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## 1. INTRODUCTION

Storytelling design is a journey of investigation and discovery. For the Mary Cairncross Scenic Reserve (MCSR), our investigation has been guided by three key drivers:

1. Project objectives, as identified by the Sunshine Coast Council and detailed in the Specifications Document and *Concept Design Advisory Panel Terms of Reference*. These are summarised in the overview below.
2. Visitor demographics and expectations, based mostly on *Mary Cairncross Scenic Reserve Business Case Assessment*, The Stafford Group, 2012 and *Visitor Expectation and Experience Survey at Mary Cairncross Scenic Reserve*, Jones, Jones and Carter, University of the Sunshine Coast, 2014, also summarized below.
3. Themes, stories and topics, based on site investigations and consultations with key knowledge holders, volunteers and community groups.

The methodology used and the results of these investigations were detailed in the Interpretive Strategy, which was presented to the Sunshine Coast Council in August 2014.

### 1.1. THE PURPOSE OF THIS DOCUMENT

The Interpretive Strategy presented the initial broad concept as a range of themes, stories and topics located within distinct zones in the MCSR site, and particularly within the Education Centre. The purpose of this Discovery Concept Plan is to present the development of the initial concept, indicating how the stories and topics will be interpreted within the various zones.

NOTE: The story telling tools presented in this document, such as graphic panels, interactive displays or themed environments, are indicative. The actual designs of these tools will be finalized in the design phase of the project. Likewise, the descriptions of content for displays are preliminary.

## 2. OVERVIEW

### 2.1 EXPLORE AND DISCOVER

This Discovery Concept Plan brings together information, ideas and inputs that have been documented over several years or especially researched for this current Renewal Project.

For the visitor, the overall experience will be one of exploring and discovering the highlights and secrets of the MCSR through an integrated array of innovative exhibit installations. Even repeat visitors (of which there are many) will find that new facets of the Reserve are revealed, such as the ever-changing seasonal highlights.

### 2.2 FEATURES OF THE DISCOVERY CONCEPT PLAN

- Easily updateable displays: Because the Reserve's living environment is always changing and new activities are ongoing, we have incorporated a number of innovative display devices that can be easily updated, such as digital information kiosks, computer-generated announcement monitors and easily-replaceable graphic panels. Importantly, some of these displays are designed to allow volunteers to

carry out the updates, such as the daily activity displays or uploading photos of reserve sightings to a web based noticeboard. This flexibility will ensure the site retains an up-to-date currency.

- Conservation and partnership themes: With conservation activities and community partnerships so important to the site and the visitor experience, we have woven partnership and conservation take-home messages throughout the discovery zones. These integrated messages will be reinforced with a motivating "Get Involved" information wall that invites visitors to participate in current volunteer activities.
- Self-guided experience: Visitors are encouraged to connect with the volunteers, however, the experience is set up so that it works just as well in a self guided format in case the volunteers are busy with the arrival of large groups etc.
- Stimulating experience: The design uses innovative interactive devices to tell the stories in a stimulating fresh light, creating an engaging visitor experience with memorable meanings.

## 3. VISITOR SUMMARY

### 3.1 VISITOR GROUPS

The Concept Plan is aligned to the expectations of the visitors, who belong to the following groups:

- The Reserve site currently welcomes an estimated 200,000 visitors per year<sup>1</sup>
- Two, three and four person-sized groups made up the majority of all visitors<sup>2</sup>
- A significant number of visitors self-identified as families and couples. Therefore, we can see that the majority of visitors come in small groups, as couples and as friends and families.<sup>3</sup>
- Approximately 3500 school children were guided through the rainforest in 2011 and schools are regarded as one of the most important visitor sectors.<sup>4</sup>
- Expected duration of stay: 1-2 hours (including time spent picnicking or at café)<sup>5</sup>
- Day visitors out of Brisbane and Sunshine Coast including the Short Break Segment<sup>6</sup>
- Other interstate and international touring groups<sup>7</sup>
- Most people arrive by car<sup>8</sup>

<sup>1</sup> *Mary Cairncross Scenic Reserve Renewal Consultancy Tender Invitation Attachment 2 - Specifications*

<sup>2</sup> Jones CM, Jones N, Carter RW (2014) *Visitor Expectation and Experience Survey at Mary Cairncross Scenic Reserve: Summative report to the Sunshine Coast Regional Council*, University of the Sunshine Coast, Sippy Downs, Queensland, compiled from figures given on page 2

<sup>3</sup> *Ibid*, page 2

<sup>4</sup> *Mary Cairncross Scenic Reserve Draft Buildings Development Prospectus*, January 2011, Sunshine Coast Council, p 14

<sup>5</sup> *Visitor Expectation and Experience Survey at Mary Cairncross Scenic Reserve: Summative report to the Sunshine Coast Regional Council*, University of the Sunshine Coast, Sippy Downs, Queensland, page 14

<sup>6</sup> *Mary Cairncross Scenic Reserve Business Case Assessment*, The Stafford Group, 2012, page 22

<sup>7</sup> *Ibid*, page 22

<sup>8</sup> *Ibid*, page 38

## 3.2 VISITOR EXPECTATIONS

Surveys have identified the following key elements that attract tourists to the Reserve are:

- Tranquility and peacefulness
- Natural elements and wildlife, including the rainforest walk and the views across the Glasshouse Mountains.

## 3.3 MEETING VISITOR EXPECTATIONS

- Knowing that visitors value the tranquility of the site we have been mindful of encouraging opportunities to absorb this important aspect of the experience.
- The interpretation employs a variety of ways to engage meaningfully with the natural elements of the site and the Glasshouse Mountains.
- Knowing that a large percentage of the visitors are families, we have ensured that the interpretation caters for all age groups: the Kid's Zone will satisfy children's curiosity while the interactive displays (especially the Spotting app) will engage teenagers and young adults. Mature visitors will appreciate the easily-accessible range of stories and topics, from forest ecology to regional history. For the elderly there will be opportunities to take a seat and absorb the experience at their own pace.
- There will be times when visitors arrive in large groups e.g. bus groups, school groups etc. To cater for this we have adopted a self-guided open-plan design that allows small or large groups to move through at their own pace. There will be plenty of opportunity to orient large groups in the gathering area or the entry area, ensuring these groups will get the most out of their visit.
- It is expected that visitors may stay at the Reserve for one to two hours (including picnic or café time), while some - the "Short Break segment" - may stay for much less than this. With this in mind, the key take-home messages are prominently positioned across the site.
- For the many repeat visitors (mostly Sunshine Coast residents) there will be daily or seasonal changes that will make each visit fresh and interesting.

## 4. KEY OBJECTIVES AND OUTCOMES

This Concept Plan is designed to fulfill the following objectives and outcomes:

- 4.1 STRATEGIC OBJECTIVES (as identified in *Mary Cairncross Scenic Reserve Business Case Assessment*, The Stafford Group, 2012, page 12)
  1. Respond to the needs of the stakeholders
  2. Enhance visitor experience and appreciation of reserve values, including maximising environmental learning opportunities and building meaningful connections with visitors through strategic communications e.g. Activity programs, events, brochures, displays, website, media, guiding and volunteers
  3. Optimise access, orientation, legibility and relationships between complimentary functions (i.e. Through layout, form and linking elements)

4. Minimise adverse environmental impacts and maximising sustainable design outcomes
5. Minimise whole of life costs
6. Optimise revenue streams for reinvestment in the reserve, including leveraging off appropriate and complimentary gift shop and hospitality facilities
7. Maximise multi-functionality, adaptability and flexibility.

4.2 KEY OBJECTIVES (as identified in *Mary Cairncross Scenic Reserve Renewal Consultancy Tender Invitation*, Attachment 2 Specifications, Sunshine Coast Council, p 17)

1. Consistently and strategically communicate key take-home messages to Reserve audiences, including all age groups, schools, tourists, other visitors and the local and regional community
2. Build the profile and reputation of the Reserve as a 'Centre for Conservation, Learning and Partnerships', and recognition of Council as the Reserve's clean, green, innovative and connected custodian
3. Strengthen understanding of the Reserve's natural, Aboriginal and European cultural heritage values, and how to protect and enhance them
4. Enhance visitor experience, particularly by facilitating lasting, authentic connections with the Reserve, providing 'real meaning' for visitors
5. Influence audience thinking and behaviour associated with environmental management and sustainability before<sup>9</sup>, during and after their visit
6. Ensure visitors are safe and minimise their impact on environmental and cultural values during visits
7. Encourage involvement, participation, investigation and creative inquiry to improve environmental education and attitudes; expand the relationship between nature, heritage, art and humanity through learning
8. Enhance visitor awareness about similar natural values, features and experiences available to them within the hinterland and border region.
9. Provide a 'standalone' high quality visitor experience, particularly during wet weather and for those who do not have time or inclination to use the rainforest walking tracks
10. Minimize running and maintenance costs of media and consider lifecycle costs and adaptability of all media and displays

## 4.3 DESIRED OUTCOMES (as identified in the Tender Invitation for the Mary Cairncross Scenic Reserve Renewal Consultancy):

1. Increased community understanding of Reserve values (including Aboriginal cultural heritage), and action and behaviour that supports conservation of those values and environmental sustainability
2. Increased advocacy for the Reserve including funding, partnerships and other resources and continued participation and 'in-kind' support from the community

<sup>9</sup> This information could be communicated via web sites, brochures etc.



3. Sustained community participation in the conservation and restoration of the Reserve, surrounding properties, and regional natural landscapes
  4. Seamless, coherent and inspiring visitor experience from arrival to departure, including enhanced visitor orientation and a consistent and integrated hierarchy or Reserve signage
  5. Contemporary, cutting edge, interactive, engaging and innovative media providing consistent and clear messaging and information to a range of audiences and age groups
  6. Before, during and after a real or 'virtual' Reserve visit, people of all ages have a sense of purpose to their visit, gained through participating and exploring how they fit in with or can contribute to the Reserve and its regional context
  7. Visitors and volunteers actively contribute to building and refreshing the content
  8. All visitors to the site are engaged in environmental learning, not just those visiting the Discovery centre
  9. Recognition of the generosity of the Thynne family, who gifted the Reserve and contributed to its early management
  10. Strong and visible partnerships with learning institutes and associated benefits
  11. A primary storytelling space providing a 'standalone' experience for visitors, particularly during wet weather and for those who do not have time or inclination to use the rainforest walking tracks
  12. Space and media design is accessible to a range of age groups (e.g. children's spaces) and considers needs of people with a disability
  13. Storytelling materials and media are able to be updated and refreshed as/when needed
  14. Wherever practical, volunteers or staff (rather than external providers) are able to maintain and manage information technology associated with media
  15. Optimized revenue for reinvesting in the Reserve through donations, lease fees, sale of local, environmentally friendly merchandise and educational products that are based on key messages
  16. Flow-on benefits for local economy and tourism providers due to a stronger tourism draw card.
- 4.4 KEY TAKE-HOME MESSAGES will be related to the following key themes (as identified in the Mary Cairncross Scenic Reserve Renewal Consultancy Tender Invitation):
1. Natural and scenic values - rainforest and nationally significant Glasshouse Mountains landscape
  2. Conservation, learning, education values - the Reserve as a beacon and resource for landscape restoration across Blackall Ranges and region
  3. Community partnerships and connections - contribution of the community of volunteers, Friends, Rotary, neighbours, Maleny community, local experts
  4. Aboriginal cultural heritage - Jinibara People and relevant Aboriginal Party for part of Glasshouse Mountains
  5. Glasshouse Mountain story
  6. European cultural heritage - settlement/timber/farming

## 5. DISCOVERY BY DESIGN

### 5.1 THEMATIC APPROACH

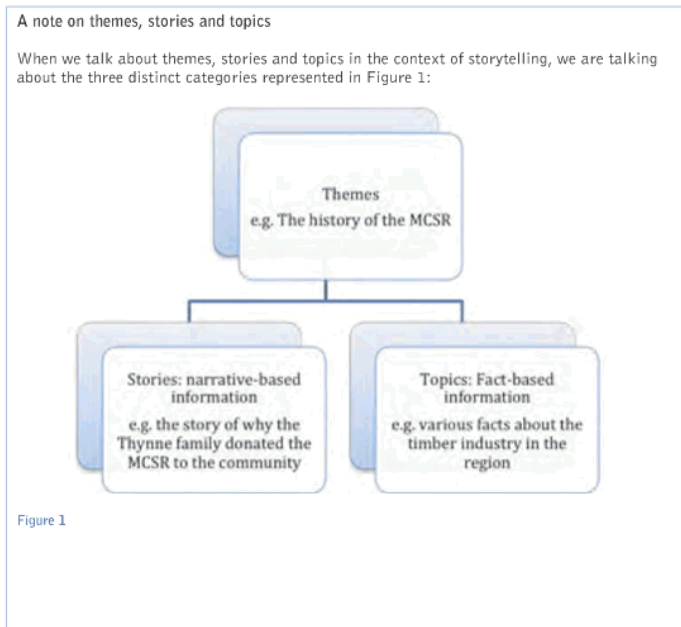
The thematic approach to storytelling enhances the sense of discovery by:

- Clarifying the natural links between people, objects and the environment
- Creating an integrated experience that enables visitors to form strong meanings and connections with the stories and the place.

Our thematic approach is developed in three-stages:

1. Identify the key themes, such as Natural and Scenic Values or European Cultural Heritage
2. Identify the range of stories, topics and artefacts related to the key themes
3. Group or cluster linked stories, topics and artefacts into distinct physical spaces or zone.

Each zone will employ various ways of presenting the information, such as interactive displays, graphic displays and immersive environments.



5.2 DESIGNING FOR VISITOR TYPES

Our storytelling design takes into account the following visitor types:

1. Skaters: These visitors have only a short time to 'skate' through the displays, quickly taking messages from large headings and pictures only.
2. Strollers: These visitors stay a little longer and are prepared to interact or engage a little more with the displays.
3. Studiers: These are the visitors who have the time and inclination to look at everything and want to dig a bit deeper to know more.

Recognising these Three Visitor Types informs the design as follows:

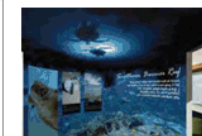
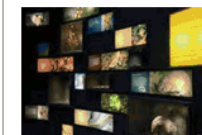
Visitor Type	Storytelling Devices
Skaters	<ul style="list-style-type: none"> <li>• Large headings on graphic panels</li> <li>• Pictures</li> <li>• Picture captions</li> </ul> <p>Note: for the skaters the graphic panels the stories will be told as much as possible using visuals with minimal text.</p>
Strollers	<p>All the above plus:</p> <ul style="list-style-type: none"> <li>• First paragraph of the graphic panels</li> <li>• Brief engagement with simple interactive displays</li> </ul>
Studiers	<p>All the above plus:</p> <ul style="list-style-type: none"> <li>• Body text on graphic panels</li> <li>• Considerable engagement with interactive displays</li> <li>• Detailed information via digital channels</li> </ul>

5.3 STORYTELLING DEVICES

Device name	Description
Graphic panel	<p>Graphic panels consist of a heading, lead paragraph, body text and photograph images or illustrations with captions.</p> <p>Generally graphic panels are designed according to the 3:30:3 rule, i.e. a skater may read the heading in three seconds, a stroller may read the lead paragraph and picture captions in 30 seconds and a studier may go on to read the body text in three minutes.</p>



Device name	Description
Interactive display	Visitors can interact with an interactive display via a powered device e.g. a touch screen, push-button puzzles etc. This display may be a combination of graphic panel, artefacts and interactive devices. May include audio elements as well e.g. sound effects, music, voice over etc.
Non-powered interactive	Visitors can interact with a non-powered interactive display via a non-powered device, e.g. lifting a cover, winding a handle etc.
Digital display	These displays consist of text and images on a digital monitor.
Immersive environment	These displays provide an immersive environment for visitors and may consist of a mix of artefacts, lighting effects, graphic panels, interactive displays, digital displays, sound etc.



6. DISCOVERY ZONES

6.1 THE ZONES

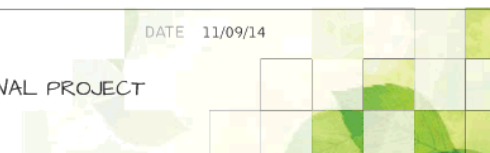
A thematic zone is a physical area where a distinct theme, or a group of related sub-themes, is explored through storytelling devices. Together with the building and landscape architects, we have identified key themes that will be presented in the following zones:

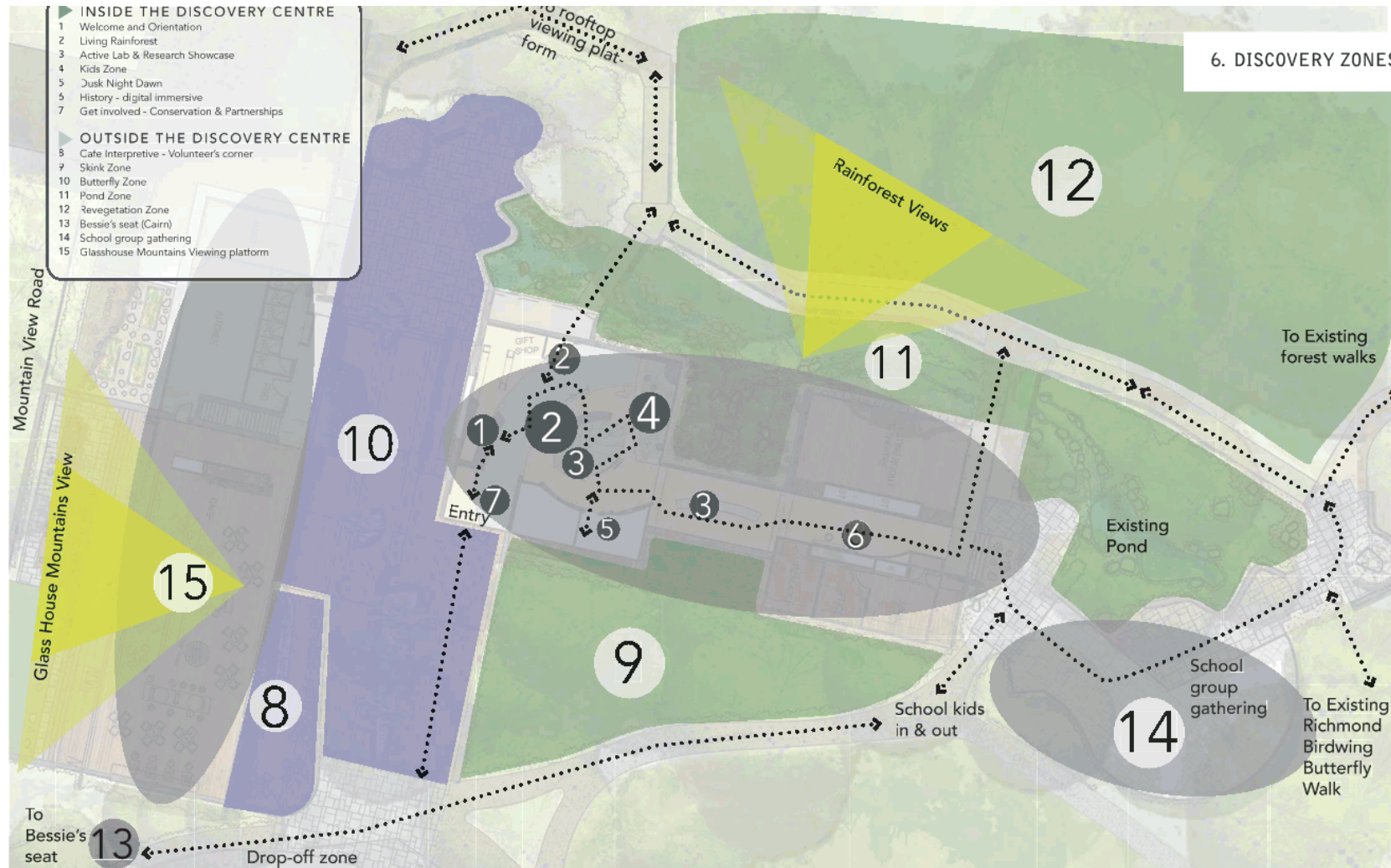
6.2 ZONE DESIGN: COLLABORATION WITH THE ARCHITECT

It is important to recognise that the final design of the physical space housing each zone will require extensive collaboration with the architect in the design phase of the project, e.g. Some areas will require more natural light (such as the welcome and orientation zone) while other areas will require controlled lighting (such as the dusk to dawn zone).

Likewise, collaboration with the architect will ensure there is a high level of integration between the landscape, the building and the internal design.

Zone	Title	Themes
1	Welcome and Orientation	<ul style="list-style-type: none"> <li>Welcome to a significant eco-island</li> <li>Orientation</li> </ul>
2	Living rainforest	<ul style="list-style-type: none"> <li>The diversity of life in the rainforest</li> <li>The Richmond Birdwing Butterfly and Pink Underwing Moth</li> <li>Rainforest birds</li> <li>Rainforest habitats</li> <li>The greatest recycling system on Earth</li> <li>Rainforest seasons</li> <li>Indigenous plant use</li> </ul>
3	Active Lab and research showcase	<ul style="list-style-type: none"> <li>Beacon for restoration – Connect, Restore and Care</li> <li>How to build a frog garden</li> <li>How to build a nest box</li> </ul>
4	Kids Zone	<ul style="list-style-type: none"> <li>The strange, rare and colourful creatures and plants in the rainforest</li> <li>Indigenous stories on flora &amp; fauna themes</li> </ul>
5	Dusk to Dawn	<ul style="list-style-type: none"> <li>Tranquility at dusk</li> <li>Night time: snuffle, snarl and scratch</li> <li>The dawn chorus</li> </ul>
6	History	<ul style="list-style-type: none"> <li>Thynne family</li> <li>People and places</li> <li>Rotary contribution</li> <li>Industry: History of land selection and use, including timber</li> <li>Volunteers – The heart and soul of the Reserve</li> </ul>
7	Get involved – conservation and partnerships	<ul style="list-style-type: none"> <li>To give visitors an opportunity to participate in volunteer programs</li> <li>To highlight the role of volunteers as vital to the ongoing success of the Reserve</li> </ul>
8	Café	<ul style="list-style-type: none"> <li>Spotting app</li> <li>Seasonal messages</li> </ul>
9	Skink zone	Skinks of the rainforest, including the land mullet
10	Butterfly zone	Providing new habitats for the Richmond Birdwing Butterfly
11	Pond zone	Water-borne and amphibious creatures of the ponds
12	Re-vegetation zone	Re-creating the original rainforest
13	Bessie's Cairn	The story of Bessie's Cairn
14	School group gathering	Orientation signage and positive interaction messages
15	The Glasshouse Mountains viewing platform	<ul style="list-style-type: none"> <li>National Heritage listing</li> <li>Formation of the mountains</li> <li>Indigenous places of significance</li> <li>Legends of the Glasshouse Mountains</li> <li>Jinibara Country (Note: The Indigenous themes will be further developed following consultation with representatives of the Jinibara people.)</li> </ul>





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**T** TIMELINE  
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DISCOVERY CONCEPT PLAN

DATE 11/09/14



DISCOVERY ZONES - MATERIALS PALETTE

SPACE REFERENCES



TEXTURE REFERENCES



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6.3 ZONE 1: WELCOME AND ORIENTATION

Objectives

- To make visitors feel welcome
- To orient visitors within the centre and the Reserve and ensure their safety
- To understand the importance of the Reserve
- To celebrate the community involvement which has shaped the Reserve

Visitor experience

This expansive space, with its clean lines and open, contemporary feel, welcomes visitors as they enter the Education Centre. Overhead, visitors notice an impacting message that welcomes them to the Reserve.

At this point, visitors are curious: "What do I need to see?" "Where do I need to go?" Seeing volunteers at the reception desk, the visitor walks over and is warmly welcomed. Referring to a helpful orientation map, the volunteer answers questions about not-to-miss highlights, such as the times for the guided walks with the rainforest guides. For visitors, this encounter with the friendly volunteers with their helpful local knowledge is a memorable experience. (Encounters with the volunteers are seen as vitally important to the overall experience.)

The volunteer then directs the visitor to the nearby monitor<sup>10</sup>, which is scrolling pertinent information and images, such as:

- Seasonal messages
- Spotting app updates
- Beautiful photos of flora and fauna recently photographed in the Reserve
- What's happening today?
- Reminders for bus tours and school groups to book and utilise the services of the volunteer guides.

Moving on from the monitor, visitors find attractive graphic panels that explore introductory stories and topics, such as:

- The significance of the Reserve as a remnant eco-island
- Honouring the community volunteers who have made the Reserve so special.

When exiting the building through this area, visitors have the opportunity to buy a range of conservation-related gifts and mementos of their visit to the Reserve.





6.4 ZONE 2: LIVING RAINFOREST

Objectives

- To gain an appreciation of the distinct environments within the Reserve
- To give an understanding of the diverse range of plants and animals in the Reserve
- To put into context the size of the trees and the habitat they provide
- To gain an understanding of rainforest ecology
- To gain an understanding of the different seasons in the Reserve through the year
- To outline indigenous plant use

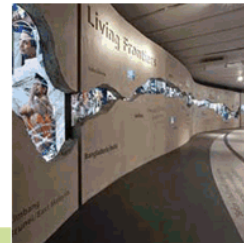
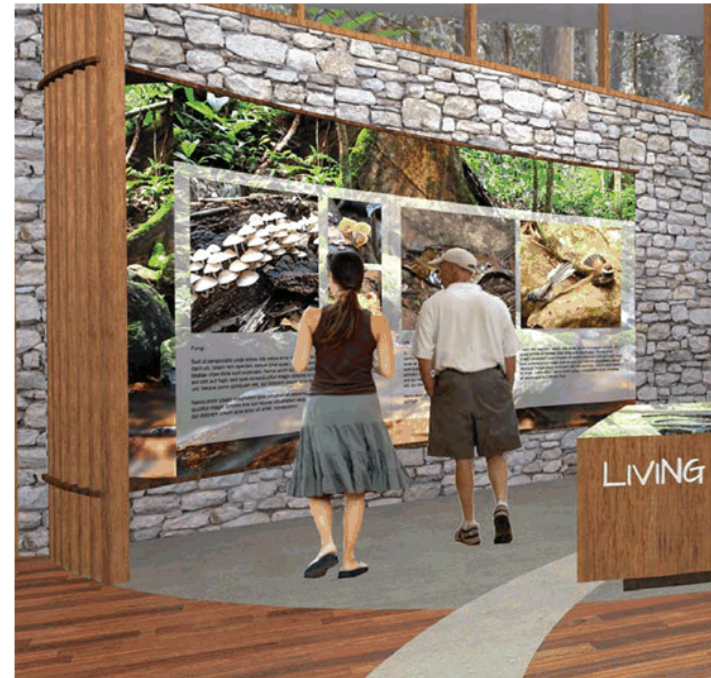
Visitor experience

As visitors enter this zone the rich, engaging graphics that reflect the beauty of the rainforest, stimulate interest. The open plan layout makes this an appealing space to spend a little time engaging with the static and interactive displays.

Here visitors learn about a wide range of ecology and conservation messages, such as:

- 'The greatest recycling system on earth': the natural regenerative systems of the rainforest, from microscopic organisms to fungi that help break down plant matter to the giants of the forest. This includes the following animals that contribute to the recycling process:
  - Longhorn beetles
  - Velvet worm
  - Brush turkey
- Water and nutrient cycles moving through plants and soil

Because of the various sizes of the displays, visitors can engage with the displays individually or in small groups to accommodate a consistent visitor flow through the space.



6.5 ZONE 3: ACTIVE LAB and RESEARCH SHOWCASE

Objectives

- To showcase some of the research being undertaken in the reserve, e.g. fungi studies, fauna studies, pest surveys
- To highlight opportunities to get involved in volunteer programs
- Raise awareness of the feral animals that enter the Reserve

Visitor experience

Here visitors encounter an interactive space with a more scientific look, featuring magnifying glasses over display cases<sup>11</sup> and current research presentations. Using static and digital and physical interactive displays with engaging graphics, this space will encourage visitors to explore a range of inspiring stories, including:

- Conservation around the Reserve
- How to get involved
- Bring it home - helping restore native fauna habitats at home, e.g. birdwing butterfly vine planting
- Junior ranger opportunities
- Volunteer programs and community partnerships
- Council conservation messages

At various times, visitors enjoy the opportunity to engage in activities run by volunteers or, possibly, professionals in the field, e.g.:

- Building nest boxes
- Cultivating frog friendly gardens

With its focus on conservation stories, this space encourages volunteers to get involved in the conservation activities on site or at home.





6.6 ZONE 4: KID'S ZONE

Objectives

- To inspire and stimulate children to interact and learn about the Reserve's natural values and history
- To be aware of the frogs and other amphibians in the adjoining ponds
- To be aware of the strange and colourful inhabitants of the rainforest

Visitor experience

The bright colours and the opportunity for play draw children into the Kid's Zone. Leaf-shaped cushions or stools are propped within small alcoves formed by buttress roots. Parents are pleased when they encounter this open and inviting space and are satisfied that they have found a safe and stimulating place to leave their children for a short time.

Here children find all sorts of ways to learn about their environment through discovery and investigation, satisfying their natural curiosity. The interpretation features:

- Spy boxes
- Simple animated stories
- Colouring interactives
- 4 Seasons interactive
- Pond viewer
- Indigenous weaving experience
- Touch-and-feel interactives

For children, even lying on the floor is a treat: above them, they see beautifully coloured cut-out shapes of Birdwing butterflies, birds and leaves. Behind the cutouts, dappled tree-filtered light plays on the ceiling. Relaxing rainforest sounds foster a sense of calm and focus.

Meaning is reinforced through art and ecology children's workshops with take-home art and conservation messages.



6.7 ZONE 5: DUSK TO DAWN

Objective

The objective of the Dusk to Dawn zone is to allow visitors to experience the dramatic changes in ambience as the rainforest transitions from dusk to dawn.

Visitor experience

Entering this zone, visitors find themselves in an intriguing dimly-lit space, depicting a moonlit rainforest (projected on a semi-transparent scrim). The sense of mystery heightens. A few seconds later, visitors notice that the light is changing and they are delighted to find they are now immersed in the rainforest at sunset. As the birds settle in the trees, a lyrical voice-over paints a picture of the changing forest, with words such as:

Animals shift and settle, In the twilight trees, Day is done, day is done, Kookaburra joins in the throng, Day is done, Day is done, Flying fox leaves home to feast, Day is done, Day is done...

As the various creatures are mentioned (the kookaburra, flying fox etc.) they can be seen moving in the rainforest setting. The dusk display finishes after a minute or so and the lighting returns to the moonlit forest. This is the signal for the visitor to move on to the next area. On the floor below, visitors notice mottled shadows cast by moonlight through the trees, making it is easy to see where they are going.

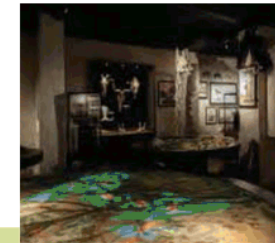
After moving through to the next area, visitors once again find the lighting changing as the area plunges into the shadowy world of the rainforest at night. Above the treetops, stars are sparkling. The sounds of frogs are heard as the voice-over begins again:

In the creeks and ponds, Hear the tree frogs calling, Night has come, Night has come, Spotted quoll Comes out to feed, Night has come, Night has come, Quiet now, See the glow-worms flicker, Night is come, Night is come...

Once again, the creatures can be dimly seen in their forest setting as they are mentioned in the voice-over. A feature of the nighttime experience is the glow-worms that can be seen flickering as they fly about the forest. The night display finishes after a minute or so and the lighting returns to the moonlit forest. Visitors move on to the next area where the lighting fades up as the dawn chorus begins:

Awake cries the wood dove, Awake cries the Magpie, Day has come, Day has come, Goshawk soaring, Searching for mice, Day has come, Day has come, Bush turkey scratching, Scattering leaves, Day has come, Day has come, Birdwing butterfly, with colours bright...

After a minute or so, the lighting returns to the moonlit forest, as at the beginning. At this signal visitors move out of the Dusk to Dawn zone.





6.8 ZONE 6: HISTORY

Objectives

- To gain an understanding of the Reserve's conservation success story
- To show the historical development of the Reserve in the context of the region
- To highlight the role of the volunteers in the history of the reserve

Visitor experience

Entering this area, visitors are drawn to the large black and white photographs depicting timber cutters, Indigenous peoples or pioneers of the district. This space invites visitors to look into the history of the Mary Cairncross Scenic Reserve and surrounding areas through graphic panels and interactive digital displays.

The area has seating where visitors take their time to research and read stories about:

- Local Indigenous history
- Local industry, especially timber
- European settlement
- Community groups
- Gifting of the Reserve
- Thynne and Cairncross families.



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6.9 ZONE 7: GET INVOLVED: CONSERVATION AND PARTNERSHIPS

Objectives

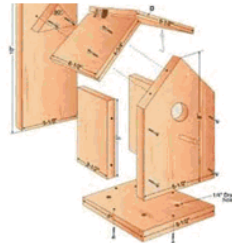
- To inspire visitors to participate in volunteer programs
- To highlight the role of volunteers as vital to the ongoing success of the Reserve

Visitor experience

Visitors entering this area are drawn to a prominent display celebrating the important contributions of the volunteers who work at the Reserve. Visitors also notice a small exhibit where some of the volunteers are displaying their favourite topics.

A monitor displays current volunteer projects at the Reserve, including information about how visitors can get involved. Feeling inspired, some visitors help themselves to the brochures that outline current projects and the various capacities in which they can participate.

Visitors generally enter this area at the end of their visit to the Education Centre. Accordingly, there are appealing displays that reinforce take-home messages (e.g. conservation, Good Neighbour's Program) as well as highlighting other significant tourist locations in the region.





6.10 ZONE 8: CAFÉ

Objectives

- To provide a pleasant environment to relax
- To give visitors an understanding of what else is available locally for them to visit
- To explain the options available at the Reserve for using the Scavenger spotting game
- To provide a glimpse into what is happening on a daily basis in the Reserve
- To provide visitors with an understanding of the green building concepts used in the design (energy efficiency, anti-bird strike glass, waste minimisation)

Visitor experience

As some visitors may only visit the café and not the Education Centre, the café area will duplicate some stories or information that is displayed elsewhere, such as:

- MCSR orientation and visitor safety
- What's on today
- Other significant council locations in the region
- Celebrating our volunteers
- Conservation and partnership messages
- Seasonal exhibit space



**FOCUS**  
PRODUCTIONS  
EXHIBITIONS DISPLAYS ENVIRONMENTS



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DATE 11/09/14

6.11 ZONE 9: SKINK ZONE

Objectives

- To give visitors an awareness of the varieties of skinks in the rainforest and their habitats.
- To encourage visitors to enjoy the tranquility of the Reserve.

Visitor experience

Visitors are invited to wander through the landscape that reflects the skink habitat and learn a little about the skinks from brief information on a graphic panel.



**FOCUS**  
PRODUCTIONS  
EXHIBITIONS DISPLAYS ENVIRONMENTS

 **TIMELINE  
HERITAGE**

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DATE 11/09/14



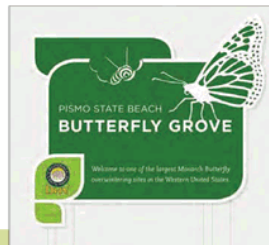
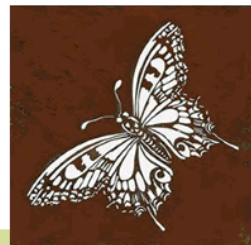
6.12 ZONE 10: BUTTERFLY ZONE

Objectives

- To give visitors an awareness of the habits that support the Birdwing butterfly.
- To encourage visitors to enjoy the tranquility of the Reserve.

Visitor experience

Visitors are invited to wander through a habitat that has plants that support the Richmond Birdwing Butterfly and learn a little about this butterfly from brief information on a graphic panel.



**FOCUS**  
PRODUCTIONS  
EXHIBITIONS DISPLAYS ENVIRONMENTS



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DISCOVERY CONCEPT PLAN

DATE 11/09/14

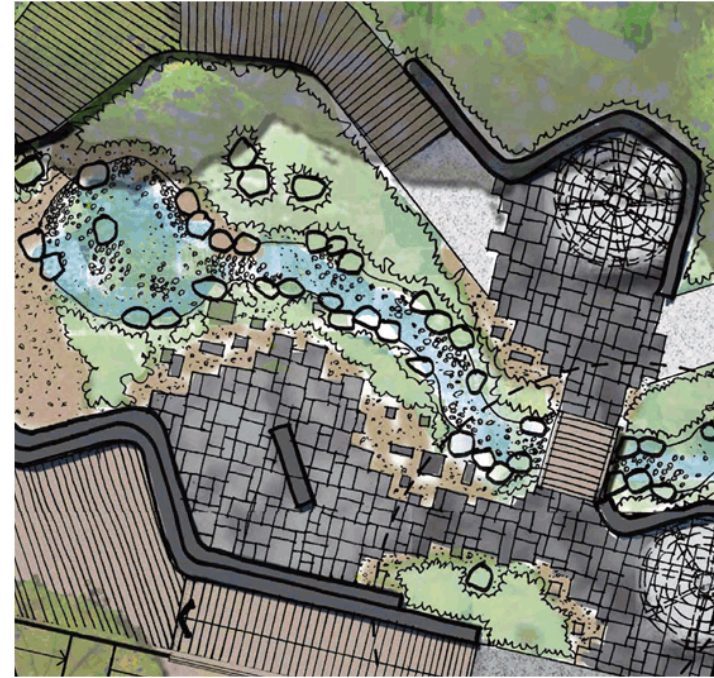
6.13 ZONE 11: POND ZONE

Objectives

- To give visitors an understanding of the varieties of rainforest creatures that live in water habitats.
- To encourage visitors to enjoy the tranquility of the Reserve.

Visitor experience

Visitors are invited to wander around the pond habitat and learn a little about this habitat from the brief information on a graphic panel.



**FOCUS**  
PRODUCTIONS  
EXHIBITIONS DISPLAYS ENVIRONMENTS



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DATE 11/09/14



6.14 ZONE 12: RE-VEGETATION ZONE

Objectives

- To give visitors an appreciation of the re-vegetation efforts at the Reserve.
- To encourage visitors to enjoy the tranquility of the Reserve.

Visitor experience

Visitors are invited to wander through the re-vegetation area along a raised walkway with two viewing nodes where visitors learn a little about the re-vegetation activities from the brief information on a graphic panel.



**FOCUS**  
PRODUCTIONS  
EXHIBITIONS DISPLAYS ENVIRONMENTS



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6.15 ZONE 13: BESSIE'S CAIRN

Objectives

To outline the story behind Bessie's Cairn. Elizabeth 'Bessie' Thynne was a daughter of Mary Cairncross. Bessie's determined volunteer work with Rotary helped create the Reserve. It was Bessie's habit to sit at the spot marked by the cairn to enjoy the Glasshouse Mountains.

Visitor experience

Visitors are invited to read the small graphic panel beside Bessie's Cairn and to sit and reflect on the background story while absorbing the tranquility of the Reserve.



**FOCUS**  
PRODUCTIONS  
EXHIBITIONS DISPLAYS ENVIRONMENTS



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6.16 ZONE 14: SCHOOL GROUP GATHERING

Objectives

This covered area will provide a meeting point and orientation for school groups.

Visitor experience

Volunteers or teachers refer to an orientation sign to point out the main features of the Reserve and relevant safety messages.



**FOCUS**  
PRODUCTIONS  
EXHIBITIONS DISPLAYS ENVIRONMENTS



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6.17 ZONE 15: THE GLASSHOUSE MOUNTAINS

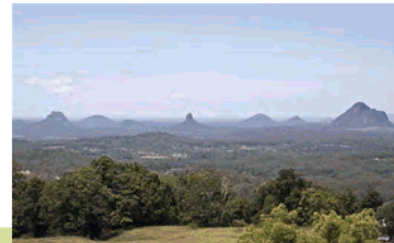
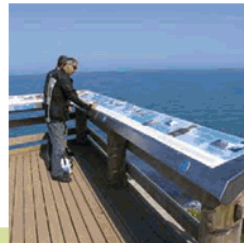
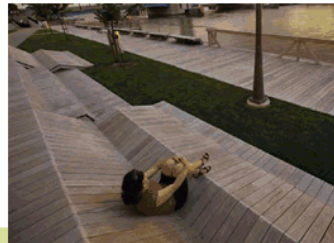
Objectives

- Make people aware of local Indigenous connections to the Glasshouse Mountains.
- To underline the significance of the Glasshouse Mountains.
- To outline the formation of the Glasshouse Mountains.
- To encourage visitors to enjoy the tranquility of the Reserve.

Visitor experience

With its expansive and spectacular views, the view of the Glasshouse Mountains is a highlight of the overall experience. Visitors are delighted to find that this outdoor interpretation heightens this experience by providing a range of interesting stories and topics that deepen their appreciation of this National Heritage-listed vista.

On hot or inclement days, visitors are grateful that this zone offers some protection from the elements.



**FOCUS**  
PRODUCTIONS  
EXHIBITIONS DISPLAYS ENVIRONMENTS



**MARY CAIRNCROSS**  
SCENIC RESERVE BUILDING RENEWAL PROJECT  
DISCOVERY CONCEPT PLAN

DATE 11/09/14

Welcome and orientation: Discovery matrix

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
Welcome	Volunteers welcoming script	Visitors interact with the volunteers
	Welcoming sign	Sign printed on timber or etched into glass window or painted onto wall
Orientation	What to see and do at the Reserve	Orientation map graphic panel, clearly showing the location of key destinations (using icons and colour) and relevant safety messages.
	What's on today <ul style="list-style-type: none"> <li>Opening hours</li> <li>Availability of guided walks</li> <li>Special events: meeting bookings / locations.</li> <li>Live spotting app updates</li> <li>Relevant safety messages</li> </ul>	Monitor with scrolling information and images.
Introductory stories	The significance of the Reserve as a remnant eco-island	Graphic panel
	Honouring the community volunteers who have made the Reserve so special: <ul style="list-style-type: none"> <li>Jinibara people</li> <li>Thynne Family</li> <li>Rotary of Maleny</li> <li>Friends of Mary Cairncross Scenic Reserve</li> <li>Sunshine Coast Council</li> <li>University of the Sunshine Coast</li> <li>Volunteers</li> </ul>	Graphic panel

Living rainforest: Discovery matrix

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
Living Rainforest	The diversity of life in the rainforest: Exploring the wide range of flora and fauna and how they exist together in a network of relationships.	Graphic panel and interactive display
	Rainforest Habitats The four major habitats in the rainforest: <ul style="list-style-type: none"> <li>Complex notophyll rainforest – strangler fig</li> <li>Ecotonal rainforest</li> <li>Palm wetland and stream (Special mention of the Maleny hairy crayfish as it is restricted to this area in habitat. It lives in a burrow where the water level is high enough to keep the bottom wet. You can see the</li> </ul>	Graphic panel and interactive display with short documentary-style presentations showing the four distinct habitats

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
	holes in the palm wetland area beside the boardwalk.) <ul style="list-style-type: none"> <li>Rose gums</li> <li>Creatures in these habitats include: giant snails, giant worms, giant crickets, velvet worm, pink underwing moth larvae, the Maleny hairy crayfish, frogs, quolls, skinks and longhorn beetles.</li> </ul>	
	Rainforest birds: an overview of the various birds that can be seen on the Reserve.	<ul style="list-style-type: none"> <li>Interactive display</li> <li>An opportunity exists here to use the bird portraits from the current displays.</li> </ul>
	Rainforest vines Rainforest vines have many different ways of climbing: <ul style="list-style-type: none"> <li>Twining their stems or branches around a support (e.g. <i>Pandorea pandorana</i> (Wonga vine); <i>Callerya megasperma</i> (Native wisteria))</li> <li>By way of adventitious, clinging roots (e.g. <i>Pothos longipes</i> (Native pothos))</li> <li>With twining petioles (e.g., <i>Clematis glycinioides</i>, (Headache Vine))</li> <li>Using tendrils, (<i>Cissus hypoglauca</i> (Native grape)), using specialized leaves where the tip forms a tendril (<i>Flagellaria indica</i> (Wait-a-while))</li> <li>Using tendrils which also produce adhesive pads at the end that attach themselves quite strongly to the support, (<i>Parthenocissus</i>)</li> <li>Using (e.g. structures with prickles, such as prickly leaves (e.g. <i>Caesalpinia bonduc</i> (Cockspur thorn)) and prickly flowers <i>Callamus muelleri</i> (Lawyer vine))</li> </ul>	Graphic panels
	Living together <ul style="list-style-type: none"> <li>Strangler fig illustration, which has lots of the animals and plants living in/on it such as orchids, bird's nest and staghorn ferns.</li> <li>Different birds from doves in the top and midway the green catbird, paradise riflebird and whip bird.</li> <li>Around the base of the tree on the rainforest floor pademelon, skinks, fungi, brush turkeys and pittas.</li> <li>Underground: crayfish and worms.</li> </ul>	<ul style="list-style-type: none"> <li>Graphic panel</li> <li>Graphic: a silhouette of a house and a rainforest giant showing how many things live in each to gain a relative perspective on how many things the tree provides a home for compared to a house.</li> <li>Original artwork by local artists Heather Gall and Jill Morris (children's author) they have produced to go with a</li> </ul>

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
		strangler fig/pollinating wasp storyline.
	The important role seed spreaders have in rainforest ecology: How trees rely on animals to spread their seeds. Secret forest: This camera-based activity takes visitors into secret places, such as nest boxes, or into fragile areas, such as the swamp mahogany area.	Graphic panels <ul style="list-style-type: none"> <li>Graphic panel or digital display</li> <li>Video camera.</li> <li>Live feed to a monitor shows animals in the Reserve plus their location in text.</li> <li>A series of edited highlights will be shown on screen with the ability to choose the live feed options on site to view specific areas with Reserve.</li> <li>Map to show location of cameras. Lack of interaction reverts screen to display a set of edited highlights, which have brief voiceover to introduce species in shot.</li> </ul>
	Fungi Discovery: An overview of Fungi and the three ways they benefit the rainforest, looking at : <ul style="list-style-type: none"> <li>Saprophytes</li> <li>Symbiosis</li> <li>Parasites.</li> </ul>	<ul style="list-style-type: none"> <li>Graphic panels</li> <li>Fungi, mosses and lichens can be looked at under the microscope</li> </ul>
The greatest recycling system on Earth	The ways the rainforest re-generates itself from the microscopic to the rainforest giants. "Is this the end... or just the beginning?" <ul style="list-style-type: none"> <li>Flap 1. Fungi</li> <li>Flap 2. Longhorn beetles</li> <li>Flap 3. Velvet worm</li> <li>Flap 4. Brush Turkey</li> <li>Flap 5. Rainforest floor recycling</li> <li>Flap 6. New growth</li> </ul>	<ul style="list-style-type: none"> <li>Fallen tree sculpture installation or graphic panel</li> <li>Visitors will be able to inspect creatures living within the tree by lifting a series of lids/flaps of hidden compartments. Inside they will find insects, fungi, burrows etc.</li> </ul>

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
		<ul style="list-style-type: none"> <li>Cut-away depicts the giant worm recycling leaves into its burrow.</li> </ul>
Rainforest seasons	Changes through the seasons <ul style="list-style-type: none"> <li>All year around</li> <li>Summer – Richmond Birdwing Butterfly, orb weavers, migrant birds, black berry, pigeon berry ash, hairy walnut, native tamarind, fruits</li> <li>Autumn – red apple, picabeen palm, purple cherry, leaves and seeds, wisteria flowers</li> <li>Winter – pitta, goshawk, logrunner, black bean pods</li> <li>Spring – egg shell fragments, orchids</li> </ul>	Hands-on, non-powered interactive that rotates to reveal the four seasons
Indigenous resource use	The rainforest as an Indigenous resource for raw materials and medicine. Overview various ways resources were used, with specific examples.	Graphic panel or digital display

Active lab and research showcase: Discovery matrix

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
Conservation and restoration	The Reserve as a beacon for restoration – Connect, Restore and Care	Graphic panel and interactive display
	The Richmond Birdwing Butterfly: A conservation success story	Graphic panel and interactive display
	Bring it home - helping restore native fauna habitats at home, e.g. Richmond Birdwing Butterfly vine planting	Graphic panel or volunteer led activity
	Disposal of weeds	Graphic panel
	Junior ranger opportunities	Digital display or graphic panel
	Volunteer programs and community partnerships	Volunteer run activity
	Council conservation messages	Graphic panel
	How to build a frog-friendly garden	Graphic panel or activity led by volunteers or professionals in the field with props
	Nest boxes and habitat trees	<ul style="list-style-type: none"> <li>Nest box display</li> <li>Graphic panel</li> <li>Volunteer-led activity - how to make a nest box</li> </ul>
	Diverse treasures <ul style="list-style-type: none"> <li>Why is it important to provide a store of genetic material to ensure ongoing</li> </ul>	<ul style="list-style-type: none"> <li>Display cases built into wall unit</li> <li>Graphic panels</li> <li>Digital screen "microscope viewer"</li> </ul>



THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
	diversity?	<ul style="list-style-type: none"> <li>Storage drawers</li> <li>Display of seeds, collections of fungi. Text beneath each of the specimens.</li> <li>Visitors will be able to view the seeds and fungi in the storage drawers through the "Microscope viewer".</li> <li>Inspect specimens up close in the display cases.</li> <li>A graphic panel will encourage visitors to explore the storage drawers.</li> </ul>
Animal tracker	<ul style="list-style-type: none"> <li>Follow the trail: footprints and poop.</li> <li>Visitors are encouraged to keep an eye out for these things on their walk around the rainforest.</li> </ul>	<ul style="list-style-type: none"> <li>Non-powered physical interactive: Visitors can turn panels to discover 'whose poo' it is and what it might contain to give us clues to its lifestyle.</li> </ul>
Current research displays	Research programs at MCSR	Display case

Kid's zone: Discovery matrix

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
The strange, rare and colourful creatures and plants in the rainforest	Creatures and plants in hidden places	Spy boxes/look nooks: Lift a lid or push a light button to reveal luminous fungi or small creatures.
		Touch interactives hidden in various nooks, e.g. a frog that croaks when you touch it.
		Touch-and-feel interactives, e.g. children reach their hands into a series of holes and guess which plant/wildlife they felt using multiple-choice buttons.
	Rainforest seasons matching game	Line up images of the four seasons, e.g. bird's eggs, with the appropriate season e.g. spring.
	Pond viewer	Look through a spy-hole into a "pond" to reveal frogs and other creatures that inhabit ponds or creeks.
Colourful creatures: colouring interactive featuring Indigenous-style art		<ul style="list-style-type: none"> <li>Using a paint program on a touch-screen tablet, children colour in outlines of indigenous-style animals.</li> <li>Children first create paints by swirling their finger over rocks or plants (to 'grind' the rocks or plants) to make paste. They then use the paste to paint in the animal outlines.</li> </ul>
		Hidey-hole log tunnel

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
		"moss" and "coral fungi" under their hands and knees and look out through small pockets of light.
	Magnified insects	Children look through a digital "microscope viewer". As they turn a dial they can view different native insects up close.
	Bird calls	Using a touch-screen tablet (or a physical interactive), children match birdcalls to the birds.
Indigenous knowledge	Indigenous weaving skills	<ul style="list-style-type: none"> <li>Using illustrated instructions, children learn to weave long green ribbons (representing local weaving material) attached to wall.</li> <li>The ribbons are only attached at one end to the wall.</li> </ul>
Conservation	Conservation stories	<ul style="list-style-type: none"> <li>Using a touch-screen tablet, children can 'flip the pages' to watch animated or illustrated stories on a touch-screen tablet.</li> <li>Stories could include "Where did the land mullet go?" or "What did the cat do?" or a Jinibara-provided Dreamtime story</li> </ul>
	Smart board garden	<ul style="list-style-type: none"> <li>Using a touch-screen tablet, children choose from a selection of plants and landscaping tools (koala-friendly fences etc) to place in their garden.</li> <li>As they create their garden, the birds/insects/animals that are attracted to the plants start to populate the garden (i.e. planting birdwing butterfly vine means birdwing butterflies start to fly onto screen and land on vine).</li> </ul>
	Threats to our rainforest interactive ranger game.	Using a touch-screen tablet, children act as rangers and need to swipe away threats to the rainforest before the flora and fauna are effected - cats, rabbits, loggers, dogs, non-native weeds etc.

Dusk to dawn: Discovery matrix

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
Dusk to dawn	Changes at dusk: coming home to rest (pademelons) or going out to feed (flying foxes)	<ul style="list-style-type: none"> <li>Daytime lighting on scrim fades to reveal dusk rainforest.</li> <li>VO begins, layered with sounds of creatures.</li> <li>As creatures are mentioned we see fleeting glimpses of those creatures on monitors hidden in the forest.</li> </ul>
		Nocturnal animals of the rainforest
	Dawn chorus	<ul style="list-style-type: none"> <li>As the lighting on the scrim slowly fades up, we hear the dawn chorus of birds.</li> </ul>

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
		<ul style="list-style-type: none"> <li>VO begins, layered with sounds of creatures</li> <li>As creatures are mentioned we see fleeting glimpses of those creatures on monitors hidden in the forest.</li> </ul>

History: Discovery matrix

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
History	Local Indigenous history <ul style="list-style-type: none"> <li>Indigenous people and their lifestyle prior to European settlement.</li> <li>Significant Indigenous Places in the local landscape</li> <li>Bunya Feasts held locally</li> </ul> Note: This theme will be further developed following consultation with representatives of the Jinibara people.	Graphic panel and interactive display
	Local industry <ul style="list-style-type: none"> <li>Timber industry with links to local sites of interest</li> <li>Dairy, including clearance of the vine scrub on the Range for dairy use (links to Richmond Birdwing Butterfly story).</li> <li>Story of building Brisbane with range timbers.</li> <li>Both World Wars saw a demand for walking stick canes sourced from rainforests such MCSR.</li> </ul>	Graphic panel and interactive display, as a series of 'pages' on different topics
	European settlement <ul style="list-style-type: none"> <li>The land is part of the first portion ever selected on the Blackall Range; 790 acres by Burgess in 1878.</li> <li>Story of the Thynne's dairy farm establishment before Reserve status, they bought 320 acres</li> <li>Other places of interest connected to the Reserve's history</li> <li>Stories linked to the rainforest walking track</li> </ul>	<ul style="list-style-type: none"> <li>Graphic panel and interactive display, as a series of 'pages' on different topics</li> <li>Original objects on display, such as old tree labels, copies of original documents, photographs relating to the Reserve's establishment and opening, samples of timber matching those taken from the Reserve and a walking stick cane.</li> </ul>
	History of MCSR <ul style="list-style-type: none"> <li>Community groups and Rotary contribution</li> <li>Maleny Rotary played a significant role in the Reserve's early development. Locals</li> </ul>	<ul style="list-style-type: none"> <li>Graphic panel and interactive display, as a series of 'pages' on different topics</li> <li>Could include some original objects from the existing displays, such as</li> </ul>

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
	such as New Anning got the ball rolling. <ul style="list-style-type: none"> <li>Queensland Governors have officially visited the Reserve on three separate occasions, the first time being its official opening in 1960.</li> </ul>	old tree labels, copies of original documents, photographs relating to the Reserve's establishment and opening, samples of timber matching those taken from the Reserve.
	Thynne and Cairncross families <ul style="list-style-type: none"> <li>The story of Mary Cairncross, her husband was Hon. A .J. Thynne MLA.</li> <li>The protection of the rainforest by gifting it to Council</li> <li>Early management in partnership with Rotary through the continued determination of youngest sister, Elizabeth Thynne.</li> </ul>	<ul style="list-style-type: none"> <li>Graphic panel and interactive display, as a series of 'pages' on different topics</li> <li>Original documents if available</li> </ul>

Get involved: Discovery matrix

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
Volunteers – past and present	Celebrating volunteer achievements	Graphic panel
	Get involved: The importance of guides and volunteers to the continued operation of the Reserve	Graphic panel and brochures
	Good neighbor program: what the neighbours are doing to assist in the conservation of the reserve Volunteer topics: volunteers choose their own pet topic to put on display for a period of time.	Graphic panel and brochures
Take-home messages	Key council conservation messages	A4 snap frame poster, small display box
Other locations	Other significant tourist locations in the region	Graphic panel

Café: Discovery matrix

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
Orientation	What to see and do at the Reserve	Orientation map graphic panel
	What's on today	Monitor with scrolling information and images
	Other significant council locations in the region	Graphic panel
Volunteers	Celebrating our volunteers	Graphic panel
Conservation	<ul style="list-style-type: none"> <li>Conservation and partnership messages</li> <li>Green building design</li> <li>The green building concepts used in</li> </ul>	Graphic panel
		Graphic panel
		Graphic panel

	the design (energy efficiency, anti-bird strike glass, waste minimisation)	
Seasonal exhibit space	Seasonal highlights: "Keep a look out for..." <ul style="list-style-type: none"> <li>• Visitors' uploaded images of plants and animals they have seen that day</li> <li>• Children's art &amp; ecology workshops during holidays providing opportunities for take home art/habitat messages</li> </ul>	Digital display or graphic panel

Skink zone: Discovery matrix

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
Skinks	Skinks of the rainforest, including the land mullet	Small outdoor graphic panel

Butterfly zone: Discovery matrix

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
Richmond Birdwing Butterfly	Richmond Birdwing Butterfly habitats	Small outdoor graphic panel

Pond zone: Discovery matrix

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
Ponds	Life in rainforest ponds	Small outdoor graphic panel

Discovery matrix

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
Recreating the rainforest	How this fragile environment is being recreated	Small outdoor graphic panel
Fragility of the rainforest	The need to tread lightly	Small outdoor graphic panel
Tranquility of the rainforest	How's the serenity?	Small outdoor graphic panel

Bessie's cairn: Discovery matrix

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
Bessie's Seat	The origins of Bessie's Cairn	<ul style="list-style-type: none"> <li>• Small outdoor graphic panel</li> <li>• New sitting bench with audio presentation</li> </ul>

School group gathering: Discovery matrix

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
Orientation	What to see and do at the Reserve	Orientation map graphic panel
	Site-specific positive interaction messages, e.g. <ul style="list-style-type: none"> <li>• Map graphic with information about spikes and stinging plants for induction</li> <li>• Snake ID posters for induction</li> <li>• Relevant safety messages</li> </ul>	

Glasshouse Mountains: Discovery matrix

THEME	STORY / TOPIC	PROPOSED STORYTELLING TOOLS
Nationally significant landscape	The Glasshouse Mountains National Landscape was included in the National Heritage List on 3 August 2006.	Outdoor graphic panel
Glasshouse Mountains formation	Dynamic landscape: An explanation of the formation of volcanic plugs below ground and subsequent erosion to expose the harder volcanic trachytes and rhyolite plugs.	Outdoor graphic panel
The Jinibara	Jinibara country: Indigenous connections to the Glasshouse Mountains	Outdoor graphic panel
Note: This theme will be further developed following consultation with representatives of the Jinibara people.	Local Indigenous sites of interest, with map locating the sites.	Outdoor graphic panel
	Glasshouse Legends: Legend or oral tradition stories connected to mountains, explaining their existence and including features in the landscape.	Outdoor graphic panel



