

# Interpretation matters

Issue 3 | WINTER 2013

... revealing the beauty and the wonder



In this issue : milyering visitor centre upgrade | the nature of cake | eagle eye view | experiencing penguin island | seriously dude

## Welcome to the third edition of *'Interpretation matters'*, the Interpretation Unit's newsletter that aims to keep you up to date with what's what, who's who and helpful how to's in interpretive planning, production development and training.

In this issue, our "Let Me Introduce" article features DPaW's longest serving Regional Interpretation Officer. Pop on over to page 6 to find out who it is.

Don't forget we like to showcase your projects and are always looking for articles to include, so if you have something to share please let us know just like Bron Anderson and Claudia Simpson have done.

On a housekeeping front, Katie is now working with us 5 days a week and both Gwendolen and Alena are adding a new string to their bow and are becoming mothers later this year. In a strange coincidence they both have the same due date!

We hope you enjoy this edition and don't forget our goal is to keep our newsletter relevant to those of you who have interpretation as part of your passion, and if you are lucky enough, as your job within DPaW. To enable us to do that, we welcome and encourage your feedback.

Cheers,  
The Interpretation Team



### What's inside?

There's more to design than designing	3
It's all about the touch	5
Let me introduce	6
The nature of cake	7
Eagle eye view of the wilderness	8
Experiencing Penguin Island	9
Funding acknowledgement signs	10
Sitting on your interp	10
New look Landscape .... articles needed	11
Seriously Dude!	12

Please pass this newsletter on to your Ranger staff for reference.

### Missed an issue?

Old issues of *'Interpretation matters'* are available on the Interpretation Unit [website](#).

### Cover page photo:

Pelican in flight : WOW Wilderness Walpole,  
([wowwilderness.com.au](http://wowwilderness.com.au))



# There's more to design than designing

by Shaun Bunting

Imagine you have an interpretive centre that needs a contemporary refit. You have a fairly adequate budget with which to achieve this and it has operated successfully for 25 years before you came along. You have a District that is open to fresh and exciting new ideas and concepts. So as a designer you can start smashing out your best work and all will be peaches and cream right? Wrong...

## Clients are the difference between design and art

When the Milyering Discovery Centre project was first presented to me to art direct, I admit these initial thoughts did cross my mind. To build a monument to oneself is common practice in the world of design. That is exactly how these obscene pieces are perceived by the visitor too. You have seen them haven't you? Out on the weekend drive you look to the horizon and suddenly one of these eye-sores rears up out of the ground like a lifeless iridescent monster, dominating all surroundings, challenging you to avert your eyes before you heave up your breakfast. As you emerge from the shadow of the beast your son says 'Dad, whats that thing for?'



Yes the inspirational Frankenstein, until now so dormant inside, suddenly flickered and charged within me - for a few seconds anyway - and then reality turned the power down. Why?

Because when we are designing for Parks and Wildlife, the project is never about us as individuals or designers - we do it for the visitor - don't we?!

In December 2012 we held a workshop in Exmouth to discuss the MDC revamp. District staff were encouraged to voice their ideas on how as a team we could improve the centre, both from a staff operations level and a visitor experience perspective. A full day of contributions unearthed a wealth of information which was collated and

then sent back to the District for further comment (in case we had missed something). After some more edits we finally received a five page file that became the heart of the MDC design brief.



*Milyering Visitor Centre 2012*

## Design to express, not to impress

The initial concepts were derived purely from the workshop discussions focusing on the primary issues that impacted daily on centre staff. Questions relating to what a visitor can see or do when visiting the Cape Range National Park, management issues regarding safe snorkelling in the Ningaloo MP and the recently awarded World Heritage status were key themes that needed to be expressed in the centre's interpretive exhibits.

It was decided that the exhibits would be constructed using 3D modelling and sculpting techniques to reflect the messages/themes held within them. The full body of information would be carried inside A3 sized touchscreens that would be embedded into each of the three exhibits.

## On the rocks

Turning designs from my Mac into tangible exhibits required the skills of someone who lived, breathed and ate 3D sculpting - think Da Vinci with a 3D printer for an arm. We couldn't find that guy but we did find Ewin Wood from Natural History Productions. More dedicated than any Da Vinci wannabe. Ewin met us in Exmouth for an on-site visit, and it wasn't long before we ventured deep into the unforgiving beauty of Cape Range, about 300m from the main road, and proceeded to make rubber moulding casts from existing rocks found in the area.

These moulds would be used to recreate the 3d rocks that would surround the 'Things to Do Places to Go' exhibit.



*It was back-breaking work for Ewin*



*Above : Rock housing for touchscreen*

*Left : Rock framework for 'Things to do' exhibit*

Part of the 'Things to Do Places to Go' exhibit would also be a large scale satellite image of the Cape with 3D printed relief terrain locations that sit proud as if punched out from the exhibit face. These locations would be illuminated by the touchscreen. The brain coral would act as a housing for the snorkelling touchscreen and the rocks would be the TTDPTG touchscreen housing.

The 'Safe Snorkelling' display was going to be a stand alone exhibit but after Ewin's visit it seemed more logical to combine both the Safe Snorkelling and the TTDPTG into one.



*Keith and Peter from Jason Signmakers working the angles*

Now as you wipe the drool from the side of your mouth and mutter 'is it finished yet?' or 'my aunty's thermomix demonstration was more interesting', Stage 1 of this project will hopefully be completed by the end of 2013. So I warn you, we will be doing a part 2 to this design story - the install and final reveal. We will supply a free pillow for the second edition which will hopefully eliminate further keyboard facial imprints that may have been a direct result of trying to read this article.

This is where Jason Signmakers come in. Apparently my name equals hair loss in Jason's Welshpool factory ... mmm, but after several meetings and phone discussions they cracked the fabrication techniques and materials to be used for the Car Park Entry sign, the World Heritage display and the full length Snorkel/Things exhibit and, more importantly, revealed that it is actually Karen and Gwen who create the hair loss effect in the workshop. Yes...!

One of the main parts of Stage 1 (retail building) is to take the majority of all printed brochures, flyers and information sheets and convert them into a digital format to both free up space, update existing messages and also create information hubs within the centre that visitors can utilise.



*Proposed concept design of the Centre's internal displays.*



# It's all about the touch (screen)

by Tony Howard



All in the name of work, Tony getting personal with a python

I have been involved, one way or another, with the Interpretation Unit for my whole working career with the department and I was very excited to be asked to be involved in the upgrade to the Milyering Visitor Centre.

The challenge laid down to me by Gil Field and Shaun Bunting, during one of their visits to Exmouth, was to become the multimedia designer and developer of the touchscreen element of the new look visitor centre. Having worked with design since I left school, my work to date has focused on static design, so the move to multimedia touch design has proved to be a challenge indeed.

Stage 1 includes four touchscreens, which are a crucial part of the overall centre's design, as the most relevant information that visitors seek will be provided within these touch screens.

The Exmouth district deals with a range of VRM issues, with snorkelling and walking dangers both in Ningaloo Marine Park and Cape Range National Park. The touchscreens offer an element of information distribution in a modern, hi-tech way that informs visitors of the dangers

present in both parks. The touchscreens also outline a wide range of information from camping to kayaking. Reducing the amount of traditional printed media allows us to keep up-to-date information right there at the visitor's fingertips.

Stage 2 sees implementation of a further 12 touchscreens and I look forward to the challenge of developing these into a medium that leaves our visitors with a memorable experience.



Samples of just two of the many touchscreens being developed for Milyering Visitor Centre

## Interpretation Unit's Online Resources

\*Clicking on the red text will take you to the page.

With the change from the old *CALM Web* intranet site to the *Source* we have lost the capability to load up the hundreds of pdfs that were previously available to you. We are looking at ways to make these available, but in the meantime, Gwen has compiled a number of category based sign examples and these are loaded on our intranet.

- Risk sign examples - check our [Risk Signs page](#)\*
- Dieback sign examples - check out [Dieback Sign layouts](#)\*
- Management sign examples - check out [Management Signs](#)\*
- Don't forget to regularly check out [our intranet site](#)\* for all our latest information.

We can also do a manual search for you if none of the examples cover what you are looking for.

Also available are the approved Sign Prescriptions, Frame Drawings, old versions of the Interpretation Matters newsletter and much more.

Don't forget to let us know if you have any issues with these pages so that they can be fixed.

# Let me introduce (in her own words) ...

## Judymae Napier, Interpretation Officer - Pilbara Region

I was working as a waitress in a cocktail bar .... Actually I was working as a kitchen hand in the local hotel after just completing year 12, when I scored an interview at the Karratha Government Nursery. That isn't quite correct either. My friend got the interview, I didn't even know there was a job going. She had just picked up an office job so wasn't keen on working in the nursery any more. It was February in the Pilbara after all. We both went along, explained the situation and I was interviewed and got the job. I completed my apprenticeship and continued working at the nursery until 1987.

During that time the Forests Dept had become CALM and the nursery closed as part of a rationalisation program. I was then given the job of Information Officer for the Pilbara Region. The role has continued to develop ever since. Fortunately I was already a reasonably good communicator with a pretty whacky sense of humour, and in this job that helps. I had a good knowledge of Pilbara native plants and over the years have learnt a lot about the fauna, geology and marine environment and have come to love the Pilbara with a passion.

I get a kick out of learning new information, and passing it on to park visitors, community groups and school kids. In order to do so, I have dressed as a pebble-mound mouse (including face paint), given hundreds of snake talks, painted umpteen little faces, made critters from clay, sung humpback whale songs and made up a dance about a burrowing frog. Who said your job can't be fun.

I work alongside some extremely knowledgeable staff with support from the great gang in the Interpretation Unit. Karen and Gil have been friends and mentors for many years. As a 'one off' in a region, it is important to get together with other interpreters, just to convince yourself you are not the only mad one out there.

*Photos Left : from top to bottom:*

- 1. Jude at her desk circa 2009*
- 2. A very young Jude watering plants at Gum Swamp circa 1981*
- 3. Jude being Jude with Richard Court and HENDY Cowan circa 1995*



*The things we do when interpretation is our passion*



# The nature of cake

by Claudia Simpson

How much impact does baking a cake have on our natural environment? What is the history and culture of a cake? These are the questions the school children at Walpole Primary answered this term as part of the 'UR Walpole' placed-based educational program.

Placed-based learning relies on the local community as one of the primary resources for learning and promotes education that is rooted in what is local and unique about the history, environment and culture of a particular place. By taking part in this program the students gain an understating of their own community and environment and develop a sense of stewardship of the area.

DPaW's Frankland District has been a strong supporter of this community educational program and as Interpretative Officer my role has been to support the students learning by developing activities that are hands-on, project-based and related to something in the real world. Above all my aim has been to create activities that are engaging and that provide lots of outdoor fun! This year the activities we undertook helped the students understand the impact a cake has on our environment in terms of how and where the ingredients are produced and how production can affect our local waterways.

Students visited the Walpole Nornalup Inlets Marine Park and explored the impacts of agriculture on water quality. We explored water pH, salinity, aquatic photosynthesis, discovered algae and the effects of eutrophication in our inlet systems. The concepts were explained using real life examples providing the opportunity for students to get involved in the activities – feel, taste, touch and play. This type of learning takes students out of the classroom and into nature.



The program is very successful at involving the students in the life of their community and to help them become aware of their local environment. In the future this experience will hopefully contribute to create new advocates that will make a difference to environmental quality and to the well-being of the local community.

*Photos Right : from top to bottom:*

*1. Claudia setting the students up with their seaweed.*

*2. Students getting that 'hands on' seaweed experience.*

*3. Beachcombing*

*Left : The science of 'The Nature of Cake'*



*Claudia is the Frankland District Interpretation Officer. She works Weds & Fridays and can be contacted on 9840 0400.*



# Eagle eye view of the wilderness

by Bron Anderson



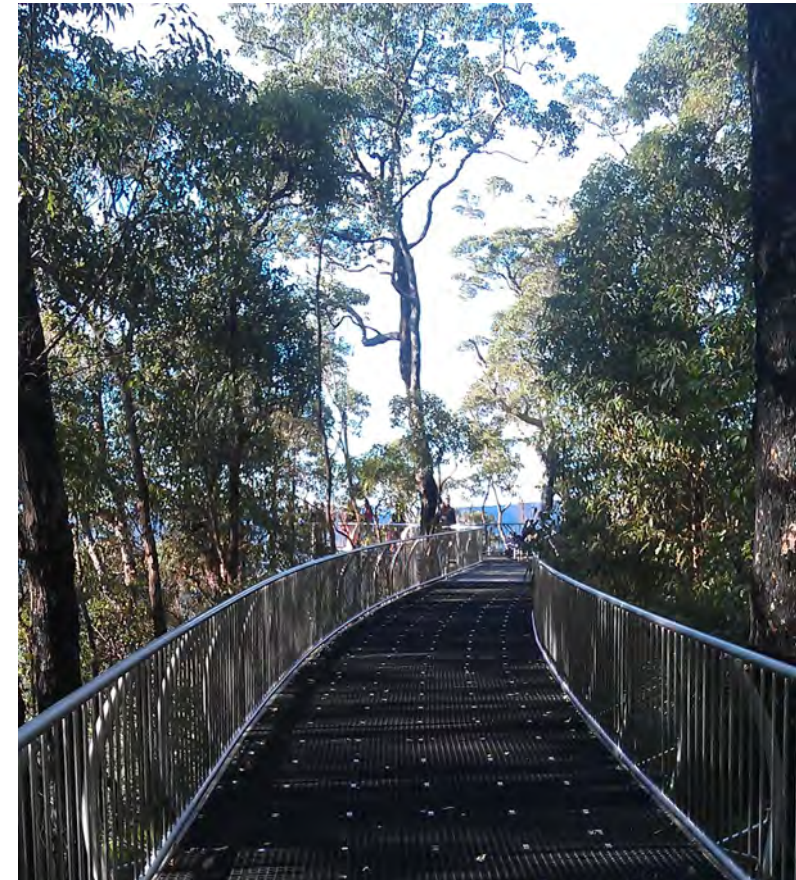
The Wilderness View Walk at Mount Frankland is remarkable for so many reasons. The universally accessible walk curves through the forest before taking you around the side of Little Mount Frankland, high above the forest floor. Standing on the Caldyanup Lookout, you have a bird's eye view of the forests, rivers, wetlands and treeless plains of the Walpole Wilderness.

Designed by Gwendolen Pinto, the interpretation on the Caldyanup Lookout depicts the shadow of a wedge-tailed eagle flying over the wilderness and offers tantalising glimpses of the flora, fauna and other features far below you.

Warren Region PVS Leader Tim Foley recently visited the site. *'...so there I was, looking at the sign and the cut out image of the eagle, when lo and behold a shadow passed over the deck. I looked up and there, above me, was a wedge-tailed eagle...'*

The eagle then landed on a tree right next to the lookout, presumably enjoying the view as much as humans do!

Photos : Tim Foley



Bron is the Warren Region Interpretation Officer. She works part time Tues-Thurs and can be contacted on 0459 841 615.





## Experiencing Penguin Island

by Jacki Baxter



As a reward (and a professional development day) the staff from the Interpretation Unit hit the road putting on our 'visitor caps' on the way to Shoalwater Islands Marine Park. Our end goal was Penguin Island just like the thousands of visitors who make the short ferry trip each season.

Before boarding the ferry we had the chance to 'critique' the panels developed by Gil and Swan Coastal District's PVS Officer David Charles (designed by Shaun), to see how they were holding up to the harsh coastal environment.

Once on the island we were very privileged to be given behind the scenes access into the Penguin Experience, it was amazing to meet the penguins and learn of their rehabilitation experiences.

Then it was off to explore the island on the boardwalks, where we saw a variety of wildlife up close including a colony of breeding pelicans courtesy of the coin operated binoculars\*.

We made sure we were back in time to enjoy the wonderful guided experience by Jane Dawson. Jane kept us entertained while sharing lots of information and, just like feeding the penguins, she kept it in bite-size pieces for us to easily digest. We were all impressed with Jane's presentation and came away ready to recommend a trip to the island to friends and family. It was a wonderful day out of the office. Wonder where we will go next reward day?

*\*The binoculars have been so successful on Penguin Island that David Charles is purchasing a new set as a way of earning more revenue. The next trial for these binoculars is up at Monkey Mia.  
(for more information about these, contact [jacki.baxter@dpaw.wa.gov.au](mailto:jacki.baxter@dpaw.wa.gov.au))*



Photos Centre top : Jane Dawson sharing the stories  
Right : Visitors enjoying Jane's presentation



# Funding acknowledgement signs, ready and waiting

**Is your upcoming project funded through Royalties for Regions or Parks for People?**

**Did you remember to order your funding acknowledgement sign?**

**Did you even know that you needed one?**



Generic signs were developed for Royalties for Regions projects in 2010 and can be ordered through the Studio. They should be installed before (or at least as) your project commences development. That way you avoid the embarrassing scenario of not having a sign when/if the Minister arrives for a site visit.

A couple of projects which were not signed were nearly caught short recently. Luckily Jason Signmakers helped us out by turning around the signs in less than a week.

Royalties for Regions signs are available in 1200 x 900 (and should be ordered with unistruts, brackets and poles) and also in 800 x 600 size.

Work has started on a Parks for People funding acknowledgement sign layout. These will be available as 1200 x 900 signs once the wording and design has been approved.

So if you have an R4R project, send in an order form, allow at least 4 weeks turn around time and one will be ordered for you.

Under the current Digital Print Tender a 1200 x 900 sign (including unistruts, brackets and 2 poles) will cost you \$359.68 including GST but not delivery. If ordering a single sign, protective packing will cost you an additional \$9.35. A small price to pay to ensure you acknowledge where the funding is coming from, and to stop you having egg on your face if the Minister drops in unannounced for a visit.

Given that R4R funding has been available since 2010 and less than a handfull of signs have been ordered, do you currently have a R4R project which is not signed? With a new Minister and a new Department maybe this article will be a timely reminder that it is not too late to get your sign in place.

**I've heard of sitting on your hands, but sitting on your interp?**

Seen in the Replas May 2013 newsletter ([www.replas.com.au](http://www.replas.com.au)).

## Flying High

In Darwin, a joint project between local signage company Norsign, photographer Julianne Osborne and technical drawing artist Peter Ingham, has produced a unique set of Replas seats.

Norsign took the Replas seats and printed artwork of a variety of Allied planes and ships from 1942. They were then sprayed with a clear overcoat to protect the design.



A few Perth-based sign production companies also have the capacity to print directly onto a variety of substrates. There are some limitations in the thickness that the printer can handle, and as always there is also a limit on the physical dimensions of the actual sign as well. The way of the future may be printing onto recycled plastic and who knows maybe even interpretive seats will appear in a park near you some time in the not to distant future!!



# Promoting your projects in Landscape

by Joanna Adele



The *Landscape* team is keen to hear from you.

The magazine's redesign is underway, creating increased opportunities for articles from PVS staff.

Changes to content include a call for more human interest articles, particularly ones which focus on the ways people can enjoy spending time in parks.

We'd love to receive articles about visitor information and interpretation – such as about new installations, or explorations of the design and construction process. Projects by the Recreation and Landscape Unit would also make great stories.

There's a range of new themed short features (700 words) including 'A word from the field', 'Adventure out' and 'In collaboration', plus the new 'People in parks' articles (see *Landscape information for contributors* for more details). Each edition will still run several long features on various topics (1,200 to 2,000 words).

If you're keen to submit, please read the *Information for contributors*, available from the magazine's coordinating editor Samille Mitchell ([samille.mitchell@dpaw.wa.gov.au](mailto:samille.mitchell@dpaw.wa.gov.au)/ 0407 998 721). Then, with your manager's approval, submit a 100-word synopsis to Samille, who will get in touch to discuss.

We're looking forward to hearing from you.

# The things we do for research!



While normally our working lives in the Design Studio are spent behind the computer in the office at Kensington, recently we managed to get out and about checking out the suite of Surf Lifesaving Australia signs along our metropolitan beaches.

We encountered cold winds, swarms of bees (well maybe not a swarm but there were quite a few right underneath one sign in particular) and signs situated way above our heads.

We even caught this ragamuffin out vandalising a sign. No really it's just Katie climbing up on a fence to measure the size of the symbols.



It was also interesting to see what symbols are being used outside of the agency including one that apparently means keep your dog under control, but to the non-English speaking visitor may mean pat every dog you see! What do you think?

*Sorry for the quality it was the end of the day and our photographer was exhausted from jumping in and out of the car and running up and down hills.*

# Seriously Dude!

by Karen Shaddock

Thanks for all the positive feedback on Issue 2s Seriously Dude! article. It has now become a regular feature. While I may have written the first and second articles, if you have a Seriously Dude! moment to share, please feel free to pass it onto me for inclusion in an up and coming edition of *Interpretation Matters*. It doesn't have to be sign or display based. It can be about the expectations a visitor has had on a guided activity or any situation that arises in the life of an Interpretation Officer or a PVS Leader that causes you to say Seriously Dude! Of course, names will be changed to protect the innocent or something along those lines.

So without further ado here is the 2nd article ....

... an issue that regularly arises within the Sign Design Studio has to do with logos - the lack of quality and/or the quantity required.

Increasingly we are designing signs and panels for projects that have been funded by outside agencies or have either a friend group or Aboriginal community involvement. Of course, these groups want their logo on our signs. Funnily enough though, when it comes to their own logos, most can only provide a low res jpg or worse still, the logo in gif format that has been used on the web. Or better still (not) a scanned version of their letterhead! So it is not cmyk, it is not high res and it is usually a teeny tiny size to top it all off.

It seems to me that despite the facilities we have now to store items on computers, CDs, Flash Drives etc, that many organisations have trouble keeping a high resolution copy of their logo in an easily accessible

place. Now there must be one somewhere as no designer (well I hope they don't) develops a logo and doesn't consider printed publications and signage **as well as** web media as the mediums in which the logo will be used.

Most will also have a Style Guide. What's that you say? Well a style guide is the device that a designer uses to make sure that the logo they have developed is not used incorrectly. You know, like being warped, stretched, squashed etc. Did you know that DPaW has a style guide for our logo? It even covers signage, and is available here: [intranet/sdca/default.aspx](http://intranet/sdca/default.aspx).

When we ask for a better logo, the common response is can't you redraw it. Now this is a possibility, not one we relish doing, but if all else fails we can try and fit it into the schedule. But we need a style guide - and no one has a clue how to track one of those down.

So if you are working with an outside agency or other group and you know there are going to be signs or panels involved, please ask them early in the process for a high res version of their logo in eps, tif or jpg (if it is dimensionally large enough). We would like both mono and cmyk versions if possible. It will be a huge relief to the design team and will reward you with lots of brownie points because we won't have to have 'the conversation' with you.

If all of that fails, at least a style guide can let us know the font and the colours used and give us a real idea of what the logo is supposed to look like.

As mentioned back at the start of this now long article, we also have a limit on the amount of logos one sign can bear. Please don't ask us to put any more than three other logos on a large sign, and if your sign is 400 x 300 in size then only one more is the preferred option. Be up front about our limits rather than agree to funding with the proviso of logo placement. Our designers will appreciate it and the run of your job through the Studio will be so much easier.

There is of course one way to keep everyone happy and that is to have a separate 'funding' sign. In reality it is just a bunch of logos on a sign, but it solves the problem, can be placed anywhere within the site and is easily removed if and when the funding bodies change their name or the life of the funding expires.

Here's one Gwendolen prepared for Hamel Wetlands that solved the problem, acknowledged all the parties and didn't interfere with the messages or design of the interpretation.

A win-win situation in my book.





# Watch out for : *Interpretation splatters*

an ad hoc 'HOT topics' email update.

*A chance for all of us to share any interesting interpretation news or useful online resources. If you find a website you would like to share, take the time to email the URL to **Jacki** and before you know it 'Interpretation splatters' will be hitting selected in-boxes.*

## *Our Next Issue:*

We want *Interpretation matters* to be a point of reference and we need your input to make that happen. Please feel free to provide feedback and to share your stories and projects. We look forward to photos of jobs in-situ, anecdotes from the field ... you get the drift.

Please email these to **Jacki** so she can compile for the next newsletter.

*Deadline for article submissions is October.*

## Who's Who & What we do...

*Interpretation is the craft of enriching the visitor experience. It stimulates interest and appreciation for natural and cultural resources and promotes actions that support their conservation and management. Interpretive media may include guided walks, talks, drama, demonstrations, displays, signs, brochures and electronic media.*

Our Unit provides advice and consultation on a variety of interpretation services including: Interpretation Planning, Standards Development, Sign and Display Design, Training, Consultancy Projects and Evaluation. To find out more go to our intranet site.

### Meet the team

Jacki Baxter - Acting Interpretation Unit Coordinator  
E: Jacki.Baxter@dpaw.wa.gov.au P: 9334 0553

Gil Field - Strategic Planner Interpretation  
E: Gil.Field@dpaw.wa.gov.au P: 9334 0580

Lorna Charlton – Senior Interpretation Officer  
E: Lorna.Charlton@dpaw.wa.gov.au P: 9334 0581

Alena Kessell – Interpretation Officer  
E: Alena.Kessell@dpaw.wa.gov.au P: 9842 4500

Karen Shaddock – Design Studio Coordinator  
E: Karen.Shaddock@dpaw.wa.gov.au P: 9334 0578  
Mon, Tues, Thurs, Fri

Shaun Bunting – Senior Design Studio Officer  
E: Shaun.Bunting@dpaw.wa.gov.au P: 9334 0152

Gwendolen Pinto – Design Studio Officer  
E: Gwendolen.Pinto@dpaw.wa.gov.au  
P: 9334 0168

Katie Bryden – Design Studio Officer  
E: Katie.Bryden@dpaw.wa.gov.au P: 9334 0418

### Enquiries:

- Jacki Baxter - Sign Planning, Submitting Interpretation Projects, General Enquiries
- Gil Field - Strategic Planning
- Karen Shaddock - DEC Sign System & Signs (Management, Risk, Directional)
- Lorna Charlton - Communication Planning

The Interpretation Unit works in close conjunction with the Recreation and Landscape Unit whose staff can be contacted for information or advice on hardware for visitor facilities including display shelters.