

Red Butte Garden Interpretive Master Plan

May 2021



Interpretive

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- Dr. Nalini. Nadkarni, Professor, University of Utah, Science Ambassadors Program
- Dr. Bruce Pavlik – Conservation Director, Red Butte Garden

“NEVER DOUBT THAT A SMALL GROUP OF THOUGHTFUL COMMITTED CITIZENS CAN CHANGE THE WORLD, INDEED IT IS THE ONLY THING THAT EVER HAS.”

~ Margaret Mead



The consulting team of Lennox Insites, Partners in Design (Interpretive Design), and Kari Nelson (Guest Study) completed the Interpretive Master Plan (Plan) under University of Utah Contract #RBG20202164 and was developed during the global COVID-19 global pandemic of 2020-21. Due to public health concerns at the time, all work with the consulting team was done remotely using video chat technology. All Garden staff also worked remotely during this time. The Plan reflects this reality.

Executive Summary

Red Butte Garden (Garden) located adjacent to the University of Utah in Salt Lake City, UT contracted with an interpretive planning team in 2020 to complete their first Interpretive Master Plan (Plan). To launch the planning process, an internal core planning team was appointed, and a series of interviews were completed with former Garden employees and community supporters.

With the COVID-19 global pandemic underway, all planning team members worked remotely, and the consultant team relied on Garden staff for direction and support. Drone footage was made available for the consulting team to get an understanding of the Garden. Many visual images were provided to help the team see the Garden as a guest might experience including a photo-supported “walking tour” from the Garden parking lot to the Garden entrance, through the guest Center and onto the Garden grounds. Typically for an interpretive planning process, a consulting team will make several site-based visits and get to know the setting, location and surrounding community. This Plan reflects the best efforts the team could make considering there was limited (Garden staff) to no contact with the Garden grounds (consulting team).

Regular meetings using video chat (Zoom) between the consulting team and the Garden planning team occurred on a regular basis. Through regular discussion of draft documents and editing online the following components for this Plan were developed.

- **Significance Statements** – A set of statements were developed that summarizes what makes the Garden unique in the city, state and region as well in the public garden world.

- **Challenges and Opportunities** – A matrix listing the challenges the Garden faces in creating quality guest experiences and the opportunities the Garden has to provide a unique experience is included.

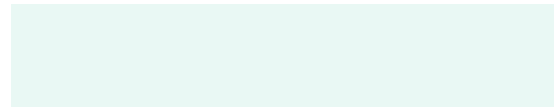
- **Goals** – A unique set of guest-focused goals were developed from the guests' experience (“I know . . .” “I understand . . .”) – one of the challenges for staff will be to determine the metrics for measuring these goals with guests.

- **Audience** – A Guest Survey (included in the project scope) was completed by Kari Nelson (subcontractor) to better define the Garden's guests and their experience. Due to the COVID-19 global pandemic (Garden closure and no direct guest contact), the survey was completed in an abbreviated method but the process is formalized for replicating the survey in the future.

- **Guest Experience** – The concept of the overall Guest Experience (decision to visit to the return home and further engagement) was discussed and ideas were documented for improving this on-site.

- **Themes** – With the larger group's participation and refinement by a smaller group, an extensive set of themes were developed that summarizes the messages and the supporting stories that the Garden would like to share with its guests to reveal meanings of the site and the plant world.

- **Interpretive Design and Schematics** – As part of the Plan contract, a review of existing signage, graphics and wayfinding was completed remotely using images supplied by Garden staff. Discussion between staff and Partners in Design (subcontractor) focused on the Garden's needs, the guest, and the environmental conditions of the grounds. A series of design recommendations accompanied by a set of schematics (incorporated into this Plan) was completed with guidance for the development of interpretive graphics, panels, and wayfinding.



During this planning process, the team decided to use the term “guest” rather than visitor for its warmer and more inviting tone. This Plan reflects that term.

• **Interpretive Professional Development** –

A strategy for providing professional development for staff and docents involved in interpretation is described with a recommendation for a staff member to become a certified trainer and be able to train others on-site that is budget and time friendly.

• **Interpretive Working Group** –

With the implementation of this Plan, the Garden has an opportunity to improve the coordination and development of new interpretive projects and events across Garden departments with the establishment of an Interpretive Working Group.

• **Evaluation** –

Ideas are listed in this section to give Garden staff direction on how to begin to evaluate its interpretive efforts in the future.

• **Implementation and Prioritization** –

A format (Excel document) for developing an Implementation Plan is included with the Plan. The document is separate in order to use it as a living document that can be updated and kept current into the future.

• **Garden Strategic Plan** –

A set of issues identified in the discovery process for this Plan (listed in the Appendix) were shifted to be addressed in a parallel Garden Strategic Plan being undertaken in 2021. Some of these issues and proposed recommendations touch on interpretation and thus are included in the Appendix for future reference.

This Plan will guide Garden employees, volunteers, and docents to improve interpretation and wayfinding on-site. The Plan should be referenced regularly at team meetings and updates included in any annual work plans. The Plan is meant to be a living document that is reviewed and revised as needed to move the Garden forward in providing an engaging, thoughtful, and ultimately, extraordinary guest experience.

How to Use This Plan

This Plan should be used to address the needs of the Garden guest and to organize and prioritize the Garden’s approach in doing so. The following personas and potential use scenarios are examples of how Garden team members and others might use this Plan.



Garden Program Staff – Program Planning

Lucia, a new Garden staff member is assigned to develop a new public tour on sustainable practices for home gardens. But where does she start? Being new to the Salt Lake City area, it seemed a bit overwhelming. She had program planning experience in her previous work, but she didn’t want to make assumptions because being in a new setting would not work. She was sent a link to the Interpretive Master Plan – lo and behold there was the information she needed! Themes across the Garden were listed, a summary of the potential audiences was included and background information on the Garden helped her to feel like she could handle this new assignment.

Photo credit: The Press Democrat



Garden Volunteer Coordinator – Planning Docent and Volunteer Training

The Garden’s Volunteer Coordinator needs to develop lesson plans and a series of orientation sessions for new volunteers and docents. She/he consults the Plan to develop a draft of topics that need to be covered and a list of items to send the new group members. The Plan is a good “checklist” of important elements to share with new volunteers and docents to ensure a consistent message to guests.

Photo credit: Summit Community Garden



Garden Interpretive Working Group – Garden-wide Event Planning

The Garden’s new Interpretive Working Group has begun to plan a Garden-wide interpretive-themed event two years in advance. Using the Plan, the group reviews the Garden’s theme matrix and the considerations for the guest experience as they begin the planning for a future Garden-wide celebration of the Utah State Flower – the Segoe lily.



Garden Designer Contractor – Exhibit Planning

Garcia Design Associates has just been awarded a contract for the design of a new exhibit at the Garden. Following a detailed walking tour, Sebastian Garcia, owner of the company, is sent a link to the Interpretive Master Plan to familiarize his team with the stories of the Garden, a list of the guest-focused goals and an analysis of the audiences that will help his design team to better understand this special place and create a better design in the end.

“EVERY CONTACT WE HAVE (WITH A GUEST) INFLUENCES WHETHER OR NOT THEY’LL COME BACK. WE HAVE TO BE GREAT EVERY TIME OR WE’LL LOSE THEM.”

~ Kevin Stirtz, Author of “More Loyal Customers”

Background

Red Butte Garden, located on the University of Utah Campus in Salt Lake City, Utah at the mouth of Red Butte Canyon, is one of the largest public gardens in the Intermountain West. Along with the University Campus, it is designated the State Arboretum of Utah. Although affiliated with the University of Utah, the Garden is managed as an independent non-profit organization funded by memberships, donors, grants, private event rentals and revenue from its popular outdoor concert series.

Opened in 1985, the site provides an outstanding opportunity to showcase horticultural collections and to interpret the richly diverse natural area. From its original roots in plant research, the designation of a dedicated garden site inspired the expansion of the Garden's mission to include not only horticulture but also conservation, interpretation, and environmental education.

The Garden's 21-acres of display gardens are noted for its Courtyard Garden, Fragrance Garden, Medicinal Garden, Herb Garden, Four Seasons Garden, Children's Garden, Rose Garden, Floral Walk, Water Pavilion, Amphitheater, Water Conservation Garden, and a new Six Bridges Trail (opening in 2021). The Garden is also surrounded by a 75-acre native Natural Area with five miles of hiking trails.

The Garden has many plant collections, most notable are its collections of hybrid oaks, ornamental grasses, arboretum, its American Conifer Society recognized Conifer Collection, and its spring display of over 500,000 bulbs.

The Garden provides botany-based science education experiences to over 23,000 Utah students annually, and nature-based experiences to over 14,000 children annually.

The Garden's Conservation & Research Department is noted for its pioneering research with the Four Corners potato in cooperation with Native American Indian tribes of that area.

With its 200,000 annual guests, over 10,000 members, and over 300 active volunteers, the Garden has become a multi-purpose facility for people seeking horticultural and botanical knowledge, exercise, recreation, family-based activities, or a stunning setting for weddings and other special events.



RED BUTTE GARDEN MISSION

To connect people with plants and the beauty of living landscapes.



RED BUTTE GARDEN VISION

A community that understands, values, protects, and is enriched by the world of plants.

Statements of Significance

What makes this Garden unique in the city, state, region, country or even the world?

The following Statements of Significance have been developed to document the significant details of Red Butte Garden. The statements are in response to the interpretive question of “So what? Why should I care about this Garden?” If these Significance Statements are used with guests, Garden staff may want to prioritize them.

HISTORY

- A rail system was built to haul sandstone from the canyon. Native Gambel oak trees grew up and around both sides of one of the rail systems creating a picturesque oak tunnel - one of the iconic views of Red Butte Garden. “In 1848, the construction quality red sandstone was first quarried from the canyon to be used in construction in the building of Salt Lake City for almost 100 years.” [SOURCE](#)
- Camp Douglas, a national historic site adjacent to Red Butte Garden was established in October 1862. During the American Civil War, a small garrison used the camp located east of Salt Lake City to protect the overland mail route and telegraph lines along the Central Overland Route. In 1878, the post was renamed Fort Douglas. It was officially closed in 1991 and most of the buildings were turned over to the University of Utah. [SOURCE](#)
- Dr. Walter Pace Cottam, co-founder of The Nature Conservancy and professor of botany at the University of Utah from 1931 – 1962, planted trees on the campus so that students from a desert environment could see a representation of the world’s forests. His pioneering work on the hybridization of oaks was completed after

his retirement. Cottam’s Grove in Red Butte Garden is a collection of about 132 oak hybrids created by Cottam during his career. The oak sculpture at the entrance to the main loop commemorates Dr. Cottam’s achievements.

[SOURCE](#)

- In 1961, the Utah State Legislature formally recognized Dr. Walter P. Cottam’s extensive plant collection collected over 30 years by designating the University’s campus landscape (which also includes Red Butte Garden) as the State Arboretum. [SOURCE](#)

LOCATION/SETTING/GEOGRAPHY/ ECOSYSTEM

- Utah is the second driest state in the United States by annual precipitation. Gardening sustainably with minimal water use is a challenge for residential and commercial green space in the region. [SOURCE](#)
- Red Butte Garden is one of the largest botanical gardens in the Intermountain West. [SOURCE](#)
- Red Butte Canyon, adjacent to the Garden hosts “one of the few remaining undisturbed riparian ecosystems” in the Wasatch Range. [SOURCE 1](#) [SOURCE 2](#)

Source URLs for the Statements below are included when appropriate.

- Native Bonneville cutthroat trout (*Oncorhynchus clarkii utah*), the official state fish of Utah and listed as a State Sensitive Species, are native to Red Butte Creek which flows through the Garden. The Utah Division of Wildlife Resources works with the Garden to ensure its protection in the portions of the Creek encompassed by the Garden.
- The views from most of the Garden encompasses much of the Red Butte Creek watershed with the horizon of the Great Salt Lake in the distance – visually making a connection to the watershed.
- Seven different mountain ranges can be seen from the Garden on a clear day in much of the Garden. [SOURCE](#)
- Utah is home to nearly 25 percent of all bee species (320 species) found in North America, making the state the most diverse in bee species, according to [UTAH STATE UNIVERSITY](#). In 2015, the grounds of Red Butte Garden were extensively surveyed for bees—one of a few U.S. public gardens that has been extensively surveyed for its bee population (127 species). Results showed that the Garden “supports a large and diverse suite of native bees and is an important refugia for bees of the heavily developed Salt Lake County.”

Statements of Significance [continued]

EDUCATION/PROGRAMMING/ EVENTS

- The Garden has three programs that enhance Utah science standards with funding from Utah's exclusive, legislature funded, iSEE (Informal Science Education Enhancement) program, bringing unique, hands-on, botany-based, science experiences at no-cost to tens of thousands of teachers and students throughout the state every year.

- FIELD CLASSES provide one of the only guided field class programs in the area, with trained staff and volunteers guiding thousands of students and teachers through the Garden each year on customized explorations based on their grade levels science standards.

- The GROW LAB program brings botany into hundreds of classrooms every year. Providing teachers with training and materials to guide their first-grade students with their very own plants as they design an investigation to determine the needs of plants. This program enhances Utah science standards and best practices.

- The BOTANY BIN program provides botany-based, hands-on curriculum, scientific tools and materials to thousands of teachers and students every year through rentals of teacher toolboxes along with optional teacher training.

- The Garden is participating in two National Science Foundation Grants (2021). In partnership with Denver and Boise Botanical Gardens, the Field Class program is studying phenology of invasive plants in relation to climate change. Secondly, in partnership with the University of Utah's Landscape Lab, the Botany Bin program is studying the difference in native and non-native plants in water runoff.
- The Garden has hosted and participated in the Earth Connections STEM camp since 2011, offering hands-on experiences that bridge culture and STEM and encourage exploration of STEM related college fields for indigenous K-12 grade youth. Sessions vary each year, but are typically led by various science organizations, Indigenous leaders in STEM fields and indigenous college students.
- The Garden's concert series is typically recognized as the #1 concert venue for the region.
- The Garden is regularly listed in the Top Ten Things to Do in Salt Lake City by Visit Salt Lake City.

VOLUNTEERS/DOCENTS

- Due to our volunteers, Red Butte Garden is able to lead 10-14,000 students on guided field classes. Seasonal staff and volunteers receive a day-long science education pedagogy training and opportunities to follow along with another guide prior to leading their own field trips classes.
- Volunteers helped staff plant over half a million bulbs in the garden.

RESEARCH

- The Four Corners potato (no bigger than a copper penny) was cultivated and eaten by Native people for nearly 11,000 years in southern Utah in the current area of Bears Ears National Monument and Escalante region. After research on the potato, Dr. Bruce Pavlik, Director of Conservation at Red Butte Garden, has been working with Native American Indian tribes in the Four Corners area to repatriate the potato to the ancestral tribes of that area for cultivation.

COLLECTION

- The Garden's penstemon collection with 70 different taxa is part of a pollination study of the Colorado Plateau. (Utah has the most endemic species of penstemon in the US.) [SOURCE](#)
- The Garden boasts 172 types of daffodils and is recognized as an official Display Garden by the American Daffodil Society. [SOURCE](#)
- The Garden's conifer collection is certified as a Reference Garden by the American Conifer Society. [SOURCE](#)
- One of 60 institutions in the U.S. and Canada, the Garden works collaboratively with the Center for Plant Conservation based at San Diego Zoo Global to save imperiled plants.
- Acorns from the Garden's extensive collection of hybrid oaks, a sole-source for some species is shared with many botanical gardens and researchers. [SOURCE](#)

Opportunities and Challenges

The development of an Interpretive Master Plan presents opportunities and challenges. The success of implementing the Plan will rest with optimizing the opportunities and mitigating the challenges. The following list was developed to focus on the opportunities and challenges for the development of interpretation at the Garden.

Opportunities	Challenges
<p>UNIVERSITY The Garden has support from the University of Utah and provides a much-loved community amenity for the campus and larger community.</p> <p>SETTING The setting for the Garden provides landscape-wide views of the surrounding mountain ranges adding to the feeling of “being away” to the guest experience.</p> <p>NEIGHBORING MUSEUM There is great potential for the adjacent Natural History Museum of Utah and Red Butte Garden to strengthen our partnership with the mutual benefit to provide a unique guest destination.</p> <p>GARDEN BUDGET The budget of the Garden is supported by a very successful summer concert series that is well-received by the public.</p> <p>COMMUNITY REPUTATION To those who know it, the Garden is viewed as a special destination in the city to relax, be with family and friends and enjoy the outdoors in a comfortable setting.</p> <p>COMMUNITY OUTREACH Working with a trusted resource like University Neighborhood Partners, the Garden can connect with non-traditional audiences through a program that has established partnerships in the community.</p>	<p>UNIVERSITY Although the Garden is associated with the University of Utah, it is managed independently including fundraising. The public perception is that the Garden is part of the University and financially supports it. (The general public also might not know that the Garden is associated with the University.)</p> <p>SETTING The steepness of the Garden campus can be challenging to some guests – especially the elderly, physically disadvantaged, or those assisting mobility. Long sections of the main path are not ADA compliant.</p> <p>NEIGHBORING MUSEUM The Natural History Museum of Utah is a larger operation (building, budget, staff) than the Garden and can, at times, overshadow it – giving it more prominence in the public’s eyes.</p> <p>GARDEN BUDGET About 65% of the Garden’s budget comes from one source – the outdoor summer concert series – sometimes the series is the only reason to visit the Garden for some ticket holders.</p> <p>COMMUNITY REPUTATION Due to its physical location (literally on a hill overlooking the city and on the wealthier eastside of the valley), the Garden can be perceived as only for the affluent.</p> <p>ACCESS Access via public transportation can be challenging due to routes and designated stops. If the public inquires about getting to the Garden using public transportation, the typical answer is to take a ride share service.</p>

Audiences

An important component of any interpretive plan is answering the question “Who is the Audience?” In September 2020 as part of the planning process, a survey was distributed to guests of the Garden as part of the larger Interpretive Master Plan project. The survey was designed to explore who comes to the Garden, what is their motivation for coming, and what is the nature of their experience. Trends emerged among the 82 respondents:

- Red Butte Garden guests are older, have higher education and household income, and are less ethnically diverse than the general population of Salt Lake City and County.
- Most frequently guests come to the garden with a social motivation to spend time with friends and family (49%). This is followed by a motivation to take a break from the rigors of daily life (24%).
- Across motivations for visiting, guests feel their agendas for a Garden visit are being fulfilled.
- Guests clearly have positive experiences when they engage with the Garden. The level of engagement remains in question, however. There is evidence that the Garden’s Mission to “connect people with plants and the beauty of living landscapes” is being met. Still, the deeper Garden Vision of “a community that understands, values, protects, and is enriched by the world of plants” calls for attention in the interpretive planning process.

Survey findings from the Red Butte Garden guest study allow us to draw many conclusions about the nature of RBG guests, their motivations for coming, their levels of satisfaction and enjoyment, and the nature of their experience. This guest study is not intended to be prescriptive, but rather to provide useful information about guests that, paired with other relevant studies, can help guide strategic and interpretive planning at Red Butte Garden.



SOURCE:
2020 Red Butte Garden Guest Survey Report ~ Kari Nelson



GUEST MOTIVATION

Dr. John Falk, Sea Grant Professor of Free-Choice Learning and Director, Center for Research on Lifelong STEM Learning at Oregon State University, along with his wife Dr. Lynn Dierking, have been pioneers in the study of guest identity motivations initially with zoos and aquariums + and then other informal education settings (gardens, science centers, and museums).

* *Why Zoos & Aquariums Matter: Assessing the Impact of a Visit to a Zoo or Aquarium*, Falk, John H. et al 2007 AZA

Audiences [continued]

Falk's Guest Identities in a Public Garden Setting

Drawing on his 30+ year career in studying museum guests, in Identity and the Museum guest Experience, Falk has attempted to create a predictive model of the museum guest experience, one that can help museum professionals better meet those guests' needs. What is exciting about this work is that it doesn't look at guests in terms of demographics (age, income, gender, race, etc.), which most museum professionals currently rely on but delves into the motivations behind these visits.

These "guest identities" are not qualities of the individual but temporary roles guests enact to fit the specific needs and leisure realities of the moment. You can have different motivations on different days or even shift during a visit. If we can help guests with these motivations feel like they have succeeded, then they will leave feeling good and are either likely to return or to give word-of-mouth recommendations. People won't come if they don't perceive that the museum will satisfy their identity related needs.

The **Guest Motivations Chart** (page 14) defines the five different motivations (Explorers, Facilitators, Professionals/Hobbyists, Experience Seekers, and Rechargers), what these motivations might look like in a public garden setting and examples of what can be done to serve guests better.

Concerts, Movies, and Cultural Event Attendees

Attendees of the summer Outdoor Concert Series sponsored by the Garden are half of the Garden membership base (members get first priority) and ticket sales provide 65% of the Garden budget. Although the concert goer's experience is currently separated from the Garden proper for logistical and security issues, efforts should be made to make a stronger connection to the Garden in the marketing, ticket sales, and during the event of the Outdoor Concert Series. Ideas to consider how to do this are listed in the **Interpretive Opportunities** section of the Plan (page 52).

Future Audience Research

Knowing who is the audience is important for any cultural organization (including public gardens) who wants to attract guests. To develop any interpretation on-site or to plan outreach events, we need to know who comes, who might come, and who is not coming; what they are interested in and what priority they place on how that interest is met. Now that the initial Garden Guest Study has been completed, it should be assigned to a specific department and replicated on a consistent basis. Future Audience Research could also be used to determine the status of the **Plan Goals** (page 16).



The Guest Experience

The guest experience is a compilation of all the steps or stages a guest will take before, during, and following a visit to a site—for example, making the decision to visit, arrival at the site, activities done on-site, departing, and any engagement that might occur following the visit (i.e., social media interactions, returning for programs or special events, etc.). Viewing the guest experience as a continuous sequence and paying close attention to potential issues or opportunities at each of the steps will ensure an overall quality guest experience.

The concept of “guest experience” and its related analysis is an extension of trends in the technology, retail, medicine, and tourism fields. When developing new software or hardware, companies spend substantial sums of money researching what potential customers’ experiences might be when using the new or updated product. When retail stores are developed or redesigned, the customer experience is a focus because it impacts the bottom line. The medical world has begun to pay attention to the patient experience due to its documented impact on health and healing along with the bottom line. Memorable experiences are the basis of tourism and key to the industry’s future.

The Guest Experience at the Garden can be viewed as a sequence of steps such as:

- **Decision to visit** Use of the website – can I find directions, hours, admission and events quickly?
- **Transportation Directions** Driving, public transportation or ride service - usually accessed via a smartphone – are they accurate – directions/time?
- **Site Wayfinding** Once I get close, do I know where to turn? Park my vehicle or walk in a particular direction? Once I know I am on-site, do I know where the entrance is located?
- **On-site Orientation** Once inside, do I know what my next steps are? Ticketing, restrooms, water, entrance to the Garden, events, programs and activities for the time I am on the grounds.
- **Grounds Orientation** What are the conditions like on the grounds? Pathways, sun, comfort level, restrooms and water, elevation changes, exits.



- **Activities On-Site** What is there to do while I am on-site? What will appeal to those in my party? What’s special about this place? What do I need to see?
- **Engagement On-Site** How do I get my questions answered? Who can tell me more about the Garden? Where can I go to get an Instagram-worthy photo?
- **Departure** Where’s the exit? Where can I purchase the memento of my visit? Did they appreciate my visit (Thank you for visiting)? How can I make a donation?
- **Post-Visit Engagement** Where can I go to leave a review (social media)? Where can I learn more? What if I want to volunteer? What else is available at the Garden for a future visit?

Addressing the issues posed above will ensure a memorable visit and convert the guest into an ambassador for the Garden!

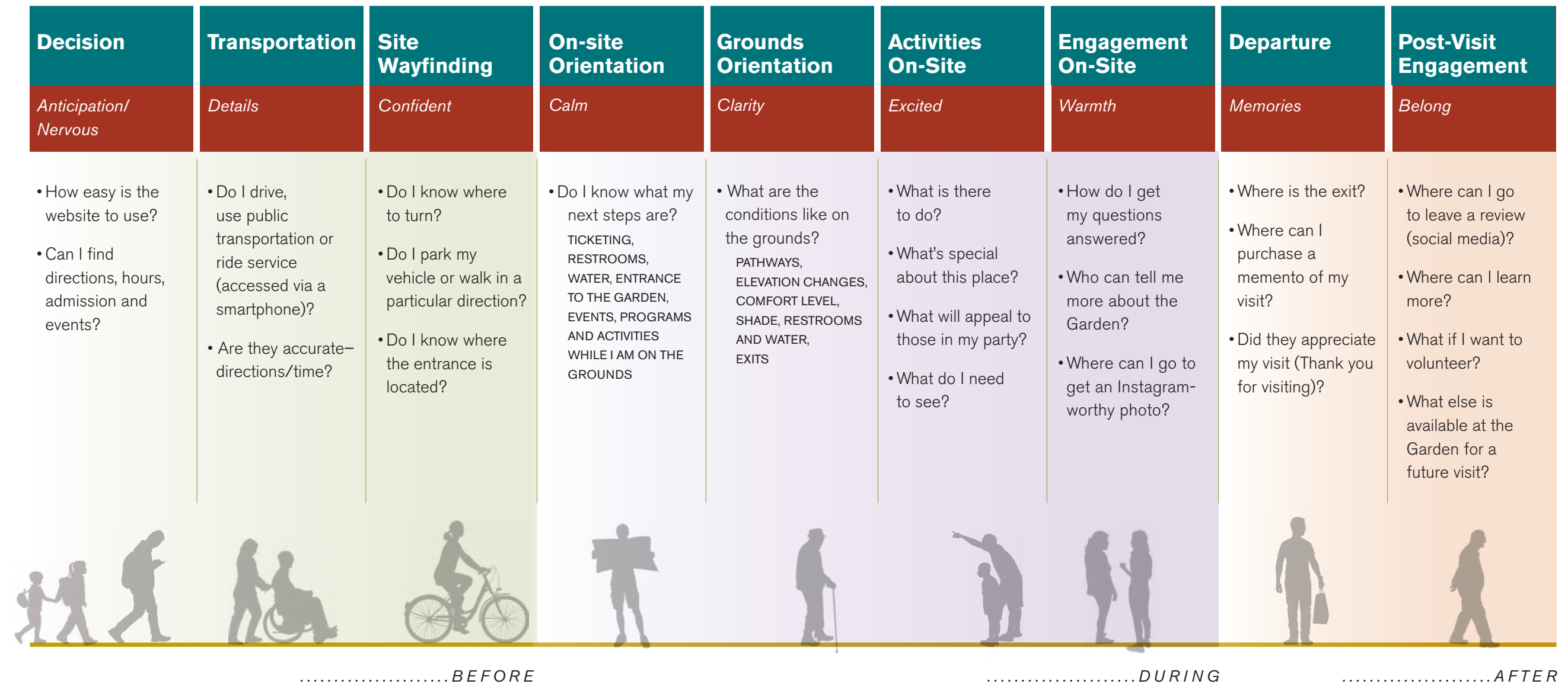
Guest Motivations Chart

Guest:	What this might look like in a Garden visit:	Items that might serve these guests well in a Garden visit:
<p>EXPLORERS Guests who are curiosity-driven with a generic interest in the content of the site. They expect to find something to grab their attention and fuel their learning.</p>	<p>A first-time guest who wants to see and learn something new; prefers a natural setting to movies or the mall. May be attracted by a special exhibit or rare item, but also want an unstructured visit at their own pace.</p>	<p>A compelling garden map and clear wayfinding throughout the site, without either being prescriptive. Hidden features to “discover.” Interpretation with multiple entry and exit options.</p>
<p>FACILITATORS Guests who are socially motivated. Their visit is focused on primarily enabling the experience and learning of others in their accompanying social group.</p>	<p>A family or group of friends. Perhaps some are visiting from out of town and their local host is entertaining them. Perhaps it is a parent wanting to get their child out in nature, yet within a controlled environment.</p>	<p>Flexible seating areas to “hang out”; food and beverage services; nature-based play areas; information that is quick and easy to cognitively process; information that helps parents become an “instant expert” to be able to explain something to their child. Perhaps a scavenger hunt or some sort of self-guided challenge to complete together; Youth and Family programming.</p>
<p>PROFESSIONALS / HOBBYISTS Guests who feel a close tie between the site content and their professional or hobbyist passions. Their visits are typically motivated by a desire to satisfy a specific content-related objective.</p>	<p>Garden club members who come to see a specific plant or tree in bloom; homeowners who want to see examples of native plants in a curated setting; researchers studying an aspect of the botanical collection.</p>	<p>Specialty collections; lectures; behind-the-scenes experiences; opportunities to hold group meetings at the gardens.</p>
<p>EXPERIENCE SEEKERS Guests who are motivated to visit because they perceive the site as an important destination. Their satisfaction primarily derives from the mere fact of having “been there and done that.”</p>	<p>Out-of-town guests/tourists who saw the Garden on a “must see in Salt lake City” list; guests who love visiting gardens and do so wherever they travel. Not likely to be a repeat guest.</p>	<p>Unique, place-specific content; iconic features/photo-ops (think Sleeping Beauty’s Castle at Disneyland); memorable vistas and signs with “fun facts.”</p>
<p>RECHARGERS Guests who are primarily seeking to have a contemplative, spiritual and/or restorative experience. They see the site as a refuge from the work-a-day world or as a confirmation of their spiritual beliefs.</p>	<p>Guests who come alone or maybe in a small group.</p>	<p>A wellness class such as yoga, forest bathing, or qi gong. Quiet, secluded spots.</p>

Source: Kari Nelson

Guest Experience Map

The Guest Experience is complex with many different steps for us to consider when planning.



Goals for the Plan

When developing a Plan, efforts in the past focused on what we want guests to know—facts, figures and information we want them to take away from their visit. Information alone, however, does not change guests’ perspectives or behaviors. For a guest to have an impactful and memorable experience, we also need to connect to their emotions and give them something to do following their visit. The goals below, written from the perspective of the guest, were developed by the core planning team to guide the implementation of this plan to enhance the guest experience.

UNIVERSITY OF UTAH LAND ACKNOWLEDGEMENT

We acknowledge that this land, which is named for the Ute Tribe, is the traditional and ancestral homeland of the Shoshone, Paiute, Goshute, and Ute Tribes. The University of Utah/Red Butte Garden recognizes and respects the enduring relationship that exists between many Indigenous peoples and their traditional homelands.

AT THE END OF A VISIT TO (OR AN INTERACTION WITH) RED BUTTE GARDEN, WE WANT GUESTS TO:



KNOW

I know that people came before me to this land.
(see sidebar, right)

My life is connected to plants in a myriad of ways through food, medicine, shelter, and clothing.

I understand the concept of the right place / right plant for gardening and horticulture.

I understand what makes Salt Lake Valley a high elevation desert and why this living museum is different.

The work Red Butte Garden does in horticulture, community outreach, education, entertainment, and conservation is sustained by the effort, time and donations of volunteers, staff, and donors.



FEEL

I feel confident in visiting the Garden.

I feel welcome and part of a larger community and that my money and time was well spent.

I feel a greater sense of place and connection to the Garden — something that should be respected and protected.

I feel relaxed, renewed and recharged by my visit.

I feel motivated to learn more about plants, gardening and landscapes.

I feel inspired to do something at my home, neighborhood or community connected to plants.



DO

I will tell my world about the Garden, its resources and my experience.

I will make a connection to the Garden after attending a concert.

I will return with my family, friends and colleagues.

I want to become a member (or a volunteer) and take advantage of membership benefits.

I will make a connection to plants in my home, neighborhood or community inspired by my visit to the Garden.

I will use the Garden as a resource and view it as a community asset.

Themes, Stories and Messages

Using themes to develop interpretation at a site is a powerful tool to help focus guest interests and use as a filter to ensure the guest experience is appropriate and accessible to audiences. The following themes were developed by the planning team to organize, explain, and focus what the Garden is about for guests.

Red Butte Garden Overarching Theme

WE EXPLORE, EXPLAIN AND EXPERIENCE THE WORLD OF PLANTS WITH OUR COMMUNITY TO UNDERSTAND OUR CONNECTION TO THE NATURAL WORLD.



Themes, Stories and Messages [continued]



The Overall Garden and Its Setting

THEME

Red Butte Garden is a curated living museum that provides a welcome respite for the public with educational and cultural offerings for the community about plants and the environment.

SUBTHEMES

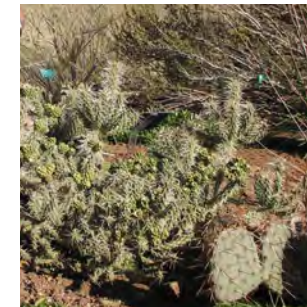
- We acknowledge that this land, which is named for the Ute Tribe, is the traditional and ancestral homeland of the Shoshone, Paiute, Goshute, and Ute Tribes. The University of Utah/Red Butte Garden recognizes and respects the enduring relationship that exists between many Indigenous peoples and their traditional homelands. (University of Utah)
- The physical setting for Red Butte Garden adjacent to Red Butte Canyon – a well-loved natural area provides a borrowed landscape to highlight intermountain garden design.
- The human history of Red Butte Garden is a story of dedicated individuals passionate about plants who want to facilitate a connection between people and plants in the Greater Salt Lake City area and throughout Utah.
- The collections of Red Butte Garden expands what we know about plants in the Intermountain West and are noted for their contribution to a greater understanding of penstemon, conifers, lilac, roses and daffodils.

GARDEN EXHIBITS:

Entire Garden

OFFERINGS:

Tours, Publications, Social Media



Ecosystems, Biomes & Ecology

THEME

The uniqueness of this place provides a diverse natural history that has influenced our current ecosystems and biomes. From these systems come great stories of flora, fauna, and their interactions.

SUBTHEMES

- The nearby mountain ranges and the desert climate produces one of the most diverse floras of any state.
- The three main biomes in Utah (desert, forest, wetlands) are rich in plant and animal biodiversity and can be experienced on a Garden tour.
- Desert, forest, and wetland plants have specific adaptations and growth needs to survive and prosper.
- Urban areas are also ecological zones with their own diversity of life, interactions, and needs.
- Gardens in the Salt Lake Basin must coexist with a wide variety of fauna.
- The current impacts of human-caused climate change can be observed in the Garden.

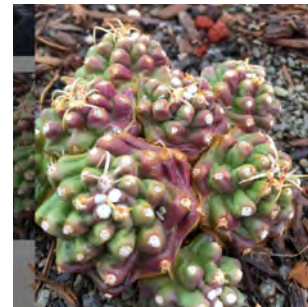
GARDEN EXHIBITS:

Conservation Garden (Desert), Natural Area and Upper Gardens (Forest), Water Pavilion and Bridges Trail (Wetland)

OFFERINGS:

Tours, Classes, Botany Bins, Collections, Field Classes, Tours, Youth and Family Programs

Themes, Stories and Messages [continued]



Horticulture, Responsible Gardening and Landscaping

THEME

We make a positive and significant difference in the quality of life at our homes, our workplaces and in our community by using sustainable gardening and landscaping practices.

SUBTHEMES

- We help guests to understand how to garden responsibly at home and in the community by providing information on buying seeds and plants, identifying sustainable gardening practices, and demonstrating good horticultural techniques.
- By planting native plants, plants appropriate for our ecosystem and avoiding invasive species, we make a difference in our home and community gardens.
- Issues with insect pests should be addressed and managed with integrated pest management.

Stories/Practices

- The Garden provides design examples sensitive to the growing conditions and environment of the Intermountain West.
- Landscapes can be 'sculpted' to direct runoff water to areas where plants can utilize it.
- Through proper planning and maintenance, gardening practices can increase the safety of a home or business by reducing fire danger, slope destabilization/erosion control and the ambient air temperature of your property.
- Soil is the foundation for all horticultural practices.

GARDEN EXHIBITS:

Water Conservation Garden

OFFERINGS:

Classes, Plant Sales, Community Outreach



Our Use of Water in Arid Utah

THEME

Through personal practices at home and collective actions across communities, residents of the Greater Salt Lake City area, in partnership with the Garden, can protect and conserve water as a precious worldwide resource.

SUBTHEMES

- Living in an arid region, diminishing water supply due to climate change and increased water use from population growth forces us to reconsider how we use water in our daily lives.
- The efficient use of water at residential and commercial properties reduces water use and still provides vibrant greenspaces.
- Proper management of gardens and greenspace in a watershed can improve water quality.
- Plants are utilized in wetlands and rain gardens to help manage and clean water.

Stories/Practices

- We can reduce our water footprint at home by capturing water onsite, using xeric landscaping practices and understanding our household water consumption patterns.
- Through proper horticultural practices we:
 - Reduce water: Right Plant / Right Place
 - Reuse water: Use landscape/terrain to catch water (reduce runoff); water plants/gardens
 - Recycle water: Use of plants to filter

GARDEN EXHIBITS:

Six Bridges Trail, Water Conservation Garden

OFFERINGS:

Classes, Outreach, Youth and Family Programs

PARTNERS:

Local Utilities (Salt Lake City Public Utilities, Jordan Valley Water Conservancy – Localscapes, University of Utah, Utah State University, Plant Select Program (Denver Botanical Garden))

Themes, Stories and Messages [continued]



Biology & Science of Plants

THEME

The story of how plants grow, flourish and provide benefits to humans is critical to understand for our survival.

SUBTHEMES/STORIES

- Terrestrial Ecosystems are defined by the communities of interrelated living and nonliving things found in them.
- Plants have developed adaptations to survive in the challenging conditions of arid environments.
- Plants need light, air, water, and nutrients to survive and grow.
- Through the process of photosynthesis, plants provide us with oxygen and clean air.
- Plants have co-evolved with pollinators, wildlife and other living things to mutual benefit.
- Plants, especially trees, help with carbon sequestration and can mitigate the effects of climate change.

GARDEN EXHIBITS:

Water Conservation Garden, Medicinal Garden, Herb Garden, Fragrance Garden

OFFERINGS:

Field Classes, School Programs, Youth and Family Programs, Adult Programs, Scout Tours



Plants & People

THEME

Ethnobotany is the study of the human uses, customs, interactions, and traditions associated with plants.

SUBTHEMES/STORIES

- Plants are essential to life by providing us with sustenance, medicines, clothing, building materials and beauty.
- Plants provide benefits to help us heal and stay healthy, support our emotional, mental and spiritual health, and enhance our sensory experiences.
- Through plant breeding, new hybrid varieties of plants are created to benefit humans for food, medicines and beauty.
- The Garden provides support to teachers and students around the state to learn about how plants grow and the connections we have to them.
- Biomimicry which draws inspiration from natural forms and functions is recognized as an emerging tool for aerospace and technology.
- Professional and technical jobs related to plants such as horticulture, botany and landscaping, provide many career paths for people interested in plants and the environment.

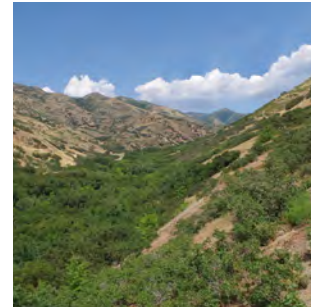
GARDEN EXHIBITS:

Children's Garden, Terrace Garden, Water Conservation Garden; Future – interpret Hybrid Oaks

OFFERINGS:

School Programs, Youth and Family Programs, Adult Programs, Conservation – interpret the Four Corners Potato story

Themes, Stories and Messages [continued]



Conservation & Research

THEME

Research at the Garden and throughout the world contributes to our understanding of plant diversity, of human connections to plants, and how plants define the form and function of the natural world.

SUBTHEMES/STORIES

- The Garden has been extensively surveyed to document what bees use the Garden – one of the few public gardens with this information.
- New techniques for studying plant-pollinator interactions have been developed and demonstrated, including motion-detection video and “backpacks” for documenting bee movements in the wild.
- The Garden’s Natural Area is managed to protect its natural values while conserving native shrub-steppe and providing guests with a glimpse of a disappearing habitat.
- The field research hosted by the Garden on the Four Corners Potato has made a connection to Indigenous peoples of southeast Utah.
- Research completed on the flora of the Bears Ears region in southeast Utah reveals the sophisticated use of ecologically based techniques for restoring endangered plant species and ecosystems damaged by human activity.

GARDEN EXHIBITS:

Natural Area

OFFERINGS:

Science Journals, Media, Conservation Action,
Future – Interpretive Exhibit, adult programming

“INTERPRETATION IS A SEED, NOT A TREE.”

~ National Park Service



Interpretive Methods



Sign Typology and Functional Groups

Understanding the function of all signs and displays in the Garden helps define each of their objectives. Function determines the primary design direction, which in turn creates standards and continuity in the gardenscape. This approach is determined by the “voice” of the Garden.

1. Identification
2. Directional
3. Orientation
4. Interpretation/Commemoration
5. Information/Promotion
6. Regulatory/Warning

Creating a Wayfinding Plan

Beyond the need for navigation, identification and information, wayfinding systems serve an important role by defining a sense of place. In the gardenscape it's not enough for guests to simply know "You are Here." Rather, it's important to engage the guest and build an environment that illuminates and promotes exactly what "here" offers. It is here where interpretives and wayfinding are interconnected.

A clear and attractive wayfinding system is critical to developing a program of service, promotion and marketing— capable of guiding residents and guests alike, to, from and during their Garden visit while also enhancing their understanding of the and Garden experience.

Remember, wayfinding is more than moving guests from point A to point B—rather, it is providing an exceptional experience along the way. It is also the beginning of telling the story of the Garden.

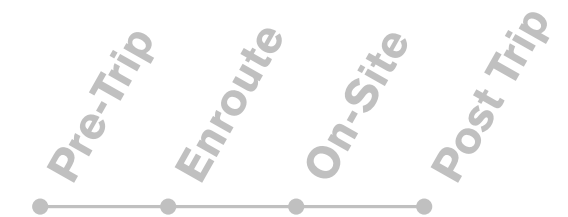
Wayfinding includes four stages to make a successful trip; and utilizing certain tools can aid the process.

Stage 1/Pre-Trip At this point, visitors are making a decision about visiting the Garden. They want to know what is there, why they would go there, and how to get there. The tools in this stage may include the internet (podcasts, downloadable maps and programs), brochures, advertisements, maps, and/or information from others.

Stage 2/Enroute Visitors are now finding their way to the Garden, and they may need to be oriented along the way. The tools in this stage may include signs, GPS systems, cell phones, radio programs, printed maps, roadway signage and prominent entrances.

Stage 3/On-Site Once guests have arrived, they will require navigation to parking areas, paths and finding destinations. The tools in this stage may include collection entrance signs, interpretives, directionals, orientation kiosks, GPS systems, cellphones, maps, brochures, staff and docents.

Stage 4/Post-Trip When visitors return home, they will generally reflect on their visit. The guest experience should leave them with a positive, lasting memory, "That was a great trip!" making a return trip more likely. The tools in this stage may include remembrances from the trip such as brochures, merchandise, word-of-mouth, photos they took, internet sites and apps, etc.



Wayfinding planning lays important groundwork for future interpretives:

- **Inventory of existing signage**
- **Analysis of garden users' movement patterns**
On a plan, mark all points of entry, exit and destinations, then add flow diagrams between primary routes
- **Location Schedule**
Locate sign elements by function and decision-making moments for the guest
- **Message Schedule**
Each sign's wording needs to be consistent and as short and concise as possible

Sign Planning

An effective interpretive creates a direct and meaningful connection between guests and the Garden. You audience experiences the various landscapes in the Garden first-hand, outside, in the environment. The interaction between an interpretive and a guest should be established within a complete planning process before any element is introduced into the gardenscape. A plan will support and supply a working framework to the teams of media specialists and Garden managers. The following pages outline the components, the necessary teams and review a process chart.

Core Objectives Aim high. If your guest encounters a disappointing interpretive display they are likely to ignore others.

Four key factors:

- **Significant Landscape Feature**

What intangible meanings are associated with this specific terrain? Within the first 3-second glance, guests should see a connection to the gardenscape.

- **Site-Specific Graphics**

Develop compelling, site-specific graphics that tell the story.

- **Visitor Access and Safety**

Place interpretives along established pathways, trails, and not in the way of vehicles. Plan to make the information available through alternative methods like audio programs and low vision media.

- **Regular Maintenance**

Most signage is designed to be permanent. Panel materials last 2–25 years. Good maintenance will promote good guest interaction.



What makes an effective interpretive sign?

A specific important message should drive the content and focus. If done well, interpretives, like lightning bolts in the landscape, cause thundering “Aha!” moments for guests.

- Compelling graphics
- Sign orientation, “I can see it”
- Limit number of signs, and focus topic
- Illustrations & diagrams
- Great photography
- Compelling titles, subheads & captions
- Interpretive text (less is more)
- Quotes & sidebars
- Point and describe what can be seen
- Models & 3D elements

Aha!

Interpretive & Wayfinding Designs

The intention in designing interpretive and wayfinding signage for Red Butte Garden is to take strong design cues directly from the Garden, creating “signage organics” that reflect elements of the Garden brand and the landscape itself. Guests will shortly come to recognize these elements as unique to their RBG experience and the thread which sews it all together into a world class garden.

Signs and displays often utilize straight lines and precise narrative as communication standards. There are right angles and corners and justified type, which is great for organization. However, in the case of a garden, one rarely encounters a straight line. Rather than ‘human-made’ rectilinear shapes, at the top is proposed signage with a curvilinear “horizon.” In this way, it’s up to the eye of the beholder whether they see a reference to nature and plant forms... petals, vines, leaves, or the shape of the horizon and the Red Butte, or perhaps curved garden paths. In a subtle way, visitors discover “careless rapture,” making the interpretive experience fun and appealing for your guests.









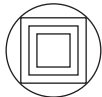
The communications, media and aesthetics are somewhat dissimilar, yet they can positively support each other in a sympathetic and ultimately dramatic way.

Considering interpretive and wayfinding principles will ensure effective displays throughout the garden. A standard of process and design will promote quality and effectiveness.

These following pages offer a small sample of design directions being developed for the Interpretive Master Plan. The primary objectives and direction are based on comments from the Core Team including the following:

- fewer words – rely on visuals
- a unified system, but with unique gardens in mind
- follow the 3–30–3 Rule (see right)
- 1/3 visual, 1/3 text, 1/3 white space standard
- integrate word and image
- broaden audience
- make it fun, make it memorable
- plants are the basis of every story
- what other languages will the garden want to include? With shorter copy lengths, more translations can be provided.

It is like comparing Antoni Gaudi to Mies van der Rohe... one IS nature and the other frames nature.

-  **Good for the earth**
-  **Typography**
-  **Engaging**
-  **Text**
-  **Photo / illustration / diagrams**
-  **Color & appeal**
-  **Navigation**
-  **Landscape**
-  **Materials & fabrication**



3-30-3 Message Rule:

- 3-second message (titles)
- 30-second message (subtitles)
- 3-minute message (text)

You will see these icons used on the following pages to denote primary objectives

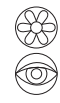
Garden Room Entrance Interpretive [THEMED/COLLECTION] GARDENS



Shape of signage takes references from landscape, hills, terraces, butte, paths, garden beds

Soften the rectilinear form on the top horizon

This display is shown at approximately **40" wide**



The interpretive panels are distinguished with saturated colors, that produce less glare, relate to RBG branding, and are visually appealing



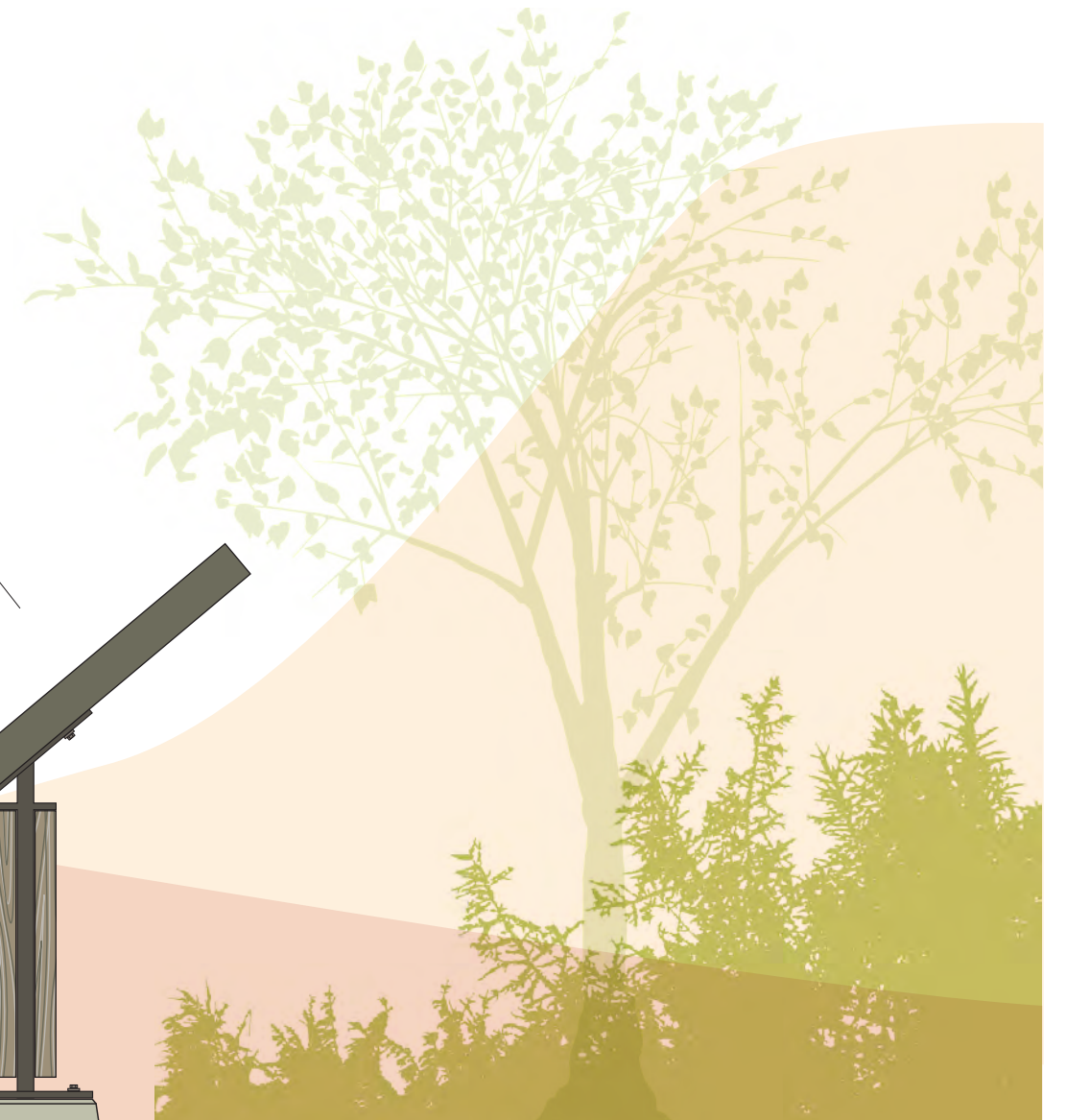
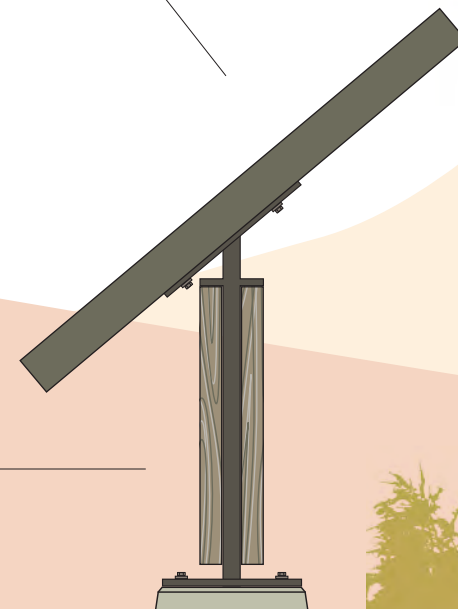
The panels are supported by a single base and foundation.

Metal under-structure and hardware, with added finish elements of eco-bamboo timber. These are attached panels and do not come in contact with the ground



Sign frame is simple, corner welded. Hardware attached from the sides

Low and angled placement when possible. Less obtrusive to the gardenscape. Concrete footing



Water Conservation Garden

Garden Room Entrance Interpretive [THEMED/COLLECTION] GARDENS



- Materials:**
- High Pressure Laminate (HPL), or layered glass
 - Welded framing
 - The panel is supported by a single base. Metal under-structure and hardware, with added finish elements of eco-bamboo timber
 - Single concrete footing

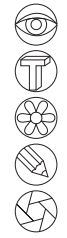
This display is shown at approximately **30" wide**



In some gardens, the interpretive panels might be better positioned mid-range, and at a 90 degree angle to accommodate garden architecture and paths. The height will be determined within ADA standards

The Rose Garden

Anatomy of an Interpretive Graphic [WATER CONSERVATION GARDEN AND ROSE GARDEN]



Thought provoking title
2-part titles help expand a concept into an effective hook
Images occupy the top shaped portion of the panel with the title. Empowering the guest to understand the concept visually
Secondary languages can follow each block of text and titles. Lengths of text would be brief, or only portions of the interpretive would be translated

A FULL SIZE TEMPLATE OF THIS SIGN IS AVAILABLE FOR DOWNLOAD HERE



Captions motivate guests to read more. Be aware that many readers begin with captions



Evocative photos, illustrations and diagrams



Engaging short titles, or illuminated quotes, or direct facts or statistics



The left side of interpretive panels is generally the primary concept area. Guests will anticipate similar layouts from sign to sign. Large intro text (2-3 sentences) followed by smaller primary text.
The right side is dedicated to secondary themes, with text and titles. Secondary font size with photo and illustration captions.



This QR code offers phone users multi-lingual options "Read this sign in Spanish, Chinese, German or Navajo"

Lea este cartel en español.
读这个标志用中文
Dú zhège biāozhì yòng zhōngwén.
Lesen Sie dieses Schild auf Deutsch.
ííinishta' bii' Diné bizaad.



Google Translate is also described as a language resource



Variations in design that distinguish one collection/garden from another:
• proportion of panel size
• the horizon curve on top
• color
• title/display fonts



Donor recognition can be appropriately placed on an interpretive panel. It may not be physically as impressive, but it will be more noticed by guests

Focused Interpretive



The left side of interpretive panels is generally the primary area for communication. Large intro text (2-3 sentences) followed by primary text (a bit smaller)



Rely on titles and subtitles to introduce the interpretive concept. Add graphics as connectors—they are the best interpreters who speak all languages

This display is shown at approximately **36" wide**

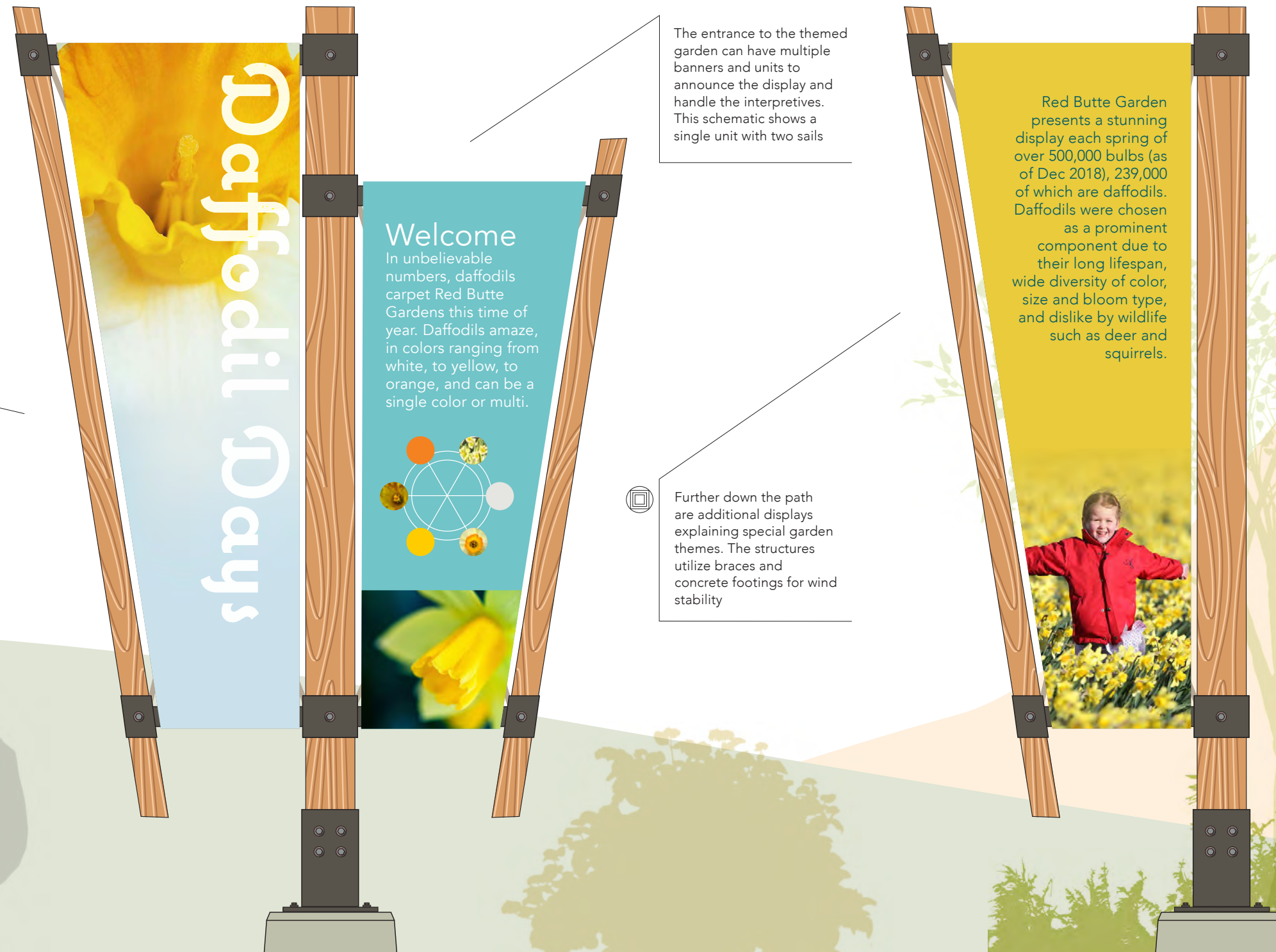


Special Garden Display/Events



An entrance display such as this can be used when special display gardens are up and running. The "sails" are larger scale than the other interpretives and use bright flexible materials, such as printed vinyls and banners. The same hardware and posts can be rotated and be outfitted with new graphics at other locations in the Garden

This display is shown at approximately **9' high**



The entrance to the themed garden can have multiple banners and units to announce the display and handle the interpretives. This schematic shows a single unit with two sails

Further down the path are additional displays explaining special garden themes. The structures utilize braces and concrete footings for wind stability

Red Butte Garden presents a stunning display each spring of over 500,000 bulbs (as of Dec 2018), 239,000 of which are daffodils. Daffodils were chosen as a prominent component due to their long lifespan, wide diversity of color, size and bloom type, and dislike by wildlife such as deer and squirrels.

Garden Directionals



The existing Garden wayfinding directionals are under-scaled and too “nuts-and-bolts.” Though they are distinctive, and endearing to staff and visitors, this plan recommends a gradual update.

The new direction would bring the message within a higher in range of vision, rely on arrows to better describe direction, have less noticeable hardware, and utilize a eco-friendly natural material for posts.

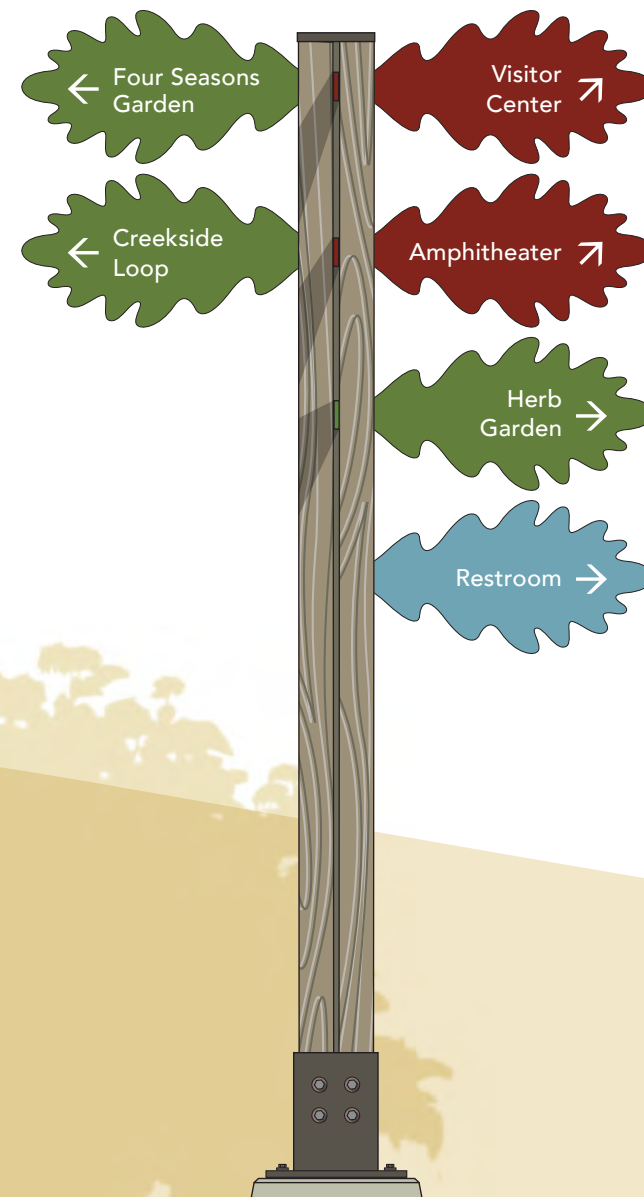
In this plan, color would be used to help distinguish the categories of destinations and service:

Green = gardens

Terra = Guest Center & buildings

Blue = services

Most importantly, the success of any wayfinding system relies on a thorough process of determining a plan of message and location scheduling.



These individual panels are either fade resistant high pressure laminate, or vinyl graphics applied to powder-coated metal leaves

This sign post is shown at approximately **7' high**



Secondary Directionals

Due in part to the Garden's terrain, some destinations and routes become more critical to a guest's visit. Immediate, direct wayfinding, and more frequent messaging help in guiding guests to:

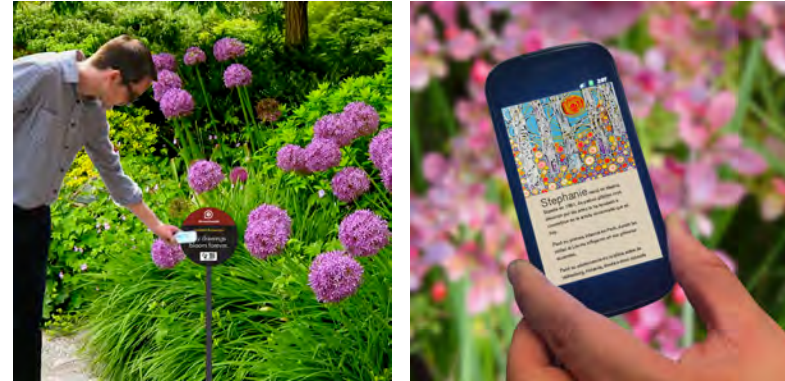
- *alternative lower incline paths*
- *closest exit*
- *route back to the Guest Center*
- *nearest restroom*

The secondary directionals are lower in profile (so not to obstruct views), but bigger in sign face, and font. Typically with a single destination

This sign is shown at approximately **40" high**

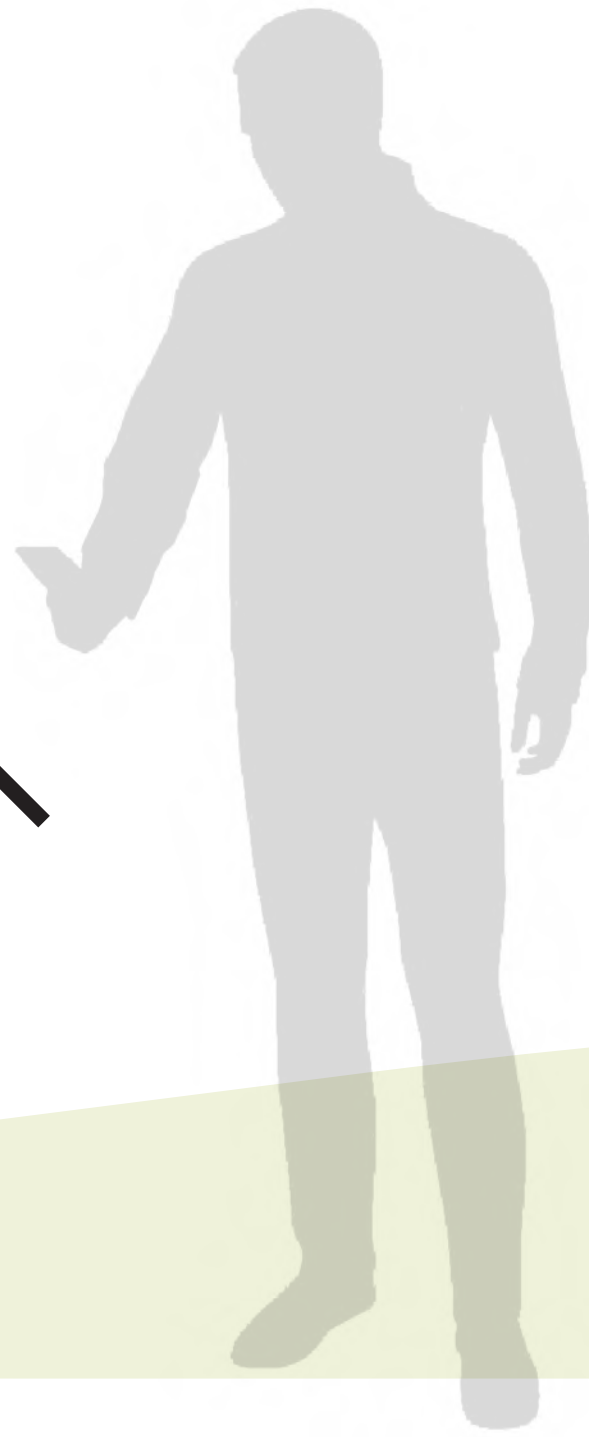
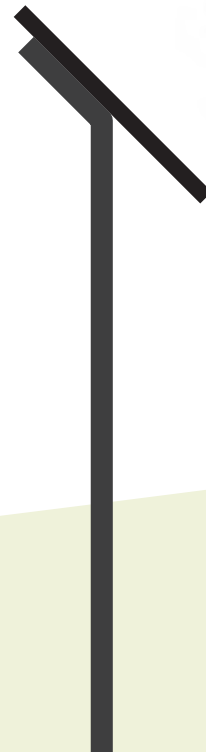




Audio Station [Smartphone]



Media stations can be used throughout the Garden and can be programmed with numerous goals in mind. Audio and smartphone visuals will provide valuable interpretive content. At best, it should be site-specific, where guests are seeking it. They can serve as self guided tours, offering content in various languages.

Programs can offer unique perspectives: artists; gardeners; historical; international; sustainability; "my home garden"; children's quiz.



-  Low-profile materials and locations are selected for these stations so they can be unobtrusive inclusions in garden beds.
-  The technology utilizes QRC codes (scan) and microchips (tap).

This sign face is shown at approximately **10" round**

Donor Recognition

Often, RBG has honored donors in the form of bronze plaques, mounted to stones and placed in the gardenscape. This solution is typical to many institutions and taken for granted, and often results in a stuffy recognition for an important contribution.

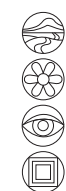
This plan recommends a rethinking of materials and locations of donor recognitions.

Bronze is a traditional material but a reminder of things past. The glass medium offers such a wonderful opportunity to evoke emotion through color and texture while also accomplishing the task at hand, which is ultimately to provide recognition for the public support that makes the mission possible.

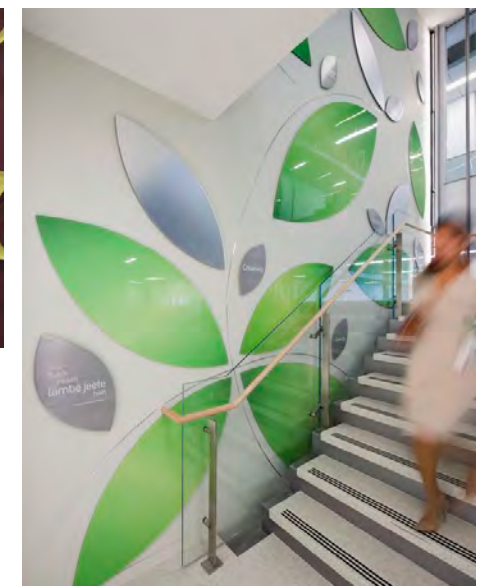
Glass transforms an essential plant life element—the sun. Glass can be used in different architectural and signage installations: walls, plaques, free-standing signs, tiles and unique pavers. It can be inscribed with etching, fusing, and casting, creating installations of color, transparency, and beauty. Glass is weather resistant. Used indoors it can be illuminated with integrated LED lighting.

Glass offers more flexibility for updates and donor additions than bronze and stone.

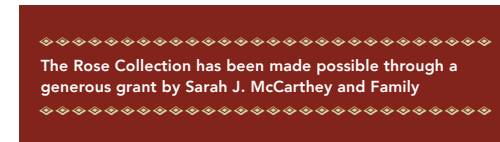
A simpler alternative is to include donor recognition on interpretive panels themselves, where guests are already focusing their attention.



Fused recycled glass is a permanent material and can be detailed with printing, etching or casting. Architectural and display applications is almost limitless. Design solutions are expandable. Glass plaques can be direct-lighted or dramatically from behind.



Donor recognition is simple to include on interpretive panels. It's a part of many guest interactions when they visit any garden collection area.



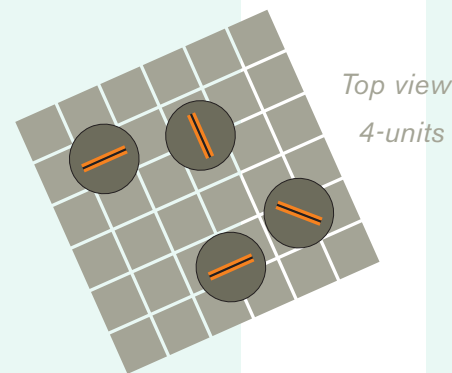
Detail of recognition on panel

Guest Center [Interior Display]

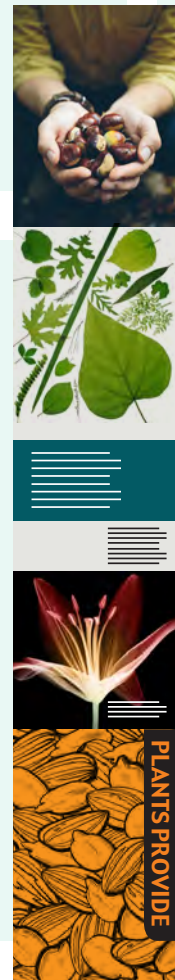
The Guest Center is an important guest orientation location. Inside the upper hall a series of displays can outline the themes of the Garden and prepare RBG guests for the best learning experience, just as they are about to venture out into the Garden. The themes may include:

- *what plants provide us*
- *plant-related careers (horticulture, botany, education)*
- *sustainability*
- *medicine*
- *research—Four Corners Potato*

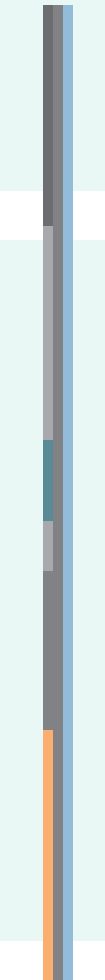
These 2-sided pylons, have weighted non-tipping bases, and yet can be moved at the time of special events and programs. By design, these displays are not large lobby obstructions to butte and sky views.



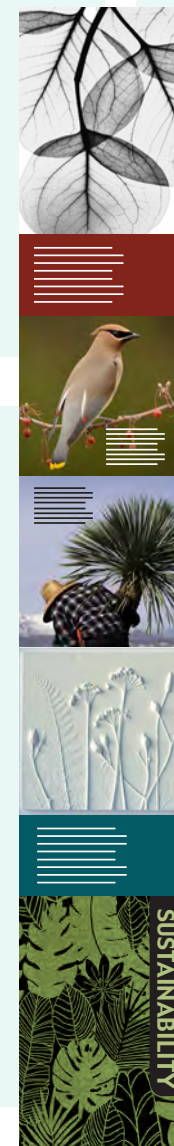
These free-standing display units can be moved as programming requires. Materials are mixed-media: cast-glass, fabric, mounted reproductions, vinyl, etched metal. Bases are heavy gauge metal, engineered for non-tipping. Thin side profile, 2-sided



Front view
1' w x 6' h



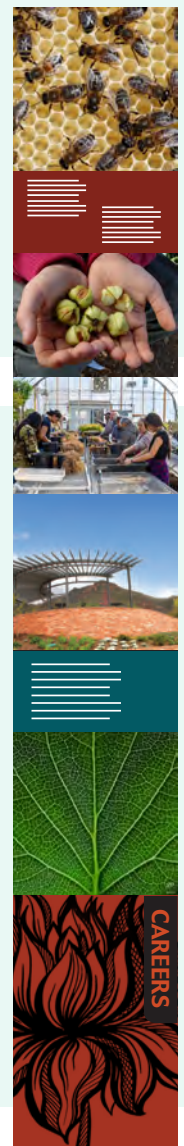
Side view



Front view
1' w x 7' h



Front view
1' w x 8' h



Guest Center [Wall Display]



Interactive displays in the Center can prepare a guest for a broader informed experience in the Garden. This example is a wall-mounted display, with no footprint. These panels are hands-on and rotate to reveal a second side to the conversation.

For example, this exhibit's content bridges the Utah horticulturist with the issues of the global community.

This display is shown at approximately **7' high** from the floor, **8' wide**

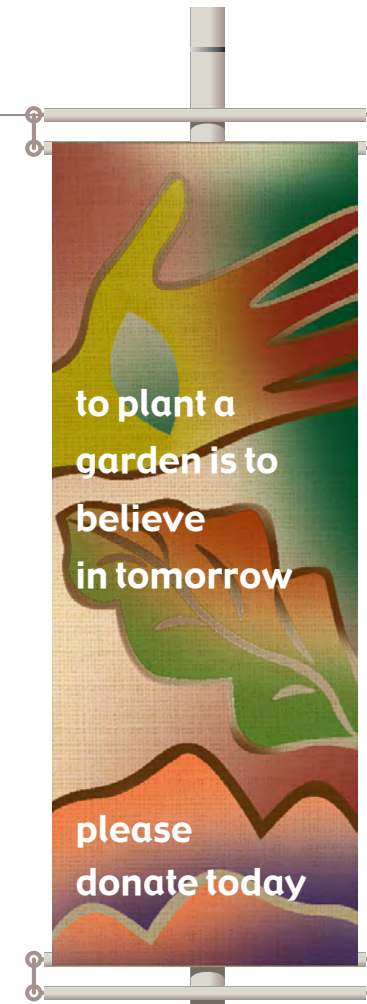
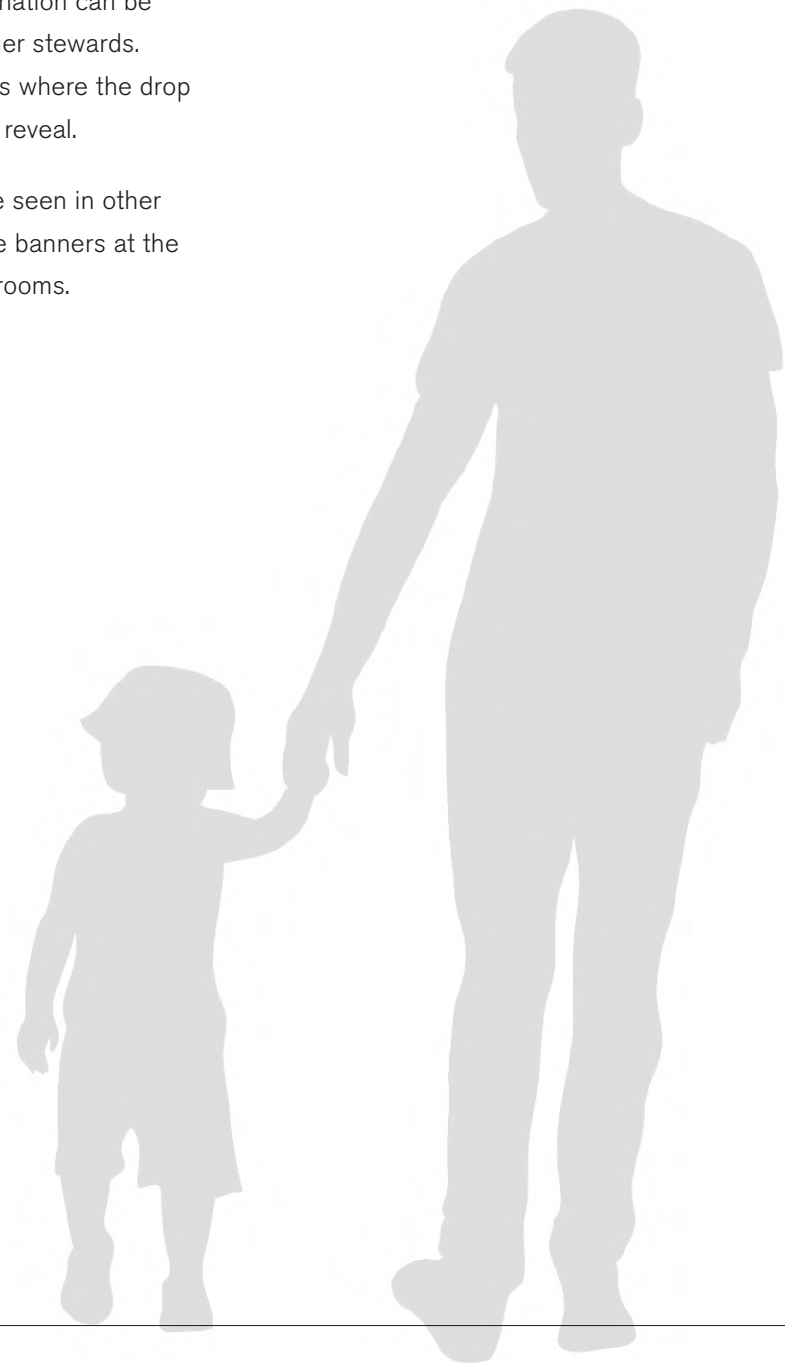


Donations

In and near the Guest Center guest donations should be encouraged. The act of making a donation can be interactive and fun, especially for younger stewards. The Plan recommends donation displays where the drop of a coin triggers motion, or a message reveal.

The conversation of stewardship can be seen in other parts of the Garden as well, for instance banners at the Garden exit, or on doors within the restrooms.

Bill and coin-drop



Banners



Restroom doors

Note: At this time these are placeholders for campaigns to be developed and unique interactive displays to be explored



Temporary Messaging

Fulfilling the need of impromptu communications is an important component of wayfinding. A plan and template are necessary for successful communication. Without standards, temporary messaging can quickly clutter a landscape and confuse guests. A format that can be produced in-house is recommended for consistent quality and message. Temporary messaging is still an opportunity for education.

Example shown utilizes a tabloid size, or larger, color laser print with lamination. In this schematic, an A-frame stanchion is specified.



- Laser print with 2-sided lamination
- 1/ Primary message
- 2/ Explanation and Education
- 3/ RBG brand = official Logotype only



Message icons
An original series of unique RBG icons to be developed:

- temporary messages
- restrooms
- food service
- Garden shop
- information
- special event wayfinding
- day of concerts
- warning

Lawn Restoration

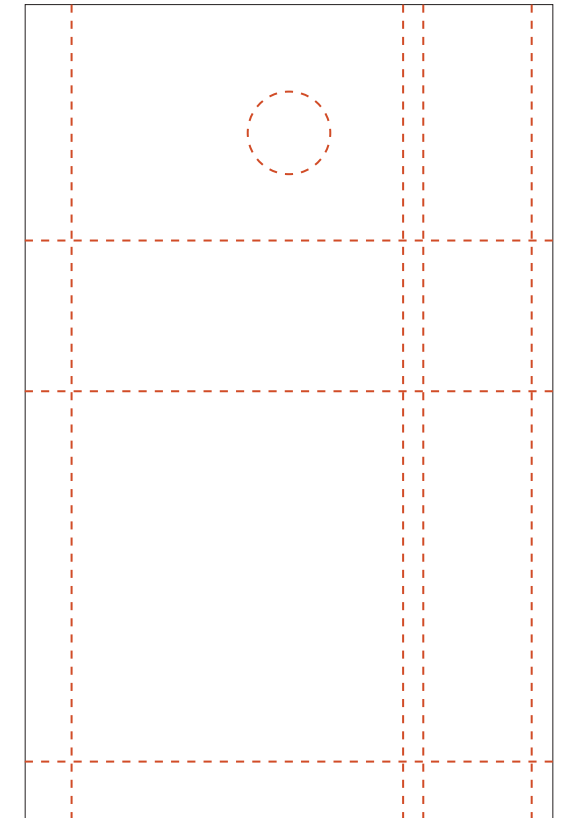
While the grass is growing please use the garden paths

This is our summer concert lawn and after a great season of music and play it needs a bit of rest and reseeding.

It will be geared up for your enjoyment by Spring.

Thank you.

RED BUTTE GARDEN



Layout template

Bee-ware

Do not disturb or approach bee nests

Bees like humans! Bees like the humans who take good care of them. Bees can detect human faces, which means they can recognize and build trust with their human caretakers, but you're a new face to them.

RED BUTTE GARDEN

Alternate "warning" color scheme

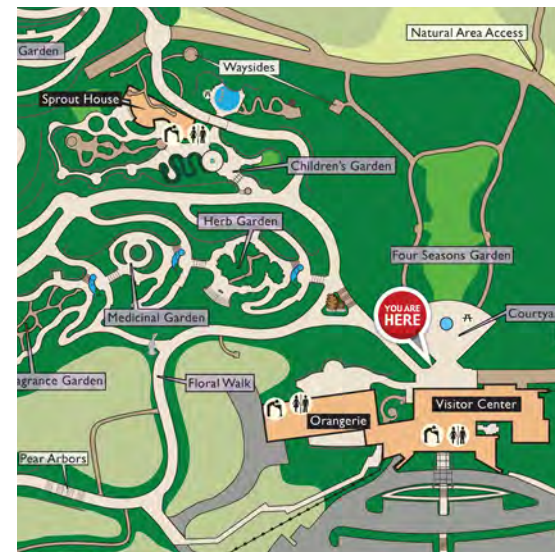
Garden Map

The Interpretive Plan recommends a new direction for the Garden Map. The primary audience is first-time guests, and future guests who obtain a map in anticipation of a visit. The current map is complex and more from the perspective of a garden planner. As a result, the guest is seeing too much information, making the Garden appear complicated.

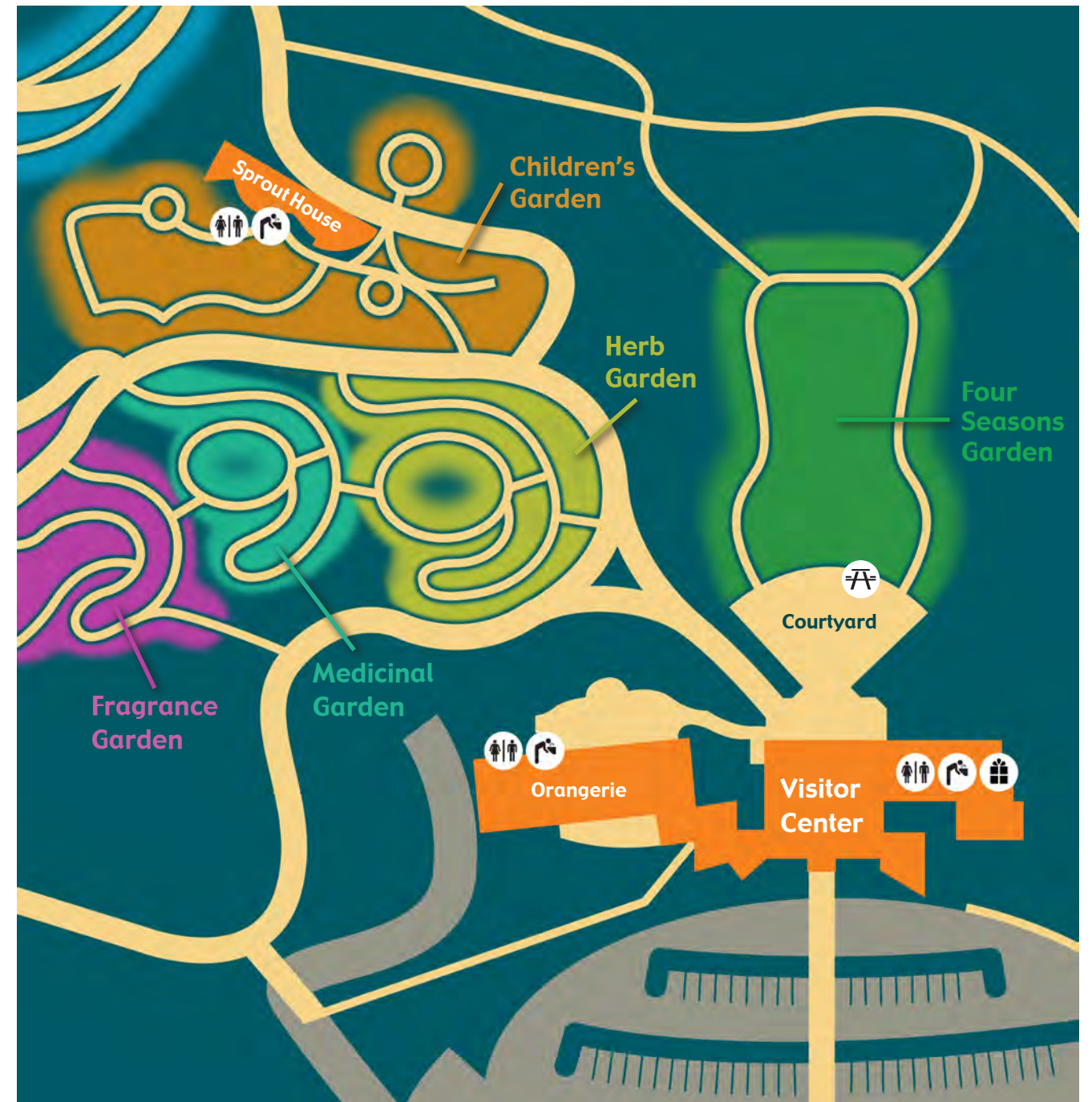
At this point we're selecting a section of the Garden Map and experimenting with certain first-priority objectives:

- *finding services (restrooms)*
- *make appealing and encourage exploring*
- *accessibility*
- *way-find Garden collections*
- *locate entrance and exits*

We recommend simplification of the map, at the same time we also acknowledge that guests like gardens to look fun. Paths should invite exploration, and a moment of whimsy. Straight lines are for train tracks, buildings and transit, whereas garden paths beckon for a stroll, but they can get too complicated in a diagram. In print applications, the map can be further augmented with photos of each garden to further illuminate the guest's experience. This proposed map begins to see the map's potential, which would be further developed outside the Plan.



1. *reduce landscape information, such as tertiary paths, maintenance areas,*
2. *simplify paths, less zigs and zags, less waysides, minimize irregular shapes*
3. *make paths only 2 widths*
4. *color-coding gardens and collections*
5. *augment with nearby images of the Garden collections*



Exploration of map design

Design Guidelines

The following are basic guidelines for preparation and design of interpretive media:

Accessibility For specific guidelines on accessibility, see the [Smithsonian Institution Accessibility Program](#), edited to conform to [USDA Forest Service Guidelines](#).

Colorscape and Contrast Directly or indirectly, colors reflect a sense of place and will add insight to understanding the Garden. The Garden's colorscape tells a particular story. Its colors are distinctive—connecting guests to the Garden's unique messages.

Color also brings unity to design and promotion endeavors, it's the glue that holds together the many parts of an interpretive plan. Visitors and consumers are very aware of color in the environment—consciously or unconsciously—and use it to make decisions, take action, and qualify emotion. Use contrasting colors for text and background for ease of reading.

The following links offer resources for color selection for visually impaired or color blind audiences.

- [Visual Design: Color and Contrast](#)
- [Meeting Contrast Requirements](#)

Unified Design Direction – Visual DNA

All graphics should, at a glance, appear to be part of the same visual landscape of the Garden and reflect its unique point of view. A top priority is to establish recognizable consistency in message and Garden “voice.” Look to nature for design cues.

Site Make a sign compatible with the site in color, size, framing etc., enhancing the site, not detracting from it. It should enhance the site, not detract from it. Most importantly, the site and the theme must support each other.

Focus & Simplicity The main body of text should generally be no more than two paragraphs of three or four short sentences. Keep text to no more than 150 words (up to 250 words maximum if using captions and smaller fonts for secondary text or captions).

Text The text should be written with the “3-30-3” Rule in mind. You have 3-seconds to hook the visitor, 30-seconds once they are hooked, and 3-minutes if they are very interested. A sign should be designed and written so that it contains three levels of text with each level conveying a feeling of the theme, thus providing all visitors with an interpretive opportunity regardless of how long they visit.



Design Toolbox

- Accessibility
- Colorscape and Contrast
- Unified Design & Visual DNA
- Site
- Simplicity
- Text (Titles, Captions, Body)
- Typography & Legibility
- Layout & Design
- Mounting Height
- Symbols & Pictographs
- Picture Telling
- Art
- Materials & Fabrication
- Schematics
- Reinforcing the RBG Brand

Design Guidelines [continued]

For example, a short title at the top might be the only text some guests read, so it's important that the learning objectives be met to some degree even within the 3-second timeframe. NOTE: many of these guidelines are applicable to brochures as well.

Titles Effective titles should contain the seed of your message. For example, "Salvaging Blowdown: A Tremendous Renewable Resource" sets the stage for a discussion of trees as a renewable resource. Subtitles can also extend the power of the primary title and hook the guest to read a bit more.

Captions Captions for graphics can be used to meet learning objectives and capture the theme; some visitors look only at graphics so captions should be a learning opportunity on its own.

Typography and Legibility Typography is one of the most powerful tools available to support the Interpretive Master Plan. Used consistently, guests and staff will quickly recognize the value that typography adds to the Garden by creating a strong, unified and recognizable brand. Typography standards guide any future interpretive projects or updates through consistent font usage.

Do scale and legibility matter? The critical issue for any wayfinding and interpretive signage is determining the best size for the particular application, and then find some usage consistency. Legibility review is part of the design process. At this time, this plan utilizes fonts from the RBG branding guidelines (sans serif fonts for paragraph text, upper and lower case, minimum 18 pt and maximum 48 pt type size).

Layout and Design In general, signs should contain 1/3 graphics, 1/3 text, and 1/3 blank space. Text columns should be flush on the left side and ragged on the right.

Mounting Height A mounting height of 24 to 30 inches with a 30 to 45 degree angle toward the viewers will be accessible to most visitors. The front edge height of low profile exhibits should be 32".

Symbols & Pictographs Non-verbal pictograms help reinforce written messages and are recognized quickly. Picture reading is universal and fun in wayfinding communication. Bringing diverse systems of symbols together is sometimes a challenge, and there may be great benefit to creating a distinct set of symbols unique to the Garden. Garden collections and themes can also be a part of this "visualized" identification which engages guests in a fun way.



Design Guidelines [continued]

Picture Telling Make tangible standards of photography, illustrations and diagrams. Keep in mind what is appropriate for a textbook is not appropriate for a garden interpretive.

Art Guest experiences with art can also be part of the Plan. Sculpture, music, play structures, with each learning is happening without you even know it. With this in mind these interactions are more effective if they are planned for with documented objectives.

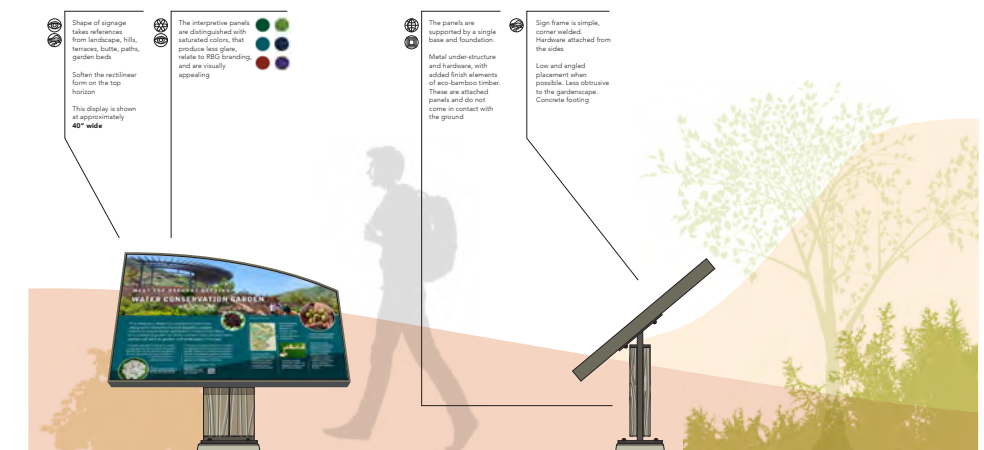
Materials & Fabrication The RBG design is aiming to balance a minimal effect on the gardenscape and make a memorable and satisfying impact on the guest's experience. Natural, inviting materials are put forward, and long-lasting materials are used to substantiate the standing structure and framing whenever regional or sustainable materials are utilized. Many elements of this plan are meant to last for a long period of time, sometimes as long as 20 years, so specified technologies and fabrication are crucial to longevity in the field. Elements of cost, performance, environment, vandalism, maintenance and flexibility are to be reviewed with each implementation of the program.

Schematics The nature of a schematic design is to convey a concept and direction which can be fulfilled and detailed further in the future if the Garden accepts these designs. The designs show how an integrated family of sign types work together—identity, directional, informational, and interpretive.

Each sign type has its own visitor service goal, but all are united in a single design standard. The **Schematic Designs (pages 25-38)** also include visual directions which should be considered a part of the Design Guidelines.

Reinforcing the RBG Brand A substantial component of creating a vibrant and distinct sense of place for the Garden is visual branding. The logo forms the cornerstone for guests and administration, providing a clear visual reference to understanding and appreciating your unique garden. Logos are effectively used at gateways and enroute wayfinding. Garden branding is also key when used in instances where interpretive and events information are offered, such kiosks, brochures, and primary website.

• [RBG Style Guide](#)



Review schematics on pages 25-38 for additional design guidelines.

Biophilia Color

Color's influence on the human psyche can be seen in what is called the biophilic design movement. In the early 1980s biologist Edward O. Wilson outlined his philosophy that humans have an innate, biological affinity for the natural world. We are linked instinctively to nature throughout the span of human history physically, cognitively and emotionally. That connection is frequently utilized in our designed world and is especially important here, in the Garden.

Engineered environments, dominated by hard surface, skyscrapers and technology, have only been prevalent for less than 0.2% of the human timeline. From an evolutionary standpoint only a hiccup, but still an important daily influencer in our perception of the world.

For the other 99.8% of our evolutionary history, the important factors that have enabled us to survive and thrive in nature include: understanding of place; ability to seek shelter and find food and a propensity for exploration.

Biophilic design takes these key concepts and applies them to today's built environment. Our visual connection with nature has evolved from landscape to mindscape. Color palettes can create peaceful environments and learning spaces or excite and encourage exploration

In a garden, biophilic design elements include environmental features that employ natural characteristics within the built environment.

Specific design attributes that reinforce this tie to nature include: **color, water, air, sunlight, plants, animals, natural materials, views and vistas, façade greening, geology and landscape, habitats and ecosystems, and fire.**

Color is first on the list for a reason. Color has long been instrumental in human evolution and survival, enhancing our ability to locate resources. This inherent attraction to color is evident in our positive response to flowering colors, rainbows, sunsets, glistening water, blue skies, and other colorful features of the natural world.

This key connection between the natural and built environments describes another term—biomimicry—the practice of borrowing adaptations found in nature and applying them to functional design. You may notice design elements in this program that echo these principles of nature.



What do interpretives and wayfinding have to do with the discussion of color and biophilia?

Imagine you're living in pre-industrial time, in a forest, collecting mushrooms. How do you know which path to take or which forest or bog to avoid?

To indicate the correct path, a mark would be scored into a tree trunk or a dye mark placed on a large stone at a fork in the road.

To show distances, rocks were often stacked. Each of these methods provides information to travelers through signs and size—communication through convention and read without spoken or written words. Today, shape and symbol empowers signage as well. Color gives meaning—from traffic lights to indicating destination paths in a garden. Design can also be used to demonstrate affiliation with logos, branding and interpretive themes.

Basic Interpretive Panel Standards

These standards are approximations that need to be tested on-site in each unique setting: exterior, interior, true distances viewed from garden paths, light levels, etc. Specifications are guided by comfortable viewing and guest attention spans. Elements are defined by name, font style and, size, copy lengths, and resolution.

Title and Subtitle

Title and subtitle have the most flexible typographical specifications. The font style can be from the [RBG Style Guide](#) or a special font might be used to establish the theme of a particular collection, theme or event. When possible, the title should be integrated into the primary image. **60-120 pt** size depending on the panel type.

Opening Text

Opening text should establish the basic theme in 2-3 sentences, creating immediate interest. **Avenir Book 50/62, track 10**
35-45 words**

Basic Text

Avenir Book 30/42, track 10,
with Avenir Black 30/42 for emphasis*
60-75 words**

Secondary Title

Avenir Black 24/34, track 10,
or match the "title" font
Option of italic or signature color

Secondary Text

Avenir Book 24/34, track 10,
with Avenir Black 24/34 for emphasis*
90-120 words**

Caption

Avenir Black 18/27, track 10
25 words or less

Credits & Notes

Avenir Book 14/19, track 10

Vertical Rules

Vertical rules define and divide text columns. **1.5 pt thickness**

Photograph Resolution

Photos should be scanned or prepared at 200 dpi minimum at the full size they will be used on sign.

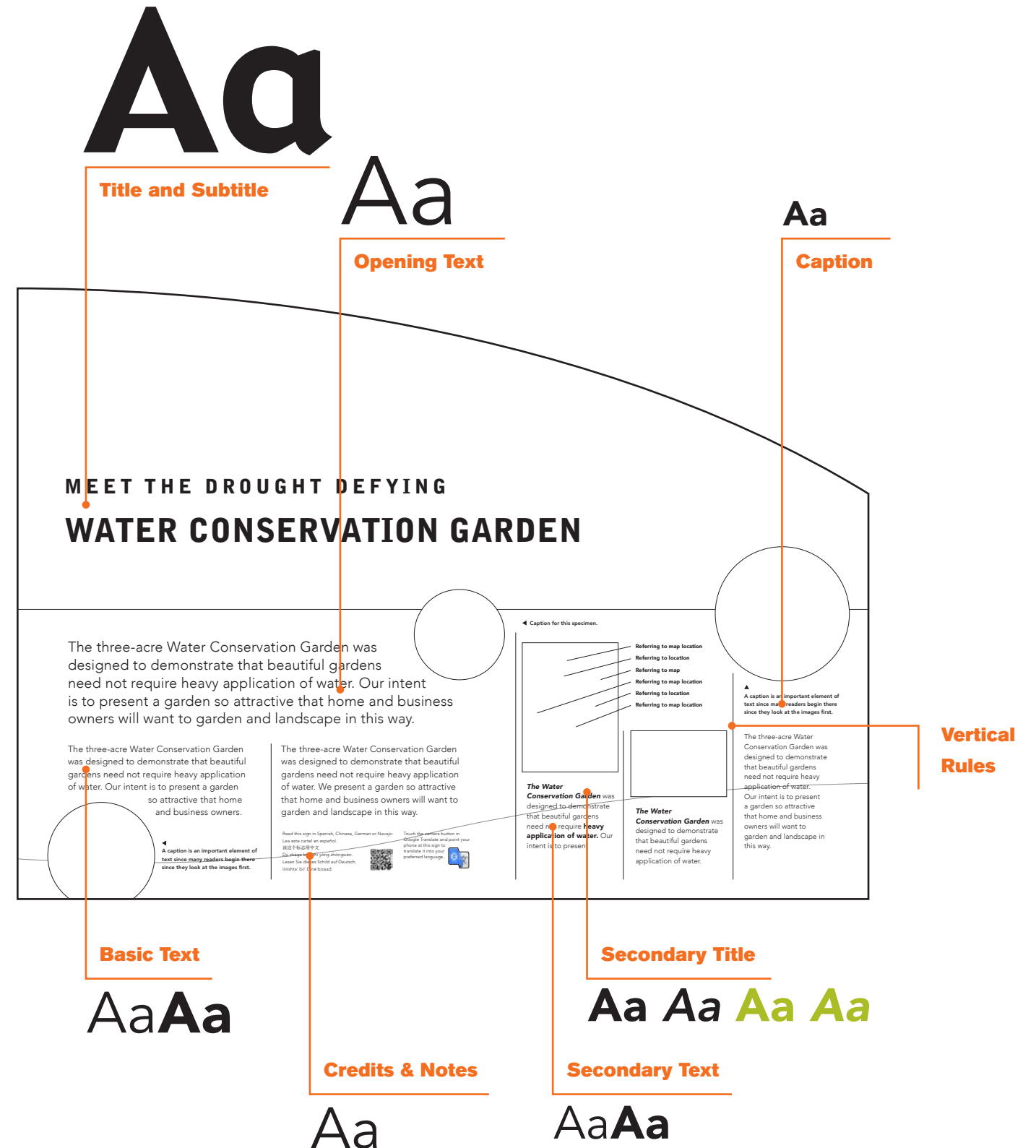
[A FULL SIZE TEMPLATE OF THIS SIGN IS AVAILABLE FOR DOWNLOAD HERE](#)

Emphasis*

Use Black weight for emphasis.

Word counts**

If the author can edit text to be as short as possible, and still be effective, it will more likely engage the guest. Less can be more in this case.



Interpretive Development Process

1

Determine Scope

Analyze project parameters.

Identify audience.

What is the climate and environment?

Identify the primary resources, possible sponsors and any co-collaborators.

Identify project type: interpretive, wayfinding, regulation, donor recognition, event-based, or visitor service such as food or product sales.

2

Project Startup

Prepares a solid foundation for all work that follows; ensures that the project is logically structured and has understandable, documented objectives.

Consult with internal Interpretive Working Group.

Project lead, team members, and stakeholders are identified and their roles defined (including subject-matter experts, project reviewers, Garden partners, and media specialists).

Schedule meetings and compile necessary reports, site plans, and guiding documents (past and present).

Plan a site visit.

3

Site Analysis

Team introductions. Interpretive planners and designers work with Garden staff to evaluate potential exhibit sites and determine exhibit objectives based on site-specific features, and Garden's primary themes.

Review accessibility requirements and gathered resources. Identify site-specific significance, and relevant graphic materials.

Develop thumbnail sketches to facilitate discussions and agreement.

Photograph exhibit sites and site-specific features. Further research to locate graphic materials. Review schedule, budget, and next steps.

4

Create Project Outline

Identifies the project's scope including cost estimates, schedule, and other pertinent project data. This document outlines the interpretive concept and themes and selected exhibit locations. Define preliminary graphics and text needs, prepare site map indicating signage locations, schematic sketches, and cost estimates.

Proposal review by team members and stakeholders. After revisions, approval to move into next phase of work.

Define additional responsibilities.

5

Concept Design

Staff and planner prepare reference materials and text drafts; designers develop preliminary design layouts for review and approval. Organize content and establish hierarchy. Create draft maps. Draw sketches of new art and tactile elements. Design structures.

Create layout proofs, review and obtain go-ahead approval.

Secure use-rights for visuals and texts. Acquire high-resolution graphics. Develop original art and high resolution graphics. Procure tactile elements.

Review maintenance plan.

6

Final Design Plan

Assemble final text, photos, maps, diagrams, and art for final review and approval prior to production. Any changes to display elements should be minor at this stage of review.

Complete editorial review and make all text changes to layouts. Place second-language text or technology links. Final layouts presented for final review.

Make any minor final adjustments. Secure approval to begin production.

7

Production and Installation

Secure and review fabrication and installation proposals.

Select fabricator.

Design Intent Drawings prepared by designers, along with digital graphic files. Design Construction drawings will be prepared by the fabricator.

Fabricator prepares engineering drawings and provides guaranteed installation.

Shop inspections.

Improve the Guest Experience

For those of us in the museum world, we might think that the guests' interpretive experience starts when they attend their first program. However, there are many decisions and steps guests take before they arrive on-site, upon arrival, during their visit, upon departure, and then following their visit. To ensure a memorable visit, we need to pay attention to all the steps a guest takes to visit. The following items should be considered to improve the existing guest experience at the Garden.

GARDEN PHYSICAL LOCATION

Guests to the Garden can be challenged by access to and grounds of the physical location. Addressing the following issues can help improve the guests' experience.

Transportation

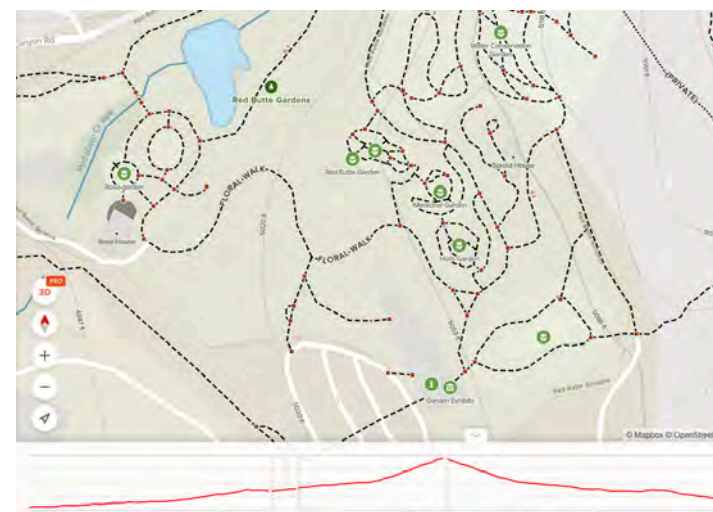
- Work with local transit to locate campus bus stop closer to the Garden. Consider providing directional signage from the bus stop to the Garden entrance.
- Review Google Maps directions to ensure accuracy. If discrepancies exist, work with Google to update maps.

Topography

The topography of the Garden is challenging for guests. To provide a guests' understanding of the Garden's physical grounds, consider the following

- Provide guidance on-line for guests ahead of a visit – shape expectations with images, perhaps a video on the Garden website of the steep terrain with information that a tram tour is possible for those who might find it difficult

- Use topography symbols on wayfinding maps and signage (think: elevation symbols on bicycle or trail maps, see illustration below)
- Orient guests at welcome kiosks on the terrain, altitude, and route conditions while making them aware of the option for a tram



Source: <https://www.alltrails.com/explore/recording/red-butte-canyon-trails>



WAYFINDING

New guests can only arrive at the Garden if they know where to go. The following considerations are listed to review and improve wayfinding to and within the Garden.

Wayfinding Enroute

- Survey and review University of Utah campus perimeter branding for the Garden
- Clarify and embolden actual Garden pedestrian and vehicle entrances

Wayfinding On-Site

Within the Garden, guests find the existing wayfinding confusing. Staff are regularly asked questions about how to exit, the location of restrooms and the availability of water.

- Review on-site pathways for **connections and connectivity** – is there a preferred route to use for the guest?

Improve the Guest Experience [continued]

• **Site Meaning** New guests often don't know where they are at (questions of "What is this place?" "What can I do here?" "What's a public garden?" "What's an arboretum?") – a common issue at public gardens.

Botanic Garden Conservation International (BGCI) defines a botanic garden as:

Botanic gardens are institutions holding documented collections of living plants for the purpose of scientific research, conservation, display and education.

• **Welcome Signage** Consider the design and content of a Welcome sign with statements that include a definition, mission statement and values (see photo below).



• Investigate options and usefulness of the development of a **Garden App** – What would it be used for? Would guests use it? What else would the app need to include? Who keeps it current? What are the options? The Garden pathways are shown on Google maps which may be another base to consider.

• Redesign the **Garden Map** The existing map is confusing with too much information, small font size and needs to better manage guest expectations (pathways, terrain, etc.). See Design Guidelines recommendations in the Plan for more information.

• *Explore the development of a wayfinding map using StoryMaps accessible on guest phone or other digital methods*

GARDEN WEBSITE

The Garden website is a critical tool for planning visits, connecting with members, sharing information about the Garden and being the public face. For most new guests, it is the first impression people will have of the Garden. The following opportunities are listed to improve this important function.

Review Website

Is its current design and content hierarchy clear, logical and intuitive? What would improve its functionality?

- *Consider a USABILITY AUDIT: How easy is navigation? How long does it take to find information? How many steps or links does it take?*
- *Include ACCESSIBILITY – ensure accessibility functions are checked too.*

• *What role does INTERPRETATION play on the website? Interpretation vs. Information.*

• *Experiment with the use of StoryMaps.*

• *LAYER INFORMATION – what key elements are critical for the landing page?*

• *STYLE GUIDE – Include information on website design and style standards in the existing Garden Style Guide*

• *WEB UPDATES AND CURRENT INFORMATION – assign the responsibility for updates and maintain accuracy to one department for consistency. Consider this function for outsourcing. When updating the website, ensure new features are in place before going live.*

Docent Section

Develop one section of the website for docent program materials that is accessible to docents (and volunteers?) using a password.

Guest Resources

Develop an Interpretive Resources section with links to topics mentioned on interpretive signs or on tours. For example, information on xeric landscaping and water conservation shared on interpretive signs on the Six Bridges Trail is listed on this page along with links to community partners (Jordan Conservancy) who are working with the Garden on this issue.

Improve the Guest Experience [continued]

Store Garden Background Documents

Include a section on the website or common drive (employee-only, i.e. Box) to store pertinent planning documents (i.e., Master Plan, Strategic Master Plan, Interpretive Plan) in one accessible location for future reference.

Google Translate

Add the Google Translate widget to the website to permit non-English speakers to translate the website as needed. Review the list of most common languages spoken in the Great Salt Lake Valley and the list of most common home countries of international guests from the Visit Salt Lake City website.

Outreach, Education and Distance Learning

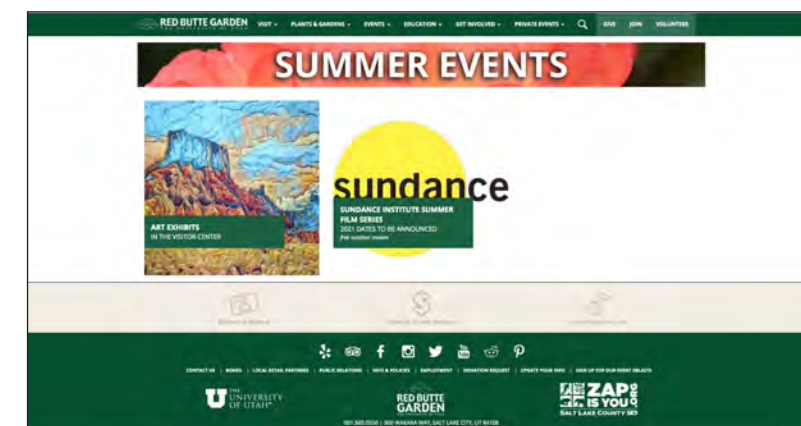
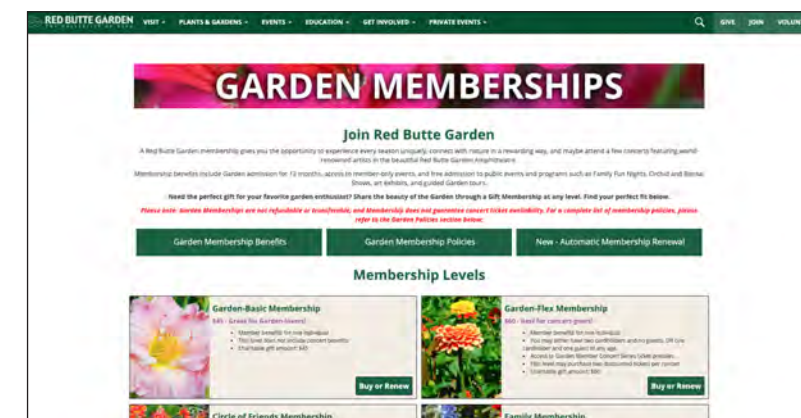
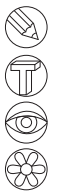
During a usability audit, review the future needs for the website to host outreach, education and distance learning for audiences (teachers, students, schools) around the state and region. With increased comfort using virtual web-based tools due to the Covid-19 global pandemic in 2020-21, there is a big opportunity for the Garden's presence to grow.

Websites with complex navigation menus overwhelm users by showing them too many items. 6 top level menus with 7-8 items each is daunting. If visitors cannot find what they want, they will leave. Create clear, hierarchical website navigation that helps visitors find what they want instantly.



Avoid uninspiring page titles and layouts that offer too many choices and take work to decipher.

Design page layouts that limit text and make reading fun and easy. Avoid wide columns and all cap titles and engage visitors with design that reflects the personality of the Garden.



The saturated colors that relate to RBG branding and interpretive displays may need modification to function more effectively in the digital environment. Too many colors can be jarring to visitors when screens pop up quickly. Sometimes less is more.



Great photos are a doorway for many website visitors. Photos should be recognizable and inspiring. Avoid overusing design elements that obstruct or interfere with photos.

Improve the Guest Experience [continued]

SOCIAL MEDIA

Social media has grown to be the most important tool to connect with guests and the public. Good social media practices can increase visitation, connect guests to the Garden, and provide a means to engage guests or members after their visit.

Manage Social Media

- Develop a **social media policy** and overall guidelines (or a Style Guide as needed)
- **Assign staff** member for consistent attention
 - *Involve other staff – offer host for the day/week with support and training*
 - *Engage guests to the different sites with responses, referrals, questions, and thank yous.*
- **Solicit ideas** from staff for social media posting. Offer incentives or prizes for contributions – each photo or anecdotes contributed gets one ticket in a drawing for a gift shop certificate.
- Offer one-day **social media hosting** to a trusted community guest or organization for the day.

Host Themed Days

Designate one day a week quarterly with a particular topic for that day. “Thursdays are Plants in Utah History Day” or “Wednesdays are Helpful Insect Day.” Tie the topic into events happening in the community (i.e., Utah Native Plant Week).

Tie Social Media to Interpretation

Work to make social media postings Interpretive (reveal meanings, asking questions) vs. Information (facts, figure and numbers).

Designate Photo or Selfie Stops

Designate moveable selfie spots (*see photo example below*) with ground markers for guests to use. Move the site regularly. Experiment with a selfie frame marked with the Garden name and logo placed in a Garden area that needs more foot traffic.

Show You Care

Designate a departure area for the Garden, add signage “Thank you for Coming” and add the logos of the Garden’s social media accounts with the account’s handle - @redbutte for Facebook / @redbuttegarden for Twitter / redbuttegarden for Instagram – to encourage guests to engage with the Garden on social media after their visit.



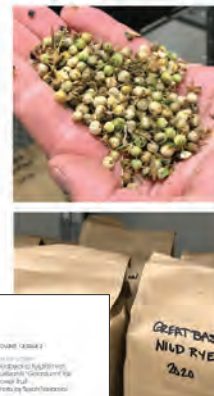
LITERATURE AND PUBLICATIONS

Although we are moving more to electronic communication, there is still a role to play for paper publications or for hybrid publications (paper and online). Knowing more about what the Garden currently uses for communication will help to plan for the future.

- **Review and inventory** all Garden publications and literature using an Excel template. Include title, author (contact information), purpose, date printed, format (paper or PDF), location of copies (if paper), target market, location of electronic files and photos, publication partner, etc.
- **Determine gaps in target markets** – What audience is not being reached? What topics are not covered by existing publications? Consider needs and interest for this audience and the best method to reach them (i.e., interest by millennials in house plants is met by an online gallery).
- **Commission a Reader/Member Survey** for the member publication (*Red Butte Garden*) to determine if needs are being met; consider a broader market study if funds can be identified.
- Consider methods to **add an interpretive style** to publications (Interpretation vs. Information).

Garden Publications

Red Butte Garden's complement of publications should aim to reflect the same aesthetic as the mix of plants in a garden. The combination of type, image and words all contribute to the whole and must work together in the publication interiors as well as on the cover.



Ethics and laws of collecting

- Check with the local landowner or Bureau of Land Management personnel for details about seed collection on federal or state lands and whether it is permitted in the area.
- Get permission from neighbors and professional owners before accessing private property.
- Learn about general seed collection policies. Collection requires identifying the plant, collecting only the seeds and not whole plants, and collecting less than 20% of the seed from the population and less than 50% of the seed from a crop plant.

Collection timing and technique

- Collect only mature seeds.
- Check mature content color (mature seeds are often dark, brown, or black), seed size, and shape. Mature seeds or seed pods that are dry or split can be removed easily from the pod.

Storage

- Store seed in paper or cloth bags to allow the seed to breathe. Never store seed in plastic.
- Clean, separate and dry your seed before storing in a cool, dry dark place. Generally, the stability of seed is reduced each year.

Recording

- Take the collection location, date, and plant name for future reference.



What do you want your reader to see, know, read, understand at first glance?

Ask yourself what is essential and what can be discarded.

Follow Garden style guidelines for typography and color use.



FOR MORE INFORMATION:
Visit www.redbuttegardens.org
Call 801.585.9500, or email rentals@redbuttegardens.org



Develop a family of templates with consistent yet flexible grids to ensure unity across all Garden publications.

Dense columns of type diminish readability. Use all cap bold titles sparingly and build in white space and adequate margins to offer relief.



Offset the seriousness of one-color publications by friendly typography and generous white space.



Publications stand alone and speak for the Garden. Simply stating information is not enough. Engage and draw your readers in with visuals and content that tell them "why" they should be interested in the Garden.

A full spectrum of color can sometimes overpower.

Follow Garden style guidelines for typography and color use.

2019 MEMBERSHIP LEVELS & BENEFITS	PRICE	CARDS	ADMISSION	CONCERT TICKETS
GARDEN BASIC MEMBER BENEFITS FOR ONE INDIVIDUAL*	\$45	1	1	N/A
GARDEN FLEX MEMBER BENEFITS FOR 1-2 INDIVIDUALS	\$60	1 or 2	2	2
CIRCLE OF FRIENDS MEMBER BENEFITS FOR ONE INDIVIDUAL	\$80	1	4	4
FAMILY FLEX MEMBER BENEFITS FOR TWO INDIVIDUALS**	\$85	2	8	4
FAMILY FLEX MEMBER BENEFITS FOR 3-4 INDIVIDUALS**	\$110	2 or 3	9	4
CONTRIBUTOR MEMBER BENEFITS FOR TWO INDIVIDUALS	\$175	2	8	6
FORGET ME NOT MEMBER BENEFITS FOR TWO INDIVIDUALS	\$250			
PLAZING STAR MEMBER BENEFITS FOR TWO INDIVIDUALS	\$500			
AVANT GARDENER MEMBER BENEFITS FOR TWO INDIVIDUALS	\$1,000			
DIRECTOR'S CLUB MEMBER BENEFITS FOR TWO INDIVIDUALS	\$2,500			



The promise of 500,000 bulbs

Improve the Guest Experience [continued]

INTERPRETIVE SIGNS

Interpretive sign panels are the more traditional method for interpretation on public garden grounds. There is strong interest in replacing existing signage.

• Current Conditions

Staff observations of the current signage on the grounds include:

- Many information signs but few interpretative signs
- Limited cohesion of signs between exhibits
- Too many signs in the beds in some cases – hard to know what's growing
- Hardly any signs in the Rose Garden
- Signs in the Children's Garden + Medicinal Garden are good examples for Garden

• Implementation Advice

In trying to determine a process for developing new interpretive signage and evaluating existing signage, consider these guidelines:

- Complete an inventory of all signage on the grounds beginning with interpretive panels (see Design Guidelines for direction)
- Prioritize themes/stories within and between exhibits.

Evaluate replacements (which current signs stay with a new design – and which are replaced/removed)
- Ensure the overall storyline (sign themes as they link together across the Garden) tells the desired story to the guest

What else did the guest read/view before this point?

• Developing New Signs – Powerful Practices

In developing new signage, the Interpretive Working Group should consider these elements

Decision

Is an interpretive sign the best method to use?

- What are the alternatives – tour, brochure, app, marker, ground markers?
- Since signs are semi-permanent the message will be here a long time. Is this the story you want here for a long time? Will the theme/topic be relevant in five years?
- Where else is this story told in the Garden? Is this the best location?
- What are the nearby sign themes or topics?

Follow the 3/30/3 Rule!

Each sign should have a 3-second/30-second/3-minute message

- 3-second Message – A title that is engaging, ironic, play on words – something that is engaging but can be read quickly that gives the guest a gist of the sign topic. A provocative question? This eliminates the one-word title of “Plants”!
- 30-second Message – Headers titles that could be read and the sign content understood.
- 3-minute Message – If a guest was to read the entire sign, it would take 3-minutes at the most. A very small portion of guests will read all of the text.

Guidance on Writing Interpretive Text

Use a specific writing style – interpretive signs are a different kind of communication

- Use active voice
- Ask thought provoking questions
- Engage the senses
- Use the 3Cs – Keep it Clear, Concise and Correct
- Consider reading comprehension – To what reading level should sign text be directed? What number of words is maximum for a sign? Responses to these questions vary depending on topic and audience. Do some online research to determine your answer. Start [at this link.](#)

Use Quality Visuals

Pictures are worth a thousand words!

- Sign placement – interpretive signage messages are far more effective if the guest can SEE what is being discussed on the sign (i.e., if a Garden sign is explaining the mountains in the backdrop of the Garden, place it so guests can SEE the mountains (and possibly a small photo about what you might not be seeing if the view is obscured).

Temporary Signs

Develop methods to develop on-site professional looking temporary signs that highlight a special phenomenon in the Garden (special blooms, wildlife, views up that guests would not normally notice) – Who approves? Who produces? How is it made? How is staff notified of the temporary sign? Who removes it? Another early task for the Interpretive Working Group!

Interpretive Opportunities

The following opportunities are recommended to refresh, improve or develop new interpretation at the Garden.

EXISTING AUDIENCES

Guests (including members) that already come to the Garden are the easiest and more cost-effective group to provide interpretation to since they are already at the Garden.

OUTDOOR CONCERT SERIES GOERS

Since nearly fifty-percent of the Garden membership are Outdoor Concert Series attendees, the Garden has a unique opportunity to engage these guests while they enjoy this unique venue. At present (2021), very few of these guests engage with the Garden other than the concert. The following strategies are listed to encourage experimenting with connecting these guests to the Garden during the next permitted concert series.

- **Pre-Concert Mailings** Review opportunities to add information about the Garden in pre-concert marketing emails about the Garden and its activities – What is happening now?

- **Public Service Announcements (PSAs)** Consider an engaging PSA before each concert to make a connection to concert goers. Offer an incentive to come back and visit the Garden as a member. (For example, “Text xxx-xxx to 12345 and receive a code for free welcome swag”)

Depending on band contracts, some announcements cannot be made from the stage – use of pre-recorded announcements might be possible

- **Burma Shave Signs** Consider concert day temporary signage a long waiting line pathway ala [“Burma Shave-style signs”](#) to entertain and engage those waiting in line.

Consider hosting an annual limerick contest with prizes for the best limericks matched to a band that could be placed on the signs with different limericks for different concerts/performers.

- **Ask Me T-shirts or Buttons** Experiment with the use of “Ask Me About Red Butte Garden” buttons or t-shirts worn by staff and volunteers who work the concert

- **Limited Garden Access** Explore option for limited self-guided Garden access in the Lower Garden

- **Discovery Table or Carts** Explore options for placing Discovery Carts along the ticket line or Discovery Tables within the venue staffed by docents

- **Outreach Van** Consider a [portable outreach vehicle](#) for use at concerts and other community outreach events



“WHAT SEEDS ARE WE PLANTING ABOUT THE IMPORTANCE OF PLANTS AND THE NATURAL WORLD WHILE THEY ARE HERE?”

~ Jimmy Turner

Interpretive Opportunities [continued]

ATTRACT NEW AUDIENCES

• **Garden Guest Life Cycle** Think of guests as a life cycle connection – if guests are married in a wedding at the Garden, are there methods to bring them back as a young family for activities or classes (day camps) or to concerts or family gatherings and reunions and maybe a memorial service in the distant future?

At the Tver Botanical Garden in central Russia when a couple weds at that garden, they plant a tree or plant in honor of their wedding. There is a tradition of visiting their tree on their anniversary and then planting a tree on the birth of a child and visiting on each birthday. This idea could be implemented in the Garden's Natural Area with an appropriate native plant that does not compete with the existing donor program of planting a tree for a donation.

• **Admissions Fees** Explore the possibility of local corporate subsidy for paying admission costs on a specific day or weekend each month. Bank of America offers a monthly program ([Museums on Us](#)) on the first weekend of the month where their customers receive free admission upon showing their BofA debit card.

Consider offering limited free Garden admission when presenting a used concert ticket stub for a two-week period of time following a concert,

• Travel Guides and Garden/Travel Writers

The Garden is consistently listed as the top 3-4 in Trip Advisor for Salt Lake City. However, many tourists don't know where they are and what happens on the Garden grounds. Work with travel writers and bloggers referred by Visit Salt Lake City to explain a public garden in their text and what makes *this* Garden unique.

• **New Salt Lake Valley Residents** Currently (2021) an experiment is underway with a local real estate broker to purchase Garden memberships in bulk to give away to new clients who purchase a home in the area. If this works, expand the concept to work with a real estate company or broker company-wide with coverage in local real estate industry publications.

• **Local, Regional, National or International Events or Special Days** Celebrate events designated by related plants or conservation groups Garden-wide with special activities or exhibits tied to the theme of the day, week or month

Example: [Host International Migratory Bird Day](#) (celebrated annually the second Saturday of May) with a local birding group that could attract new guests interested in attracting birds to their yards by planting native plants.

Example: Host Native Plant Day or Native Plant weeks with a local plant society on the Garden grounds with a series of events, activities, and interpretive offerings related to native plants. For a list of Special Days connected to the environment and conservation, see [this link](#).

Example: International designations may also apply – [2021 Year of Fruits and Vegetables](#) – United Nations Food and Agriculture Organization

GUEST SURVEY

The following steps should be considered to fully utilize the Guest Survey (discussed earlier on pg. 11) completed as part of this Plan in the future.

- **Responsible Office** Assign a department the responsibility for maintaining the data within the University of Utah System and regularly updating the survey on consistent intervals
- **Membership Survey** Tie future Guest Surveys to the annual Membership Survey
- **Study Results** Regularly review the Guest Survey to determine implications on current practices
- **Repeat Study** Ensure follow-up study (replicate the Fall 2020 Study in 2021)
 - *Schedule future studies on a regular basis + disseminate results to staff with implications for operations*
 - *Consider methods to survey community members who do not use or visit the Garden*
 - *Explore means to survey Concert-Goers separately or in conjunction with Garden Guest Survey*

Interpretive Opportunities [continued]

GUEST CENTER

The current Guest Center is inadequate to properly serve Garden guests. Guests enter at the lower level to pay for their ticket, use a restroom or visit the Gift Shop. The space is crowded, especially when groups arrive. Once tickets have been purchased guests must move to a second floor for entry into the Garden. Guests move across this floor through a gallery area to doors that open into the Garden. The display area is often a monthly art display that brings in revenue when guests purchase the artwork in the space.

Elevator Doors Think of the elevator doors as a palette. Vinyl wraps on the doors (produced in-house) could be developed on a regular basis (quarterly or tied to a garden-wide theme) and used as a preview to the Garden grounds, promoting special events or a conservation message.

Gallery The Gallery is an asset to the Garden both financially and for the guest experience with potential to bring in different audiences with the various exhibit openings. Consider exhibits that tie to the Garden mission and/or Garden-wide themes while balancing the use of space with need to bring in revenues.

Garden Preview Area Space permitting, think of the Gallery as a guest preview of the Garden. Consider providing a space for guests to plan out a visit using a monitor (computer) with choices

- **What can I do here?** Offer short option videos to answer the question with tour highlights for time available – 30 minutes, 60 minutes, 120 minutes, unlimited, etc.

- **StoryMaps** Offer Garden highlights using StoryMaps (GIS information in a storytelling style) which could be hosted on the Garden website for pre-visit planning

- **What is that plant?** A common question for guests is trying to figure out what a particular plant is for later purchase or for their own curiosity. Consider creating a future plant database (IRIS BG) available for guest use if they are looking for specific plants in the Garden with the ability to send that information to their phone or a future app.

NOTE: the remodeling or replacement of the Guest Center will be covered in the Strategic Planning process begun in 2021. The guest experience and Interpretation should be considered at the earliest point in this process.



Interpretive Opportunities [continued]

GIFT SHOP / SALES AREA

Explore methods to transition the sales area to an interpretive experience for guests through:

- **Large format photographs** on walls that tell a story of the garden
- Use of **quotes** connected to the Garden and the sales items (rack cards, posters, banners)
- Grouped **themed retail displays** with images, quotes or photos
- **Glass or window clings** with images of specific areas of the Garden connected to retail items
- **Change of retail mix** based on seasonal Garden activity
- Addition of retail items with a connection to **Garden-wide themed events**
- **Annually review and evaluate** improvements

(Note: Retail items with a direct connection to the Garden mission do not need to be charged sales tax.)



TECHNOLOGY AND INTERPRETATION

The use of technology expands the interpretive tools that can be used at the Garden. Technology has become an increasingly important tool for the guest and engagement. But the technology needs to be thought of as secondary – What is the interpretive story or theme? Who is the audience? What is the best media/medium to deliver this story?

Then – what form of technology is best? Below are some steps to consider when thinking about the use of tech for interpretation.

Technology and Interpretation Policy

Develop a technology and Interpretation policy or set of principles to guide the choice of technology for interpretation at the Garden. Use these principles during the planning process.

Review Garden IT Infrastructure

Explore increased coverage of WIFI on the Garden grounds and Guest Center. The cost of installation vs. guest use may be a concern. The University of Utah provides internet to the interior of buildings at the Garden. The Garden is responsible for the grounds. The installation of a new cell tower in 2021 may alleviate this issue.

Expand Interpretation Beyond Signs

Consider what is the role of technology in orienting guests in the current Guest Center (remodeled or in a new Guest Center).

- *Is there a role for technology to play in telling a story better using technology such as gaming (i.e., [Taleblazer](#) was used in the past)?*

Explore Use of StoryMaps

Consider use of StoryMaps in exhibits and on the Garden website to tell stories and engage guests. (See [Teaching and Learning with Story Maps](#) for an explanation)

- *Engage a local high school technology program where students develop a StoryMap for a specific exhibit and post on the Garden website. (Schools and students use StoryMaps and are adept at developing engaging StoryMaps.)*
- *Consider use of StoryMaps for guests (see Guest Center) and employee/volunteer orientation*

Interpretive Opportunities [continued]

ESTABLISH AN INTERPRETIVE WORKING GROUP

To implement all interpretive projects at the Garden, an Interpretive Working Group should be established to coordinate efforts across the Garden and ensure a seamless guest experience. The following steps should be considered in beginning this process.

Designate an Interpretive Projects Working Group

• **Chaired by Director of Programs** reporting to the Executive Director

• Add to Working Group as Needed

Additional representatives of relevant departments would be determined/approved by Executive Director assigned on a project-by-project basis as relevant to job descriptions and the needs of the project

All ideas, concepts and materials will be considered draft until final approval comes from Executive Committee

The Director of Programs would **develop protocols** for the Working Group in conjunction with the group

- Develop a flow chart or decision tree for decisions on potential interpretive projects such as:
 - Exhibits
 - Signage
 - Media/Design
 - Programming
 - Interpretive Training
- Include how decisions are made, what steps are taken, what procedures are followed

Application Garden-wide

• Work in a Garden-wide mindset that involves related departments

- *Improves the guest experience*
- *Greater impact – appeals to a variety of guests*

TASKS MAY INCLUDE:

• Consider interpretation FIRST in any new exhibit

All new projects with a connection to the guest experience engages this group in advance (i.e., planning the public interpretation/education components in conjunction with the exhibit design process)

• MONITOR all interpretive-related work on the grounds and ensure all interpretive projects and elements fit into the theme hierarchy included in this Plan or revise accordingly based on need

• PLAN interpretation for seasonal, temporary, and permanent exhibits

• ENSURE **planning calendars** are set 2-3 years in the future with specific timelines and milestones

• CRAFT **themes and activities** that can be implemented across the Garden such as

- Programming
- Docent tours
- Membership events/special events
- Marketing

• MONITOR all interpretive-related work on the grounds and ensures all interpretive projects and elements fit into the Theme Hierarchy (within this Plan) or revises accordingly based on need

• PILOT **this process** with developing interpretation for the new Six Bridges Trail exhibit and the new Bonneville Trout interpretive sign required for the pond in partnership with the Utah Division of Wildlife Resources. Keep observations and notes of the process and revise initial protocols based on the process.

INTERPRETIVE PROFESSIONAL DEVELOPMENT

• **Ensure one or more staff member** is a National Association for Interpretation (NAI) Certified Interpretive Guide (CIG) Trainer and Certified Interpretive Host (CIH) Trainer

- *OFFER ANNUAL CIG (more guest contact) and CIH (less public role but still engages guests) COURSES FOR STAFF*

• *Offer CIH training to Horticulture crew members.*

• *Explore options for “Ask Me a Question?” button or t-shirt that identifies an information source for guests while on the grounds*

• *Branch out eventually to include volunteers and docents*

• *Involve management team members as possible in the training (sponsorship/kick-off)*

• **Explore methods to improve tours and storytelling** on the grounds

- *Develop a DOCENT TRAINING PLAN (original plans disrupted by the COVID-19 global pandemic)*

Interpretive Opportunities [continued]

- Consider offering docent training opportunities (CONTINUING EDUCATION) in conjunction with Natural History Museum of Utah and/or other cultural institutions in the community to build relationships and foster networks
- Review and update the *DOCENT TRAINING MANUAL* – place it online for easier use and ability to update – design it for web use with links and video connections
- Consider development of a *DOCENT COACHING PROGRAM* – there is consistent interest at sites that use docents to “evaluate” them. A more appropriate and helpful model is the development of a coaching program.
- *DIVERSIFY RECRUITMENT* of docents to add more teens, younger adults (millennials), and men to the program
- Explore a *UNIVERSITY INTERNSHIP PROGRAM* with the Parks, Recreation and Tourism Department which has been done in the past.

- **Develop guidelines for all team members** (employees and volunteers) on answering common guest questions (**Top Ten Guest Questions**) to ensure consistency of messaging – provide team source for answering other questions (on-line section of website)

Other professional development opportunities ideas related to interpretation will be discussed as part of the Strategic Plan process begun in 2021.

INTERPRETIVE TOURS AND PROGRAMMING

- Continue offering a **Birding Tour** with recruitment of another docent or a working agreement with the local Audubon Chapter with participation in International Migratory Birding Day (celebrated annually on the second Saturday of May)
- Offer scheduled tours of the **Natural Area** – Share the story of how the area is managed by the Garden and the steps taken to manage and interpret this natural area (What is shrub-steppe and why is it important? Make a connection to the guest about the importance of protecting and conserving the shrub-steppe and the wildlife dependent on it.) This tour has the opportunity to show how the Garden is connected to native habitats and plants.
- **Explore opportunities** to make a contribution to the recent [Bee Campus USA designation of the University of Utah](#) – “Insect Tours” of the Garden would be an opportunity to highlight the research done on the Garden campus on bees. See “Conservation and Research.”

CELEBRATE THE GARDEN’S HISTORY

As the Garden approaches its 40th Anniversary Year (2025), the following opportunities could be pursued to organize resources to document the Garden’s history and use the anniversary to showcase a new era.

- Begin to plan for Anniversary Year – 2025 for 40th Year (first opened in 1985 per Garden website) by appointing an internal anniversary task force/committee with board and staff membership
- Plan an anniversary year celebration lead-in (2 years in advance) with supportive programming and media coverage involving relevant University of Utah departments and offices
- Consider developing a book project or a [film project](#) that documents the Garden’s accomplishments and contributions within the university community and the broader community
- Consult with the [University of Utah Archives and Record Management](#) about archival space for photos, documents, and ephemera that represents the Garden’s history
 - *Identify funding to recruit a university student with related skills to organize and lead the process*
- Consider tying this celebration to a Capital Campaign for maximum opportunity “Be part of the Garden’s Legacy”

Interpretive Opportunities [continued]

CONSERVATION & RESEARCH

During the planning process, Garden staff expressed a strong interest in learning more about the work of the Conservation & Research Department. The following opportunities are listed to share more information about the work of this Garden department with staff and the public.

- Offer **Lunch Chats** on a quarterly basis to staff on current work and research topics
- Include Conservation & Research staff, when available, in docent and volunteer **training sessions**
- Develop a **summary webpage** (or StoryMap) for the department that summarizes their work to make it accessible to the public, guests, staff, and volunteers/docents.
- Offer **public programs** (virtual or live) on specific research that connects with existing programming – coach staff, as requested, for public interpretive presentations
- Identify **appropriate methods to interpret** the department's work
 - *Team with Natural History Museum of Utah to interpret stories that connect the two museums (i.e., Four Corners Potato) – plants and ancestors*
 - *Consider internal (panels) exhibits that change quarterly on latest research stories and/or external exhibits (live Four Corners Potato)*

- *Offer programming in connection with designated months/weeks/days (National Pollinator Week) – regional resource Bears Ears and Bees movie – Student programming – bees and backpacks, insect clubs, presentations to clubs/scout groups*
- *Explore options with the UU STEM Ambassador program (Dr. Nalini Nadkarni) for connecting research to the Garden guests or the community*

OUTREACH AND PARTNERSHIPS

During the planning process, staff expressed an interest in fulfilling requests from the community for speakers and presentations to garden groups, clubs, and organizations. Outreach from Garden staff has the potential to build a reputation with the community and draw interest from the larger gardening and horticulture world in the region.

Due to the potential interest from the public and limited staff capacity, this process should be formalized by considering the following items:

- Develop an **outreach/off-site speaker policy** to determine how requests are handled, who fulfills those requests, who does the scheduling, how often one staff person presents, and how is information shared about the presentation following the engagement
- Develop a **“speaker’s bureau”** section on the website with topics and potential speakers for groups to review for a speaker
- Develop a **standard program outline** with a slide deck that can be used as a template for speakers

- Offer support for **public speaking training** and coaching for presenters

One specific area where the Garden could make an impact in the community would be to support green-collar job training efforts by **highlighting careers** with the horticulture and landscaping design industry and the **impact they have on the economy** (note the infographic #PlantsDoThat from the **National Initiative for Consumer Horticulture**) through public speaking engagements in the community or by hosting these green industry groups for events and tours in the Garden

NATURAL HISTORY MUSEUM OF UTAH – LOGICAL PARTNER

With the Natural History Museum of Utah next door, the Garden should begin to build an institutional relationship and review the possibilities for collaboration in the following areas related to interpretation and programming:

• Joint Exhibits, Programming and Interpretation

Because of the common interests between both institutions, initially consider the development of an exhibit and subsequent programming about the Four Corners Potato – the Museum would focus on the cultural and anthropological elements of this potato and the Garden on its growth and biology. Programming could include tasting of the potato and the connection to Native peoples of southwest Utah through the Museum. This joint effort could build trust and a working relationship that lays the groundwork for more cooperative efforts greater than interpretation including the overall guest experience.

Resource: Arnold Clifford, [Nature the Navajo Way](#)

Interpretive Opportunities [continued]

OTHER POTENTIAL COMMUNITY PARTNERS

Consider developing community partnerships with guest-based institutions or initiatives with a connection to interpretive themes of interest to the Garden such as water use, sustainability and horticulture such as

- [Jordan Valley Water Conservancy District](#) and their [Localscapes](#) program
- Salt Lake City Utilities at the [Greater Avenue Water Conservation Demonstration Garden](#)
- Utah State University Extension – [Center for Water Efficient Landscaping](#)
- Explore noxious weed control and trail use community partners – [Salt Lake City Trails & Open Lands](#); [Salt Lake County Weed Control](#); [Save Our Canyons](#); [Nature Conservancy](#)
- Further existing relationship with [Urban Habitat](#)

EVALUATION – GARDEN INTERPRETIVE PROGRAM

How do we know if we have been successful in developing programs and interpretive infrastructure if we don't evaluate our efforts? Consider the following to being an evaluation program at the Garden:

- **Build a culture of evaluation** Spend time gradually understanding the process of evaluation and build expertise as an institution and as a team

- *Designate/develop a common portal to store all evaluation data accessible to staff from across the Garden*
- *Use goals and measurable objectives (how do we measure those objectives?) in planning exhibits, new programs or with existing activities*
- *Understand more about formative, summative and impact evaluation*
- *Ask questions – What do we want to know and why? Who has that information? How do we collect it?*

- **Utilize Informal Evaluation methods**

Use simple techniques that encourage everyone (instructors, docents, staff) to think about what's working, what's not and how do we know

- *Polls during virtual classes, raising hands – checking for understanding, short surveys*

- **Plan for Future Formal Evaluation**

Form a staff evaluation team in potential partnership with University of Utah or other cultural institutions in the area

- *Determine interests and needs*
- *Develop simple staff evaluation training plan – identify specific strategies. Online coursework / local resources (Kari Ross Nelson) Example: how to develop and analyze surveys*
- *Identify funding resources – Institute of Library and Museum Services – [Evaluation Resources](#)*

Resources:

[My EE Evaluation Resource Assistant](#)

[Improving the Evaluation of Public Garden Educational Programs](#)

[NOAA Program Evaluation Guide](#)

Appendix

THE PLANNING PROCESS

Garden Background Interviews

A series of phone interviews with the following people using the basic script at the end of this document were conducted in April and May 2020 as a prelude to the start of the Interpretive Master Plan.

Interviews were held with the following individuals:

- Jim Bach – former Landscape Architect, Red Butte Garden
- Max Chang – Board Member – Zoo, Arts and Parks Program, former Board Member – Utah Natural History Museum, Real Estate Developer
- Paul Kutter – University Neighborhood Partners
- Greg Lee – retired Executive Director, Red Butte Garden
- Dr. Bruce Pavlik – Conservation Director, Red Butte Garden
- Mary Pat Matheson – Executive Director, Atlanta Botanical Garden, former E.D. Red Butte Garden

Interview Themes

Themes that emerged from these interviews included:

• Potential for Red Butte Garden to Be a Destination

- *Display and interpret sustainable landscapes – become a demonstration site for landscape and garden sustainability (large scale and home) – [SITES](#)*
- *Become a center of horticultural excellence in the region and the Intermountain west*
- *Good location to learn about native plants and “right plant/right place”*

• Grow Recognition of the Garden Beyond Just a Music Venue for Non-Garden Guests

- *Expand and Diversify Audiences*
- *Develop partnerships with community groups to support urban food production*
- *Appeal more to the “weekend warrior gardener”*
- *Ensure images used in marketing, website, program schedules and signage reflect the broader SLC region*
- *Develop programming that attracts new audiences – i.e., millennials*
- *Review issues of admission prices, access, parking and transportation as impediments for visiting the Garden*

• Build Stronger Connections

- *University – become more of a destination for university instruction, courses and programs*
- *Utah Museum of Natural History – provide greater value for the community (investigate joint memberships, events and programming)*
- *APGA (American Public Garden Association) Initiatives – [Crop Wild Relatives](#) (Four Corners Potato)*

Appendix [continued]

Strategic Planning List

The following items were identified as possible tasks or actions to be taken in the Interpretive Master Plan process that will be addressed during the upcoming (2021) Strategic Planning process at the Garden

PROGRAMMING

- Develop Member/Friends Events
- Review Guest Motivations to determine unmet needs
- Explore options for expanding use by school groups
- Explore programming to increase family use?
- Explore options to increase visitation Post-COVID - Focus on next 6-12 months first (2021) - audiences for that time period (those who bring in revenue) and then a longer time 3-5 years longer (2023 – 2026)

EXPAND COMMUNITY OUTREACH

- Develop Community Outreach Plan
 - *Purpose – what is the goal for the Garden and the community benefits? Define success and measure it*
 - *Priority Audiences – “Low hanging fruit” – who and why tied into other Garden initiatives*
 - *Ensure an evaluation/assessment process – are we achieving what we set out to?*
 - *Work with University Neighborhood Partners Office (UNP) (westside) to develop the plan (eddy currently involved), would need additional resources – Kitchen Garden*

- Consider purchase and development of outreach vehicle – model – [“NPS Golden Gate NRA Roving Ranger”](#) (mobile guest center)

- *Use at Concerts – Target materials/topics/ messaging to the anticipated audiences based on band playing*
- *Establish presence at Plantings/Schools/Community Garden/Community Outreach events. Brings brand awareness to the community – who we are/what we do*
- *Use at events at UNP’s Heartland Center*
- *Donor/sponsor-friendly*

INCREASE DIVERSITY AND INCLUSION

- Current audiences are typically from the Eastern side of the Salt Lake Valley which is more affluent and closer to the Garden vs. the Western side of the Valley which is racially diverse and a lower socio-economic level
- Decision on outreach and building connections to specific audiences
 - *Explore bilingual materials in Spanish – think about use of Spanish on signs/publications/marketing (review demographics – % of population that use Spanish as a 2nd language) – making Hispanics feel welcome – develop an initial partnership with community groups to determine priorities. Google Translate may be a solution – need to let guests know at entry and in marketing*
 - *Perhaps include as a question in next guest/ community survey*
 - *Consider developing a Garden Diversity Equity*

Inclusion and Accessibility (DEIA) statement – Example: [Washington State Historical Society](#) Or use [UU Statement](#)

- Continue work with Community Garden (in cooperation with University Partners Office) that uses urban agriculture as a connection to diverse audiences

GUEST CENTER

- Consider the role of the Guest Center and how it currently functions – does it meet the needs for guests (orientation, comfort, memorabilia)? Does it set expectations for the visit? What could be changed today (and in the future – remodeled or new)?
- Explore options of layout and design and use of graphics to improve appearance and feel of the Center until a new one is built.
- Review of the Gift Shop – consider a “guest interpretive retail experience”
 - *Use of rack cards with ties to the Garden or special events*
 - *Large photographs on the walls above*
 - *Use of quotes that connect sales items to interpretive themes/stories*
 - *Items that do not connect to the Garden’s mission are taxed – how to connect sales area to the mission and interpretation?*
- Develop updated Donor Recognition policy and process

Appendix [continued]

EDUCATION AND OUTREACH

• Technology and Outreach:

Consider current practices (use of Zoom and virtual experiences) and how they might continue into the future

- *Virtual classroom use with students*
- *Professional training of teachers*
- *Distance Learning – consider addition of Distance Learning now that schools have had to embrace as new reality but make it engaging and integrated (Could the Garden support school gardens around the state from a distance?)*

• Teen Programming – expand teen programming (Teen Corps): Use distance programming technology (high tech – high touch)

- *Use Zoom for courses but then a live in-person gathering (post-COVID)*
- *Serve as a clearinghouse for staffing native plant restoration projects with teens*
- *Partner with a non-profit for coordinating related volunteer work – possibly Utah Native Plant Society*

• Classes

Develop a Post-COVID strategy for course offering and future development

- *What courses continue virtually?*
- *Develop a method for evaluation and improvement of existing virtual courses*
- *Consider new directions and offerings*

PROFESSIONAL DEVELOPMENT

Develop a culture of support for professional training among Garden staff

- Designate staff members to represent Garden in professional associations through an application process of former winners (i.e., U.S. Botanic Garden process) (rotate)
 - *Groups to consider – American Public Gardens Association, National Association for Interpretation (regional or national), Utah Society for Environmental Education, Utah Museums Association, etc.*
 - *Require staff report backs and/or reports on application to the Garden*

PLAN RESOURCES

Audience

For more specific information about the guest at the Garden, please see the *2020 Red Butte Garden Guest Survey Report Final* – Kari Nelson produced in conjunction with this Plan and delivered as a separate document. Available at [this link](#).

Sign Inventory Planning

For a short guide to the importance and process of undertaking a sign inventory of existing signage at the Garden, please see the *2020 Red Butte Garden Sign Inventory Planning* produced in conjunction with this Plan and delivered as a separate document. Available at [this link](#).

Falk Guest Motivation Resources

Duplessis, A. (2011). The Five-Minute Falk: A very brief explanation of John Falk's guest identity related motivations. iMuseum Symposium Toronto March 24-25 2011. Retrieved from [this link](#).

Falk, J. H. (2011). The learning tourist: The role of identity-related visit motivations. *Tourism in Marine Environments*, 7(3-4), 223-232. Retrieved from [this link](#).

Storksdieck, M., & Falk, J. H. (2020). Valuing free-choice learning in national parks. *Parks Stewardship Forum*, 36(2). Retrieved from [this link](#).

Conservation and Research Resources Links [Four Corners Potato](#)

[Arnold Clifford](#)

[The Bees of Grand Staircase Escalante](#)

Water Conservation Resource Links [Utah Water Savers - Flip Your Strip](#)

Program to partner with – landscaping decision/plant selection – xeric landscaping

[Localscapes](#)

Jordan Valley Water Conservancy District – multi-partner effort to encourage landscaping choices adapted to Utah climate conditions (USU is a partner)