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Guidelines for Interpreting Cultural Heritage



keeping victorians connected

Cultural Heritage Interpretation Guidelines
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Acknowledgements

These guidelines were prepared by VicRoads Environmental Strategy group with input from Regional Environmental Officers, Landscape and Urban Design, Communications & Stakeholder Engagement and key external stakeholders.

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Cover: The original 1927 timber-beam bridge at Barwon Heads was integral to the identity and character of the town and its coastal setting. The new bridge constructed in 2009-2010 takes its design from the original bridge it replaced, carrying on the iconic architecture of old into the present road network. Source: VicRoads

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1. Introduction

1.1 Purpose of the guidelines

VicRoads connects people and place across cultural landscapes full of stories, ancient and new. The Cultural Heritage Interpretation Guidelines have been developed to assist VicRoads Regional and Metropolitan Operations to design, develop and implement projects that seek to interpret both Aboriginal and non-Aboriginal cultural heritage.

These Guidelines are not intended to be highly prescriptive, but rather to guide the planning, design, implementation and evaluation of interpretation projects and provide consistency across the organisation.

1.2 What is cultural heritage

Cultural heritage can be described as tangible and intangible records or evidence of past human activity. It may comprise buried artefacts and structures and/or surface elements and can include areas which have historical associations or associations with cultural or religious traditions, irrespective of whether they contain physical remains of associated activities.

With cultural heritage intrinsically tied to people, it is common for aspects of this heritage to be sensitive and private, particularly in relation to Aboriginal people. As Aboriginal heritage is at times entirely different in nature to non-Aboriginal heritage, it is critical to be aware of potential sensitivities and to work closely with stakeholders so that all work is carried out respectfully and to the wishes of those involved.



Source: VicRoads

Our natural environment is in fact a complex cultural landscape containing countless stories of Aboriginal Australians. There are over 1,500 identified Aboriginal heritage sites within Victoria's arterial road network and this number increases each time heritage studies are undertaken for new projects. This scarred tree in a shelter with an interpretive panel (above and right) has been installed at wayside stop near Nhill.

Examples of cultural heritage sites and places include:

Aboriginal

- surface scatters and stone artefacts
- stone quarries
- scarred trees
- shell middens
- oven mounds
- ceremonial sites
- burial sites
- fish and eel traps
- hut sites
- rock art sites
- axe grinding grooves
- landforms or landscape features which have spiritual meaning
- post-contact places
- intangible heritage e.g. stories, ceremonies, values, ideas, language, performances.

Non-Aboriginal

- historic buildings or remnants
- historic bridges
- avenues of honour
- heritage landscapes e.g. farms, towns
- historic road surfaces
- mining sites
- maritime sites
- places where significant events have occurred
- historic structures e.g. wells
- historic items or objects e.g. farm machinery
- graves
- refuse dumps
- individual trees
- intangible heritage e.g. stories, values, ideas, customs.



Source: VicRoads

There are more than 200 heritage listed bridges within VicRoads arterial road network. This heritage listed single arched sandstone bridge constructed in 1858-59 over Djerriwarrh Creek falls within the Western Highway road reserve near Bacchus Marsh.



1.3 What is cultural heritage interpretation

Most peoples' understanding of 'interpretation' is in the sense of translating one language into another. Interpretation in the cultural heritage sense however, is to reveal the meaning and significance of heritage places in ways which are memorable and enriching.

Interpretation may include written information presented in creative, imaginative ways, but there are many other non-written approaches. Interpretation may be a creative design response using no words whatsoever, as illustrated by the noise wall below and the bridge on the front cover of this guideline.



Source: VicRoads

Colours and shapes included as design elements in the Vineyard Road noise wall, Sunbury, are inspired by bunches of grapes and are an interpretation of the historic use of the region for viticulture.

Although interpretation may use factual information to illustrate points and clarify meanings, it's the points and meanings that are integral to interpretation, not the facts.

The aim of interpretation is to enhance understanding and enjoyment. It communicates significance in a way which attracts, involves and inspires visitors, and so enhances their understanding and appreciation of a place or object. Interpretation can present the historical, cultural, social, scientific, archaeological, architectural or natural significance of a place or object. It is a creative and collaborative process, which may involve numerous stakeholders and use various media and technologies to tell a story in an innovative way.

Due to the sensitive nature of some heritage, particularly Aboriginal cultural heritage, interpretation may be inappropriate in some instances or may only be appropriate for particular aspects and not others. It is critical to strictly adhere to the wishes of stakeholders when developing interpretation projects.

Sites where VicRoads can, or has already, implemented cultural heritage interpretation include:

- road infrastructure such as noise walls, bridges, tunnels
- roadside rest areas and lookouts including seating, railing, toilets, waste disposal
- tram and bus stops
- walking and cycling paths
- roadsides and median strips e.g. plantings, protecting avenues of honour, use of local rock.

The benefits to VicRoads of cultural heritage interpretation include:

- assisting in the management of heritage assets through providing a tool to educate visitors that may contribute to a change in attitude and/or behaviours
- contributing positively to the landscape design of our road network
- contributing to reconciliation between Aboriginal and non-Aboriginal communities
- fostering positive and ongoing relationships with our stakeholders
- providing a point of interest for people driving or taking a break from driving.



Source: VicRoads

The Arcadia section of the Goulburn Valley Highway duplication presented an opportunity to interpret the Calder Woodburn Memorial avenue of honour by providing information on the servicemen and women the avenue commemorates.

"Information, as such, is not interpretation. Interpretation is revelation based on information. However, all interpretation includes information."

The chief aim of interpretation is not instruction, but provocation."

Freeman Tilden - US novelist and playwright, credited with first articulating the principles of interpretation in his 1957 book 'Interpreting Our Heritage'.

1.4 Statutory and policy context

Statutory approvals

The installation of some interpretive proposals (eg signs, sculptures) may require one or more statutory approvals such as a Planning Permit under the Planning and Environment Act 1987 or a consent for works under the Road Management Act 2004 (See Section 4 Step 3).

Cultural heritage protection and interpretation

Statutory requirements do not directly deal with interpretation. Legislative requirements related to cultural heritage are relevant, however, as these contain requirements to protect and manage heritage and must be followed when developing and installing interpretive programs. These include:

- *Aboriginal Heritage Act 2006* (Vic)
- *Heritage Act 1995* (Vic)
- *Planning and Environment Act 1987* (Vic)
- *Environmental Protection and Biodiversity Conservation Act, 1999* (Cth)

The Australia ICOMOS Burra Charter and Guidelines

The Australia International Council of Monuments and Sites Burra Charter (the Burra Charter) and its accompanying guidelines are considered the best practice standard for cultural heritage management in Australia. The charter is endorsed by the Australian Heritage Council and the Heritage Council of Victoria. The Burra Charter and guidelines advocate that interpretation should not reduce the cultural significance of a place and encourages the investigation and implementation of interpretation.

Australian Heritage Commission - Ask First: A guide to respecting Indigenous heritage places and values

This publication provides a practical guide for land developers, land users and managers, cultural heritage professionals and many others who may have an impact on Aboriginal heritage. The title - Ask First - is the message of this book; that consultation and negotiation with Aboriginal stakeholders is the best means of addressing Aboriginal heritage issues.



Source: VicRoads

Interpretation alongside the Great Ocean Road at Eastern View, west of Fairhaven. The Great Ocean Road is listed and protected as National Heritage under the *Environmental Protection and Biodiversity Conservation Act 1999* (Cth). Other roads which occur in landscapes protected by this Act include those through Gariwerd (The Grampians) and five of Victoria's Australian Alps National Parks and Reserves.

2. Types of Interpretation

Interpretation can be designed and delivered in many ways. It may be a combination of the treatment of the fabric (material) such as maintenance, restoration, reconstruction; the use of and activities at the place; and the use of introduced explanatory material¹. Interpretation may be literal or more subtle and abstract. What you choose must balance what is appropriate for the heritage, the landscape design, your budget and development/installation timeframe, for the story you want to tell, for your audience, and most importantly for the site. The media you choose will become part of the place².

Examples of how cultural heritage interpretation can be delivered are provided below, however the creative nature of interpretation means there are endless possibilities. See Section 5 for further examples of interpretation.

Landscape design

- Cultural elements included in landscape design such as the use of local colours, forms and materials e.g. dry stone walls.
- Living memorials e.g. avenues of honour.
- Planting design that borrows from past or contemporary landscapes including native vegetation as well as windrows and hedgerows.
- Retention of plantings with local cultural significance but not necessarily protected through formal heritage listing.



Source: VicRoads

The planting design for the Geelong Ring Road through the Barrabool Hills uses landscape elements such as grassed batters and planted cypress windrows to subtly reflect and enhance, and so interpret, the local landscape character.

Road infrastructure and design

- Cultural elements included in built road structures e.g. noise walls, bridges, tunnels, walking and cycling paths, tram and bus stops, retaining walls.



Source: VicRoads

Monash Freeway noise walls at Jackson's Road exit - design inspired by former Waverley Park football oval seating layout.

Art and sculpture

- Functional structures such as bridges or noise walls that are sculptural in form.
- Art or sculpture integrated into pathways, site furniture or walls/structures/natural rock.



Source: Bayside City Council

This sculpture was inspired by Carolyn Briggs's story (Elder of the Boon Wurrung people) 'the time of chaos'. It depicts the ancient Yarra River, where it originally flowed 10,000 years ago and six eggs representing the six traditional groups of the Boon Wurrung people.

¹ The Australia International Council of Monuments and Sites (ICOMOS) 1999 *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance*.

² Carter, J (Ed) (1997) *A Sense of Place: An interpretive planning handbook*. Scotland Tourism and Environment Initiative, Inverness, Scotland.

Events

- Special events/festivals/exhibitions
e.g. highlighting, commemorating or celebrating the cultural or natural significance.
- Personal interpretation, demonstration or presentation.



Source: Tasmanian Aboriginal Land and Sea Council and Parks & Wildlife Service Tasmania

A traditional canoe constructed in Hobart as part of the Wooden Boat Festival to be installed as part of the Needwonnee Aboriginal walk in South West Tasmania. This created some anticipation in the wider community for the rest of the project.

Multimedia and technology

- Smart signs – interpretive signs that include a QR Code so that spoken voice/story telling and video on the digital net can be accessed on site.



Source: Bayside City Council website

Bayside City Council, Melbourne, has recently launched an immersive audio-tour experience available as an iPhone App which contains over two hours of high-quality narration for visitors to experience as they walk the Coastal Trail along the foreshore.

The App expands on the story behind each of the 90 items of interest on the trail, so visitors can learn about their favourite featured artist or listen to the haunting tales of the Boonwurrung as they travel along the same area that they have inhabited for so many thousands of years.

Retention or re-interpretation of historic structures or items

- Retention and conservation of historic items in their own right with minor interpretation.
- Incorporation of redundant infrastructure contemporary design e.g. rail, water supply or road elements.
- Installation of an historic item at a site e.g. old road construction equipment.



Source: VicRoads

The new Barwon Heads Bridge constructed in 2009-2010 takes its design from the original 1927 timber-beam bridge it replaced, carrying on the architecture of old into the present road network.

Panels and signage

- Interpretive panels e.g. with text and illustrations, lift flaps etc.
- Trail of panels e.g. identifying local indigenous food plants in bushland.



Source: Parks Victoria

Information shelter at Moggs Creek, Great Otway National Park, Victoria.

Publications

- Pamphlets or other printed material.



Source: Department of Environment and Natural Resources South Australia

Brochure for the Ikara sculpture at Old Wilpena Station, Flinders Ranges National Park, South Australia.

3. Stakeholder Consultation

Stakeholder consultation is critical in planning and implementing any interpretation project. Appropriate stakeholders should be consulted through all steps of the process to allow mutually agreed processes, concepts and time lines to be developed. VicRoads Landscape and Urban Design, Communications and Stakeholder Engagement, Environmental Strategy group, Metropolitan Operations and Regional Operations are key internal stakeholders that must be consulted regarding interpretive projects. It may also be relevant to consult with VicRoads Network Policy and Standards

The VicRoads Cultural Heritage Guidelines 2007 provide detailed information about the roles of various cultural heritage stakeholders. VicRoads guidelines should be followed when engaging stakeholders, particularly the Community and Stakeholder Engagement Quick Reference Guide (June 2011) and Guidelines for Engaging Hard to Reach Groups (2010). For projects with Aboriginal stakeholders, attending Indigenous Cultural Awareness Training is strongly recommended for relevant VicRoads project staff to assist in communicating with Aboriginal stakeholders appropriately.

The Ikara sculpture at Wilpena Pound National Park, South Australia was developed through working closely with Indigenous stakeholders. The sculpture signifies the Aboriginal creation story of the area.



Source: Department of Environment and Natural Resources South Australia

The following stakeholders may need to be consulted depending on the scale and nature of the project:

Aboriginal cultural heritage stakeholders:

- Registered Aboriginal Parties (RAPs)
- native title claimant and traditional owner groups
- local Aboriginal community organisations (where there is no RAP or Traditional Owner group).

Non-Aboriginal cultural heritage stakeholders:

- Australian Government Department of Sustainability, Environment, Water, Population and Communities
- Heritage Victoria
- local historical societies
- local committees of management (which look after particular historical sites or places).

Other external agencies or persons who may need to be consulted on interpretive projects could include Tourism Victoria, Local Government, Aboriginal Affairs Victoria and/or local residents/property owners.

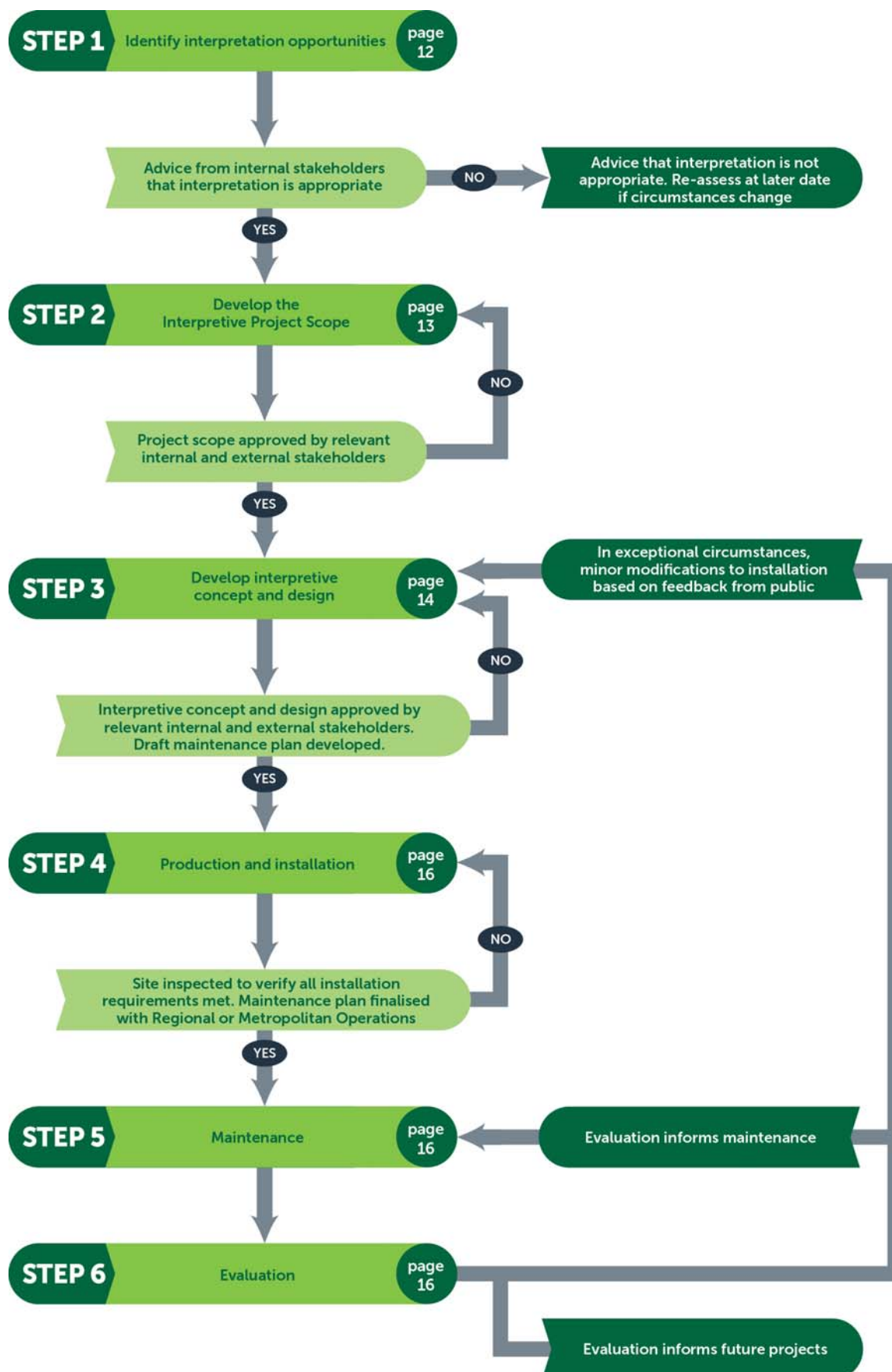
Note: The Victorian Government may need to approve some interpretive installations (VicRoads Communications and Stakeholder Engagement will be able to advise if your project would trigger this requirement).

For Aboriginal stakeholders in particular, the following points should be considered in consultation:

- allocate generous time for negotiation - include time for silence and listening; where possible, spend time with the community involved
- allow time for the community to hold their own discussions and respect their decision-making process
- understand the role of both male and female Aboriginal Elders and approach them with respect
- be aware of inappropriate times for consultation with Aboriginal stakeholders, such as deaths in communities or cultural events as these events may effect project timeframes
- always contact VicRoads Environmental Strategy group or a relevant Metropolitan Operations or Regional Operations person (depending on the location) if you are unsure of proper behaviour.

4. Developing Interpretation Projects

This section describes the steps to follow when developing an interpretation project. The steps apply to any type of interpretive installation.



provide opportunities to tell the public about how we work with stakeholders to manage cultural heritage.

Step 1: Identify interpretation opportunities

With a plethora of cultural heritage sites on Victoria's arterial road network there are many interpretive opportunities on our roadsides. This number increases each time heritage studies are undertaken for new road projects.

Opportunities to improve understanding and protection of Victoria's unique cultural heritage and history through interpretation may arise through:

- initiatives developed by a Region or Project
- commitments stated in an Area-Based Agreement or other project-specific agreement
- suggestions made by a particular community or group
- commitments stated in a Cultural Heritage Management Plan
- other approvals or commitments e.g. Environmental Effects Statements, Planning Permits.



Source: VicRoads

Western Highway – Anthony's Cutting reburial ceremony for salvaged Aboriginal artifacts. Interpretative projects

Fitting suitable interpretation appropriately into our roadsides

It is important that interpretive opportunities identified are consistent with both the cultural heritage values and the landscape design concepts that exist for an area. Relevant information on these values and concepts may be identified during stakeholder consultation and also documented in VicRoads, state and local government strategies, guidelines and studies including:

- cultural heritage studies
- social impact studies
- landscape analyses.

Other aspects to consider when identifying interpretive opportunities include:

- the level of support from relevant stakeholders
- the context – what other interpretation is in the region
- the potential benefits the interpretation project could deliver
- the potential for negative outcomes from the interpretation project
- available resources and time.

Advice must be sought from appropriate internal stakeholders including Landscape and Urban Design, Environmental Strategy group, Metropolitan Operations or Regional Operations (depending on the location), Communications and Stakeholder Engagement and Network Policy and Standards to establish whether interpretation is appropriate.

In principle agreements amongst internal stakeholders should be reached prior to discussing proposals publicly.

Step 2: Develop the interpretive project scope

To establish the context and develop a clear plan for an interpretive project, an agreed project scope should be developed in consultation with relevant stakeholders. The degree of involvement will vary from project to project and stakeholder to stakeholder.

As a minimum, the Interpretive Project Scope must be developed with Landscape and Urban Design, Environmental Strategy group, Communications and Stakeholder Engagement, Metropolitan Operations or Regional Operations (depending on the location) and other relevant stakeholders (e.g. a Registered Aboriginal Party, VicRoads Network Policy and Standards). During the process of developing the Interpretive Project Scope, further stakeholders may be identified as being appropriate to include in consultation.

The annotated template in Appendix B has been developed to guide this process. It provides a template to scope the following aspects that need to be considered when developing an interpretive project:

- Interpretive opportunities
- Heritage significance and conservation needs
- Stakeholders
- Outcomes
- Resources
- Location
- Timing
- Audience
- Theme
- Messages
- Interpretive concepts.

Examples of project scoping templates are provided in the case studies presented in Appendix C.



Source: VicRoads

Princes Freeway - The retention of sugar gum rows and use of gabion rock walls along the roadside interprets the landscape history and character of this area.

When is interpretation *NOT* appropriate?

- Where relevant stakeholders do not support the initiative.
- Where the interpretation would disturb a previously undisturbed cultural heritage site or compromise its integrity.
- Where the proposed interpretation does not fit within the landscape design of the roadway.
- Where items, materials or stories are of a sensitive or confidential nature to the community e.g. when it deals with spiritual or religious matters the community would not want disclosed.
- In cases where communities do not agree on certain heritage issues and interpretation would be unable to impartially present the opposing views.

Note – in many cases there may be only particular elements of cultural heritage that are inappropriate for interpretation and these may not preclude interpretation of other significant heritage aspects.

The type of potential interpretive installations appropriate to the project will be guided by the information collected and developed through this scoping process. It is important that interpretation fits into the existing or proposed roadway landscape, with VicRoads' corporate identity and with the cultural heritage values identified. Where possible, the context and setting of the heritage values should be retained to integrate and reinforce heritage themes.

The project scope may be developed by VicRoads, or contracted out to a consultant to prepare in consultation with VicRoads and relevant stakeholders (see the Development of Cultural Heritage Interpretation Shell Brief). For projects which interpret Aboriginal heritage, it is advisable to engage Aboriginal consultants where possible.

Step 3: Develop the interpretive concept and design

Step 3.1 Investigate options and select an interpretive concept

Based on the scope of the project (as developed and documented in the project scoping template), potential interpretation concepts should be evaluated.

It is important at this step to visit the proposed location for the project to assess how potential installations will 'fit' in the field if this has not already occurred. Getting a feel of the environment will help in evaluating what will work for each site.

The installation of some interpretive proposals (eg signs, sculptures) may require one or more statutory approvals such as a Planning Permit under the Planning and Environment Act 1987 or a consent for works under the Road Management Act 2004. VicRoads Policy and Programs can advise of approvals and standards required to assist in evaluating concepts that are being considered. In considering interpretive concepts, the 'road/land status' (and where relevant 'land ownership') and 'ownership of infrastructure' on which the interpretative proposal would be installed should also be determined. In most cases, the land will be declared arterial road reserve, which should be straight forward but this should not be assumed. Technical Consulting (Declaration and Land Information) are able to advise on road/land status and ownership.

Safety should be a high priority when evaluating options. Consider all costs and benefits of potential interpretive methods. Evaluation and selection of the interpretive concept should occur in consultation with Metropolitan Operations or Regional Operations (depending on the location) who will be responsible for ongoing maintenance of the installation, together with other relevant stakeholders.

Input must be sought from Landscape and Urban Design, Environmental Strategy group, Communications and Stakeholder Engagement, Metropolitan Operations or Regional Operations (depending on the location) and other relevant stakeholders (e.g. a Registered Aboriginal Party) when selecting the interpretive concept."

Step 3.2: Develop the interpretive concept

The agreed interpretative concept may be developed by VicRoads staff or by a consultant (as described in the Cultural Heritage Interpretation Shell Brief). An internal or external graphic designer must be used throughout the design process.

The aim of developing the interpretation concept is to provide an indication of what the project will look like when implemented. This concept can then be used to consult with stakeholders to gain their input on a tangible proposal. The concept can be modified

and improved with input from stakeholders at this early stage, providing clear guidance to prepare the final interpretive design.

The interpretive concept may include:

- proposed design elements and materials e.g. signed bush food plantings, interpretive boards, noise walls
- supporting infrastructure e.g. shelters, seating
- installation location and aspect e.g. maps and drawings
- an estimate of design, production, installation costs (include an assessment of potential sustainable materials to be used in the production)
- maintenance/repair/replacement requirements and costs e.g. when is it expected that the installation would need to be replaced; is it easily maintained, repaired from vandalism or cleaned of graffiti? This must be agreed with Metropolitan Operations or Regional Operations (depending on the location) who will be responsible for ongoing management. An outline of the plan of maintenance should be drafted at this stage so that any issues are identified early and the project can be modified accordingly.
- proposed timing.

Any written and visual elements of the concept should be shown in a proposed layout/design. Text elements need only to outline what will be conveyed in that particular paragraph/sentence/heading i.e. it does not need to be actual draft text.



Source: VicRoads

Consideration of the longevity and maintenance of interpretive installations is crucial to minimise ongoing costs such as repair or replacement due to graffiti, damage or weathering.



Source: VicRoads

Consider relevant guidelines, procedures and statutory approvals when developing the concept. Consider sustainability, particularly from a materials and maintenance perspective (refer to VicRoads Sustainable Procurement Guideline).

The interpretative concept must be endorsed by Landscape and Urban Design, Environmental Strategy group, Communications and Stakeholder Engagement, Metropolitan Operations or Regional Operations (depending on the location) and other relevant stakeholders (e.g. a Registered Aboriginal Party) before proceeding to prepare the final interpretative design.



Source: Pam Enting

Interpretation at this site on Maria Island, Tasmania, is as simple as a doorway left standing amongst building foundations as a subtle reminder of former habitation.

Step 3.3: Prepare the final interpretative design

The final interpretative design is developed from the agreed interpretative concept and includes:

- design and layout specifications
- final content and graphic elements
- production and installation specifications (including materials, location and position)
- final costings for production and installation
- proposed maintenance activities.

The final interpretative design may be developed by VicRoads staff or by a consultant (as described in the Development of Cultural Heritage Interpretation Shell Brief). Internal or external professional designers/architects or other specialists will need to be engaged.

Specific guidance related to interpretative text and signage is provided in Appendix D. Specific guidance for interpretation of Aboriginal cultural heritage is provided in the 'IAA Guidelines: Best Practice for Interpreting Aboriginal Culture and Country,' which

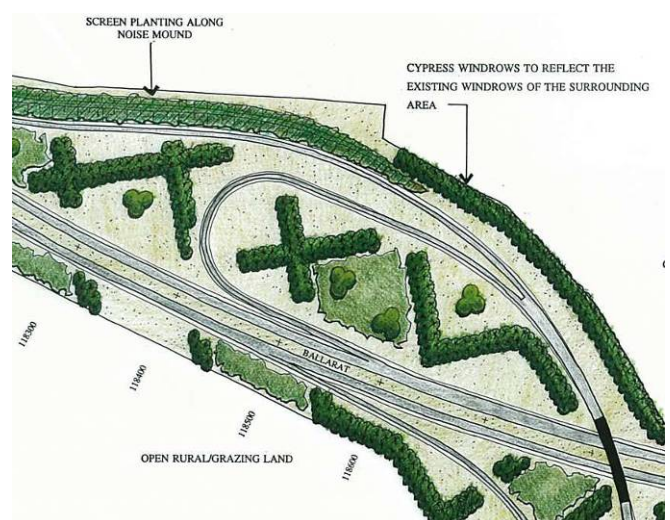
can be found in the Environmental Strategy group Toolkit.

The following general guidance provided for preparing and reviewing final designs applies to all types of interpretation that VicRoads may develop:

- Final designs must be consistent with the project scope and the interpretative concept developed.
- Risks regarding any potential safety issues in regard to the interpretative installations must be identified and managed.
- Written permission must always be gained for the use of images, designs and photographs which are not the property of VicRoads.
- Specifics regarding guarantees or expected life spans for materials should be sought for all works.
- Ongoing maintenance, including repair and replacement must be outlined in a draft maintenance plan in consultation with Metropolitan Operations or Regional Operations (depending on the location).
- Interpretative installations should be manufactured from sustainable materials where possible.

Final interpretative designs must be endorsed by Landscape and Urban Design, Environmental Strategy group, Communications and Stakeholder Engagement, Metropolitan Operations or Regional Operations (depending on the location) and other relevant stakeholders (e.g. a Registered Aboriginal Party).

The relevant Executive Director (Metropolitan Operations or Regional Operations) must approve the final interpretative design prior to production. All relevant statutory approvals must also be obtained prior to production of the interpretative installation.



Source: VicRoads

This concept drawing for the Sunraysia Highway Interchange in Ballarat interprets the prominent visual characteristics of the local landscape with the use of cypress windrows and shelterbelts.

Step 4: Production and installation

Once the interpretive installation has been produced and approved as meeting the final design specifications, it may be installed by VicRoads or a contractor. The specific installation sites should always be marked up and confirmed as being in the correct location prior to installation. All relevant standards, permit/approval/consent conditions, procedures and guidelines must be followed in any installation works. These will vary depending on the nature of the installation e.g. traffic control and the requirements stated in any statutory approvals, permits or consents issued for the interpretive installation (eg location outside the clear zone, use of unreflective finishes etc). An inspection of the site must occur on completion of installation to verify that all requirements have been met.



Source: Pam Enting

Figures sculpted from old power poles interpret times past at the Geelong Botanical Gardens.

The draft maintenance plan for the interpretive installation (developed during Step 3) should be finalised and agreed with Metropolitan Operations or Regional Operations (depending on the location) once the interpretation is installed. This should include regular checks of the sites, particularly in the initial months to identify any issues such as substandard production or installation, graffiti or malicious damage.

Maintenance may include:

- regular inspection - check for wear, legibility, vegetation overgrowth, damage and vandalism
- fire management
- weed management
- graffiti removal
- repair/replacement due to damage or deterioration.

Don't miss the opportunity to promote your interpretive installation. Ask VicRoads Communications and Stakeholder Engagement to investigate appropriate avenues such as newspaper and web opportunities for promotion.

Step 5: Maintenance

Maintenance of interpretive installations is essential to respect the cultural heritage values being interpreted. Well maintained installations will also demonstrate VicRoads' commitment to quality interpretation.

The maintenance requirements of installations developed by Metropolitan Operations or Regional Operations (depending on the location) should be detailed in project handover documentation. Interpretive installations are to be included in Roadside Asset Management Plans and maintenance and cleaning contracts. All relevant standards, procedures and guidelines must be followed where appropriate for maintenance works.

Continued stakeholder and community involvement should be encouraged.

There may be opportunities for members of the local community or other groups to assist with looking after interpretive installations.

Step 6: Evaluation of interpretation

Evaluation of the interpretation project provides information that can be used to modify the existing project (in exceptional circumstances if required) and will also assist in developing better projects in the future.

Assess the completed project against the planned project as described in the scoping template and the approved final design. There are many methods and tools available for evaluation including observation, questionnaires and focus groups. The evaluation method will vary depending on the scale and type of interpretation implemented. Whichever method of evaluation is used, it is important that relevant stakeholders participate to gain a complete assessment of the project. Metropolitan Operations or Regional Operations (depending on the location) will be a critical stakeholder in regards to assessing how the interpretive project is performing following installation.

Evaluation results should be recorded in the appropriate Metropolitan Operations or Regional Operations records management systems, including further actions to be taken as identified during evaluation.

Include stakeholder feedback in your project evaluation.

5. References and Resources

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Useful websites:

Interpretation Australia Association
<http://www.interpretationaustralia.asn.au/>

Australian Interpretation Publications: texts, manuals, guides, handbooks and videos.
http://www.heritage.vic.gov.au/admin/file/content2/c7/Interp_bibliography.pdf

Appendix A - Further Interpretive Examples



Source: VicRoads, courtesy Bayside City Council

The Bayside Coastal Trail has been designed and constructed to be attractive, engaging and durable. Further information on this interpretation project can be found in Appendix C.



Source: VicRoads, courtesy Bayside City Council



Source: VicRoads, courtesy Tasmanian Aboriginal Land and Sea Council and Parks & Wildlife Service Tasmania

The Needwonnee Walk in Tasmania's south-west is a changing interpretive experience, with sculptural installations interpreting some of the story of the Aboriginal Needwonnee people. More information on this interpretation project can be found in Appendix C.



Source: VicRoads, courtesy Tasmanian Aboriginal Land and Sea Council and Parks & Wildlife Service Tasmania



Source: Joan Walsh-Smith & Charles Smith, Smith Sculptors

The bronze figure of *The Waiting Woman* commissioned by Rotary Club of Geraldton for the HMAS Sydney II Memorial in Western Australia. The figure is a visually moving reminder of the heartache surrounding the loss of all 645 Australian sailors off this coast in 1941 following a battle with the German Raider Kormoran.



Photo: Joan Walsh-Smith & Charles Smith, Smith Sculptors

Based on the historical symbolism of Standing Stones as grave makers, this vertical element represents the prow of HMAS Sydney II, metaphorically in a single dramatic gesture, while providing a major focal point visible from many miles around.



Source: Rachel Faggetter

This roadside installation on the Loddon Valley Highway interprets the origins of the town name of Durham Ox and the well known painting *Henry F. Stone and his Durham Ox* by Thomas Flintoff in 1887 which is proudly on display in the Art Gallery of Ballarat.



Source: Pam Enting

Silhouettes painted on the side of this farm building on Maria Island, Tasmania, add an interpretive experience by provoking the visitor to imagine the daily lives of the people who lived on the island.

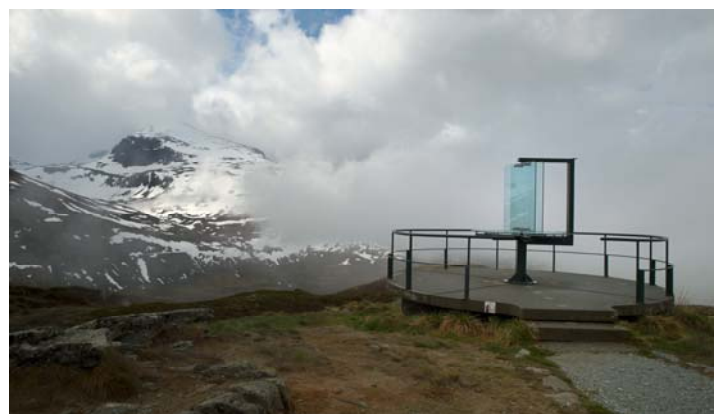


Photo: Werner Harstad

Nedre Oscarshaug, National Tourist Route Sognefjellet, Norway. Using a viewing scope, you can identify the highest peaks of the Hurrungane range. Architect Carl-Viggo Hølmekbakk.



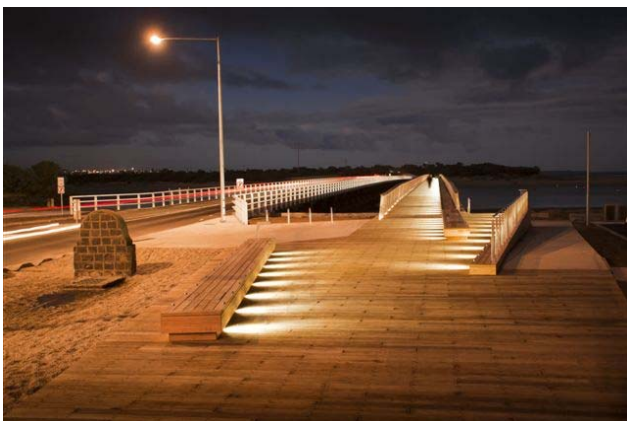
Source: Heritage Victoria

Laser-cut aluminium signage installed to interpret remnant footings at the Old Melbourne Gaol site.



Source: VicRoads

The modern design of the William Buckley pedestrian bridge alongside the reconstructed Barwon Heads Bridge juxtaposes the old style architecture such that it does not detract or attempt to imitate the style of the original bridge and its heritage value.



Source: VicRoads



Source: VicRoads

One of the most famous cultural sites on our network, interpretation on the Great Ocean Road is provided through the gateway itself (so important culturally that it has been rebuilt three times), the bronze figures and plaques on gateway pillars.

Bronze plaques at other locations on the Great Ocean Road are durable but extremely difficult to read.



Source: VicRoads



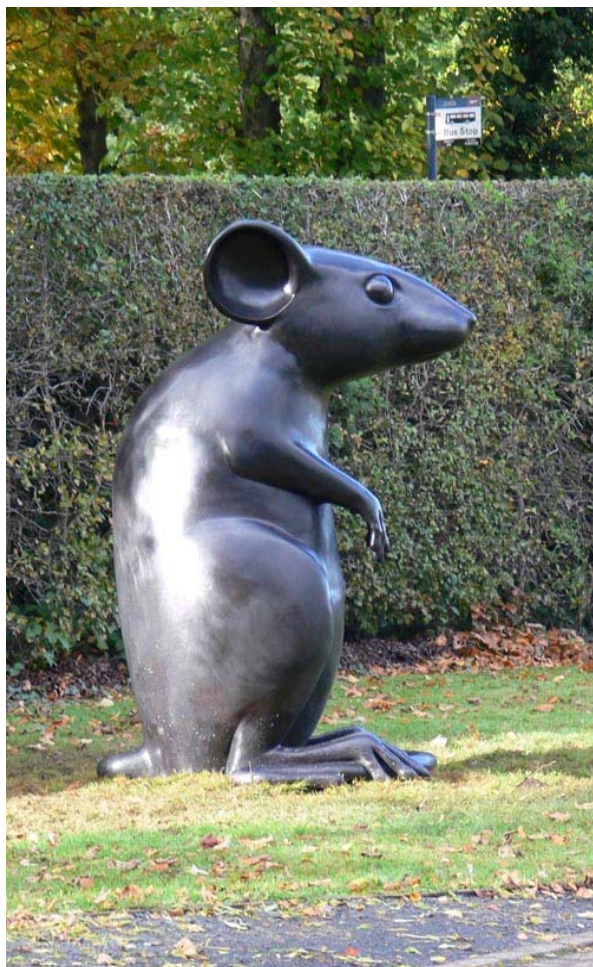
Source: VicRoads



Source: The National Trust for Scotland

The galvanised metal panels at Fyvie Castle Garden, Aberdeenshire Scotland (above), reflect the material used for old-fashioned watering cans. The calligraphic style is in keeping with the elegance of the castle and its surrounding estate.

The seven foot high bronze sculpture of a mouse by Scottish sculptor Kenny Hunter at the Robert Burns Birthplace Museum, Scotland, represents the poet's well known poem *To a Mouse* and forms part of a mouse trail for younger visitors.



Source: The National Trust for Scotland



Source: The National Trust for Scotland

Various materials and sculptural elements were used to develop a trail through Threave Garden, Scotland. Seating decorated with quotations encourages visitors to reflect on the beauty of the surroundings (above). Other elements such as the carved pine cone (below) add points of interest to visitors' experience of the garden.



Source: The National Trust for Scotland



Source: Department of Environment and Conservation, Western Australia

The 39m stainless steel Wilderness Wall of Perceptions at Swarbrick-Walpole Wilderness Area encourages people to explore perspectives of the forest and the wilderness over time.



Source: Department of Environment and Conservation, Western Australia

The seemingly foreboding black snake in the steel sculpture at Swarbrick was designed to evoke feelings of a wilderness where wild creatures still roam.



Source: VicRoads, courtesy City of Melbourne

Glass panels along the Sandridge Bridge crossing the Yarra River, Melbourne, tell the story of immigration.



Source: VicRoads, courtesy City of Melbourne



Photo: Jarle Wæhler

Rest area on the National Tourist Route, Norway in Rana municipality with distinctive service building. Architect: Carl-Viggo Hølmebakk.

Appendix B - Interpretive Project Scope Template

This annotated template provides an outline of what should be considered when developing an interpretive installation. The level of information collected and developed will vary depending upon the simplicity/complexity of the site and proposal. Some examples of project scope templates are provided in Appendix C Case Studies.

Project Aspect	Guidance
Interpretive Opportunities	<p>What are the stories and interpretive opportunities of the site/place? Are there specific requirements or commitments related to the interpretation e.g. specified in an Area-Based Agreement, Environmental Effects Statements, Cultural Heritage Management Plans (CHMP) or other approvals?</p> <p>It is important to make sure that any interpretive opportunities identified are consistent with both the cultural heritage values and the landscape design concepts that exist for an area. Relevant information on these values and concepts may be identified during stakeholder consultation and also documented in VicRoads, state and local government strategies, guidelines and studies.</p>
Heritage Significance and Conservation Needs	<p>How significant is the site/place? What is its value in the regional, state, national, international context and is it related to other attractions. Cultural heritage values must not be compromised by interpretive installations. Are there special management requirements/obligations needed to protect the site?</p> <p>Gather and record information about the site sufficient to understand significance – sources may include CHMP, historic records, local knowledge, and studies/surveys.</p>
Stakeholders	<p>Identify relevant stakeholders and appropriate level and stages of consultation. For complex projects where stakeholder roles are more involved, it may be advantageous to establish a stakeholder working group.</p> <p>Consultation with Landscape and Urban Design, Environmental Strategy group, Communications and Stakeholder Engagement, Metropolitan Operations or Regional Operations (depending on the location) and other relevant stakeholders (e.g. a Registered Aboriginal Party, VicRoads Network Policy and Standards) must occur to gain endorsement for each interpretive project with these stakeholders (see guideline for detail). The relevant Executive Director (Metropolitan Operations or Regional Operations) must approve the final interpretive design prior to production.</p>
Outcomes	<p>What do you want the audience to know/understand from the interpretive installation - what is special about the site or item? Include outcomes from the perspective of both the subject matter to interpret as well as opportunities to promote the work of VicRoads and other stakeholders as relevant.</p> <p>The outcomes must be set in consultation with Landscape and Urban Design, Environmental Strategy group, Communications and Stakeholder Engagement, Metropolitan Operations or Regional Operations (depending on the location) and other relevant stakeholders (e.g. a Registered Aboriginal Party, VicRoads Network Policy and Standards). A clear direction is essential for focusing all following tasks.</p> <p>Consider if there are any other relevant stories in the area that are appropriate to mention in your project. Is the project just one element of a broader interpretive programme? Make sure your interpretation complements rather than repeats information presented elsewhere.</p> <p>Your outcomes may be related to:</p> <ul style="list-style-type: none"> • Behaviours - do you want to change behaviour – to assist the management of the site; broader behaviours e.g. reconciliation? • Promotion – promote activities of VicRoads and other stakeholders. • Learning – engage the visitor and provoke them to think and to learn. <p>Note: Developing outcomes which are SMART (Specific, Measurable, Achievable, Realistic, Timely) will allow more meaningful evaluation following implementation.</p> <p><i>Example:</i> <i>Visitors to the interpretation project at Anthony's Cutting will learn that:</i></p> <ul style="list-style-type: none"> • <i>VicRoads' work improves safety and traffic management.</i> • <i>The area has a rich history of land use from Wurundjeri to goldrush route to arterial route.</i> • <i>VicRoads develops positive working relationships with its stakeholders.</i>

Project Aspect	Guidance
Resources	<p>What resources are available to deliver the project?</p> <p>Budget – include allowances for:</p> <ul style="list-style-type: none"> • Stakeholder consultation and possibly participation • Planning (in-house or consultant) • Design (in-house or consultant) • Production • Installation (in-house or contractor) • Maintenance – estimate ongoing costs with Metropolitan Operations or Regional Operations (depending on the location) including possible repair and replacement in the future • Evaluation – assess against the project scope and plan, record learnings, modify installation. <p>Budgets may also need to consider supporting infrastructure e.g. shelters, seating, drainage control works, access tracks/roads.</p> <p>Note – there may be opportunities to source funding/grants from other government or non-government agencies for projects e.g. local council, Australian Government.</p> <p>Personnel</p> <ul style="list-style-type: none"> • VicRoads – various business areas • Consultants – contract for all/part interpretation project • Aboriginal group representatives – also identify potential training and employment opportunities • Graphic designers, sign makers, fabricators • Other experts/consultants/organisations <p>Material and historical resources</p> <ul style="list-style-type: none"> • maps, photos, sketches, images • artefacts • oral histories; dreamtime stories • objects/structures; machinery, material remnants from construction • living assets e.g. historical plantings • language – Aboriginal name meanings <p>Sources of materials and historical resources could include:</p> <ul style="list-style-type: none"> • Parks Victoria • Aboriginal Affairs Victoria • Heritage Victoria • Local councils • Tourism Victoria • Museums • Historic homes • Other tourist attractions • Special interest groups e.g. birdwatchers, fishing clubs.
Location	<p>The location of interpretive installations must be developed with, and endorsed by, Landscape and Urban Design, Environmental Strategy group, Communications and Stakeholder Engagement, Metropolitan Operations or Regional Operations (depending on the location) and other relevant stakeholders (e.g. a Registered Aboriginal Party, VicRoads Network Policy and Standards).</p> <p>Develop a map of potential sites to assist in determining locations for interpretative installations. Consider:</p> <ul style="list-style-type: none"> • Heritage Conservation – the location of interpretive installations must not detrimentally impact on the significance of the heritage. • Statutory approvals required such as a Planning Permit under the Planning and Environment Act 1987 or a consent for works under the Road Management Act 2004. • The 'road/land status' (and where relevant 'land ownership') and 'ownership of infrastructure' on which the interpretative proposal would be installed. Property Services Technical Consulting (Declaration and Land Information) are able to advise on road/land status and ownership. • Proximity to the site/place of significance – is the subject of the interpretation visible? • Visibility – visitors will notice the interpretive installation; an open position can deter vandalism. • Safety – it is in a safe location for viewing; not a hazard for visitors or drivers. What will the site be like at night time? • Views/vistas – these should not be obstructed.

Project Aspect	Guidance
	<ul style="list-style-type: none"> • High points/lookouts – able to interpret spatial significance e.g. range of Aboriginal groups. • Protection - from sun, rain, runoff/flooding, vehicle damage, subsidence, bushfire, falling branches. • Amenity – don't locate interpretation too close to toilets, bins etc. <p>An interpretive installation is likely to be better received and appreciated in an area which has public toilets, water, safe parking and a picnic area. Providing seating that the interpretation can be viewed or read from and makes the most of views will encourage visitors to spend time at the installation.</p> <p>Is on-road signage required to inform potential visitors that your installation is there? There are recognised symbols for Aboriginal heritage and for natural heritage, which can be used on roadsides to indicate a significant heritage site. These 'tourist attraction symbols' can be found in the VicRoads Tourist Signing Guidelines.</p>
Timing	<p>Set out the desired timeframes for each stage of the project. Note any critical dates. Allow for some unexpected delays in approvals. Short timeframes will generally limit the scope of projects.</p> <p>Timelines should be agreed with all relevant stakeholders.</p>
Audience	<p>Meaningful interpretation is based on the experiences, knowledge and interests of audiences.³ Local councils, Parks Victoria or Regional tourism organisations may be able to provide information on potential visitors.</p> <p>You may be able to particularly identify if the potential audience would include:</p> <ul style="list-style-type: none"> • overseas visitors • families • school groups • people with disabilities • interstate transport workers. <p>If budget allows, project teams could potentially survey people already using rest areas or stopping at other locations in the area to collect information on the potential audience. Generally however, it may only be possible to use existing knowledge of the broader area and road routes and why people are travelling to make general assumptions about the potential audience.</p>
Theme	<p>Develop a theme for the project that will meet the outcomes (there may be more than one possible theme – develop one which best fits with resources and outcomes).</p> <p>Themes are about interrelationships which reveal significance and meaning. It is a whole idea that is usually expressed in one sentence.⁴ A theme is the central message you want to convey to the audience but is not necessarily the set of words you would use in direct communication to visitors.</p> <p>Themes are not individual topics or bare facts e.g. geology or a woolshed, but a story developed from these facts/subjects which may combine any number of the following elements:</p> <p style="padding-left: 40px;">natural and built environment, cultures (Aboriginal and other cultures), exploration, settlement, land tenure, convicts, agriculture, government, industry, mining, persons and events, history, place, spirit/mind, social context.</p> <p>The following example from <i>A Sense of Place: An interpretive planning handbook</i>⁵ illustrates the difference between a topic and theme:</p> <p style="padding-left: 40px;">A naturalist might plan to take a guided walk in summer, looking at wild flowers. This is a huge subject, and could support a number of themes. She might decide that she wants people to leave the walk understanding that 'different flowers use</p>

³ The National Trust of Australia (WA); Museums Australia (WA) & Lottery West 2007 *Sharing Our Stories – Guidelines for Heritage Interpretation*.

⁴ Tourism Tasmania 2005 *Tasmanian Thematic Interpretation Planning Manual*

⁵ CARTER, J (Ed) (1997) *A Sense of Place: An interpretive planning handbook*. Scotland Tourism and Environment Initiative, Inverness, Scotland.

Project Aspect	Guidance
	<p>different strategies to attract the insects which pollinate them'. This would be a theme for her walk.</p> <p>Follow these steps from Ham⁶ to develop your theme:</p> <ol style="list-style-type: none"> 1. Start by completing the sentence 'Generally, my presentation (talk, exhibit, etc) is about ...' This will be a general topic, for example 'Anthony's Cutting'. 2. Write another sentence, this time beginning 'Specifically, I want to tell my audience about ...' Perhaps you might write 'use of the land over time'. 3. Do the same again, this time completing the sentence 'After hearing my presentation (or reading my exhibit, etc.), I want my audience to understand that.' <p>This time, what you write is a theme; a sentence in its own right, for example: 'The area of Anthony's Cutting has provided many resources and connections over time to support our communities.'</p> <p>Note: Research has shown that visitors are interested in stories about people, as they can most readily relate to such stories (compared to more abstract historical information).⁷</p> <p><i>Example: The area of Anthony's Cutting has provided many resources and connections over time to support our communities. Title of interpretive installation - Connections through Country.</i></p> <p>Themes must be developed with Landscape and Urban Design, Environmental Strategy group, Communications and Stakeholder Engagement, Metropolitan Operations or Regional Operations (depending on the location) and other relevant stakeholders (e.g. a Registered Aboriginal Party, VicRoads Network Policy and Standards).</p>
Messages	<p>What messages do you want the visitor to take home?</p> <p>Develop key messages related to each objective. Depending upon the complexity of the project each outcome may have one or several messages. Limit messages to five or fewer.</p> <p>Develop messages in consultation with relevant stakeholders.</p> <p><i>Example:</i></p> <ol style="list-style-type: none"> 1. <i>VicRoads' work improves safety and traffic management.</i> <ul style="list-style-type: none"> • <i>Visitors know the main reason for the Anthonys Cutting realignment was road safety</i> • <i>Secondary benefits are decreased travel times on this important route</i> 2. <i>The area has a rich history of land use from Wurundjeri to goldrush route to arterial route.</i> <ul style="list-style-type: none"> • <i>Visitors know the Wurundjeri are the traditional owners of this area and understand how they lived in this country</i> • <i>The heritage bridge was constructed to aid travellers to the Ballarat Goldfields</i> 3. <i>VicRoads develops positive working relationships with its stakeholders.</i> <ul style="list-style-type: none"> • <i>VicRoads worked together with the Wurundjeri to protect cultural heritage.</i>
Interpretive Concepts	<p>Develop a broad set of potential methods of interpretation to meet the outcomes and relay the messages identified and meet the other criteria in the project scope e.g. budget, timing. Be as creative as you can. Consider all possibilities (refer Section 2). You may wish to include consultants and relevant stakeholders in this process to explore innovative and creative options for interpretation. Stakeholder engagement resources are available through VicRoads Communications and Stakeholder Engagement.</p> <p>Consider Environmental Strategy group and ongoing maintenance in the concept, particularly from a materials perspective.</p>

⁶ Ham, S (1992) Environmental Interpretation – A Practical Guide for People with Big Ideas and Small Budgets. North American Press, Colorado, USA.

⁷ Queensland Heritage Trails Network 2001 Corporate Identity Manual - Interpretive Signage

Appendix C - Case Studies

The following case studies have been provided to assist the development of interpretive projects.

Case Study 1 - Calder Woodburn Memorial - Goulburn Valley Highway Project, Arcadia Duplication, VicRoads.

The Calder Woodburn Memorial interpretive project comprises a number of elements installed in a truck parking and rest area alongside the Goulburn Valley Highway, approximately 15 km south of Shepparton in north eastern Victoria. The rest area is adjacent to the Calder Woodburn Memorial Avenue (the Avenue of Honour).

All landscape and architectural elements associated with the rest area were designed within the one interpretive theme to:

- Provide a design for the rest area to reflect, acknowledge and reference the Calder Woodburn Memorial Avenue and integrate with the existing and proposed landscape.
- Provide an appropriate site for the relocated granite memorial that complements other war memorials in Shepparton.
- Design rest facilities that reflect elements of the trees in the Calder Woodburn Memorial Avenue.
- Design noise walls to reinforce and complement the avenue of trees.



Source: VicRoads

The amenities block and relocated granite memorial of the Arcadia rest area.



Source: VicRoads

Project Aspect	Calder Woodburn Memorial - Goulburn Valley Highway
Interpretive Opportunities How was the project identified? Was it a requirement/commitment /ad hoc initiative?	<p>The initiative was identified as part of the Project Scoping by Major Projects for the 11 kilometre duplication of the Arcadia section of the Goulburn Valley Highway in the north-eastern region of Victoria. The road works were adjacent to the Calder Woodburn Memorial Avenue (the Avenue of Honour) of over 4,000 trees and an existing rest area which was the location for the Calder Woodburn Memorial, a granite monument detailing the history of the avenue, the tree species and the names of those who died in service.</p> <p>It was identified in the planning stages of the duplication that a rest area would be required on the northbound route, and the existing rest area on the southbound route would be removed. Local community and council supported the proposal to theme the rest area around the Avenue of Honour, including relocating the existing granite monument from the southbound rest area.</p> <p>The Arcadia duplication is also proposed to connect to the future Shepparton Bypass, therefore the proposed rest area was considered by VicRoads Design to be of significant design importance in relation to both the existing memorial avenue and as a gateway to Shepparton.</p>
Heritage Significance and Conservation Needs What is the key significance of the site?	<p>Calder Woodburn Memorial Avenue is a double row of trees running either side of the Goulburn Valley Highway from Murchison-Violet Town Road (Moorilim) to just south of Sevens Creek (Kialla West). There are over 4,000 trees over its entire 19km length, with 2457 of these being the original Avenue planted by Fen Woodburn (in 1945-49) in memory of his son, Calder, and other WWII servicemen from the Shepparton region.</p> <p>The Avenue of Honour is registered on the National Trust of Australia (Victoria) and Victorian Heritage Registers. VicRoads was required to commission a Conservation Management Plan for the Avenue of Honour and implement the road duplication project in accordance with this plan.</p>
Stakeholders Who was involved in the project and how/when?	<p>Significant consultation occurred with local council and community groups during the development and design of the project, particularly the City of Greater Shepparton and the Shepparton RSL.</p> <p>A Community Liaison Group was established in late 2003 to assist VicRoads in the pre-construction phase for the Goulburn Valley Highway through Arcadia. The group provided valuable input into the access restoration strategy, the treatment of the Avenue of Honour and development of the final concept plans.</p> <p>Yorta Yorta Nation Aboriginal Corporation (YYNAC) was consulted in relation to the Arcadia duplication. As the Arcadia project itself involves relatively few major Aboriginal cultural heritage issues, no substantial initiatives were proposed for interpretation of Aboriginal cultural heritage values in the project area.</p>
Outcomes What were the stated objectives/outcomes for the project?	<p>The Arcadia rest area was designed to achieve the following project objectives:</p> <ul style="list-style-type: none"> - Provide a safe and user friendly environment for all users of the rest area facilities. - Provide a design for the rest area structures that reflect, acknowledge and reference the Calder Woodburn Memorial Avenue and integrate with the existing and proposed landscape. - Consider how the structures could read as a 'family' of built elements for the rest area. - Investigate opportunities to utilise ecological sustainable principles for the design of the rest area facilities such as reuse of rain water and grey water. - Recognise the northbound rest area as the potential relocation site for the existing Calder Woodburn Memorial and interpretation of the Avenue. - Recognise the northbound rest area has the potential to act as an interpretive gateway to Shepparton.
Resources	<p>The design of rest area required close collaboration between the Goulburn Valley Highway Project Team, architects, landscape architects, and road, bridge and traffic engineers with the Contractor building the facilities.</p>

Project Aspect	Calder Woodburn Memorial - Goulburn Valley Highway
Location Any particular factors that affected this?	The Truck Parking & Rest Area Strategy-Hume Freeway (M31) and Goulburn Valley Highway (M39/A39) 2001-20016 states that the Goulburn Valley Highway has very few truck parking bays or rest areas, therefore focus should be on prioritisation and development of new sites. The strategy identifies that there is a need for a rest area on both the southbound and northbound carriageways in the vicinity of Castle Creek.
Timing How long did the project take:	Planning – Architectural Design was integrated with road and bridge design time frames - approximately 12 months during 2004. Installation – approximately one year for the rest area (completed 2008).
Audience How did you identify your audience?	It was estimated that this section of the Goulburn Valley Highway carries 6,500 vehicles per day, including more than 2,000 commercial vehicles. The Truck Parking & Rest Area Strategy-Hume Freeway (M31) and Goulburn Valley Highway (M39/A39) 2001-20016 outlines that rest areas are to provide separate parking areas for trucks, cars and caravans. This provided an indication of the range of potential users of the rest area.
Theme What is the theme? How did you come up with the theme?	VicRoads Goulburn Valley Highway Project Team wanted to create a facility that was in and of itself a part of the Calder Woodburn Memorial, and therefore a part of Shepparton.
Messages What are the messages the interpretation was designed to convey?	High quality landscape and architectural treatments throughout the rest area in response to a National Trust listed element, being the Avenue of Honour and associated relocated memorial plaque.
Interpretive Concepts Were a number of methods considered? How were possibilities brainstormed/developed? How was one method selected?	<p>Following initial theme identification, a Rest Areas Task Brief was prepared. VicRoads Design, with support from it's client VicRoads - Goulburn Valley Highway Project Team, invited three architectural consultants to undertake schematic concept designs for the rest area. The brief for the rest area included a toilet facility, car parking shelter barbeque area and relocation of the memorial plaque. The brief stated that the design achieve the project objectives (see 'Outcomes' above).</p> <p>Each consultant responded in very diverse ways to the challenge of integrating a built form into such an open and referential landscape. The ultimate selection for the project was based on criteria that included a significant departure from the traditional form of a toilet facility. The proposal by BKK Architects was chosen because the built elements such as the toilet block, car park and picnic shade structures and memorial plaque have been dissolved into their individual components which break down the visual weight of the building. Like the avenue of trees, the toilet facility could transform from solid to transparent. The extrapolation of this theme to the other shelters and furniture fulfilled the need for a 'family of elements'. The opportunity to integrate the landscape design within this framework was also a significant factor. Calder Woodburn served in the Airforce for Australia and abstract references to flight, planes and associated materials were an objective of the landscape memorial design. These aspects could be more easily fulfilled in conjunction with this design.</p> <p>Of note is the relationship of the consultants in this project. The architects were sub-consultants to the landscape architects, and therefore the landscape outcomes were driving the thematic resolutions and relationships of the built form to the micro and macro landscape.</p>
Production, Installation and Maintenance Note any difficulties or positive learnings from this step.	The construction of the cylindrical toilet blocks was a challenge as they were cast in-situ. Other innovative concrete forms such as the memorial plinth were also in-situ concrete which has proven to be robust. All materials throughout the site needed to be vandal proof with minimal on going maintenance, however some materials and fittings have been adversely affected by vandalism and wear since completion in 2008.
Evaluation of Interpretation	Informal evaluation occurred through post project design and construction reviews.

Case Study 2 - The Bayside Coastal Trail by Bayside City Council, Melbourne, Victoria.

Bayside City Council has recently revitalised the Coastal Trail, which now comprises four elements: history, Indigenous, environment and art. These trails celebrate the lives and artwork of notable Australia artists, tell stories of the Boon Wurrung, recollect the historical significance of the area, and describe the local natural environment.



Source: VicRoads, courtesy Bayside City Council.



Source: VicRoads, courtesy Bayside City Council

There are ninety signs over the 17 km of Bayside City Council's Coastal Trail.

The following information has been kindly provided by Bayside City Council as an insight to interpretive project planning and implementation.

Project Aspect	Discover ... Indulge... Unwind: The Bayside Coastal Trail
Interpretive Opportunities How was the project identified? Was it a requirement/commitment /ad hoc initiative?	<p>The signage project was determined by the Coastal Signage Strategy adopted by Bayside City Council in 2007.</p> <p>Bayside City Council's coastal signage project has added significantly to the character of the foreshore by removing old, uncoordinated, bulky and intrusive signage and boosting community awareness of the local coastal environment and its outstanding cultural heritage.</p>
Heritage Significance and Conservation Needs What is the key significance of the site?	<p>Bayside's foreshore has notable environmental, historical, artistic and environmental features, much of which may not be apparent to visitors and locals.</p> <p>Some of the signs describe well-known local coastal attractions such as the wreck of H.M.V.S. Cerberus or the Middle Brighton Baths made famous by the Brighton Icebergers, the hardy locals who swim at dawn all year round. The signs also reveal hitherto little known aspects of the area such the Indigenous ochre pits or the historic Fisherman's Hut at Quiet Corner, Black Rock – a place also celebrated in a 1939 painting by George Bell on the 'art' trail.</p> <p>Many Melburnians may be aware that Bayside has been a mecca for artists for more than 150 years. Its popularity with Impressionist painters such as Frederick McCubbin, Tom Roberts, Charles Condor and Arthur Streeton is well-documented and suitably reflected in the signs which include miniatures of their paintings specific to the location. Less familiar are artists such as Emma Minnie Boyd or</p>

Project Aspect	Discover ... Indulge... Unwind: The Bayside Coastal Trail
	<p>Alan Sumner. Local landmarks, such as Red Bluff, have inspired quite a few paintings by different artists and this adds perceptibly to the pleasures on offer. Altogether, the 42 Coastal Art Trail signs add a new level of meaning to the experience of the trail.</p>
Stakeholders Who was involved in the project and how/when?	<p>Council consulted extensively on the Coastal Signage Strategy, with a number of local interest groups contributing to its development.</p> <p>Prior to the implementation of the strategy, Council engaged in further consultation with a test site of the proposed new signage installed at the Rotary viewing platform at Green Point in Brighton for almost a year. The extensive and detailed feedback informed the design, placement and content of the signs. Numerous individuals and a number of community groups gave generously of their time, historical knowledge and expertise, including Bayside Cultural Advisory Committee, Bayside Tourism Network, Marine Care Ricketts Point, Sandringham Historical Society, Brighton Historical Society.</p> <p>The local residents making up these groups are invariably passionate and well-informed about their community and the local environment. The acceptance and respect accorded to the signs within the community as a whole is reflected in lack of vandalism, despite having being in place for over 12 months.</p>
Outcomes What were the stated objectives/outcomes for the project?	<p>The trail meets numerous municipal goals outlined in Bayside's Municipal Public Health and Wellbeing Plan 2009-2013, the Bayside 2020 Community Plan and other Council policies and strategies. Additionally, the signs also engender respect for the environment, another key objective.</p> <p>Ultimately, the signage project has achieved its key objectives of:</p> <ul style="list-style-type: none"> - Reducing the former signage that littered the foreshore; - Encouraging the community to enjoy the coastline in a way that is gentle and respectful of the environment; and most importantly informing all visitors of the layers of history and wonderful natural environment that distinguish Bayside's 17 kilometres of foreshore.
Resources	<p>Total project cost approximately \$200,000.00 AUD (approx \$30,000 for design of total trail and approx \$2,000 for fabrication and installation of each sign)</p>
Location Any particular factors that affected this?	<p>Interpretive signage strategically placed along the 17 kilometre-long coastal trail. Where practicable, the signs are situated in intuitive locations that are readily visible.</p> <p>The long-term stability of some cliffs is a continuing concern and the locations of the signs take account of this. In case of a sea level rise, the signs are easy to relocate.</p>
Audience How did you identify your audience?	<p>Potential audience was identified through The Bayside City Council Tourism Strategic Action Plan 2009.</p>
Theme What is the theme? How did you come up with the theme?	<p>The Trail presents an accurate, rich picture of the surrounding landscape through layers, overlapping stories and, sometimes, conflicting views. The trail tell the stories of the Boon Wurrung, recollects the historical significance of the area, describes the local natural environment and marks the lives and artworks of notable Australian artists.</p> <p>The four different themes of the trail are easily identifiable and visually consistent, yet together they create a continuous path of exploration and enjoyment.</p>
Messages What are the messages the interpretation was designed to convey?	<p>The Coastal History Trail Signs seek to explain the many historical events of Regional and local importance, across 15 sites.</p> <p>The Coastal Indigenous Trail signs and sculptures provide insight into the works and the social customs of Indigenous people through demonstrating a direct relationship between Indigenous people and the coastal environment.</p>

Project Aspect	Discover ... Indulge... Unwind: The Bayside Coastal Trail
	<p>The Coastal Environment Trail identifies and explains a wide range of flora, fauna and ecological types - from the marine environment through to the coastal vegetation along the 17 km of coastline.</p> <p>The Coastal Art Trail aims to celebrate the lives and artwork of notable Australian artists who painted the Bayside coast in years past and maps an important part of the area's cultural heritage.</p>
Interpretive Concepts Were a number of methods considered? How were possibilities brainstormed/developed? How was one method selected?	<p>The visual identity of the new signage, evident in the physical structure of the signs as well as the presentation of information, was developed to complement and enhance the experience of the foreshore visitor. The aesthetics have sufficient flexibility to meet the specific requirements of each trail theme.</p> <p>To accompany the signage and enrich the visitor experience, Council has developed a high quality brochure, an iPhone app (currently in development) and extensive pages on its website, illustrated by paintings, photographs and maps.</p>
Production	<p>Robust construction materials and fixings were selected to ensure that the signs are long-lasting and in keeping with the landscape. The sign panels are coated to resist graffiti and made with materials that will withstand coastal conditions.</p>
Installation	<p>Production and installation was conducted by Digitelle Pty Ltd, a local signage manufacturer.</p>
Maintenance	<p>Ease of maintenance and signage longevity were key criteria in the sign design. The signs are sturdily constructed in steel with a rusted patina. The printed face (aluminium composite panel) can be replaced at a small cost if damaged. Their design is 'timeless' and unlikely to date over its lifespan.</p>
Evaluation of Interpretation Did you do/plan for evaluation? How will you do this?	<p>A Bayside Tourism Network volunteer conducted a detailed evaluation of the signs a few months after installation. This involved a detailed sign-by-sign report of all 90 signs and feedback on location, content, visibility and interpretive considerations.</p>

Case Study 3 - The Needwonnee Walk - partnership between the Tasmanian Aboriginal Land and Sea Council (TALSC) and the Parks and Wildlife Service.

A unique Aboriginal interpretive experience, the Needwonnee Walk, has been created at Melaleuca in the Tasmania's remote south-west.

The installation comprises rusted steel panels as well as sculptural installations that evoke the memory of the Needwonnee people and provide insight into today's Aboriginal community.



Source: Tasmanian Aboriginal Land and Sea Council and Parks & Wildlife Service Tasmania

Coreten steel (rusted steel) panels depict the creation story for the Needwonnee Aboriginal people. One of the Aboriginal elders drew the figures for use in the creation panels.

The chair of the Tasmanian Aboriginal Land and Sea Council (TALSC), Kylie Dickson, said partnership projects like this one provide mutual benefits for both communities.

“For the Aboriginal community, practicing our traditions and sharing our stories are essential to ensure the continuity of our heritage,” she said.



Source: Tasmanian Aboriginal Land and Sea Council and Parks & Wildlife Service Tasmania.

Sculptural interpretation of Aboriginal creation figures.

The sculptures pictured above are made from materials that will wear away and return to the landscape, providing regular opportunities for participants to celebrate their traditions by refurbishing huts or create new installations.

The following information has been kindly provided by the Tasmanian Parks and Wildlife Service as an insight to interpretive project planning and implementation.

Project Aspect	NEEDWONNEE ... CONNECTING AND SHARING – An Aboriginal heritage walk in remote South-West Tasmania
Interpretive Opportunities How was the project identified?	Aboriginal interpretation in the Tasmanian Wilderness World Heritage Area has been discussed for 15 years, with Melaleuca one of the areas discussed in several reports. Funding opportunity finally arrived in 2010-11 from the Australian Government.
Heritage Significance and Conservation Needs What is the key significance of the site?	Former homelands of the Needwonnee Aboriginal people, as recorded by George Augustus Robinson in his journeys around Tasmania. Robinson recorded seeing their huts and middens, but never saw any Needwonnee.
Stakeholders Who was involved in the project and how/when?	Partnership between the Tasmanian Aboriginal Land and Sea Council and the Tasmania Parks and Wildlife Service.
Outcomes What were the stated objectives/outcomes for the project?	Outcomes: - to provide an intimate and visual Aboriginal cultural experience at Melaleuca for visitors - to provide opportunity for relevant Aboriginal cultural traditions to be practised by the Aboriginal community in an authentic landscape, and interpreted to the visitor.

Project Aspect	NEEDWONNEE ... CONNECTING AND SHARING – An Aboriginal heritage walk in remote South-West Tasmania
Resources	Each or the rusted steel panels cost around \$1,200. The total cost of the interpretation development was around \$70,000. Costs included interpretation consultant, artist fees, flights (there is no road access), introductory panel, outro panel, creation panels, filming and documenting the story into a DVD, and the production of a booklet and DVD package (1000 copies). The project also involved construction of a 1.2km boardwalk, specifically built for this interpretation (not part of \$70K). The project was funded by the Australian Government Jobs Fund.
Location Any particular factors that affected this?	This was a site-specific funded project.
Timing How long did the project take?	Total execution from planning to launch was 15 months, however there was a 4 month period of inactivity whilst we avoided the orange-bellied parrot breeding season at Melaleuca.
Audience How did you identify your audience?	There is no road access. The audience is well-defined and includes bushwalkers (6-7 day walk), scenic flight tourists (40 min light plane flight from Hobart) and those who access by sea (yachties, kayakers etc). This allowed us to produce interpretation that would generally be considered too vulnerable in other settings. 6500 visitors per year.
Theme What is the theme? How did you come up with the theme?	Theme: "Sharing our story and practising our traditions helps us connect with our culture, keeping our past, present and future strong." Theme development: The theme evolved after several site meetings and research into Robinson's journal. Melaleuca presented a unique opportunity to share stories and practise traditions – interpreting the Old People and something of the way they lived, and showing visitors the strength and passion of today's Tasmanian Aboriginal community.
Messages What are the messages the interpretation was designed to convey?	<ul style="list-style-type: none"> - You are walking in the former homelands of the Needwonnee Aboriginal people. - The Needwonnee and other Aboriginal groups lived sustainably in this land, rich with resources, for thousands of years. - It is important for today's Aboriginal community to practise the traditions of their ancestors.
Interpretive Concepts Were a number of methods considered? How were possibilities brainstormed/developed? How was one method selected?	<ul style="list-style-type: none"> - Several site visits helped us connect with the landscape and imagine possibilities, along with researching the only information we had on the people from Robinson's journal notes of 1830. All ideas were collaborative. - The concept of recreating a traditional campsite, with huts, hearthfire, tools, canoe etc were put to our partner TALSC by the Interpretation Consultant. (This had never been done before in Tasmania). - It was agreed early on that we wanted the walk to be largely sculptural, with few words, aside from the introductory panel that introduced the concept and the Needwonnee people to the visitor. - We also were not perturbed by the ephemeral nature of most of the installations, but rather saw it as an opportunity for the ongoing practising of traditions as members of the Aboriginal community returned to refurbish or create new installations -i.e. an evolving interpretive space, rather than a static one. - The group of artists TALSC appointed also came up with their own interpretations of their Old People, by creating a swan's nest on the lagoon (a popular food source), and making life-size creation figures out of natural fibres. - The traditional ephemeral installations also provided authentic interpretation of the Needwonnee, using materials from the landscape that the Needwonnee would have used, to the best of our knowledge. - The creation story for the Aboriginal people also takes place in the Needwonnee's homelands. We wanted to create a permanent piece to interpret the story. The Consultant suggested illustrating the story and transposing it to a series of tall rusted panels, installed in the landscape. One of the Aboriginal elders drew the simple figures that became our creation panels.
Production Note any difficulties or positive learnings from this step.	There was some initial reluctance from some members of the Aboriginal artists appointed to rely so heavily on Robinson's records to interpret their culture, given his mission and methods resulted in the virtual extinction of their Old People. However, without his records, we would know even less than we do today, so ultimately, his words and records informed our interpretation, and this is captured in the interpretive booklet.

Project Aspect	NEEDWONNEE ... CONNECTING AND SHARING – An Aboriginal heritage walk in remote South-West Tasmania
Installation Note any difficulties or positive learnings from this step.	<ul style="list-style-type: none"> - Being well organised was critical working in such a remote area. - For the ephemeral installations we worked as a team of 7 over a long weekend. There was a lot of pressure to come up with the installations, using materials from the forest, without any practice. Quite stressful at times, but immensely rewarding ultimately! The film crew were flying in on the last two days, so we needed to have succeeded. - The permanent installations (creation panels and intro/outro panels) were produced in Hobart and transported to the site by commercial fishing boat. Difficult to install in boggy moorland! - The canoe was the first part of the project to be achieved. It was constructed in Hobart as part of the Wooden Boat Festival. (This created some anticipation in the wider community for the rest of the project)
Maintenance Note any difficulties or positive learnings from this step.	<ul style="list-style-type: none"> - Working with ephemeral installations, without any ongoing funding to maintain them was, and is, a significant risk. However, we all agreed the positives outweigh the negatives. Ephemeral installations allow us to interpret with authenticity, and provide ongoing opportunity for the Aboriginal community to continue practising their traditions in a genuine way, and also allow the partnership between Parks and the Aboriginal community to continue beyond the close of the project. - The south-west is a harsh, remote environment. There is no ongoing funding for maintenance. We are relying on goodwill developed between our two communities and our capacity to tap into funding programs that will allow Aboriginal community members to fly down several times a year to refurbish the installations and create new installations.
Evaluation of Interpretation Did you do/plan for evaluation? How will you do this?	<ul style="list-style-type: none"> - An on-site evaluation form will be used to get visitor feedback within the first two years. - Our capacity to maintain the installations will also be a measure of the ongoing relationship between Parks and the Aboriginal community and our combined efforts to source funding for regular visits.



Source: Tasmanian Aboriginal Land and Sea Council and Parks & Wildlife Service Tasmania

These 'ephemeral' (or short-lived) installations were constructed using materials from the landscape that the Needwonnee would have used.

This type of project provides ongoing opportunities for the Aboriginal community to continue practising their traditions in a genuine way and ongoing partnerships beyond the close of the project.

Appendix D - Interpretive Text and Signage

The following guidance is specifically provided for developing interpretation in the form of panels, signs or similar. These may be stand-alone installations or may accompany other interpretive items/structures such as a sculpture.

Interpretive boards/signs may also incorporate other ancillary items on the board itself such as audio recordings, lift the flap features, sealed Perspex specimen boxes, sniff boxes, tactile elements or other such elements to encourage learning and interest. Aim to cater for different learning styles and for varying levels of English and abilities.

All interpretive designs must be endorsed by Landscape and Urban Design, Environmental Strategy group, Communications and Stakeholder Engagement, Metropolitan Operations or Regional Operations (depending on the location) and other relevant stakeholders (e.g. a Registered Aboriginal Party). The relevant Executive Director (Metropolitan Operations or Regional Operations) must approve the final interpretive design prior to production.

Graphic design

It is important to use a graphic designer, even if only for minor input at each stage of Step 3 (Develop Interpretive Concept and Design), to develop an effective design and professional layout.

VicRoads is developing a standard format for interpretive signs to be used where possible. Communications and Stakeholder Engagement will advise on whether this style of signage is required for your project. The standard design is being developed to be adaptable to a wide range of interpretive themes while presenting the VicRoads brand in a consistent way.

Connections through country



This area has been travelled for thousands of years by Aboriginal people. It is the traditional country of the Wurundjeri and remains an important place of connection for many Indigenous peoples today.

The Anthony's Cutting Realignment Alliance worked closely with the Wurundjeri people to manage Aboriginal heritage during the 2011 realignment of the Western Highway.

THE WURUNDJERI PEOPLE AND CULTURE

Traditionally, the Wurundjeri lived a semi-sedentary life, meeting all their needs from materials obtained from Country.

Wurundjeri Country encompasses a geographically diverse region that includes both urban and rural landscapes. It includes Melbourne's CBD and covers a vast area of south central Victoria that stretches from Mount Baw Baw in the north east to Mount Macedon in the north west, south west to the Werribee River and south east to Mondialoc Creek.

You may have found Wurundjeri people making spear heads near Mt Baw Baw, collecting medicine plants from Wurribee Gorge, trapping eels in the creeks and rivers, or on a traditional journey leaving from the village under the direction of the Ngurungueta (Chief).

Tangible evidence of the lives of the Wurundjeri ancestors such as artifacts and scarred trees, together with the natural and spiritual elements of the landscape, have significant cultural value. There is a special connection that exists between this heritage and contemporary Wurundjeri people.

AN IMPORTANT TRANSPORT ROUTE

This area has been an important travelling route for many different people over thousands of years.

Just as the Wurundjeri people travelled through this area, so too did early colonial settlers and gold prospectors in the nineteenth century. The single arched sandstone bridge you can see here across Djamevereh Creek was constructed in 1858/59 following the increased use of the route by prospectors headed for the Ballarat Goldfields.

The development of this road has culminated in the 2011 Anthony's Cutting Realignment which involved the construction of a new 5km freeway connection from Milton West to just east of Bacchus Marsh, south of the old Western Highway.



Source: VicRoads

This is the draft interpretive panel template currently being developed by VicRoads Studio Design.

Images

- **Signed consent must always be obtained from all people whose photographs are agreed to be used;** permission must be gained for use of images– copyright approval may be required for some images.
- The source of images and photographs should be acknowledged where appropriate.
- Generally, images should depict something that cannot already be seen at the site
- Visuals clearly relate to your text.
- Visuals are clearly labelled if appropriate.
- Maps are clearly designed and only contain information that visitors need to know – sometimes hand drawn maps are easier to understand as most people have trouble with complex maps.
- Only historic photographs of good quality should be used.
- When using photos and images relating to Aboriginal communities, ask about appropriate protocols first as communities may not allow depiction and naming of deceased people (note that nor should such photographs be presented during consultation).

Text/Copy

Structure

Where an interpretive board is being developed, all text should be clearly structured into 'layers' so the theme and key messages are readily communicated to the audience. Different fonts and colours can help accentuate the structure. Use up to four layers:

- 1 Catchy title to grab interest and indicate theme
- 2 Subtitles to develop theme
- 3 Introductory text to convey key messages
- 4 Further text to provide more detail (can include bullet points)

Typeface, typesize, spacing and colour

VicRoads style and visual identity guides should be used when choosing fonts and dominant colours. Difficult to read fonts should be avoided and the number of fonts used should be kept to two or three. The smallest lettering should be at least 7mm in height when produced. Avoid upper case lettering.

The VicRoads design team can assist in setting out draft signage to scale to develop the right amount of text for the size of the sign and in setting the spacing between lines of text as well as other graphic elements of the sign.

Content/subject matter

While there will be many stories and interesting points to make for your heritage site, the key to good interpretation is to limit the information provided so the audience does not lose interest. Interpret what can be seen, experienced or imagined at the site. Remember the key points for successful interpretation:

- communicate clearly
- make it enjoyable
- make it relevant
- make it structured.

People are usually standing up when reading interpretive signs, so make text punchy, crisp and short. Use only short sentences and paragraphs. Each sentence should only contain one idea. A better rhythm is achieved by using varying sentence length.

Always be aware of potential sensitivities in the content presented. Remember, cultural heritage is often controversial in nature. Always ask stakeholders if you are unsure what content is appropriate.

Vocabulary

Key points to apply when drafting interpretive boards include:

- Text should be written in language that 9 - 12 year olds would understand; avoid technical terms.
- Address the reader in the first person i.e. refer to them as 'you' and use conversational language.
- Use active, rather than passive verbs e.g. 'The Wurundjeri used this tree to make canoes' rather than 'This tree was used to make canoes by the local Aboriginal community'.
- Use metaphors, comparisons and humour and ask questions to engage the imagination e.g. Can you imagine what life would have been like here 200 years ago?
- Aboriginal names for items and places should be used where possible, followed by the English translation. Always check Aboriginal words with the relevant community to make sure you have the correct language for the area.
- Aboriginal culture should be presented in the present tense.
- Avoid gender-specific wording.

Position

- Consider position and orientation within the agreed location – south-facing installations will be least affected by glare and weathering from the sun.
- Design the height and position to be accessible to most without obstructing views or important elements at the site.
- Is the position where it will be noticed in the environment i.e. will people realise it is there?

Ergonomics

The height of interpretive panels should consider a wide range of people as the potential audience including children and disabled persons. Free-standing interpretive signs should not be centred above 1500mm. Mid-height signs such as lectern style angled panels should be centred between 1000mm to 1200mm.

Materials and methods

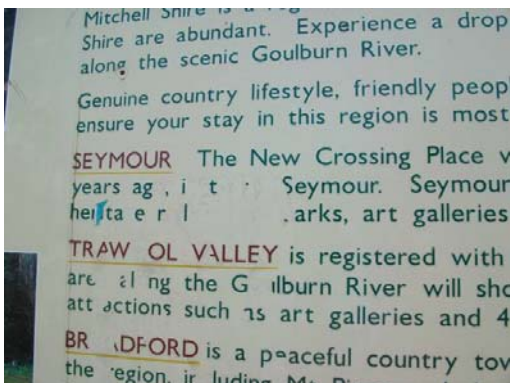
Outdoor panels and signage can be manufactured from any number of materials. The more common materials used are:

- metal – aluminium is the most common signage material being low-cost, highly recyclable, lightweight and has a strong resistance to corrosion; steel can be galvanised, stainless or treated with a rust inhibitor product to give rusted effect
- glass – resilient to chemical and solvent damage
- wood - recycled timber has minimal shrinkage and movement compared to new timbers
- recycled plastic - plastic from waste streams can be moulded into recycled plastic products with good surface finishes and structural integrity
- stone - for sign panels or bases, provides stability and integration with landscapes
- polycarbonate - designs are printed onto paper and 'sandwiched' between sheets of high impact polycarbonate (acrylic is not recommended for outdoor use due to expansion and contraction issues and it becoming 'milky' after prolonged exposure to the sun).

The interpretive information can be applied to the sign using a variety of methods. The following more common methods are described further in Colquhoun (2005).

- digital prints – can be used for full colour graphics and images, printed directly from a digital file; seal with a protective layer so it cannot be damaged
- screen printing on vinyl or direct to aluminium – vinyl decals are inexpensive but should be applied to the rear of a polycarbonate or glass sheet or sealed with a protective layer so it cannot be damaged
- baked enamel and stoved screen prints – text and images are painted or screen printed onto sheet metal which is enamelled for protection; can be guaranteed for 25 years
- anodised images on aluminium/stainless steel – more durable than digital prints
- cast metal – durable but expensive
- laser engraving – engraving onto most substrates such as glass, rock, metal
- art forms – mosaics, stone, stencils, pottery
- routed or etched signs - etched stainless steel monochrome artwork is photographed and the image chemically etched into the steel.

Seek advice from potential manufacturers to determine which materials and methods will meet the needs of your installation. Remember to request details of warranties when seeking information on options from manufacturers.



Source: VicRoads

Vinyl lettering can be prone to vandalism and deterioration from exposure to the elements.

Examples

Parks Victoria's critiques of the following interpretive signs demonstrate the above points in practice:

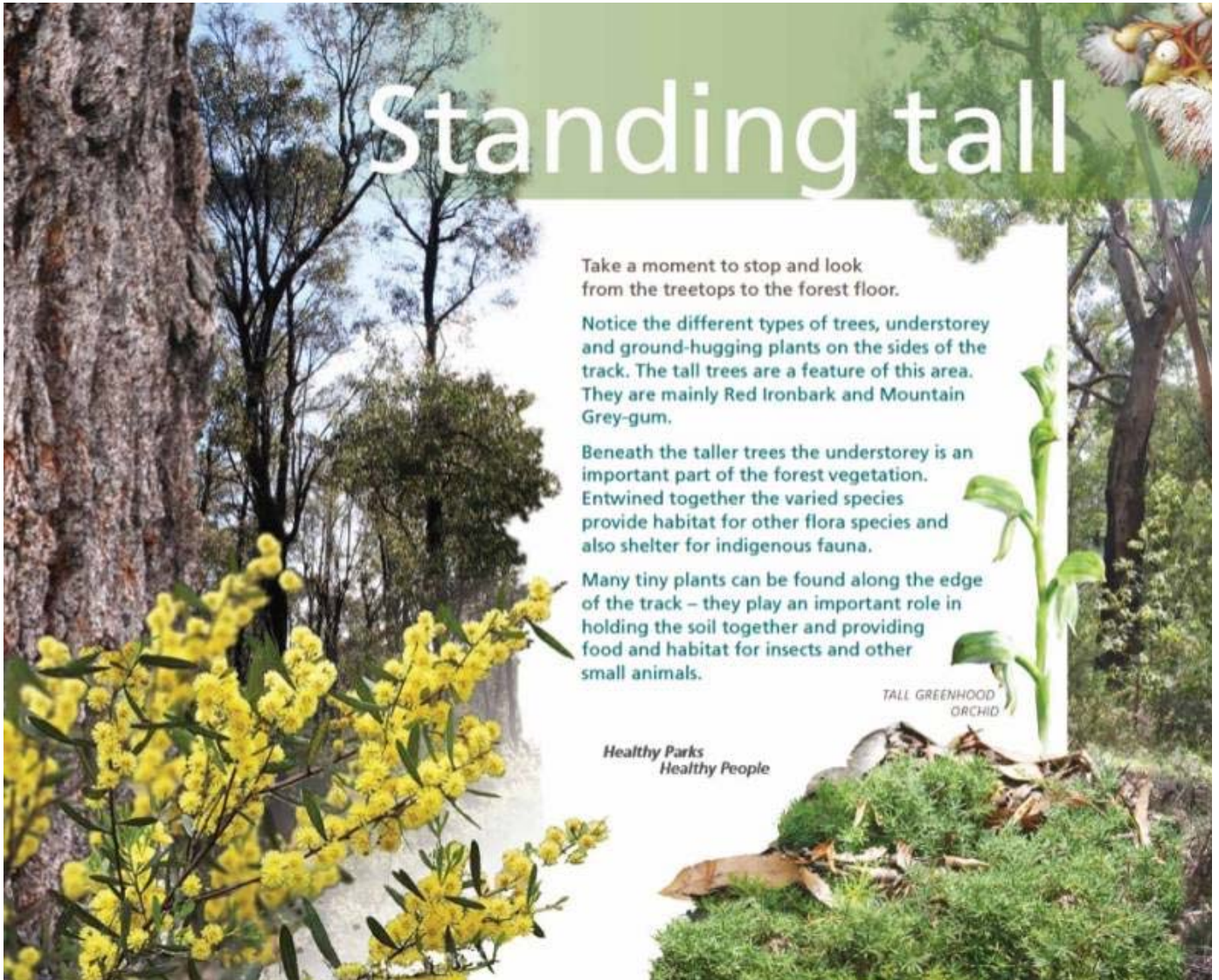
Triplet Falls



Source: Parks Victoria

- Has a catchy and an active title – visitors are attracted to signs with intentionally intriguing titles.
- Good sectioning of text. Can read just one section including the heading and understand what the sign is about. Can read on if the reader is interested in learning more.
- Very good use of active verbs – use of words like take a moment to, you makes the reader feel included – good interpretive signs use language as though it were part of a conversation.
- The sign has followed one central message – to stop, listen and look.
- Short sentences – Visitors prefer and are more likely to read signs with fewer words.
- Has avoided using scientific terms or jargon.
- This sign has used several photos which can sometimes be confusing. In this instance featuring a large photo of the snail is memorable and hints that the snail is a key part to the story.
- Includes a park message and an action that visitors can take to help the park.

Standing Tall



Source: Parks Victoria

- Catchy title – visitors are attracted to signs with intriguing titles.
- Good sectioning of text. Can read just one section and understand what the sign is about.
- Use of active verbs – Take a moment to stop...makes the reader feel included – good interpretive signs use language as though it were part of a conversation.
- Has followed one central theme – which is stated in the introduction
- Short sentences – most sentences are less than 15 words long - Visitors prefer and are more likely to read signs with fewer words.
- Avoiding using scientific terms or jargon.
- Several photos are visually pleasing but can sometimes detract and confuse the central message. In this instance it is appropriate as the theme is about the diversity of plants that live in the forest.

For further information please phone 13 11 71
or visit vicroads.vic.gov.au



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