

TOWARDS A BETTER PRACTICE IN EFFECTIVE HERITAGE INTERPRETATION

Principles for Interpretation of Australia's heritage



National Trusts of Australia
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SUMMARY

This document presents seven heritage interpretation principles and associated case studies that have been selected specifically to assist the interpretation of Australia's heritage. They have been developed from Tilden's,¹ 1957, original six principles of effective interpretation and the more recent, 2011, developments in interpretive techniques by Beck and Cable.²

They are not intended to replace the existing National Trust interpretive guidelines and templates but to further enhance the skills of the interpreter and ultimately the experience of the visitors to heritage properties. While they are specific to Australia's heritage both at home and abroad the basic principles are applicable to effective interpretation of heritage places worldwide.

Principles:

1. To trigger and maintain an interest, the interpretation must relate the subject to the lives of the people in their audience.
2. Information, as such, is not interpretation. The purpose of interpretation goes beyond providing information to reveal deeper and wider meaning (context). However, all interpretation includes information.
3. The interpretive presentation should be designed as a story that informs, engages, entertains, and enlightens the visitor. The purpose of the interpretation story is to inspire and to provoke people to broaden their horizons. Interpretation should make people consider the place visited in a wider perspective.
4. Interpretation should present a complete theme or thesis and address the whole person.
5. Interpretation addressed to children and young teenagers should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate programme.
6. Every place or collection has a history of its own and its own place in history. Interpretation should bring the past alive to make the present more enjoyable and the future more meaningful.
7. Technology can reveal the world in exciting new ways. However, incorporating this technology into the interpretive program must be done with foresight and thoughtful care. (Pressing a button on a digital display should instantly reveal engaging information).

Further to the heritage interpretation principles a set of values regarded as 'shoulds' for interpretation professionals are presented for consideration when developing an interpretive programme whether it be for educational or public programmes:

1. Interpretation programmes and the interpreters should be concerned with the quantity and quality (selection and accuracy) of the information to be presented. Well-researched, accurate and focussed interpretation will be more effective than a longer discourse.
 2. The interpreter should be familiar with basic communications techniques. Effective interpretation depends on the interpreters' knowledge of the subject and the skills to convey the knowledge. Interpretation techniques must be continually reviewed and developed over time.
 3. Interpretive writing should address what readers would like to know, with the authority of wisdom but with accompanying unpretentiousness and care.
 4. The overall interpretive programmes should be capable of attracting support – financial, volunteer, political, and administrative – whatever support is needed for the programmes to flourish.
 5. Passion is the big should in effective heritage Interpretation. It is the essential ingredient for enjoyable and effective interpretation – passion for the resource and for those who come to be inspired by it. Heritage interpretation without a sense of passion being communicated will not be effective.
 6. Finally, the interpretation programmes should instil in people the ability, and the desire to sense the intricacy, aesthetics, purpose and heritage value in the places they visit and the objects they have encountered. The programmes should encourage a better sense and understanding of the visitors' personal surroundings and the need for heritage resource preservation for the future.
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INTRODUCTION

Under the terms of the National Trust Partnership Programme (NTPP) with the Commonwealth Government the ACNT is to coordinate the States and Territory Trusts in promoting public awareness, understanding and appreciation of Australia's heritage and to contribute to the sustainable development of heritage places.

The National Leadership programme as part of the NTPP is for the ACNT to:

- Provide leadership for the national Trust movement through research and policy development to support the sustainability of the movement at the national level,
- Undertake national activities to promote public awareness, understanding and appreciation of Australia's heritage

The National Trust body in Australia has recently developed two documents outlining a standards and guidelines for heritage interpretation for historic and Indigenous places in Australia. Included in these guidelines is a template aimed at developing effective heritage interpretation programmes. These guidelines and templates are now being used by National Trusts as a standard format for their interpretation programmes.

This document does not attempt to repudiate in any way the existing heritage interpretation documents and their guidelines and standards. Rather, it seeks to provide further direction into the development of new and existing interpretation programmes.

It does this by presenting a set of globally established heritage interpretation principles modified for the Australian heritage environment. These principles are further explained by use of case studies in the interpretation of Australia's heritage.

THE TRUST MOVEMENT IN AUSTRALIA

The Australian Council of National Trusts (ACNT) was formed in 1965 to serve the interests of the National Trusts then operating in each of the states and territories of Australia.

The Trust movement had begun in 1945 with the establishment of the first Trust in New South Wales, followed by South Australia (1955), Victoria (1956), Tasmania (1960), Queensland (1963), and Western Australia (1964). The two territory Trusts – the ACT and Northern Territory – were both established in 1976. The National Trust movement is Australia's largest community-based conservation organisation and the only one concerned with all aspects of heritage conservation – cultural, natural, Indigenous, collections, and non-tangible heritage.

The National Trusts today have a membership of over 50,000 individuals and a substantial volunteer network. These volunteers assist the Trusts in working to ensure that the network of the Trust' heritage properties nationwide is open to the public, and supporting the conservation work of the Trusts through their contribution to technical and other committees nationwide.

Collectively the organisation owns or manages over 300 heritage places (the majority held in perpetuity), has a national membership of over 50,000 individuals, manages a volunteer workforce of 7,000 while also employing about 350 people nationwide. To promote the heritage values of its properties each of the Trusts develop and conduct heritage interpretation programmes designed for schools and for the public. These programmes are written and produced in-house and implemented by staff and volunteers.

Education is the core element, which underpins one of the most fundamental roles for all National Trusts. In conserving and interpreting our nation's heritage, it is essential to provide leadership in the recognition and importance of the value of the

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richness of Australia's heritage (natural, Indigenous and historic) at all levels and across all age ranges.

WHAT IS HERITAGE INTERPRETATION?

There are a host of definitions for the worldwide practice of informing visitors of the history surrounding a place or object of natural or cultural significance. Simply described, heritage interpretation translates or brings meaning to people about natural and cultural environments.³

Interpretation Australia, the organization of professional heritage interpreters, uses a broad and inclusive definition.

Heritage interpretation is a means of communicating ideas and feelings, which help people understand more about themselves and their environment. There are many different ways of communicating these ideas, including guided walks, talks, drama, displays, signs, brochures and electronic media.

Heritage interpretation is often used in national parks, museums, zoos, botanic gardens, Aboriginal keeping places, galleries, historic sites, science centres, state forests, urban parks, and reserves. Interpretation is used increasingly by guided tour operators, conservation organisations and local history associations.⁴

In 1957 Freeman Tilden (1883-1980)⁵, working within the US National Parks Service developed site interpretation into a professional vocation. He was one of the first people to set down a series of principles and theories for best practice interpretation.⁶ His work and philosophy surrounding interpretation within national parks has influenced and motivated generations of interpreters globally and guided the discipline to this day. His simple definition of interpretation is still seen as a definitive elucidation of best practice interpretation:

An educational activity, which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information.

Heritage interpretation is then principally an educational process that aims to reveal meanings about our cultural and natural resources. Through various media - including talks, guided tours, exhibits and IT platforms - good interpretation enhances our (the interpreter and the visitor) understanding, appreciation, and, therefore, protection of natural and cultural sites and collections.⁷ Interpretation is an integral part of conservation.

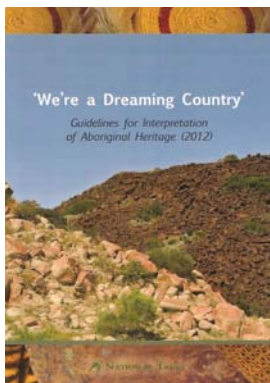
NATIONAL TRUST INTERPRETATION GUIDELINES

The National Trusts are presently using two guiding documents to develop and implement interpretation programmes for their properties.



Sharing our Stories (2007)⁸ is produced by the National Trust of Australia (WA) and Museums (WA) in partnership with LotteryWest. The document aims to provide guidelines for community, groups, local council, government agencies and funding bodies in:

- Understanding the principles of heritage interpretation, and the role it plays in community development
- The processes of heritage interpretation
- The production of heritage policies, strategies and prospects
- Writing applications for grant funding to pay for the costs of skilled assistance and production.



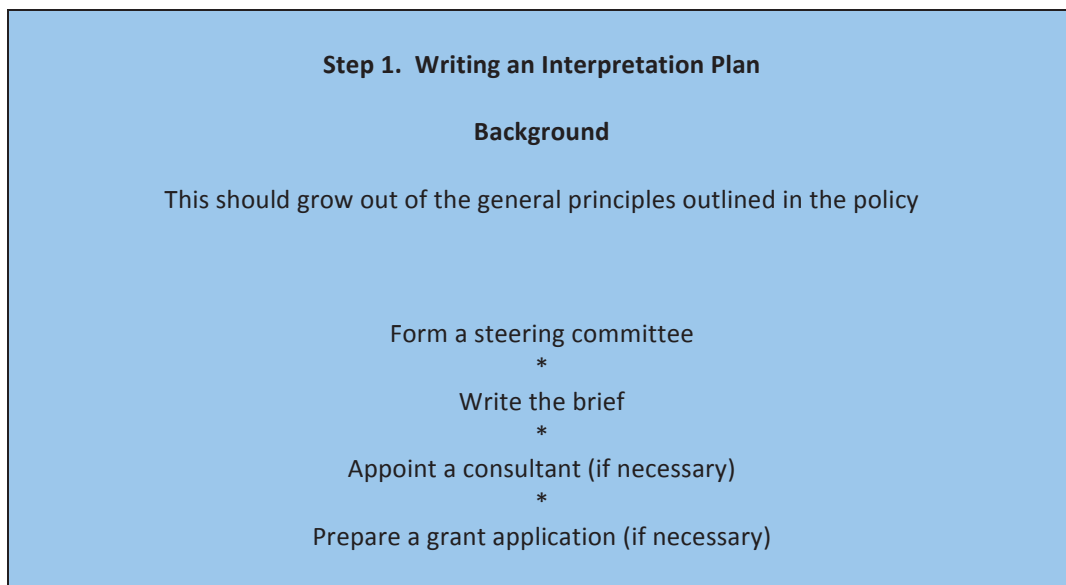
We're a Dreaming Country. Guidelines for Interpretation of Aboriginal Heritage (2012)⁹, produced by the National Trust of Australia (WA) is a companion document for *Sharing Our Stories*. It builds on the aims of *Sharing Our Stories* but also provides guidelines to ensure the respect, acknowledgement, and ownership of Aboriginal place and story unfolds in a respectful and sensitive way for a variety of audiences. The document, directed and guided by Aboriginal people is aimed at:

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- Providing a starting point for discussions between people involved in Aboriginal heritage
- Prompting thought and debate about interpreting heritage places
- Providing Aboriginal and non-Aboriginal people with a set of shared principles, protocols and guidelines to undertake interpretation at heritage places
- Utilising a base of Aboriginal values to guide interpretive work on heritage places.

The two documents provide a standard two-tiered interpretation template that is used by the Trusts, and other heritage bodies in Australia and overseas in developing, implementing, and assessing interpretation programmes for heritage places and collections.

National Trust Template for Interpretation of properties



Step 2. Writing an Interpretation Plan

Planning

Set measurable objectives

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Research and analysis of background information

*

Analysis of site and/or collection, visitors and issues

*

Consultation with stakeholders

*

Audience profile

*

Identification of stories
(with supporting material)

*

Interpretation strategies

*

Prioritised list of projects

*

Implementation timetable

*

Resources needed

*

Costs

Step 3. Writing an Interpretation Plan

Implementation

Design

*

Preparation

*

Evaluation

PRINCIPLES OF EFFECTIVE HERITAGE INTERPRETATION AND AUSTRALIAN CASE STUDIES

The following seven heritage interpretation principles and associated case studies have been selected specifically to assist the interpretation of Australia's heritage. They have been developed from Tilden's,¹⁰ 1957, original six principles of effective interpretation and the more recent, 2011, developments in interpretive techniques by Beck and Cable.¹¹ They are not intended to replace the existing National Trust interpretive guidelines and templates (above) but to further enhance the skills of the interpreter and ultimately the experience of the visitors to heritage properties. While they are specific to Australia's heritage both at home and abroad the basic principles are applicable to effective interpretation of heritage places world-wide.

Principles:

1. To trigger and maintain an interest, the interpretation must relate the subject to the lives of the people in their audience.
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CASE STUDIES – the seven principles applied to places associated with Australian heritage

Principle 1. To trigger and maintain an interest, the interpretation must relate the subject to the lives of the people in the audience.

One of the most effective ways of engaging and fostering the connection of an audience to a place, no matter if it is a mansion of many rooms or a small abandoned ruin, is to allow them to experience the presence of a particular person associated with that place. This can often be done with children by giving them the experience of dressing up in period costumes and acting out scenarios associated with particular people from that place. Giving a similar experience to adults is not as easy as with children. Role-playing does not always come as easy to them and can often embarrass individuals leaving them with memories of the incident rather than an understanding of the place.

The Ginninderra Blacksmith Workshop – standing in Harry's footprints



The Ginninderra Blacksmith Workshop is a small abandoned building on the outskirts of Canberra constructed in c.1860. From the 1860s to early 1940s a series of owner blacksmiths provided a vital service to the farming communities of Ginninderra and surrounding region from this building. One blacksmith, Harry Curran, took over the business in 1891 and continued until retirement in 1949, a period of almost 60 years. The building was never used again for blacksmithing and went into decline. During suburban planning in the 1990s the building was recognized for its heritage values and the ACT National Trust was able to receive funding from the ACT government to stabilise and conserve the building. Further funding by the ACT government provided for archaeological surveying by the Canberra Archaeological Society and in 2013 additional structural conservation work was completed.

The ACT National Trust has used the building several times in its education and tours programmes both for the general public and for school groups. The on-site interpretation on these visits outlines the history of Ginninderra area, the construction and alterations of the building when in operation, the conservation works done and its heritage significance to the early development of Canberra. While this information is relevant to the interpretation and understanding of the site it can be quite sterile (to use Tilden's term) when delivered to a tour group. It often

does not resonate with the persona of the place or the experience and character of the visitor. There can often be no personal connection to the past. How then can such a small and seemingly innocuous building be made to come alive to the visitor?

One of the National Trust archaeologists came up with a simple but effective solution, which engaged equally the younger and mature visitors. During an archaeological survey of the inside of the building the earthen floor had been cleared back to the working surface. After a day's work the archaeologist was standing in front of the window above what had been the main workbench reflecting on the functions of the building. Shuffling his feet around he unintentionally found that they slipped comfortably into slight depressions on the earthen floor. Brushing away the thin layer of dust he recognized that he was standing in depressions made over many years by the last blacksmith himself as he had toiled at the workbench. With his feet in the depressions the archaeologist reached forward to where tools would have been stored handily in leather loops on the wall immediately above the benchtop (which had been removed many years before). He found that he had to stretch to reach the tool storage. From this he surmised that the last blacksmith, Harry Curren, was probably a tall man. And indeed from a photograph it was clearly obvious that he was tall.

This information was then put to use in the on-site interpretation. Visitors were asked to find the depressions and stand in Harry's footprints. Young children delighted in this activity, stretching their feet out and peering up through the bench window. But adults also engaged in the activity and helped their children. Almost immediately the sparse interior of the building and its activities came alive – there was a persona about the place and an understanding of its function and a physical connection to at least one of the blacksmiths who worked there. The building was no longer a sterile place.

Principle 2. Information, as such, is not interpretation. The purpose of interpretation goes beyond providing information to reveal deeper and wider meaning (context). However, all interpretation includes information.

Interpretation of a place or object, or of intangible heritage such as songs and dances must rely on accurate information gained from research. But interpretation is more than the passing on of information. Effective interpretation should use the information to communicate to audiences the ideas and feelings of the past people associated with a place or cultural expression. Gaining such personal impressions allows the audience to understand and appreciate past lives and experiences. It allows them to conceptually put themselves into the past.

Landing at Gallipoli – putting people in the past



During an organized tour of Gallipoli to commemorate an anniversary of the Anzac landing on April 25, 1915, the accompanying military historian was required to give a pre-tour speech to the tour group. The group was typical of such tours. They were made up of Australians and New Zealanders, none of whom had been to Gallipoli before. Many knew little about the battles apart from what they had learnt at school, gathered from the media over a number of years, or had read in popular books; others were serving and retired members of the respective armed forces; while others were members of military historical groups and societies. While their understanding of the conflict varied, all had in common the desire to visit the battlefield and pay their respects to those Australian and New Zealand soldiers who were buried on the peninsula.

The group gathered in a meeting room on the day of their arrival to be introduced to and addressed by their accompanying historian. The historian began by asking the tour group, by show of hands, who were the Aussies and who were the Kiwis. This was followed by the usual friendly-competitive banter, which broke the ice and relieved the symptoms of jet-lag. To set the scene for the tour ahead the historian then gave his speech presenting the audience with the opportunity to put themselves in the shoes of the young soldiers:

‘Imagine you are a young man (gender differences aside here) and you are standing on the quarterdeck of a large British battleship rubbing shoulders in a crowded group of your comrades. You are aged in your early twenties, or perhaps you are a

bit older or younger. You are likely to be from one of the major cities as most of your fellow comrades, but you may be from the country areas – small towns or farms. You may come from one of the more affluent families or you may be from more humble origins. Whatever the case may be, you have volunteered to be where you now are. You have joined the armed forces of your country to fight in this war for many reasons – some out of a sense of patriotic duty, others out of a desire and curiosity to travel across the other side of the world, and others for a sense of adventure.

You are crowded onto the deck of this huge ship, the likes of which you have never seen before; it is very early in the morning, it is dark, and it is cold, but thankfully the sea is calm and the ship moves easily. While you chat and joke with others around you, each of you is aware of what is about to come. You are part of the Australian 3rd Brigade, which has been chosen to be the first to land at Gallipoli.

You and your comrades are gathered on the deck at this early part of the morning to listen to an address by your Commanding Officer, Brigadier McLagan, before the action begins. You listen intently to his words:

"It is necessary you should understand that we are to carry out a most difficult operation. There is no going back. Whatever footing we get on land must be held onto at all costs, even to the last man. We must expect to be shelled but remember, this is part of the game of war and we must stick it. You may get orders to do something, which, in your position, seems wrong and perhaps a mad enterprise. Do not cavil [quibble] at it but carry it out with absolute faith in your leaders because we are, after all, only a very small piece on the board. Some pieces have to be sacrificed to win the game and it is to win the game that we are here."

As the tour continued the next day the group visited the battle sites, Anzac Cove, North Beach, Shrapnel Gully, and along the front line at Lone Pine, Quinns Post, Courtneys Post, and the Nek. At each site the historian explained their significance, linking them with the final outcome of the campaign.

With the presentation of the night before still fresh in the minds of the tour group the information imparted about the sites became more than just facts and figures of a long-ago battle. There was a sense of understanding on an intimate and personal level by the individuals in the group. Information had then become interpretation.

Principle 3. The interpretive presentation should be designed as a story that informs, engages, entertains, and enlightens the visitor. The purpose of the interpretation story is to inspire and to provoke people to broaden their horizons. Interpretation should make people consider the place visited in a wider perspective.

As our definition states interpretation is about imparting historical information to an audience. This information can be passed on in several ways; verbally, through images and objects and by being in the same place, albeit at a different time. The interpretation can often be in the form of stories about people and events associated with the place based on factual evidence. But effective interpretation can also be in the form of visual and performing arts or of music associated with a specific culture. This latter way of bringing the audience to an understanding and appreciation of the past, the people and the culture associated with a place can be very evocative while at the same time be highly entertaining.

Yankee Hat Aboriginal Art Site – seeing and hearing the past.



Yankee Hat Aboriginal Rock Art Site is located in the Gudgenby Valley, Namadgi National Park, in the southern region of the Australian Capital Territory. The artwork, painted on a granite rock face at the foot of a hill overlooking the Valley, is dominated by depictions of local animals - kangaroo, dingo, and turtle - but there are also many abstract and human-like figures painted on the rock face. Carbon dating of occupation deposits at the base of the rock shelter has shown an antiquity of more than 800 years. The site is open to visitors and is easily accessible.

The National Trust has conducted guided tours to the site for members and the public. These tours are led by an archaeologist and on several occasions accompanied by a local Aboriginal. The object of the tour is for the participants to gain an understanding of the archaeological interpretation of the site together with the Aboriginal perspective and significance of the artwork. This dual interpretation gives the participants a wider perspective and meaning of the site both in the past and in the present.

On one occasion the Aboriginal guide brought along with him a didgeridoo. As part of the indigenous interpretation process he played it in front of the artwork. The audience were seated on a large flat-faced boulder looking directly at the artwork

and the Aboriginal guide stood in front of them with the artwork as a backdrop. The concave curving of the rock face acted as a natural auditorium and the deep sound of the didgeridoo reverberated across the site. During the playing the audience were still and silent looking towards the artwork. The experience of hearing the didgeridoo played at such an important site was profound and enlightening for the audience. Not only were they visually experiencing a culture from the past but they were hearing, albeit in a current rendition, the sounds of the past culture. It was a visit that was well remembered.

Principle 4 Interpretation should present a complete theme or thesis and address the whole to the person.

It is far better that the visitors to a natural or historic site should leave with one or more whole portrayals in their minds, than with a mélange of information that leaves them in doubt as to the essence and significance of the place and not understand why it has been preserved at all. An effective interpretation programme will leave the audience with an impression of the value and significance of the place and an empathetic understanding of why and how it should be preserved for the present and the future.

Lake Mungo, New South Wales – the burials of ‘Mungo Lady’ and ‘Mungo Man’.



Lake Mungo is a part of the ancient Willandra lakes complex in northwestern New South Wales. The lake system, now an arid and dry region, is listed as a UNESCO World Heritage site because of its geology, geomorphology, former flora and fauna communities and its human antiquity stretching back c.42,000 years.

Because of its remoteness most visitors to the place have just a few hours to spend on-site and do not have the time, and often the interest, to try and absorb the full details of the region. The interpreter is then faced with a challenge – spend the time trying to cover all the aspects that make Lake Mungo a World Heritage site; or identify a theme relating to the place and portray it as a whole. One such theme used by a National Trust guide is centred on the burial of ‘Mungo Lady’ and ‘Mungo Man’. These two individuals were ritually buried in the sand dunes bordering Lake Mungo some 42,000 years ago making them the oldest known interments in Australia and among the oldest ritual interments in the world. When ‘Mungo Lady’ died her family and members of her group mourned her. Her body was cremated; the remaining bones were crushed, burned again and then buried. ‘Mungo Man’ was not cremated but was buried lying on his back with his lower arms and hands crossed in his lap. Those who interred him sprinkled red ochre over his body before covering him with sand. His skeleton showed that when he was young he lost his two lower canine teeth, possibly knocked out in a ritual that was still in place up into the 20th century. His molar teeth were scratched and worn, possibly from eating a gritty diet. His bones also showed advancing arthritis, particularly in the right elbow probably due to using a woomera to throw spears.

'Mungo Lady' and 'Mungo Man' represent a whole of a theme telling the story of the people who lived on the edge of this lake. Their burials in the sand lunette bordering the lake tell of a large body of water in an even larger area of larger lakes, with abundant aquatic species, fish, shellfish, crustaceans as food sources; marsupials on the shores and in the hinterlands; aquatic and terrestrial birds on and around the water and in the woodlands surrounding the lakes. They tell of abundance in what is now an arid and dry region. Their burials were special and ritualistic and tell of a community of people who cared for each other and had a belief in a form of spiritual afterlife (although we may never know exactly what this was) and who saw this land as part of themselves.

While not venturing into detailed explanations of the geology, geomorphology or biology of the lake region, the interpreter, by telling the story of these two individuals who died 42,000 years ago has woven a story of the people living in the area that was once much different than it is today. A whole theme has been explored and understood.

Principle 5. Interpretation addressed to children and young teenagers should not be a dilution of the same presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate programme.

Probably, one of the most demanding tasks for a professional interpreter to undertake is designing and then implementing on-site, a programme for children. Children, no matter if they are in an organised group or are intermixed with adults, see the world around them in different perspectives than adults. Recent research from University College London and Birkbeck, University of London have found that children younger than 12 years of age do not combine different sensory information to make sense of the world as adults do. This does not only apply to combining different senses, such as vision and sound, but also to the different information the brain receives when looking at a scene with one eye compared to both eyes.¹² Also, cognitive skills, particularly information processing and perceptual skills are in various stages of development through adolescent years. Effective and interesting interpretation of a heritage site then takes a different methodology for young children.

Polly Woodside – Kids at sea.



The Polly Woodside is a tall-ship owned by the National Trust, Victoria. Built in Belfast, Northern Ireland, in 1885, the ship carried coal, nitrate, and wheat between England and South America. Between 1885 and 1904, Polly Woodside traversed the globe 16 times, rounding the treacherous seas of Cape Horn 16 times. In its operational lifetime the ship is estimated to have travelled 5 million kilometres. Following the demise of large cargo carrying sailing ships the Polly Woodside was put to several uses before finding its way to the Victorian National Trust where it was restored and permanently moored alongside at the South Warf precinct in Melbourne.

The National Trust of Victoria has developed a series of interpretation and learning programmes for school children involving visits to the ship. The programmes have been designed for school students and are consistent with the Australian

Curriculum. One programme aimed at years one to six is a one hour facilitated session aboard the ship and includes a range of hands-on activities depicting the life and work of the crew who sailed the ship – using the capstan, ringing the ship’s bell to mark the progress of the watch on deck, hauling up sails, scrubbing the decks, taking a turn as the helmsman at the wheel and after the watch, trying out the bunks and accommodation in the deckhouse. The session may also include a film revealing the hardships of life at sea. The programme offers a tactile and interactive individual experience for the young students. Even though they are not actually ‘kids at sea’ they get an experience of what it would feel like to be part of the crew living and working on a sailing ship – a personal examination of life at sea.

A second programme is aimed at older students in years seven and eight and is aimed at applying mathematical concepts and techniques that would have been used at sea. The programme, Maths at Sea, has been developed in consultation with the Mathematics Association of Victoria. It is designed to engage students with the practical areas of mathematics using the Polly Woodside tall ship and explores mathematics in maritime operations. The programme focuses on understanding triangles and geometric shapes, areas, perimeter and volume and the relationship between different systems of units of measurement. The students are asked to calculate the areas of triangular and rectangular sails, which they have to raise, lower and store; and estimate the amount of storage space in the cargo hold. Class lessons and extension activities for advanced students have been made available online to be used before and after the visit to the ship.

This programme, while also being tactile and interactive in a similar vein to the year one to six programme, offers a more abstract dimension in its process. It offers an entertaining but practical way of applied mathematics giving the students the ability to understand and consolidate the mathematical concepts they have learnt in the classroom.

Principle 6 Every place or collection has a history of its own and its own place in history. Interpretation should bring the past alive to make the present more enjoyable and the future more meaningful.

While the Lone Pine cemetery and monument together with Anzac Cove are in Turkey, the site is an integral part of the Australian Anzac story and a strong portion of what makes up the Australian psyche. The Australian Government has acknowledged the Anzac area on Gallipoli Peninsula for its strong cultural significance and it has been placed on the List of Overseas Places of Historic Significance to Australia. The Australian Government states that with this special listing 'Australia can recognise and celebrate those overseas places of greatest importance to the development of our nation in a way that is respectful of the rights and sovereignty of other nations. The list helps tell the story of the most significant parts of Australia's history that occurred outside our borders.'¹³

Lone Pine – A part of Australia's past and future



In the late afternoon of 6 August 1915, the 1st Brigade, AIF, attacked formidably entrenched Turkish positions on the Lone Pine plateau ('Kanli Sirt' or 'Bloody Ridge') on the Gallipoli Peninsula. Unknown to them sections of the trenches were securely roofed over with pine logs. The attack was intended as a diversion to a major attempt by Allied forces to break the deadlock of the Gallipoli campaign, which had existed since the April landings. In some instances the attackers had to break in through the roof of the trench systems in order to engage the defenders. The main Turkish trench was taken within 20 minutes of the initial charge but this was the prelude to 4 days of intense hand-to-hand fighting, resulting in over 2,000 Australian casualties. Seven Victoria Crosses were awarded following the battle. Today, Lone Pine is one of the main sites visited by Australians who make their way to Gallipoli to commemorate those who served.

On one visit to Lone Pine by a National Trust tour group the accompanying historian asked a young member to read an extract from the diary of a soldier who took part in the August battle. She read the account of Lance Corporal Hugh Anderson, 1st Brigade:

“ We got to our positions about 4pm and the artillery commenced bombarding the Turkish trenches and they returned the compliment and the crash and scream of shells was deafening for a little over an hour, the smell of explosives was very strong and the suspense of waiting tried our nerves. I was nervous I can tell you and put up many a prayer for courage. I bet others did also.

About 5pm the officers were all there with watch in hand calling 3 minutes to go, 2 minutes to go, 1 minute to go, half a minute to go and shut his watch and three shrill blasts of a whistle. Out scrambled the boys from advanced line up through holes in the ground, the trench being a tunnel. Over the parapet go the 2nd Battalion and we are close behind. I will never forget that picture; I was well up with the rest racing like mad, all nervousness gone now. The shrapnel falling as thick as hail, many a good man went down here although I never noticed it at the time.

We reached the Turkish lines and found the first trench covered in with logs and branches and dirt heaped on top. There was a partial check, some men fired in through the loopholes, others tried to pull the logs apart. Out runs our officer, old Dickie Seldon, waving a revolver. “This won’t do men! On! On! On!” and running over the top of the trench he came to the second trench and down into it the crowd followed.”

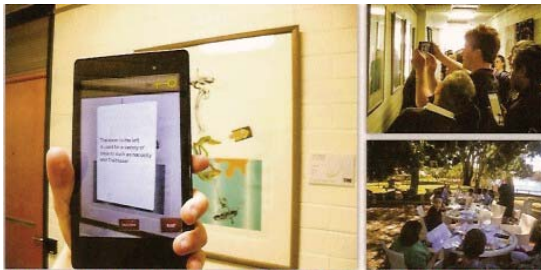
Following the reading the historian told the group that young Lance Corporal Hugh Anderson was wounded at Lone Pine, recovered in hospital, but was killed in action in France two years later.

This unadorned, but very evocative way of using a personal account on the actual site where the battle took place, was very effective with the group. The young reader was applauded when she had finished the account. At Lone Pine at this moment there was expressed a very personal connection to the past (Hugh Anderson’s account) with present generations. With the young member reading the account so well there was a further sense of connection to future generations with whom the Anzac story would endure.

Principle 7. Technology can reveal the world in exciting new ways. However, incorporating this technology into the interpretive programme must be done with foresight and thoughtful care. (Pressing a button on a digital display should instantly reveal engaging information).

Museums are now increasingly turning to IT technology for their interpretation programmes. There are now many opportunities to deliver good interpretive content via tablets, mp3 players, iPods, smart phones, web cams and on websites. These portable IT devices, rather than fixed screen displays are now seen as the desired platforms for interactive interpretation, particularly in house museums and outdoor sites. They range from museum dedicated hand-held devices like ‘The O’ used at Hobart’s Museum of Old and New Art (MONA)¹⁴ to personal smart phones utilising specific downloadable apps. In both cases the interpretive information is easily accessed by the visitor who can control their own viewing experience. These methods have a significant advantage over fixed screen IT platforms in that they are used personally by each individual, portable, easy to use and the software, hardware, and interpretation information can be quickly updated with less expense.

Interpretation by technology - *Trailblazer*¹⁵



The Western Australian National Trust in partnership with Edith Cowen University – Office of Research and Innovation - is taking IT handheld devices further with *Trailblazer*. The joint project will create a platform for the delivery of integrated learning activities, based on the Australian Curriculum and on National Trust places commencing with the theme of the Swan River Colony using Peninsula Farm (Tranby) as the historical site. *Trailblazer* utilises the GPS features of a mobile device as well as the camera facility.

Users require a mobile device on which an app is installed. The app then takes them to the *Trailblazer* server that contains the ‘architecture’ of the augmented reality experience. In developing this programme there are two “clients” – the visitor and the author. The author accesses the *Trailblazer* server and creates the experiences for the visitor.

By using their mobile smartphone or tablet, or handheld devices provided for them, the property can choose their experience preferences and the framework will then craft an experience and deliver it through the individuals' mobile device.

The visitor takes a photo of a specific view in the property (for example a painting or furniture object), which they are interested in, and receives additional virtual content overlaid on the image. Virtual content may include written text, images, video and recorded voice-over, as well as 3D objects that appear to be part of the actual scene.

When fully developed the application will include:

- the provision of additional information about the objects and the history of the place;
- the provision of a direct link from this information to meet Australian Curriculum objectives and;
- the provision for events from the past and objects no longer present, to be recreated through augmented reality.

THE 'SHOULD'S' OF EFFECTIVE HERITAGE INTERPRETATION PROGRAMMES

The seven principles of heritage interpretation (above) provide a guiding base for effective interpretation programmes. While the first six principles and the cases studies have been modified somewhat to adapt for use their use in interpreting Australian heritage, they are essentially the same as those proposed by Tilden in 1957 and which have been tried and tested over the subsequent years. The seventh principle, which deals with the current environment of using mobile digital devices, has been added to Tilden's original principles.

In 2011 Beck and Cable¹⁶ built further upon the principles of Tilden adding a set of views and guiding philosophies about the act and process of heritage interpretation.¹⁷ These guiding philosophies, while viewed as additional principles by the authors, were more concerned with the precision of research, professionalism of interpretive programme writing and development and what they termed the 'passion' of interpretive delivery. They have substantially added to the expertise required for effective heritage interpretation and, when applied to Tilden's original principles, have enhanced the professionalism of the interpreter and subsequently, but most importantly, the heritage experience of the audience.

These values are presented here as 'shoulds' for an interpreter to consider when developing an interpretive programme whether it be for educational or public programmes:

1. Interpretation programmes and the interpreters should be concerned with the quantity and quality (selection and accuracy) of the information to be presented. Well-researched, accurate and focussed interpretation will be more effective than a longer discourse.
2. The interpreter should be familiar with basic communications techniques. Effective interpretation depends on the interpreters' knowledge of the subject and the skills to convey the knowledge. Interpretation techniques must be continually reviewed and developed over time.
3. Interpretive writing should address what readers would like to know, with the authority of wisdom but with accompanying unpretentiousness and care.
4. The overall interpretive programmes should be capable of attracting support – financial, volunteer, political, and administrative – whatever support is needed for the programmes to flourish.
5. Passion is the big should in effective heritage Interpretation. It is the essential ingredient for enjoyable and effective interpretation – passion for the resource and for those who come to be inspired by it. Heritage

interpretation without a sense of passion being communicated will not be effective.

6. Finally, the interpretation programmes should instil in people the ability, and the desire to sense the intricacy, aesthetics, purpose and heritage value in the places they visit and the objects they have encountered. The programmes should encourage a better sense and understanding of the visitors' personal surroundings and the need for heritage resource preservation for the future.
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