The 2019 Interpretation Australia Conference is being held in Melbourne 16 – 18 October!

This year’s theme *Sustainable Stories: Interpreting for the Future*, considers the issue of the sustainability in interpretation. We will contemplate the importance of telling sustainable stories in a time of global uncertainty and climate change.

The conference will consider sustainability in interpretation as a method of economic, cultural and social sustainability. Papers will be presented on the topics of sustainability of practice, of the environment, of story, of community, of heritage, and of culture.

Register now to attend three days of papers, workshops and field trips at cultural venues around the city. Don’t miss the highlight of the conference program, the Gala Dinner and Awards Night, being held at the heritage building Donkey Wheel House and catered by social enterprise organisation Events at Kinfolk.

For more information, visit the interpretation Australia Website: [https://interpretationaustralia.asn.au/events/2019-ia-national-conference-melbourne/](https://interpretationaustralia.asn.au/events/2019-ia-national-conference-melbourne/) or email melbourne2019@interpretationaustralia.asn.au

To register please visit the TryBooking website: [https://www.trybooking.com/BDQXX](https://www.trybooking.com/BDQXX)
## Conference Program

### Day 1  
Deakin Downtown - Tower 2, Level 12/727 Collins St, Melbourne

<table>
<thead>
<tr>
<th>Time</th>
<th>Presentation Title</th>
<th>Speaker</th>
<th>Format</th>
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<tbody>
<tr>
<td>8.00</td>
<td>Registration</td>
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<tr>
<td>8.45</td>
<td>Conference opening and house keeping</td>
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<tr>
<td>8.50</td>
<td>Welcome to Country</td>
<td>TBC</td>
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<tr>
<td>9.00</td>
<td>Host venue welcome</td>
<td>Deakin University</td>
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</tbody>
</table>
| 9.10 | Mother Nature Needs Her Daughters | Ingrid Albion  
Tasmania Parks and Wildlife Service | 40 min keynote |
| 9.50 | The Quest for identity... the bleating heart of Interpretation | John Pastorelli | 20 min paper |
| 10.10| Morning Tea 20 mins | | |
| 10.30| Curator’s perspective: Local Government and the Community | Lynette Nilaweera & Brooke Wandin  
Yarra Ranges Regional Museum & Wandoon Estate Aboriginal Corporation | 40 min keynote |
| 11.10| We’ll Just Bung a Sign In! | Gary Estcourt  
John Holland Rail | 20 min paper |
| 11.30| Design serendipity: lessons learned from years of trying | David Huxtable  
LookEar | 20 min paper |
| 11.50| Now You See Us – Public Art and Paper Taxidermy to Interpret the Anthropocene at the Local Level | Mary-Jane Walker  
The School of Lost Arts | 20 min paper |
| 12.10| Speakers panel | All morning speakers | Questions |
| 12.30| Lunch 60 mins | | |
| 13.30| Welcome by session sponsor | Art of Multimedia | |
| 13.40| Parks VR - Bringing nature to virtually everyone  
What a lot of Rubbish! | Alison McLeod  
ACT Parks and Conservation Service  
Robbie Ladbrook  
ACT NoWaste - ACT Government | Pecha Kucha 1  
7 min 7 slides |
| 16:20| Mixed Realities: How new tech will ruin everything but offer stunning interpretive tools. | Robbie McCewen  
The Floor is Lava | 20 min paper |
| 13:50| Sustainable story-telling in a former goldrush landscape | Deb Pople  
Parks Victoria | 20 min paper |
| 14:10| Geotourism - Adding Value to Traditional Nature-based Tourism | Angus M Robinson  
Australian Geoscience Council | 20 min paper |
| 14:50| Speakers panel | All afternoon speakers | Questions |
| 15:10| Afternoon Tea 20 mins | | |
| 15.30| And where are the young people? | Linda Roberts  
ACT Heritage | 40 min keynote |
| 14:30| Sustainable Wildlife Tourism | Maree Treadwell Kerr; Sera Steves  
Wildlife Tourism Australia | 20 min paper |
| 16:40| All the Fish in the Sea | Jacqui Newling  
Sydney Living Museums | 20 min paper |
| 17:00| Speakers panel and end of day reflection | All afternoon speakers | Questions |
| 17:20| AGM and drinks | | |
Day 2 Morning       Melbourne Zoo, Elliott Ave, Parkville

<table>
<thead>
<tr>
<th>Time</th>
<th>Presentation Title</th>
<th>Speaker</th>
<th>Format</th>
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<tbody>
<tr>
<td>8:45</td>
<td>Welcome and house keeping</td>
<td>Melbourne Zoo</td>
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<tr>
<td>9.00</td>
<td></td>
<td>Common Cause</td>
<td>90 min workshop</td>
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<tr>
<td>10.30</td>
<td>Morning tea 20 mins</td>
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<tr>
<td>10.50</td>
<td><em>When the best laid plans go into hiding...</em></td>
<td>Paula Simpson</td>
<td>20 min paper</td>
</tr>
<tr>
<td>11.10</td>
<td>Workshop Option 1: <em>Why risk whittling with kids?</em></td>
<td>Kate Gardiner</td>
<td>60 min workshop</td>
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<tr>
<td></td>
<td>Workshop Option 2: <em>Universal Concepts: The Heartbeat of Meaningful Interpretation</em></td>
<td>Stephanie Ambrosia California State Parks (United States)</td>
<td>60 min workshop</td>
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<tr>
<td>12.10</td>
<td>Lunch collection &amp; travel to RBG by tram</td>
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Day 2 Afternoon       Royal Botanic Gardens Victoria, Melbourne

<table>
<thead>
<tr>
<th>Time</th>
<th>Presentation Title</th>
<th>Speaker</th>
<th>Format</th>
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</thead>
<tbody>
<tr>
<td>13:30</td>
<td>Aboriginal Heritage Walk</td>
<td>Royal Botanic Gardens Victoria</td>
<td>90 min walk</td>
</tr>
<tr>
<td>15:00</td>
<td>Afternoon Tea 20 mins</td>
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<td></td>
</tr>
<tr>
<td>15:20</td>
<td><em>Aboriginal Discovery Ranger Program, Tasmania Parks and Wildlife Service</em></td>
<td>Ingrid Albion, Anthony (Hank) Horton and Brooke Robinson</td>
<td>Workshop 1</td>
</tr>
<tr>
<td></td>
<td><em>Engaging with culturally diverse communities – interactive workshop</em></td>
<td>Deborah Prentice Parks Victoria</td>
<td>Workshop 2</td>
</tr>
<tr>
<td>16:20</td>
<td><em>Free, Focussed, Fundamental to the Australian curriculum ... but not sustainable.</em>**</td>
<td>Roslyn Hull National Capital Authority</td>
<td>20 min paper</td>
</tr>
<tr>
<td>16:40</td>
<td><em>Volunteer Park Guides Program – A connection between community, visitors and parks.</em></td>
<td>Matt White Parks Victoria</td>
<td>20 min paper</td>
</tr>
<tr>
<td>17.00</td>
<td>Speakers panel</td>
<td>All session speakers/workshop facilitators</td>
<td>Questions &amp; reflections</td>
</tr>
</tbody>
</table>

Gala Conference Dinner and Awards

Join us for an exciting night celebrating the best of Interpretation in Australia in 2019!

This year’s Conference Gala Dinner and Awards Night, in keeping with the theme of the conference, is being held at the heritage listed Former Melbourne Tramway and Omnibus Company Building, also known as Donkey Wheel House.

The building now houses a community of socially progressive organisations seeking to address some of society’s big challenges in innovative, entrepreneurial, financially sustainable and collaborative ways.

Our dinner will be held on level 2 in the special event space run by social enterprise café and catering company *Events by Kinfolk*. Every dollar spent supports Kinfolk’s unique volunteer program.
and 100% of their surplus budget is donated to their charity partners – The Asylum Seeker Resource Centre and the Cathy Freeman Foundation.

Given Donkey Wheel's mantra is 'think different, act different, make a different difference', we can’t think of a better fit for the Sustainable Stories 2019 IA Conference Gala Dinner!

The key details:

**Location:** Level 2, Donkey Wheel House, 673 Bourke Street, Melbourne (close to Southern Cross and 86 and 96 trams)

**Access:** A lift for people unable to use the stairs

**Time:** 6 – 9pm

**Cost:** $150 pp

**The food:** A seasonal three course feasting menu plus drinks

The space holds a limited number of people so book early to secure your spot. For final catering numbers, bookings for the dinner will close 30 September.

Dietary requirements to be emailed to [melbourne2019@interpretationaustralia.asn.au](mailto:melbourne2019@interpretationaustralia.asn.au)

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### Day 3 Morning  
**Victorian Trades Hall, 54 Victoria Street, Carlton**

<table>
<thead>
<tr>
<th>Time</th>
<th>Presentation Title</th>
<th>Speaker</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.45</td>
<td>Welcome by session sponsor</td>
<td>Peter Lovell, Lovell Chen</td>
<td></td>
</tr>
<tr>
<td>8.55</td>
<td><strong>The New Maritime – a whole of museum approach</strong></td>
<td>Peter Tattersall &amp; Alexandra Gaffikin</td>
<td>40 min keynote</td>
</tr>
<tr>
<td></td>
<td><strong>Sustaining a Collection in a Disappearing Market to Sustaining a Collection in a Changing Market</strong></td>
<td>Holly Anderson, Royal Australian Mint</td>
<td>20 min</td>
</tr>
<tr>
<td>9.55</td>
<td><strong>Youth Rangers - Connecting Secondary School Students with Parks</strong></td>
<td>Lily Brown, Parks Victoria, Katy Penman, Katydid Create, Michelle Bashta, Lovell Chen</td>
<td>Pecha Kucha 2 7 mins 7 slides</td>
</tr>
<tr>
<td>10:10</td>
<td><strong>Morning Tea (20 mins)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:30</td>
<td>Interpretation in the Decade of Renewal at the Sydney Opera House</td>
<td>Laura Matarese, Sydney Opera House</td>
<td>20 min paper</td>
</tr>
<tr>
<td>10:50</td>
<td><strong>Downloading Eva – sustaining our community through truth telling</strong></td>
<td>Melinda Mockridge, Lauriston Heritage Services</td>
<td>20 min paper</td>
</tr>
<tr>
<td>11:10</td>
<td><strong>Sustainability of a Regional Museum</strong></td>
<td>Gemma Dewar &amp; Rikki Clarke, Hocking Heritage + Architecture and Creative Spaces</td>
<td>20 min paper</td>
</tr>
<tr>
<td>11:30</td>
<td>'Working at the intersection of grief and history' - telling the story of 9/11 in New York City</td>
<td>Rosemary Hollow, University of Canberra</td>
<td>20 min paper</td>
</tr>
<tr>
<td>11:50</td>
<td>Speakers panel</td>
<td>All session speakers</td>
<td>Questions</td>
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</tbody>
</table>
Day 3 – Field Trips

Tours will leave together from Trades Hall between 12.30 and 1pm and catch public transport. Spaces are limited for some field trips and some will require walking or special clothing.

<table>
<thead>
<tr>
<th>Tour</th>
<th>Tour description</th>
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<tbody>
<tr>
<td>Victorian Trades Hall, 54 Lygon Street, Carlton</td>
<td>Tour of the recently restored rooms in the heritage listed Hall with Lovell Chen, including the stunning Old Council Chamber, which has been restored by art conservators.</td>
</tr>
<tr>
<td>Pamper the Penguins at the Port Phillip Eco Centre, St Kilda Pier. <strong>Catch the 96 tram from the city</strong></td>
<td>Visit St Kilda’s Little Penguin Colony and participate in hands-on citizen science activities. Session includes litter auditing and shell surveying. Dress for the weather and be prepared to walk 2-3 kilometres.</td>
</tr>
<tr>
<td>Yarra Ranges Regional Museum, Lilydale <strong>10 min walk from Lilydale train station</strong></td>
<td>A tour of the museum including an introduction to the museum, tour of galleries and onsite collection store. Optional visit to the nearby Lilydale and District Historical Society</td>
</tr>
<tr>
<td>Museum Victoria, Nicholson Street, Carlton <strong>10min walk from Trades Hall</strong></td>
<td>Visit includes entry to the museum, tour of River of Languages, an exhibition highlighting the endurance of Victorian Aboriginal Languages and time for viewing of the rest of the collection</td>
</tr>
<tr>
<td>Nuttshell Graphics Studio, North Melbourne</td>
<td>Visit the studio of interpretation and graphic design company, Nuttshell Graphics.</td>
</tr>
<tr>
<td>Catch the tram or train to North Melbourne</td>
<td></td>
</tr>
<tr>
<td>Dandenong Ranges National Park, Ferntree Gully <strong>Train to Upper Ferntree Gully</strong></td>
<td>Visit the Dandenong Ranges National Park and enjoy the new connection from Upper Ferntree Gully train station to the 1000 steps to enjoy the view at the top!</td>
</tr>
<tr>
<td>Heidelberg Historical Society, Old Heidelberg Courthouse <strong>Catch the train to Heidelberg Station and walk 950m or the bus from Queen Victoria Market and walk 450m</strong></td>
<td>Visit the Busy Bee Signature Quilt on exhibition at the Old Heidelberg Courthouse. Cost is a $5 donation to the historical society, which includes a light afternoon tea</td>
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</tbody>
</table>

Informal close of conference drinks from 5.30pm in CBD location TBC
### 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 context 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.

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### 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.

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### Day 1

#### 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 has 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.

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#### 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-njan 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 201, 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.
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.

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

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 is 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.

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

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 Fauna and Flora 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 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.

**We’ll Just Bung a Sign In!**

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.
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!

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.

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 barrack 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?

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 generation.

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.

Robbie is a cross-platform producer and interpreter from Aotearoa. With experience in presenting public programs and education in zoos and museums, he has studied Mixed Reality Design at Academy Xi. After graduating from the Victorian College of the Arts 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 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 he was awarded a 2018 Australian Music Prize for mixed reality design. Robbie is the co-founder of the VR production company, Dot by Dot, which specialises in designing and delivering immersive VR experiences to deliver meaningful outcomes for business and research.

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.

Has our marketing strategy become more sustainable with digital and social media?

There is one time for smaller groups to show off their collection, demonstrate old skills or highlight their conservation work, the events. With close to 70 different event organisers how do we work with communities to provide high quality events? Organisers

And where are the young people?

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 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.

Geotourism - Adding Value to Traditional Nature-based Tourism

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.

Angus M Robinson
Co-ordinator, National Geotourism Strategy, Australian Geoscience Council

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And where are the young people?

20 min paper

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Professional development for geoscientist guides in interpreting natural and cultural heritage as tour guides.

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.

### 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 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 history and heritage in Sydney Living Museum’s public programming activations, but it is rarely free of cultural or historical value or 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.
Abstract

**What's the story?**
90 min workshop

A growing body of evidence and research in the fields of psychology, cognitive science, linguistics and behavioural economics highlights the values we engage in our communication and other lived experiences effects attitudes and behaviours. Through the lens of engaging people on nature, climate change and building community, this workshop will provide insights into practical skills for creating values-based communications.

**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.

**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 Movement, and regenerative land management. Kate 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.

**Why risk whittling with kids?**
Workshop Option 2

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

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**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.

**Paula Simpson**

Interpretation Coordinator, Melbourne Zoo

A passion for story telling and connecting people to places saw Paula’s introduction into interpretation as a face to face guide working in some of Australia’s most iconic landscapes. As her passion and development in the industry grew, she explored new ways to engage and connect visitors, embracing the field of interpretive media. She constantly explores newer and bigger ways to provoke thought in the hearts and minds of our visitors, driving them to conservation action.

**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.
### 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.

**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.

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.

**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.

### Aboriginal Guides

**Royal Botanic Gardens**

Aboriginal Guides

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

**Deborah Prentice**

Diverse Communities Activation, Parks Victoria

### 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 welcome people from different cultural backgrounds to our interpretation programs.

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

**20 min paper**

**Roslyn Hull**  
Attractions Manager, National Capital Authority

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**

**Matt White**  
Community Activation Officer, Parks Victoria

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.
### Sustainable Stories - Abstracts

#### Day 3

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| 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:  
  - On Sharks and Humanity  
  - James Cameron – Challenging the Deep  
  - Au Karen Ira Lamar Lu – Ghost Nets of the Ocean  
  - 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’. |
| **Sustaining a collection in a disappearing market**                     | **Holly Anderson**                                               |
| **20 min paper**                                                       | **Collections and Public Programs Manager, Royal Australian Mint**|
| 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. |
| **Youth Rangers – Connecting Secondary School Students with Parks**     | **Lily Brown**                                                   |
| **Pecha Kucha**                                                        | **Community Engagement Ranger, Parks Victoria**                  |
| 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. |
| **Holly Anderson**                                                      | **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.** |
| **Lily Brown**                                                         | **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.** |
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.

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.

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 to 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.

In this time of disruption and challenges to social cohesion it is 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.
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.

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?
## 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

<table>
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<tr>
<th>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.</th>
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<tr>
<td>No travel required! Meet your tour guides inside the Hall at 1.30pm</td>
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### Option 2 – Pamper the Penguins
Port Phillip Eco Centre, 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. |
| Catch the no.16 tram from Swanston Street (51 mins), approx. 500m walk to tram and 200m walk to St Kilda Pier |

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

| 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 Lillydale 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. |
| 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 |

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://vaclang.org.au/

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

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

During your visit to Nutshell 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 Nutshell to be both informative and fun.

### 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.*
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.


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