



# PANTON HILL BUSHLAND RESERVES

## INTERPRETATION DESIGN

FINAL REPORT

December 2016

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FINAL REPORT

Prepared for Nillumbik Shire Council

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**LookEar Pty Ltd**

*In association with Mauhaus*

19 Eastment Street, Northcote, VIC, 3070

M: 0419 592886

E: [dhux@lookear.net.au](mailto:dhux@lookear.net.au)

W: [www.lookear.net.au](http://www.lookear.net.au)

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## 1. INTRODUCTION

The Panton Hill Bushland Reserve System is a wonderful network of remnant bushland on the outskirts of Melbourne. The Reserves cover around 140 hectares of bushland in the Watsons Creek catchment near the townships of Panton Hill and Smiths Gully.

The Reserves are noted for their high environmental values with several Victorian Rare and Threatened plant and animal species. Gold mining during the 19<sup>th</sup> and early 20<sup>th</sup> centuries has had a significant impact in some areas, with extensive evidence of abandoned gold mines, mullock heaps and habitation.

The Reserves are also important for the Wurundjeri community, who have an age-old relationship with the area. Consequently the seven individual Reserves have been named with Wurundjeri names for the species found there. These are Bulwidj (Yellow Box), Yanggai (Yellow-tailed Black Cockatoo), Wimbi (Swamp Wallaby), Bunjil (Wedge-tailed Eagle), Warran (Sugar Glider), Yirrip (Ironbark) and Gawa (Echidna).

In more recent times, many of the surrounding areas have attracted artists and other creative people to move to the area, inspired by the natural beauty. A wide range of people visits the Reserves including bush walkers, horse riders, cyclists, school groups and the local Indigenous community. Community events and tours are also held in the Reserves regularly.

The purpose of the interpretation within the Reserves is to highlight the values and often hidden stories in a way that engages and attracts the various user groups. The report presents a range of themes that simply and succinctly encompass the key stories, along with a series of proposed techniques that will communicate these storylines in imaginative and inventive ways.

## 2. INTERPRETIVE OBJECTIVES

In order to undertake and realise the interpretive vision for the Panton Hill Bushland Reserves, the following objectives provide guidance as to how this will be achieved:

- To foster an increased understanding and appreciation of the natural and cultural environment in general and the Panton Hill Bushland Reserves in particular.
- To provide some new and different ways to interpret the values and themes of the Reserves
- To create a clear connection of the style and form of the interpretive elements throughout the Reserves
- To provide a clear over-riding narrative for the interpretation, whilst ensuring that each interpretive development is stand alone and not dependent on prior interpretive information
- To present themes and storylines that present both the cultural, historic and environmental values of the area
- To present storylines that address some of the conservation issues that the broad Australian environment is facing
- To integrate the interpretation into the landscape in a way that creates visual interest but avoids compromising the aesthetics of the area



Bunjil's Nest - Bunjil Reserve



### 3. INTERPRETATION PRINCIPLES

#### A Bit of Theory

There are many different ways to describe interpretation:

- Interpretation is an educational activity, which aims to reveal meanings and relationships.
- Interpretation is an art, which combines many arts whether the materials presented are scientific, historical or architectural. (Freeman Tilden).
- Interpretation is about inspiring people to think, share and learn (John Pastorelli).
- It is about communicating significance and sharing special associations to connect people with places and culture. This might include the past or present. It is the act of identifying and transmitting meaning (Bill Nethery).
- Interpretation is a means of communicating ideas and feelings, which helps people enrich their understanding and appreciation of their world, and their role in it (Interpretation Australia Association).

Interpretation also relates to the idea of enriching the visitor's experience and enhancing the appreciation of the site through knowledge and understanding of its natural and cultural values.

Interpretation should facilitate personal connections and seek to be relevant and engaging to the audience and delivering a great experience. It can bring a subject to life, reveal meanings, provide different perspectives, and engages the senses. Interpretation is respectful of the special associations people have and the values and sustainability of culture and heritage. It can foster appreciation. It may inspire or challenge.

In the 1990s, Professor Sam Ham from the University of Idaho, developed a series of four basic principles known as the EROT rule – that good interpretation must be Entertaining, Relevant, Organised and Themed.

Professor Ham also developed an important addition to these principles in the concept that good interpretation is 'meaning making'. In other words, good interpretation is more than an entertaining series of facts. It must create a sense of meaning and connection with a place and its significance.

*"Interpretation must be viewed not as an information-giving function, per se, but as a mechanism for producing meanings that bond people to the places they visit – and that create in us a sense of place and an empathy for the people who lived in times past. In empathy, not in the facts alone, lie the great lessons that history purports to teach us"*

Sam Ham, 2002

There is also one final and overarching principle that should be considered and which connects all the previous ones.

*"The primary choice of which way you organise something is made by deciding how you want it to be found."*

Richard Saul Wurman

*If only these places could talk ... what would they say?*

In many ways, that is the role of interpretation; to bring the area's significance and history to life, make it accessible, meaningful and memorable, and establish the important connections with a 'sense of place'. Interpretive design is the process of establishing a structure between site, story and visitors. It is the process of communication that takes into account the values of a place, the relevant stories and the profile and behaviour of the visitors. This is sometimes referred to as "meaning making". In other words, creating a sense of meaning and connection with a place and its significance.

*Meaning that allows visitors to put places, things or concepts into some sort of perspective.*

*Meaning that allows visitors to identify with the place and its stories in a way that's more than random fact-learning.*

*Meaning that is considered as the experience.*

*Meaning that fosters an empathy for the people who lived and died in times past and occupied the spaces within which we now explore.*

When we attach meaning to items and places, they come to be important to us ... and make people care. And through this, learn the important lessons that history can teach us.

#### Principles and Guidelines

The process of developing interpretive concepts relies heavily on the inherent values and significance of the site. Heritage interpretation should refer to the tangible heritage values such as remaining buildings and places, as well as intangible heritage such as stories, characters and memories.

Recognised guidelines are critical in the development of any interpretive outcomes. These include:

- The Ename Charter: ICOMOS Charter for the Interpretation and Preservation of Cultural Heritage Sites (2007)
- The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance.

The Ename Charter provides seven key principles that are highly relevant for Pantan Hill Bushland Reserve System. The interpretive concepts and proposals made within this report are based on these principles.

#### 1. Access and Understanding

Interpretation and presentation programs should facilitate physical and intellectual access by the public to cultural heritage sites.

#### 2. Information Sources

Interpretation and presentation should be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditions.

#### 3. Context and Setting

The Interpretation and presentation of cultural heritage sites should relate to their wider social, cultural, historical, and natural contexts and settings.

#### 4. Authenticity

The Interpretation and presentation of cultural heritage sites must respect the basic tenets of authenticity in the spirit of the Nara Document (1994).<sup>1</sup>

#### 5. Sustainability

The interpretation plan for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial, and environmental sustainability among its central goals.

#### 6. Inclusiveness

The interpretation and presentation of cultural heritage sites must be the result of meaningful collaboration between heritage professionals, host and associated communities, and other stakeholders.

#### 7. Research, Training, and Evaluation

Continuing research, training, and evaluation are essential components of the interpretation of a cultural heritage site.

In addition, the interpretation should be designed and developed in accordance with the following broad guidelines that are part of contemporary heritage interpretation practice:

- The interpretation should address the broader social, cultural, spiritual, environmental and contextual significance of the site.
- The interpretation should be appropriate for the site, and not detract from its values and aesthetics. This includes adhering to any conservation guidelines regarding fixings and other potential physical impacts of the interpretation elements.
- The interpretation should be attractive and engage with a variety of audiences.
- The interpretation should make meaning of place by presenting both the physical and tangible significance as well as human-based and experiential stories.
- The interpretation should be authentic and based on solid and accurate research.
- The interpretation should foster the public understanding of cultural and environmental values and the importance of heritage conservation.
- Interpretation that includes reference to Wurundjeri people or culture needs to be designed and developed in association with representatives from the community. Interpretation Australia's Guidelines for Interpreting Australian Aboriginal and Torres Strait Islander Culture and Community are provided in Appendix 1.

<sup>1</sup> The Nara Document on Authenticity was drafted at the Nara Conference, Japan 1993 in cooperation with UNESCO, ICCROM and ICOMOS.

## 4. INTERPRETIVE DESIGN APPROACH AND TECHNIQUES

### Thematic Structure

A thematic structure has been developed for recommended sites through the Panton Hill Bushland Reserves.

Interpretive themes are allocated to each site. These themes include a header or title for the interpretation, followed by the key or take-home message. The themes have been designed to be much more than simple facts and figures. Quirky stories and interesting characters have been highlighted as much as possible, thereby increasing the potential of the interpretation content to engage with the audiences and create important connections to the human experience.

Summaries of research material are presented for each theme and site. It is not intended that all of this information be presented in the interpretive elements, and an appropriate selection of this material is required. Much of the research material may be relevant for future reference, potentially able to be used for supporting material, apps and heritage guides/ programs.

In order to make sense of the various themes and to place them within a unified structure, the themes have been categorised into four broad topics. These are:

1. Connection to Country
2. Culture & Meaning
3. Work & Endeavour
4. Beauty & Biodiversity

Further details about the interpretive themes and how they are organised is presented in Section 8.

### Design Influences - Place and People

The site interpretation will feature a range of elements that foster active engagement and interest, rather than relying solely on conventional signage. This will include elements that encourage the visitors to focus their attention in some way, look at the environment in a different context, and provide elements of surprise.

The design of the interpretive elements is strongly influenced by the fact that people are coming to Panton Hill Bushland Reserves for a range of reasons, which may or may not involve having any interest in the cultural and environmental values of the area. Consequently the interpretation needs to work hard in order to attract people's attention and meet its communication objectives. This has been a critical factor in the design of the interpretation, both the thematic structure and the proposed interpretive forms. It is clear that only once the attention and interest of people is gained can the interpretive stories and messages be communicated.

So often interpretive elements, especially signage is ignored. The challenge is to create interpretive elements that engage people, provide them with a quick and quirky story, and encourage them to seek more.

*Interpretation is a spark. If there is enough flammable fuel there, it will ignite.*

The Panton Hill Bushland Reserves Interpretation Plan makes a number of suggestions for the type of interpretive media that may be suitable including artwork, signage, printed material, digital applications and events.

As a response to stakeholder and client input, we have approached the design challenge for this project in an artistic way, proposing various scaled art pieces as a primary mechanism for delivering the interpretive information.

This includes larger sculptural elements that can be used to attract and present some of the broader contextual stories. Walking track treatment and inserts can also provide identification and strong visual attraction, and imaginative and stylistically linked signage can provide simple and clear site-specific information.

### Basic Visitor Information

It is important that the design of the interpretive elements considers and is compatible with other proposed design elements within the Panton Hill Bushland Reserves.

For instance, wayfinding and general orientation is required at the main entrance points to the reserves, along with clear directional signage within the reserves. This information should also include:

- Environmental and cultural values of the area
- Recreation opportunities
- Map with walking track features, destinations, distances and times
- Code of behavior
- Emergency information - especially bushfire

Digital wayfinding devices (smart phone apps) can also be used for this purpose, as well as potentially providing supporting interpretive information.

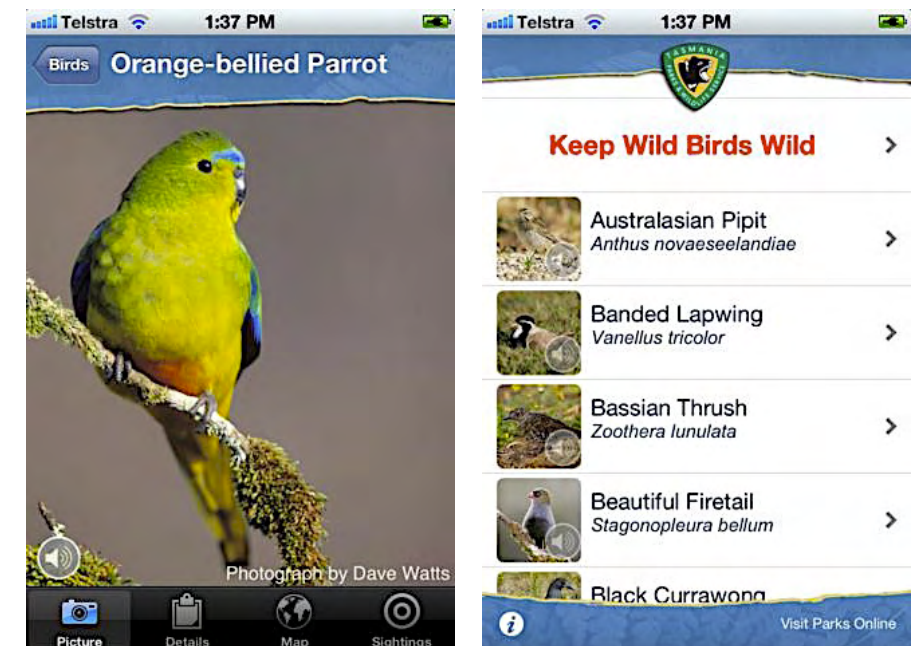
### Digital Technology

Much is made of the potential for digital technology as an interpretive tool. This is true to some degree, as a smart phone app for instance can provide excellent additional information about a place with associated imagery, videos and even personal anecdotes.

This process is currently provided through devices such as QR codes that are included as part of on-site signage. QR codes are however quite ugly and will soon be replaced with newer technology such as near-field communication. This does not necessarily negate the usefulness of QR codes, but it does mean that the use of this technology should be considered as temporary with the ability to remove the QR codes from any on-site elements when alternatives are available.

The issue with digital technology is that it requires a commitment on behalf of the user to firstly download the software, and then to spend the time and energy to engage with the technology. This is a cost, and is dependent on the user being sufficiently motivated to make this effort.

This is partly the purpose of creating engaging interpretive experience on-site. Only when the visitors have become sufficiently engaged will they be motivated to take the next step and seek further information through a digital device. Digital technology should therefore be seen as cream-on-top, rather than the core interpretive component.



Visitor information panel (Parks Victoria) and wildlife app (Tasmanian Parks and Wildlife Service)



## 5. PANTON HILL BUSHLAND RESERVES - VALUES AND CONTEXT

### Bulwidj Reserve (Yellow Box)

#### Natural Values

- The major values of Bulwidj Reserve lie with its vegetation communities and its high level of biodiversity
- Of the reserves in the PHBRS, Bulwidj contains the best examples of several vegetation communities, all of which are endangered or vulnerable in Highlands - Southern Fall Bioregion.
- Relatively intact stands of old growth Box Ironbark forest on ridges, northern slopes and sheltered slopes, which has particular significance in the Panton Hill area
- Includes Valley Heathy Forest
- Contains areas of State Botanical Significance - home to a number of rare and threatened flora and fauna species.

#### Historic Values

- A single gold mine shaft in the northern section of the reserve - a detour on a minor track from the main trail

### Yanggai Reserve (Yellow-tailed Black Cockatoo)

#### Natural Values

- Yanggai Reserve is adjacent to the south-east corner of the nationally significant Boomers Reserve (managed by Parks Victoria) and provides an important extension of this habitat with many rare or threatened species
- Flocks of Black Cockatoos visit the area and Powerful Owls have been recorded
- Reserve has been partly cleared
- Good habitat for Common Dunnarts and rare orchids

#### Historic Values

- Extensive area of alluvial gold diggings - c 1856 to 1864. The area would have been denuded of trees with shallow holes, miners' tents, huts and campfires throughout. The area is a maze of shallow holes, trenches and small heaps of soil amongst the forest.
- A gold ring was found around a root of an old peach tree that was once part of a productive orchid
- Adjacent to the reserve is the site of an old hut, remnant fruit trees and a girl's grave. She was approx. 10 to 12 years old and died during the 1860s at the height of the area's gold rush.

### Wimbi Reserve (Swamp Wallaby)

#### Natural Values

- High quality Creek-line Herb-rich Woodland and Valley Grassy Forest
- Box Stringybark Woodland on the sheltered slopes
- Contains areas of State botanical significance

#### Historic Values

- Long Gully settlement and mining ruins
- Ruins of Jack and May Freeman's wattle and daub house and property - occupied from c.1915 to the mid 1960s. The house was destroyed in the 1962 bushfire.

### Bunjil Reserve (Wedge-tailed Eagle)

#### Natural Values

- Contains the highest diversity of rare or threatened species in the region
- Included stands of grassy dry forest on the slopes, Box Stringybark Woodland on the sheltered slopes, Valley Grassy Forest and Creekline Herb-rich Woodland (the most intact stands in the greater Melbourne area)
- Contains areas of State Botanical Significance

#### Historic Values

- Oram's Reef No.4 shaft and mullock heap - one of four gold mine shafts that followed a deep vein of gold and were the richest gold mine on the Caledonian Diggings - around 1858 through to the early 1930s
- Panton Hill State School nature walk area - conducted by teacher Miss Hine in the 1950s
- Burnt tree remnants of the January 1962 bushfire
- Stone wall 'race' in Chinaman's Gully to divert water for alluvial gold mining and nearby remnant of miners hut and fireplace - mid 1850s
- Remains of intensive alluvial gold diggings along Long Gully Creek - mid 1850s
- Site of simple huts occupied by single men e.g. Scotty's hut and Old Joe's hut on Long Gully Creek - to the late 1970s
- Site of the former bakery on Long Gully Road - 1865/66

#### Miscellaneous

- Bunjil's Nest artists item adjacent to main walking track
- Food, Fibre & Medicine Indigenous plants walking track loop being established at the northern corner of the reserve
- Two seating circles have been developed along the walking track, which are used for environmental and Aboriginal cultural education activities

### Wurran Reserve (Sugar Glider)

#### Natural Values

- Contains communities of Creekline Herb-rich Woodland, Valley Heathy Forest and Box Stringybark Woodland
- Some areas degraded by past mining activities and weeds, especially in areas adjoining farmlands
- Contains areas of State Botanical Significance

#### Historic Values

- An extensive alluvial gold mining site extends for a section of Long Gully with shallow mining pits, mullock heaps and water channels - access is difficult.

### Yirrip Reserve (Ironbark)

#### Natural Values

- Contains communities of Box Stringybark Woodland, Valley Grassy Forest, Valley Heathy Forest and Box-Ironbark Forest
- Some areas degraded by rabbits and weeds, especially in areas adjoining farmlands

#### Historic Values

- No historic sites identified in the reserve

#### Miscellaneous

- Ironbark Hill is the location of several Felix Borsari scenic paintings of Christmas Hills (1980). A wildflower walk through the area is dedicated to him.

### Gawa Reserve (Echidna)

#### Natural Values

- Relatively intact Riparian Forest of high regional significance
- Areas degraded by erosion and weeds

#### Miscellaneous

- In the vicinity of a bridge across the creek are several wooden structures, rubbish heaps and stacks of bricks from more recent times. Some of these items are reported to have been made by hippies in the 1960's and 70's - heralding the new wave of people escaping from the city to come to live in the area.
- Gawa Reserve includes two pieces of land. One to the south of Kangaroo Ground - Yarra Glen Road which is inaccessible to the public. The other on the north of the road features the Gawa Wurundjeri Resource Trail - a short walking track loop with discrete interpretive signs dealing with Aboriginal resource use.

## 6. PHBRS INTERPRETATION AND COMMUNICATION PLAN

Panton Hill Bushland Reserve System Interpretation and Communication Plan (2013) presents a number of elements that should be considered in the development of this report and the interpretation concepts. Key items presented in the report include:

### Objectives

- Encourage an understanding, appreciation and care within the community of the exceptional and outstanding natural features, biodiversity, social and historical values of these reserves and the natural environment in general.
- Ensure that the PHBRS are responsibly managed as an important social resource and that they provide opportunities for members of the community to enjoy and appreciate the natural environment.

### Overall Vision

Nillumbik's Bushland Reserves and natural areas are recognized, respected and utilized as the living landscape of traditional Aboriginal culture and provide a place for all people to reconnect with and celebrate the sacredness of nature.

### Key Messages

1. The natural environment is valuable, unique and needs to be cared for. Intact remnant vegetation is rare so close to the CBD and the residents and the Shire of Nillumbik have a responsibility to care for this land.
2. The Traditional Owners of the Land, the Wurundjeri People, had an intricate relationship with the land and lived with it sustainably
3. People connect with nature and the environment through a variety of different experiences and mediums to create a sense of place.
4. The reserves have a long and vibrant history from the traditional owners of the land the Wurundjeri, to the Gold Rush era and current peri-urban land uses, which should be acknowledged and celebrated.

### Proposed Topics

The natural environment - Biodiversity

- Plants & animals Plant ID - Animals and signs/footprints. Iconic species. Vegetation communities. Significance of areas
- Ecological connectivity & resilience
- Pest species management
- Impacts of climate change on species and ecosystems
- Natural succession of ecosystems in response to natural events

Leisure & Recreation

- Trails condition/Codes of conduct
- Trail connections/ distances
- Trail use – type (shared/pedestrian) distance, destination, time, difficulty, trails condition, code of conduct
- Warnings: snakes, fires, mines. Emergency contacts
- General Information: Events, Further information. Reporting damage/condition
- Different ways of connecting and experiencing nature
- Enjoyment and wellbeing that recreation offers

Aboriginal Cultural Heritage

- Sites of interest
- Traditional land management techniques
- Connection to Country and spirituality

European History

- Sites of interest
- Historical land uses
- Gold-mining history

Art

- Expression and diversity of perspectives

Sense of place

- Connection to the environment
- Attitude of stewardship
- Community

### Tools and Media

Signage

- Informational signage
- Directional signage
- Interpretive signage
- Warning signage

Artwork

- Interpretive pieces
- Art workshops
- Ephemeral art
- Indigenous artwork
- Art exhibitions

Activities and Events

- Environmental Activities – Walks, Talks & Workshops
- Community Festivals
- PHBRS User Group Activities

Digital communication

- PHBRS website
- Social media/Facebook
- Smart phone applications

Printed communication

- Fringe Focus
- Nillumbik News
- Brochures / flyers
- E-Newsletter

### Application and Implementation

The topics and messages presented in the Interpretation and Communication Plan have a wide scope of applicability.

Broad information topics such as wayfinding, trail condition, general information and codes of behaviour are appropriate for signage - both permanent and temporary.

Higher-level interpretive topics such as Aboriginal cultural heritage and the appreciation of the natural environment may be better served using non-signage formats such as artwork, installations and events.

The report makes special note of the role of signage and its critical role. A key recommendation from the report states that *“the signage within the reserves should be kept to a minimum and should blend into the natural landscape of the reserves”*.

Guidelines for signage design includes:

- Designed and produced with audiences of all abilities in mind
- Typography to be large, clear and in high contrast from the background
- Symbols and brand colours to be used
- Braille could be included on key way finding and interpretive signage



## 7. VISITOR PROFILE & TARGET AUDIENCES

The PHBRS Interpretation and Communications Plan presents a series of target audiences. These include:

- Reserve Users - mountain bikers, horse riders, naturalists, Friends of PHBRS, PHBRS User Group, etc.
- Community - adjoining landowners, Pantan Hill and Nillumbik community, etc.
- Education - Primary & secondary schools, tertiary institutions, Edendale farm, etc.
- Indigenous community - Wurundjeri Council, Coranderrk, Nillumbik Reconciliation Group etc.
- Artists - local artists, artists in residence, local schools etc.

### Bureau of Statistics

In order to gain an understanding of some of the local community, from which most of the target audiences will come, the Bureau of Statistics provides some useful information<sup>2</sup>. In summary the broad Pantan Hill - St Andrews community has the following broad characteristics:

- Average age is 42, with children aged 0-14 years making up 20.5% of the population and people aged 65 years and over making up 10.7% of the population
- The 25 to 39 year cohorts are significantly less than the state average 3 to 5.5% versus 6.8 to 7.2%), with the 40 to 64 year cohorts above the state average 8 to 9% versus 6.5 to 7.3%)
- 65.9% of people aged over 15 years were married or in a defacto relationship and 8.8% were divorced or separated
- 32.5% were attending an educational institution, the majority of which were attending either primary or secondary schools
- 83.5% were born in Australia, with other countries of birth including England, New Zealand, Germany, Netherlands and Scotland
- 41% of people have no religion which is significantly greater than the state average of 24%
- The most common occupation were professionals (24.3%) technicians and trades (17.9%), managers (16.4%) clerical and admin workers (13.2%) and community and personal service workers (8.4%)
- The largest family composition was couples with children (54.3%) followed by couples without children (33.7%) and one-parent families (11.3%)
- Only 25 Aboriginal or Torres Strait Islander people lived in the census area, with the average age being 12 years and 64% female

In summary, a large proportion of the local community can be described as

- Families with younger children
- Adults are generally over 40 years of age
- Well educated professionals or skilled technicians/ tradespeople
- Australian born with Anglo-Saxon heritage

### Roy Morgan Segmentation

As a way of further understanding and gaining an insight into potential target audiences, it is worth referring to Roy Morgan's Market Values Segments.<sup>3</sup> This segmentation is based around the values, aspirations, behaviour and broad interests of particular groups of people. The Roy Morgan Values Segmentation breaks the Australian population into ten broad categories, four of which are relevant to the potential visitor profile of the Pantan Hill Bushland Reserves. This is by no means a comprehensive analysis of the visitor profiles, simply a broad assessment of the larger visitor segments.

These segments include:

Socially Aware – 35-49 years of age, social issues orientated, politically/ community active, environmentally aware, upmarket professionals, wealth managers, a strong orientation to the interpretive and innovative in artistic expression, in terms of advertising they respond to stylish, tasteful and intelligent appeals rather than hype and cliché.

They are attracted to new innovations, and hence tend to be early adopters of these products. This interest in innovation also leads to an interest in design and fashion, based around the use of natural fabrics. They have a strong thirst for knowledge and information, and with a global focus, and are therefore strong readers of national and major metropolitan newspapers.

Visible Achievement – 35 – 49 years of age, success and career driven, recognition and status seekers, good family living, wealth creators, preference for consistency and entertainment, in terms of advertising they respond to clever, unusual appeals and are sceptical about claims.

This segment tends to be associated with people who feel in full control of their lives and take a direct interest in public affairs and the economic and political environment of their family and work situations.

Young Optimism – young professionals, technocrats and students who are focused on achieving a good career, overseas travel, have a sense of fulfillment and enjoy an outgoing lifestyle. They are keen to try anything new, especially adventure sports such as bungee jumping, sky diving and white water rafting.

They are heavy readers of newspapers and magazines, especially those covering the younger market, and are innovative and interested in technology. They are also heavy listeners of contemporary music stations.

Traditional Family Life – 50+ years of age, retired middle Australia, family focused lives, cautious of new things, passive income earners, a strong desire to investigate and learn and often requiring detailed information, relatively flexible with time and hence more likely to be able to engage fully with the interpretive facilities, respond to practical, commonsense ideas with clear and detailed communication.

Comparatively time rich and hence likely to be heavy readers of the daily newspaper. They tend to have a strong interest in gardening, which leads to a high readership of relevant magazines and TV programs such as Better Homes & Gardens, Your Garden, and Gardening Australia.

### Discussion

The broad visitor profile is reasonably uniform, that is then distributed across the categories of values and interests.

Critical visitation segments include family groups and couples, professionals or retired professionals who have an interest in the environment and heritage. Most of the visitors will be aged 35 years plus, and will be open to and keen to engage with innovative artistic forms and technologies. Others will be more comfortable with more straightforward forms of expression, hence requiring a combination of media to attract and engage the various audience profiles. Intelligent and entertaining forms of delivery will be well received, whereas simplistic clichés and stereotypes will not.

Some users are however visiting the reserves for purely active recreational pursuits such as mountain bike and horse riders. These visitors may be attracted to visually interesting interpretive elements, potentially strategically located at existing resting places.

For visitors to be engaged, the interpretive elements should:

- Be relevant for the target audiences, and in particular the ways in which the different stories are presented.
- Use interesting design as part of the interpretive elements that is in keeping with the aesthetics and sensibilities of the various visitor segments.
- Makes direct connections with broader environmental and social issues and mores.

An exception to this analysis is the Indigenous community, who are not well represented in the data. Their population in the local area is quite small, however their connection to the area, and their desire for ongoing involvement and connection is high. Consequently, the Indigenous community needs to be considered as both a provider/ advisor and recipient of the interpretation.

<sup>2</sup> 2011 Census QuickStats: Pantan Hill - St Andrews

<sup>3</sup> <http://www.roymorgan.com/products/values-segments/values-segments.cfm>

## 8. COMMUNITY/ STAKEHOLDER CONSULTATION

Through a community workshop (17 April 2016) and discussions with individual stakeholders, a series of key principles and ideas were established. These are:

- The main content areas should feature Indigenous cultural heritage, European history and the natural environment
- A key story is human relationship and interaction with the environment - both in terms of the appreciation of and caring for the environment and conversely the past and current exploitation of the environment and the associated impacts.
- Environmental stories could include hidden animals and plants (small, nocturnal and shy), the importance of the correct use of fire, ecological management and conservation issues
- By facilitating different ways of seeing, encourage people to reflect, appreciate and establish a positive relationship with the environment
- That the interpretation needs to be evocative and eye-opening rather than punitive and preachy
- Communication should be succinct without lots of detail
- That the use of interesting art is the most suitable media rather than extensive signage text
- A general consensus was for signage to be kept to a minimum and where used, should blend into the landscape of the reserves. Consequently artworks supported by smart phone applications were considered to be more appropriate.

Additional information was gathered from individuals including:

- Uncle Bill Nicholson
- Jim Poulter
- Mick Woiwod
- Judy Nicholson
- Lynlee Tozer



## 9. DETAILED INTERPRETIVE STRUCTURE

The proposed interpretation developments for the PHBRS are based around an overarching interpretive vision that is supported and illustrated by a number of secondary themes. The presentation and development of these themes is partly dependent on the specific features of the area, as well as being influenced by the contextual values and storylines that can be presented throughout the reserve system.

### Overarching Interpretive Vision

*Panton Hill Reserves and the surrounding Nillumbik countryside is a cultural landscape, as is all of Australia. Differing cultural perceptions and attitude to the area has meant very different behaviour and impacts - the results of which can still be seen today. To some it's a place of connection and culture, to others it was a place of work and struggle, and for others it's a place of beauty and solace.*

*It's a landscape with a long history of use and at times abuse. But it remains as an important area of bushland on the outskirts of Melbourne – a wildlife corridor, a place of Aboriginal cultural significance, and a place of enrichment and inspiration.*

### Theme Categories

Four theme categories have been developed that help to illustrate the interpretive vision, and provide a clear organisational structure for the various supporting secondary themes. These theme categories are:

- 1. Connection to Country**
  - the Wurundjeri and how they lived, utilised and managed the area for thousands of years.
- 2. Culture & Meaning**
  - the Wurundjeri's spiritual and cultural understanding of the land as a place of meaning and significance
- 3. Work & Endeavour**
  - the coming of 'new-comers' to the land - some to seek their fortune, some to start a new farming life, or simply escape the trauma of financial depression
- 4. Beauty & Biodiversity**
  - the environmental values of the bushland reserves that are vibrant and diverse ecosystems for wildlife, and quiet places of beauty for human solace

### Secondary Themes and Content

Secondary themes have been developed within each theme category, each of which features a title and a simple take-home message. Supporting content for each theme is also provided that can be used in the development of interpretive media and/or programs. This content is not intended to be comprehensive, simply a summary of relevant information. Special consideration is required for all Australian Aboriginal themes in terms of appropriate content and design, which must be further developed in association with representatives from the Wurundjeri community. Refer to Appendix 1 for relevant guidelines.

It is not proposed that all of these themes can be used at this stage. Some additional themes and content emerged during the project and are included in this report to provide relevant material for other possible uses such as guided tours, programs, activities, phone apps, brochures and other future interpretive developments.

Themes to be used as part of this project are marked with an asterisk\*.

#### 1. CONNECTION TO COUNTRY

##### Theme 1a

*\* Wurundjeri Country: the Nillumbik area is a landscape and environment that was carefully managed for thousands of years by Aboriginal people, from which all physical, cultural and spiritual needs were met.*

##### Supporting Content

- People of the Kulin Nation, consisting five language groups, inhabited the central Victorian areas surrounding Port Phillip and Westernport. These were the Wathaurong, Taungurong, Dja Dja Wurrung, Boon Wurrung and Woiwurrung. The Woiwurrung were the people of the greater Melbourne area, including the Nillumbik Shire, which was included within the territory of the Wurundjeri-willam clan.
- The Wurundjeri's occupation of the land was based on strong spiritual and cultural connections with a deep and intricate understanding of the environment. The land was a carefully and well-managed estate consisting of a series of farms without fences under the stewardship of the Wurundjeri people. They managed and maintained the country allowing gaps between trees, using fire as an important management tool to encourage grass growth and wildlife habitat, and constructing fish and eel traps along watercourses. They established wooded copses as possum farms, used river rapids as freshwater mussel farms and deep river holes were maintained as fish nurseries - all invisible to the European settlers.
- It is a common myth, that Aboriginal people were nomadic hunter-gatherers. They were in effect permaculture farmers and lived in timber and earthen huts. Their houses consisted of a timber frame clad with blocks of turf, which were then sealed with a clay slurry. A central chimney hole above the hearth, along with the shape of the building meant that it remained largely smoke free. The huts were sometimes divided into separate rooms allowing three or four families (up to 20 people) to be accommodated.

##### Theme 1b

*\* A Cultural Landscape: fire was an important management tool used by the Aboriginal people*

##### Supporting Content

- Aboriginal people used fire as an important management tool to ensure the health of the environment and to secure an ongoing supply of food and resources.
- Fire was an important management tool to clear out over-grown areas, encourage new growth, provide access and provide habitat for food animals such as kangaroos.
- Fires were usually low intensity and carried out in the autumn months when the soil was moist and conditions for controlling fire favourable.
- Most Eucalypts regrow after fire from dormant buds under the bark, known as epicormic shoots.
- Colonising species stabilise the soil, protect it from erosion and establish suitable conditions for the next wave of regeneration.
- Fire can burn through an area in quite varied patterns, sometimes burning around a tree leaving one side burned and the other side relatively untouched.
- "Burning was inseparable from Aboriginal culture and belief, a keystone of law and ceremony."
- "Aborigines understood the scientific reasons why their burning kept the ecology healthy, and why, when Europeans either ceased burning or burned in the hottest and driest time of the year, it was as they predicted: forests and woodlands died from parasitic attack, and what had been grasslands and 'parks' became impenetrable scrub."<sup>4</sup>

##### Theme 1c

*Aboriginal Songlines: the Nillumbik area is a landscape that was full of pathways that the Wurundjeri used - songlines that guided the way and noted important places.*

##### Supporting Content

- As with all the other Aboriginal people, the country was covered with traditional pathways, maintained by regular clearing and burning off. These pathways across the country were referred to as 'songlines' as the landmarks along each route were identified in traditional songs.
- The songs also included reference to the ecological relationships that needed to be preserved along the way. These Songlines stretched across the country with requirements and protocols for entering into another tribe's territory, including singing the song in the relevant tribe's language.
- When Europeans came to the area, they followed these pathways presuming that they were either natural pathways or animal trails. These grew to become tracks and now many of the major roads that radiate out from Melbourne.

<sup>4</sup> Watson D. The Bush. Travels in the Heart of Australia. Pg74

**Theme 1d.**

\* *Wurundjeri Seasons: the Wurundjeri understood the concept of eight seasons marked by changes in the weather, environmental events and associated activities.*

**Supporting Content**

Winmallee Yallambie-Gunung	Iuk Koolaye-Jumbunna	Woondabbil Tadool-Marguk	Birrang Tonimbuk	Berrentak Daar-Karr	Tangbilk Ningak	Wintoonth Wootanbaj-Jumbunna	Myrnong Kulin-Jumbunna
Hot North Wind and Fish Trap Season	Eel harvest and Interclan Business Season	Thunderstorm and Rug-sewing Season	Morning Mist and Burning-off Season	Cold West Wind and Artefact-making Season	Morning Frost and Bark Harvest Season	Regeneration and Women's Business Season	Yam Daisy Harvest and Men's Business Season
1 <sup>st</sup> and 2 <sup>nd</sup> lunar months	3 <sup>rd</sup> lunar month	4 <sup>th</sup> lunar month	5 <sup>th</sup> lunar month	6 <sup>th</sup> , 7 <sup>th</sup> & 8 <sup>th</sup> lunar months	9 <sup>th</sup> lunar month	10 <sup>th</sup> & 11 <sup>th</sup> lunar months	12 <sup>th</sup> & 13 <sup>th</sup> lunar months
December 22 to February 15	February 16 to March 15	March 16 to April 12	April 13 to May 10	May 11 to August 2	August 3 to August 30	August 31 to October 25	October 26 to December 21
Intense heat and hot north winds	Heat starts to ease	High west wind electrical storms	Cool dry period with frequent morning mists and gentle winds during the day	Cold west winds	Frequent morning frosts. Clear and sunny but cool days with moderate winds.	Return of the Welcome Swallow (Darebin) from wintering in northern Australia and migratory water birds Vigorous plant growth	Warm dry weather
Time spent relaxing and keeping cool at the river Repair and make fishing and eel trap nets. Repair of mussel farms and eel traps Conceptions planned for spring births	Travel for inter-clan meetings and feasts Annual eel harvesting	Activities village centred Pelts made into rugs, cloaks and carrybags, and decorated	Firestick farming and burning of areas according to planned annual or multiple year cycles	Village based season Women's pregnancies developing Artefact and tool making Games and especially marngrook played with the reduction of grass from the burning off season	Flow of sap meant that bark harvesting was easier, leaving enough time for the tree to heal before summer. Bark used for canoes and food gathering bowls (tarnuks) etc.	Preparation of mussel stores for later seasons. Many women give birth. Time of women's business including then initiation of pubescent girls into womanhood	Yam daisies harvested -eaten raw, roasted or cooked in pits with meat or fish. Women intensively harvesting yam daisies, often with young babies. Men's business season, including visiting important sites and initiation of boys into manhood. Annual Bogong Moth harvest in the high plains
Flowering Swamp Gums and departure of migratory birds signalled the end of the season	Flowering casuarinas and onset of late summer storms signalled the end of the season	Nesting of possum, tunnelling of wombats and morning dew signalled the end of the season		Flowering of Silver Wattles signalled the end of the season	Wattles and orchids bloom during this time. Appearance of butterflies, finches, nesting parrots and joeys signalled the end of the season		Flowering of Coranderrk (Christmas Bush) signalled the end of the season and the arrival of the hot north winds of summer

## 2. CULTURE & MEANING

### Theme 2a.

\* *Dreamtime Mythology: the Nillumbik area is a mythological landscape where the Creator Spirits roamed and shaped the world.*

#### Supporting Content

The Time of Chaos - told by Carolyn Briggs, Boonwurrung

“Many years ago this land that we now call Melbourne extended right out to the ocean. Port Phillip Bay was then a large flat plain where Boonwurrung hunted kangaroos and cultivated their yam daisy.

But one day there came a time of chaos and crises. The Boonwurrung and the other Kulin nations were in conflict. They argued and fought. They neglected their children. They neglected their land. The native yam was neglected. The animals were killed but not always eaten. The fish were caught during their spawning season. As this chaos grew the sea became angry and began to rise until it covered their plain and threatened to flood the whole of their country.

The people went to Bunjil, their creator and spiritual leader. They asked Bunjil to stop the sea from rising. Bunjil told his people that they would have to change their ways if they wanted to save their land. The people thought about what they had been doing and made a promise to follow Bunjil. Bunjil walked out to the sea, raised his spear and directed the sea to stop rising. Bunjil then made the Boonwurrung promise that they would respect the laws.

The place the Kulin then chose to meet is where the Parliament of Victoria is now located. They debated issues of great importance to the nation; they celebrated, they danced.

This land will always be protected by the creator, Bunjil, who travels as an eagle.”<sup>5</sup>

#### Mindy - the Serpent

The Wurundjeri legend of the Mindye features a serpent-like creature with the head of a dog, with a huge mane and a tail like a ring-tailed possum. It was at least ten miles long and moved into the area from the north-west at an incredible speed leaving a trail of dust.

The Mindye spat poison and its trail of dust was also poisonous. The poison caused boils of pus all over the victim’s body, and the few that survived were left with deep pockmark scars. The legend also revealed that even if you were not able to see the Mindye, its path would be marked by a swathe of death.

This legend in fact refers to the plagues of small pox that swept through the Aboriginal communities during the late 18<sup>th</sup> and early 19<sup>th</sup> centuries, with a death rate of approximately 85% to 90%. Australia-wide this amounts to two and a half million people - the single greatest tragedy in Australian history that remains largely unacknowledged.<sup>6</sup>

<sup>5</sup> <http://www.cv.vic.gov.au/stories/aboriginal-culture/meerreeng-an-here-is-my-country/bunjil/>

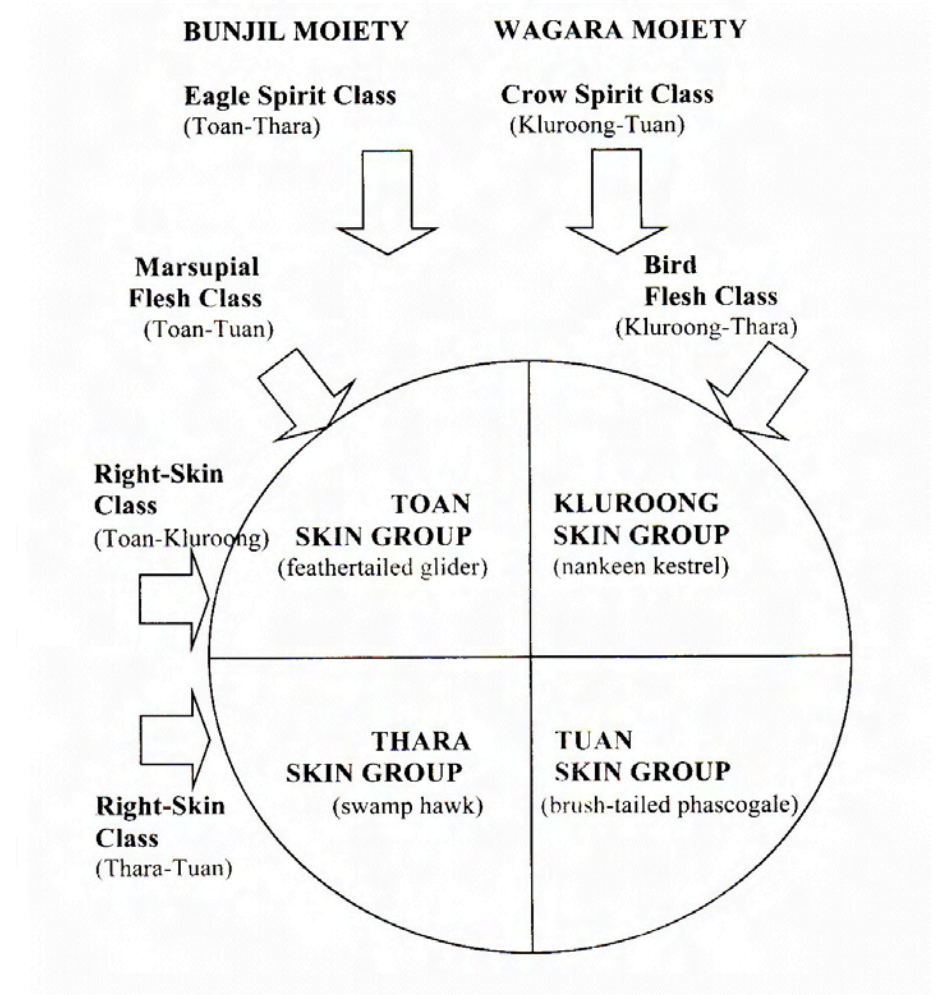
<sup>6</sup> Poulter J., 2016. *The Dust of the Mindye - the use of biological warfare in the conquest of Australia.*

### Theme 2b.

\* *Wurundjeri Cultural and Social Structure: the natural environment was intimately understood by the Wurundjeri people and was the basis for a complex system of social, cultural and religious beliefs and practices.*

#### Supporting Content

- An understanding of the critical concepts of Spirit, Flesh and Skin is the basis of Aboriginal society. Spirit signifies the father-child relationship, Flesh signifies the mother-child relationship and Skin signifies the husband-wife relationship. This is the basis of the tribal system of totems or moieties.
- In the Kulin Nation, the spirit-based moieties are either Bunjil (Eagle - the totem for power) or Crow (Wagara - the totem for wisdom). These are then divided into four Skin groups - Toan (Feather-tailed Glider) and Thara (Swamp Hawk) for the Bunjil Moiety and Kluroong (Nankeen Kestrel) and Tuan (Brush-tailed Phascogale) for the Wagara Moiety. The Skin groups are then aligned as either Marsupial Flesh class (Toan and Tuan) or Bird Flesh class (Kluroong and Thara).<sup>7</sup>
- When born, people are placed into a particular skin group based on their father’s and mother’s skin groups, and the intricate relationships of Spirit, Flesh and Skin. It is a complex system that has rights and responsibilities, and which ensures that inbreeding within Aboriginal society is non-existent, that the environment is protected as people are not allowed to hunt their own totem or skin, and that behavioural and moral messages such as the relationship between power and wisdom are regularly learned.
- “At the heart of Koori identity is the understanding that land and people are one, made of the same earth. In our spirituality people are not put on the land to dominate it but to ensure its continuity. We are the brothers and sisters to the animals we share the land with. Our totems, whether they are eagle, snake or black cockatoo are spiritual reflections as sacred as a relative. The place in which we are born, where our people come from, is forever home country.”<sup>8</sup>



From: Poulter J. 2011. *Sharing Heritage in Kulin Country*. Page 90

<sup>7</sup> Poulter J. 2011. *Sharing Heritage in Kulin Country*.

<sup>8</sup> <http://www.cv.vic.gov.au/stories/aboriginal-culture/land-and-spirit/spirituality/>



### 3. WORK & ENDEAVOUR

#### Theme 3a.

*\* In Search of Gold: the 19<sup>th</sup> century gold rush brought an influx of miners to the area to seek their fortune, leaving in their wake a landscape of remnant holes, huts, water channels and mullock heaps.*

#### Supporting Content

- The area around Queenstown (St Andrews) to Kingstown (Panton Hill) was the scene of significant gold rush from around 1855 to 1865. It was known as the Caledonian Goldfield with a focus on the alluvial gold found on the creek and gullies running into Watsons and Diamond Creeks.
- Oram's Reef was one of the more successful gold bearing reefs, part of which is located near Panton Hill at the north-western end of Bunjil Reserve, with its peak period of production from 1865 to 1885. Gold petered out by the early 1930s.
- The surrounding area was turned into a denuded maze of shallow holes, mullock heaps, water channels, tents and huts, and when it rained a quagmire of mud and slush.
- Miners often organised themselves into syndicates with names such as 'Smile of Fortune', 'Lancashire Lass' and 'Homeward Bound'. They dug in search of gold bearing reefs, which also bore colourful names such as 'Mystery', 'Moonlight' and 'Swedish'.
- Townships were established, originally as wayside shanties, to service the miners with food, supplies and hotels. This includes Queenstown (St Andrews), Smiths Gully, Kingstown (Panton Hill) and Eltham.

#### Theme 3b.

*\* The Cultures of Gold: people came from all over the world in search of the gold, or to make their fortune servicing the goldfields and miners.*

#### Supporting Content

- Chinese people were part of the gold mining boom, who tended to work as organised groups, often re-working abandoned claims of the European miners.
- Their success often led to resentment and prejudice, and sometimes violence from the European miners. Increasing tensions were successfully defused by Police Magistrate Joseph Panton, which led to the village of Kingstown being renamed Panton Hill in his honour.
- The Chinese community also established market gardens in the area as an alternative source of income, some of whom remained after the gold rush e.g. Ah Mow at Long Gully.

#### Theme 3c.

*\* Settlers, Farmers and Bushies: the Nillumbik area is a place where people have come to make living or simply subsist during hard times.*

#### Supporting Content

- Farmers were the first European settlers in the area, with intensive agriculture established in the late 1830s.
- Initially they grew grain crops, but as this proved to be relatively unviable, they moved on to fodder crops such as oats, barley, millet and maize. Horse breeding, dairying, market gardens and orchards were also common.
- In the early 1890s with gold running out, many miners turned to farming and purchased 20 acres blocks to grow apples, pears, peaches, plums and grapes
- The 1930s depression led to great hardship by many farmers, including the demise of orcharding in the area. In its wake, the firewood industry became a way to make ends meet, with extensive areas of bush cut down.
- Hard economic times saw rough huts and tents built in the bush where people could at least have water and shelter, with food sourced from dole tickets and hunting. These were often single men who tended to live solitary and lonely lives. Most of these bush huts were destroyed in the 1962 bushfire, with a few remaining up until the late 1970s.

#### Theme 3d.

*\* Alien Landscape: the bush is a landscape that has for many years been considered by some as alien, unattractive and little more than a place to dump rubbish and car bodies.*

#### Supporting Content

- The Australian bush is an important part of the Australian identity narrative, dealing with difficulties and hardship – drought, fire, flood and isolation. Unlike the spiritual and nurturing relationship of Aboriginal people with the bush, European Australians have historically tended to have a more antagonistic and uncomfortable relationship with it – one of conquering it, subduing it, fighting it, but not necessarily working with it. It was thought to be an "unpredictable and fearsome environment, one best avoided or at least tamed."<sup>9</sup>
- "Whatever affection they had for the natural environment, and whatever regret they felt about it passing, was buried beneath their fear of it and their uncompromising purpose – to pay the bills and feed and clothe their children"<sup>10</sup> ... "It seems possible that the horror of being lost in it – an ancient fear, after all – made the bush that much more of an enemy, and removing it that much more worthwhile a project."<sup>11</sup>
- The Panton Hill bushland is no different in this regard, where the bush was until recently largely unappreciated and considered to be an alien place suitable place to dump rubbish and assorted stuff, including old car bodies.

<sup>9</sup> Finnis, Ern; Foster, John and Nimon, Maureen. Bush, City, Cyberspace: the development of Australian children's literature into the twenty-first century. Wagga Wagga: Centre for Information Studies, 2005

<sup>10</sup> Watson D. The Bush. Travels in the Heart of Australia. Pg5

<sup>11</sup> Watson D. The Bush. Travels in the Heart of Australia. Pg14

## 4. BEAUTY & BIODIVERSITY

### Theme 4a.

\* *Artists Inspiration: the Nillumbik bushland is a landscape of beauty that has been represented in the creations of artists, writers and others seeking solace and inspiration in the natural environment.*

#### Supporting Content

- Many areas throughout the Nillumbik Shire have inspired artists because of their natural beauty. The Montsalvat artists' colony was established in the 1930s leading the way for artists and other creative people to come to the area to live and work.
- The artists inspired 'green wedge' of Melbourne has now attracted a new wave of people looking to escape built up Melbourne, to enjoy a lifestyle closer and more in touch with the environment.
- "There are days when the sun's glare washes out the colour, and life with it, and days when cloud does. Light decides it. The bush is a medium for light. The effects on our senses are unpredictable, subtly mutable, aleatory. Light rules."
- "It was the silence that struck ... most of all, 'the sombre hues and the silence. The silence can depress and unsettle a sound mind. In all kinds of bush, including the most open kind, and when then sun is relentless, it is easy to get the feeling that all around something is holding its breath, feigning death. The Aborigines use this silence in their singing: they break it with their voices or by beating the ground or tools or sticks together. The silence is part of the song; it is the expression of the song's meaning."<sup>12</sup>

### Theme 4b.

*Subtle Changes: various plant communities grow and thrive in the many different environmental conditions.*

#### Supporting Content

##### Ridges and northern and western slopes

- The forests are more exposed to the sun and hence the soil is shallower and dryer.
- The vegetation is largely stringybarks and box trees with a ground cover of grasses and ephemerals.
- The dry forests of the hilltops and upper slopes support a large and diverse range of native orchids occur, especially Greenhoods (which flower in later winter) followed by Waxlip and Spider Orchids (in spring).

##### Southern and eastern slopes

- Lowland forests for gum trees grow with a lush understorey of annual herbs, soft grasses and mosses.
- Native soils are significantly misunderstood. The soil between the tussock grasses is covered with a thin layer of lichens and mosses, which protect the soil from erosion and weeds. Damage to this soil crust by foot traffic, especially horses' hooves exposes the soil and the associated problems of erosion and weeds.
- It is therefore very important that access track are followed and kept to by people, horses and bikes.

### Theme 4c

\* *The Lure of Food and Sex: orchids are beautiful plants but with an intricate and deceptive relationship with insects.*

#### Supporting Content

- Orchids are saprophytic plants, meaning that they rely on another species to survive. With orchids, this is generally microscopic soil fungi which form a sheath around the orchid's roots to provide an increased surface area of the roots and hence an increased ability to source moisture and nutrients.
- Orchids are highly evolved and often have specific relationships with insects in order to pollinate and fertilise the plants.
- Up to one third of native orchid species achieve pollination through deception - with fake offers of sex and food.
- Many have bright colours and sweet scents that attract insects for sweet nectar, but with none provided.
- Some others create imitation sex pheromone scents to attract male insects that then come and attempt to mate with the flower. This deception is usually limited to the males of a single insect species.
- Males of several species of wasps, one species of ant and a species of sawfly are deceived and sexually exploited by orchids.
- Common orchid genera that use this deception include *Caladenia* (Spider Orchids), *Chiloglottis* (Bird Orchids) and *Drakaea* (Hammer Orchids).<sup>13</sup>

### Theme 4d.

\* *Hidden Wildlife: most native wildlife is shy, small and nocturnal, relying on the right conditions and habitat to survive.*

#### Supporting Content

- A selection of common wildlife species is recommended, and in particular ones that have a cultural relevance for the Wurundjeri. Some of these species include the following
  - **Brush-tailed Phascogales (Tuan)** - live in rough barked trees such as stringybarks, peppermints, box trees, as they need to rough bark to climb the trunk - smooth barked gums are difficult for them to cling onto. They hunt smaller mammals, birds, lizards and insects and require tree hollows for shelter and nesting sites. This is the icon species for PHBRS.
  - **Feather-tailed Gliders (Toan)** - the world's smallest gliding mammal, reaching distances of up to 28 metres. They live in the tree canopies (especially eucalypts) and nest in tree hollows lined with leaves or shredded bark. They are social animals with up to five sharing a nest. They feed on nectar, pollen and insects and are able to climb the smooth barks of gum trees using fine skin ridges and sweat on their feet to act as suction cups.
  - **Koalas** - live along in swamp gums along the creeklines. They sleep for up to 20 hours per day due to the low nutrient diet of eucalypt leaves. They are largely solitary animals and live in a home range that can overlap with other koalas. Male koalas make their territory from a scent gland on their chest.

- **Echidnas** - have a large home range on some 50 to 60 acres, often shared with another. They move through their territory individually, passing by the same areas every so often in a circuit. They eat ants and termites.
  - **Swamp Wallabies** - relatively common and includes mushrooms in its diet (the fruiting body of fungi). Underground fungi is important for many plants' nutrient uptake, including many species of trees and native orchids. Hence the spread of fungi spores is critical for the health of the forest.
- The main threats to local wildlife are habitat destruction and introduced predators especially cats and foxes.

### Theme 4e

*Bush Workers: termites have a bad reputation but they play a crucial role in the bush by recycling nutrients, creating soil and creating wildlife homes.*

#### Supporting Content

- There are about 350 termite species in Australia, with only 30 species regarded as pests.
- Termites create large nests such as mounds, in trees or underground.
- The colonies are maintained at a constant temperature and humidity.
- They consume wood (and even grass) through the assistance of special gut organisms that produce cellulose-digesting enzymes.
- They also grow fungi within their nests, using the termite faeces as a nutrient base, to feed their young.
- Termites play a crucial role in turning over the soil and recycling the nutrients.
- They also assist in the creation of tree hollows that are important shelter and nesting sites for birds and arboreal mammals.<sup>14</sup>

<sup>12</sup> Watson D. The Bush. Travels in the Heart of Australia. Pg68

<sup>13</sup> [http://biology-assets.anu.edu.au/hosted\\_sites/orchid\\_pollination/](http://biology-assets.anu.edu.au/hosted_sites/orchid_pollination/)

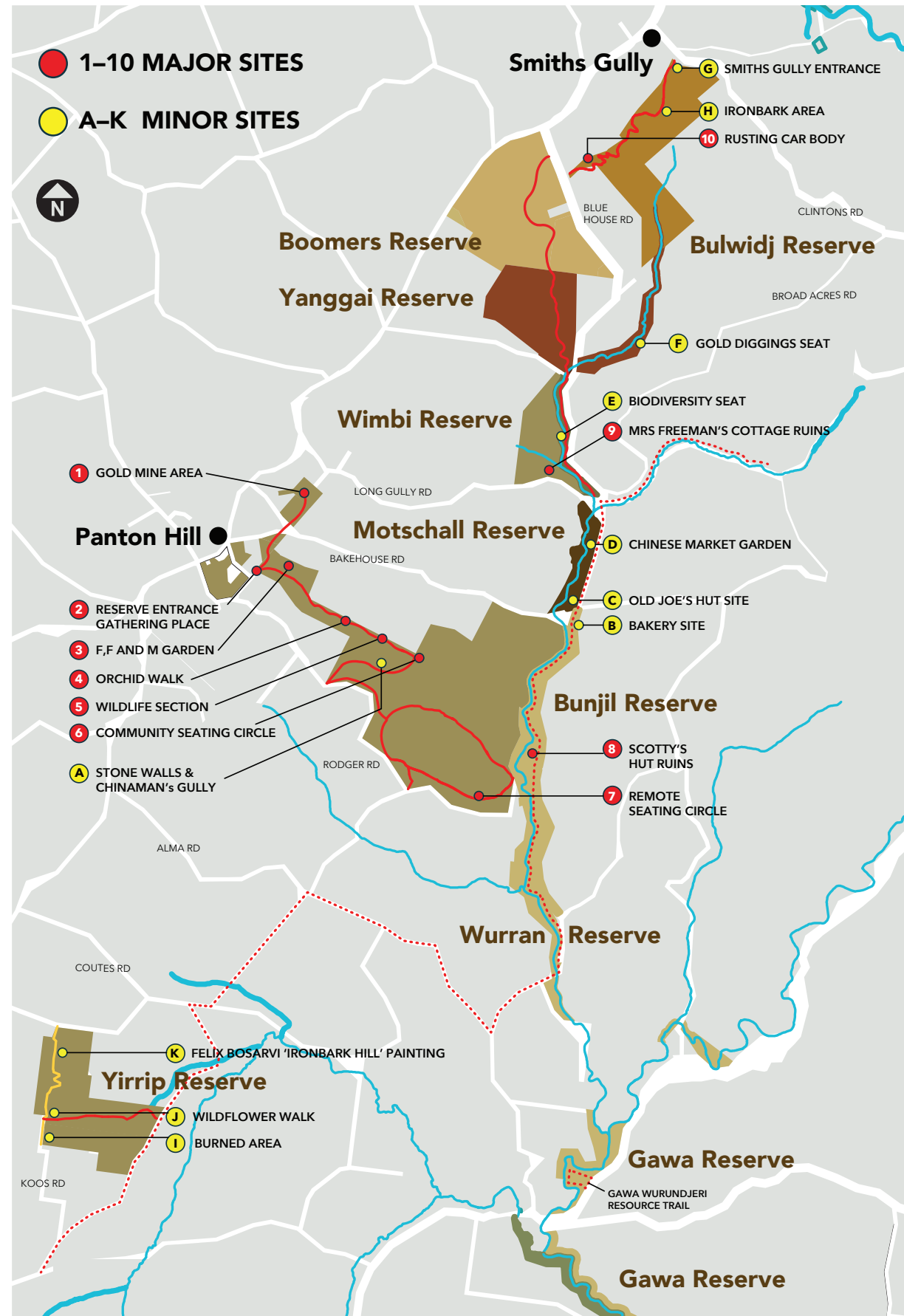
<sup>14</sup> <http://australianmuseum.net.au/termites>

## 10. LOCATION DETAILS

The interpretation proposals for the Pantan Hill Bushland Reserves have been allocated to ten major sites and nine minor sites. Accordingly the ten major sites are recommended as the locations of prime interpretive potential, with the minor sites playing a supporting or ancillary role.

Each site is allocated a specific interpretive theme with associated site-relevant information. Details for each proposed major site interpretive development is presented with associated schematic illustrations of what is envisaged. These site specific details can then be used as part of the project briefs for the next design and construct stages of the project.

The interpretation at each location is designed to be appreciated independently and not part of any set tour or sequence. There however opportunities for guided and self-guided tours throughout the reserves, with the on-site interpretation able to play an important contextual and introductory role.





## Major Sites

### Bunjil Reserve

#### 1. Gold Mine area

##### Site Description

The walking track leads people through an undulating forest scattered with collapsed gold mines, mullock heaps and cleared areas for the gold mining equipment.

The main gold mining shaft was between Bakehouse Road and Long Gully Road, with one of the shafts deeper than 400 ft., making it a 'deep mine'. Miners and their gold were raised up and down the shafts by way of 'horse-whims', in which a horse walked in circles winding a cable around a raised drum.

A battery (known as Nickinson's Crusher) was established south of this main shaft and became a centre of activity crushing quartz brought by dray from other mines in the Caledonia gold fields.

Puddling machines were also established in the area, which were large circular trenches filled with gold-bearing mullock and water. Horses would drag harrows around the circular trench with the alluvial gold falling to the bottom.

##### Theme

###### WORK & ENDEAVOUR

*In Search of Gold: the 19<sup>th</sup> century gold rush brought an influx of miners to the area to seek their fortune, leaving in their wake a landscape of remnant holes, huts, water channels and mullock heaps.*

##### Details

- Sculptural form using equipment such as shovels, tools to create a visually striking element. All moving items will need to be designed and installed to minimise any associated safety issues.
- Site specific signage could utilise an element from the sculpture as the signage format and style, such as a shovel blade. Signage locations to include remnants from the gold rush era that can still be seen today and include:
  - Nickinson's crusher site
  - Puddling machine site
  - Collapsed mine holes - warnings required in some instances
  - Mullock heaps.



Possible sculptural forms could be designed around the idea of extracting the core elements around the hard work of gold mining and clearing the land for farming – axe, gold pan, rope, saw, iron, shovel, hammer, pick, wire, posts, fence etc. Large steel or timber moving/ wobbling/clanging objects to create the sounds of the gold mining industry.

From a distance, the structure could look like a jumble of bits and pieces, but when closer is a play/ interactive structure in which every item moves and rattles and contributes to a chaotic cacophony of sound - an analogy for the chaos that was the gold rush.

Below shows a stylised approach to this, where each object either interlock or cross-over and the visitor can move or shake the objects to create sound. Left, demonstrates a sculpture that could be formed with the found objects from the Bushland, and repurposed to make a fun piece that has turning elements that create sounds.

Alternatively, the entire sculpture could be turned over and the viewer could use their feet and hands to stand/press pieces of steel/objects to create the clanging and banging sounds.

Above shows a typical sign type that could be used at this site, and follows a sign language of using meaningful shapes carrying a simple message, in this case, the shape of a nineteenth century gold digging shovel. Painted black to blend into the environment, this sign is discreet and will arouse interest.





## 2. Reserve Entrance/ Gathering Space

### Site Description

Proposed location for the interpretation is in the vicinity of the gathering/ public event space. Consideration will be needed to ensure that the on-site interpretation does not adversely impact on the functioning of the gathering space.

### Theme

#### CULTURE & MEANING

*Dreamtime Mythology: the Nillumbik area is a mythological landscape where the Creator Spirits roamed and shaped the world.*

### Details

- Two or three totem sculptures that are cut diagonally to allow for simple artistic engravings - Bunjil (the Wedge-tailed Eagle), Wagara (the Crow) and possibly Mindye (the serpent). This selection needs to be confirmed with the Wurundjeri community.
- Semi-circular seating that is engraved with simple and evocative text
- A series of three short (20 to 30 second) soundscapes - one for each of the mythological beings - presented by local Wurundjeri people and that briefly present each of the stories. The soundscapes can be triggered using capacitance switches when a person sits on the seat, and powered by a simple nearby solar panel and battery unit. All of the equipment can be securely housed within the seats.
- Designs need to be developed in association with the Wurundjeri community.



Beautifully hand carved short totems are cut on an angle and used to display appropriate Aboriginal imagery. The below images are created by Trevor Turbo Brown and are indicative only of Eagle, Crow and Snake. The image below is a goanna and not a snake.

Turbo's imagemaking has been selected to demonstrate imagery that can appear in colour or just as effectively in black and white.

Rough cut or recycled timber is shown below - designed in a half circle seating. High backs have been included so that further imagery can be carved into these surfaces.





### 3. Food, Fibre & Medicine Garden

#### Site Description

The trail into the garden diverts from the main walking track and proceeds through the garden creating a loop on both the northern and southern slopes of a small gully. The garden features plants that have been traditionally used by Aboriginal people for various utilitarian purposes.

The northern side of the creek in Herb-rich Foothill Forest with Swamp Gum and Manna Gum (wurun - Manna Gum/ djeri - grub) and the southern side is Grassy Dry Forest with Red Box and Stringybark.

#### Theme

##### CONNECTION TO COUNTRY

*Wurundjeri Country: the Nillumbik area is a landscape and environment that was carefully managed for thousands of years by Aboriginal people, from which all physical, cultural and spiritual needs were met.*

#### Details

- Timber plinth/ sculptural element to be located near the entrance of the garden that introduces the garden and its main theme.
- The three sections of the garden (food, fibre and medicine) can be introduced by strategically located interpretive plinths/ signs that broadly introduce how plants are used in these ways.
- Designs need to be developed in association with the Wurundjeri community
- Within each section specific plants can be referred to, potentially using small, discrete signs with associated food, fibre or medicine identification icons. These include:
  - Food
    - *Arthropodium milleflorum* (tubers and flowers are edible)
    - *Burchardia umbellata* (cooked tubers are edible)
    - *Lomandra longifolia* (leaf bases and seeds are edible. Leaves also used for bandages and a poultice of crush roots relieve ant and hairy-grub stings)
    - *Microseris lanceolata* (edible tubers are eaten raw or cooked. The Yam Daisy was an important staple food throughout South Eastern Australia).
  - Fibre
    - *Allocasuarina littoralis* (timber used for tools & weapons)
    - *Dianella revoluta* (leaves used to weave baskets. Fruit is also edible in small quantities and juice from the ripe fruit was used to treat sea ulcers)
    - *Linum marginale* (fibrous stems used to make bush string and fishing lines)
    - *Acacia implexa* (bark used to make string and rope and the timber used to make tools and weapons).
  - Medicine
    - *Billardiera scandens* (poultice of rotten fruit used to treat infected cuts and scratches. Fruit is also edible and the vine stems are used as bush string)
    - *Gynatrix pulchela* (poultice of crushed leaves used to treat boils and ulcers, and the leaves used as bandages. String was also made from the inner bark.)
    - *Indigofera australis* (decoction of the plant used to treat skin complaints, and the roots were also used to make a fish poison).



MEDICINE ICON



FIBRE ICON

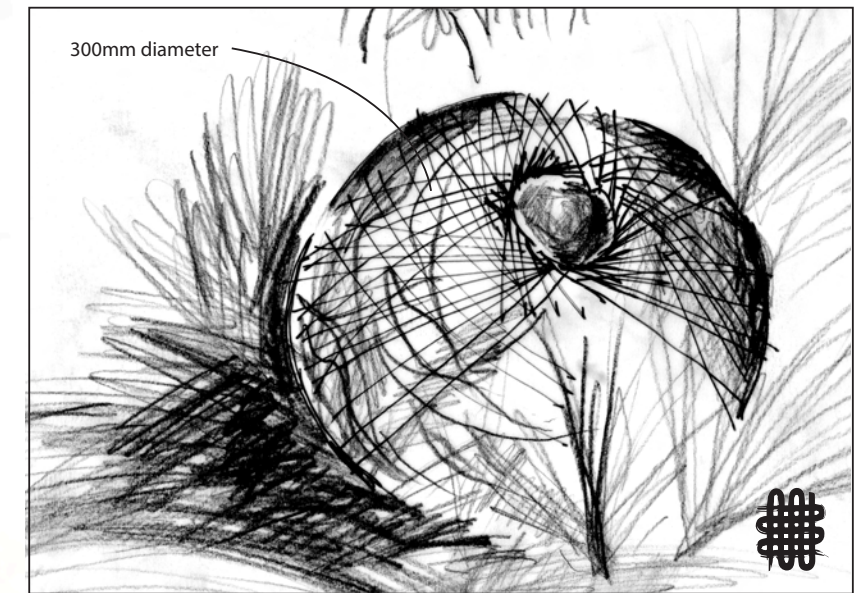
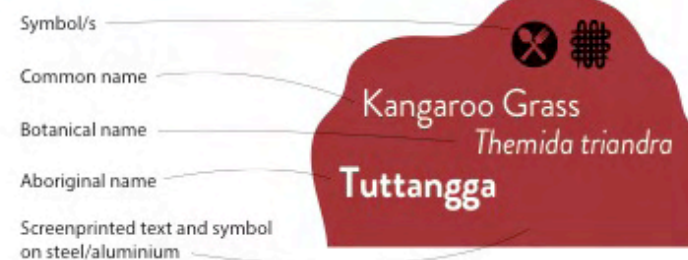
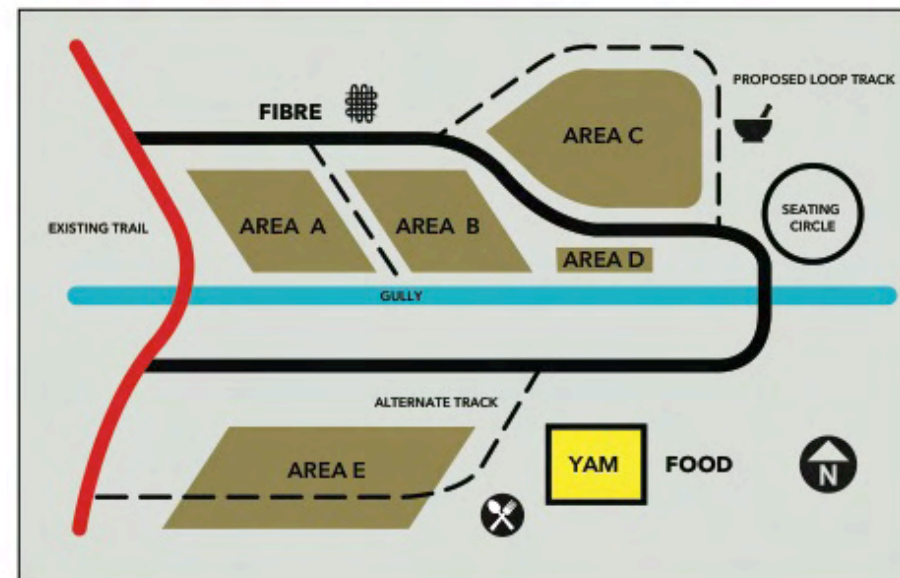


FOOD ICON

Small 'salt and pepper' text panel to be used intermittently along pathway. These sign types can be partially hidden to encourage discovery.

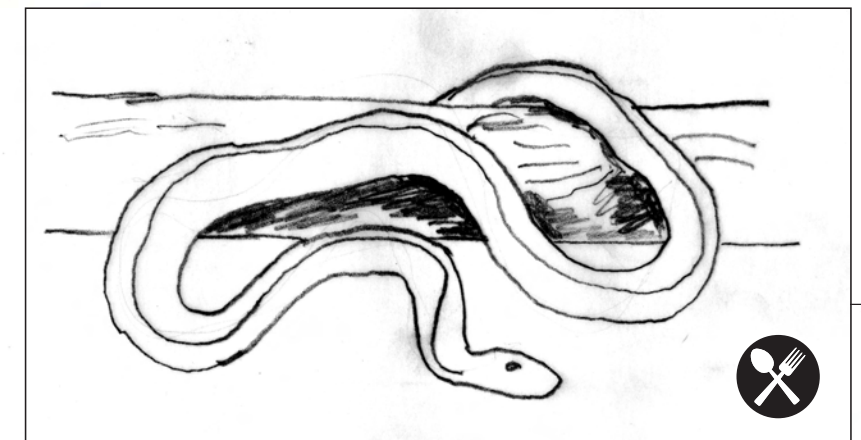
These sign types can also be used for plant labelling. Information about the plant to be presented as common, botanical name and Aboriginal name. Signs could also show icon or symbol. Examples of sculptural forms on next page.

### 3 BUNJIL FOOD, FIBRE AND MEDICINE TRAIL

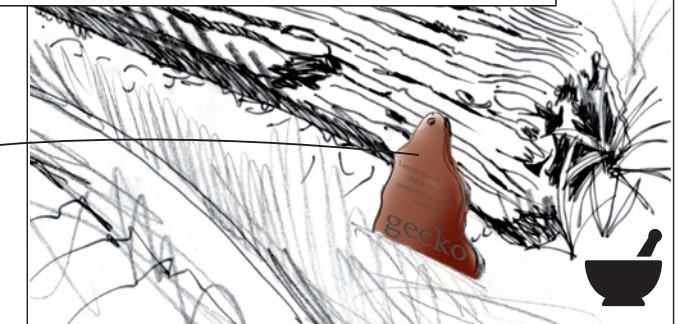


Above: Habitat sculpture/ woven form made from steel.

Below: Small bronze sculptures of smaller fauna and reptiles could be incorporated into handrails or signage.



Interpretive text screenprinted or laseretched on steel





#### 4. Orchid Walk

##### Site Description

A section of the main track is renowned for wildflowers and in particular native orchids. Both maintenance vehicles and walkers use the track, consequently any elements within the track itself will need to be capable of being driven and walked over.

This section of walk was also venue of regular 'Nature Walks' led by Miss Hine from Panton Hill Primary School in the 1950s. Here the school children were taught about the wildflowers and wildlife of the area.

##### Theme

##### BEAUTY & BIODIVERSITY

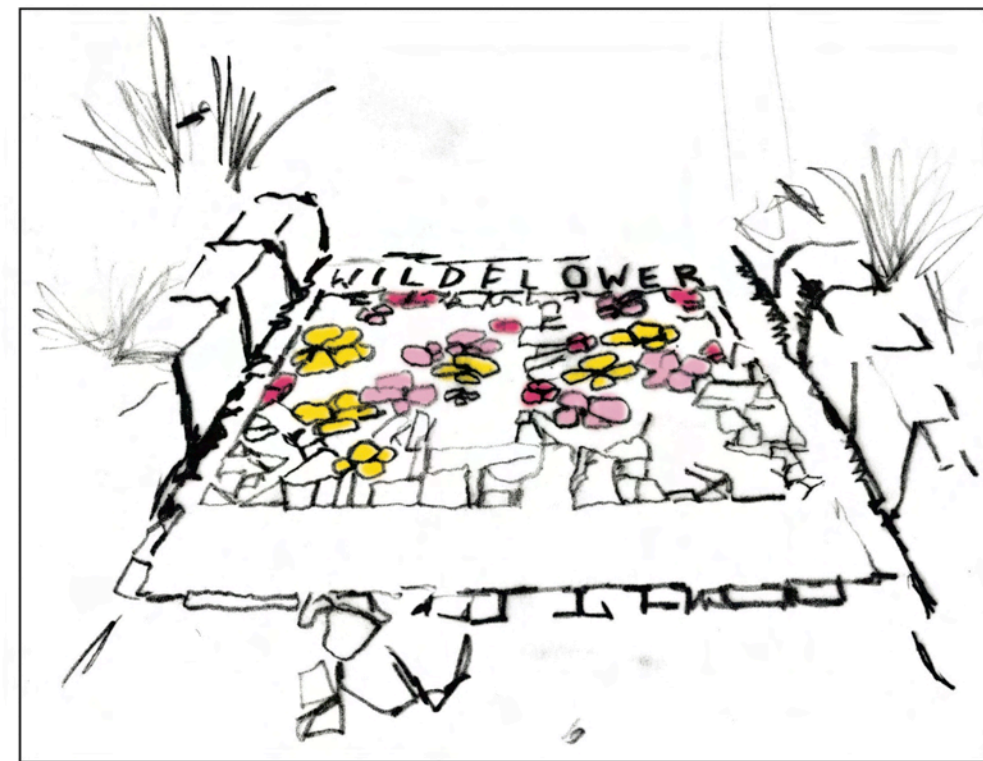
*The Lure of Food and Sex: orchids are beautiful plants but with an intricate and deceptive relationship with insects.*

##### Details

As the surrounding bushland is sensitive to trampling and disturbance, the interpretation should be contained to the track itself and its immediate verges.

The interpretive form can include:

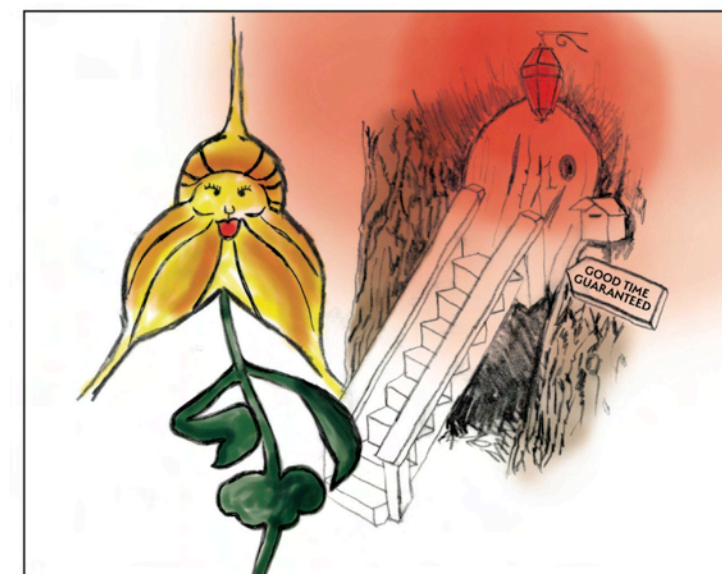
- Artistic pathway inserts with text and images, potentially using fragments of coloured ceramic tiles that illustrate some of the main orchid species and with simple associated text inlays. Pathway inserts however must be designed in a way to avoid slipping and tripping hazards.
- Small 'salt & pepper' elements on the verges of the track. These are small signs and/or sculptures that are used intermittently along the pathway, and can be partially hidden to encourage discovery. For example, a small sculpture could feature an oversized and lurid orchid flower with a 'red light' hanging out the front, with associated text such as "Insects welcome". Discovery of these elements can surprise and delight, and in this instance evoke laughter - a desirable emotional response.



Interpretation can be pictorial and decorative which is the approach for the Orchid Walk. Whether plaques are set into the paths and walkways, or mosaics are created. Mosaic in the environment is a robust material that not only can look bright and colourful, but is also strong and is long wearing.

Small signs/discreet interpretive elements, or small sculptures could also be used at appropriate locations throughout the Orchid Walk, and anchored to the ground. Anchoring system needs to be determined.

This sculptural element could be a small door with steps, almost 'fairy-like' built at the base of a tree. An orchid flower, made from coloured resin and anchored to the ground or tree, beckons passing bugs to 'come on in' for a good time. A replica miniature 19th cent. red light hangs above the miniature door.



## 5. Wildlife section of the main track

### Site Description

The main walking track features an abundance of wildlife including birds, reptiles and small mammals. A suitable section of the track can be selected that provides good opportunities for quiet wildlife observation.

### Theme

#### BEAUTY & BIODIVERSITY

*Hidden Wildlife: most native wildlife is shy, small and nocturnal, relying on the right conditions and habitat to survive.*

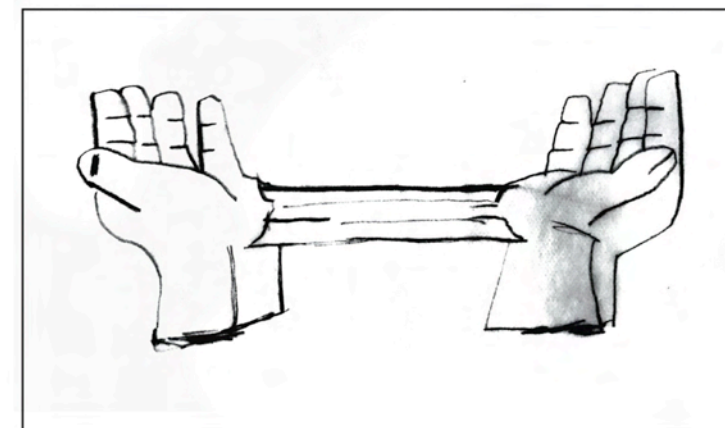
### Details

- Simple seating placed at strategic locations such as viewpoints, quiet nooks and after a climb. The seats can be engraved with evocative text that encourages people to look more closely and see the world in a slightly different way.
- Sample text can feature simple Haiku poetry such as:
  - *The swooping silence  
of the hawk, breaks with a shriek  
just above its prey.*
  - *The little green bug  
crawling out of this flower  
sports new white shoes.*
  - *The caterpillar  
walks his rear end first, to raise  
the slack that moves him.*
  - *A cloud of bugs  
busily going nowhere  
in a ray of sun.<sup>15</sup>*
  - *The spider spins around  
and around his ancient design,  
bound for the centre.*
  - *Fly, fledgling robin,  
your thumping breast alone  
strands you from the sky.*
- Slightly longer poems can also be used, especially from the highly respected Australia poet and environmentalist, Judith Wright.



A beautifully carved timber seat located on a view out over the landscape - a moment to pause and reflect. The seat is inscribed/etched with poetry/letterforms that are elegant and tactile.

The design of the seating could be hand sawn and quite rough as shown above or could be more figurative as shown below.



<sup>15</sup> Hackett J., 1968. Haiku Poetry. Volume One



## 6. Community Seating Circle

### Site Description

A circle of timber seats is located along the walking track and is used as an opportunity for people to rest. This is an ideal opportunity for the interpretation for slightly more complex and engaging content.

### Theme

#### CONNECTION TO COUNTRY

*Wurundjeri Seasons: the Wurundjeri understood the concept of eight seasons marked by changes in the weather, environmental events and associated activities. An intimate understanding of the intricacies of the seasons was fundamental to traditional society and life.*

### Details

- The central section of the community seating circle can feature a raised circular platform divided into the 8 seasons.
- Each season has a signature element, such as an animal or plant which is lasercut from corten steel and cut/inserted into the platform as shown far right.
- The central section of the platform could also include fire pit that can be used for community events that can be secured from non-authorized use using a lockable cover. Consideration in the platform and firepit design and materials is required, to ensure that that the use of the firepit does not damage the platform and does not constitute a fire hazard.
- Designs need to be developed in association with the Wurundjeri community.

This story telling device is a circular platform – essentially, divided into the 8 seasons. Each season has a signature element, such as an animal or plant which is lasercut from corten or polished steel and cut/ inserted into the platform surface as shown right.

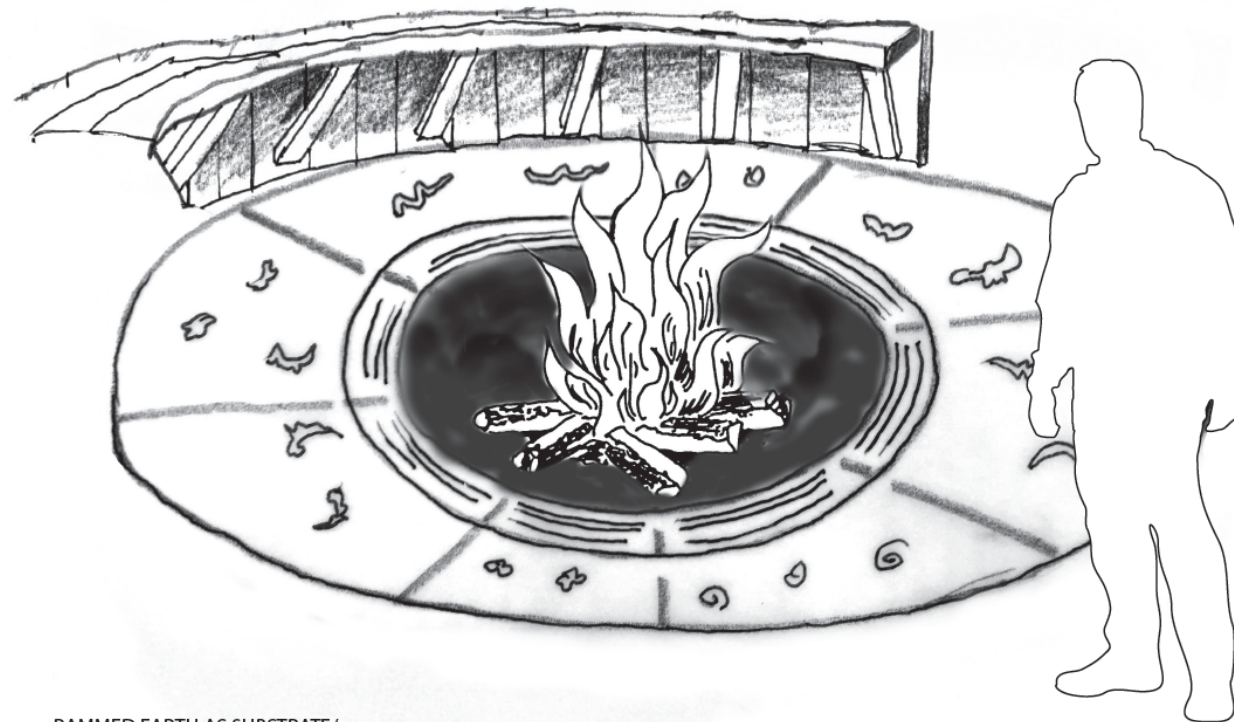
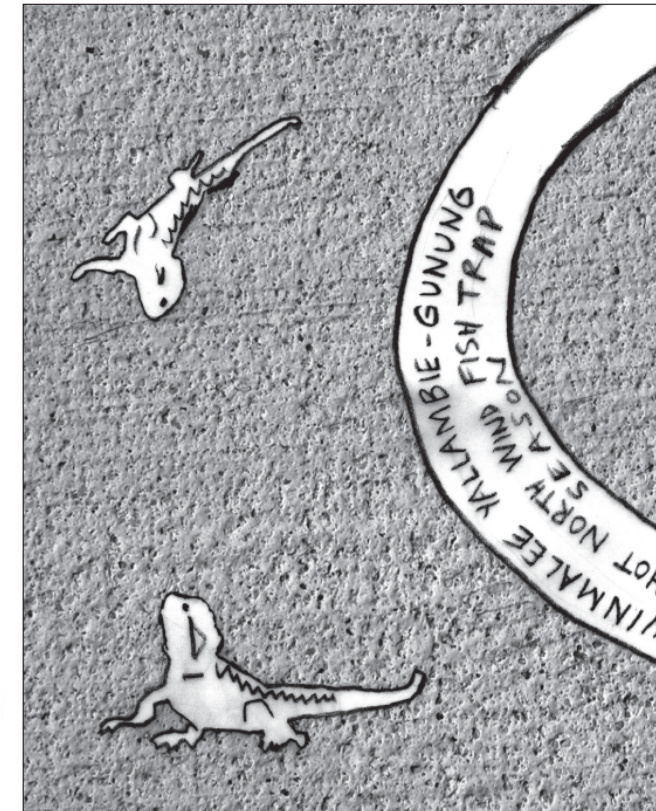
There is a large circular corten/polished steel disc that is also cut and inserted into the substrate. Each season name is lasercut into the steel.

The circular platform could potentially be constructed from rammed earth with the addition of mortar - see below.

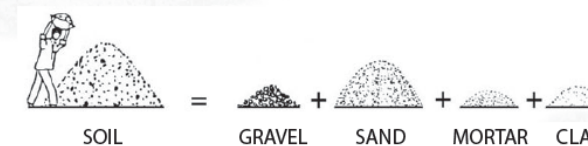
The intent is to create a disc that seems to float in the landscape.

Timber seats, potentially semi-circular, can surround or be located next to the structure.

A sunken dirt fire pit is located in the centre of the concrete circle.



RAMMED EARTH AS SUBSTRATE/ PLATFORM WOULD REQUIRE THE ADDITION OF MORTAR TO PROTECT FROM EROSION. TRADITIONAL RAMMED EARTH RECIPE USES 'SILT' INSTEAD OF MORTAR.





## 7. Remote Seating Circle

### Site Description

This seating circle is at the summit of a relatively gradual climb, and is located in a quiet and peaceful area of bushland. Filtered views are available to the surrounding areas.

### Theme

#### BEAUTY & BIODIVERSITY

*Artists Inspiration: the Nillumbik bushland is a landscape of beauty that has been represented in the creations of artists, writers and others seeking solace and inspiration in the natural environment.*

### Details

- A bronze/metal easel located strategically for people to use. The face of the easel can also feature explanatory interpretive text and/or engraved illustrations of the natural environment.
- Simple explanatory text dealing with the artistic inspiration of the Nillumbik bushland can also be provided on the nearby timber seating.



Resembling timber, this artist's easel is cast in bronze. Not only does it act as a story telling device, it is also a functioning easel that can be used to observe and draw/paint the environment.

Text is incorporated into the form as part of the bronze casting.



## 8. Scotty's Hut Ruins

### Site Description

The ruins of Scotty's Hut are located on Crown Land in the vicinity of Long Gully Creek, near the walking track from Bunjil Reserve. The hut was made of tin, with a tin open fireplace, and surrounded by a couple of canvas tents.

Scotty was one of several single, and often lonely men, who lived in the bush. Many of these huts were destroyed in the 1962 fire, but Scotty managed to stay in his hut until the late 1970s when vandals destroyed his hut. He was then put into an old age home where he saw out his remaining years.

### Theme

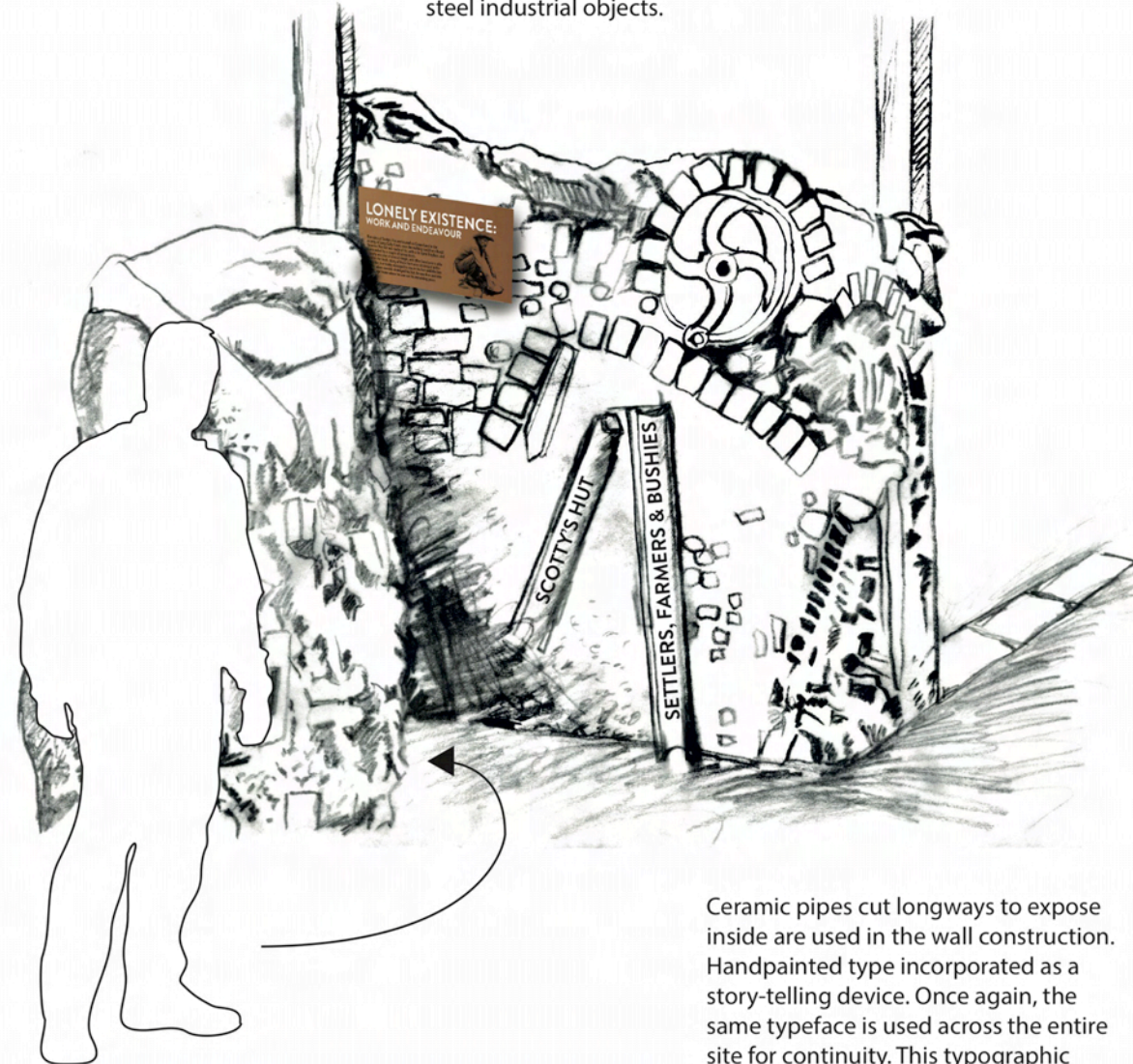
#### WORK & ENDEAVOUR

*Settlers, Farmers and Bushies: the Nillumbik area is a place where people have come to make living or simply subsist during hard times.*

### Details

- The site of Scotty's Hut could feature a simple memorial to both him, but more particularly a past way of life, when people (often single men) retreated into the bush to eek out a simple living.
- The memorial could feature a simple sculptural element using the simple construction materials used in the hut - bush poles, tin, corrugated iron, canvas and rope.
- Simple text can be included within the sculpture to present the main interpretive content.

Entrance to hut – no door, but remnants of the overall structure symbolised by artist's impression of a wall made from builder's rubble, old bricks, recycled timber and rusting steel industrial objects.



Ceramic pipes cut longways to expose inside are used in the wall construction. Handpainted type incorporated as a story-telling device. Once again, the same typeface is used across the entire site for continuity. This typographic approach acts to unify all of the interpretive elements.

### LONELY EXISTENCE: WORK AND ENDEAVOUR

The ruins of Scotty's Hut are located on Crown Land in the vicinity of Long Gully Creek, near the walking track from Bunjil Reserve. The hut was made of tin, with a tin open fireplace, and surrounded by a couple of canvas tents.

Scotty was one of several single, and often lonely men, who lived in the bush. Many of these huts were destroyed in the 1962 fire, but Scotty managed to stay in his hut until the late 1970s when vandals destroyed his hut. He was then put into an old age home where he saw out his remaining years.



2D signage uses simple two-tier headlines with supporting text. Black and white images support text. The image and text here are notional and use images sourced from Google images.

Sign is digitally printed onto aluminium and pin fixed to wall structure.



## Wimbi Reserve

### 9. Mrs Freeman's Cottage Ruins

#### Site Description

- The original house was made of wattle and daub with a separate kitchen as was the custom in those early days to protect the main house from kitchen fires.
- The cottage was destroyed in the 1962 bushfire, and little remains of the old farmhouse and garden except a few sections of stone garden wall.

#### Theme

##### WORK & ENDEAVOUR

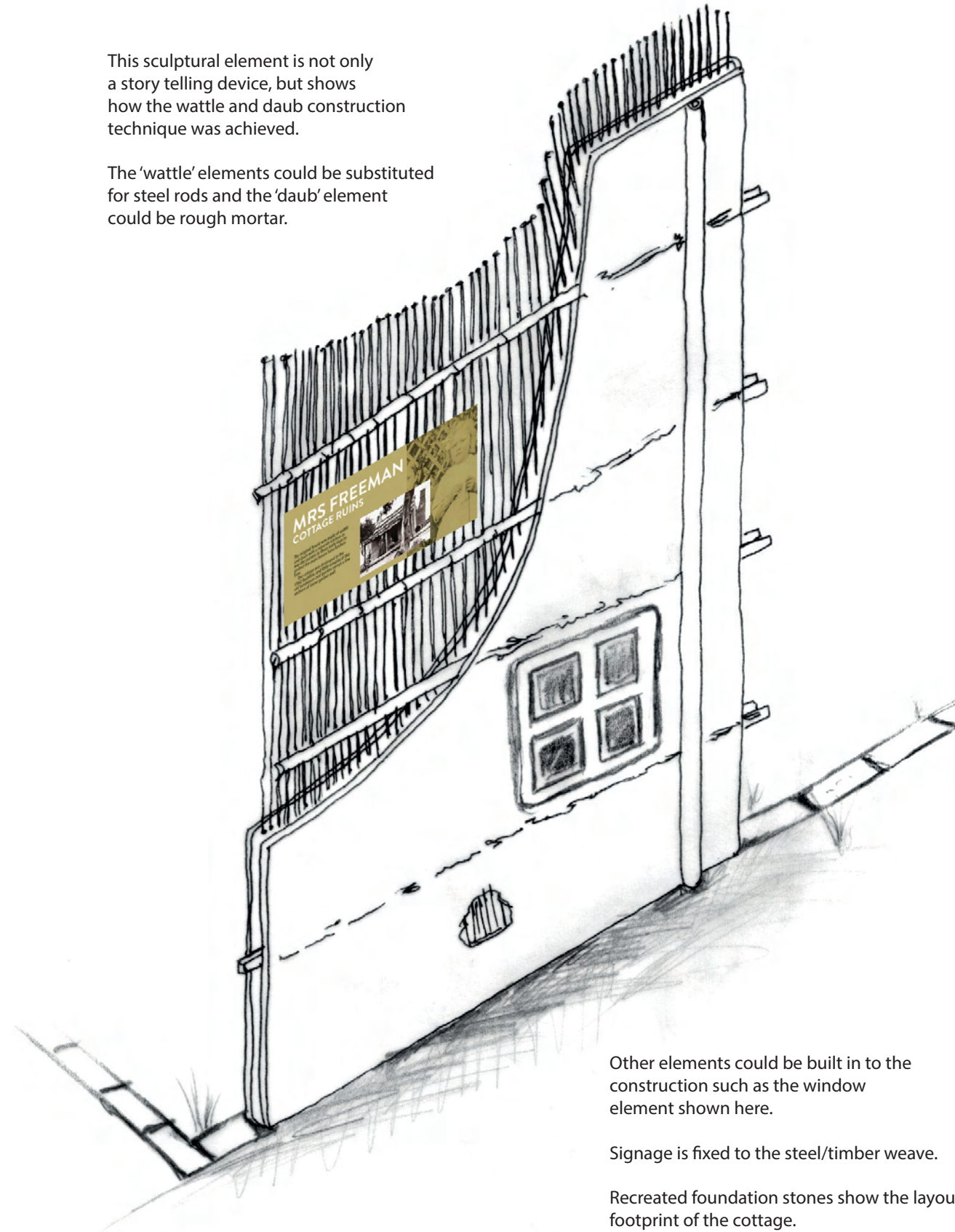
*Settlers, Farmers and Bushies: the Nillumbik area is a place where people have come to make living or simply subsist during hard times.*

#### Details

- The interpretation could feature a stylised wattle and daub wall, in the approximate location of one of the original cottage walls. The remainder of the hut layout could be marked on the ground with a low stone wall.
- The interpretation wall could feature small inserts of text, graphics and images that present the life and times of Mrs Freeman and her family, including the story of shooting through the ceiling in an attempt to rid the house of possums.

This sculptural element is not only a story telling device, but shows how the wattle and daub construction technique was achieved.

The 'wattle' elements could be substituted for steel rods and the 'daub' element could be rough mortar.



Other elements could be built in to the construction such as the window element shown here.

Signage is fixed to the steel/timber weave.

Recreated foundation stones show the layout/footprint of the cottage.



## Bulwidj Reserve

### 10. Rusting Car Body

#### Site Description

Old rusting car bodies are located at several places throughout the reserves, when the bush was considered simply as a good place to dump rubbish disregarding nature ... out of sight/ out of mind.

One of these car bodies is located on the eastern corner of Bulwidj Reserve, immediately adjacent to the main walking track.

#### Theme

##### WORK & ENDEAVOUR

*Alien Landscape: the bush is a landscape that has for many years been considered by some as alien, unattractive and little more than a place to dump rubbish and car bodies.*

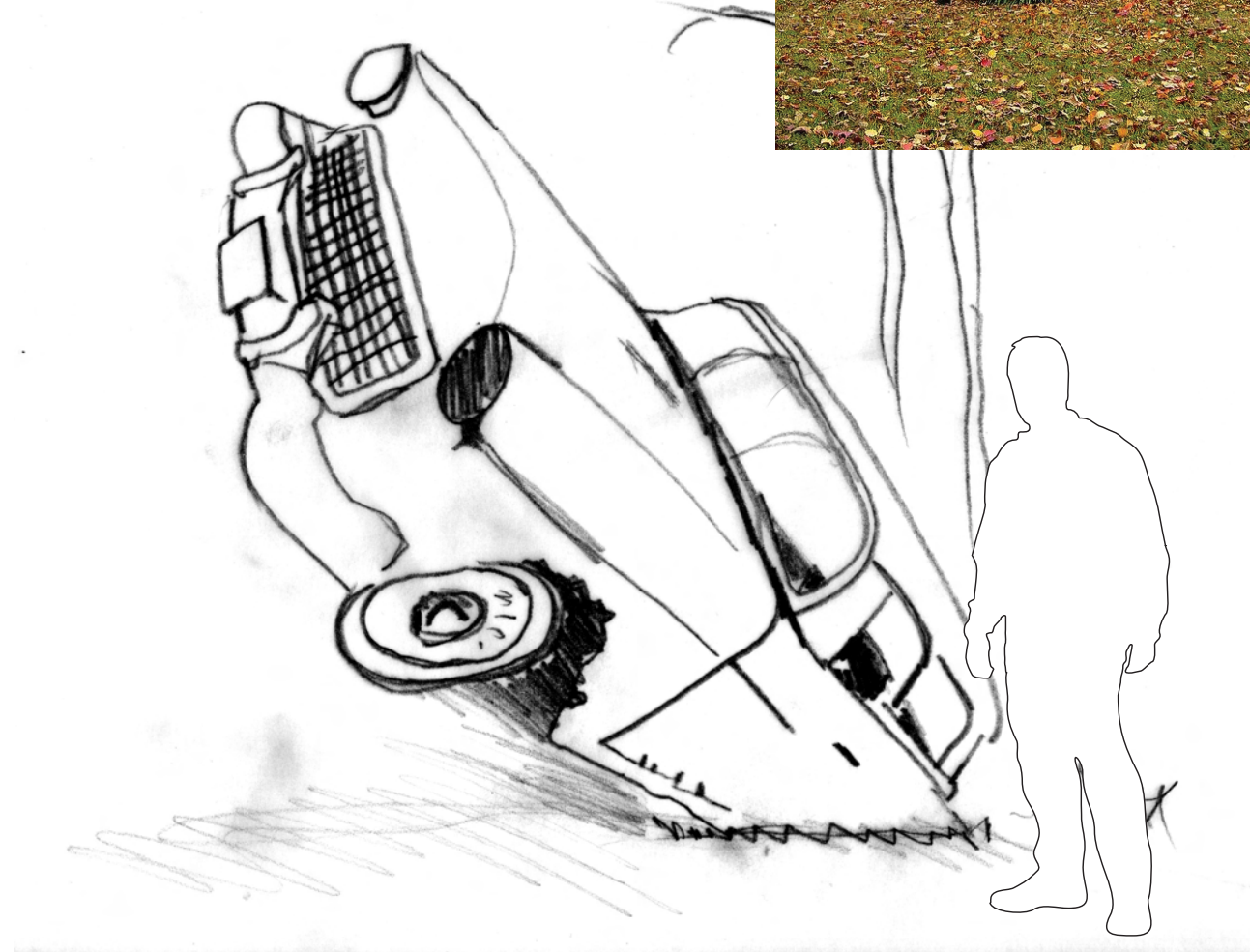
#### Details

- The sculpture featuring the use of an old abandoned car body is designed to represent the concept of nature gradually reclaiming made man-made items. It can also raise the concept of what is natural? When does a car body cease being an artificial element and when is it reincorporated back into the environment?



This sculptural element uses the existing car bodies in the bushland to create new pieces of art. The car body shown here is taken and inserted into the ground... the carbody could have trees, bushes or flowers planted inside the vehicle. Over time, the bushland will reclaim it's territory as the car parts rust and return to the earth.

The images shown here are taken from Google images and show some fun and clever planting ideas.



## Additional Minor Sites

### Bunjil Reserve

#### A. Stone Walls and Chinaman's Gully

##### Site Description

This site features some ruins of stone walls within the creek bed that were used to divert and store water, as part of the alluvial gold diggings site. Remnants of a miner's hut and water pipes are also evident in the area.

##### Theme

###### WORK & ENDEAVOUR

*In Search of Gold: the 19<sup>th</sup> century gold rush brought an influx of miners to the area to seek their fortune, leaving in their wake a landscape of remnant holes, huts, water channels and mullock heaps.*

##### Details

- The interpretation can feature a simple signage element or plinth, in keeping with the signage style established for the gold mining sites - see Site 1. Gold Mining Area.

#### B. Bakery Site

##### Site Description

This site is located near the intersection of Long Gully and Bakehouse Roads. It is believed to be the site of Thomas Young's hut and bakery that was built in 1865/66. The bread was sold to miners and others in Kingstown (Panton Hill).

##### Theme

###### WORK & ENDEAVOUR

*The Cultures of Gold: people came from all over the world in search of the gold, or to make their fortune servicing the goldfields and miners.*

##### Details

- The interpretation can feature a simple signage element or plinth, in keeping with the signage style established for the gold mining sites - see Site 1. Gold Mining Area.

#### C. Old Joe's Hut site

##### Site Description

This site is located beside the alluvial diggings on the north side of Bakehouse Road, near the junction of Long Gully Road. The site is one of the simple huts built and occupied in the area by single men.

##### Theme

###### WORK & ENDEAVOUR

*Settlers, Farmers and Bushies: the Nillumbik area is a place where people have come to make living or simply subsist during hard times.*

##### Details

- As this site has a similar history to the nearby Scotty's Hut, a simple memorial style sign can be developed featuring materials used in the Scotty's Hut e.g. stencilled artwork on a tin panel.

#### D. Chinese Market Garden

##### Site Description

This site was the location of a Chinese market garden and is located adjacent to Long Gully Road and Long Gully Creek, north of Bakehouse Road in Motschalls Reserve. They constructed several small dams and small buildings, selling their produce to miners at Kingstown (Panton Hill). The Chinese on the gold fields were subject to racist conflict, which was resolved by the Police Magistrate, Joseph Panton in 1862. Panton Hill was subsequently named in his honour.

##### Theme

###### WORK & ENDEAVOUR

*The Cultures of Gold: people came from all over the world in search of the gold, or to make their fortune servicing the goldfields and miners.*

##### Details

- The interpretation can feature a simple signage element or plinth, in keeping with the signage style established for the gold mining sites - see Site 1. Gold Mining Area.

## Wimbi and Yanggai Reserves

### E. Biodiversity Seat

##### Site Description

The main walking track in the Wimbi Reserve is location that suitable for quiet wildlife observation.

##### Theme

###### BEAUTY & BIODIVERSITY

*Hidden Wildlife: most native wildlife is shy, small and nocturnal, relying on the right conditions and habitat to survive.*

##### Details

- Simple seating placed at strategic locations such as viewpoints, quiet nooks and after a climb. The seats can be engraved with evocative text that encourages people to look more closely and see the world in a slightly different way.
- Text can be presented in a similar poetic style as Bunjil Reserve Site 5 - Wildlife section of the main track.

### F. Gold Diggings Seat

##### Site Description

A simple seat is located towards the end of the walking track in the Yanggai Reserve, with views out over the extensive mullock heaps and old gold mining activity.

##### Theme

###### WORK & ENDEAVOUR

*In Search of Gold: the 19<sup>th</sup> century gold rush brought an influx of miners to the area to seek their fortune, leaving in their wake a landscape of remnant holes, huts, water channels and mullock heaps.*

##### Details

- The interpretation can feature a simple signage element or plinth, in keeping with the signage style established for the gold mining sites - see Site 1. Gold Mining Area.



## Bulwidj Reserve

### G. Smiths Gully Entrance

#### Site Description

The entrance to Bulwidj Reserve is an ideal location for an introductory interpretive element that presents some of the key wildlife of the area but in a Wurundjeri cultural context.

#### Theme

##### CULTURE & MEANING

*Wurundjeri Cultural and Social Structure: the natural environment was intimately understood by the Wurundjeri people and was the basis for a complex system of social, cultural and religious beliefs and practices.*

#### Details

- Four totem sculptures of the main Wurundjeri Skin Classes that are cut diagonally to allow for simple artistic engravings - Tuan (Brush-tailed Phascogale), Kluroong (Nankeen Kestrel), Toan (Feathertailed Glider) and Thara (Swamp Harrier). This selection needs to be confirmed with the Wurundjeri community.
- Semi-circular seating that is engraved with simple and explanatory text.
- This interpretive element is the counter point to the interpretation of Bunjil and Wagara creation stories at the entrance to Bunjil Reserve.
- Designs need to be developed in association with the Wurundjeri community.

### H. Ironbark Area

#### Site Description

The main walking track in the Bulwidj Reserve is location that suitable for quiet wildlife observation.

#### Theme

##### BEAUTY & BIODIVERSITY

*Hidden Wildlife: most native wildlife is shy, small and nocturnal, relying on the right conditions and habitat to survive.*

#### Details

- Simple seating placed at strategic locations such as view points, quiet nooks and after a climb. The seats can be engraved with evocative text that encourages people to look more closely and see the world in a slightly different way.
- Text can be presented in a similar poetic style as Bunjil Reserve Site 5 - Wildlife section of the main track.

### I. Burned Area

#### Site Description

A section of relatively recently burned bushland, located on the western side of Yirrip Reserve.

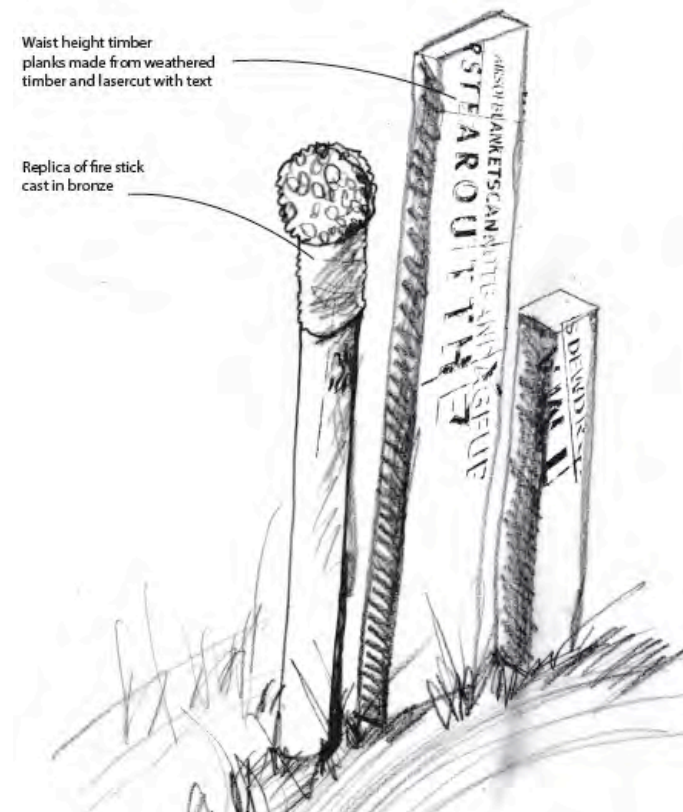
#### Theme

##### CONNECTION TO COUNTRY

*=A Cultural Landscape: fire was an important management tool used by the Aboriginal people.*

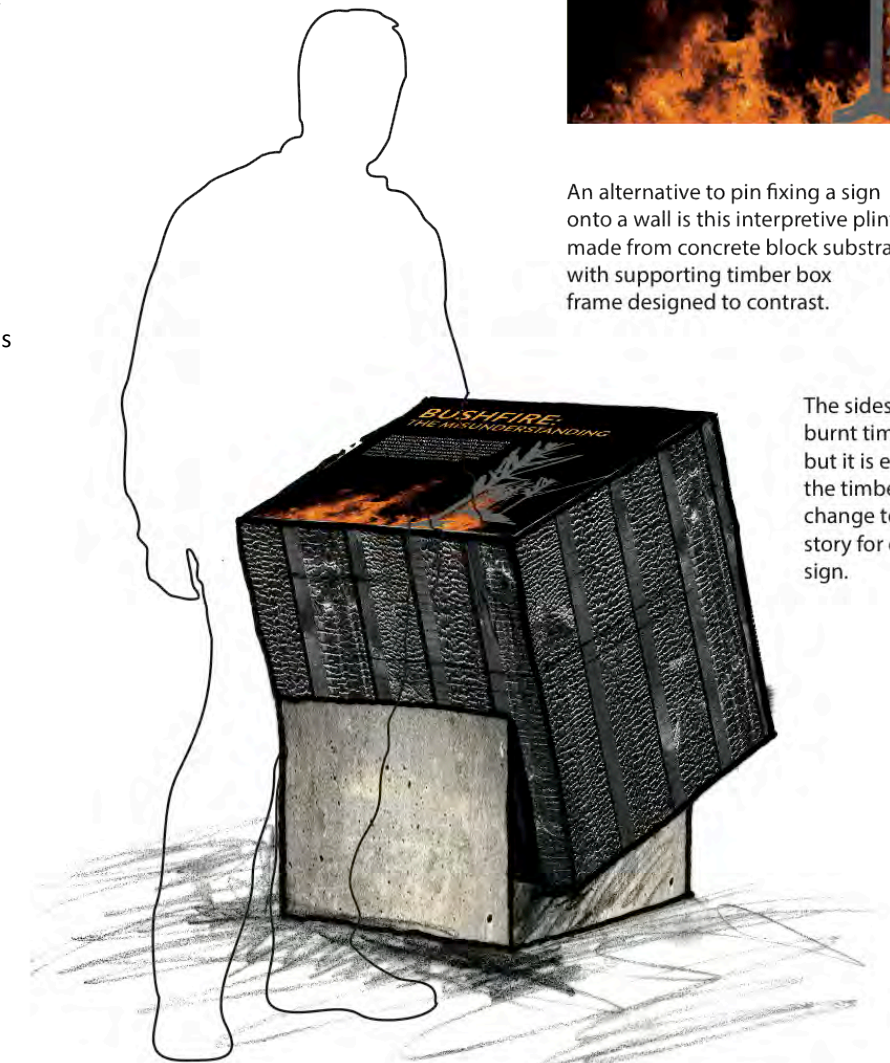
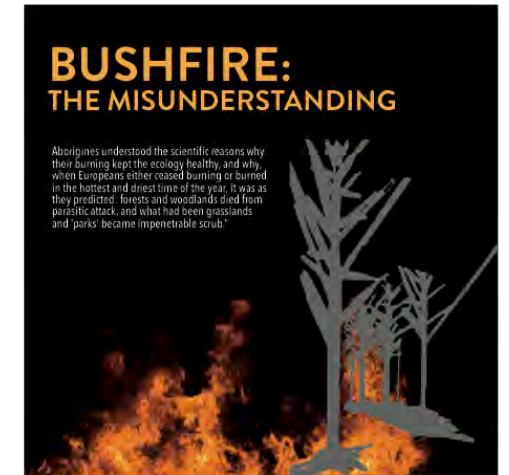
#### Details

- Interpretive signage could potentially be based around two cubes - the base cube is concrete and the top cube, made from timber and clad with scorched timber for effect is tilted as shown here.
- Additional items could include:
  - Logs or lengths of timber arranged/ stacked with text plaques inserted into the timber.
  - Sculptural elements based around the design of large fire starting sticks. The fire sticks could be cast in bronze, mounted onto a concrete plinth and set into the ground. The sculptural element of firesticks would represent the use of fire as part of the Wurundjeri's traditional burning programs. Simple explanatory text can be incorporated into the sculpture's design.
- Designs need to be developed in association with the Wurundjeri community.



2D signage uses simple two-tier headlines with supporting text. Black and white images or simple monochromatic colour images support text. The image and text here are notional and use images sourced from Google images.

Sign is digitally printed onto aluminium and pin fixed to wall or plinth structure.



An alternative to pin fixing a sign onto a wall is this interpretive plinth made from concrete block substrate with supporting timber box frame designed to contrast.

The sides of the box are burnt timber in this case, but it is envisaged that the timber treatment would change to support the story for each individual sign.



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## **APPENDIX 1. Interpreting Culture and Country - Interpretation Australia**



Guidelines for Interpreting  
Australian Aboriginal and Torres Strait Islander  
Culture and Country

# Interpreting Culture and Country



**Interpretation**  
AUSTRALIA

Work-in-progress  
December 2006

**These Guidelines are a work in progress—supporting the possibility of working together.**

Respecting Culture: one of the most important themes in the whole document is the need for respect, respect for people and respect for culture, respect for difference and complexity.

*Rachel Faggetter, Guidelines Project Convenor, August 2006*

## **Introduction**

The Interpretation Australia Association (IAA), founded in 1992, is a professional association of interpreters of Australia's natural and cultural heritage. Members work in organisations such as national parks, keeping places, museums, botanic gardens and zoos. Others are involved in academic teaching and research, writing, graphic design, multi-media or in heritage organisations across Australia.

In September 2002 the Adnyamathanha community at Iga Warta in the northern Flinders Ranges hosted Yarns Across Cultures, a National Workshop and the Annual General Meeting of IAA. Many issues relating to the interpretation of Indigenous heritage were discussed. Much of the debate centred on the control and representation of Australian Aboriginal and Torres Strait Islander culture. Who speaks for whom?

There were two major results from this workshop:

1. Delegates resolved that a working group should develop guidelines for the interpretation of Aboriginal and Torres Strait Islander Australian heritage, based on the ideas and opinions expressed at the Workshop.
2. Delegates passed a resolution which declared that **only** Aboriginal people can interpret Aboriginal culture. This has become known as the Iga Warta Statement.

IAA established a small working group to shape the notes from the Iga Warta workshop into Guidelines, explore practical ways of achieving the ideals of the Iga Warta Statement and invite comments on early drafts.

In September 2003 IAA National Conference in Melbourne resolved to circulate this document widely as a working draft for two years for further refinement and testing in practice. Many comments were received and have been incorporated in this December 2006 version which continues as a work-in-progress.



## Who are the guidelines for?

IAA members, and individuals, public agencies, community organisations and private companies working as interpreters or guides in the area of natural and cultural heritage, or planning interpretive projects.

This is a working document, intended to assist staff at every level of management, planning and operations; to guide tourism planning and delivery of programs and publications; and for whole agency cultural change.

## Why Interpret?

Natural heritage cannot be interpreted without the acknowledgement and recognition of Australia's Indigenous peoples. Through interpretation we are able to create a greater understanding and appreciation of our cultural beliefs and values, whilst protecting significant places in the natural environment. Our culture is unique and our role as custodians of the land is to care for country. "The land is the story teller, we are just the messengers".

*Chontarle Pitulej, (Nyoongar) 2004 ©*

The first IAA National Conference at Deakin University, Melbourne in November 1992 passed the Deakin Declaration:

"Interpretation is the means of communicating ideas and feelings which help people enrich their understanding and appreciation of the world and their role within it. We believe that interpretation makes an essential contribution to the conservation of Australia's natural, social and cultural heritage by raising public awareness and creating opportunities for understanding, appreciation and enjoyment."

*Interpretation Australia Association 1992*

All interpreters engage with people. They answer visitor curiosity, and meet their needs and interests by sharing stories, ideas and experiences. They explain, guide, reveal, arrange, question, share and provoke. Interpreters must know how to respectfully create communication connections between people and place, past and present, people and people.

People talk about country in the same way they would talk about a person: they speak to country, sing to country, visit country, worry about country, feel sorry for country and long for country. People say that country knows, hears, smells, takes notice, takes care, is sorry or happy ... country is a living entity with a yesterday, today and tomorrow, with a consciousness and a will towards life. Because of this richness, country is home, love and peace, nourishment for body, mind and spirit, heart's ease.

*Deborah Bird Rose 'Nourishing Terrains' 1996*

## Language and Words

We are in a time of transition and change. Language is very powerful, and its use demands knowledge and sensitivity. Interpreters should always ask about names and naming. How does each community wish to be named?

### Aboriginal and Torres Strait Islander Australians (ATSI)

ATSI is current official terminology. Indigenous may also be acceptable. Some people prefer Aboriginal Australians, or Indigenous Australians, or Aboriginal people.

These names are essentially settler terms, inventions for bureaucratic convenience. There is no single Indigenous culture, but many, and the scene is complex. Indigenous Australians live and work in big cities and suburbs, in Top End and desert communities, on Torres Strait islands, in country towns and in many different Aboriginal communities on country throughout the nation. Each community has its own name.

In this document we have varied the language as seemed appropriate to the context. Always use uppercase for Aboriginal and Indigenous when referring to particular people or places.

### Non-Indigenous Australians

Non-Indigenous Australians is a current general term, but most Aboriginal communities have their own name for non-Indigenous people. For instance: *Gubba* in some regions of Victoria, *Balliner/Balanda* in some regions of the Northern Territory. In cross-cultural discourse, *mainstream* is often used. *Settler* is less common, but can be useful. White or European are inaccurate. Again, the rule of thumb is to listen and ask, don't assume.

### Heritage

Heritage is dynamic, complex and integrated. It includes tangible and intangible expressions of the relationships with and between country, people, beliefs, knowledge, law, language, symbols, ways of living and objects. Indigenous heritage places are landscapes, sites and areas that are particularly important to Indigenous people and reflect Indigenous heritage values.

The whole continent of Australia, land and sea, is an Aboriginal cultural site, occupied by many different Aboriginal communities for well over 40,000 years. It is not just one country, but many countries. There is no 'natural' place in Australia that is not Indigenous country, no place which is not a cultural landscape. Every river, mountain or sea, every place, is known and named, sung, valued and incorporated into culture, over thousands of years. The European explorers and white settlers did not name rivers and mountains. They re-named them. They were already part of Country.

The separate categories *natural*, *cultural* and *Indigenous* to describe particular kinds of heritage may still be useful in certain circumstances, but for Aboriginal Australians they are inseparable. Heritage is the unity, the continuum and the connectivity of natural and cultural, from earliest times, through the history of contact and up to the present moment.

### Acknowledgement - The naming of names

Acknowledgement of the custodians or traditional owners of country is an important aspect of recognition and respect.

Where are you? Whose land are you on? Name the people and name the country. We have moved beyond the generic term 'Aborigine', to the power of the naming of names. Ending anonymity is important for people and important for place. When the colonial explorers named geographical features, they obliterated the names these places had



carried for thousands of years. The explorers didn't name, they re-named. The landscape was already mapped and named, incorporated into a coherent system of knowledge and culture.

### **Consultation or Negotiation?**

If the aim is to produce an agreed vision through a respectful process of discussion, the word 'negotiation' may be more appropriate. For some people 'consultation' has become a somewhat debased term, with a history of perfunctory and ill-informed processes, and even bad faith. In the final analysis it is the quality of the process of working together, the quality of the collaboration, which determines the result.

### **Owners? Custodians? Traditional?**

Always ask which term a community prefers.

### **Native Title**

This has been a dominant factor in Australian Aboriginal and Torres Strait Islander communities for over ten years. It is complex, but interpreters need to be familiar with the Mabo and Wik judgements, and the situation in the local community about the claimants and the local Native Title claimant organisation.

### **Relationship to Country**

Indigenous communities and individuals have a special relationship and connectedness with their own country. Many say they belong to their land, not that the land belongs to them. They are located in one place, their country. This has special implications for interpreters working for statewide agencies whose staff can be transferred from place to place, from time to time. Aboriginal people living in urban areas, the majority in fact, still identify strongly with their country.

### **Who can speak for Country?**

Aboriginal and Torres Strait Islander people interpret for their own country but not for any other community's country, unless they have been given permission. All people should respect and understand this.

## Interpretive Principles

### **RELATIONSHIPS: working together with community ... listen-ask-listen**

- Aim to create long-term relationships of trust, respect and honesty.
- Identify the relevant communities and organisations, and know how to communicate with them.
- Know and observe the correct protocols for each community.
- Understand the central role of Elders, both men and women. Approach them with respect. It is very important to earn their confidence. Elders are the key to successful negotiations. Talking to just one individual or to small groups is not usually appropriate protocol.
- Discussions should be open, honest and generous with no hidden agendas.
- Establish communication prior to starting a project to ensure inclusion and participation. Involve the community in genuine negotiation and / or consultation at every phase of a project.
- Arrange a comfortable and flexible environment for listening and talking. Be flexible, get out of the office, sit down and talk out in the open, on the riverbank or under the trees. Conversations need to be open to opportunity.
- Be sensitive to issues of language, naming and expression. Examine assumptions carefully. Listen, ask and then listen carefully to the reply.
- Know about proper times to consult and be aware of inappropriate times such as cultural events or other community activities.
- Keep participants fully informed. In all negotiation and consultative processes the feedback loop is important.

### **TIME: building long-term, honest and useful relationships takes time**

- Allocate time for proper consultation, for 'sit-down-and-talk' time and space for consideration and reflection. Listen, and be comfortable with silence.
- Organise flexible time-lines for project management. Allow enough time to create open channels for communication and networking.
- Set aside time for the community to hold their own discussions. Respect their decision-making process.
- Make time for humour, relaxing, informal socialising and sharing a meal.

### **ATTITUDES: Agencies and interpreters should acknowledge Aboriginal control, direction, knowledge and skills**

- Understand that many Aboriginal communities are deeply connected to country, and the relationship with country is spiritual, fundamental and enduring.
- Learn how to listen: listening can be more important than talking.
- Build awareness and knowledge of Aboriginal culture, culturally appropriate processes and contemporary issues. Each individual or agency must do their homework, know the legal, environmental, social and cultural scene. Each community has its own protocols and guidelines, within the general framework. Always ask, do not make assumptions. Learn from Aboriginal communities about their special cultural sites, work with Aboriginal communities, and employ Aboriginal people.
- Be sensitive to separate women's and men's issues.



- Be aware of family and community cohesion, be informed about local politics and possible divisions within a community.
- Get involved with Aboriginal organisations and events, where appropriate.
- Be willing to change or even start afresh. Avoid bureaucracy and rigid bureaucratic responses. Avoid paternalism and preaching.
- Have clear aims, objectives and expectations and negotiate openly and in good faith with no hidden agendas.

## **Interpretive Practice**

### **The spoken word: face to face interpretation**

The ideal practice for interpreting Indigenous culture is face-to-face with local Indigenous guides. It is a culturally appropriate “oral way of learning” from an Aboriginal perspective. For the audience, it offers a two-way flow of communication and an experience that is closer to actively sharing and participating than a more passive or linear form of absorption.

The politics of interpreting culture is a sensitive issue. The control of information is a key factor. A range of issues, including gender, age and authority, directs the protocol for who can speak in a particular place on particular subjects. Agencies and audiences need to understand that there may be certain cultural issues that are not for public consumption, they are not for open discussion or sharing. Self-representation for Indigenous communities is essential.

### **Connection to Country / Authority to share knowledge**

The context of the presenter / guide / interpreter is a key factor. Under whose authority do they have permission to discuss this culture and this country? Is the interpreter a traditional custodian, an Aboriginal Australian from another area, or a non-Aboriginal person? As a matter of course this issue of authority should be made known very early in the session, preferably right at the beginning because it will clarify the matter of authority. Explain the key questions. Who am I? Where am I from? Who were my ancestors? Why I am here today?

### **Continuity: Traditional Knowledge, Contact History and Contemporary Culture**

Interpret in a way that expresses the continuity and connectedness of culture and country. Country is a central idea in terms of representing culture as a dynamic force. Culture is not a museum artefact. Culture is not static; it changes. Culture is creative and dynamic. It should be discussed in inclusive terms rather than representing isolated images of the past. Culture is based on the continuity of past and present, but also has expectations for the future.

### **Welcome to Country**

Aboriginal people practice the courtesy of welcoming strangers to their country. If they are not able to do this in person, the interpreter not from that country should ask the community how they would like it done. At the very least there is a need to acknowledge the people of that country, and pay respect to the elders ie *I respectfully acknowledge the elders and community of this country ... or ... We thank them for welcoming us to their land ...* where possible use traditional names for people and country.

### **The written word: publications, signs and displays**

- Develop proposals jointly with community from the beginning. Seek out protocols regarding written and visual resources.
- Observe intellectual property rights. Safeguard copyright of stories and images.
- The content of all copy and text and selection of images is subject to community consultation, advice and approval. Artwork should be commissioned from Aboriginal people, who retain copyright.

- Language must be accurate, based on research, and culturally sensitive. Ensure Aboriginal custodianship and culture is referred to in the present tense, unless the community wants it otherwise. Develop a glossary of words to be avoided.
- *'We are still here!'* Use the present tense when discussing people and country.
- The whole design process is subject to community approval: lay out, colour, use of symbols and images. Ensure correct use of symbols, motifs and logos.
- Consider using Aboriginal names as the norm, with colonial names as secondary. However, there are a variety of local names for rivers and ranges.
- All signage located in natural and cultural sites should acknowledge the local Aboriginal people in accordance with their wishes. This should involve policies developed across agencies and ideally across the whole of Government.

## **Designing Interpretive Media**

Various forms of interpretive media allow flexible, creative opportunities for Aboriginal people to be visible in modern culture. Aboriginal people should not only direct the representation of their culture, but also collaborate on the design and production of brochures, fact sheets, fliers, booklets, educational materials, websites, park notes, videos, photographs, motifs, clothing, advertisements, oral recordings and music.

Aboriginal country should be acknowledged in all publications, including tourism information, publicity, promotions, marketing, and invitations for community education and participation.

## **Funding and Employment**

There are important opportunities for the training and employment of Aboriginal people through the development of Aboriginal cultural heritage interpretation projects.

Agencies and interpreters should clearly identify to communities their goals and objectives. At the same time, agencies and interpreters must ask communities what they want.

- Budget adequately for time and space in developing a project. Create a culture willing to share skills and knowledge with Aboriginal people and staff.
- Allocate adequate funding for resources and travel for all participants.
- Select the right person for the job through appropriate procedures and protocols. Exercise flexibility in employment criteria, where appropriate.
- Develop positions in agencies specifically for Aboriginal people.
- Be genuinely committed to negotiated outcomes. Think about the integrated story and avoid marginalizing the Indigenous presence.
- Recognise the need for Aboriginal employees to learn skills associated with the whole process of interpretive design and development. Jobs should be created for Aboriginal people within the development of an Aboriginal interpretive project. Too many consultative processes contribute very little to communities or individuals.
- Establish culturally appropriate work agreements and payment arrangements. Avoid the assumption of volunteerism.
- Organise language interpreters for people whose first language is other than English.
- Employ Indigenous people throughout organisations, not just for work identified as 'Indigenous'.



## **Commercial Tour Operators**

Private tourism businesses usually operate on public land such as national parks. Some of these may be leased back by the traditional owners; others may be negotiating co-management arrangements. All of them are likely to be sites of continuing cultural significance for the local community. Agencies and businesses should discuss with communities issues of management such as certification and education in cross-cultural awareness.

Commercial operators should not interpret Aboriginal culture without written permission from the local community.

- Only people approved by a local Indigenous community can interpret local Aboriginal culture, sites and objects.
- Tourism operators have an obligation to approach Aboriginal people, community and heritage sites with respect.
- Tourism operators should acknowledge the traditional custodians of that country.
- Tourism operators should employ Aboriginal people when conducting Aboriginal interpretation, and they should be paid appropriately.
- The intellectual and cultural property of Indigenous peoples must be respected and acknowledged appropriately.
- Tourism operators should aim to have all staff trained in cross-cultural awareness given by appropriate Aboriginal people.
- Tourism operators should discuss the interpretation of contact history with the local community.

## **Contemporary Political and Social Context**

Consider context. Consider the different perspectives 'of the day' as well as 'of today'. Allow for differences in cultural sensitivities over a range of issues. Every community has its own protocols and sensitivities.

First and foremost, when on country, discuss stories and issues with the local community and understand what they want to say. All interpreters should make it their business to know about and reflect on the history of contact, conflict and cooperation, right up to the present day. Approach contested issues with respect and sensitivity.

## Resources and Further Reading

Interpreters should read as much as possible, especially books written by Aboriginal and Torres Strait Islander people, such as Margaret Tucker, Kevin Gilbert, Oodgeroo Noonuccal, Evelyn Crawford, Ruby Langford Ginibi, Iris Lovett Gardiner, Banjo Clarke, Robyn Morgan and Alexis Wright. There are many new young writers, poets, artists and filmmakers.

**Films** include *The Tracker*, *Ten Canoes*, and *Rabbit Proof Fence*.

### **Other useful resources include:**

AHC 2002 *Ask First: A guide to respecting Indigenous heritage places and values*, Australian Heritage Commission, Canberra.

Broad introduction to the management of Indigenous heritage places. Interpretation is described as 'actions that may help change people's behaviour'. Available online from the AHC [www.ahc.gov.au/publications/index.html](http://www.ahc.gov.au/publications/index.html)

Walsh, Fiona and Paul Mitchell, eds. 2002, *Planning for Country: Cross-cultural approaches to decision-making on Aboriginal lands*, Jukurrpa books, Alice Springs.

Participatory planning for land management in remote communities. Valuable insights into the complexities of participatory planning, with many illustrative examples.

Kleinert, Sylvia and Neale, Margo, eds. 2000, *The Oxford Companion to Aboriginal Art and Culture*, Oxford University Press.

Important reference book and rich source of information, analysis and interpretation.

Rose, Deborah Bird 1996, *Nourishing Terrains: Australian Aboriginal Views of Landscape and Wilderness*, Australian Heritage Commission, Canberra.

Thoughtful exploration by a widely respected anthropologist who has worked extensively with Aboriginal communities. Available online from the AHC. [www.ahc.gov.au/publications/index.html](http://www.ahc.gov.au/publications/index.html)

Australian Institute of Aboriginal and Torres Strait Islander Studies [www.aiatsis.gov.au](http://www.aiatsis.gov.au)

**ABC Indigenous Affairs** section runs an impressive website called Message Stick. It summaries all Indigenous broadcasting, with transcripts and downloads available. The Cultural Protocol section is very thorough. Check out MessageClub, for children. [www.abc.net.au/message/](http://www.abc.net.au/message/).

**Welcome to Country.** Almost all cultural organisations, public agencies and government bodies have policies to acknowledge traditional owners and encourage Welcome to Country messages from Australian Aboriginal and Torres Strait Islander groups. Australia is a country of many 'countries'. These welcomes emphasize Relationship, Responsibility and Respect [www.aboriginaltourism.com.au](http://www.aboriginaltourism.com.au)

## **APPENDIX 2. Sample Project Briefs**



# PANTON HILL BUSHLAND RESERVES INTERPRETIVE WALK, CITY OF NILLUMBIK

## PROJECT BRIEFS - CREATIVE/ ARTIST PRACTITIONERS

### TYPE OF PRACTITIONER WANTED

Sculptor/Designer/3D artists/Craftsperson for Outdoor Sculptural/Interpretive Permanent Element

#### 1. INTRODUCTION

The Panton Hill Bushland Reserve System is a wonderful network of remnant bushland on the outskirts of Melbourne. The Reserves cover around 140 hectares of bushland in the Watsons Creek catchment near the townships of Panton Hill and Smiths Gully.

The Reserves are noted for their high environmental values with several Victorian Rare and Threatened plant and animal species. Gold mining during the 19th and early 20th centuries has had a significant impact in some areas, with extensive evidence of abandoned gold mines, mullock heaps and habitation.

The Reserves are also important for the Wurundjeri community, who have an age-old relationship with the area. Consequently the seven individual Reserves have been named with Wurundjeri names for the species found there. These are Bulwidj (Yellow Box), Yanggai (Yellow-tailed Black Cockatoo), Wimbi (Swamp Wallaby), Bunjil (Wedge-tailed Eagle), Warran (Sugar Glider), Yirrip (Ironbark) and Gawa (Echidna).

In more recent times, many of the surrounding areas have attracted artists and other creative people to move to the area, inspired by the natural beauty. A wide range of people visits the Reserves including bush walkers, horse riders, cyclists, school groups and the local Indigenous community. Community events and tours are also held in the Reserves regularly.

The purpose of the interpretation within the Reserves is to highlight the values and often hidden stories in a way that engages and attracts the various user groups. The report presents a range of themes that simply and succinctly encompass the key stories, along with a series of proposed techniques that will communicate these storylines in imaginative and inventive ways.

#### 2. INTERPRETIVE OBJECTIVES

In order to undertake and realise the interpretive vision for the Panton Hill Bushland Reserves, the following objectives provide guidance as to how this will be achieved:

- To foster an increased understanding and appreciation of the natural and cultural environment in general and the Panton Hill Bushland Reserves in particular.
- To provide some new and different ways to interpret the values and themes of the Reserves
- To create a clear connection of the style and form of the interpretive elements throughout the Reserves
- To present a clear over-riding narrative for the interpretation, whilst ensuring that each interpretive development is stand alone and not dependent on prior interpretive information
- To present themes and storylines that present both the cultural, historic and environmental values of the area
- To present storylines that address some of the conservation issues that the broad Australian environment is facing
- To integrate the interpretation into the landscape in a way that creates visual interest but avoids compromising the aesthetics of the area

### 3. ARTIST/DESIGN TEAM'S RESPONSIBILITIES

The successful artist/design team will be responsible for:

1. Liaising with the Council group on all aspects of the project.
2. Working closely with the Wurundjeri community for all items relevant to Aboriginal culture.
3. Developing artwork and content that honours the intent of the concepts presented in the PHBRS Interpretation Design Report.
4. Providing all necessary drawings, elevations etc. required to secure statutory planning approvals.
5. Providing a detailed timetable/schedule of work.
6. Documenting the project design and specifications
7. Supplying and funding all materials required for the project, including foundations, artwork materials, as well as all transport and works safety requirements
8. Ensuring appropriate work site safety procedures are undertaken throughout the preparation of the foundations and installation of the public art
9. The fabrication and installation of the works
10. The provision of a structural engineer report for foundations and final installation, satisfying planners and the Council that the foundations and artwork comply with current engineering standards
11. Completing the project within the timeframe and budget provided
12. Contributing to marketing activities such as photo shoots, allowing use of concept drawings, providing artist statements and any other reasonable activity requested by the group to promote the project
13. Contributing to reporting and evaluation at the conclusion of the commission
14. Attending Public Art Steering Group as required and updating the group on project development
15. Providing the group with operating and maintenance instructions and costs
16. Provision of an integrated artist's statement as part of completed art work
17. A lifecycle maintenance budget for the commission.

## PROJECT 1. BUNJIL RESERVE - GOLD MINE AREA

### Site Description

The walking track leads people through an undulating forest scattered with collapsed gold mines, mullock heaps and cleared areas for the gold mining equipment.

The main gold mining shaft was between Bakehouse Road and Long Gully Road, with one of the shafts deeper than 400 ft, making it a 'deep mine'. Miners and their gold were raised up and down the shafts by way of 'horse---whims', in which a horse walked in circles winding a cable around a raised drum.

A battery (known as Nickinson's Crusher) was established south of this main shaft and became a centre of activity crushing quartz brought by dray from other mines in the Caledonia gold fields.

Puddling machines were also established in the area, which were large circular trenches filled with gold---bearing mullock and water. Horses would drag harrows around the circular trench with the alluvial gold falling to the bottom.

### Theme

#### WORK & ENDEAVOUR

In Search of Gold: the 19th century gold rush brought an influx of miners to the area to seek their fortune, leaving in their wake a landscape of remnant holes, huts, water channels and mullock heaps.

### Details

- Sculptural form using equipment such as shovels, tools.
- Site specific signage could utilise an element from the sculpture as the signage format and style, such as a shovel blade. Signage locations to be confirmed.
- Refer to PHBR Interpretation Design Report and attached concept drawing for further details.

### Project Specific Constraints

It is part of the artists brief to liaise with Nillumbik Council for advice in regard to nearby services i.e. electricity and water supply for any artist wishing to incorporate light or water as part of the art works, although this is not a pre-requisite of the brief. Any work involved in extending the services to the site will be part of the overall budget. The site of the artwork is xxxxxx, so consequently, the artist will need to ensure that materials used will take this into consideration.

### Materials

The brief does not specify the materials to be used, but the artwork is intended to be permanent and of high quality. Therefore should be made of high quality, durable materials which require minimum maintenance. It is suggested that the successful artist use recycled timber, found steel objects and forged steel objects.

### Other Considerations

The successful artist / team will be expected to provide satisfactory drawings and elevations to satisfy planning procedures. On completion of the project, the successful artist will be required to provide an engineer's certificate to satisfy the groups Steering Panel that the artwork has been designed, constructed and installed in accordance with current standards and local laws.



## PROJECT 2. BUNJIL RESERVE - RESERVE ENTRANCE/ GATHERING SPACE

### Site Description

Proposed location for the interpretation is in the vicinity of the gathering/ public event space. Consideration will be needed to ensure that the on-site interpretation does not adversely impact on the functioning of the gathering space.

### Theme

#### CULTURE & MEANING

*Dreamtime Mythology: the Nillumbik area is a mythological landscape where the Creator Spirits roamed and shaped the world.*

### Details

Two or three totem sculptures that are cut diagonally to allow for simple artistic engravings - Bunjil (the Wedge-tailed Eagle), Wagara (the Crow) and possibly Mindye (the serpent). This selection needs to be confirmed with the Wurundjeri community.

- Semi-circular seating that is engraved with simple and evocative text
- A series of three short (20 to 30 second) soundscapes - one for each of the mythological beings - presented by local Wurundjeri people and that briefly present each of the stories. The soundscapes can be triggered using capacitance switches when a person sits on the seat, and powered by a simple nearby solar panel and battery unit. All of the equipment can be securely housed within the seats.
- Designs need to be developed in association with the Wurundjeri community.
- Refer to PHBRS Interpretation Design Report and attached concept drawing for further details.

### Project Specific Constraints

It is part of the artists brief to liaise with Nillumbik Council for advice in regard to nearby services i.e. electricity and water supply for any artist wishing to incorporate light or water as part of the art works, although this is not a pre-requisite of the brief. Any work involved in extending the services to the site will be part of the overall budget. The site of the artwork is xxxxxx, so consequently, the artist will need to ensure that materials used will take this into consideration.

### Materials

The brief does not specify the materials to be used, but the artwork is intended to be permanent and of high quality. Therefore should be made of high quality, durable materials which require minimum maintenance. It is suggested that the successful artist use recycled timber, found steel objects and forged steel objects.

### Other Considerations

The successful artist / team will be expected to provide satisfactory drawings and elevations to satisfy planning procedures. On completion of the project, the successful artist will be required to provide an engineer's certificate to satisfy the groups Steering Panel that the artwork has been designed, constructed and installed in accordance with current standards and local laws.



Beautifully hand carved short totems are cut on an angle and used to display appropriate Aboriginal imagery. The below images are created by Trevor Turbo Brown and are indicative only of Eagle, Crow and Snake. The image below is a goanna and not a snake.

Turbo's imagemaking has been selected to demonstrate imagery that can appear in colour or just as effectively in black and white.

Rough cut or recycled timber is shown below -designed in a half circle seating. High backs have been included so that further imagery can be carved into these surfaces.





### **PROJECT 3. BUNJIL RESERVE - RESERVE ENTRANCE/ GATHERING SPACE**

#### **Site Description**

The trail into the garden diverts from the main walking track and proceeds through the garden creating a loop on both the northern and southern slopes of a small gully. The garden features plants that have been traditionally used by Aboriginal people for various utilitarian purposes.

The northern side of the creek in Herb-rich Foothill Forest with Swamp Gum and Manna Gum (wurun - Manna Gum/ djeri - grub) and the southern side is Grassy Dry Forest with Red Box and Stringybark.

#### **Theme**

##### *CONNECTION TO COUNTRY*

*Wurundjeri Country: the Nillumbik area is a landscape and environment that was carefully managed for thousands of years by Aboriginal people, from which all physical, cultural and spiritual needs were met.*

#### **Details**

- Timber plinth/ sculptural element to be located near the entrance of the garden that introduces the garden and its main theme.
- The three sections of the garden (food, fibre and medicine) can be introduced by strategically located interpretive plinths/ signs that broadly introduce how plants are used in these ways.
- Designs need to be developed in association with the Wurundjeri community
- Within each section specific plants can be referred to, potentially using small, discrete signs with associated food, fibre or medicine identification icons.
- Refer to PHBRS Interpretation Design Report and attached concept drawing for further details.

#### **Project Specific Constraints**

It is part of the artists brief to liaise with Nillumbik Council for advice in regard to nearby services i.e. electricity and water supply for any artist wishing to incorporate light or water as part of the art works, although this is not a pre-requisite of the brief. Any work involved in extending the services to the site will be part of the overall budget. The site of the artwork is xxxxxx, so consequently, the artist will need to ensure that materials used will take this into consideration.

#### **Materials**

The brief does not specify the materials to be used, but the artwork is intended to be permanent and of high quality. Therefore should be made of high quality, durable materials which require minimum maintenance. It is suggested that the successful artist use recycled timber, found steel objects and forged steel objects.

#### **Other Considerations**

The successful artist / team will be expected to provide satisfactory drawings and elevations to satisfy planning procedures. On completion of the project, the successful artist will be required to provide an engineer's certificate to satisfy the groups Steering Panel that the artwork has been designed, constructed and installed in accordance with current standards and local laws.



MEDICINE ICON



FIBRE ICON

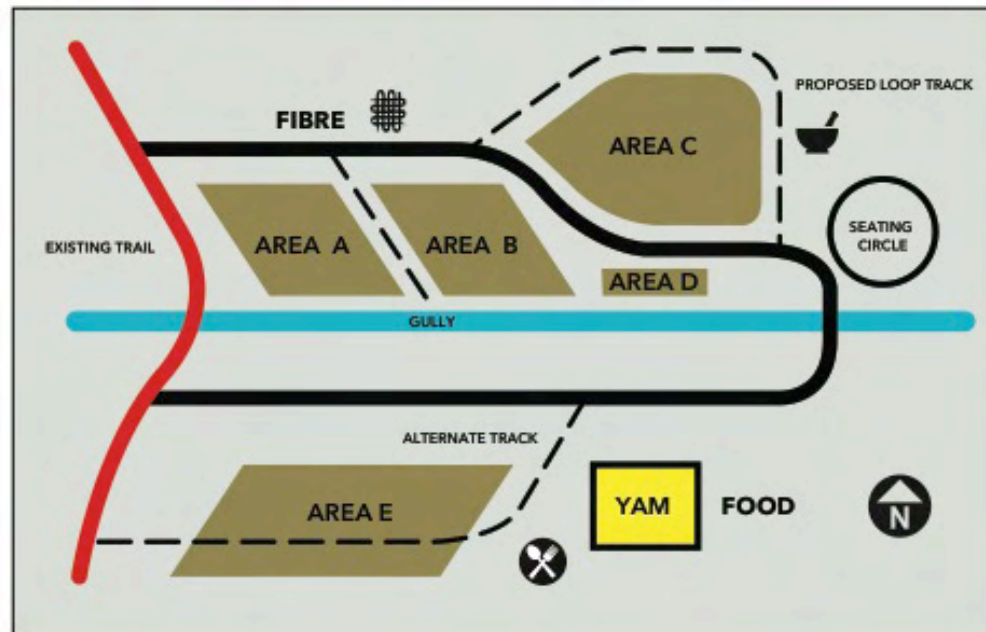


FOOD ICON

Small 'salt and pepper' text panel to be used intermittently along pathway. These sign types can be partially hidden to encourage discovery.

These sign types can also be used for plant labelling. Information about the plant to be presented as common, botanical name and Aboriginal name. Signs could also show icon or symbol. Examples of sculptural forms on next page.

### 3 BUNJIL FOOD, FIBRE AND MEDICINE TRAIL



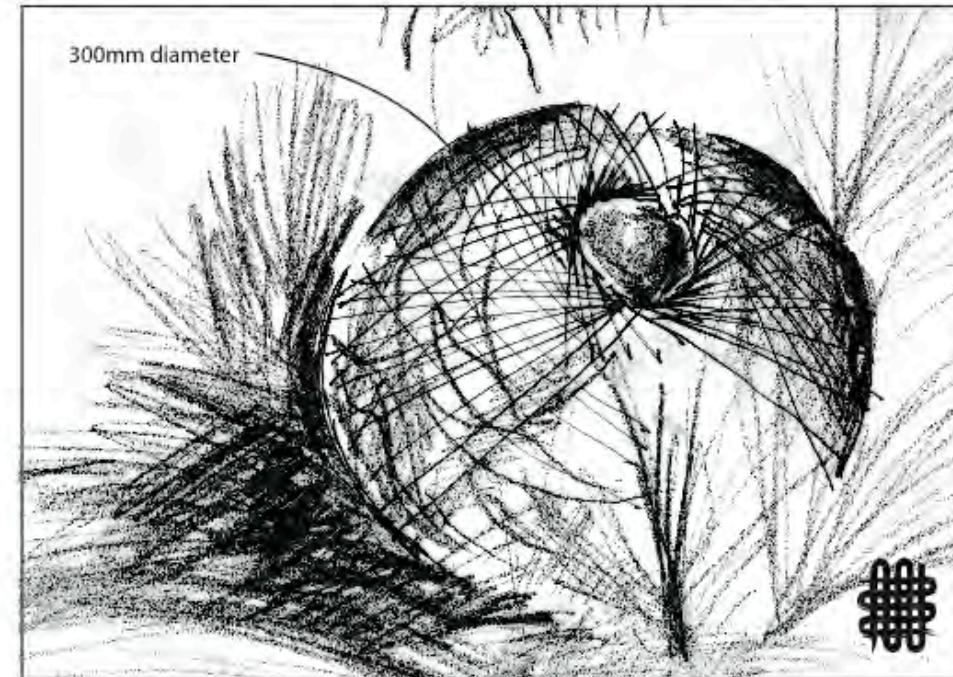
Symbol/s

Common name

Botanical name

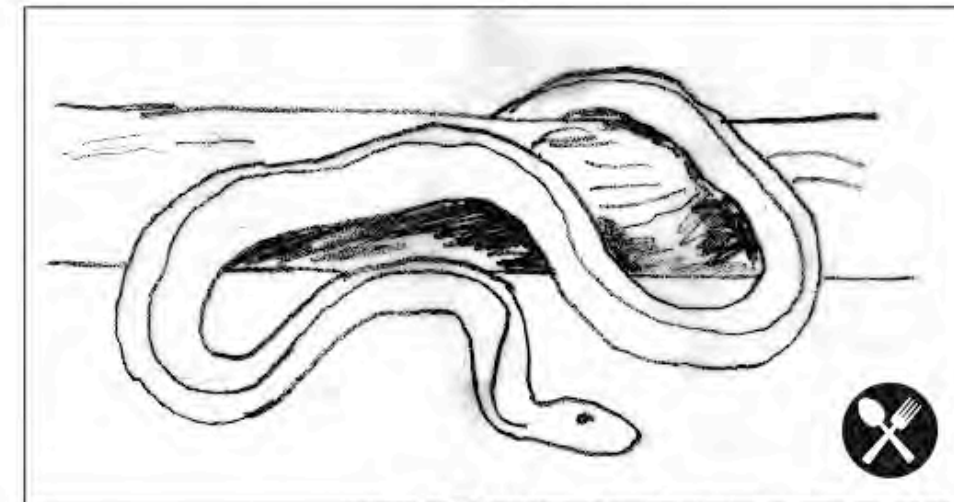
Aboriginal name

Screenprinted text and symbol on steel/aluminium



Above: Habitat sculpture/ woven form made from steel.

Below: Small bronze sculptures of smaller fauna and reptiles could be incorporated into handrails or signage.



Interpretive text screenprinted or laseretched on steel





## PROJECT 4. BUNJIL RESERVE - ORCHID WALK

### Site Description

A section of the main track is renowned for wildflowers and in particular native orchids. Both maintenance vehicles and walkers use the track, consequently any elements within the track itself will need to be capable of being driven and walked over.

This section of walk was also venue of regular 'Nature Walks' led by Miss Hine from Panton Hill Primary School in the 1950s. Here the school children were taught about the wildflowers and wildlife of the area.

### Theme

#### BEAUTY & BIODIVERSITY

*The Lure of Food and Sex: orchids are beautiful plants but with an intricate and deceptive relationship with insects.*

### Details

As the surrounding bushland is sensitive to trampling and disturbance, the interpretation should be contained to the track itself and its immediate verges.

The interpretive form can include:

- Artistic pathway inserts with text and images, potentially using fragments of coloured ceramic tiles that illustrate some of the main orchid species and with simple associated text inlays. Pathway inserts however must be designed in a way to avoid slipping and tripping hazards.
- Small 'salt & pepper' elements on the verges of the track. These are small signs and/or sculptures that are used intermittently along the pathway, and can be partially hidden to encourage discovery. For example, a small sculpture could feature an oversized and lurid orchid flower with a 'red light' hanging out the front, with associated text such as "Insects welcome". Discovery of these elements can surprise and delight, and in this instance evoke laughter - a desirable emotional response.
- Refer to PHBRS Interpretation Design Report and attached concept drawing for further details.

### Project Specific Constraints

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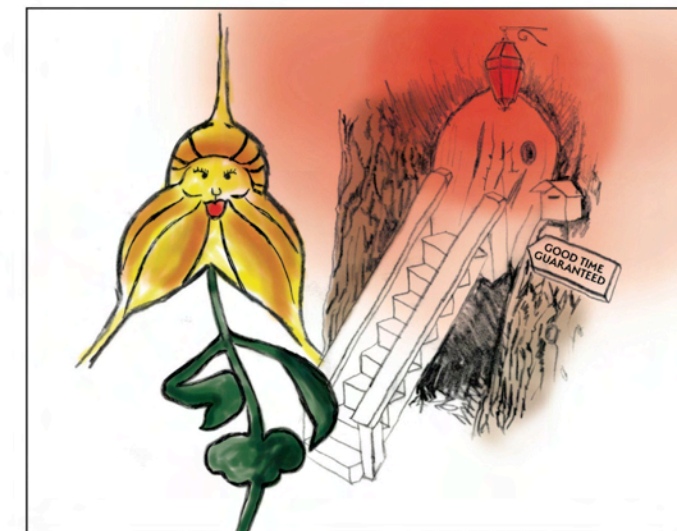
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Interpretation can be pictorial and decorative which is the approach for the Orchid Walk. Whether plaques are set into the paths and walkways, or mosaics are created. Mosaic in the environment is a robust material that not only can look bright and colourful, but is also strong and is long wearing.

Small signs/discreet interpretive elements, or small sculptures could also be used at appropriate locations throughout the Orchid Walk, and anchored to the ground. Anchoring system needs to be determined.



This sculptural element could be a small door with steps, almost 'fairy-like' built at the base of a tree. An orchid flower, made from coloured resin and anchored to the ground or tree, beckons passing bugs to 'come on in' for a good time. A replica miniature 19th cent. red light hangs above the miniature door.



## PROJECT 5. BUNJIL RESERVE - WILDLIFE SECTION OF THE MAIN TRACK

### Site Description

The main walking track features an abundance of wildlife including birds, reptiles and small mammals. A suitable section of the track can be selected that provides good opportunities for quiet wildlife observation.

### Theme

BEAUTY & BIODIVERSITY

*Hidden Wildlife: most native wildlife is shy, small and nocturnal, relying on the right conditions and habitat to survive.*

### Details

- Simple seating placed at strategic locations such as viewpoints, quiet nooks and after a climb. The seats can be engraved with evocative text that encourages people to look more closely and see the world in a slightly different way.
- Refer to PHBRS Interpretation Design Report and attached concept drawing for further details.

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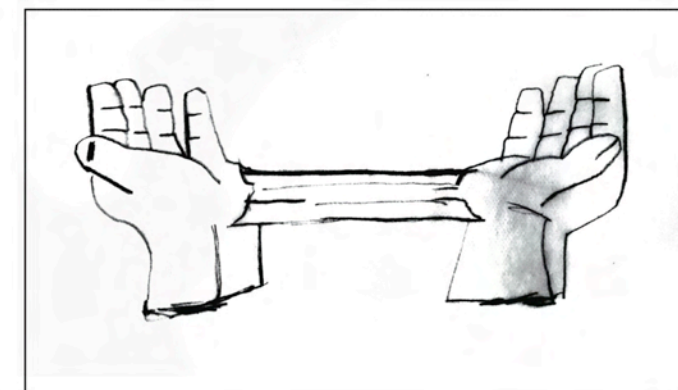
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A beautifully carved timber seat located on a view out over the landscape - a moment to pause and reflect. The seat is inscribed/etched with poetry/letterforms that are elegant and tactile.

The design of the seating could be hand sawn and quite rough as shown above or could be more figurative as shown below.



**PROJECT 6. BUNJIL RESERVE - COMMUNITY SEATING CIRCLE**

**Site Description**

A circle of timber seats is located along the walking track and is used as an opportunity for people to rest. This is an ideal opportunity for the interpretation for slightly more complex and engaging content.

**Theme**

**CONNECTION TO COUNTRY**

*Wurundjeri Seasons: the Wurundjeri understood the concept of eight seasons marked by changes in the weather, environmental events and associated activities. An intimate understanding of the intricacies of the seasons was fundamental to traditional society and life.*

**Details**

- The central section of the community seating circle can feature a raised circular platform divided into the 8 seasons.
- Each season has a signature element, such as an animal or plant which is lasercut from corten steel and cut/inserted into the platform as shown far right.
- The central section of the platform could also include fire pit that can be used for community events that can be secured from non-authorized use using a lockable cover. Consideration in the platform and firepit design and materials is required, to ensure that the use of the firepit does not damage the platform and does not constitute a fire hazard.
- Designs need to be developed in association with the Wurundjeri community.
- Refer to PHBRS Interpretation Design Report and attached concept drawing for further details.

**Project Specific Constraints**

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**Other Considerations**

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This story telling device is a circular platform – essentially, divided into the 8 seasons. Each season has a signature element, such as an animal or plant which is lasercut from corten or polished steel and cut/ inserted into the platform surface as shown right.

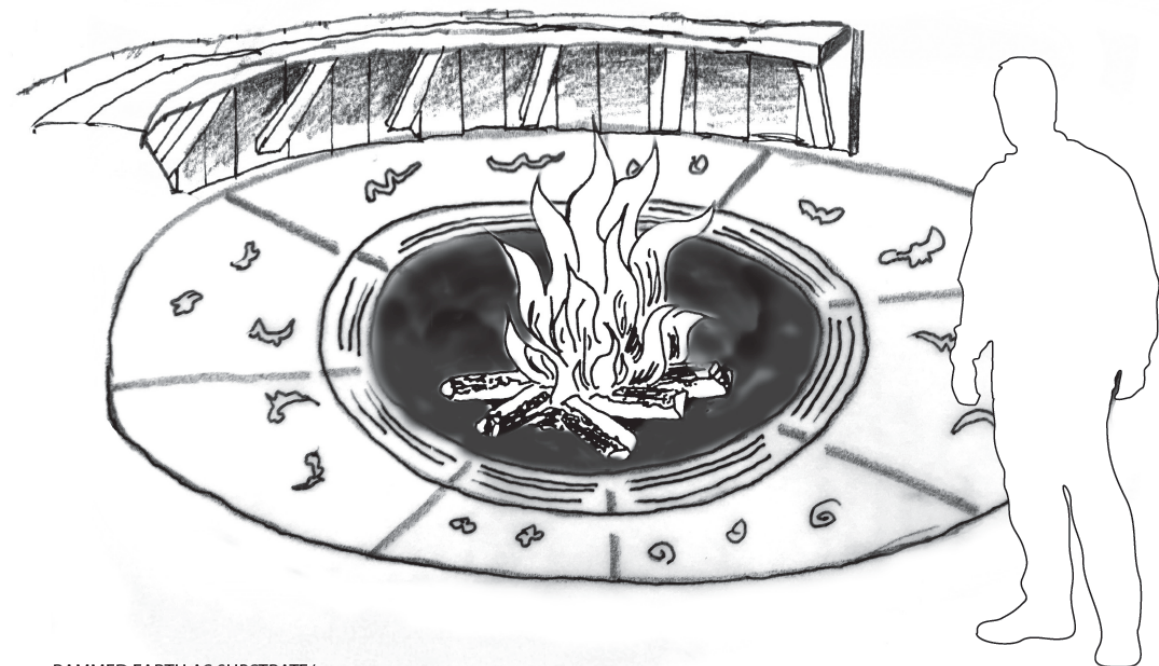
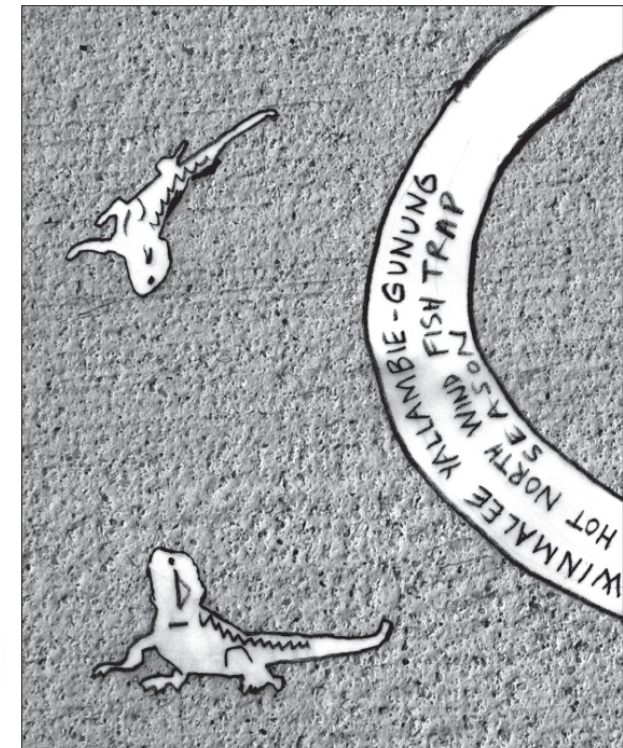
There is a large circular corten/polished steel disc that is also cut and inserted into the substrate. Each season name is lasercut into the steel.

The circular platform could potentially be constructed from rammed earth with the addition of mortar - see below.

The intent is to create a disc that seems to float in the landscape.

Timber seats, potentially semi-circular, can surround or be located next to the structure.

A sunken dirt fire pit is located in the centre of the concrete circle.



RAMMED EARTH AS SUBSTRATE/ PLATFORM WOULD REQUIRE THE ADDITION OF MORTAR TO PROTECT FROM EROSION. TRADITIONAL RAMMED EARTH RECIPE USES 'SILT' INSTEAD OF MORTAR.





## PROJECT 7. BUNJIL RESERVE - REMOTE SEATING CIRCLE

### Site Description

This seating circle is at the summit of a relatively gradual climb, and is located in a quiet and peaceful area of bushland. Filtered views are available to the surrounding areas.

### Theme

#### BEAUTY & BIODIVERSITY

*Artists Inspiration: the Nillumbik bushland is a landscape of beauty that has been represented in the creations of artists, writers and others seeking solace and inspiration in the natural environment.*

### Details

- A bronze/metal easel located strategically for people to use. The face of the easel can also feature explanatory interpretive text and/or engraved illustrations of the natural environment.
- Simple explanatory text dealing with the artistic inspiration of the Nillumbik bushland can also be provided on the nearby timber seating.
- Refer to PHBRS Interpretation Design Report and attached concept drawing for further details.

### Project Specific Constraints

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Resembling timber, this artist's easel is cast in bronze. Not only does it act as a story telling device, it is also a functioning easel that can be used to observe and draw/paint the environment.

Text is incorporated into the form as part of the bronze casting.



## PROJECT 8. BUNJIL RESERVE - SCOTTY'S HUT RUINS

### Site Description

The ruins of Scotty's Hut are located on Crown Land in the vicinity of Long Gully Creek, near the walking track from Bunjil Reserve. The hut was made of tin, with a tin open fireplace, and surrounded by a couple of canvas tents.

Scotty was one of several single, and often lonely men, who lived in the bush. Many of these huts were destroyed in the 1962 fire, but Scotty managed to stay in his hut until the late 1970s when vandals destroyed his hut. He was then put into an old age home where he saw out his remaining years.

### Theme

#### WORK & ENDEAVOUR

*Settlers, Farmers and Bushies: the Nillumbik area is a place where people have come to make living or simply subsist during hard times.*

### Details

- The site of Scotty's Hut could feature a simple memorial to both him, but more particularly a past way of life, when people (often single men) retreated into the bush to eek out a simple living.
- The memorial could feature a simple sculptural element using the simple construction materials used in the hut - bush poles, tin, corrugated iron, canvas and rope.
- Simple text can be included within the sculpture to present the main interpretive content.
- Refer to PHBRS Interpretation Design Report and attached concept drawing for further details.

### Project Specific Constraints

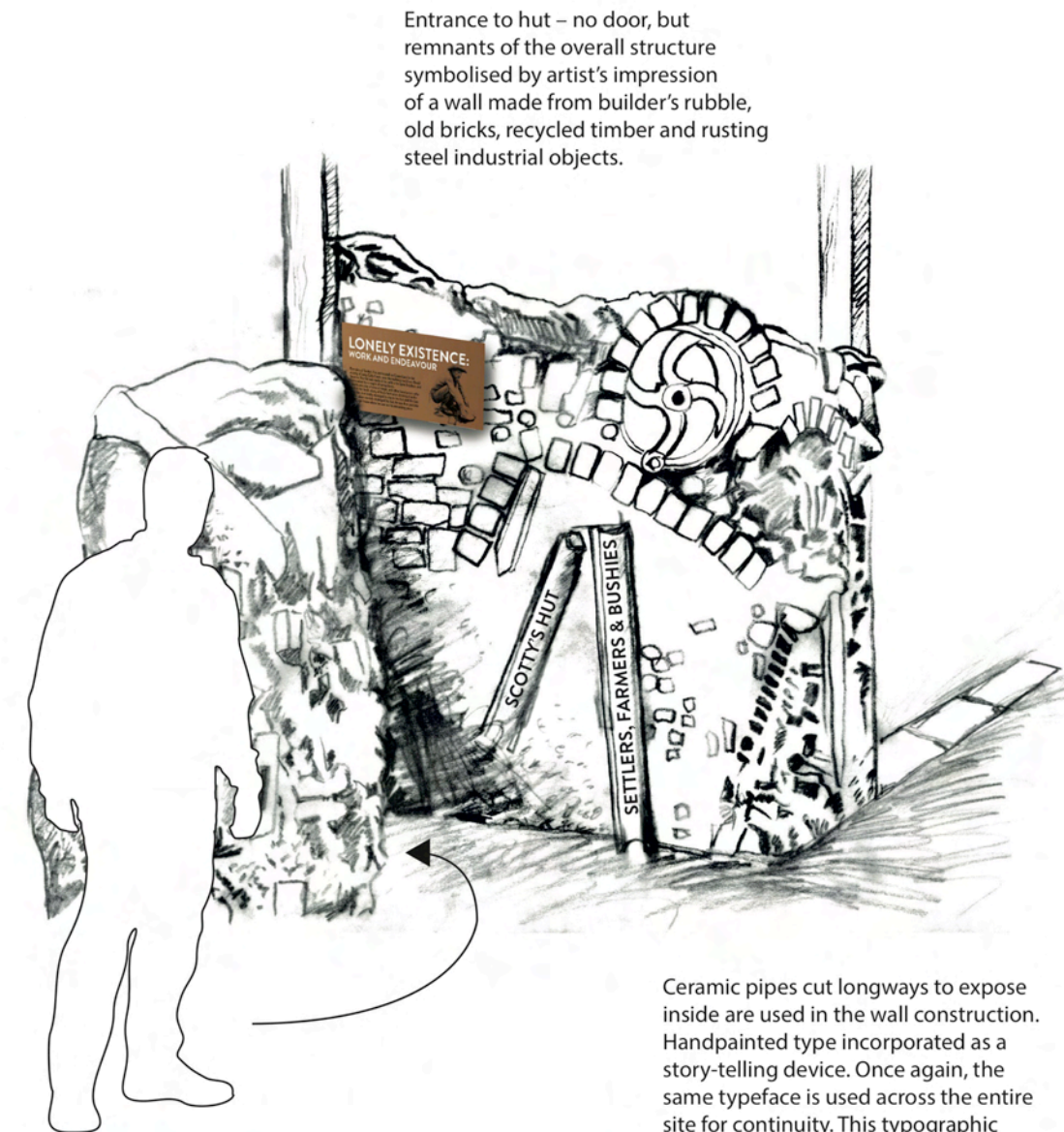
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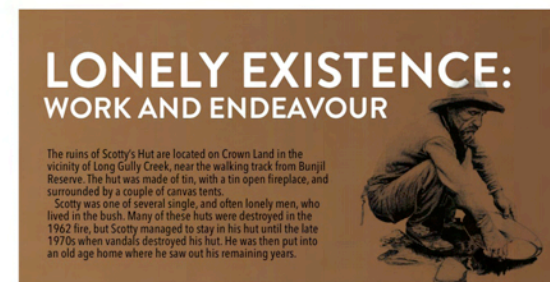
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Entrance to hut – no door, but remnants of the overall structure symbolised by artist's impression of a wall made from builder's rubble, old bricks, recycled timber and rusting steel industrial objects.

Ceramic pipes cut longways to expose inside are used in the wall construction. Handpainted type incorporated as a story-telling device. Once again, the same typeface is used across the entire site for continuity. This typographic approach acts to unify all of the interpretive elements.



2D signage uses simple two-tier headlines with supporting text. Black and white images support text. The image and text here are notional and use images sourced from Google images.

Sign is digitally printed onto aluminium and pin fixed to wall structure.

## PROJECT 9. WIMBI RESERVE - MRS FREEMAN'S COTTAGE RUINS

### Site Description

The original house was made of wattle and daub with a separate kitchen as was the custom in those early days to protect the main house from kitchen fires.

The cottage was destroyed in the 1962 bushfire, and little remains of the old farmhouse and garden except a few sections of stone garden wall.

### Theme

#### WORK & ENDEAVOUR

*Settlers, Farmers and Bushies: the Nillumbik area is a place where people have come to make living or simply subsist during hard times.*

### Details

- The interpretation could feature a stylised wattle and daub wall, in the approximate location of one of the original cottage walls. The remainder of the hut layout could be marked on the ground with a low stone wall.
- The interpretation wall could feature small inserts of text, graphics and images that present the life and times of Mrs Freeman and her family, including the story of shooting through the ceiling in an attempt to rid the house of possums.
- Refer to PHBRS Interpretation Design Report and attached concept drawing for further details.

### Project Specific Constraints

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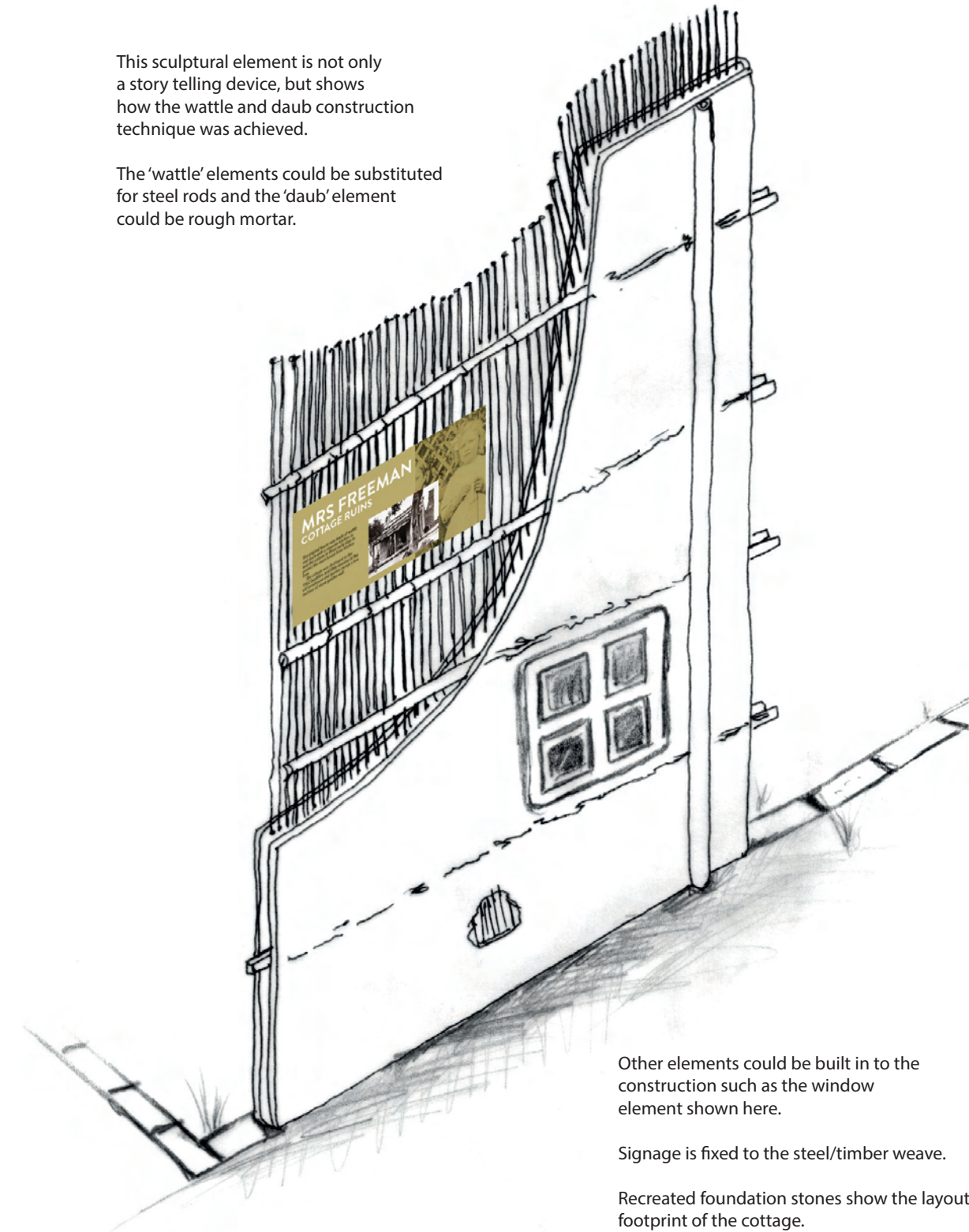
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This sculptural element is not only a story telling device, but shows how the wattle and daub construction technique was achieved.

The 'wattle' elements could be substituted for steel rods and the 'daub' element could be rough mortar.



Other elements could be built in to the construction such as the window element shown here.

Signage is fixed to the steel/timber weave.

Recreated foundation stones show the layout/ footprint of the cottage.



## PROJECT 10. BULWIDJ RESERVE - RUSTING CAR BODY

### Site Description

Old rusting car bodies are located at several places throughout the reserves, when the bush was considered simply as a good place to dump rubbish disregarding nature ... out of sight/ out of mind.

One of these car bodies is located on the eastern corner of Bulwidj Reserve, immediately adjacent to the main walking track.

### Theme

#### WORK & ENDEAVOUR

*Alien Landscape: the bush is a landscape that has for many years been considered by some as alien, unattractive and little more than a place to dump rubbish and car bodies.*

### Details

- The sculpture featuring the use of an old abandoned car body is designed to represent the concept of nature gradually reclaiming made man-made items. It can also raise the concept of what is natural? When does a car body cease being an artificial element and when is it reincorporated back into the environment?
- Refer to PHBRS Interpretation Design Report and attached concept drawing for further details.

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This sculptural element uses the existing car bodies in the bushland to create new pieces of art. The car body shown here is taken and inserted into the ground... the carbody could have trees, bushes or flowers planted inside the vehicle. Over time, the bushland will reclaim it's territory as the car parts rust and return to the earth.

The images shown here are taken from Google images and show some fun and clever planting ideas.

