

## Sustainable Stories - Abstracts

### Day 1

#### Abstract

##### ***Mother Nature Needs Her Daughters***

40 min keynote

Without a legacy mindset we are not going to make a difference. Every program we run, every story we tell, needs to have sustainability at the heart. Whether it is saving Tasmanian devils, rescuing whales or promoting the voices of our indigenous counterparts to share their wisdom with young students we must be promoting sustainable stories. Interpretation is the tool we use to create change makers! Find out how you can take this opportunity in a time of unprecedented climate change to heed mother nature's voice, teach the sustainable stories and create a fairer more just world that recognises the value of the environment not just considers short term economic goals. Explore the value of programs that walk the walk not just talk the talk. Learn how programs like Homeward Bound Projects can bring people together, create stronger stories and a bigger vision that recognise the planet as our home and the need for leaders that are trustworthy with our assets.

#### Speaker and biography

##### **Ingrid Albion**

Manager Discovery Ranger Program, Parks and Wildlife Service

Ingrid has been an environmental educator her whole life, inspiring others to act on issues close to her own heart. She has been instrumental in numerous programs from saving Tasmanian devils, rescuing stranded whales to promoting Aboriginal voices in Parks and currently manages the Discovery Ranger Program. The one thing all her programs have in common is a legacy mindset. Recently Ingrid was selected as one of 100 women in STEMM to be part of a ground-breaking leadership course. This global program is an opportunity for women to collaborate and raise their voices and visibility in these critical times of climate change.

##### ***The quest for identity .... the bleating heart of Interpretation***

20 min paper

Identity is how we see and define ourselves, and is also how others see us and what influences relationships and a sense of belonging - whether at an individual, group or organisational level. And how we define ourselves is what determines the rituals, practices and norms of behaviour which all have key roles to play within the context of sustainability. What is the identity of Interpretation within the context of sustainability? What role does it see itself playing and how is it seen by others? In what areas does it complement by is provided by other organisations and where does it stand alone?

This session will dive into and discuss the various elements that craft identity including concepts such as bias, values and meaning. It will also discuss how identity influences the decisions we make around practices such as sustainability and how this quest for identity is a growing need within individuals and communities. For many people, and especially younger people, their actions need to increasingly align with 'where they're at'. And Interpretation plays an important role in helping this need also align with bigger issues of sustainability - whether this be sustainability in the use of resources, or community or of the very heritage places that help define identity in the first place.

##### **John Pastorelli**

Facilitator

Since a young age John's had an enthusiasm for working within the fields of natural and cultural heritage. This led to an initial career as a Ranger with the NSW National Parks and Wildlife Service and a stint working in the wilds of Alaska with the US Fish and Wildlife Service. He has worked throughout Australia with all levels of government, and with private enterprises and multinationals, multicultural and Indigenous communities, regional towns and communities. Most of his work has focused on working with stories and storytelling, creativity, conversational leadership and facilitation.

John's also worked as a TV presenter on the popular kids show Ridgy Didge and the lifestyle show Good Morning Sydney, and is a published author.

##### ***Curator's perspective: Local Government and the Community***

40 min keynote

The Yarra Ranges is Wurundjeri country, home to a diverse community of Aboriginal peoples from all over Australia, and has a deep history of Aboriginal culture, community, migration and activism, which are central to the cultural heritage of the region. Languages play a crucially important role in the daily lives of all peoples, with their complex implications for identity, cultural diversity, social integration, communication, education and development. However, despite their immense value, indigenous languages around the world continue to disappear at an alarming rate due to a variety of factors. Their loss is a significant factor in a wide range of other indigenous issues, notably education, artistic expression and cultural practice. In response to these threats, the United Nations General Assembly (UNGA) has proclaimed 2019 as the International Year of Indigenous Languages. Yarra Ranges Regional Museum invited Wurundjeri woman Brooke Wandin to curate dhumba-njan dhumba-njarr to explore the past, present and future of Woiwurrung within the region. The exhibition features literature, arts, stories, message sticks, maps, song lines and spoken word. It's curation involved significant partnership and collaboration with the indigenous community to give advocacy and a voice to a community striving to revive an integral part of their cultural identity. This presentation seeks to cover topics such as:

- Indigenous agency
- Best practice methodologies and arts practice
- Local government perspectives – representing communities vs cultural tourism
- Finding the balance between community needs and audience/visitor experience
- Overcoming Aboriginal perspectives on local government bureaucracy in presenting their personal stories.
- Personal and professional lessons from both perspectives – council employee and local community member.

##### **Lynette Nilaweera & Brooke Wandin**

Yarra Ranges Regional Museum & Wandoon Estate Aboriginal Corporation

Lynette Nilaweera Lynette is the Museum Exhibitions Officer at Yarra Ranges Regional Museum, owned and operated by Yarra Ranges Council. Since opening in 2011, she has delivered a program that reflects the diverse community and audience of this outer metropolitan Melbourne and semi-rural region. Her experience includes community engagement, cultural programming, exhibition development and event management shaped in partnership with increasing community ownership.

Brooke Wandin Brooke is a Wurundjeri woman, and has grown up on country in Healesville. Since 2008 Brooke has been part of Wandoon Estate Aboriginal Corporation, assisting in the management of the remaining 200 acres of Coranderrk Aboriginal Station. Brooke is an active leader in her community focusing on community consultation, partnerships and program development. She is currently undertaking study in Endangered Languages. Brooke is also an enthusiastic weaver and has a keen interest to continue this ancient and traditional art.

### ***We'll Just Bung a Sign In!***

20 min paper

The interpretation of isolated or rural heritage infrastructure sites often consists of signage installed as part of a major refurbishment or demolition. This is usually the go-to mitigation recommended by heritage consultants or when interpretation is required as a condition of consent. When these types of works are undertaken by State government agencies, local communities often have no opportunity to engage with the process.

But how effective is an isolated sign on the roadside in truly telling the story of a place? Perhaps a better approach is to work with local Councils and communities in co-designing interpretation that is meaningful, relevant and readily accessible by the population. Meaningful heritage interpretation is a pillar of sustainable placemaking and story-telling. A participatory design and consultation model for regional interpretive strategies provides an opportunity for the interpretation for isolated and regional heritage sites to better reflect the stories and desires of communities.

Such an approach will empower communities to take an active part in how their stories are told and allow local Councils to leverage opportunities as they arise on a regional level.

I will discuss how this approach can be applied within the context of major regional infrastructure changes and discuss initial outcomes from implementing a participatory design model.

### **Gary Estcourt**

Cultural Heritage Officer, John Holland Rail

Gary Estcourt has worked in heritage management for over 15 years within government, industry and private practice. His roles have often seen him working directly with major government infrastructure agencies and their private partners in a reviewing heritage impacts and mitigation for major projects across NSW. As the Cultural Heritage Officer for John Holland Rail Gary is responsible for managing heritage issues across a network that spans 1000's of kilometres and includes over 700 heritage listed items.

### ***Design serendipity: lessons learned from years of trying***

20 min paper

The design of interpretation for places of cultural importance is a process of research, engagement, dialogue and renewal. It's also about communicating and creating an experience & one that rises above and sidesteps the common problem of being ignored. Interpretation design also needs to be collaborative and developed in close engagement with the people whose story it is to tell. But the research and design process for developing quality interpretation is not necessarily straight-forward. We can read all the research documents, we can meet with and source information from relevant stakeholders and communities, and we can investigate who we are trying to communicate with - the target audiences. We can then work out ways to attract and engage people, and successfully communicate the key stories.

However all of this is lessened if we are not open to the ideas and glistening gems that emerge as we go. I sometimes call this Design Serendipity. In other words, doing all the research and designs can only take you so far. But by being open and mindful, for some reason great things seem to pop up & symbols of meaning that can influence the design language, quirky characters' quotes that with one sentence says it all, unusual content tangents that add meaning and interest, rare images that pop up from who knows where that can be the basis for a whole display.

The design of interpretive facilities, displays and exhibitions needs to be multi-disciplinary and free flowing. A rigid approach to research, content and design will be reflected in the final outcomes - rigid and dry. However a free flowing approach will result in just that - interpretation that is free flowing yet coherent, imaginative yet connected, engaging yet meaningful.

### **David Huxtable**

Director, LookEar

David Huxtable is the Director of LookEar, a Melbourne based interpretation design company that has designed and developed interpretation facilities for places of significant cultural and natural significance around Australia and internationally. These include Brambuk: the National Park and Cultural Centre (Halls Gap, Victoria), Queens Wharf Development (Brisbane), Budj Bim Cultural Landscape (Victoria), Australian National Botanic Gardens (Canberra), Built on Gold exhibition (Melbourne), Atturaif Living Museum (Saudi Arabia) and Thang Long Citadel (Hanoi, Vietnam).

### ***Now You See Us – Public Art and Paper Taxidermy to Interpret the Anthropocene at the Local Level***

20 min paper

We live in an information age, yet many of the most important messages on issues such as environmental degradation and global warming are struggling to cut through. This paper will examine the role of art in interpreting complex information. In particular it will examine a public art campaign by the author to create life size hyper-realistic paper taxidermy sculptures of the 84 species of threatened birds in the City of Greater Geelong listed by the State Wide Integrated Flora and Fauna Team or SWIFFT. This organisation is a network and an initiative supported by Federation University Australia, the Ballarat Environment Network and the Victorian Department of Environment Land Water and Planning. It is intended to highlight the scale of risk happening at the local level, all over Australia, as we enter the global era of the Anthropocene, the age of man's overwhelming influence on the planet. It will also examine the wider role of art in interpreting complex information to effect change in perception and behaviour. An exhibition of some of the birds has been at the National Wool Museum in Geelong this year. Importantly, the focus of the work is also positive and a call to action. It aims, by engaging stakeholders, to highlight the sort of activities that the City of Greater Geelong is doing in conservation of habitats. It is known that a positive message is important for engagement particularly in issues such as climate change and the environment. This project also aims to get the attention and support of the public and act as an education campaign. Extension of the project by releasing images of the birds in unusual settings has begun through an Instagram campaign as well as future use of public art through paste ups of images of selected birds with text around the city.

### **Mary-Jane Walker**

Director, The School of Lost Arts

Mary-Jane Walker is both a scientist and an artist. The intersection of these two spheres is the space in which she works through her arts practice, writing and facilitation. She has a doctorate in Genetics from the University of Edinburgh and graduated in art from RMIT University. Her interests include using art to communicate complex ideas including creative thinking, action on climate change, biophilia and connecting science and the arts. She founded The School of Lost Arts and is on the Audience and Engagement Committee of the Geelong Art Gallery where she has also acted as STEAM advisor. Mary-Jane has exhibited extensively in Melbourne and Victoria and has three times been a finalist in the Australian Contemporary Textile Award as well as the Art for the Environment exhibition. Her work has also toured Europe as part of an International Climate Change Exhibition and is held by private collectors in England, Canada and Australia.

### ***Parks VR- Bringing nature to virtually everyone***

Pecha Kucha

We've all heard that nature based experiences can positively enhance physiological, emotion, psychological and spiritual health. We know that nature can help us restore mental fatigue, reduce stress and increase mood and energy levels. But what about those situations where our visitation and interpretation has a detrimental effect on ecologically or culturally sensitive sites? How can we interpret these places in a sustainable way, and without leaving a footprint? And what are we doing about helping our visitors who are facing barriers, which prevent them from experiencing nature. Barriers such as health issues, fear and lack of 'know how'. What about the visitors who experience disability and mobility issues, how can we help them attain all the benefits of nature-based experiences?

Here at ACT Parks and Conservation we've been working with our partners to plan, film, produce and share our adventures through virtual reality. Our 2018 pilot program involved the creation of unique nature-based experiences showcasing activities and locations, which may be inaccessible to people with ability or other limitations, which prevent them from connecting with nature. This content was co-delivered with an NDIS provider (New Horizons) at a camp being run by Muscular Dystrophy NSW. Join us as we share our story of using technology to drive the sustainable interpretation of our parks and reserves. ParksVR- bringing nature to virtually everyone!

### **Alison McLeod**

Volunteer Programs Manager, ACT Parks and Conservation Service

Alison has a diverse background including breaking in Scottish Highland cattle, working in eco-tourism, environmental regulation and working in multiple community programs. She studied Land Management (Ecological Agriculture) and is now in the most challenging yet rewarding job yet, creating strategies, structures and pathways for environmental volunteering in the ACT. Alison is also the driving force behind ParksVR - generating low cost, high quality, nature based virtual reality experiences for ACT Parks and Conservation Service.

### ***What a lot of Rubbish!***

Pecha Kucha

The Recycling Discovery Hub's sole purpose is to engage the community on a topic which by its very nature is distasteful and often actively avoided. WASTE. To do this we have had to get creative in our use of storytelling, technology and interpretation approaches to ensure we can address the urgent need for community action for a sustainable future.

This presentation illustrates the challenges the ACT NoWaste team faced in engaging with the community in an industrial setting, developing audiences, and demonstrating the effectiveness of our programs through tangible changes in the community behaviours. Sustainability was integrated into the very fabric of the state-of-the-art facility with new and recycled materials showcased and every inch of space is maximised to broaden the discussion to incorporate waste avoidance. Explore how using hands, hearts and heads have helped us to translate knowledge into action and how clever interpretation design bring can about changes in understanding, attitudes and most importantly, behaviours.

### **Robbie Ladbrook**

Assistant Director - Industry and Community Engagement, ACT NoWaste - ACT Government

As the head of the ACT NoWaste education team, Robbie works to deliver the ACT Government's waste education initiatives, programs and campaigns to successfully engage the community to improve the recycling rates and responsible waste disposal awareness. Robbie has over 15 years' experience developing and implementing engaging and innovative education and learning programs in the UK and Australia. Prior to joining the ACT Government Robbie worked in education, outreach and community engagement at the Australian War Memorial and Questacon. Robbie has a Graduate Bachelor of Education from the Queensland University of Technology, as well as Bachelor of Science from the University of Queensland. Her strong record of successfully delivering innovative and outcomes-driven programs that successfully raise awareness, engage diverse audiences, and provide an interpretation of complex and sensitive subjects.

### ***Mixed Realities: How new tech will ruin everything but offer stunning interpretive tools.***

20 min paper

There are a number of wicked problems faced by interpretation professionals. How does a park interpret the environment without encroaching upon it? How can the significance of a heritage site be shown through use when the time of that use has passed? How does a zoo make an uncharismatic endangered animal charismatic?

Emerging augmented and mixed reality (MR) technologies provide powerful solutions to many of these problems. Delivered through screen devices and headsets, in MR virtual objects are overlaid on the real world and interact with it. Moreover, a user can interact with those virtual objects. These could take the form of a long-melted glacier receding up a valley, convicts sharing a meal in their barracks or a friendly, 10 ft tall native mouse that can sing. With billions of dollars pouring into the industry and unsanctioned MR interventions appearing in museums and galleries around the world, the ubiquity of this tech is guaranteed. So what is the current state of MR? What can we expect in the future? And how can we use this newfangled technology for good not evil?

### **Robbie McEwen**

Producer, The Floor is Lava

Robbie is a cross-platform producer and interpreter from Aotearoa. After graduating from the VCA he worked producing collaborative media projects in communities nationwide, and as an assistant director in film and TV. He's since produced with Screen Australia and played at film festivals around the world. Robbie's audio productions have been broadcast on RNZ National, ABC RN's 360documentaries & Earshot. His feature 'Chasing Meteors' received a 2017 Kavli Science Journalism Award for Excellence in Audio Reporting. The same year Robbie assisted Museums Victoria developing the location-based audio journey 'Inside Out'. With experience presenting in zoos and museums he has studied Mixed Reality Design at Academy Xi and is undertaking a Masters in Interpretation at Scotland's UHI.

### ***Sustainable story-telling in a former goldrush landscape***

20 min paper

Castlemaine Diggings National Heritage Park is a wonderful place to explore Victorian goldrush history. Mining relics are scattered across the landscape, testament to the hopes and dreams of early migrants.

Over the years, passionate local historians have collected and presented a wealth of information about the area through guide books, podcasts, education resources, guided walks and heritage festivals. However, many of these are no longer available in print or online. A heritage grant from the Australian Government offered Parks Victoria the opportunity to recycle the stories in previous products and package them in a new way. With limited time and money, the aim was to bring the landscape to life for a new

### **Deb People**

Regional Coordinator, Information, Interpretation & Education (Northern), Parks Victoria

Deb came to Australia to do a Masters in Protected Area Management at James Cook University in 2004. Like many Brits, she fell in love with Townsville's tropical climate and Australia's wide open spaces, reefs, rainforests, deserts, and grasslands, so decided to stay. Since 2006, she has worked in conservation, education and natural resource management, running a reef education centre in Cairns, and managing a climate change adaptation project in the Wet Tropics, before moving to Victoria to join Parks Victoria.

generation of visitors by developing a digital tour of Eureka Reef, incorporating 360° panoramas of key goldrush features in the landscape, overlaid with illustrations of the gold mining infrastructure that once stood there, and accompanied by historical maps, photographs and quotes. We also wanted to make this unique landscape more accessible to people with restricted mobility, hearing or vision impairment. Working closely with park staff, heritage experts, and Digital Heritage Australia, we developed a digital tour incorporating a wealth of stories about the goldrush and its impact on Victoria's landscapes and people, including the area's Traditional Owners, the Dja Dja Wurrung, and the loss and recovery of Box-Ironbark forests. To complement the digital tour, signage along the Heritage Walk itself was refreshed and an interpretation board and factsheet developed. A guide to using the digital tour in the classroom is also being developed. Digital interpretation is a new direction for Parks Victoria, but one we believe will help our visitors to better understand and appreciate our unique landscapes and heritage. We are excited to showcase this new product at the Interpretation Australia conference.

### **Geotourism - Adding Value to Traditional Nature-based Tourism**

20 min paper

Geotourism, a holistic form of nature-based tourism, is a significant emerging and growing global phenomenon. Geotourism focuses on an area's geology and landscape as the basis for providing visitor engagement, learning and enjoyment'. It has links with adventure tourism, cultural tourism and ecotourism, but is not synonymous with any of these forms of tourism, although in broad terms it actually embraces them all. Geotourism adds considerable content value to traditional nature-based tourism (the primary motivator of travel to Australia) as well as cultural tourism, inclusive of indigenous tourism, thus completing the holistic embrace of 'A' (abiotic – landscape and geology) plus 'B' (biotic – flora and fauna) plus 'C' (culture) aspects. The Australian Geoscience Council is currently consulting with state/territory government agencies with the aim of developing a national strategy predicated on consideration of a number of broad topics including the following.

- Geotourism as a means of celebrating geoheritage by expansion of the geotourism map concept progressively across Australia on a 'state by state' basis, as well as consideration of new ICTs (e.g. smartphones, 3D visualisation, AR & VR) and GIS technologies as a cost effective means of accessing and better communicating geological content for travellers and residents in regional Australia.
- New geotrail development – local, regional and national engagement to open up dialogue with existing walking, biking and rail trail interest groups and operators to highlight the availability of quality geoscience data.
- Consideration of establishing a national set of administrative procedures for 'georegional' assessment to provide for potential geopark nomination at state and national levels.
- Mechanisms for collaboration with providers of other areas of natural (bioregion) and cultural heritage content, inclusive of mining heritage.
- Professional development for geoscientist guides in interpreting natural and cultural heritage as tour guides.

### **And where are the young people?**

20 min paper

The Canberra and Region Heritage Festival has been operating in various forms since 1982. After ten years at the helm, external research was sought to make the Festival relevant and sustainable into the future. With Festival #11 under my belt how did we implement recommendations? Did we achieve a broader demographic? The Festival ran from 13 April until 5 May containing 200+ events. With close to 70 different event organisers how do we work with communities to provide high quality events? Organisers range from large institutions like Parliament House, other agencies, to small businesses and many, many community groups. If there is one time for smaller groups to show off their collection, demonstrate old skills or highlight their conservation work, the Festival period provides them with context and free promotion. It is also a chance to attract new members to a 'Friends of' group. Has our marketing strategy become more sustainable with digital and social media?

We contracted popular artist Trevor Dickinson to create the graphics. He has a large following especially with the younger age group we were keen to engage. 2019 was the first time we didn't print posters, new approaches were made. Our ability to target audiences (especially younger), track responses and quickly redirect resources if one stream wasn't performing as expected, enabled efficient expenditure. Linking our annual ACT Heritage Grants program to the Festival is another way we create a dynamic and sustainable program. Within the special conditions of their deed, recipients are to provide an event. With a standard participant feedback form for the past eleven years we can compare years. Evaluations from event organisers also keeps us accountable and constantly adapting to make the Festival relevant, enhance community spirit by encouraging participation, social cohesion and make the Canberra region a more enjoyable place to live.

She is passionate about connecting people to nature through interpretation, education, and exploration, but not entirely sure how she feels about Victoria's gold-mining history. Nevertheless, whingeing endlessly about how cold it is down here and investing heavily in thermals, she thinks she might be able to help others appreciate the goldrush landscapes of Central Victoria through digital interpretation.

### **Angus M Robinson**

Co-ordinator, National Geotourism Strategy, Australian Geoscience Council

An exploration geologist by profession and training, Angus established his business, Leisure Solutions®, in 1993 and is currently engaged in ecotourism/geotourism activities. In recent years he has lead geotourism industry development in Australia as both the inaugural Chair of the Geotourism Standing Committee of the Geological Society of Australia and the Geotourism Forum of Ecotourism Australia, and has recently been appointed as the Coordinator, National Geotourism Strategy for the Australian Geoscience Council, a peak body that represents Australia's eight main geoscience societies. Over the past 25 years, Angus has been engaged in leadership roles relating to technology diffusion, technology park and hi-tech manufacturing industry development. In earlier years he has enjoyed various senior executive roles in major Sydney tourist attractions such as Taronga Zoo and as inaugural Director of the former Earth Exchange museum.

### **Linda Roberts**

Community Engagement & Festival Coordinator, ACT Heritage

When there was no more German teaching to be had I did a tour guiding course, which was my foray into tourism. I've worked in small business and for ten years with Canberra Tourism before asked to project manage heritage trails for the ACT. Canberra Tracks has become a well recognised network of interpretation with eight tracks, an AR app and over 180 signs. It continues to expand. For six months of the year the Heritage Festival takes centre stage. With eleven Festivals completed, it continues to be my privilege to work with dedicated, passionate people from many walks of life, to tell stories and provide experiences that make up tours, talks, exhibitions, open days, markets, screenings, demonstrations and more each year. I'm on the board of the National Trust ACT and enjoy organising tours and events for our members.

### **Sustainable Wildlife Tourism**

20 min paper

Eco tourism is defined as tourism to exotic or threatened eco systems to observe wildlife or help protect nature; sustainable tourism is defined as avoidance of the depletion of natural resources in order to maintain an ecological balance while maintaining economic sustainability as well.

These terms are often misused as industry buzz words, while many operators contradict those definitions. An example of this would be the eco lodge, where guests can stay in a protected or high conservation value property while still enjoying various luxuries. The infrastructure required to provide this level of comfort is actually impacting on the very resource that people are coming to enjoy. The aim of Wildlife Tourism Australia is promoting the sustainable use of a diverse wildlife tourism industry that supports conservation.

Our presentation will be looking at how to make wildlife tourism sustainable being a subset of the eco tourism category. Tourists want to see a koala or a cassowary or even a crocodile and there are many ways they can go about doing that, however not all are sustainable. We will be looking at industry case studies as well as guest experiences that focus on providing information in an experience that engages the guests in a way that inspires action in the future.

An example of sustainable practices would be the use of raised boardwalks for walks through sensitive areas. This allows wildlife to move freely about the environment and it keeps foot traffic from degrading the ground and waterways and animal trails and is a popular practice to exclude diseases like the frog-killing chytrid fungus. We will be showing how interpretation helps guests to understand sustainable practices and discern what sustainable tourism actually is.

### **Maree Treadwell Kerr & Sera Steves**

Vice Chair; Committee Member, Wildlife Tourism Australia

Maree is Vice-Chair of Wildlife Tourism Australia, a state representative of Interpretation Australia, a Wet Tropics guide with a history of wildlife interpretation and visitor services in protected places and wildlife sanctuaries. She has a Masters of Wildlife Management and has a special interest in bat interpretation and tourism. Maree is currently undertaking a higher degree examining societal values for flying foxes and assessing impact of education/interpretation programs in changing attitudes. Sera is the owner and sole operator of Aussie Walks and Wonders, a hiking focused adventure tourism business in FNQ. She holds a degree in Biology and Psychology with an Ethology focus and is currently working on her masters in Zoology and Ecology. Her interests include bats and crocodiles which she researches. Sera is promoting bats and tourism using a model developed by Bat Conservation International in her home state of Texas. Sera believes effective conservation includes ecotourism opportunities.

### **All the Fish in the Sea**

20 min paper

We all know the adage, there's no such thing as a free lunch. Food plays a significant role in interpreting and communicating our history and heritage in Sydney Living Museum's public programming activations, but it is rarely free of cultural or historical value or meaning. Tastings of seafood chowder at SLM's annual Aboriginal Whale Festival at Vaucluse House are a strong draw-card for visitors, but this 'pot luck' soup offering has more invested in it. The complementary tastings, served in the museum's evocative 1830's kitchen, are an interpretative form of cultural messaging and meaning.

This presentation demonstrates how traditional Aboriginal and colonial foodways are used as comparative metaphors to illustrate the supposedly 'Enlightened British colonisers' highly unsustainable, exploitative and extractive approaches to the environment in the early Sydney colony. Standing in stark contrast to the whole fish prepared on hot coals by Aboriginal caterers and served straight of the bone, whalers' chowder helps to convey socio-political messaging and meaning about the profound differences between the colonisers' and Aboriginal peoples' attitudes towards the environment and its natural resources. It also helps develop environmental awareness in the broader context of sustainable fisheries and food culture.

It is important to note that I am a non-indigenous Australian, and do not speak for Aboriginal people or their cultural beliefs. But as an interpretation curator and 'resident gastronomer' at Sydney Living Museums, I use my gastronomic training and interpretation experience in consultation with Aboriginal team members and advisors, to amplify the Aboriginal voice and reinforce socio-political messaging for museum visitors.

### **Jacqui Newling**

Interpretation curator and 'resident gastronomer', Sydney Living Museums

Jacqui Newling is an interpretation curator and 'resident gastronomer' at Sydney Living Museums. Jacqui uses food as an interpretative medium to engage audiences in social history and cultural heritage in meaningful and memorable ways. Taking a hands-on approach to her work, Jacqui conducts interactive workshops in SLM's museums; she is the cook in SLM's food heritage blog, 'The Cook & the Curator' and is author of 'Eat your history, stories and recipes from Australian kitchens'. Jacqui was awarded an Interpretation Australia Award for Excellence in 2017 for the Gastronomy in the Museum: Interpretation and programming through food masterclass, which trains museum volunteers and professionals to use their food-related stories and collections to enhance audience engagement.

## Sustainable Stories - Abstracts

### Day 2

#### Abstract

##### ***Understanding values and frames to motivate change*** 90 min workshop

Common Cause Australia is a growing network of people working to engage cultural values that create a more equitable, sustainable and democratic society. We draw on, and work closely with, the international Common Cause network. Our work is of particular relevance to people working in environmental and social justice organisations seeking a more effective approach to public engagement. Our approach is based on a growing body of research in the fields of psychology, cognitive science, linguistics and behavioural economics, that suggests appealing to extrinsic values like fear, ego and status is a misguided and counterproductive approach for organisations dedicated to environmental sustainability or social justice.

#### Speaker and biography

##### **Common Cause** Workshop facilitators

Common Cause Australia was co-founded by Adam Majcher, Angela Rutter and Mark Chenery as an informal network in 2012. Each had found their way to Common Cause working on social justice and environmental issues and realising there was something else at play. Adam and Ang had been working on the issue of climate change, through their work at Climate Reality and Australian Conservation Foundation. For them, Common Cause principles were brought into stark focus during the introduction of the Clean Energy legislation and then rapid repeal of carbon pricing, otherwise labelled a "carbon tax". At ActionAid Australia, Mark was using Common Cause insights to develop a new community engagement approach that put values at the heart of the organisation's social change efforts.

##### ***When the best laid plans go into hiding...*** 20 min paper

18 months ago, Melbourne Zoo launched our newest precinct, Lion Gorge. Unlike anything we'd done before, this precinct saw a shift in the activation of our values, where we had previously targeted values such as benevolence and universalism, we were now aiming to activate values of power that is; becoming an authority for animal welfare and seeking social recognition for our conservation programs. Using our Connect, Understand, Act model, we built a strong connect experience for our visitors to engage with our animals. Our model relies on these connections to frame bigger and more meaningful conversations around conservation and taking action for wildlife. Launching our Safe Cat, Safe Wildlife program at the same time, our connect experience was vital to its success. This presentation will explore what happened when the connect experience shifted, our stories of strength became challenging for our visitors and how interpretation stepped in to save the day.

##### **Paula Simpson** Interpretation Coordinator, Melbourne Zoo

##### ***Why risk whittling with kids?*** Workshop Option 1

Is whittling with kids way too risky? Beginning in 2016, in a series of nine programs so far, we have hammered together bird boxes that'd house a small emu, tinkered with metal and fencing wire to make a tin dog, whittled wooden pegs, built cubbies, and explored grassland and bushland with kids and their carers across three heritage sites in Canberra; Calthorpes' House, Lanyon Homestead and Mugga-Mugga Cottage. In the most recent program, kids used our special folding knives to whittle carrots and fruit tree prunings. We know that kids using sharp blades is risky, but nobody lost a finger - not even their adult carers! We have risked engaging kids in purposeful projects in the outdoors and away from screen technology because this programming has been an excellent 'fit' to our unique house museums. We have departed from typically risk-averse programming because we whole-heartedly agree with Griffin Longley, CEO of Nature Play Western Australia, who says that contemporary society should work towards allowing children to be 'risk literate', where they not only feel safe but also brave, because this can lead to children who are good leaders in the future. In this workshop you can have a go at whittling, and we'll have a rolling slide-show depicting the New Nature-styled activities we've delivered that are informed by a deep commitment to con-current sustainable resource management - human, financial and environmental. We'll also share our planning documents: warts-and-all what has gone well, and not so well! And importantly, we'll also share some interviews of kids talking about what they did and didn't like about these programs.

##### **Kate Gardiner** Programs and Partnerships Officer, ACT Heritage Places

Kate has worked for ACT Historic Places in Canberra, where she and her colleagues deliver innovative programs for school children, families, and special interest groups. She is enthusiastic about programs engaging themes including early Australian culinary practices, the New Nature Movement, and regenerative land management. Kate is committed to historic house museums because their collections are endlessly intriguing, they are places where fun activities can happen indoors and outside, where views of the past and present can be appreciated, and where our collective future can be imagined.

Since completing a Master of Art Administration in 2004 (UNSW), Kate has enjoyed working for a range of museums including the Museum of Contemporary Art Australia, Sydney Living Museums, Canberra Museum and Gallery, and the Museum of Australian Democracy at Old Parliament House.

For an insight to these programs, please check out our blog post titled 'Tinkering at our Places', via the ACT Historic Places webpage; <http://www.historicplaces.com.au/blog/tinkering-at-our-places>

**Universal Concepts: The Heartbeat of Meaningful Interpretation**  
Workshop Option 2

Universal concepts are the heartbeat of meaningful stories. From the oldest fables to modern media, there is usually a universal concept—such as love, pride, oppression or triumph—embedded somewhere in the storytelling experience. The most skilled communicators will relate their ideas to the personal lives of audience members. I argue that using universal ideas and thematic interpretation is the most sustainable way to create meaningful experiences for audiences. As notable interpretive trainer Sam Ham states in *Interpretation: Making a Difference on Purpose* (2013), “[u]niversal concepts are intangible or symbolic connections to notions that (as far as we know) have always had special significance to humans everywhere, and for all time.” Thus using them is a sustainable method. If the core of our interpretation is a theme that includes a universal idea, we have a high probability of relating personally to the audience and provoking them to think in new ways.

Larry Beck and Ted Cable, in *The Gifts of Interpretation* (2011), state that the “purpose of the interpretive story is to inspire and to provoke people to broaden their horizons.” Even beyond this, we often aim to inspire action as well. In the best case scenario, interpreters can inspire visitors to act (volunteering, donating money, seeking political change). At the very least, a well-told interpretive story will connect the audience to the resource and leave them with a provocative memory.

During this workshop, participants will learn how to craft interpretive themes to include universal concepts, according to guidelines set by the National Association for Interpretation (US). One example of a strong theme is “Lake Tahoe is a hidden treasure we can use, protect and share with the world.” Participants will learn the components of a strong theme, compose exemplary themes, and evaluate theme statements to suggest improvements.

**Aboriginal Heritage Walk**

Womin Djeka!

Journey into the ancestral lands of the Kulin (Koolin) Nation in this 90 minute tour with an Aboriginal guide. Gain insight into the rich history and thriving culture of the local First Peoples, and discover their connection to plants and their traditional uses for food, tools and medicine.

*Please note, the cost of participating in this walk is covered by your conference registration*

**Aboriginal Discovery Ranger Program, Tasmania Parks and Wildlife Service**  
Workshop 1

Tasmania (lutruwita) attracts visitors from around the world and is known for its pristine wilderness, unusual marsupials, fascinating history and spectacular scenery. However, the voice of Aboriginal Tasmanians can easily go unheard without programs like the Aboriginal Discovery Ranger Program. The very heart of Aboriginal culture is around caring for and living sustainably on the land. These are the stories we need to share with visitors to our National Parks, to younger generations and to anyone else on the planet that needs to breathe fresh air, drink clean water and eat healthy food. The award-winning Aboriginal Discovery Ranger program has provided a voice for Aboriginal Tasmanians in PWS to shape how Aboriginal interpretation is delivered in national parks and reserves, to share their stories and culture with each other and other PWS staff, and to have a broader influence within the agency about how the land they have cared for over 40 000 years is managed.

Come and sit with us, hear some stories and share a glimpse into a sustainable culture that has lasted for thousands of generations.

**Engaging with culturally diverse communities - interactive workshop**  
Workshop 2

Hear the principles, learn some communication tips and welcome new visitors to your sessions.

Culture is embedded into all of our lives yet we often think it's just "normal" until someone does something unusual in your eyes which you perceive to be "not normal". Is it cultural differences or personality?

Come along, bring your stories and join this interactive workshop to help us all welcome people from different cultural backgrounds to our interpretation programs.

**Stephanie Ambrosia**  
State Park Interpreter, California State Parks (United States)

Stephanie Ambrosia is a cultural and natural resource Interpreter with California State Parks, the largest state park system in the United States. She delivers frontline and virtual programs, hosts school visits and performs community outreach. Her favorite topic to interpret is watersheds and the life they sustain. Prior to work as an interpreter, she was a primary school teacher and English language instructor for adults.

Stephanie is an active member of the National Association for Interpretation, which is America's leading organization for the profession and which currently serves about 7,000 members in the U.S., Canada, and over thirty other nations. She is a Certified Interpretive Trainer and Certified Interpretive Guide through NAI. She also presented at the National Conference in 2017 on "Tools for Working with Children." By attending Interpretation Australia's conference, she hopes to expand her personal and professional horizons.

**Aboriginal Guides**  
Royal Botanic Gardens

**Ingrid Albion, Anthony (Hank) Horton and Brooke Robinson**  
Tasmania Parks and Wildlife Service

Ingrid is the Manager of the Discovery Ranger Program and is a strong advocate for having Aboriginal voices heard across the Tasmanian landscape.

Hank Horton has worked as an Aboriginal Discovery Ranger for the department for over two years and has been a mentor for many of the younger staff. He also sits on numerous boards within land management and Aboriginal heritage and works on programs in schools. His background is exceptional. Hank works tirelessly both for his own community and for environmental education for everyone.

Brooke Robinson has worked within the Discovery Program as an excellent voice for environmental interpretation for many years and has been excited to share and learn more about her own culture as part of the Aboriginal Discovery Ranger Program in recent years.

**Deborah Prentice**  
Diverse Communities Activation, Parks Victoria

After working in international trade, Deborah made the move into a value based career at Parks Victoria – joining together her love of nature and diversity. She leads the Cultural Diversity Plan for Parks Victoria and has developed and rolled out the Welcome Walks Program to provide safe opportunities for women to walk in parks. She works with a team of inspired people who connect diverse communities with nature for their health and wellbeing.

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***Free, Focussed, Fundamental to the Australian curriculum ... but not sustainable.***

20 min paper

Reconciliation Place is a pedestrian precinct between the National Library and the High Court of Australia, in Canberra. Guided walking tours of the artworks along this pathway are presented by National Capital Authority staff and volunteers.

Attendance numbers (for school and public groups) participating in a tour has grown 300% in three years. This growth is partially because of the cross-curriculum priority requirements within the Australian Curriculum. We offer teachers a soft place to land in introducing younger students to the idea of untold histories in Australia. We offer walks to every Commonwealth Department in Canberra and every school that visits. We offer the general public a judgement free space to ask questions and to consider their own role in the process of reconciliation between our First Peoples and European Australians. We encourage participants to form their own ideas about the story each artwork tells.

However, we just cannot sustain this program. The stories we tell will live forever, the artworks are robust and weatherproof but the tellers, the humans involved are flagging. But we have a plan.

***Volunteer Park Guides Program - A connection between community, visitors and parks.***

20 min paper

Connecting people to Parks Victoria's special places is fundamental to the work we do. Over the past year, Parks Victoria pioneered a 'Volunteer Park Guides' pilot program to create an engaging and meaningful site based experience in both urban Yarra Bend Park and the regionally remote Alpine National Park. Key to the program was engaging interested and enthusiastic volunteers that fostered a unique connection to the site to interpret natural and cultural values. Empowering passionate community members to share their knowledge, training and experience enhanced the connection between community, visitors and parks. We were able to increase visitation as well as creating a keener awareness, appreciation and understanding of the sites. This presentation will unpack the key learning's found when developing and implementing an volunteer led interpretation program.

**Roslyn Hull**

Attractions Manager, National Capital Authority

Roslyn manages the National Capital Exhibition, an historic house called Blundells Cottage, the largest concert instrument in Australia, the National Carillon and writes and presents a walking tour program at sites throughout the centre of Canberra. She is a jack of all trades, having been a museum educator for nineteen years. She can create, administer and critique programs, curate exhibitions, manage historic collections and sing and dance as needed. She has degrees in Visual Arts and Writing.

**Matt White**

Community Activation Officer, Parks Victoria

Matt is a Community Activation Officer for Parks Victoria. Matt has been trained in environmental science and has been working in environmental community engagement with Local Government and Parks Victoria for over 7 years. He is managing a number of different programs for the Volunteer and Community Activation teams at Parks Victoria.

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## Sustainable Stories - Abstracts

### Day 3

#### Abstract

##### ***The New Maritime – a whole of museum approach*** 40 min keynote

The Museum has made a deliberate pivot to become the space for all Australians to share and engage with stories that connect us to our fresh and salt water bodies. Addressing the deteriorating health of our rivers, streams, oceans and seas stands as our biggest challenge and most important objective. As a live and trending topic, it's our responsibility as a national cultural institution to participate in a way that's both challenging as well as empowering - to show people the potential for their actions to impact one of the most critical issues of the 21st century. We have taken a 'whole of museum' approach to meeting this challenge, which at the basest level has reformed the museums staffing structure, with curatorial expertise brought on to ensure our leadership in the field.

We've focussed on:

Partnerships: developing close working and formalised partnerships with research organisations including UTS, CSIRO and Sydney Institute of Marine Science (SIMS)

Learning programs: developing a flagship 'ocean health and sustainability' program allowing students to 'get their hands wet' and explore the evidence for environmental change and human contribution

Exhibitions: Actively developing and showcasing exhibitions that focus on our understanding of and interaction with our Oceans, including:

- o On Sharks and Humanity
- o James Cameron – Challenging the Deep
- o Au Karen Ira Lamar Lu – Ghost Nets of the Ocean
- o Wildlife Photographer of the Year

Programs and Grants: Launching an Underwater ROV program that explores the biodiversity within the Darling Harbour basin and explores the return to health of Sydney Harbour. The development of an Ocean Awards program that will showcase innovation and achievement in seeking to positively influence ocean health and the Blue Economy.

In this presentation we share challenges and success on this journey to creating the 'new maritime'.

#### Speaker and biography

##### **Peter Tattersall & Alexandra Gaffikin** Australian National Maritime Museum

Peter Tattersall is Head of Learning, Australian National Maritime Museum. In his role he leads the development of immersive and meaningful experiences to engage people with nature, science and culture. A former school principal, he has worked in and developed alternate education programs across Sydney and outdoor learning programs across NSW.

##### ***Sustaining a collection in a disappearing market*** 20 min paper

The Royal Australian Mint is custodian to the National Coin Collection, adding annually examples of Australian coins produced as a representative record for the Australian people. But how do you sustain a collection when there is a decreasing demand for the object being collected? And how can you create value for your visitor in an everyday product which holds numerous layers of value, the most obvious being phased out by changing technologies and social norms.

##### **Holly Anderson**

Collections and Public Programs Manager, Royal Australian Mint

Graduate of Heritage, Museums and Conservation from the University of Canberra in 2015, Holly also has a background in Business Management. Having worked at the Mint in a variety of roles including public programs and exhibition development, for the past twelve months, Holly has taken on the challenge of managing the National Coin Collection.

##### ***Youth Rangers – Connecting Secondary School Students with Parks*** Pecha Kucha

Parks Victoria has partnered with two secondary schools to deliver curriculum linked, ranger guided activities in their local Parks Victoria managed park, targeting students completing Certificate II in Parks and Gardens. Students are assigned an area of the park to manage, where they undertake activities such as weed control and revegetation to assist Parks Victoria to deliver its bushland management program. Students also receive Ranger tuition in fire management, cultural heritage, flora and fauna management and occupational health and safety.

The program broadens the life experience of the students, who not only learn park management skills and gain valuable hands on work experience, but they also develop an understanding of natural systems and the role of green spaces in urban environments. Students also develop a sense of ownership over the land they are managing which helps them build confidence and pride in themselves and in their community.

##### **Lily Brown**

Community Engagement Ranger, Parks Victoria

Lily is a Community Engagement Ranger with Parks Victoria. After training as a science teacher, she moved to a remote community in the NT and observed firsthand the benefits of learning in nature. Lily's current role combines her passion in conservation and education, targeting disadvantaged communities in south east Melbourne to improve their access to nature. She is passionate about climate action and education, and was trained by Al Gore as a Climate Reality Leader in 2019. Lily's ongoing pursuit to inspire change sees her participating in Homeward Bound, a global training program for women in STEMM, to help her become a more courageous, authentic leader, and to help lead us into a sustainable future.

### ***Put your phone away***

#### **Pecha Kucha**

Engaging, site specific interpretation can enable and promote meaningful connection between visitors, opening up understanding of a place, but also understanding of each other. Katy will show how visitors can be in an open state when visiting a new location- they are open to experiencing, but also open to connect with those around them.

### **Katy Penman**

#### **Founder, Katydid Create**

Katy Penman gathers her experience in science, painting, education, heritage and being an inquisitive child who climbed up everything to craft beautiful site specific interpretation. She received an IA award last year for her work at the Australian National Botanic Gardens in Canberra.

### ***Interpreting changes to built heritage***

#### **Pecha Kucha**

The long-term sustainability of built heritage is often situated in the conservation and protection of the physical material, however these changes aren't always immediately apparent to visitors and users of sites. This pecha kucha will discuss some examples of the different interpretive techniques that have been employed to communicate these changes to built heritage.

### **Michelle Bashta**

#### **Associate, Lovell Chen**

Associate Michelle Bashta is a member of Lovell Chen's multi-disciplinary heritage team. She contributes to the preparation of heritage impact statements, permit applications, heritage assessments and appraisals, environmental effects statements, and conservation and heritage management plans. She also manages heritage permit processes for projects of all types, and contributes to the preparation of expert evidence.

### ***Interpretation in the Decade of Renewal at the Sydney Opera House***

#### **20 min paper**

The World Heritage listed Sydney Opera House is a masterpiece of human creative genius, a busy performing arts centre and premier tourist destination. Constructed in 1959 through 1973, it has become a symbol of modern Australia now visited by more than 10 million visitors each year and stages 1,800 performances that are attended by more than 1.5 million people. This scale of patronage, never contemplated at the time of its design, alongside the responsibilities of being a heritage site, places a duty on the Opera House to tell the story of the Sydney Opera House tell these patrons and visitors. In 2013, the Sydney Opera House Trust embarked on a "Decade of Renewal" which will see the upgrade of its two main performance venues - the Concert Hall and Joan Sutherland - and the creation of new supporting functions. These works will improve acoustics, safety, accessibility and enhance the experience for visitors. As part of the government approvals and mitigation for this work, the Opera House developed a Renewal Interpretation Strategy. This paper discusses the implementation of two case studies from the Strategy in the context of sustainable place making and storytelling, and the physical and functional constraints of the site. They also address the interpretation of difficult stories. The first case study one of the largest interpretation projects undertaken by the Opera House since the 40th anniversary in 2013 - the exhibition of Australian abstract artist John Coburn's tapestries, the original house curtains for the opera and drama theatres. The second case study addresses the recognition of Peter Hall, the Australian architect who took over from Jørn Utzon after Utzon's resignation in 1966.

### **Laura Matarese**

#### **Planning and Heritage Policy Officer, Sydney Opera House**

Laura has over 12 years' experience in heritage conservation and management and has a master of Heritage Conservation from the University of Sydney. She worked as an archaeologist and heritage consultant for seven years in Sydney at AHMS. Laura was awarded a US/ICOMOS internship at the Presidio, San Francisco (2013) and was a Getty Conservation Institute (GCI) Graduate Intern, Los Angeles (2014-2015) for the Conserving Modern Architecture Initiative. Laura was continued at the GCI as an Associate Project Specialist (2016-2017) including projects at the Eames House and Salk Institute. She started working at the Sydney Opera House in January 2018.

### ***Downloading Eva – sustaining our community through truth telling***

#### **20 min paper**

In this time of disruption and challenges to social cohesion it is all the more important that our communities are strengthened through the fostering of understanding. It is essential for social sustainability. At the house museum Duldig Studio in inner Melbourne major efforts have been made over the last five years to interpret the refugee story of the Duldig family for a wider audience. While Founder Eva de Jong-Duldig originally set up the Studio to document the lives and careers of her mother artist Slawa Horowitz-Duldig and father sculptor Karl Duldig, she has recently acknowledged that over time it has become more urgent for her to 'bear witness' to their experiences of persecution as Jewish people in Nazi controlled Austria before the war and later as interned 'enemy aliens' in Singapore and Australia. From 2013- 2017 the Studio made a series of five DVD documentaries featuring the story of the family, narrated by Eva. Based on her intimate knowledge and research for two Duldig Studio exhibitions I co-curated the videos were made by award winning filmmaker Dr David Smith. They were part of a suite of interpretive materials, funded through a Copland Foundation grant, which was a finalist in the MAGNA Museums and Galleries National Awards, 2016. The videos also won a 2016 Victorian Community History Award for Historical Interpretation. The videos have made the Duldig story of survival and creativity accessible to larger audiences and demonstrated the wider significance of their experiences in an era of increasing intolerance. Their humanist ideals and belief in the transformative power of creativity despite persecution, is now documented for all to hear. I argue in this paper that if we are to maintain healthy communities we must share these stories of (in)tolerance and connection and interpretive projects such as this can assist.

### **Melinda Mockridge**

#### **Freelance Heritage Consultant, Lauriston Heritage Services**

With a background in Art History, Education and Cultural Heritage, Melinda was until recently Education and Public Programs Officer at Duldig Studio. She has co-curated two exhibitions there and was researcher and writer for the Copland materials, which included Guide notes and Education materials. She has spoken at the Jewish Museum of Australia and the National Gallery of Victoria on the artwork at this Artists' House Museum. Currently she is contributing an essay for a forthcoming publication on Slawa Horowitz-Duldig and Duldig Studio, and working on a Significance Assessment, oral histories and Interpretive materials for a heritage homestead and museum.

### ***Sustainability of a Regional Museum***

20 min paper

Gwalia: a relic of the past; an innovation of the future. How does a derelict mining settlement become sustainable as a tourist attraction? Creative thinking by the local community in the 1970s, saved the settlement from total loss and Gwalia became synonymous with success. The community took ownership and worked together to save and reinvent the place as a viable cultural attraction. What they lacked in professional skill they made up for in enthusiasm, pride and ownership. Fast forward 40 years and Gwalia has become stale. Displays need updating, the buildings are tired, and the community has become disengaged and separated from something that was important to them.

Maintaining a museum as a viable and sustainable concern in a regional outpost is not easy. A lack of skills, funding, tired building stock, haphazard collection and limited audiences all contribute to a lack lustre attraction. Why do people want to visit? What interests them? Who does the museum cater for? These are questions that are relevant to most museums but are particularly relevant in small regional towns. Gwalia is unique - a former mining settlement on the edge of a fully functioning goldmine. The juxtapositions of past, present and future are embedded in every aspect of the site but it's becoming unsustainable without intervention. Gemma Dewar and Rikki Clarke both have considerable knowledge of Gwalia and will share their insights and outcomes they have discovered through the various conservation and interpretive projects they have undertaken.

### ***'Working at the intersection of grief and history' - telling the story of 9/11 in New York City***

20 min paper

In 2002 American curators described their response to collecting and interpreting the attacks on the World Trade Center as 'working at the intersection of grief and history'. It is nearly 18 years since this tragedy. In this paper I will discuss how in 2019, two museums in New York City interpret this event. The New-York Historical Society is a history museum and library opposite Central Park. The society was founded in 1804 as New York's first museum. The museum's curators were involved in collecting tributes and artefacts after 9/11, including sorting through the debris cleared from the site. The museum displays include objects from the 9/11 collection in its permanent and temporary exhibitions, as it describes: 'The materials of September 11— twisted girders, a melted safe deposit box, and a messenger's bicycle adorned with flowers—are a meaningful documentation and memorial of our shared history'. The 9/11 Memorial Museum is located within, and surrounded by, the Memorial and remnants of the original World Trade Center site. Opened in September 2011, the space includes the slurry wall—a retaining wall originally built to hold back the Hudson River—and the remnants of cutoff box columns that once formed the exterior structure of the Twin Towers. It tells the story of 9/11 through multimedia displays, archives, narratives and a collection of authentic artefacts. Based on visits to both museums in June 2019, I compare and contrast how the difficult stories of 9/11 are interpreted by these two very different museums in New York City. Have they met the challenge, as one American curator wrote, of interpreting 9/11 not only by telling the story of what happened, but how the tragedies of that day are interwoven into the fabric of the social, cultural, political and economic life of 21st century America?

### **Gemma Dewar & Rikki Clarke**

Hocking Heritage + Architecture and Creative Spaces

Gemma Dewar is the managing director of Hocking Heritage + Architecture and has been working in the field on heritage in the UK and Australia for almost 20 years. Gemma has worked on a range of heritage projects in all environments and for a wide range of clients, helping to conserve places of significance and through physical intervention and story telling.

Rikki Clarke is the director of Creative Spaces and an expert in the fields of interpretation and exhibition design. With over 15 years of design and management roles in Australia and the UK, Rikki has extensive experience working on projects that tell meaningful stories of people and place.

### **Rosemary Hollow**

Adjunct Associate Professor, Faculty of Arts and Design, University of Canberra

Dr Rosemary Hollow is an Adjunct Associate Professor in the Faculty of Art and Design at the University of Canberra. She worked on interpretation projects in parks and heritage sites in Tasmania, including Port Arthur Historic Sites, and on natural and cultural heritage policies and programs with the Australian government. Her research interests focus on memorialisation and how contemporary tragedies are remembered. In June 2019 she presented a paper at the Mellon Conference at the 9/11 Memorial Museum in New York City on the management of tourism and trauma at Port Arthur Historic Site after the 1996 massacre. She has had a long association with Port Arthur Historic Site through work, research and now organising internships for her students.

## Day 3 – Field Trips

Please note, space is limited in each tour and places will be filled by a pre-booked system.

All tours will leave from Trades Hall approximately 1pm.

### Option 1 - Tour of Trades Hall Living Heritage Project 54 Lygon Street, Carlton

No travel required! Meet your tour guides inside the Hall at 1.30pm

Join architects and heritage consultants from Lovell Chen for a tour of the recently completed Trades Hall conservation and refurbishment project. Hear about the process of uncovering the 1880s paint scheme in the Old Council Chamber, the historical investigation into painted murals in the New Council Chamber and see the culmination of painstaking work by conservation specialists to reveal and conserve the historic decorative schemes.

The tour will cover the challenges of interpreting the history of the place and discuss the issues of sustainability of heritage, stories and the built fabric of this iconic Melbourne building.



### Option 2 – Pamper the Penguins Port Phillip Eco Centre, St Kilda Pier

Catch the no.16 tram from Swanston Street (51 mins), approx. 500m walk to tram and 200m walk to St Kilda Pier

As part of your visit to St Kilda's Little Penguin Colony you will participate in hands-on citizen science activities including penguin habitat restoration and contributing to data gathering that influences government litter and climate change policies and action.

Session will include a visit to the penguin colony, litter auditing and shell surveying.

*Participants are to dress for the weather and be prepared to walk 2-3 kilometres. The activity is wheelchair accessible except for the steps down to the penguin viewing platform.*



### Option 3 – Reverse Tour of the Yarra Ranges Regional Museum 35-37 Castella Street, Lilydale

Catch the Lilydale line from Melbourne Central Station to Lilydale Station (1hr 21mins), approx. 750m walk to the station and 900m walk from Lilydale station to the museum

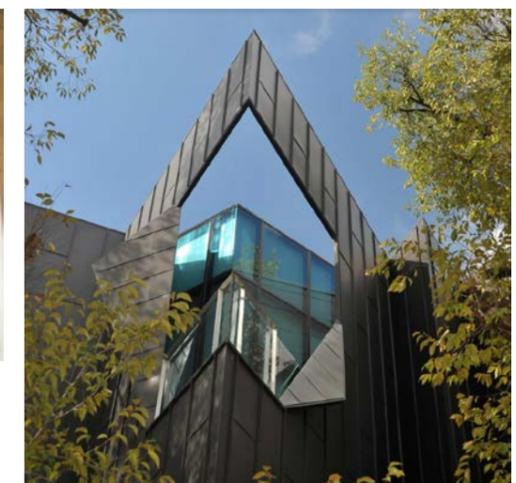
Enjoy a museum tour with a difference. This one starts at the back door and ends at the front!

An all access pass to discover the inner workings of this small regional museum located just 55 mins from Melbourne in Lilydale, the gateway to the Yarra Valley.

Yarra Ranges Regional Museum opened in 2011 after a multi-million dollar redevelopment to transform the former Shire of Lilydale Offices into an award-winning community cultural facility for residents and visitor to the region. It is owned and operated by Yarra Ranges Council. With stunning architectural design set in tranquil surrounds, the museum features exhibition spaces, onsite-collection store, programs for all ages and abilities, a museum shop and café. This is your chance to grill the Museum Program Director about the opportunities and challenges facing this museum as it strives to be relevant in a rapidly changing and expanding community.

Yarra Ranges Regional Museum is a 10 minute walk from Lilydale Station. A short guided tour of Lilydale is also available on your return to the station.

[www.culturetracks.info](http://www.culturetracks.info)



**Option 4 – River of Languages, Museums Victoria**  
**Melbourne Museum, Carlton**

Come and explore the River of Languages, a VCAL initiative to highlight the endurance of Victorian Aboriginal Languages and culture, at Melbourne Museum in Carlton. We will also explore the Bunjilaka Aboriginal Cultural Centre, Social History, and Science & Life Galleries, investigating the theme of Sustainability in environment, culture and collections.

The tour will address successful strategies for audience engagement, and critically discuss elements that work well for interpretation, and elements that don't. There will also be free time for general viewing at your own pace, in the contemporary surrounds of the State's largest museum.

<https://museums victoria.com.au/bunjilaka/whats-on/river-of-language/>

<https://vaclang.org.au/>

*Tour includes complementary entry to the Melbourne Museum, provided courtesy of conference sponsor Museums Victoria*

*Melbourne Museum is a 10min walk from Trades Hall*



# MUSEUMS VICTORIA

**Option 5 – Nuttshell Graphics Studio Tour**  
**51 Erskine Street, North Melbourne**

During your visit to Nuttshell we shall discuss the relationship between client and designer. We shall introduce you to the workings of the studio, and demonstrate the process and progress of a project from briefing to delivery.

Items we will discuss include:

- How to brief a designer so that the project flows effectively, on time and on budget.
- How to work with the designer to ensure that the best possible creative results are achieved
- How to supply content to the designer
- How to respond to the designer's concepts.
- How to work through the process of turning a concept through to the finished product
- How to make sure the approval processes go smoothly
- How to make sure that at the end of the process you are a happy client!

We will aim for your visit to Nuttshell to be both informative and fun!

*Catch the 402 bus from near Trades Hall to North Melbourne (27 mins)*  
*Approx. 500m of walking to and from bus stops*



**Option 6 – Dandenong Ranges National Park tour with Parks Victoria**  
**Upper Ferntree Gully**

Walk from Upper Ferntree Gully Train Station to One Tree Hill Picnic Ground via the 1000 Steps, a 6km round trip with steep sections, but plenty of stops to catch our breath along the way.

Discussion will focus on interpretation opportunities to connect public transport commuters with the park and the role interpretation can play in encouraging more physical activity outdoors.

*The 1000 Steps requires a moderate level of fitness and appropriate footwear! There is an alternative path with no steps but is quite steep.*

*Catch the Belgrave Line from Melbourne Central Station (1hr 10mins)*  
*Approx. 750m walk to station from Trades Hall (50mins)*



**Option 7 – Heidelberg’s Busy Bee Signature Quilt 1895-96 – a collaborative community effort**  
Heidelberg Historical Society, Old Heidelberg Courthouse, cnr Jika Street and Park Lane, Heidelberg

**Catch the Hurstbridge Line from Melbourne Central (48mins) 950m walk from station or the 546 bus from Queen Victoria Market (55 mins) 450m walk from bus stop**

In 1895, a group of self-styled ‘Busy Bees’ called upon their social and community networks to contribute to the creation of a signature quilt to raise funds for their local church. The finished quilt is a large, rare and complex document of social history, bearing 139 embroidered names plus dozens of initials, place-names and decorative elements. In 2018, the quilt was donated to the Heidelberg Historical Society where another collaborative community effort was required to unlock the quilt’s history via extensive research. The resulting exhibition interprets the quilt’s context and creation, and explores some of the many connections between people who contributed to its making and significance. Members of the curatorial team will be on hand to introduce the exhibition and to answer questions.

<http://www.heidelberghistoricalsociety.com.au/hhs/quilt.php>

*Please note, there is a \$5 admission fee that includes a light afternoon tea, payable in cash on the door*



DRAFT