleepless nights trying to solve global problems and hours spent in complete contentment rowing across glacial lakes and finding routes up awe-inspiring summits? The more I reflect, the more I become convinced that Norman Maclean had it right when he wrote, "Eventually all things merge into one, and a river runs through it."

My life has been a fluid journey. I feel like a stone on the bottom of a river that has been carried downstream by rapid waters, shaped and softened by the steady flow of my surroundings and experiences. When I think of one of the things that got me here I must give due credit to the beautiful writings of fly fishers. Norman Maclean and David James Duncan taught me that the art of fly fishing, a practice I hadn't really given much thought to before then, could be incredibly beautiful and connect people to the living waters of nature. *A River Runs Through It* was my first real taste of what would become my fascination with fly fishing. The first time I read it, I recognized that it was the most beautifully written book that I have ever read. The writing, the river, the family all stirred to a part of me that I knew held truth. David James

Duncan's work and descriptions of the spirituality and wonder that could be found in nature spoke directly to me. I intimately recognized the beauty and grace that could be found in the practice and pursuit for mastery of an art form, something I had learned in my own endeavors in basketball.

I was also drawn to the water. Norman Maclean wrote, "I used to think the water came first, but if you listen carefully you will hear the words are underneath the water." I sought more understanding of this connection to water during my rowing career where I found moments of joy through practiced and repetitive movement, the blade of my oar slicing into the silence below the surface and sending wakes that turned into perfect rippling circles across the lake. I searched for and discovered moments of stillness in the early morning hours on American Lake alone with my teammates and the constellations in the sky above; if we were lucky we would see the sunrise over Mt. Rainier.

And so the first part of my portfolio speaks to my own journey into the world of environmental communication. After meeting an alumni of the program on a trail in Glacier, I decided to enter into the Environmental Studies graduate program at the university. Little did I know that many aspects of my life would begin to merge into one, as I would get to extensively research one of my inspirations, Norman Maclean, and interview another, David James Duncan.

The Missoula Community Foundation asked me to write the guidebook for the Norman Maclean Trail, which aims to connect the Seeley Lake and Missoula communities by multi-use trail. Originally I sought to make this project my thesis, but the trail creation got delayed and not wanting to put my graduation on hold, I decided to allow other opportunities to shift my course. So the first part of my portfolio is what would be the first chapter in the guidebook and gives a history of Norman Maclean and his connection to Montana. I had the great opportunity

to interview Norman Maclean's son, John Maclean, at the family cabin on Seeley Lake as well as a number of other people who either knew Norman or have taken an interest in his legacy. It is amazing how one man was able to touch the lives of so many people through his writing and appreciation for the value and sacredness of place.

I grew up in the Catholic church and attended St. Joseph School and Loyola High School here in town. "Praising God from the great outdoors" became a frequent saying in our family as we grew and sports became a bigger part of our lives. Whether it was kicking a soccer ball across the grassy spring fields at Fort Missoula or listening to the thud of basketballs against asphalt on a hot summer day at Spokane Hoopfest, missing church on a Sunday was acceptable. It seemed like a natural transition when years later at Logan Pass in Glacier, a ranger gestured to the mountains surrounding us and said, "this is where I go to church." It made perfect sense to me, and little did I know I would later become a regular attendee. I became more convinced that God did not reside enclosed within the walls of churches but rather in the roar of the waterfalls, whispers of the aspen leaves, and in the magnificent rainbow trout at the end of a fly line. I would even eventually have the star-struck occasion to interview David James Duncan for a paper on the spirituality of fly fishing.

My first semester of undergrad at the University of Puget Sound I took a beginning backpacking class. To this day, it remains one of the best classes I ever took, not only because never having backpacked before, I sponged in as much information as I could, but through the class I learned that the outdoors could be a conduit for processing big life choices. During a mountain excursion for the class I made the decision not to play basketball anymore, a sport which had played a huge role in my life up to then. This decision was a turning point in my life and led me into a greater exploration of the world out of doors. I am convinced that this

decision was another pivot in my journey that would guide me into the Park Service and environmental studies. Six years after that class I would conclude that I could die happy as my dreams of becoming a park ranger and getting to row my single rowing shell on a glacial lake had come true.

This brings me to the second part of my portfolio. My first couple semesters in the environmental studies graduate program, I found myself lying in bed at night, sleep evading me and a fierce urgency on the verge of panic that the climate crisis needed to be solved yesterday. My mind would race with thoughts of the eminent destruction of the human race and the hypothetical children that I was unsure whether to bring into such a doomed world. After many restless nights, I realized that I needed a tangible project that I could work on, and when I found out that the new superintendent at Glacier National Park was passionate about climate change action, I jumped to the opportunity.

I connected with the Crown of the Continent Learning Center in Glacier and was told that they wanted to use videos to educate people about climate change in Glacier. Having no prior experience in film, I of course eagerly agreed sign onto the project. I decided I better take a film class at the university to get some of the basics and then spent my summer weekends in the park, timing sunrises, battling wind, waiting out rain storms, hiking to glaciers, and having a grand time filming the beauty of Glacier. I had the amazing opportunity to attend a filmmaker's workshop at the Banff Center during the Banff Mountain Film Festival and found both inspiration and instruction from the ten day class. The culmination of my efforts is two 4-5 minute videos that will be featured on the Park Service websites. One of the videos is about the watershed of Glacier and the connections that the melting glaciers have to the greater

ecosystem. The second film is about the changes that have been witnessed and measured in Glacier and the implications of those changes.

One of the key ideas of the videos was trying to figure out how to make them relational. I believe creating and strengthening relationships is crucial in engaging people in anything and everything. The strongest relationships in my own life have been built on or strengthened by experiences in the outdoors whether that was rowing on a dark cold lake at 5am, backpacking through alpine meadows, living in community among the mountains of Many Glacier, or shooting hoops in the crisp fall air next to Rattlesnake Creek. Strong relationships help us to having meaningful experiences and when we have these meaningful experiences out in nature, we become invested in the fate and health of the world around us.

Much of our technology takes us away from having meaningful, relational experiences in nature. Instead of calling, we send an email. Instead of smiling at those who we pass on the street, we stare at our smart phone madly texting. Instead of simply breathing and enjoying being in a beautiful setting, we are posing for a Facebook selfie. Our technology allows us to become absorbed in individualistic bubbles whereas being out in nature encourages us to think more relationally and communally.

The last part of my portfolio is the presentation that I had the opportunity to present in Copenhagen for the International Conference on Environmental, Cultural, Economic, and Social Sustainability. What a pleasure to be around others from around the world who were actively working to make the presence of human beings on the planet more in sync with the natural rhythms of the earth. In my presentation, I tried to convey the importance of finding a balance between technology and nature. In today's technology savvy world, we have to use all

the resources at hand to communicate the urgency of climate change; however, I believe that people must be grounded in the reality and beauty of the natural world to find not only the passion to take on this pressing matter, but also the calmness of mind and centering that nature can provide. It seemed like there was good reception of my talk in Copenhagen, and I had many opportunities to discuss the ideas further with people throughout the conference.

The further I get from the events of my past, the more I see them as intricately interwoven and as Norman Maclean reflected, merging into one. One of my favorite quotes is from the movie, *The Power of One* that says, “Any question you have, the answer can be found in nature.” I have found this amazingly true in my own life, whether I am seeking discernment on a big life decision or simply wishing to clear my head. But more importantly I firmly believe that within nature are all of the answers that we need to solve our climate crisis and live more enriched and thriving lives. I have learned to listen to the waters of the Rattlesnake Creek and to trust the wisdom that I find on the tops of mountains. Nature has so much to communicate with us; we just have to start listening.

So what can I take from all of this? My work in the Environmental Studies Program has reaffirmed my belief that life is about relationships, and communication plays an important role in every kind of relationship. I hope to use my experiences to continue connecting with people in ways that can push humanity towards a more enlightened state about our place within the planet. The Norman Maclean Trail has been put on hold until land access and route planning can be negotiated with the various land agencies. When this gets sorted out, I hope to offer my research to the Missoula Community Foundation to use for the creation of the guidebook. My

interest in using film as a medium for communication has definitely grown through my graduate experience and I hope to continue working in this field as I move forward. A friend and I have discussed in length plans to start a woman empowerment project using film as a platform. I enjoy public speaking and feel that it is one of my strengths. Being able to present at the conference in Copenhagen reasserted this, and I hope to continue taking advantage of opportunities to speak to large audiences. This summer in the park, I plan to give a modified version of my Copenhagen presentation at one of the park's weekly "brown bag" lecture series events.

One of the biggest struggles that I had to really work hard to overcome and am still continuing to work on is dealing with the gravity of climate change with a lightness of being. This struggle is often cited as a hazard of the field, but I am surprised there is not much discussion with the program about how to manage the depression and cynicism that can come from opening your gates to the flood of environmental detriments in the world. It has been a difficult process for me, and I have put in a lot of work in this area, working with a professional life coach to help shift my mindset. There are still many days that I feel overcome by the weight of the task before us, but I do feel like I have become better equipped to take it on with an acceptance of the role that I can play in this moment.

PART 1: Merging Worlds: The Life and Impact of Norman Maclean

You may tell a tale that takes up residence in someone's soul, becomes their blood and self and purpose. That tale will move them and drive them and who knows what they might do because of it, because of your words. That is your role, your gift.

Erin Morgenstern, *The Night Circus*

I found myself seated in a classroom filled with 23 other women. The male instructor smiled encouragement as each person responded to the question he had posed: “why did you sign up for this class?” From the first time I read *A River Runs Through It* in high school it had instantly become my favorite book. It was the introduction to my fascination with fly fishers—they seemed to know something. After rereading the book countless times in search of hidden truths and buying into David James Duncan’s sell on why salmon are holy, I had finally signed up for a “Fundamentals of Fly Fishing” class for women. I had enjoyed it so much that I was back for a second time. As the professor called on the next woman she took a moment and said, “Why did I sign up for this course? Well this *is* where a river runs through it.”

Eventually all things merge into one and a river runs through it. The river was cut by the world’s great flood and runs over rocks from the basement of time. On some of the rocks are timeless raindrops. Under the rocks are the words and some of the words are theirs. I am haunted by waters.

Norman Maclean (1976:104)

This is perhaps the most recognized line that Norman Maclean ever wrote. It has woven him into the mosaic of great literature but possibly more impressive are the ripples that his “timeless raindrops” have cast into the art and beauty of Montana. As his famous line says, “eventually all things merge into one,” throughout Maclean’s life the theme of merging worlds reoccurred

whether it was the connection between Montana and Chicago, fly fishing and religion, or fact and fiction.

The Missoula Community Foundation and the Seeley Lake Community Foundation, in collaboration with a number of other local organizations, are creating the Norman Maclean Trail to connect Missoula to Seeley Lake. The parties involved hope that, by connecting the Missoula and Seeley communities with this trail, they will encourage an urban-rural partnership and increase economic growth, spiritual replenishment, improved health, and education. They hope to protect the land and history for future generations. By preserving the life history of Norman Maclean, people can become more in touch with the cultural roots of the area and gain a deeper appreciation for the impact that one life can have. Life histories can enrich communities through the collective narratives they create about a culture. Even after his death, Norman Maclean continues to merge worlds together as the Norman Maclean Trail seeks to unite communities while paying tribute to a great American author.

THE LEGACY OF NORMAN MACLEAN

Biography

It would be hard to know what gigantic portion of human life is spent in this same ratio of years under water on legs to one premature, exhausted moment on wings.
Norman Maclean (1976:85)

Norman Maclean spent much of his life being groomed and nurtured in preparation to find wings much later in his life that would propel him into the collective memory of American history. Norman Maclean was born in 1902 in Iowa to Clara and Reverend John Maclean, a Presbyterian minister (McFarland & Nichols 1988). When Norman was six, his family, including younger brother Paul, transplanted to Missoula,

Montana, where his father became the pastor of the First Presbyterian Church. Norman would eventually help his father build the family cabin in Seeley Lake, which stands to this day (Weltzien 2008). By 1917, Norman began work with the US Forest Service, a source of inspiration for his writing later in life. He attended Dartmouth College and went on to become a teacher at the University of Chicago.

In 1931, in a ceremony performed by his father, Norman married Jessie Burns, a Wolf Creek, Montana, native. They would have two children, John and Jean. The family would spend the academic years in Chicago and return to Montana for the summers (Love, Part 1 2005). Norman was an inspirational teacher, winning three Quantrell Teaching Awards during his 44 years at the University of Chicago. He did not begin his writing career until after he retired in 1973 at the age of 71. *A River Runs Through It* was eventually published by the University of Chicago Press in 1976—the first piece of fiction they ever published. Norman continued to split his time between Montana and Chicago and died in Chicago in 1990 at the age of 87.

The Trek

Myth is much more important and true than history. History is just journalism and you know how reliable that is.

Joseph Campbell

For some, the story of Norman and his brother Paul hiking from Missoula to Seeley Lake would become a legendary trek. It has perhaps come through the years, like any good fishing tale, a little embellished and with a few liberties taken, and thus makes for a good story. John Maclean (2013) said of his father's telling of the story, "He was a storyteller as well as an outdoorsman and I think it probably got better with the telling."

As fly fishers are notorious for elaborating the truth in their stories, there is no doubt that the account of Mclean's trek has evolved over the years.

One might picture Norman in his late teens to early twenties feeling the itch for a little adventure, a bit of fishing, and a home cooked meal. He gives his brother Paul a call, and they agree to meet after Norman gets off from his work at the Powell Ranger Station on Friday. Maybe hitching a ride a few miles in, they set off on foot into the Rattlesnake and make their way up to the ridgelines, getting a good view of the valleys mixed with Douglas Fir, Lodgepole Pines, and Larch trees. Using geographical landmarks, they keep to the high ground, sighting their way across the landscape. Maybe they spook a black bear; maybe they spot an osprey overhead. As night approaches they switch on their flashlights and with a little help from the moon pick their way across the dark scenery. As the sun rises they arrive at the family cabin, welcomed by the smell of bacon and eggs and a fierce hug from their mother. Rejuvenated by a home cooked meal, they set out for some first class fly fishing with their father before crashing exhausted into bed. Their rest is short lived, as they need an early start to head back the 25-30 miles to Missoula for Norman to be on time for work Sunday afternoon.

How many times this trek took place is unclear, how many hours it would have taken is debated, and the exact route will never be known. A good friend of Norman's said, "Norman won't know on a map where they went. He is going to know geographically where they went, both of them will" (Bill 2014). The important part of the Maclean boys' trek is not in the details but in "the idea and the spirit of the thing" (Dave 2014). John Maclean (2013) commented,

So I think with that Mclean Trail thing, that there is a factual basis for it but the real truth about that is a mythical reality that, the early days in the country when it was real rough and there were damn few trails, these guys did an overnight hike from Seeley Lake to Missoula, Montana and remembered it ever since as a mythical event.

The importance lies not in the truth of the account but in the sharing and remembrance of the story and how it is now being used to connect communities and build an understanding of culture and history.

The Breadth and Depth

My brother and I soon discovered that the world is full of bastards, the number increasing the farther one gets from Missoula, Montana.

Norman Maclean (1976:7)

From working as a logger for the US Forest Service to the world of academia, Norman knew the pains of both hard physical labor and the tedious weekly grading of sixty English composition papers. When asked what stood out most about Norman Maclean, one of his friends answered,

I would say the breadth and depth of the man stands out the most because you don't meet many people in a lifetime that are a mile wide and a mile deep and he was...Norman knew a lot about a lot of things (Bill 2014).

John Maclean (2013) described his father as an iceberg with, "so much of him hidden." This perhaps came from the fact that Norman lived between two worlds for his career, his teaching world in Chicago and his fly fishing outdoor world in Montana. "So you're dealing with a man who had a lot of personality, had a very strange personality, that's made it as the 'western tough guy' in a soft hyper-liberal academic community" (Maclean 2013).

Norman had to balance these two different sides of his life and worked hard to excel in both.

Norman was persistent and engaged himself fully into everything he did. This turned him into an excellent teacher, and he expected a similar enthusiasm from those around him. His friend said,

He was kind of a bulldog is how I would picture him you know. He wouldn't give up. He would get at your Achilles and go and go and go. He had batteries that didn't wear down and because of it I think he spent a lifetime learning (Bill 2014).

Bill (2014) recalled Norman insisting on riding horses into Mann Gulch when he was in his late seventies to do research for his book on the fire. As he and a couple of other riders headed along a game trail, somehow Norman fell off and rolled under the belly of his horse. Luckily for Norman, the horse didn't hurt him, and he left with only a bit of a scare and perhaps a bruised ego.

Bill (2014) described Norman, saying, "He had a great sense of humor. He was profane but not vulgar, very profane." In an interview (Weltzien 2008), Norman fondly told the story of his experience trying to get *A River Runs Through It* published. He got many rejections including that of Alfred A. Knopf, before The University of Chicago Press picked it up. A couple years after, Norman received a letter from Alfred A. Knopf asking if he would allow them to publish his next novel. Norman wrote a letter back which concluded, "If it should ever happen that the world comes to a place when Alfred A. Knopf is the only publishing company left and I am the only author, then that will be the end of the world of books" (178). During the interview Norman commented, "I really told those bastards off. What a pleasure! What a pleasure! Right into my hands! Probably

the only dream I ever had in life that came completely true” (Weltzien 2008:178). Norman had no qualms taking his “tough guy” approach into the academic world.

Merging Worlds

My father was very sure about certain matters pertaining to the universe. To him, all good things—trout as well as eternal salvation—come by grace and grace comes by art and art does not come easy.

Norman Maclean (1976:4)

Norman Maclean was a man of two worlds. He loved Montana, but school and work took him to Chicago where he became a top professor at the University of Chicago (Weltzien 2008). “He was a true blue Montana kid—roots in Montana. He made a living in Chicago. He was the best that you could be at doing what he did, a professor, but he never forgot his roots in Montana” (Bill 2014). Alan Weltzien (2008) noted the importance of his crossings between his two lives saying, “Those migrations west and back defined Maclean” (ix). Norman knew that his sanity and heart were ultimately tied to Montana. He commented in an interview,

So all the years when all the big scholars were going over to the British Museum, standing outside talking to each other and letting the pigeons shit on them from the roof, I was out here in Montana. I knew one thing—in the summer get back to Montana (Kittredge and Smith 1988:118).

Norman’s son, John, said that in Chicago his father held his intellectual connection to the world and in Montana he had his hands-on connection to the world (Flandro 2012). Maclean’s good friend described it as, “Norman wanted to live two lives...he wanted to be a firefighter, smokejumper, an avid outdoorsman and at the same time be an English professor.” Perhaps Norman was able to span the division between these worlds easier than most people would, teaching the art of Shakespeare and the British Romantic poets at the University of Chicago

and returning to Montana in the summers to pursue the art passed down from his father—fly fishing (Weltzien 2008).

Fly fishing was another aspect in Maclean's life in which two parts merged. Patrick (2014) described Maclean as having a, “tough outside appearance, deep connection with the out of doors, his religion underneath that tough exterior.” The connection between religion and fly fishing played an integral part in the Maclean family. Maclean said in an interview,

Fishing in our family was science, religion, and grace—and rhythm was very important. Somehow the universe is rhythmical. When you're good you get in touch with the universe by catching its rhythms. My father taught me to cast on a four-count beat, with a metronome. I wasn't kidding when I said that in my family there was no clear line between religion and fly fishing (Kittredge and Smith 1988:116).

Rev. Maclean taught his two boys to fly fish taking them on trips to the Bitterroot and Blackfoot Rivers (Weltzien 2008). He believed that God and fly fishing were by no means exclusive. Norman took this wisdom from his father and masterfully wove together fly fishing and religion throughout his writing, leaving readers with a sense of wonder about the grace and beauty that fly fishing can create.

The Art of Catching that Which Cannot be Seen

One of my fascinations about my own life is that every now and then I see a thing that unravels as if an artist had made it. It has a beautiful design and shape and rhythm...Wordsworth, who affected me a great deal, had this theory about what he calls 'spots of time' that seem almost divinely shaped. When I look back on my own life, it is a series of very disconnected spots of time. My stories are those spots of time.

Norman Maclean (Weltzien 2008:167-8)

Rev. Maclean instilled much discipline and persistence into his son, serving as his teacher early on in life. Bill recounted the story Norman told him many times of growing up with a strict father and being told that people are “too wordy.” In an interview with William Kittredge and Annick Smith (1988:117), Norman recounted the tale:

He might start me off in the morning by telling me to write on a theme such and such. All I got was writing and reading, nothing else. So I would write this thing and three-quarters of an hour later I would bring it in to him, and he'd tear it apart and say take it back and write it half the length. So I'd take it back with tears in my eyes. It was rough, this kind of treatment, learning economy of style when kids my age were learning their ABC's. So I'd give it back to him and he'd say, 'O.K., now do it half as long again,' so I'd take it back and do it again and by that time it would be a quarter of twelve, and he'd say, now throw it away.

A River Runs Through It is perhaps a perfect illustration of this training. At a little over one hundred pages, the book is not "too wordy," and much of it reads more like poetry than prose. Norman called the book "a love poem" to his family (Love, Part II 2005). John Markey who would later go on to co-produce the screen adaptation of *A River Runs Through It*, said, "Most people think that this movie is about fly fishing. But it's not. It's a movie about family" (Flandro 2012). The book struck the hearts of many who sent Norman letters saying they also had a brother just like Paul whom they too did not know how to help (Weltzien 2008).

Norman saw the beauty in the different worlds he lived in and interlaced them to create a beautiful piece of literature. He took what he learned through 44 years as a teacher, his passion for Montana, his deep reflection on his family story, and created a masterful story. Wendell Berry (1988:219) described Norman's writing by saying, "It is an art not like that of the bullfighter, which is public, all to be observed, but instead it is modest, solitary, somewhat secretive, used like fishing, to catch what cannot be seen." Maclean took years analyzing the rhythms in literature and the rhythms of fly fishing to weave them into beautiful lines of prose. Maclean "borrowed Wordsworth's notion of 'spots of time' to describe those moments in his past when, looking back upon them, he felt his life had become a story" (Weltzien 2008:xv). Instead of focusing on the facts, Maclean focused on the actual telling and the meaning of his stories.

Although it follows many factual events in Maclean's life, *A River Runs Through It* was published as fiction. This allowed Maclean to compress the timeline and also make the book more potent (Kittredge and Smith 1988). Patrick appreciated this blending of realities saying,

And when you read his work, to me it's clear that he can't separate real life and fiction, [It] makes his writing so meaningful because it's a magic mix of fiction and real life experience. It just seems to have so much more clout in every sentence.

Norman merged Wordsworth's "spots of time" from the memories of his own life to tell a collective story that continues to have cultural significance.

Personal Impacts

So for my dad, the cabin was his touchstone with his family. He moved to Chicago and he was a professor there and he would come back here. And as he said one time the cabin was really the only link, physical link left between him and his family. And as you know from reading *A River Runs Through It*, that link haunted him all his life.

John Maclean (2013)

As all teachers do, Norman had the opportunity to touch many lives throughout his career. His close friend said, "I think probably the greatest impact he had was on his students over those 44 years" (Bill 2014). Whether he was teaching boy scouts how to tie flies or helping a friend's son compose an English paper, Norman never stopped teaching, even after retirement (Michael 2014; Bill 2014). Bill (2014) affectionately told a story of Norman coming over for dinner and offering to help Bill's son with his homework, an English essay. Two weeks later, Norman inquired as to how "they" had done on the paper to which Bill's son told him that he received a "B-." Maclean "blew sky-

high” and was ready to march over to the school and give the teacher a piece of his mind, firmly convinced the paper deserved an “A.”

Both of Maclean's children went on to emulate their father; Jean became a Law Professor and John became a journalist and writer. John (2013) fondly said, “I loved fishing with him more than anything I’ve ever done. [laughter] It was magic. It was almost perfect and sometimes it was perfect.” John is now a well-published author writing books on wildland fires. When asked what value he would like the Maclean family to continue to pass down, John (2013) replied, “I would like to leave things better than we found them.” Norman left a profound influence on those close to him, but the impact of his writings continues to permeate throughout Montana.

Impact in Montana

Perhaps the story’s most profound glory lies in Maclean’s ability to convince us that all of our lives contain elements that are sacred on any scale of things.
William Kittredge (1988:762)

The book *A River Runs Through It* and eventual film were perhaps what led Norman Maclean into the realms of fame, although the movie did not come out until 1992, two years after his death. Dave (2014) lives in Seeley Lake and commented that, “Until he wrote his book, he was more or less anonymous here. People kind of knew about him, maybe knew just an, an old time family that had been here for, since the 20’s or whenever it was.” The subsequent film, directed by Robert Redford and starring a young Brad Pitt, was filmed in Montana and drew interest to the state’s scenery and fishing.

Norman was very protective over the movie rights to *A River Runs Through It*. “Norman wanted to protect the rights of the image of his parents and brother in that

movie” (Bill 2014). As such, the movie did not end up getting produced until after Norman’s death. The film won an academy award for best cinematography, which put Montana on the radar for people attracted to beautiful scenery (IMBd 2014; Flandro 2012). Tourism in Montana grew as a result and, “the impact on the state of Montana has been priceless as far as economic promotional value” (Flandro 2012). Dave (2014) works at the Seeley Lake Museum during the summers and said that he is, “still amazed at the people [who] come in. They give me the impression the only reason they’re in Seeley Lake is because of Norman Maclean, trying to find out where his cabin is.” Both interviewees who reside in Seeley Lake commented on the number of tourists that the town now attracts. People come to trace the footsteps of Norman Maclean and to fly fish the beautiful rivers he fished.

In his interview Michael (2014) commented, “He probably made fly fishing a billion dollar industry in the Rocky Mountain if not Montana itself, fly fishermen, guiding, and everything else.” Bill (2014) also attributed Maclean’s lasting impact to the degree that, “the sport of fly fishing has ballooned nationwide.” The film was mostly shot on the Gallatin River instead of the Blackfoot where the story actually took place because the Blackfoot was scarred by logging, mining, and agriculture and could not convey the pristine Montana setting that it once held (Flandro 2012). Many people in Montana have felt the impact of the book and film directly. A rod smith in Bozeman, Montana, commented in an interview (2014) on the increasing number of people fly fishing,

A lot more people are fly fishing now, and I think there’s two big reasons for that: one is the proliferation of fly fishing magazines, and the other one is you can’t discount the importance that the movie *River Runs Through It* had on the general public. That really increased fly fishing, very noticeably.

Local artists, writers, fly fishers, and activists continue to find inspiration in Maclean's work.

Conservation

Montana is very dear to me. You talk about a man without a country, but I'm a man with two countries. Montana's always been one, no matter where the other one is.

Norman Maclean (Weltzien 2008:173)

While Norman was not an active conservationist while he was alive, he dearly loved Montana. Patrick (2014) described the significance of Montana on Maclean, "I think this area meant everything and still does to the Maclean family, what matter most to them both religion and the natural world, I think this is their core, foundation, home field." Perhaps the greatest impact that Norman Maclean had followed his death. After *A River Runs Through It* came out on the big screen, Trout Unlimited, a conservation group, had trouble raising money for rivers other than the Blackfoot (Flandro 2012). Millions of dollars poured into the Blackfoot to restore the river and repair the impacts of logging, mining, and agriculture. Some have attributed the stopping of a gold mine being placed on the Blackfoot to the film as well. (Flandro 2012). Using Maclean as a source of inspiration, Montana author David James Duncan (2001) wrote extensively to protect the Blackfoot and prevent the mine.

Maclean has increased the appreciation for the natural beauty of Montana. Essentially by doing what he was really good at—writing, and writing about what he was really passionate about—Montana, fly fishing, and family, Maclean was able to inspire others to protect the places he loved. He showed that when you do the things you are passionate

about, and you do them well, you can have a profound and lasting impact on a place and inspire others to care about that place.

CONCLUSION

Norman Maclean is best known as the author of *A River Runs Through It*. The history of his life can be written as dates and events across a page, but the impacts of his teaching and writing reach further, continuing to touch many lives. His life epitomized his own words that “eventually all things merge into one.” His strong love of Montana paired with his passion for teaching allowed him to live in two worlds. This merging theme continues to follow Maclean even after his death, as the Norman Maclean Trail seeks to honor Maclean while connecting the communities of Missoula and Seeley Lake. His life truly highlights the power of words and the magic they can work into our souls. One man who writes one really good book can cast millions of ripples out into the vast ocean of time and affect the lives of countless people.

PART 2: NPS Climate Change Videos

In the summer of 2011, I was delighted to find myself working for the Park Service in Glacier National Park. I was located in an isolated corner of the park, twenty miles from Canada, twelve miles from cell service, and surrounded by a wonderful community and beautiful glacially carved mountains. It was a dream come true, and I felt the mountain air, glacial lake plunges, and compassionate community filling my soul and vitalizing my spirit. The next summer I knew that I could die happy, as I fulfilled the second part of my dream and brought my single rowing shell out to the park and spent evenings, gliding across Lake Josephine in the company of moose snacking in the water and bears, goats, and sheep keeping an eye on my movements from the slopes above.

While I found my new home to be a respite from the rest of the world, I began to recognize that I would not be able to escape the pressing urgency of climate change in a park where the rapidly melting glaciers would soon leave visitors questioning the naming of the park. I also realized that in my role issuing backcountry permits I did not feel like I was involved with climate action as much as I wanted to be. As I joined the Environmental Studies graduate program at the University of Montana, I found an inverse relationship as my revitalized spirit was quickly being drained as my awareness of planetary issues increased, and I became convinced that I needed to find a tangible project to work on.

I went to a talk given by Glacier's new superintendent Jeff Mow about the Park Service's response to climate change and connected with Melissa Sladek in the Crown of the Continent Learning Center. She emphasized the fact that more and more people were taking in information from videos that were available online, and I agreed to help the park create some films to educate the public about climate change.

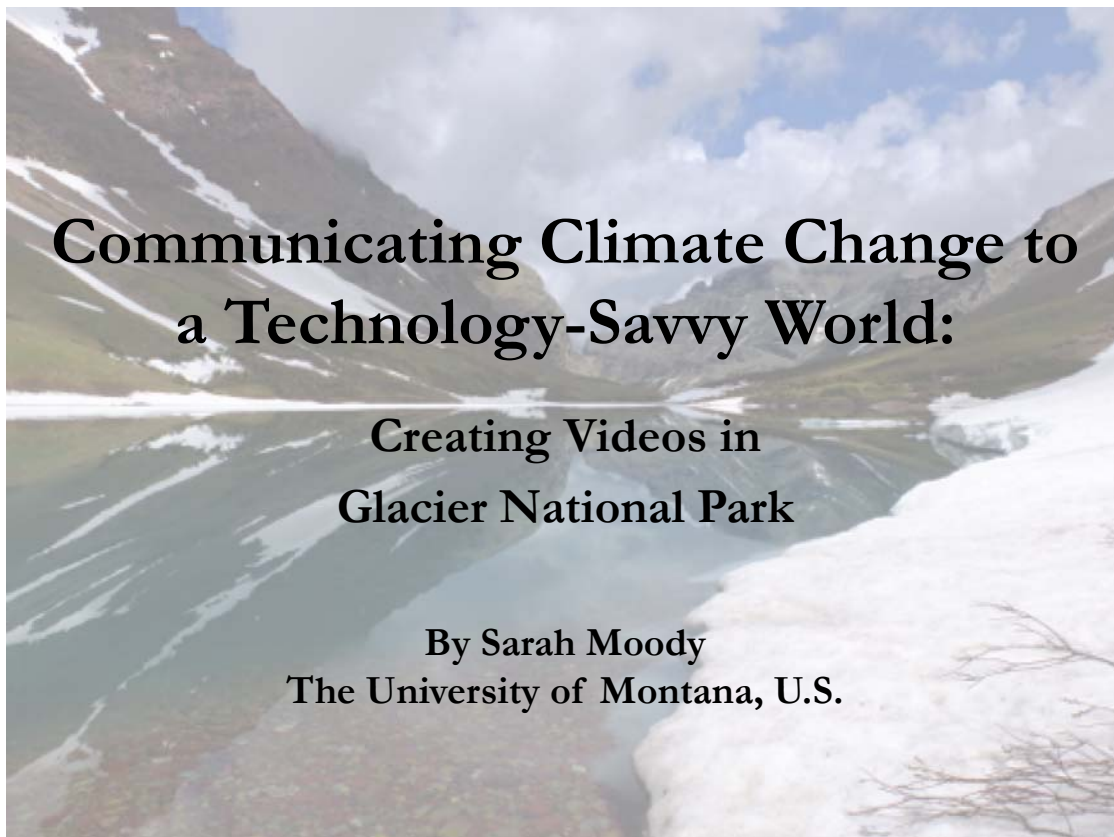
With the help of friend and fellow ranger, Stephanie Oster, I spent the weekends of my summer travelling throughout the park conducting interviews with scientists, ranchers, and rangers and hiking to melting glaciers. While we were lucky to have the whole summer to film, we quickly learned that weather did not always agree with our timing and found ourselves frequently modifying plans. After collecting hours and hours of footage, the editing process began. I used Avid Media Composure for video editing and worked with Melissa and Stephanie in the ongoing back and forth editing process.

The resulting products are two 4-5 minute videos that will be accessible to the general public online, via the Park Service website. The intention is to reach many park visitors as well as potentially spread through the wider online audience. The first film, “A Changing Landscape: Glacier’s Warming Climate,” identifies the changes that people have witnessed and measured in Glacier National Park. Climate scientist, Dan Fagre and USGS researcher, Lisa McKeon discuss the implications of these changes on the ecosystem and what they mean for humans. The video highlights the repeat photography that has been done to show the recession of the glaciers in the park. The second video, “Touchstone of Change: The Watershed in Glacier National Park,” features a rancher just outside the park boundary and connects the watershed in Glacier to ranchland and farmland across the United States. Lisa McKeon and Dan Fagre highlight the importance of water in ecosystems and in people’s lives.

DVD of Climate Change Videos:

PART 3: Communicating Climate Change to a Technology-Savvy World

I had the opportunity to attend the International Conference on Environmental, Cultural, Economic, and Social Sustainability in Copenhagen, Denmark in January, 2015, and present the following lecture:



Our Resources

- **Digital Technology**
- **Nature**
- **Creativity**



How many people here have a smart phone? How many people have gotten some piece of news off the Internet in the last day? How many people have ever watched one of those things called a “youtube” video?

In today’s world we have to use all of our resources to help us deal with the threats of climate change. And the good news is that we have a lot of resources right at our fingertips. I am going to talk about three of those resources today.

The first resource we have is digital technology. Never before have we been better able to communicate with people across the entire globe. Bill McKibben says that, “the Internet is one of the few wild cards we’ve got in the battle against corporate power” (McKibben 2013:128). In my own journey, I have been hesitant to get on board with a lot of these

technologies, but I also recognize that this is the reality of the world right now and we have to utilize it! I finally gave in and got a smart phone this spring.

The next resource that we have we often forget about or neglect, and that is nature. Nature is incredible and it turns out that there are all sorts of things that it will just give us if we just step outside. Being out in nature increases creativity, concentration, positive affect, and serotonin levels. It decreases anger and impulsivity, and reverses anxiety and depression (Selhub & Logan 2012). They aren't joking when they say, "nature is the best medicine." Arne Naess, the founder of Deep Ecology argued that the natural world is not only "more complex than we imagine, it is more complex than we can imagine." I like to tease my mother for her many random quotes in life and one of my favorites was when she said, "Isn't it amazing...the world?" And she is so right! The way that molecules, organisms, species, and communities interact is one of the most complex and amazing things that I can think of. When we start to slow down and get in touch with these natural rhythms and workings, we can learn so much.

And the last resource that I want to touch on is creativity. Chris Hedges spoke on campus last spring and said that, "Hope lies in the human imagination." I firmly believe that we have to find creative ways to integrate our technology with the knowledge of nature in order to solve our climate crisis. People must be grounded in the reality and beauty of the natural world to find not only the passion to take on this pressing matter, but also the calmness of mind and creativity that nature can provide.

Background

- **Park Service**
 - **Glacier National Park**
 - **I get to hike for my job!**
- **Escape?**
- **Environmental Studies**
 - **I lose sleep**
 - **Helpless v. Hopeful**
 - **Tangible Project**



In the summers, I have the opportunity to work in Glacier National Park in Montana. For four months of the year I get to live where most people just come on vacation. In a little community nestled in the mountains, I have no cell phone service, the only Internet access I have is in my backcountry permit office, and the nearest grocery store is an hour away across the border in Canada. It's amazing! A part of me almost feels guilty for going each summer to recharge my soul and stay somewhat suspended away from the pressing matters of climate change. That being said, there is no way to escape climate change in the park where the glaciers are rapidly receding and could lose their glacial status as soon as 2020. While I wrestle with the thought of having children, I realize that they most likely will never see a glacier in Glacier National Park.

I joined the Environmental Studies Program in order to address my concerns for the fate of the glaciers and the planet. I found myself losing sleep at night, as my mind would race trying to figure out how we could solve the climate crisis yesterday and how we could possibly hope to change the trajectory of our planet when so many people seemed to be willfully ignoring what was going on. I struggled between feeling helpless and hopeful and realized that I needed to find a tangible project that I could work on.



A visitor survey conducted throughout national parks found that 80% of visitors are somewhat to extremely concerned about climate change and say they are willing to change their behavior within the park to help mitigate climate change (Davis, King, & Thompson 2012). I teamed up with the Crown of the Continent Learning Center in Glacier with the goal to find new ways to communicate climate change to the public. We wanted to tap into the emotional

connection that people have to the park, because it turns out that when people care about a place they really try to protect and save it. We also wanted to share the science that is going on in the park, what the researchers are finding, how the ecosystem is changing, and what this means for us as humans. We tried to do this in a non-intimidating way by mixing interviews with scientists, rangers, and landowners and pairing that with the beautiful scenery of the park. As I brought up earlier, it turns out that more and more people are absorbing information online through short videos. So we decided to take advantage of all of this digital media and create some videos about how climate change is impacting the park.



Why Film?

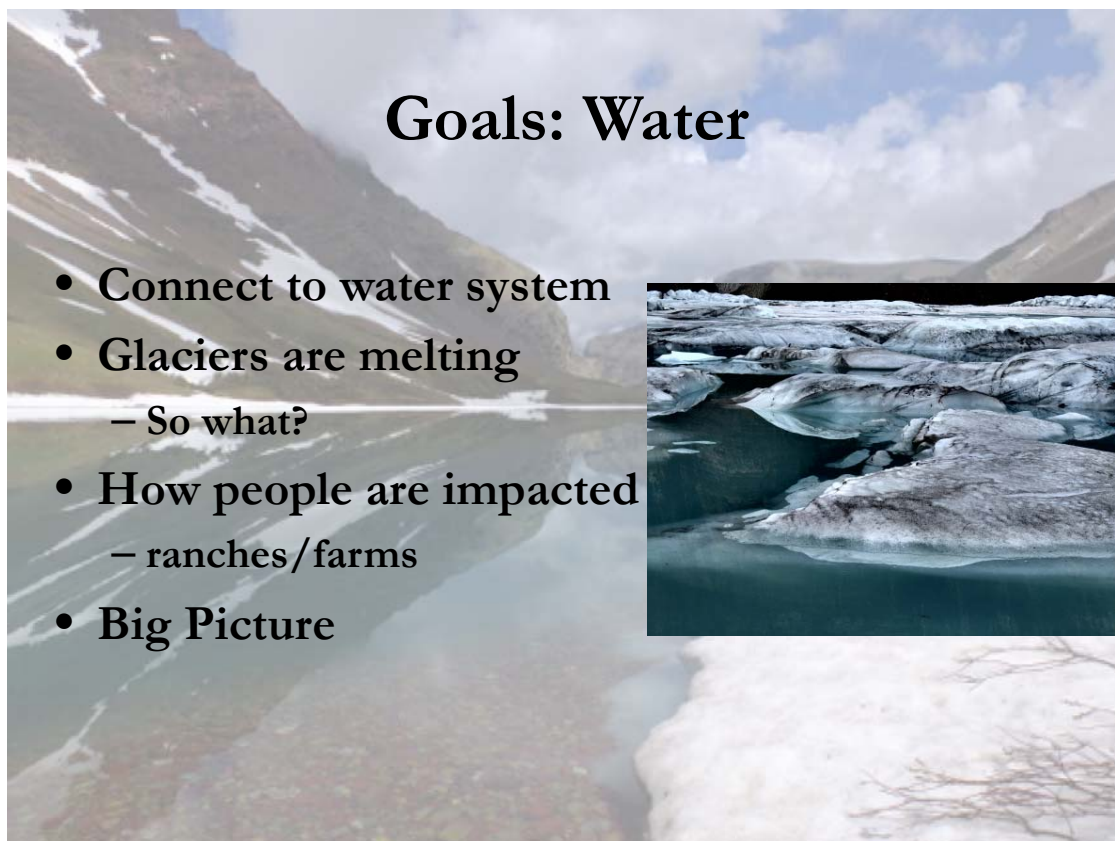
- **Multi-Dimensional**
 - Story
 - Voices
 - Audio
 - Visual
- **Opportunities**
 - Creativity!
 - Upload information
 - Wide audience
 - Location, Location, Location!

The slide features a background image of a mountain lake with snow-capped peaks. An inset photograph shows two white mountain goats with curved horns grazing in a field of tall green grass.

I took on this project with pretty much no prior film experience. I decided it would probably be a good idea to learn a thing or two before I got started so I signed up for a video production journalism class. My emphasis in the Environmental Studies program has been

writing, and as I started to get more into film I realized that there are so many multi-dimensional aspects that film has to offer.

If a picture is worth a thousand words, what does that mean with film? Not only can you still create a story, but you can bring in different voices, and connect people with both the audio and visual pieces. In other words there are endless opportunities for creativity! Film takes advantage of the way that people are uploading information today, and there is the potential to reach a wide audience. And for me one of the big draws for doing the films was the opportunity to explore and share a beautiful place.



Goals: Water

- **Connect to water system**
- **Glaciers are melting**
 - So what?
- **How people are impacted**
 - ranches/farms
- **Big Picture**

The goal with the first film was to connect people to the water system. The glaciers in the park are on track to be gone by 2030 if not before, so what? What does this mean? Why should we care? We wanted to show how people are impacted, so we make the connection

between the water from Glacier and the ranches and farms out in Eastern Montana and beyond.

We start with Glacier National Park and then broaden out to the bigger picture.



Project Goals: Changes

- Emotional Connection
- What people have witnessed
- Measured Changes
- Implications
- Hope
 - Give the people what they want

With the second film we really wanted to tap into that emotional connection that people have with the park. We started off with having people share what are changes they have witnessed in Glacier within their lifetime. From there we shifted into some of the measured changes that researchers have recorded in the park and include a section on the repeat photography that visually shows the recession of the glaciers. A couple of our USGS scientists talked about the implication of these changes and then we wanted to end on somewhat of a hopeful note, because as I know from experience the issue of climate change can be a lot to handle.

The Challenge: Talking Climate Change

- **Levity and Gravity**
- **Creativity!**
- **Opportunity**
- **Interconnectedness**
 - **Generational**



There are a lot of challenges that arise when we try to communicate climate change. It turns out, it's hard to convince people that they should join you in the world of depression and sleepless nights. And I get it, most people just shut out the realities of climate change as a coping mechanism. One of the things we need to be aware of when communicating these issues then is how to keep a lightness while dealing with heavy issues. This has been a balance that I am constantly juggling in my own life. This means that we have to be creative. We have to find new ways to engage people.

And while yes, the task before us is HUGE, this is perhaps the greatest opportunity that humanity has ever had. In the film "What's Possible" shown to the UN, Morgan Freeman narrates and says, "We have never faced a crisis this big, but we have never had a better

opportunity to solve it” (Lear 2014). We have an infinite amount of resources at hand in the form of our creativity!

We have to recognize the amazing interconnectedness of our planet. And we as humans are woven into that vast web. As we continue to see species becoming extinct and falling out of that web, we have to recognize that eventually we as humans are going to fall through as well. I keep getting pulled back to the idea that we have to get people to start thinking generationally. The Native American saying, “we don’t inherit the land from our parents we borrow it from our children,” is key to this understanding.

The image is a composite graphic. The background is a scenic view of a mountain range with a river flowing through a valley. Overlaid on the left side of this background is a list of bullet points. On the right side, there is a smaller, inset photograph of a butterfly with orange, black, and white markings, perched on the tip of a person's finger. The butterfly is facing right, and the background of the inset photo is a soft-focus green, suggesting foliage.

The Challenge: Reconnecting

- **Technology v. Nature?**
 - Nature Deprived
 - Meaningful Exposure
- **Technology & Nature**
 - “With great power...”
 - Balance
 - Individual v Community

One of the other challenges we face is figuring out how to get people reconnected to nature, because that is when they care about what happens to it. We are struggling with nature deprivation in our cultures. One of my favorite stories in the park was when my parents were

up visiting me in the middle of August. It was a stunning day out, and we were gearing up to go for a hike. My mother and I stopped into the restroom in the campground. Next to one of the stalls a woman had set up her camp chair where she sat with her laptop on her lap, plugged into the outlet, and headphones on as she simultaneously played solitaire while watching “The Big Bang Theory.” Now this image while humorous to me was also troubling. As I thought more about it, I realized it spoke to our culture’s increasing inability to transition away from screens and embrace the physical world around us.

People are paying money now to have others help them unplug and take their gadgets away for a digital detox. It turns out all of our devices don’t necessarily make life easier for us. “These screen-based gadgets have been sold to us with promises that they’d make our lives easier and better—that we would be filled with happiness in our leisure time, more empathic in our connectivity, and smarter through our instant access to multitudes of information. However, in our technology-rich world, we are more likely to be stressed out, anxious, depressed, distracted, and less inclined to embrace benefit-rich natural environments than ever before.” (Selhub & Logan 2012:35-6). I have a friend who does coaching for endurance athletes and she prescribes some sort of digital detox for all of her athletes.

We have amazing power available to us through our technology, but we have to stay grounded in the natural world and find a balance. We have to encourage people to see ourselves as part of a whole. The world we live in today encourages individualism. You are constantly encouraged to pursue your job, your career, buy your home. Our technology puts us in self-absorbed bubbles that allow us to block out the world and community around us and focus internally. We have lost a sense of community, of caring what happens to our neighbors, of even knowing who our neighbors are. Being out in nature, away from cell reception and

Internet service, forces us to think more communally. Sometimes it may take a little while to get out of our heads and starts using our senses to take in the world around us, but eventually it does happen, we start to hear the birds, see the water cascading onto rocks, we listen for the crashing of branches of a large animal coming through the trees. Nature promotes interconnectedness and community! When we glimpse this interconnectedness we realize that we are not alone. As Wendell Berry tells us, “We do not have to live as if we are alone” (Berry 1966). In fact it is imperative that we don’t and as Wen Stephenson says, “To live now as if one is alone—and as if profit is the only commandment—is to condemn every member of the human community to an irreparable world and an irremediable want” (Stephenson 2015).



What do We Do?

- **Start from within**
 - Be passionate!
 - 3.5%
- **Reach the global community**
- **Find humility in complexity**
- **Take the first step**

Our job as artists, as writers, as scientists, as concern citizens of planet earth is to start from within and create change. Find a project that you are passionate about and do it! Erica Chenoweth in her research on civil resistance and creating change found that you only need 3.5% of a population to become engaged in order to change the system (Chenoweth 2013). That's it! On the way to Copenhagen to give this presentation we stopped over in Iceland, and a fuel attendant at a gas station started asking me what I was travelling for. When I told him that I was presenting in Copenhagen on climate change, he proceeded to tell me all the reasons he knew that climate change wasn't real. And I started smiling. I sat there and thought to myself, that's ok that you think that because we are going to save the planet for you too. I have had to shift my mindset and recognize that I don't have to get everyone on board; in fact it is probably a big waste of my time and energy to try and convince people on that end of the spectrum. All we need is 3.5%.

When I look at the rapidly melting glaciers, I realize that I can't just stay cocooned in my little bubble of paradise, that in fact the whole ecosystem is changing before my eyes and that if we as a people don't act many of the species and features of Glacier that I have come to love will vanish. In today's technology savvy world, this means using all the resources at hand to communicate the urgency of climate change to the global community. We need to find humility in the complexity of nature; it has so much to teach us if we can listen. I believe that people must be grounded in the reality and beauty of the natural world to find not only the passion to take on this pressing matter, but also the calmness of mind and centering that nature can provide.

Martin Luther King Jr. beautifully identifies our interconnectedness, “It really boils down to this: that all life is interrelated. We are all caught in an inescapable network of mutuality, tied into a single garment of destiny. Whatever affects one destiny, affects all indirectly.”



APPENDIX 1- References for Part 1

REFERENCES

- Berry, Wendell. 1988. "Style and Grace." Pp213-219 in *American Author Series: Norman Maclean*, edited by Ron McFarland and Hugh Nichols. Lewiston, Idaho: Confluence Press, Inc.
- Bill. (Pseudonym used for confidentiality, see page 54). 2014. Personal interview. March 26, Missoula, MT.
- Creswell, John W. 2007. *Qualitative inquiry & Research Design: choosing among five approaches*. 2nd ed. ed. Thousand Oaks, CA: Sage Publications.
- Dave. (Pseudonym used for confidentiality, see page 54). 2014. Personal interview. March 21, Seeley Lake, MT.
- Duncan, David James. 2001. *My Story as Told by Water: Confessions, Druidic Rants, Reflections, Bird-Watchings, Fish-Stalkings, Visions, Songs and Prayers Refracting Light, From Living Rivers, in the age of the Industrial Dark*. San Francisco: Sierra Club Books.
- Etherington, Kim. 2009. "Life story research: a relevant methodology for counselors and psychotherapists." *Counselling and Psychotherapy Research*, 9(4): 225-233.
- Flandro, Carly. 2012. "Reflecting on the film 'A River Runs Through It' and how it changed Montana." Bozemandailychronicle.com, February 26. Retrieved April 26, 2014 (http://www.bozemandailychronicle.com/news/article_b07d873c-6039-11e1-b043-001871e3ce6c.html)
- Hendry, Petra M. 2007. "The future of narrative." *Qualitative Inquiry*, 13:487-498.
- Hess-Biber, Sharlene N. and Patricia Leavy. 2011. *The Practice of Qualitative Research*. 2nd ed. Thousand Oaks, CA: Sage Publications.
- Germeten, Sidsel. 2013. "Personal narratives in life history research." *Scandinavian Journal of Educational Research* (6):612-624.
- Internet Movie Database. 2014. "A River Runs Through It." Retrieved May 10,2014 (http://www.imdb.com/title/tt0105265/awards?ref_=tt_awd)
- Kittredge, William. 1988. "Montana Renaissance." Pp763-765 in *The Last Best Place: A Montana anthology*, edited by William Kittredge and Annick Smith. Washington: University of Washington Press.

- Kittredge, William and Annick Smith. 1988. "The two worlds of Norman Maclean: interviews in Montana and Chicago." Pp 115- 139 in *American Author Series: Norman Maclean*, edited by Ron McFarland and Hugh Nichols. Lewiston, Idaho: Confluence Press, Inc.
- Love, Donna. 2005. "Norman Maclean, Seeley Lake, and the cabin that 'Runs Through It: Part 1'" *seeleyswanpathfinder.com*, May 26. Retrieved May 9, 2014 (<http://www.seeleyswanpathfinder.com/2005%20Revision/Web%20Page%20Content/Web%20Articles/Articles%202005/N%20Mclean%20Part%20I.pdf>)
- Love, Donna. 2005. "Norman Maclean, Seeley Lake, and the cabin that 'Runs Through It: Part 2'" *seeleyswanpathfinder.com*, June 2. Retrieved May 9, 2014 (<http://www.seeleyswanpathfinder.com/2005%20Revision/Web%20Page%20Content/Web%20Articles/Articles%202005?N%20Maclean%20Part%20II.pdf>)
- Maclean, John. 2013. Personal interview. June 20, Seeley Lake, Montana.
- Maclean, Norman. 1976. *A River Runs Through It: and Other Stories*. Chicago: University of Chicago Press.
- McFarland, Ron and Hugh Nichols, eds. 1988. *American Author Series: Norman Maclean*. Lewiston, Idaho: Confluence Press, Inc.
- Michael. (Pseudonym used for confidentiality, see page 54). 2014. Personal interview. March 18, Missoula, MT
- Patrick. (Pseudonym used for confidentiality, see page 54). 2014. Personal interview. April 4, Seeley Lake, MT.
- Riessman, Catherine K. 2001. "Analysis of personal narratives." Pp. 695-710 in *Handbook of Interview Research: Context and Method*, edited by J.F. Gubrium and J.A. Holstein. Ten Oaks, CA: sage Publications.
- Rod smith. 2014. Personal interview. April 3, Bozeman, MT
- Tierney, William G. 2000. "Undaunted courage: life history and the postmodern challenge" Pp. 537-554 in *Handbook of Qualitative Research*. 2nd ed. Thousand Oaks, CA: sage Publications.
- Weltzien, O. Alan, ed. 2008. *The Norman Maclean Reader: Essays, Letters, and other Writings by the Author of A River Runs Through It and Other Stories*. Chicago, IL: The University of Chicago Press.

APPENDIX 2- References for Part 3

REFERENCES

- Berry, Wendell. 1966. "The Landscaping of Hell." *The Nation*, January 24, 96-100.
- Chenoweth, Erica. 2013. TEDx Boulder: *The Success of Nonviolent Civil Resistance* [Video]. Retrieved from <http://tedxtalks.ted.com/video/The-success-of-nonviolent-civil>
- Davis, Shawn, Stefan King, and Dr. Jessica Thompson. 2012. "Climate Change Education Partnership Visitor Survey Summary Report." National Science Foundation Award.
- Lear, Lyn Davis prod. and Schwartzberg, Louie, dir. 2014. *What's Possible* [Video]. Moving Art Studio.
- McKibben, Bill. 2013. *Oil and Honey: The Education of an Unlikely Activist*. New York: Times Books, Henry Holt and Company.
- Selhub, Eva M., and Alan C. Logan. 2012. *Your Brain on Nature: The Science of Nature's Influence on Your Health, Happiness, and Vitality*. Mississauga, Ontario: John Wiley & Sons Canada, Ltd.
- Stephenson, Wen. 2015. "Land, Community, Justice: The Gospel According to Wendell Berry." *The Nation*, April 6. Retrieved from <http://www.thenation.com/article/200481/encounter-wendell-berry-and-wen-stephenson#> on April 6, 2015.

APPENDIX 3- Norman Maclean Abstract

ABSTRACT. The Missoula Community Foundation in collaboration with other local organizations plans to preserve the memory of author Norman Maclean and his legendary hike by building a trail to connect the communities of Missoula and Seeley Lake. This research was designed to better understand the impact that Norman Maclean had on Montana using a life history qualitative research method. It will serve to inform part of a guidebook for the Norman Maclean Trail. In depth research that included interviews and historical documents was analyzed for common themes. The theme of merging worlds reoccurs throughout Maclean's life and in the impacts of his writings. The breadth of Maclean's impact spans not only across communities and professions, but also across generations of people.

APPENDIX 4- Norman Maclean: Narrative Research & Methodology

NARRATIVE RESEARCH: A LIFE HISTORY

History is passed down in cultures through stories, texts, and artifacts. The creation and telling of historical events play an important role in the construction of values and growth in a culture. Qualitative research recognizes that there is often more complexity to research than that which fits into simple rubrics and equations. Researchers have the freedom to explore these complexities and to recognize their own subjectivities.

By their nature narratives assume positionality and subjectivity (Riessman 2001). The creation of narratives allows for the views of single individuals to come forward and gives insights into the greater attitudes and values of a society. Verbal materials are used to sculpt life histories into narratives (Germeten 2013). The telling of a life history is an intricate weaving of life experiences, stories, and factual events in the context of a larger setting. Germeten (2013:612) argues that, “Researchers study and analyze how people talk about their lives, their experiences, events in life and the social context they inhabit.” Through their work, researchers can help to continue this tradition and contribute to the over arching cultural stories.

Storytelling is an integral part of cultural traditions (Germeten 2013). It is a relational experience, requiring an audience, which allow people to give voice to their personal narratives in a communal setting. Through the sharing of personal insights, people can provide communal growth and wisdom to the whole society (Etherington 2009). Riessman (2001) argues that stories connect generations, “The truths of narrative accounts lie not in their faithful representation of a past world, but in the shifting connections they forge between past,

present, and future” (705). A researcher's responsibility is then to recognize the greater impact that these stories can have in a larger context.

Life history research originally came from anthropology where people sought to understand “foreign” cultures (Germeten 2013). It looks for the subjective perspective of people and for the meanings of their personal experiences. Our own memories shape a creation of our life history from our own perspective that is a selective construct of incidents and turning points that we find significant. Collecting and sharing life histories is a reflection of a culture’s values. Germeten (2013:613) contends, “Interest in life history research has been growing alongside interest in qualitative methodology, aiming to understand humans and their social life and to create unique personal histories as examples of the political histories being told.” This rich tradition of passing down stories brings deeper understandings about our cultures.

In narrative research, there is less rigidity than other forms of research. Researchers seek a deeper sense of meaning that is not confined strictly to making sure every detail is factual. Riessman (2001:705) emphasizes the importance of looking beyond the facts and finding the larger significance:

Verification of ‘facts’ of lives is less salient than understanding the changing meaning of events for the individuals involved—and how these, in turn, are located in history and culture. Personal narratives are, at core, meaning-making units of discourse. They are of interest precisely because narrators interpret the past in stories, rather than reproduce the past as it was (Riessman 2001:705).

Rather than trying to get every factual detail correct, narrative researchers search for a deeper understanding of the significance these stories have on the culture as a whole.

There is thus a merging that occurs between fact and fiction. Germeten (2013:623) describes this, “Construction of research narratives is perhaps closer to fiction than we think...The social world will always be an interpreted world, from both the participant’s and the researcher’s view.” Accepting this fluidity of the storytelling process frees the researcher to serve as a conduit for the deeper truths in the stories being told. The researchers have to be able to trust the organic nature of storytelling.

Hendry (2007) argues that there has to be more to narrative research than solely a search for truth and that there is more depth to be found if the researcher can trust the process. She suggests that,

In terms of narrative research our only hope for democratic research is to place our faith in the person whose stories we want to tell. To have faith in their stories might mean not analyzing, not verifying, not seeking trustworthiness, but ‘plugging into’ the experience of listening (Hendry 2007:495).

This active listening creates a relationship between the researcher and the subject in which the subject is free to share his or her personal experiences. The researcher has to be open and accept that; “There is no wrong/right answer when people tell you about their lives” (Germeten 2013:616). Part of the point of qualitative research in the form of narratives is to give up power as a researcher. Rather than try and completely fit people’s experiences into thematic categories, this qualitative aspect allows participants to lead researchers through their own stories (Riessman 2001).

Narrative research creates a special relationship between the researcher and the subject of research. The subject is essentially sharing a part of himself or herself with the researcher. Hendry (2007:496) says, “Research becomes not a site of knowledge production but a site of communion. In this sense we become present to our relationship and interconnections

with others.” The researcher must honor the story being told and the person telling the story. Hendry (2007) argues that the relationship between the researcher and subject must be valued and respected:

What I would claim though is that through telling our lives we engage in the act of meaning making. This is a sacred act. Stories are what make us human. Our narratives, be they life stories, autobiographies, histories, sciences, or literature are the tales through which we constitute our identities. We are our narratives... To treat stories as objects of ‘analysis’ and ‘interpretation’ dehumanizes and contributes to the very objectification that qualitative researchers have critiqued. (495-6)

When people tell stories, they are contributing to the collective unconscious of the greater world.

Complexity arises not only in how the researcher chooses to organize and construct the narrative based off of the stories, but also in what context the stories told are interpreted by the researcher whether it is analyzed textually, historically, conversationally, or performatively (Riessman 2001). Through the retelling of the stories they have collected, researchers create narratives that often reflect their own stories (Germeten 2013). Germeten (2013:615) states,

The teller tells a story about a life; the researcher will be the creator of a life history. The researcher constructs someone's ‘life’ for possible readers of her research, and that position may be far from the life of the storyteller in time and place.

Through this process, the researcher connects the past and present through his or her unique perspective.

Through restorying, the researcher can create a framework for organizing stories and begin to search for themes and meaning that may emerge in the context of historical, social, and personal settings (Creswell 2007). In the process of collecting stories from individuals, the researcher should have an understanding of his or her own personal background and direction from which he or she is approaching them. Tierney (2000) argues that memory plays an

important role in research. “Those who suggest that history is little more than collective memory overlook how ideology frames, constructs, and defines what is seen and/or obscured. Memory is assuredly not outside of history; rather, the two are conjoined in mutual constructions” (Tierney 2000:545). In this way, the embellishments and “fish tales” of people’s memories become an important aspect of history.

Case studies use multiple techniques of data collection such as interviews, archival records, and other documentation to create a more holistic understanding of an individual in a social context (Hess-Biber and Leavy 2011). This method allows the researcher insights into how the subject of study fits into not only a historical context but also how others view them in society. How people remember and speak of a person creates a living memory of them (Genneten 2013), which case studies can capture through interviews.

Ultimately with storytelling, a blending of fact and fiction occurs. The factual details merge with the retelling of stories and legends that have evolved over time. Germeten (2013:614) explains, “We understand the past in light of the present and hopes for the future.” By creating a life history through a case study, one is contributing to the collective memories and development of a culture. These stories tell us about culture, place, and give us meaning (Germeten 2013). Etherington (2009:226) contends:

Life stories have meaning beyond the local and personal context; they resonate with others and outlast their telling or reading: they sometimes have profound consequences. They change us in ways we may not always anticipate because they can move us emotionally, change public and political attitudes and opinions, and sometimes influence future actions.

Through the collective narratives created from case studies we are better able to understand the world in which we live.

METHODOLOGY

The research completed for this paper is part of a larger project done in partnership with the Missoula Community Foundation. This research will inform one of the chapters for a guidebook that will be written for the Norman Maclean Trail, which will connect Missoula to Seeley Lake with a multi-use recreational trail. The goal of the trail is not only to connect the Missoula and Seeley Lake communities, but also to connect people to the natural and cultural history of the urban-rural interface, as well as honor a great American author. The paper focuses on the history of Norman Maclean and the lasting impact he left on Montana, even after his death through his presence and his writings. To research this a variety of methods were used:

- 1) In-depth interviews were conducted using open-ended questions. Interviews ranged from 40 minutes to one hour and 30 minutes. Topics included the interviewee's connection to Norman Maclean; what about Maclean stood out most to them; how important the Missoula/Seeley Lake area was to Maclean; their recollection of the tale of Paul and Norman hiking between Missoula and Seeley Lake; what about Montana appealed to Maclean; how Maclean acted to preserve the land and waters of Montana; the lasting impacts that Maclean has left on the area; and the impact that Maclean has had on the interviewee's personal life. Interviewees were also asked to share personal stories about Norman Maclean. Four interviews were conducted in this manner and interviewees were selected based on direct connection to Norman Maclean, their own extensive research done about Maclean, and/or connection to the

Norman Maclean Trail project. Two of the interviewees were Seeley Lake residents and two were Missoula residents. Interviews were conducted during the spring of 2014.

- 2) I also used an interview that I conducted on June 29, 2013, with John Maclean, Norman Maclean's son. Topics included what Norman Maclean was like as a father; the family connection between Chicago and Montana; Norman and Paul's "Trek;" and values that John would like the Maclean Family to leave behind. The interview took place at the Maclean family cabin on Seeley Lake and was approximately one hour long.
- 3) Supplemental data including past interviews with Norman Maclean, stories, and history were also used, collected from magazines, newspapers, articles, and books. I directly observed many instances of "A River Runs Through It" terminology used in common language during time spent interviewing fly fishermen for other projects and while partaking in a "Fundamentals of Fly Fishing" class.

My interest is a life history, case analysis. This method involved using a variety of data collection. One of the weaknesses to the study was the small sample size that was interviewed, but this was hopefully offset by the intimacy with which some of the interviewees knew Norman Maclean, his own son and a close friend to Maclean. One of the challenges of researching a person who is deceased is trying to respectfully honor his unique voice while blending the accuracies of history with the mythos of memories. While being unable to speak with the subject of my research, I did my best to find multiple sources and people connected to Maclean personally in order to represent him to

the best of my abilities. I was able to find a number of transcribed interviews with Norman Maclean before he died to get a more accurate representation of his own character and voice. This research is not meant to give a full life in-depth biography of Norman Maclean but rather focus on his time spent and any impacts he left in Montana.

All interviews were recorded and transcribed. They were then coded and analyzed using content analysis noting common themes and concepts within the data.

Interviewees, except John Maclean, were given pseudonyms (Dave, Bill, Patrick, and Michael) to keep their identities confidential. Quotations are verbatim except in a few cases where fillers like “um” were left out to make it easier to read. Any deletions in quotations are designated by ellipses. Interviews were then analyzed in combination with the other collected data to use a broader lens for determining the impacts Norman Maclean left on the larger population.

APPENDIX 5- Abstract for the *International Conference On Sustainability*

The glaciers in Glacier National Park could be gone by as early as 2020. It can be a challenge to embrace the beauty and wonder of the natural world while trying to face changes in climate in a technology driven world. In today's media, people gather news and learn about the outside world through images and videos that are readily available online. This project explores the production of short videos on climate change for the Crown of the Continent Learning Center in Glacier National Park as an attempt to connect the impacts of climate change directly to people's lives. Interviews with experts, locals, and employees are paired with beautiful scenery to engage people with the environmental challenges that face the planet. These videos will be featured on the Learning Center's website to increase public awareness. There is balance that must be found between nature and technology, using the two creatively in partnership to generate more effective messages about the urgency of climate change.