

# Interpretation Plan



Final Report - April 2008

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## Acknowledgements

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## 1. Introduction

The City of Armadale is committed to recognizing and celebrating the value of its heritage, and has demonstrated this commitment through the operation of History House Museum, the appointment of a Museum Curator and the ongoing maintenance of the various heritage places around Minnawarra Historic Precinct.

This Interpretation Plan aims to tie the various initiatives together with an overriding interpretive theme that can direct future interpretive activities within the museum. It also aims to give direction and theming to all future heritage recognition initiatives that are undertaken throughout the City, including throughout Minnawarra Historic Precinct and to provide guidance to other cultural outreach activities (such as walk trails, signage, development of visitor attractions etc). The Plan also contains a style guide which will play a key role in keeping all future activities aligned to the common interpretive aims.

## 2. History House Museum's Mission Statement

The History House Museum's mission is to produce displays that aim to educate, entertain, inform and communicate to our community tangible evidence of society and its developments.

History House Museum will exhibit for the purposes of education, enjoyment and study material evidence of people and their environment.

## 3. Interpretation Plan Goals

This plan aims to develop an overall strategy for the development and implementation of suggested interpretive projects supported by a Style Guide and Design Plan, and linked to public and education programmes.

This interpretation plan is designed to guide the themes and style for future interpretation at a range of places throughout the City of Armadale. Indeed the brief required that interpretive recommendations cover the following nominated sites: Minnawarra Historic precinct: History House Museum, Birtwistle Local Studies Library, Armadale Congregational Church, Minnawarra Park and the Bert Tyler Machinery Museum. It also recommended other buildings including the visitor centre and old post office. In addition the brief sought an Interpretation Plan and Style Guide to provide guidance for all future Interpretation throughout the City.

Hence this Interpretation Plan is guided and influenced by the aim to create a "*museum without walls*". The concept is to deliver to community and visitors an experience of history throughout the City so that the broad themes are translated directly into public appreciation of those historical lessons on a daily basis.

The recommendations of this Interpretation Plan are therefore seen as the beginning rather than the final word for interpreting the City of Armadale. The guiding theme is hoped to be broad and meaningful enough to all community members and visitors such that it can stand the test of time and continue to influence public and community activities for a long time to come

## 4. Interpretation in Armadale Kelmscott

### 4.1 What is Interpretation?

Professor Sam Ham, recognized as an international specialist in environmental interpretation and ecotourism guide training, defines interpretation as meaning making that will produce not simply scores of properly entertained “fact-knowers” who leave tourism dollars in their wake, but rather it will instill in tourists and local people alike a newfound empathy and reverence for their own natural and cultural place in the universe, their roots. It will make them care (2002).

Interpretation refers to the process of providing visitors to a place with timely and appropriate information to allow them to have a greatly enriched experience of that place. It is a way of imparting messages to visitors in a memorable way. Some describe it as information with an explanation. It aims to improve visitors understanding and enjoyment through provoking interest, relating to experience and revealing something new.

Interpretation can be conveyed to audiences through a number of methods including:

- signage - information boards/shelters, site specific interpretive boards, banners, flags;
- publications - books, brochures, posters, flyers and illustrations;
- photography and video material;
- interactive mechanisms – audio-visual, multi-media, computer, physical;
- exhibitions – small or large; using a combination of signage, publications, photography and video;
- Artworks, artifacts and interactives.

The challenge of interpretation is to provide fascinating, factual accounts that also tell compelling individual stories of human endeavour and adversity.

The most profound experiences at cultural sites occur when a visitor’s mind and emotions are engaged in what they are seeing and doing and when they develop empathy for what occurred there, a feeling of how it really was, a connection to the place and the people who lived or died there (Ham 2002).

## 4.2 Why do it?

Meaningful places and experiences matter to us. If we give visitors the right information, in the right way, and at the right time, they will have a deeper, richer experience of the place they are visiting (Ham 2002). And this in turn determines the visitor's degree of satisfaction and their willingness to say positive things about your facility, your town, your region and you.

Most visitors to a heritage site, museum or other facility need and actually WANT help to make meaning of what they are seeing and to attach meaning to the place they are visiting. Without planned interpretation that is purposefully designed and delivered to assist visitors to "make meaning", the significance and emotional impact of a place and the stories of the people associated with it will never manifest in their minds in any compelling way.

## 4.3 When Interpretation Is Good

Good interpretation is stimulating – it makes the visitor wonder and ponder and opens doorways for them to consider new ways of thinking, feeling or behaving. Good interpretation creates knowing, feeling and doing outcomes in the people who interact with it. It implants new beliefs or changes existing beliefs and it produces feelings and behaviours that are consistent with the new or modified beliefs.

Some key points to good interpretation are:

- Make sure you relate to your visitors and that they can connect to what you are saying;
- Communicate a single, clear message or idea;
- Have layers of interpretation so that everyone gets the message from what they choose to read/watch/listen to/do;
- Don't preach – allow visitors to think for themselves and reach their own conclusions.

Recent research by Chicago based museum consultant Beverly Serrell (2004) has revealed some definitions for judging what a good exhibition is from the visitor's perspective. The following is a summary of the findings of her research.

Serrell defines an excellent exhibition as having four criteria. An excellent exhibition should be:

- Comfortable;
- Engaging;
- Reinforcing;
- Meaningful.

Table 1

The Excellent Exhibition		
Criteria	Definition	Aspects
Comfortable	An excellent exhibition helps the visitor feel comfortable, both physically and psychologically. Good comfort opens the door to other positive experiences. Lack of comfort prevents them.	<ol style="list-style-type: none"> <li>1. Physical and conceptual orientation devices are present.</li> <li>2. There are convenient places to rest.</li> <li>3. The lighting, temperature, and sound levels are appropriate.</li> <li>4. Everything is well-kept, functioning, and in good</li> </ol>

		<p>repair.</p> <ol style="list-style-type: none"> <li>5. There is a good ergonomic fit. Exhibition elements can be read, viewed and used with ease.</li> <li>6. Choices and options for things to do are clear. Visitors are encouraged to feel in control of their own experiences.</li> <li>7. Authorship, biases, intent, and perspectives of the exhibition are revealed, identified, or attributed. The exhibition reveals who is talking, fact from fiction or opinion, the real from the not real.</li> <li>8. The exhibition welcomes people of different cultural backgrounds, economic classes, educational levels, and physical abilities.</li> </ol>
Engaging	An excellent exhibition is engaging for visitors. It entices them to pay attention.	<ol style="list-style-type: none"> <li>1. The physical environment looks interesting and invites exploration.</li> <li>2. Exhibits catch the visitor's attention and encourage them to slow down, to look, interact, and spend time.</li> <li>3. Exhibits are fun-pleasurable/ challenging/ amusing/ intriguing/ intellectually or physically stimulating.</li> <li>4. Exhibition components encourage and promote social behaviours. Exhibits encourage visitors to call one another over, read out loud, point at, and converse about the exhibit material.</li> <li>5. Experiences come in a variety of formats (e.g., graphics, text, objects, AV, computers, living things, models, phenomena) and a variety of sensual modalities -sight, sound, motion, touch, etc.</li> <li>6. Regardless of a visitor's prior knowledge or interests, there are interesting things to do.</li> </ol>
Reinforcing	In an excellent exhibition, the exhibits provide visitors with abundant opportunities to be successful and to feel intellectually competent. In addition, the exhibits reinforce each other, providing multiple means of accessing similar bits of information that are all part of a cohesive whole.	<ol style="list-style-type: none"> <li>1. The exhibition is not overwhelming. There are "just enough" things to do.</li> <li>2. Challenging or complex exhibit experiences are structured so that visitors who try to figure them out are likely to "get it" and feel confident and motivated to do more.</li> <li>3. The presentation has a logic. It holds together intellectually in a way that is easily followed and understood.</li> <li>4. The information and ideas in different parts of the exhibition are complementary and reinforce each other.</li> <li>5. The exhibition builds on itself.</li> </ol>
Meaningful	An excellent exhibition provides personally relevant experiences for visitors. Beyond being engaged and feeling competent, visitors find that they had an experience that has changed them in some way, either cognitively or emotionally.	<ol style="list-style-type: none"> <li>1. Ideas and objects in the exhibition (natural specimens, living collections, cultural artifacts, demonstrations, and activities) are made relevant to and easily integrated into the visitors' experience, regardless of their levels of knowledge or motivation.</li> <li>2. The exhibition makes a case that its content has value. The material is timely, important, and resonates with the visitors' values.</li> <li>3. The exhibition content touches on universal human concerns and doesn't shy away from difficult or controversial issues.</li> <li>4. The exhibition experience promotes change in people's thinking and feeling. Exhibits give visitors the means to make generalizations, change beliefs and attitudes, and/or take action.</li> </ol>

## 4.4 Discussion

It is important to consider the role that this Interpretation Plan can play. It can define and direct the activities within History House Museum. It can also help channel people from various entry points into the cultural precinct. It can expand visitor's experience of the local area, and it must aim to engage them with the history of Armadale-Kelmscott in a way that changes their perspective. It can optimise the experience gained by visitors as well as expand the experience of local people.

Good interpretation will allow visitors to experience and engage with the history of Armadale and the sense of place that local stories of human endeavour, triumph and tragedy engender. Just as importantly, good interpretation of Armadale's many heritage places and assets can play an integral role in improving sense of place for local residents and providing important background information and understanding for newcomers to the area.

## 5. Visitor Analysis

### 5.1 Heritage Tourism

The following provides a summary of relevant factors about heritage and cultural tourists. This information is included as background to confirm the decisions made in relation to interpretation tools and style.

Heritage tourism is defined by the Australian Heritage Commission as "*activities and services which provide visitors with the opportunity to experience understand and enjoy the special values of an area's natural, indigenous and historic heritage*".

Heritage tourism places can offer opportunities for visitors to learn, interact, engage and take something away with them. Therefore the development of heritage places and of *activities for people to do* while they are there is critical. Communities can value-add to their tourism business by offering interactive activities based around their cultural assets. These assets: our culture, our nature and our people present opportunities for innovation.

#### 5.1.1 Visitor Characteristics- The Changing Tourist Market

It is widely acknowledged that the nature of visitors is changing. Visitors no longer wish to be at a place, but rather they wish to *experience* it. Travellers seek out experiences that are distinctive, not homogenised, as they want to get to know a destination at more than a superficial level.

Figure 1 demonstrates how travellers are more flexible and experienced. They seek self-improvement holidays using niche products and appreciate integrated city and regional tourism.

Figure 1

Changing Global Trends in Travel Patterns and Consumer Behaviour  
(Source: Jones 1998 World Tourism in WATC 2001)

PEOPLE ARE MOVING AWAY FROM	Long Trips	Short breaks	PEOPLE ARE MOVING TOWARDS
	Less Frequent Travel	More frequent travel	
	Plan well in advance	Holiday on short notice	
	Established destinations	New destinations	
	City Tourism	Integrated city & regional tourism	
	Fixed Schedule holidays	Flexible schedule holidays	
	Undifferentiated markets	Specialty markets (eco tourism)	
	Man-made attractions	Nature based tourism	
	Large/impersonal venues	Smaller /more personal venues	
	Inexperienced tourists	More experienced tourists	
	"Party" holidays	Self-improvement holidays	
	Low competition among destinations	Increased competition among destinations	
	Destinations taking who arrives	Destinations targeting specific markets	
	Non-branded destinations	Highly branded destinations	
Mass marketing	Niche marketing		

The new tourist wants to be involved, to interact with the community and to learn about and appreciate the destination. The new tourist seeks learning opportunities; social sophistication; interaction with local communities; and authentic environmental and social interactions. Hence tourism is no longer about just providing services, but rather about providing experiences which personally engage the customer.

#### 5.1.2 Facts about Cultural Tourists:

1. Education: Education level is the single most significant factor that influences cultural participation, environmental concerns, affluence and travel. Cultural tourists tend to have a higher degree of education (Virginia, 2001) (Leader Elliott, 1996).
2. Income: Cultural tourists earn higher incomes than average (Leader Elliott, 1996).
3. Age: Participation in cultural and heritage events peaks between the ages of 45-65. These people are at the height of their career, possess the highest earning power of their lives and have discretionary income (Virginia, 2001) (Leader Elliott, 1996).
4. Decision Makers: Women typically control travel plans. (Virginia, 2001). More women undertake cultural activities than men (Leader Elliott, 1996).
5. Expenditure: Cultural visitors tend to spend more than pleasure visitors (Virginia, 2001, ARA, 1997). Indeed in Georgia research showed that heritage tourists spend an average of \$688 per trip compared to the average \$425 of other US travellers (Leithe and Tigue, 1999).
6. Length of Stay: Cultural tourists tend to stay longer. They also tend to stay in hotels (Virginia, 2001, ARA, 1997).
7. Cultural visitors often spend their money on antiques and art, gourmet food, wine, health food and outdoor experiences (biking, hiking, canoeing, kayaking and bird watching) (Virginia, 2001).
8. Cultural tourists seek an experience of a distinctive place and put less importance on factors such as luxury resorts, shopping and night life. They seek out experiences that are genuine in order to learn more about a community or region's history and culture (Virginia, 2001).



9. Cultural tourists look for high quality in infrastructure and services. They also require ease, safety and security and demand accountability (authenticity, value for money and satisfactory experiences) (Virginia, 2001).
10. Cultural tourists seek easy, accessible, well coordinated and managed, high quality experiences (Virginia, 2001).
11. Few tourists can be described as purely cultural tourists. Most visitors participate in a wide range of activities, some of which may be cultural (Leader Elliott, 1996). Hence cultural tourists are really a group of people who include pursuits which are cultural in nature within the range of activities that they participate in. (ARA 1997) New Zealand research found that visitors to heritage tourism products tend to be generalists, rather than heritage enthusiasts looking for specialised heritage experiences (Warren and Taylor 2001).
12. Research in Canada discovered that cultural tourists are significantly more likely to partake in physical activities. The research postulates that there may be a reasonably high correlation of interests between nature tourists and cultural tourism visitors (ARA, 1997). In New Zealand research found that people tend to have an all-encompassing view of heritage, including historical, cultural and natural dimensions (Warren and Taylor, 2001). The research concluded that there are similarities between visitors to heritage tourism enterprises and those hosted by rural and ecotourism operators. It was noted that this is not surprising since the three sectors provide products that enable visitors to learn something about the host community and its environment, interact with hosts and travel off the main tourist trails.
13. Canadian research also found that cultural tourists participate in many more activities than other tourists, demonstrating the value that cultural tourists can bring to a tourism industry (ARA, 1997).
14. The Canadian research concluded that cultural tourists seek information, quality, uniqueness, entertainment, convenience, value for money and time and they have a need to feel welcomed (ARA, 1997).
15. The visiting friends and relatives (VFR) market is an important potential market segment for cultural activities because they stay longer, have better access to information and more discretionary spending than others.
16. New Zealand research found that heritage tourism operators identified that there are definite advantages from being part of a heritage trail (Warren and Taylor, 2001).

### ***5.1.3 Economic Impacts of Heritage Tourism***

These new characteristics in tourist behaviour auger well for heritage and culture-rich communities seeking economic development. Heritage can assist places in becoming destinations with the accompanying flow-on economic impact.

A report commissioned by the Cultural Ministers Council (2004) assessed the economic impact of cultural tourists in Australia. In the report a cultural tourist is defined as someone who 'attends one or more cultural attractions in Australia' including (2004 p. 2):

1. Theatre, concerts or other performing arts
2. Museums or art galleries
3. Art/craft workshops/studios
4. Festivals/fairs or cultural events
5. Aboriginal art/craft and cultural displays
6. An Aboriginal site/community, and
7. Historical/heritage buildings, sites or monuments

In this research it was found that over a four-year period (1998/99-2000/01) cultural visitors consistently had a higher spend than those who did not participate in a cultural activity. Overall the report found that cultural visitors account for around 29% of all visitor spend. Most notably they account for the majority of visitor spending on organised tours, entertainment and package tours. International cultural visitors account for more expenditure than all domestic cultural visitors, making them a valuable target segment.

A review of tourism in three mining towns undertaken by the CRC for Sustainable Tourism in 2001 provides some benchmark data on the value of tourism in regional locations possessing heritage attractions. The locations researched were all part of the history of Australia's mining development of the 1800s, and in each case the legacy of the mining boom has been assets, mostly buildings and other historical constructions of interest to visitors.

The study found that the total economic impact to the region from tourism in each town was 0.05 per cent. While this sounds small, it is significant in the context of total economic activity in one region. In each of these towns tourism is reliant on the heritage tourism assets of the town, and hence the report was able to demonstrate a link between heritage tourism and positive local economic development.

Other findings from the research showed that visitors to such locations showed clear preferences for well maintained attractions with good amenities and good information. Visitors reported that the most valuable information for them was in the form of brief summaries of the offerings at each location.

Most visitors were over 40 years of age and resided within the same State as the attraction being visited. There was a slight but significant predominance of females over males in the visitors. The most popular form of accommodation was the caravan park.

Survey results showed a clearly expressed interest in authenticity, but without guides or interaction – people wanted to be able to 'do their own thing'. It further suggested an aversion to too much commercialization so that a "heritage design" burger bar (for instance) would not be popular with tourists who are interested in mining heritage tourism.

In each of the study towns, the visitors injected millions of dollars into the local economies, an impact more keenly felt and appreciated in the towns themselves rather than in the broader regions within which they are located.

The other advantage of heritage tourism is the momentum it creates for the conservation of valuable heritage assets, as heritage tourism provides ongoing support for the need to preserve and interpret valuable cultural heritage. Through a dedicated effort to focus on our valuable past, to add-value to our unique heritage through tourism, we can bring enormous benefit to our local communities.

#### ***5.1.4 Capitalising on these opportunities - clustering***

Communities are beginning to recognise the benefits of acknowledging and working with their heritage. The linking of heritage conservation and tourism bodies together can create substantial win-win situations. If communities capitalise on the opportunities presented by heritage tourism, heritage becomes the 'marketing edge' or unique selling proposition for that destination. Hence heritage becomes the point

of differentiation from other destinations, and protecting that heritage becomes essential.

Research shows that dedicated cultural heritage visitors exist only in small numbers. However, the majority of visitors do incorporate a cultural experience into their itinerary. Hence, while the cultural tourism niche market is very small, the market that will visit a cultural heritage product is generally much larger. Therefore the key to success for a heritage tourism product is *clustering* – this means grouping a number of different tourist offerings/activities in one area, so that visitors are offered a range of complementary but different experiences.

Heritage tourism products will be successful if they are clustered with other tourist attractions. While the attractions must offer a range of experiences they must all offer learning opportunities and must be of high quality to ensure the discerning heritage tourist's needs are met. Clustering can occur within one place, or across regions through packaged tours and/or themes which link attractions. Themes exist because of past activities or geographical characteristics, and are not defined by political boundaries. Themes can give definition to trails and other interpretive activity, such as historical themes.

As heritage tourists seek a range of experiences including nature-based and cultural, this further demonstrates the value of clustering attractions together. A successful heritage tourism development will promote partnerships across groups/agencies with an involvement in tourism and will ensure that at the local level, heritage tourism products are clustered with other attractions, services and amenities to meet heritage tourist's needs. Partnerships based around a heritage theme bring added amenity to an area through attracting cultural tourists, adding to the clustering effect of a tourism region. Trails and packaged tours are unique ways of clustering to ensure heritage tourists' needs are met.

#### **5.1.5 Comments and Implications for Armadale Kelmscott Heritage Project**

The heritage tourism market place presents many opportunities for the Armadale Kelmscott area. Because these visitors tend to stay longer and spend more they are a lucrative market and an ideal segment for communities to target.

The key for Armadale Kelmscott will be to focus on what makes this place different and unique. What makes a *place* into a *heritage destination* is the story it tells. Its heritage can become a community's unique point of differentiation from other destinations. But, this story must be interpreted well and presented through high quality attractions and interpretation.

Therefore, by offering interactive activities for people to experience heritage assets while they are in Armadale Kelmscott, it will be possible to value-add to the town's unique heritage and provide economic and social benefit for the community. The key to doing this is to use distinctive stories about Armadale Kelmscott, its culture, history, people and environment.

In addition, it will be imperative to ensure that increased tourism to the area doesn't destroy the cultural and heritage assets upon which tourism is based. Strategies for managing the heritage resources will be vital to ensuring a successful, sustainable heritage tourism industry for Armadale Kelmscott.

## **5.2 Visitors to the Armadale Kelmscott Region**

Visitation to the Minnowarra precinct can be tracked through visitor counts at the museum and also at the visitor centre. The tables below provide a summary of those

figures. The tables demonstrate that school groups form quite a large proportion of visitors, particularly to the museum and that overall visitor numbers are not that large, although visitors to the visitor centre are growing.

The History House Museum needs to focus on enhancing activities for children and also expand the appeal to the museum to a wider audience, including within the community and without. The Interpretation and programmes recommended in this report are designed to do this.

### 5.2.1 Current Visitation

#### Museum's visitor numbers since 2001

Year	Total	Children	Schools (approx)
2001	2574	NA	NA
2002	2571	647	60
2003	3131	683	150
2004	3637	1190	500
2005	1855	388	20
2006	2325	665	NA

#### Visitor centre visitor numbers

<b>Armada Tourist Centre</b>			
<b>2006</b>	<b>Adults</b>	<b>Children</b>	<b>Total</b>
January	595	72	667
February	509	19	528
March	556	19	575
April	776	66	842
May	581	66	647
June	529	106	635
July			758
August			765
September			945
October			688
November			464
December			422
<b>Total</b>	<b>3546</b>	<b>348</b>	<b>7936</b>

<b>2005</b>	<b>Adults</b>	<b>Children</b>	<b>Total</b>
January	606	77	683
February	639	44	683
March	684	41	725
April	671	107	778
May	713	41	754
June	560	71	631
July			0
August	609	37	646
September	826	50	876
October	759	64	823
November			0
December			0
<b>Total</b>	<b>6067</b>	<b>532</b>	<b>6599</b>

<b>2004</b>	<b>Adults</b>	<b>Children</b>	<b>Total</b>
<b>January</b>	0	0	0
<b>February</b>			0
<b>March</b>			0
<b>April</b>	721	75	796
<b>May</b>	970	81	1051
<b>June</b>	577	37	614
<b>July</b>	758	99	857
<b>August</b>	573	48	621
<b>September</b>	788	41	829
<b>October</b>	729	67	796
<b>November</b>	623	41	664
<b>December</b>	551	59	610
<b>Total</b>	<b>6290</b>	<b>548</b>	<b>6838</b>

A comparison of visitor numbers visiting the museum against those calling in at the visitor centre shows that visitation to the museum is around 30% of that at the visitor centre. This reveals that there is a large potential audience for the Minnowarra heritage precinct and the museum within easy walking distance that could usefully be tapped.

Consideration should be given developing and installing promotional material or a small exhibition in the visitor centre to pique visitor interest in the museum and the larger heritage precinct. In addition the installation of a readily identifiable pathway that is safe and easy to traverse from the visitor centre to the museum should be installed with appropriate signage directing people to the museum.

**Recommendation:**

**Promotional material should be developed and a small exhibition installed in the visitor centre to pique visitor interest in the museum and the larger heritage precinct.**

**Recommendation:**

**A readily identifiable pathway should be installed from the visitor centre to the museum that is safe and easy to traverse and appropriate signage should be created to direct people to the museum.**

### 5.3 Tying the Interpretation Plan into the Education Sector

The following chapter summarises key aspects of the curriculum which guide the recommendations for schools programmes within this Interpretation Plan.

#### *Curriculum Framework*

The Curriculum Framework has thirteen overarching learning statements that are related in varying degrees to each of the eight learning areas. The eight

learning areas are Arts, English, Languages Other Than English, Mathematics, Science, Health and Physical Education, Society and Environment and Technology and Enterprise.

The thirteen overarching learning statements are as follows:

1. Students use language to understand, develop and communicate ideas and information and interact with others.
2. Students select, integrate and apply numerical and spatial concepts and techniques.
3. Students recognise when and what information is needed, locate and obtain it from a range of sources and evaluate, use and share it with others.
4. Students select, use and adapt technologies.
5. Students describe and reason about patterns, structures and relationships in order to understand, interpret, justify and make predictions.
6. Students visualize consequences, think laterally, recognise opportunity and potential and are prepared to test options.
7. Students understand and appreciate the physical, biological and technological world and have the knowledge and skills to make decisions in relation to it.
8. Students understand their cultural, geographic and historical contexts and have the knowledge, skills and values necessary for active participation in life in Australia.
9. Students interact with people and cultures other than their own and are equipped to contribute to the global community.
10. Students participate in creative activity of their own and understand and engage with the artistic, cultural and intellectual work of others.
11. Students value and implement practices that promote personal growth and well being.
12. Students are self-motivated and confident in their approach to learning and are able to work individually and collaboratively.
13. Students recognise that everyone has the right to feel valued and be safe, and, in this regard, understand their rights and obligations and behave responsibly.

The following table shows the learning outcomes in the English, Society and Environment, Technology and Enterprise and Arts areas of the curriculum. A well structured educational experience in Armadale Kelmscott could deliver outcomes in the highlighted areas.

<b>SOCIETY AND ENVIRONMENT LEARNING OUTCOMES</b>	<b>ENGLISH LEARNING OUTCOMES</b>	<b>TECHNOLOGY AND ENTERPRISE LEARNING OUTCOMES</b>
<b>INVESTIGATION, COMMUNICATION AND PARTICIPATION</b> Students investigate the ways in which people interact with each other and with their environments in order to make informed decisions and implement relevant social action.	<b>UNDERSTANDING LANGUAGE</b> Students understand that the way language is used varies according to context.	<b>TECHNOLOGY PROCESS</b> Students apply a technology process to create or modify products, processes, systems, services or environments to meet human needs and realise opportunities.
<b>PLACE AND SPACE</b> Students understand that the interactions people have with places in which they live are shaped by the location, patterns and processes associated with natural and built features.	<b>ATTITUDES VALUES AND BELIEFS</b> Students understand that language has an important effect on the ways in which they view themselves and the world in which they live.	<b>MATERIALS</b> Students select and use materials that are appropriate to achieving solutions to Technology challenges.
<b>RESOURCES</b> Students understand that people attempt to meet their needs and wants by making optimum use of limited resources in enterprising ways.	<b>CONVENTIONS</b> Students use the conventions of Standard Australian English with understanding and critical awareness.	<b>INFORMATION</b> Students design, adapt, use and present information that is appropriate to achieving solutions to technology challenges.
<b>CULTURE</b> Students understand that people form groups because of shared understandings of the world, and, in turn, they are influenced by the particular culture so formed.	<b>PROCESSES AND STRATEGIES</b> Students select from a repertoire of processes and strategies when listening, viewing, reading, speaking and writing by reflecting on their understanding of the way language works for a variety of purposes in a range of contexts.	<b>SYSTEMS</b> Students design, adapt and use systems that are appropriate to achieving solutions to technology challenges.
<b>TIME, CONTINUITY AND CHANGE</b> Students understand that people's actions and values are shaped by their understanding and interpretation of the past.	<b>LISTENING</b> Students listen with purpose, understanding and critical awareness in a wide range of situations.	<b>ENTERPRISE</b> Students pursue and realize opportunities through the development of innovative strategies designed to meet human needs.
<b>NATURAL AND SOCIAL SYSTEMS</b> Students understand that systems provide order to the dynamic natural and social relationships occurring in the world.	<b>SPEAKING</b> Students speak with purpose and effect in a wide range of contexts.	<b>TECHNOLOGY SKILLS</b> Students apply organisational, operational and manipulative skills appropriate to using, developing and adapting technologies.
<b>ACTIVE CITIZENSHIP</b> Students demonstrate active citizenship through their behaviours and practices in the school environment, in accordance with the	<b>VIEWING</b> Students view a wide range of visual texts with purpose, understanding and critical awareness.	<b>TECHNOLOGY IN SOCIETY</b> Students understand how cultural beliefs, values, abilities and ethical positions are interconnected in the development and use of

principles and values associated with democratic process, social justice and ecological sustainability.		technology and enterprise.
	<p>READING Students read a wide range of texts with purpose, understanding and critical awareness.</p>	
	<p>WRITING Students write for a range of purposes and in a range of forms using conventions appropriate to audience, purpose and context.</p>	



## 6. Short History of Armadale Kelmscott

Prior to European settlement the area which is now the City of Armadale was Noongar territory. Noongar tribal elders were responsible for specific areas and, as described by Yagan (an Aboriginal Elder) to Robert Lyon in 1832, the area to the north and east of the Canning River was part of Beeloo Munday's territory and the area to the south and west of the Canning was Beelias Midgeggorro's territory.

Kelmscott was known as Goolamrup, and the Canning River known as Dyarlgaroo. The Noongar people were inseparable from the land. Their ontological framework, described as the Dreaming, explained how all things began, encompassed the laws of society, identified the foods they could eat and those things that should be left untouched. The banks of the Canning River were important areas for the Noongar people, offering food, water and shelter during long hot summers.

European settlement of the Swan River Colony in 1829 was to change this relationship to the land forever. Like the Noongars, the Europeans also recognized the value of the Canning River to human existence and within five months of the proclamation of the City of Perth, an exploration party chose a site for a new town on the banks of the Canning.

This site was named Kelmscott and the town was officially proclaimed on 6<sup>th</sup> July 1830. Being one of the first towns declared in the Swan River Colony, Kelmscott has an important place in the history of Western Australia. Relations between early settlers and the Noongar people were strained and this prompted the despatchment of a small force of soldiers and the construction of the town's first building, a barracks, in 1830.

Kelmscott was home to a number of pioneering European families and its position en route to the remote military outpost of Albany ensured it retained continuing importance as the Swan River Colony grew.

In 1894 a Roads Board was declared under the Roads Act of 1888. This was in recognition of the area's growth in stature and population and of the trials and tribulations of the area's first settlers. This was to be the body governing at a local level. The 199 square mile (504 square km) municipality was named after the most important town in the area, Kelmscott, and included Bedforddale, Armadale, Roleystone and Beenyup (later named Byford).

In 1910 the Kelmscott Roads Board was renamed the Armadale Kelmscott Roads Board recognizing the increasing importance of the settlement at Armadale. Here a number of civic buildings, houses and shops had been built around the Armadale railway siding from where goods produced locally were transported to markets in Perth. The area had also proven its worth as a stopping point for those en route to Albany via the Albany Road (now the Albany Highway).

The story of the next one hundred or so years is defined by a number of themes: one of significant population growth influenced by various waves of immigration; another of industrious endeavour defined by some early trials and various successes including brick making, orcharding, viticulture and farming; and finally another of strong community ties linked by cultural traditions and community effort to make the place a home.

The Roads Board became the Shire of Armadale Kelmscott in 1961 following the proclamation of the Local Government Act in 1960. Then in 1985 Armadale was granted City status. The area had transformed from rural stopping point to strategic city centre in just over 100 years. By 1990 the city population reached 50,000 and today that population is 55,000 and growing rapidly.

The History House Museum formed out of the Armadale-Kelmscott Historical Society which, as a group, made a submission to the Shire of Armadale requesting the allocation of land for the display of historical artifacts. Major fundraising activity followed, allowing the Society to make a significant contribution towards the building fund. This strong link with the community and foundation amongst keen supporters of the region's history makes the museum an important public building and community asset in the City of Armadale.

The History House Museum is charged with responsibility to recognise, research, record and educate the community about the history of the Armadale Kelmscott region.

## 7. Interpretation Policy

### Vision for Interpretation Plan

Visitors to and locals of Armadale-Kelmscott recognize and value the region's position as home to Indigenous inhabitants for thousands of years and then one of the earliest settlements of the Swan River Colony and its progressive and continuing role as the home for many pioneering people who have played an important role in the State's development.

### Mission for Interpretation Plan

To engage with the range of visitors to Armadale Kelmscott in a way that reinforces Armadale Kelmscott's sense of place for both visitors and locals.

### Museum without Walls

The key driver behind this plan which was reinforced during the research conducted for this project is that the Interpretation Plan and Style Guide should guide the creation and enhancement of a *museum without walls*.

Hence, whilst the core of the recommendations from this plan relate to the History House Museum (and its vicinity) and the collection, the recommendations must go beyond the museum walls, linking to other places and other activities. Hence the theming and recommendations are developed with the view to link activities within the museum walls with themes and places outside. This is also very important so that the Interpretation Plan and Style Guide can guide heritage interpretation and celebration throughout the City of Armadale, taking advantage of the strong community support for heritage matters and creating an outreach opportunity to encourage more and more residents to celebrate that important heritage.

The *museum without walls* concept will ensure that the outputs from the Interpretation Plan and Style Guide will incorporate recommendations for future interpretation, signage, walk trails, events and activities throughout the City of Armadale. This will ensure that visitors or locals alike are not confined to the museum's opening hours to get an appreciation of the City's important place. It will also establish the foundations upon which future heritage or cultural interpretation throughout the City's length and breadth can build.

### Interpretation Policy

1. No interpretive activity should compromise the heritage value of any site or building within the Minnarwarra Heritage Precinct or within the localities of Armadale and Kelmscott.
2. Interpretation should be undertaken first and foremost to enhance visitor understanding of the heritage value and value to the community of the Minnarwarra Heritage Precinct and the localities of Armadale and Kelmscott more generally.

3. Interpretation undertaken should provide visitors with timely and appropriate information that engages them intellectually and emotionally.
4. Interpretive activity should reflect cultural diversity within the community and aim to engage people from different cultural backgrounds, economic classes, educational levels and physical abilities.
5. Interpretation should include a range of experiences in a variety of formats, for example, graphics, text, objects, audio-visual, interactives and attempt to engage a variety of senses, for example, sight, sound, touch and smell.
6. The Interpretation Plan should be reviewed after five years or when circumstances change.

## 8. Interpretation Theme for Armadale Kelmscott

The overarching theme of the Interpretation Plan is “Bringing it Home”. This theme is further described by the old phrase “Making a House a Home”, whereby the area of Armadale-Kelmscott can be considered the house and various aspects of local history which define community life within is the home.

An Interpretation Plan for Armadale-Kelmscott can aim to tell this history using objects, photos and text within the History House Museum, but an equally important role for the museum and for the Interpretation Plan, is to assist the community to know and embrace this history by reaching out beyond the walls of the museum. Hence in interpreting this history, this Interpretation Plan aims to identify, communicate and celebrate key aspects of that history which define the character of the City of Armadale and the community. It also aims to create unique ways of communicating that character beyond the walls of the museum using activities, events and walk trails to help reinforce the themes.

The title has been coined because it brings together a vast range of sub-themes which relate strongly to the collection and the museum but also link to the concept of the *museum without walls*. The sub-themes are outlined in the table below.

### 8.1 Bringing it Home

What is it that makes a house a home? Obviously this is different for everyone, but it's commonly said it's the people that make the difference.

Prior to European settlement Armadale was home to Noongar people – there were many reasons the area was home, including the plentiful water supply and the associated flora and fauna that were supported by the water.

Armadale –Kelmscott was one of the first areas settled after Europeans arrived in Swan River Colony. This area was once again considered a good home because it had plentiful water and arable land on which to build a solid and prosperous home.

The area has gone on to become home for many people from many varied backgrounds. The stories of their efforts to make a home in a new place have defined the history and character of the area that is today a growing, thriving municipality.

### 8.2 Sub themes:

1. The Creation of a Home:

- Indigenous use of the area - who the traditional owners are and how their ancestors utilized the area and its resources traditionally;
  - First European settlement in the area and the reasons for that settlement;
  - Background to Minnowarra precinct, from homestead to civic precinct.
2. **Why do People Move to a New Home?**
- The stories of different waves of immigrants to Armadale-Kelmscott and the reasons for their moves;
  - Chinese market gardeners;
  - Post World War immigration;
  - Work: industry – Canning Dam, Brickworks;
  - Other waves of immigration - Dutch, internment, Italian, Ten Pound Poms 1950s-60s;
3. **Protecting our Home:**
- Story of Armadale-Kelmscott WWI and WWII Involvement – First World War memorial;
  - Preservation of the natural environment. Armadale’s parks, common, geography, Bushcare.
4. **Creating a Sense of Home while Making a new home:**
- How do people maintain a sense of home in a new place? Memories from the past. Relics and family collectables.
  - Bringing old industries to the new place – and adapting to new circumstances; making things and making do;
  - From farming to orchards and viticulture and now to urbanization;
  - Role of the Church – different churches, use of church buildings.
5. **Settling in to a New Home by Optimising the Use of Naturally Occurring Resources:**
- Farmland;
  - Timber;
  - Water Catchment;
  - Brickworks;
  - Market gardens;
  - Orchards;
  - Apiarists;
  - Mining.
6. **The community’s role in making a home:**
- Community is what makes home - municipal history;
  - Urbanisation;
  - Education;
  - Communications and transport- Post office, roads and train;
  - Position relative to Perth – gateway to Albany/stopping point for travellers/ last stop on rail line;
  - Bert Tyler - did most of his restoration in his own home.

### 7. When nowhere is home:

- Sometimes making a home doesn't work. 'The curse of the immigrant'; when a new land can't replace home.
- The sense of dislocation, when nowhere is home.

### 8.3 Interpretation Sub-theme Table

The following table outlines the various sub themes and identifies tools and opportunities for interpreting those themes throughout the *museum without walls*.

## Overarching Theme: BRINGING IT HOME

Themes	Sub themes	Places	Tools	People/Stories	Objects	Source
The creation of a home	<ul style="list-style-type: none"> <li>Indigenous use of the area</li> <li>Current indigenous use, State Housing 50s-60s</li> </ul>	<ul style="list-style-type: none"> <li>History House Musuem (HHM)</li> <li>Champion Lakes</li> <li>Canning River</li> </ul>	<ul style="list-style-type: none"> <li>Walk trail and signage</li> <li>Oral history- (eg Madge Hill) using Audio Visual and Listening posts</li> </ul>	<ul style="list-style-type: none"> <li>Narrogin Brook, Wagyl story, encampment</li> <li>Aboriginal Servants in Roleystone</li> <li>Quorum (last local Aboriginal person)</li> </ul>	Museum collection	<ul style="list-style-type: none"> <li>"Swan River Letters".</li> <li>Early exploration journals.</li> <li>Oral histories, Local Studies Library.</li> </ul>
	<ul style="list-style-type: none"> <li>Early settlement; reasons for settlement- mining, timber/felling, water, gold, clay mining.</li> <li>Isolation, struggle, alien landscape.</li> <li>Arrival of Train- Armadale grew (compare to Guildford, York)</li> <li>Waves of success and failure</li> </ul>	<ul style="list-style-type: none"> <li>HHM</li> <li>Kelmscott town site- Heritage houses and or precincts (Kelmscott River Road)</li> <li>Canning River</li> <li>Morten St</li> <li>Relics of 1830s settlement;</li> <li>Rose plantings by the river (1860)</li> <li>Lot 26 Kelmscott, site of the Barracks "Kelmscott- outpost of the empire"</li> <li>Relocated First school and church (Minnawarra precinct), Brookside</li> <li>Narrogin Inne- 1st public building</li> <li>Old Albany Road- Buckingham</li> </ul>	<ul style="list-style-type: none"> <li>Walk trail and signage (a heritage walk along the Canning River and around old Kelmscott, Anglican cemetery, 3 log river crossing)</li> <li>Old Coach Road</li> </ul>	<ul style="list-style-type: none"> <li>Woman's role.</li> <li>Ensign Rover Dale (explorer) ;</li> <li>Pioneer families; Morten, Fancote, Churchman- area killed him. second wave (Buckinghams). Orchards took off 1880s. (Overflow from gold rush)</li> <li>Post office, Hotel built in Armadale.</li> <li>Struggle DIY to make a living; isolation.</li> <li>What they brought from home.</li> <li>Direct link to Kelmscott near Oxford in England.</li> <li>Until railway was built, Canning R</li> </ul>	Museum collection: <ul style="list-style-type: none"> <li>lace doilies, Chatelaine, 1820s, Fretwell collection, Quilts, Maps, diaries.</li> <li>Buckingham Revolver diary, photos, butter churn; Wungong Farm 1844 drawings, diary entries, advert; Churchman Will, Map, Kelmscott lectern and pew; Early do-it-yourself-tools, Ship's desk- Morley family; License for Narrogin Inne; Common Prayer book; Saw family scales; Batts Mill advert; Dr R. Jull's Brass plate;</li> </ul>	Kelmscott History Group:



		Homestead ruins.		was link with Perth. Convict built railway and road. <ul style="list-style-type: none"> <li>• Narrogin Inne-home to Saw family, history of name, precinct, landmark position, well known. Saw family gave land for 1<sup>st</sup> church and school</li> <li>• Jull family-significance St Matthew's church and mechanics institute.</li> <li>• Wungong Farm history</li> </ul>	Sales book from Brookside; Pot belly, iron stove: "Little Dorrit"; Wedding suit; Skeet chest from UK boat trip; Door from old gaol-Kelmscott; <ul style="list-style-type: none"> <li>• Create a map of Brookside -then and now.</li> </ul>	
	<ul style="list-style-type: none"> <li>• Background to Minnowarra precinct.</li> </ul>	<ul style="list-style-type: none"> <li>• HHM</li> <li>• Minnowarra precinct</li> <li>• Jull St Mall</li> </ul>	<ul style="list-style-type: none"> <li>• Signage</li> <li>• Walk trail and signage</li> <li>• Publication about Jull St- history /events at Jull St/Shopping centre</li> </ul>	<ul style="list-style-type: none"> <li>• Stories of Jull St and people who were a part of Jull St. (Queens Baton Relay)</li> </ul>		
Why do people move to a new home?	<ul style="list-style-type: none"> <li>• The stories of different waves of immigrants to the City and the reasons for their moves.</li> </ul>	<ul style="list-style-type: none"> <li>• Minnowarra</li> </ul>	<ul style="list-style-type: none"> <li>• Walk trails/Interpretation signage</li> </ul>			Book- A New Bridge
	<p>Various waves of immigration.:</p> <ul style="list-style-type: none"> <li>• Gold rush, post gold,</li> <li>• post World War II</li> </ul>	<ul style="list-style-type: none"> <li>• HHM</li> <li>• Minnowarra</li> <li>• Kelmscott</li> <li>• WWII Internment Camp- Nissan huts</li> </ul>	<ul style="list-style-type: none"> <li>• Walk trails/Interpretation signage</li> <li>• Camp interpretation</li> </ul>	<ul style="list-style-type: none"> <li>• Booklet published by City about Italians at Pickering Brook (Karagullen)</li> <li>• Relatives of those</li> </ul>	<p>Museum collection:</p> <ul style="list-style-type: none"> <li>• Traveling trunk Achille Laro</li> <li>• Chinese collection</li> </ul>	<p>Call to community for souvenirs of home, and objects brought with immigrants from</p>

	immigration, <ul style="list-style-type: none"> <li>• Dutch, internment,</li> <li>• Italian (since late 1890s into new century, 1920s),</li> <li>• Ten Pound Poms 1950s-60s (&amp; late 60s).</li> </ul>	<ul style="list-style-type: none"> <li>• Orchards (Italians)</li> </ul>	<ul style="list-style-type: none"> <li>• Oral histories- Ten Pound Poms</li> </ul>	<p>who came.</p> <ul style="list-style-type: none"> <li>• Internment: home but suddenly not deemed part of community</li> <li>• Ruin of Europe after War- new start for people. Cheap plentiful Land to set up a hew home (refer housing estate plans)</li> </ul>	<ul style="list-style-type: none"> <li>• Roleystone, Sherwood estate sales plans</li> <li>• Letters from Jewish soldier – Jewish NewYear cards.</li> <li>• Tangible links with their homelands.</li> </ul>	home.
	Chinese market gardeners	HHM			Museum collection	
	Work/ industry : <ul style="list-style-type: none"> <li>• Water/Canning Dam, Brickworks</li> <li>• Vineyards</li> <li>• Orchards</li> <li>• Mining</li> </ul>	<ul style="list-style-type: none"> <li>• Brickworks display</li> <li>• HHM</li> <li>• Built heritage at the Dam and Brickworks</li> </ul>	Interpretive signage	<ul style="list-style-type: none"> <li>• Brickworks history : Many migrants worked at the state brickworks. First brickworks- trolley from mine to brickworks. First industrialization, employment using natural resources.</li> <li>• Women worked alongside men</li> <li>• Martin Jull- vineyard, later called Derry Na Sura (introduced to WA in Armadale first Malbec Cabernet vines).</li> <li>• Catchment area/ Major Source</li> </ul>	<ul style="list-style-type: none"> <li>• Artifacts from the brickworks</li> <li>• Vineyard/wine objects (link to Jull's)</li> </ul>	

				<p>of Perth's water supply since 1920s through to 1980s. Churchman's (1926-29), Canning (1940), Wungong Dams (1979). Kelmscott- the Water Supply's (Boards') Centre of activity.</p> <ul style="list-style-type: none"> <li>• Nerrigan Brook for early Armadale; water and management today.</li> <li>• Coles Shaft-generated mining fever; company floated; story of State looking for industries to develop; preceded mining at Northampton.</li> <li>• Shale use.</li> </ul>		
Protecting our Home:	<ul style="list-style-type: none"> <li>• Story of the City's WWI and WWII Involvement</li> <li>• First war memorial</li> <li>• Women's role in war effort.</li> </ul>	<ul style="list-style-type: none"> <li>• Memorials- Kelmscott &amp; Armadale</li> <li>• Trees</li> <li>• RSL club</li> <li>• HHM</li> <li>• Armadale District Hall where recruits were farewelled.</li> <li>• Trenches dug in park</li> </ul>	<ul style="list-style-type: none"> <li>• Walk trail signage</li> <li>• Oral history listening posts</li> <li>• Photos</li> </ul>	<ul style="list-style-type: none"> <li>• Story of women's role Armadale Women's Land Army and Emergency Corp.</li> <li>• Impacts on industry and community from Home War effort/community fundraising and</li> </ul>	<p>HHM collection:</p> <ul style="list-style-type: none"> <li>• Tomlinson collection-WWI war gear.</li> <li>• Ration books</li> <li>• Air raid siren</li> <li>• Blackout baffles</li> </ul> <p>Mystery of the missing gun?</p>	Talk to RSL

				<p>Labour shortage. Red Cross fund raising and War effort concerts.</p> <ul style="list-style-type: none"> <li>• Impacts from loss of young people.</li> <li>• Outsiders- internment (Italian experience)</li> <li>• Migrant camp link</li> <li>• Dad's Army</li> <li>• Food rationing</li> <li>• WWII perceived threat to WA/Armadale</li> <li>• Influx of people billeted out.</li> <li>• Volunteer air corp. Dancers for billeted British navy personal. Patriotic dancers.</li> </ul>		
	<ul style="list-style-type: none"> <li>• Preservation of the natural environment.</li> <li>• Armadale's Parks, Common Geography,</li> <li>• Bushcare</li> </ul>	<ul style="list-style-type: none"> <li>• HHM</li> <li>• Site specific- Canning River, Armadale Common</li> <li>• Araluen</li> </ul>	<ul style="list-style-type: none"> <li>• Signage /Interactives</li> </ul>	<ul style="list-style-type: none"> <li>• Hills versus flats</li> <li>• Wildflowers</li> <li>• Urban pressure, Bushcare</li> </ul>	<ul style="list-style-type: none"> <li>• Taxidermied objects on loan from WA Museum</li> <li>• Topographical map</li> </ul>	
Creating a sense of home:	<ul style="list-style-type: none"> <li>• Memories from the past.</li> <li>• Relics and family collectables.</li> <li>• Making things.</li> <li>• How do people maintain a sense of</li> </ul>	<ul style="list-style-type: none"> <li>• HHM</li> </ul>		<ul style="list-style-type: none"> <li>• Bush fire Brigade; Waterwheel Gallery</li> <li>• Forrestdale Lake Yacht Club</li> </ul>	<p>Museum collection:</p> <ul style="list-style-type: none"> <li>• Homemade tools,</li> <li>• furniture,</li> <li>• artifacts</li> </ul>	

	home in a new place?					
	<ul style="list-style-type: none"> <li>• Bringing old industries to the new place – and adapting to new circumstances.</li> </ul>	<ul style="list-style-type: none"> <li>• HHM</li> <li>• Brickworks display</li> </ul>	<ul style="list-style-type: none"> <li>• Signage</li> </ul>		Museum collection	
	<ul style="list-style-type: none"> <li>• From Farming to orchards and viticulture and now to urbanization.</li> </ul>	<ul style="list-style-type: none"> <li>• HHM</li> </ul>	<ul style="list-style-type: none"> <li>• Signage</li> <li>• Oral history listening posts</li> <li>• Photos</li> </ul>	<ul style="list-style-type: none"> <li>• Women’s role on orchards, land, business and home.</li> <li>• Runnymede orchard (very large in hey day).</li> <li>• Plains-farms-houses:</li> </ul>	Museum collection	Stories to be collected from community (oral history and objects)
	<ul style="list-style-type: none"> <li>• Role of Church – different churches, use of church buildings.</li> </ul>	<ul style="list-style-type: none"> <li>• HHM</li> <li>• Minnowarra precinct (Church)</li> <li>• St Matthews’ Church</li> </ul>	<ul style="list-style-type: none"> <li>• Signage</li> <li>• Walk trail</li> </ul>	<ul style="list-style-type: none"> <li>• Stained glass story</li> <li>• Kelmscott Pew and lectern</li> </ul>	<ul style="list-style-type: none"> <li>• Drill of the Foothills</li> <li>• Common Prayer book</li> </ul>	Stories to be collected from community (oral history and objects)
Settling in to a new home	<ul style="list-style-type: none"> <li>• Optimising the use of naturally occurring resources:</li> <li>• Farmland – urbanization</li> <li>• Brickworks, clay mining</li> <li>Market gardens, orchards, apiarists, Timber/ felling</li> </ul>	Site specific: <ul style="list-style-type: none"> <li>• Brickworks display</li> <li>• Bert Tyler museum</li> <li>• HHM</li> </ul> Record where these activities took place (in situ)-	<ul style="list-style-type: none"> <li>• Signage</li> <li>• Public art opportunity</li> </ul>	<ul style="list-style-type: none"> <li>• Decline of farming with urbanization</li> <li>• Brickworks-created by need for housing when wealthy came from goldfields, houses built in Subiaco with Armadale brick. Growth to Roleystone, Bedforddale fueled by gold increasing need for housing.</li> <li>• Orchards started in Kelmscott and</li> </ul>	<ul style="list-style-type: none"> <li>• Machinery</li> <li>• Museum objects</li> </ul>	

				spread. • Design of lots- off Canning River- every lot had river frontage.		
	Industry: • Poultry, • Dairy, • Horse racing	• Dairy shed Armadale Road		• Breadbasket- during depression; no one starved because food was available- used to trade (Dr Streich's medical services paid in food) • General farming story (backbone of local economy until 1960s)	Museum Collection: • Butter making, • Cream separators	
The community's role in making a home	Community is what makes home: • Municipal history • Community groups	• HHM: development of Kelmscott, Armadale, Roleystone, Clifton Hills, Westfield • Old Road Board Office, Jull St • Mechanics Institute building, • Old Armadale, Forrestdale and Kelmscott Halls	• Walk trail from train station • Signage • Community buildings • HHM- municipal history + temporary exhibition space for community groups including Armadale Kelmscott Historical Society	• History of committees in the area/community groups. • Post war settlement in the district, aided by Brick industry; • State housing. • Story of local govt (could be housed at Old Road Board office as a future use of that building)	• Objects from Volunteer Fire Fighters; Scouts; • Original minutes from Road Board, Rates Book, Mayoral Pendant, Local govt crockery, Wallet, Dog tag, Drivers license • LCD screen photo montage of councilors through the ages featuring first woman, black and white, early leaders of community, link to timeline	• Refer to existing written history • Identify and catalogue existing objects held by the museum and appeal for more.

	<ul style="list-style-type: none"> <li>• Urbanisation</li> <li>• Link to Ten Pound Pom story.</li> <li>• Link to growth of car use- <i>surburbanisation</i>: shopping centre growth, farms to office jobs</li> </ul>	Site specific	<ul style="list-style-type: none"> <li>• Walk trails</li> <li>• Signage</li> </ul>	<ul style="list-style-type: none"> <li>• The demise of the orchards, farming as urbanization took over (Seville Grove orange orchards)</li> <li>• From plains to-farms to houses;</li> <li>• Changing block size - loss of quarter acre block. Toilets outside-..to now, TV, electric mixer</li> <li>• Poultry and dairy farms on plains</li> </ul>	<ul style="list-style-type: none"> <li>• Aerial photos urban sprawl.</li> <li>• Real Estate maps</li> <li>• DVD's of landscape in 1980s (Ian Borseman; Geoff Greenway)</li> </ul>	*This is an opportunity for future direction of collection -
	Education	<ul style="list-style-type: none"> <li>• Local studies library</li> <li>• Site specific</li> <li>• Background to the former Armadale State school grounds "big jarrah" in the Armadale Shopping City Car Park (now heritage listed; over 600 y ears old).</li> <li>• On-site- Bedforddale old school site</li> </ul>	<ul style="list-style-type: none"> <li>• Signage</li> <li>• Public art at old sites/playground</li> <li>• Oral history</li> <li>• DVDs – Super 8 film</li> </ul>	<ul style="list-style-type: none"> <li>• Variety of schools- urban and rural (including one-teacher schools)</li> <li>• Explosion of school building in 70s and 80s to cope with population increase due to migration and population increase and drift from country to city.</li> <li>• Story of tree now in car park</li> <li>• Past students of Armadale primary school</li> <li>• Previous premiers</li> </ul>		

				which opened schools.		
	<p>Communications and transport:</p> <ul style="list-style-type: none"> <li>• Post office, roads and train,</li> <li>• Position relative to Perth – gateway to Albany/stopping point for travellers/</li> <li>• last stop on rail line.</li> </ul>	<ul style="list-style-type: none"> <li>• Post office</li> <li>• Train station</li> <li>• Minnowarra walk trail</li> <li>• Narrogin Inne intersection</li> </ul>	<ul style="list-style-type: none"> <li>• Signage</li> <li>• Walk trail brochure</li> </ul>	<ul style="list-style-type: none"> <li>• Gateway and position relative to Perth important in City's history</li> <li>• Stories of long term workers and old citizens</li> <li>• Perth-Armadale Road. Upgrading. C</li> <li>• Convict built road- Ensign Rover Dale explored the route to Albany.</li> <li>• The bus services of 1920s-40s "The Buckingham Palace" and its driver Doug Buckingham</li> <li>• Train- passenger and goods link to urban centre</li> <li>• Car transport to dams, Araluen, honeymooning at Narrogin Inne</li> <li>• Old Jandakot line to Fremantle Blackburn family-bread/mail run 1960s</li> </ul>	<ul style="list-style-type: none"> <li>• Photos</li> <li>• Equipment</li> <li>• Timeline</li> <li>• Old passenger train at Boyanup museum- could be relocated to Armadale.</li> <li>• Oral history</li> <li>• Photos?</li> </ul>	
	Bert Tyler- did most of his restoration in	Bert Tyler museum	<ul style="list-style-type: none"> <li>• Signage</li> <li>• Walk trail</li> </ul>	• Objects still in working order.	• Bert Tyler museum restored collection	



	his own home.		brochure <ul style="list-style-type: none"> <li>• Oral history</li> <li>• Video</li> </ul>	<ul style="list-style-type: none"> <li>• Story of the man-personality of the area/key member of community.</li> <li>• Links to his family</li> </ul>	<ul style="list-style-type: none"> <li>• Collection of historical artifacts by Armadale Kelmscott. Historical Society c.1967</li> <li>• Education collection (to be developed)</li> </ul>	
Other stories linked to theme	Sometimes making a home doesn't work: <ul style="list-style-type: none"> <li>• It can't replace home,</li> <li>• The curse of the immigrant',</li> <li>• Sense of dislocation, no where is home.</li> </ul>	HHM	<ul style="list-style-type: none"> <li>• Oral history (Audio visual/ Listening posts) with Ten Pound Poms</li> </ul>	<ul style="list-style-type: none"> <li>• Specific stories of hardship or dislocation</li> <li>• How many migrants went back?</li> <li>• Stories of adjustment to "Australian Way" in Italian, Post War European and Dutch migrants.</li> <li>• Treated differently in war times e.g. Dr Streich name change. Locals needed immigrant labour so treated German/Italian immigrants relatively well.</li> </ul>	Museum objects?	<ul style="list-style-type: none"> <li>• Curtin University Migrant project</li> </ul>

## 8.4 Additional Opportunities for Interpretive Activities

1. During the research phase a number of themes emerged which did not tie directly into the theme "Bringing it Home" but which were however relevant. These are noted below because they are potential special exhibition themes or themes for school activities.

A place of firsts:

- First mining company (WA Mining Company\_ 1845/46 (Coles Shaft);
- First Malbec/Cabernet Vines;
- First use of shale in Brick making;
- First cold store/export granny smiths- Illawarra Orchard;
- First obelisk to commemorate World War 1.

Stories of Armadale /Kelmscott people of importance/notoriety. In the fields of:

- Sport- Brian Cousins, Kevin Kills, Ashley Sampi, Graham Marsh, Rodney Marsh, Damien Oliver, Kate Star, Verna Creyk, Parkins team of cricketers. Clubs dating back from early 1900s;
- Community Affairs- (at least 6 residents have achieved title of West Australian of the Year in their chosen fields).

2. Not surprisingly many of the themes identified relate to places and spaces throughout the City of Armadale, not just within the Minnowarra Precinct. Many of these 'off-site' places are listed below. The list represents further opportunities to expand the interpretation beyond the Minnowarra precinct:

- Early houses with some integrity;
- Roleystone and Kelmscott Swimming Pool, Canning River;
- Kelmscott town site;
- Old Paradise- Bedforddale Hills, 1860s;
- William Buckingham Cottage, Golf Course Roleystone, 1880s;
- Station Master's House Kelmscott, 1893;
- Cronin's Ford- close to 1830s Barracks site, 1830, Old Coach Road;
- St Mary's Cemetery, 1871;
- Saw Pits- Bungendore Park;
- Armadale Common;
- Bedforddale Bull and Bush Tearooms (no longer there);
- Pioneer World, Elizabethan Village- Modern story;
- Roleystone Drive Inn- second outdoor cinema in the State; building for projector still there- Colin Hatfield projectionist- Memoirs;
- Dean's Snack Bar 1960s;
- Araluen Botanic Park/ War Memorial World War 1 YAL League (Australian Heritage Listing)?
- Wirra Will Gardens- listed with National Trust;
- Grazing- Admirals Lane, Bedforddale, Valley for Oxen.
- Traveler's Arms- opened on Sundays

## 9. Recommendations for Heritage Management at History House Museum and the Minnowarra Precinct

### 9.1 Challenges facing the History House Museum

The near future will bring about challenges for the History House Museum. One of the biggest issues facing the museum will be competition for adequate space to house the collection in a professional manner, have adequate space to tell all the stories of the area and have a large enough and flexible enough space to run good schools education and public programmes. It is likely that there will be competing requirements for adequate space to carry out all of the activities of a good museum including:

- the interpretation of the history of the museum site,
- the interpretation of the history of the district,
- providing adequate community access exhibition space,
- education activities for children and students,
- public programmes for adults,
- collection management including quarantining recently acquired objects, accessioning objects,
- carrying out preservation and conservation work,
- storage,
- new exhibition preparation,
- the development and management of an education collection.

These issues need to be addressed in a variety of ways including using the grounds of the Minnowarra precinct to interpret some of the history of the place and through ensuring that in planning for new exhibitions, adequate space is left for conducting schools-based education activities.

The museum's storage requirements will continue to grow as the collection grows. A specific storage needs analysis study should be undertaken to assess future needs and possible solutions to the problem of inadequate museum collection storage spaces.

Appropriate storage is one aspect of good collection management. Other related issues are ensuring that new objects coming into the collection are able to be quarantined from both the storage and exhibition areas to avoid contamination of the collection by vermin, insects, mould and other potentially damaging elements. This requires a space that is large enough to hold large objects as well as necessary conservation equipment such as a freezer and shelving to manage smaller objects.

In addition to adequate storage and quarantine spaces it is important to have an area where new exhibitions can be prepared. In any small museum redevelopment it is likely that the work will be done in stages and an area

where new exhibitions can be assembled before being put in place is essential.

For any museum the challenge of getting return visitation is very real. For example, recently opened major museums in Australia have experienced a decline of 23% - 35% in their visitor numbers from year one to year two of operation. Recent research undertaken has shown that there are certain critical success factors that ensure museums maintain high visitation. These include:<sup>1</sup>

- being guided by a thorough understanding of who the visitors are likely to be, including those who currently visit and those who do not but may well do given the right circumstances;
- delivering high standards of visitor service across every facet of the museum including the car park, reception, exhibitions, interaction with museum staff, rest rooms and on-site amenities;
- being open, transparent and accessible to ensure community engagement and involvement with correspondingly high levels of trust, pride and loyalty;
- adopting creative, targeted and convincing marketing and communication strategies;
- being acknowledged as an iconic site, experience and destination that captures the imagination and loyalty of visitors;
- delivering interactive experiences that are engaging and meaningful and foster understanding, pride, creativity and inspiration for visitors;
- developing an empathy with visitors that provides the basis for creating a meaningful and lasting relationship that fosters in the visitor, a unique sense of belonging to the museum;
- offering a facility that invites people to meet, stay, explore and enjoy for minutes, hours or a full day in a gathering place that entertains, informs and inspires and
- stimulating community engagement that draws people, activity and life that, in turn, attracts others in, creating an enriching and uplifting experience.

New exhibits, large or small, are essential to attracting return visitation. The ability for the staff of the History House Museum to be able to create new

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<sup>1</sup> Sourced from several references including:

*A Manifesto for Museums: Building Outstanding Museums for the 21<sup>st</sup> Century.* UK Museum Association. May 2004.

*Energised, Engaged, Everywhere: Older Australians and Museums - Recommendations.* A joint publication by the Australian Museum and the National Museum of Australia, Canberra. December 2003.

Ferguson L., *Segmentation for Success.* Australian War Memorial, Canberra.

Fewster, K, *What's new? Demands, Demographics and Distractions: The changing relationship with museum audiences.* Powerhouse Museum

Kelly, L., *Who Visits Museums?* Australian Museum, June 2002.

Scott, C. and Kelly L., *Audiences to Regional, Local and Specialist Museums.* Powerhouse Museum and Australian Museum.

*Understanding the Future: Museums and 21st Century Life the Value of Museums.* Department for Culture, Media and Sport Museums and Cultural Property Division. UK. January 2005.

exhibitions is vital to maintaining a vibrant, interesting museum experience. Having the physical space in which to do this is critical.

If all of the recommendations of this report are implemented, in the medium to longer term it is likely that the History House Museum will need to explore the option of expanding into a new building. This will be particularly important if schools and community programmes are expanded and in order to create space for special exhibitions, new storage, acquisitions and new exhibition preparation space as well as the ability to take traveling art, museum or science exhibitions. A new museum will benefit from being located independent to the shire buildings, in a high profile position and in close proximity to good car parking (including parking for school buses and tourist vehicles such as cars, caravans and campervans) and to the tourism precinct.

**Recommendation:**

**That the Museum without Walls concept be adopted and the new interpretation be implemented according to the schedule described in Chapter 14. In also implementing the recommendations of this chapter, it is likely that community schools and tourist use of the museum and precinct will increase. Overtime this will demonstrate and justify the need for a new museum in the longer term.**

**Recommendation:**

**That consideration be given to planning for a future new museum building that can accommodate the anticipated increased demand for space, precipitated by new, improved museum exhibitions, the need for more collection storage, improved collection management and increased public and education programming needs that will develop in Armadale over time .**

## **9.2 Safe Environments for the Storage of Collection Objects**

Historical objects have specific conservation and preservation needs to ensure that they remain in the best possible condition. A safe environment is one that has stable temperature and humidity levels, has a very low light level or darkness, and is completely free of insect pests and vermin such as rodents. The ideal storage and display spaces have the temperature maintained at between 18°C-22°C and the relative humidity level at between 47.5%-52.5%. They have good environmental control mechanisms such as ventilation, air conditioning, central heating, insulation and dehumidification. Paper, photographs and textiles should not be subjected to light greater than 50 lux and other objects to light greater than 200 lux.

Historical objects should not be stored with other materials such as stationery, wood, cardboard or plastics. These materials can emit fumes and other pollutant particles that can cause deterioration in the objects. Powder-coated metal shelving and metal cupboards are preferable to wooden ones for storage of heritage items as "wood" is usually some form of particle board that gives off fumes and will damage objects.

Objects held in a collection should be protected from environmental factors as much as possible. It is recommended that historical objects be wrapped or contained in archival quality storage material. Archival quality describes a product with a level of chemical stability and physical strength such that it will survive for long periods and cope with a high level of handling. Archival quality products are the safest products for the storage of historical items, especially paper, photographs and textiles. Photographs are particularly vulnerable to deterioration if stored in the wrong type of box or container.

A safe environment is also one that is dust free. Dust carries airborne pollutants that are damaging to objects. Objects can be stored under dust covers made from the pH neutral fibre Tyvek or from washed calico.

## 10. Education Sector

For Armadale-Kelmscott to be truly successful in attracting large numbers of school students to its heritage sites there are important infrastructures that should be put in place. These can be summarised as:

1. Have a large enough area available where groups of children can participate in activities that are either connected with organised school visits or with holiday activities. Also consideration needs to be given to an area where school children who are visiting the museum can safely store their backpacks.
2. Employ an education specialist on a contract basis or an education officer at least part-time to undertake the specialist task of developing education material, working with teachers and children when they visit and training volunteers to be able to undertake an education guide role with visitors. (See Appendix A for sample job description and selection criteria).
3. Have someone who can interact with the students and answer questions or act as a guide.
4. Develop primary and secondary school programmes that are based on the learning outcomes for the Western Australian Curriculum Framework.
5. Develop an "education collection" that may consist of de-accessioned or duplicate objects that can be used and touched by visiting school groups as an interactive component of the education programme once it is developed.
6. Develop teachers' packages that can be sent out to interested teachers to help them decide to visit Armadale-Kelmscott.
7. Invite local teachers to educational professional development activities held within the Minnowarra precinct, where they get to see and understand what educational resources the heritage sites of Armadale contain.
8. Work with the education officers of other metropolitan museums to enable sharing of ideas and the development of different educational experiences. For example the Claremont Museum runs a very successful education programme based on recreating the historical experience of baking, washing clothes, playing games and attending school for children to experience.

**Recommendation:**

**The History House Museum implement the initiatives described above including prioritising the creation of an education collection and developing education programmes for school visits based on the Curriculum Framework and promoting them to schools**

### 10.1 Programmes for School Groups

Project	Theme	Task	Outcome	Learning Outcome
Collection expansion	"This is Our Home"	Invite kids to Collect family photos, DVD's and objects related to suburban life in the last 20 years.	Understanding of the transition from rural to suburban life.	Place and Space
Schools Visits to museum	Making a new Home-DIY	Making tools or using tools from the collection (from education collection).	Understand the difficulties faced by early settlers in WA.	Technology in Society Materials Resources
League of Nations Research Project	Bringing it Home	Undertake research into Roberta Jull and her role in the League of Nations. Compare with other international agreements	Understand the role of the Jull family in early WA and Armadale Kelmscott life. Understand role of international agreements, past and present. Display outcomes in community section of History House Museum.	Place and Space Understanding Language Viewing Reading Writing
War History Research Project	Protecting Our Home	Research project for students	Produce a publication featuring student's research into Armadale	Place and Space Time, Continuity and Change Culture Understanding



			Kelmscott's war effort.	Language Viewing Reading Writing
Bert Tyler Machinery	D.I.Y.	History of selected generic classes of machine, eg tractor and why and how technological advances were made. Identify machinery in Bert Tyler museum that used certain mechanical processes to operate or perform tasks. Design and make some simple mechanical interactives that demonstrate how these processes work eg gears, pistons, hydraulics, air pressure, cranks etc.	Visit to the Bert Tyler Museum to learn about how Bert Tyler restored selected machines from his collection. Children use the understandings gained from the interactive to solve specific related problems posed to them in the museum.	Technology in Society Information Time, Continuity and Change Culture

## 11. Marketing the Minnowarra Heritage Precinct

One of the challenges faced by all museums, both large and small, is raising awareness of the museum and its programmes and increasing visitation. A marketing strategy involving feedback from customers, improved visibility and perceived relevance, creation of improved “WOW” factor and special interest attraction activities needs to be implemented to promote the Minnowarra Heritage Precinct. The following suggestions identify actions to improve the marketing of the precinct and its programmes.

### 11.1 Signage

Good, clear, easy-to-read, attractive signage is necessary to attract visitors and assist them to find each of the heritage attractions within the Minnowarra Heritage precinct. Signage should also inform visitors of the opening hours of each attraction and make them feel welcome. The following suggestions should be implemented in a staged way aligned with the implementation of staged interpretation:

- The creation of attractive, colourful signage that is in keeping with the recommended style of the signage for the walk trails (as recommended in Section 6 of Chapter 12 in this plan) which specifically focuses on awareness of the Minnowarra Heritage precinct and each of the heritage attractions contained within it,
- Signage that focuses on the awareness of the Minnowarra Heritage precinct, as described above to be located
  - on Albany Highway
  - on Armadale Road
  - in the car park outside of the City of Armadale offices
  - on Jull Street
  - outside the Armadale Visitor Centre
  - at the Armadale Railway station.
- Some of these signs will be directional (e.g. Albany Hwy and Armadale Road) whereas others will be for information and promotion. The latter signs may contain a ‘mud map’ and a ‘you are here’ arrow to assist visitors to orientate themselves within the precinct and broader town area.
- The reinforcement of linkages between the town centre, the precinct and the visitor centre through the creation of the walk trails as recommended in Chapter 12 and the use of signage created in a consistent style.
- Creation of a direct path/clearly defined walk trail between the visitor centre and the History House Museum and linking other sites within the precinct through a visible pathway (Bert Tyler, Post Office, Local Studies Library, Church etc) and welcoming signage that cross-promotes and guides visitors to each attraction,

- Creation of a sandwich board sign to be located on Jull St promoting the museum’s opening hours.
- Provision of accompanying ‘heritage style’ printed material, in keeping with the style guide of this interpretation plan, to support the walk trails described in Chapter 12.
- Creation of an easily recognised, spacious, attractive and welcoming entrance to the museum, in keeping with the recommendations of the style guide,
- The development of a distinctive, attractive and fun “logo” for the museum that can be used in publications, on signage, in off-site exhibitions or on pathways.

**Recommendation:**

**The History House Museum invest in signage and improvements that enhance visibility, provide a welcome and create positive first impressions for visitors as well as act as a guide to assist visitors to easily access heritage attractions.**

## 11.2 Customer Targeting and Feedback

It is important that the History House Museum examine its current marketing activities and product services in relation to its target audiences and instigates initiatives that ensure continuous assessment of relevance. The following are suggestions for ways of achieving this:

- the systematic recording of basic visitor information upon entry (home postcode, how did you hear about the museum etc);
- the use of a one page feedback sheet to gather visitor reactions and suggestions at the conclusion of their visit;
- an annual random telephone survey of 100 Armadale Kelmscott residents to gather information about awareness of the museum, museum appreciation and suggestions for improvement;
- annual facilitated focus feedback group sessions with both volunteers and many of the groups affiliated with the City’s heritage;
- at least one annual event when teachers are invited to the museum to inform them of museum developments and initiatives and to gain feedback from teachers through a facilitated session; and
- the inclusion of specific museum feedback questions in an annual survey of rate payers.

**Recommendation:**

**The Museum continually and systematically seek feedback from specific Museum user target groups.**

### 11.3 Local Resident Awareness and Visitation

It is vital that the History House Museum instigate a marketing campaign to raise awareness amongst local residents about the museum and its services. The following suggestions are offered for consideration as elements of that campaign:

- The organisation of an annual 'Armadale - Kelmscott Heritage and Museum Day' in conjunction with the Local Studies Library and key heritage community groups. Key features of this event should include:
  - free entrance (family passes are mailed out with rate notices)
  - creation of a range of 'participation stations' throughout the Minnowarra precinct that enable 'hands on', and discovery experiences
  - incorporation of heritage food stalls and merchandise sales as fund raising initiatives
  - use of the occasion to recruit volunteers and members to various community groups.

While the Day would incorporate all the features of a heritage festival, the intention of the day is to 'get residents through the door' and 'to discover and taste' their local museum.

- Updating the interpretive and exhibition material in the History House Museum to more closely reflect contemporary visitor interests and align with strategies presented in this plan.
- Cross promote activities of the museum with the Local Studies Library, the Local Library and the visitor centre. For example, have a small cabinet exhibiting two or three objects in the local library or visitor centre promoting a larger exhibition in the museum. Ask a question in this small exhibit that raises curiosity and can only be answered by visiting the museum. This can also be done on the website. Create celebrations of particular anniversaries across all of these community facilities.
- Work with the City of Armadale and Armadale Redevelopment Authority staff who are involved in attracting residents and investment to the City to explore the opportunity to incorporate information about the history of the City and about the heritage precinct into activities focused on attracting new residents and business.
- Organise an annual 'welcome breakfast' at Minnowarra Precinct for new residents that includes a free guided tour of the museum.
- Promotion of the expertise of museum staff to organizations in the City that may have an interest in developing exhibitions.
- Coordination, with local groups, of special history projects that culminate in a public exhibition and a permanent archival record. Such initiatives will also get new people involved in museum activities.

- Creation of a regular ‘*Did You Know?*’ and ‘*Life in the Past Lane*’ columns in local newspapers that focus on local heritage and the museum’s interesting stories and exhibits.
- Develop a dedicated museum website. Make the web site interactive, using audio and film and animation and capitalize on rising interest in social networking and blogging. Create a virtual museum on the web site using selected objects from the collection (one or two to represent each of the interpretation themes). Educational material and teachers notes could also be included on the web site. Include a children’s section where children select objects and “curate” their own exhibition. They could possibly take a photo of something of their own and add it into their exhibition and they could research the history of the objects they have curated e.g. telephone, camera, “record player”, etc.
- Promote an initiative in the local paper which is a “do you recognise this photo or the people or place?”. This could assist the local studies library with developing their photo collection. Similarly this could be done with objects – a “do you know what this is?” photograph and article.
- Introduce a ‘Street Histories’ project similar to that of the Claremont Museum. In Claremont the ‘Street Histories’ are increasingly being accessed by new residents and real estate agents.
- Organisation of a monthly ‘Toddlers Hour’ at the museum that targets mothers and young children. This could be promoted through day care centres.
- Introduction of a temporary exhibition space for use by community groups, as outlined in Section 9 of Chapter 12, and promotion in local paper of each new exhibition.
- Promotion and showcasing of regular new exhibitions using temporary exhibition space.

**Recommendation:**

**The History House Museum coordinate a series of new initiatives aimed at improving local awareness and usage of the Museum site and services.**

**Recommendation:**

**The City of Armadale to expand on its current new resident ‘welcome’ strategy and kit with an event held at the Minnowarra Precinct or at the History House Museum.**

**Recommendation:**

**A dedicated temporary exhibition space be created within the History House Museum (see Area G on floor plan). Any future consideration of a new museum building should retain both a temporary exhibition space and a community access exhibition space.**

## 11.4 Non Resident Visitor Attraction

The attraction of visitors from outside the Armadale-Kelmscott area to the History House Museum could be increased through a variety of means. The following are examples of promotional activities that could be undertaken:

- The design and printing of an attractive poster advertising the museum that is strategically placed at critical locations e.g. school and hospital reception areas, shopping destinations, the Railway Station, community notice boards, the Library, the Narrogin Inne, local restaurants and tourist attractions within the region etc.
- The design and printing of a novel place mat advertising the museum that is given to local coffee shops to utilise for a set period of one month as a means of promotion in different venues throughout the year.
- The development of a 'Calendar of Special Events' that highlight Armadale-Kelmscott's heritage assets, e.g. guided tours along walk trails for special events; photographic and postcard exhibition; book launches; talks on famous personalities and events, etc. It is important that these events are organised and promoted with a strong museum connection; reorganizing the museum space and programmes for special events, commencing heritage or other related tours from the museum and using clear advertising messages that promote the museum. Where possible these events should be promoted to talkback and community interest radio programmes.
- Focus on events of particular significance such as the opening of the new shopping centre or anniversaries of significant historical events. Funding should be sought from the City and Lotterywest to support the research, design, installation and coordination of exhibitions celebrating the anniversaries.
- Create an art and craft market combined with a Farmer's Market in the Minnowarra Precinct.
- Focus on the Indigenous community of Armadale. Highlight historic and contemporary stories of Indigenous community contribution to the life of the City through engagement with the Aboriginal and Torres Strait Island Advisory Group.

### **Recommendation:**

**The History House Museum review its contribution to visitor attraction to the City and consider the introduction of new initiatives / improvements related to promotions and activities.**

## 11.5 Secondary School / Youth Attraction

The History House Museum's education programmes have been successful in attracting school groups although there is opportunity for these to expand. The following suggestions are offered for consideration:

- Communication with teachers could be enhanced through
  - a regular emailed newsletter
  - advertising in *Education Matters*
  - posters advertising the museum being placed in school staff rooms
  - an annual teachers' event to update them on the museum, its exhibitions, education programme and new initiatives
  - promotion of the connections between the museum's exhibitions, programmes and initiatives and the curriculum framework and specific learning outcomes for secondary students (see below).

Promotion to the youth market could be enhanced through:

- Instigation of specific youth holiday programmes with a focus on activities that appeal to youth, such as archaeology digs, photography competitions, video production, etc.
- Targeting of specific youth organisations to utilise the museum and precinct, e.g. Bert Tyler Museum, amphitheatre.
- Involvement of the Youth Advisory Group as a reference group for developing initiatives that will attract young people to the museum.
- Creation and promotion of specific youth projects to enhance youth involvement e.g.
  - remodelling of the website,
  - community service opportunities for Duke of Edinburgh Award,
  - school based apprenticeship opportunities
  -

### **Recommendation:**

**The History House Museum focus on the challenge of the lack of youth interest and, in collaboration with the Youth Advisory Committee, implement a range of activities designed to improve the participation and visitation of young people.**

## 11.6 Other

Other strategies that could be undertaken by the History House Museum to improve the number of visitors to the museum include the following:

- improvement of parking access including creation of dedicated museum parking or signage to direct people to easily accessible parking close by.

- Improvement of access to parking for buses to ensure they can navigate the car park and park easily.
- Improvement of access to parking areas for tourist vehicles including cars and caravans.
- Consideration be given, by City staff, to making foot traffic around the precinct, from the visitor centre to the museum and on the walk trails safe for visitors.
- Greater usage of Minnawarra Park as an extension space of the museum.
- The introduction of the public programmes listed in Chapter 13.



## 12. Recommendations for Interpretation for Armadale-Kelmscott

### Recommended Priorities

The following describes a staged approach to the implementation of the Interpretation Plan across the *museum without walls*. Some stages are located at History House Museum while others prioritise other initiatives in surrounding or nearby sites. Each stage is guided by a theme which links with other themes and the approach is designed to allow reference to be made to other aspects or stages of the *museum without walls* project. Hence it would be envisaged that symbols or text could be used to encourage visitors to explore other parts of the whole project (i.e. take a walk trail or visit Kalamunda to find out more).

Most stages below are introduced by a short quote or literary reference. This excerpt is designed to introduce the theme for that stage and at the same time link to the overall theme of "Bringing it Home". The quote or reference would be used in the lead Interpretive Panel for each stage.

Note: Presently a quote is missing from some sub themes or themes. This is because a suitable quotation could not be sourced at the time of writing. As the recommendations of this Interpretation Plan are implemented over time, a quote will need to be sourced for these sub-themes to ensure continuity of design.

Refer to the floor plan Chapter 15: Style Guide.

### 1. Bringing it home, the creation of a home, *History House Museum*

*"A house is built of logs and stone  
Of piles and post and piers;  
A Home is built of loving deeds,  
That stand a thousand years"*  
Victor Hugo

### Location

Area A on floor plan, History House Museum

(Note this phase includes the recommendation to introduce new lighting throughout the entire museum. This recommendation is based on the fact that it will be much for cost effective to introduce new flexible lighting to work within the recommended space of the entire museum rather than introduce it in stages).

### Subject/Stories

Introduction to the region from early settlement to present.

Background to the theme "Bringing it Home". Chronology of establishment of first settlement in Kelmscott, and growth of broader area due to gold rush, key industries, key waves of settlers.

Focus on early years and introduction to key themes. Growth from early days to now where the City of Armadale is a modern place and growing.

### Objects

Maps diaries Kelmscott.  
 Buckingham Revolver diary, photos, butter churn  
 Wungong Farm 1844 drawings, diary entries, advert  
 Churchman Will, Map, image?  
 Ship's desk- Morley family  
 Batts Mill advert  
 Sales book from Brookside,  
 Door from old gaol-Kelmscott

### Tools

New display cabinets  
 New introductory panels  
 Interpretive Signage including title sign

### Cost

Research and writing  
 New display cases  
 New Interpretive signage including title sign  
 Lighting for museum

### Links to other sites:

Kelmscott buildings/town site and River walk  
 Armadale/Minnawarra Walk trail (Narrogin Inne and other early buildings)  
 Roleystone and Kelmscott Swimming Pool, Canning River  
 William Buckingham Cottage, Golf Course Roleystone, 1880s  
 Station Master's House Kelmscott, 1893  
 Cronin's Ford- close to 1830s Barracks site, 1830, Old Coach Road

## 2. Sub theme: Making a new home/DIY

*"It is better to go home and make your net than to  
 gaze longingly at the fish in the deep pool. "*  
 Japanese proverb

### Location

Area B on floor plan, History House Museum

### Subject/Stories

Hardships faced by early settlers. Examples of key families efforts to build a home (e.g. Buckinghams, Churchman, Saw family etc) using local resources and creating new industries based on what they had available. Early farming, viticulture (Jull's vines), orchards, mining exploration. Churchman's failure

### Objects

Examples of do it yourself tools and equipment made by locals and used locally.

Butter churns, cream separators

### Tools

New display cases

New signage featuring researched stories of the use of the equipment and Featuring key families.

Audio sound, actors recreating the story of Churchman's early efforts in getting established.

### Cost

Research and writing

New display cases

New Interpretive Signage including title sign

Audio script

Audio equipment

### Links to other sites

Minnawarra Precinct walk trail

### 3. Sub themes: Creating a sense of home

*"Thing we can do is to make wherever we're lost in  
Look as much like home as we can."*

Christopher Fry, *The Lady's no for Buring* (1949) Act 3,

### Location

Area C and D on floor plan, History House Museum

### Subject/Stories

Stories of key families creating a sense of home e.g. Buckingham's built church in Kelmscott, Saw family, Jull family. Examples of things families bought to the new colony from old home. Efforts of working together to work the land and make it a hospitable place to live.

### Objects

Saw family objects: pew and lectern, ships desk, license for Narrogin Inne, Wedding suite, Saw family scales, Common Prayer book

Skeet chest

Little Dorrit and Brass Plate from Jull's.

### Tools

New display cabinet, new signage and object arrangement at 1.2b) using pew and lectern and new signage with photos or drawings of Church in Kelmscott and weddings/events held there.

New display in existing cabinet at 1.2a) with new signage and object arrangement. Ships desk, Wedding suite, skeet chest; Little Dorrit and Brass Plate from Jull's; Photos and license from Narrogin Inne and Saw family story. New lighting?

### Cost

Research

New display case  
 Print production  
 Interpretive Signage including title sign

### Links to other sites

Kelmscott early settlement  
 Minnowarra Precinct- Jull Family

#### 4. Bert Tyler Museum

*Thank God for dirty dishes, they have a tale to tell.  
 While others may go hungry, we've eaten very well.  
 With home, health & happiness; I shouldn't want to fuss.  
 By the stack of evidence. God's been very good to us.*

### Location

Bert Tyler Machinery Museum

### Subject/Stories

A key individual and community member whose passion led him to restore machinery and then donate the restored machinery to the City of Armadale.

### Objects

Bert Tyler Collection

### Tools

Oral history and Video recordings of Bert Tyler describing his passion and explaining the value of particular pieces of machinery. - Pick 10 pieces and interview him talking about the restoration- pod cast or 5 min video.

Panels- who is Bert? What work did he do? What role he has played in community since.

Interviews with others about Bert - Who is Bert? Why is this museum here? This is what he has done –

New panels for machinery (estimate 20) to adopt consistent style with all new signage

### Cost

Oral history Interviews  
 DVD/Video equipment  
 2 New Panels including title sign  
 20 new panels accompanying machinery

#### 5. Minnowarra Precinct

*"Having someplace to go to is home.  
 Having someone to love is family.  
 Having both is a blessing."*

**Location-** Minnowarra Precinct and reference in 1.1 above

### Subject/Stories

Brookside: the place where Martin and Roberta Jull Lived. Both significant in WA history e.g. Martin first public service commission oversaw construction of Railway building 19890s. Assistant (confidant?) of CY O'Connor when in Public Works Department. Roberta: First practicing female medical practitioner in Perth. High profile in Children's'/Women's health and interests; represented Australia in these matters at the League of Nations.

### Tools:

Walk trail signage: Church; School; Nerrigan Brook; Gum Trees  
Main interpretive Panel near vicinity of History House Museum with aerial map of area showing original locations for sites and photos from Brookside (sales manual).

### Precinct Map and Brochure

#### Cost

Research  
Panel production x4  
Brochure

#### Links to other sites

History House Museum collection- Little Dorrit, Jull's Brass Plate, Brookside Sales Manual.  
Public Programmes

## 6. Walk Trails

*"A house is built of logs and stone  
Of piles and post and piers;  
A Home is built of loving deeds,  
That stand a thousand years"*  
Victor Hugo

### Location

- Three walk trails which link to create one large one. Interpretive trail along Jull St including photographs (then, now) and former businesses and sites marked with pavement plaques.

Walk Trail A: Minnowarra Precinct, across Armadale Road to visitor centre. Incorporates Immigrant Memorial and view to Jull's' vineyard.

Walk trail B: Visitor centre to Narrogin Inne (and further to the Armadale Common?) via Muckross House and Coyle's House to Railway Station along Jull St. Incorporates War Memorial and Jull St commercial precinct.

Walk Trail C: Railway station via Masonic Hall and The Manse to Berry Residence and History House Museum.

### Tools

Signage to be included at key sites with many other sites featured in brochures and on the map as stopping points for contemplation.

Consider: pavement plaques at sites which do not have signage

Consider: Brass rubbings at sites and a Passport for children to rub off as proof they visited the site.

Consider: blue tooth technology to use oral histories at sites along walk trails.

### Key sites to have an Interpretive Panel:

St Matthews

War Memorial

Brickworks Display

Post office

Town Hall

Narrogin Inne

Roads Board

Train Station

Jull St

Map/Guide to Walk featuring info on sites including those that are not signed.

Consider: Tear off maps featuring walk trails

### Cost

Research and signs:

Brochure:

Panels 3 x large and 15 x small

### Links to other sites

History House Museum displays- Municipal History; Jull Family; Natural resources

## 7. Local Government and Community, History House Museum

*If there be righteousness in the heart,  
there will be beauty in the character.*

*If there be beauty in the character,  
there will be harmony in the home.*

*If there be harmony in the home,  
there will be order in the nation.*

*If there be order in the nation,  
there will be peace in the world.*

Confucius

### Location

Area E on floor plan, History House Museum

### Subject/Stories

Local Government/ municipal history. Short history of establishment of municipal governance in the areas, from Kelmscott to now

### Objects

Rate book

Roads Board Minutes  
 Mayoral pendant  
 Crockery  
 Wallets

### Tools

New wall mounted display chests  
 DVD photographic montage of local figures  
 New signage in display chests and on wall

### Cost

Research  
 Display chest  
 DVD  
 Interpretive Signage including title sign

### Links to other sites

Walk Trails  
 Kelmscott

## 8. Sub theme: Protecting our home - War Stories

*"Keep the home fires burning  
 While you hearts are yearning  
 Though your lads are far away  
 They dream of home.  
 There's a silver lining  
 Through the dark cloud shining  
 Turn the dark cloud inside out,  
 Till the boy's come Home"*

Lena Guilbert Ford, 1870-1916, "Till the boys come home!",  
 1914 song, music by Ivor Novello

### Location

Area F on floor plan, History House Museum

### Subject/Stories

Impacts on industry and community from Home War effort/community fundraising and Labour shortage. Red Cross fund raising and War effort concerts.

Impacts from loss of young people. Armadale Women's Land Army and Emergency Corp. VDC. Outsiders- internment (Italian experience). Dad's Army. Food rationing. WWII perceived threat to WA/Armadale. Dancers for billeted British navy personal. Patriotic dancers. Influx of people billeted out. Volunteer air corp. Mystery of the missing gun.

### Objects

Tomlinson collection-WWI war gear.  
 Ration books  
 Air raid siren  
 Blackout baffles

**Tools**

Photos  
 Oral Histories /Audio Player/DVD  
 Wall mounted display chest  
 Interpretive Signage including title sign

**Cost**

Research  
 Wall mounted display chest  
 Interpretive Signage  
 Audio Player/DVD/Screen

**Links to other sites**

Migrant camp  
 Walk Trail -War Memorial; RSL

**9. Sub theme: Charity begins at Home, History House Museum**

*"Charity begins at Home"*

**Location**

Area G on floor plan, History House Museum

**Subject/Stories**

Area for rotating and special exhibitions. This area is dedicated to special exhibitions to allow the Museum to have an ever-changing product offer. This encourages repeat visitation and gives the museum increased promotional opportunities. The space will also allow active community groups to display commemorative exhibits or celebrate anniversaries etc. which links to this sub-theme's title "Charity begins at Home".

**Objects**

As relevant

**Tools**

New display chest  
 New signage displaying the exhibition title "Charity begins at Home"

**Cost**

New display chest  
 New signage displaying the exhibition title

**10. Sub theme: Urbanisation****Location**

Area H on floor plan, History House Museum

**Subject/Stories**

Link to Ten Pound Pom story. Link to growth of car use- urbanization, growth of suburbia: shopping centre growth, farms to office jobs. The demise of the



orchards, Poultry and dairy farms on plains, as urbanization took over (Seville Grove orange orchards). Plains-farms-houses; changing block size - loss of quarter acre block. Toilets outside...to now, TV, electric mixer.

### Objects

Aerial photos urban sprawl. Photo of suburban life from family collections  
Real Estate maps  
DVD's of landscape in 1980s (Ian Borseman; Geoff Greenway)

### Tools

DVD player and screen  
Relocate existing landform map (Darling Scarp and Ranges) onto wall  
Interpretation Panels Wall mounted and title panel

### Cost

Research  
DVD player and screen  
Mount existing landform map onto wall  
Wall interpretation and title

### Links to other sites

\* This is an opportunity for a new direction in the museum's collection policy.

## 11. Why do People make a new place home?

*"Where we love is home, home that our feet may leave, but not our hearts."*

Oliver Wendell Holmes

### Location

Area I on floor plan, History House Museum

### Subject/Stories

The stories of different waves of immigrants to the City and the reasons for these: Gold rush, post gold, Post world war II immigration, Dutch, internment, Italian (since late 1890s into new century, 1920s), Ten Pound Poms 1950s-60s (& late 60s). Chinese market gardeners. Dutch reformed church.

### Objects

Chinese market collection. Tools from other countries. Collectables and souvenirs brought with various immigrant families.

### Tools

Oral histories  
Existing display cases  
New signage  
New wall display cases and signs

### Cost

Existing display cases  
New signage  
New wall display cases and signs

Audio player/DVD

### Links to other sites

5.3 Urbanisation

Walk trail A- statue Centenary of Federation Memorial across Armadale Road. Internment Camp, Kelmscott

## 12. Sub theme: Indigenous History

Is there a quote that could be used to frame this theme? A quote from an existing Indigenous resident from the district?

**Location:** Area J Front room of History House Museum

### Subject/Stories

Traditional indigenous use of the area; dislocation; repatriation in recent decades; indigenous success stories from contemporary culture.

### Objects

#### Tools

Photos  
Oral histories  
Art works

#### Cost

Research  
Oral histories  
Interpretation Panels  
Audio/DVD player

### Links to other sites

Champion Lakes

## 13. Using resources wisely to make a house a home/ Land uses

*Treat the earth well  
It was not given to you by your parents  
Its was loaned to you by your children  
We do not inherit the earth from our ancestors  
We borrow it from our children  
North American Indian Saying*

### Location

Area K on floor plan, History House Museum

### Subject/Stories

The history of an area is always heavily influenced by its land – e.g. geography determines settlement patterns and possible uses; naturally occurring resources (either plant, animal, water or mineral) affect land uses and industrial development and so on. This area will consider the history of Armadale Kelmscott from a natural resources perspective.

- Water catchment

- First mining lease- Coles Shaft
- Brickworks
- First vineyard for Cabernet Malbec
- Orchards, e.g. Runnymede
- Farming

### Objects

Tools from farming (link to Sub theme 1.1); Bricks, photos, orchard collection, machinery collection.

### Tools

This development of this theme requires changing the existing display showcase containing the taxidermied items donated by WA Museum. The research for this section would determine if those donated items could remain in a reorganized showcase incorporating elements of the new theme as well. If not, then these items might need to be relocated or returned to the WA Museum.

### Cost

Research  
Repainting showcase  
New panels  
New display holders

### Links to other sites

Machinery collection in back room  
Sub theme 1.1  
Off site drive trail  
Brickworks display near visitor centre

## 14. Making a house a home - Children's and Women's stories

### Location

Area L on floor plan, History House Museum

### Subject/Stories

War impact on women and children. Women's Land Army. Women's' role in early settlement; Migrant kids stories; children's work in early days (help on farms etc).

Stories of some famous people who grew up in the area. (Sporting legends' early childhood's etc).

### Objects

Lace doilies, Chatelaine, 1820s, Fretwell collection, Quilts. Diaries.

### Tools

Signage  
Photos  
Existing display cases?  
Oral Histories

**Cost**

Research  
Signage  
Oral Histories  
Audio/DVD

**15. Machinery Collection in Back Room****Location**

Area M on floor plan, History House Museum

**Subject/Stories**

This collection needs a renewed look. Its orientation and associated information would be determined once the above themes have been developed. Once these themes have been developed, they will open up new opportunities to reinterpret all of the larger pieces of the museum collection to be in tune with the range of themes displayed inside

**Objects**

TBD

**Tools**

TBD

**Cost**

TBD

**Links to other sites**

Links to all themes inside and throughout the precinct.

### 13. Public Programmes

Public	Collection expansion for "History Day" – as part of Minnowarra Festival or another event	"This is Our Home"	Invite community members to collect family photos, DVD's and objects related to suburban life in the last 20 years and bring them in on a special day.	Enhance HHM collection in regards to recent urban/suburban history. Community involvement
Public	Walk Trail	Bringing it Home- the Creation of a Home	Historic River Walk from Rushton to Fancote Parks in Kelmscott as this section is historically very significant;	Public appreciation of local significance of Kelmscott
Public	Drive Trail	Bringing it Home- the Creation of a Home	Link early homesteads and sites of interest into a drive trail.	Create a brochure to promote through visitor centre.
Public	Drive Trail	Natural resources influence our cultural heritage. A district of 'firsts': first vineyard, orchard, mining lease etc.	Link aspects of natural resource and land use through a drive trail- e.g. water catchment sites, orchards, brickworks, farming, Coles Shaft.	Create a brochure to promote through visitor centre.
Public	Public Art and Signage Trail. Create brass rubbings for each site to make it an interactive trail.	Bringing it Home	Select key sites that no longer have many visible features in district and remember the early buildings through public art and signage.	Create a brochure to promote through visitor centre.

			Promote public art competition for each site	
Public	Local History Days, linked to Local Studies Library activities, anniversaries and/or Minnowarra Festival. Celebrate opening of new shopping centre.	Bringing it Home	Street Parade reenactments; Anniversary Centenary of Jull St, 1908-2008; other anniversaries. Have Open days at some of the old houses and historical sites;	Public appreciation of local history.
Public	Plays	Bringing it Home	Encourage local drama groups to recreate historic stories	Public appreciation of local history.
Community	Volunteer Guides		Meet visitors at visitor centre or Railway Station- especially during Minnowarra Festival and other events (anniversaries)	Greater enhanced public appreciation of local history.

## 14. Implementation Priority Summary

The following describes a staged implementation of the recommended interpretation projects.

Stage	Location	Theme	Quote	Components	Cost
1	History House Museum			New Lighting System (Museum Standard) Design, components & installation	\$25,000.00
				TOTAL	\$25,000.00
1	Area A, History House Museum	Bringing it Home, the Creation of a Home	<i>"A house is built of logs and stone Of piles and post and piers; A Home is built of loving deeds, That stand a thousand years"</i> Victor Hugo	Research/Curatorial Coordination Exhibition Design Delivery & Installation <u>Production</u> Interpretive Panels Exhibition Furniture Object Props Object Labels	\$2,500.00 \$720.00 \$2,000.00 \$2,000.00 \$4,800.00 \$5,000.00 \$400.00 \$350.00
				TOTAL	\$17,770.00
1	Area B on floor plan, History House Museum	Sub theme: Making a New Home/DIY	<i>"It is better to go home and make your net than to gaze longingly at the fish in the deep pool. "</i> <i>Japanese proverb</i>	Research/Curatorial/Audio script and acting Coordination Exhibition Design Delivery & Installation <u>Production</u> Interpretive Panels Exhibition Furniture Audio Station Object Props Object Labels	\$5,000.00 \$600.00 \$1,200.00 \$1,200.00 \$3,600.00 \$4,000.00 \$5,000.00 \$300.00 \$350.00
				TOTAL	\$21,250.00

1	Area C and D on floor plan, History House Museum	Sub theme: Creating a Sense of Home	<i>"Thing we can do is to make wherever we're lost in Look as much like home as we can." Christopher Fry, The Lady's no for Buring (1949) Act 3,</i>	Research/Curatorial	\$2,500.00
				Coordination	\$720.00
				Exhibition Design	\$2,000.00
				Delivery & Installation	\$2,000.00
				<u>Production</u>	
				Interpretive Panels	\$4,800.00
				Exhibition Furniture	\$4,000.00
				Object Props	\$800.00
Object Labels	\$350.00				
TOTAL				\$17,170.00	
1	Area G on floor plan, History House Museum	Sub theme: Charity begins at Home, History House Museum. Area for special and rotating exhibitions to encourage repeat visitation and community groups to display or celebrate anniversaries	<i>"Charity begins at Home"</i>	Research/Curatorial	\$1,200.00
				Coordination	\$600.00
				Exhibition Design	\$1,200.00
				Delivery & Installation	\$1,200.00
				<u>Production</u>	
				Interpretive Panels	\$3,600.00
				Exhibition Furniture	\$4,000.00
				Object Props	\$300.00
Object Labels	\$350.00				
TOTAL				\$12,450.00	
1	Area I on floor plan, History House Museum	Why do people make a new place home? The stories of different waves of immigrants to the City and the reasons for these:	<i>"Where we love is home, home that our feet may leave, but not our hearts." Oliver Wendell Holmes</i>	Research/Curatorial/ Oral Histories	\$8,000.00
				Coordination	\$600.00
				Exhibition Design	\$1,200.00
				Delivery & Installation	\$1,200.00
				<u>Production</u>	
				Interpretive Panels	\$3,600.00
				Exhibition Furniture	\$4,000.00
				Object Props	\$300.00
Object Labels	\$350.00				
TOTAL				\$19,250.00	



2	Bert Tyler Museum	A key community member whose passion led him to restore machinery and then donate it.	<i>Thank God for dirty dishes, they have a tale to tell. While others may go hungry, we've eaten very well. With home, health &amp; happiness; I shouldn't want to fuss. By the stack of evidence. God's been very good to us.</i>	Research/Curatorial inc. oral history research Coordination Exhibition Design Delivery & Installation <u>Production</u> Interpretive Panels Machinery Signage x 20 Audio Station Mechanical Interactives x 5 (Gears, Pistons, Hydraulics, Air Pressure, Cranks) Design, Fabrication & Install	\$4,000.00  \$720.00 \$1,200.00 \$2,000.00  \$3,600.00 \$12,000.00 \$5,000.00 \$30,000.00
				TOTAL	\$58,520.00
2	Three walk trails which link to create one large one. (18 signs in total)	Walk Trail -Bringing it home- overall history of Armadale	<i>"A house is built of logs and stone Of piles and post and piers; A Home is built of loving deeds, That stand a thousand years" Victor Hugo</i>	Research/Curatorial Coordination Detailed Signage Design Delivery & Installation <u>Production</u> Graphic Design Signage Units	\$15,000.00 \$1,680.00 \$900.00 \$6,500.00  \$8,560.00 \$27,000.00
				TOTAL	\$59,640.00
3	Minnawarra Precinct and reference in B above. (4 signs in total)	Brookside; Church and School relocation	<i>"Having someplace to go to is home. Having someone to love is family. Having both is a blessing."</i>	Research/Curatorial Coordination Detailed Signage Design Delivery & Installation <u>Production</u> Graphic Design (Map & Brochure) Printing (Map & Brochure) Graphic Design (Signs) Signage Units	\$3,200.00 \$720.00 \$480.00 \$1,440.00  \$2,000.00 \$3,000.00 \$2,000.00 \$6,000.00
				TOTAL	\$18,840.00

3	Area E on floor plan, History House Museum	Local Government and Community- municipal history. Short history of establishment of municipal governance in the areas, from Kelmscott to now	<p><i>If there be righteousness in the heart, there will be beauty in the character. If there be beauty in the character, there will be harmony in the home. If there be harmony in the home, there will be order in the nation. If there be order in the nation, there will be peace in the world.</i></p> <p>Confucius</p>	Research/Curatorial	\$4,500.00
				Coordination	\$720.00
				Exhibition Design	\$1,200.00
				Delivery & Installation	\$1,200.00
				<u>Production</u>	
				Interpretive Panels	\$3,600.00
				Exhibition Furniture	\$4,000.00
				Object Props	\$300.00
				Object Labels	\$350.00
				DVD Production	\$3,500.00
				DVD Hardware & Install	\$2,500.00
				<b>TOTAL</b>	<b>\$21,870.00</b>
3	Area F on floor plan, History House Museum	Sub theme: Protecting our home - War Stories	<p><i>"Keep the home fires burning While you hearts are yearning Though your lads are far away They dream of home. There's a silver lining Through the dark cloud shining Turn the dark cloud inside out, Till the boy's come Home"</i></p>	Research/Curatorial	\$5,500.00
				Coordination	\$720.00
				Exhibition Design	\$1,200.00
				Delivery & Installation	\$1,200.00
				<u>Production</u>	
				Interpretive Panels	\$3,600.00
				Exhibition Furniture	\$4,000.00
				Object Props	\$300.00
				Object Labels	\$350.00
				DVD Production	\$3,500.00
				DVD Hardware & Install	\$2,500.00
				<b>TOTAL</b>	<b>\$22,870.00</b>
3	Area H on floor plan, History House Museum	Sub theme: Urbanisation. Growth of suburbia: Plains -farms - houses; changing block size		Research/Curatorial	\$3,000.00
				Coordination	\$720.00
				Exhibition Design	\$1,200.00
				Delivery & Installation	\$1,200.00
				<u>Production</u>	
				Interpretive Panels	\$3,600.00
				Exhibition Furniture	\$4,000.00
				Object Props	\$300.00
				Object Labels	\$350.00
				DVD Production	\$3,500.00

				DVD Hardware & Install	\$2,500.00
				TOTAL	\$20,370.00
3	Area J Front room of History House Museum	Sub theme: Indigenous history. Traditional indigenous use of the area; dislocation; repatriation in recent decades; indigenous success stories from contemporary culture.	Source a quote that could be used to frame this theme? A quote from an existing Indigenous resident from the district?	Research/Curatorial/ Oral histories Coordination Exhibition Design Delivery & Installation <u>Production</u> Interpretive Panels Exhibition Furniture Audio Station Object Props Object Labels	\$8,000.00  \$600.00 \$1,200.00 \$1,200.00  \$3,600.00 \$4,000.00 \$5,000.00 \$300.00 \$350.00
				TOTAL	\$24,250.00
3	Area K on floor plan, History House Museum	Using resources wisely to make a house a home/ Land uses	<i>Treat the earth well It was not given to you by your parents Its was loaned to you by your children We do not inherit the earth from our ancestors We borrow it from our children North American Indian Saying</i>	Research/Curatorial Coordination Exhibition Design Delivery & Installation <u>Production</u> Interpretive Panels Exhibition Furniture Object Props Object Labels	\$5,000.00 \$720.00 \$2,000.00 \$2,000.00  \$4,800.00 \$4,000.00 \$800.00 \$350.00
				TOTAL	\$19,670.00
3	Area L on floor plan, History House Museum	Making a house a home - Children's and Women's stories. War impact on women and children. Women's Land Army. Women's role in early settlement; Migrant kids stories; children's work in early		Research/Curatorial/ Oral histories Coordination Exhibition Design Delivery & Installation <u>Production</u> Interpretive Panels Exhibition Furniture (inc. New Reception Desk)	\$6,000.00  \$720.00 \$2,000.00 \$2,000.00  \$3,600.00 \$6,000.00

		days		Object Props	\$400.00
				Object Labels	\$350.00
				DVD Productions	\$3,500.00
				DVD Hardware & Install	\$2,500.00
				<b>TOTAL</b>	<b>\$27,070.00</b>
<b>4</b>	Area M on floor plan. Machinery Collection in Back Room	Themes expanded based on themes above		Coordination	\$720.00
				Exhibition Design	\$2,500.00
				Delivery & Installation	\$2,500.00
				<u>Production</u>	
				Interpretive Panels	\$4,800.00
				Exhibition Furniture	\$5,000.00
				Object Props	\$1,500.00
				Object Labels	\$600.00
				<b>TOTAL</b>	<b>\$17,620.00</b>

Note: These costs were relevant when this plan was completed in April 2008. A 10% increase per annum for all price components should be considered.

### 14.1 Other Projects for Implementation

The following describes the projects which are linked to the Interpretation Plan and which should be implemented concurrently with the projects described above.

Priority	Project	Task	Budget
1	Education Collection	Prioritise aspects of the collection for use by children.	\$4,000.00
2	Signage	Create welcoming signage	Research \$2,000.00 Signage \$4,500.00
3	Pathways	Facilitate safe and easy access around the precinct	Council schedule of works
4	New Collections	Identify space for acquisitioning new collections	Budget unknown: This issue could require new building space or the relocation of other items from of the museum

## 15. Style Guide

### Interpretation Methods

The purpose of developing styles of interpretation for the City of Armadale is to present a vision for interpreting the place by aligning the key themes and storylines with the appropriate method of interpretation. These methods form the style guide to what needs to be interpreted and the most appropriate place and/or mechanism to present the information and stories. It is not the purpose of interpretation to tell the whole story or all of the stories, but to merely evoke and allure to them and provide enough information to make the experience meaningful.

It is important to approach the interpretation styles and methods as inter-linked and connected in order to avoid repetition of stories, saturation of information and visual and aural clutter. All mechanisms and devices support each other and together provide a balance of content and information, and each should be assessed and employed in relation to what story they would tell best according to the medium.

### Vision

Interpretation styles and methods for the City of Armadale aim to highlight the historical significance and cultural value of the place and enhance the enjoyment, use and understanding of the City.

Interpretation will be inclusive and sensitive to its history and to all persons associated to it, and also contribute to its current environment and essential nature.

Interpretation designed for all the different designated sites and the History House Museum will contribute to the appreciation of its past, compliment the present, and guide the future in an evocative, emotive, popular and challenging way.

### Design Approach

Designs for the City of Armadale Interpretation Plan have been approached as requested in the brief. The style guide includes recommended exhibition design plans and costs for the museum; recommended graphic design styles and costs for the museum; recommendations for design and associated costs for directional and interpretive signage, display furniture, costs for a new lighting system for the museum, recommendations for potential interactive and audio-visual components and costs for published material.

### Signage

The sites identified for new interpretation within the City of Armadale presents a range of challenges because of their different locations and structure, visibility to the public and the amount of information needed to be told relevant to the individual sites.

Interpretation signage for the City of Armadale is based on a hierarchy of two levels of information for visitor interaction and participation. The larger sign would be placed at main locations within the historical precinct and would act a point of reference to explore the historical City. These would be at locations such as the Train Station, History House Museum, the Visitor Centre and the main junction of the Jull Street Shopping Precinct. While the style of these signage units has been designed with a contemporary feel, the materials that have been used reflect the history of the City. (see attached drawing in style guide for more information)

### **History House Museum**

Installation for the new displays and exhibitions within the Museum will be developed in stages. The exhibition design style that has been developed will allow for this transition. The different units will allow for flexibility in design to accommodate the different needs required for the display of historical objects and artifacts.

The design for the supporting interpretive panels reflects a fresh approach to the mission of the Museum through the use of colour, style and information. (see attached drawing in style guide for more information)

### **Corporate Style**

The City of Armadale already has a well-designed and strong corporate style that is currently utilised in existing promotional, brochure and signage designs. Elements such as colours, fonts and logo from the existing style have been incorporated into the design styles and options for different interpretive components that form part of this Interpretive Plan. These elements help link the methods of interpretation directly to the City of Armadale.

## 16. Bibliography

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## APPENDIX A: THE ROLE OF AN EDUCATION OFFICER

### Key responsibilities

1. Develop, implement and resource educational programmes relating to the Museum's displays and its collection for school groups using the Museum.
2. Develop and conduct school holiday programmes.
3. Assist with training and evaluation of Museum volunteers and other staff as required.
4. Co-ordinate and conduct professional development programmes related to the Museum's displays and collection for teachers.
5. Develop and implement public programmes related to the Museum for diverse ages and interests.
6. Participate in talks, lectures and events as part of the Museum's promotional strategies, including presentations to schools, the general public, community groups and other relevant organisations.

### Selection criteria

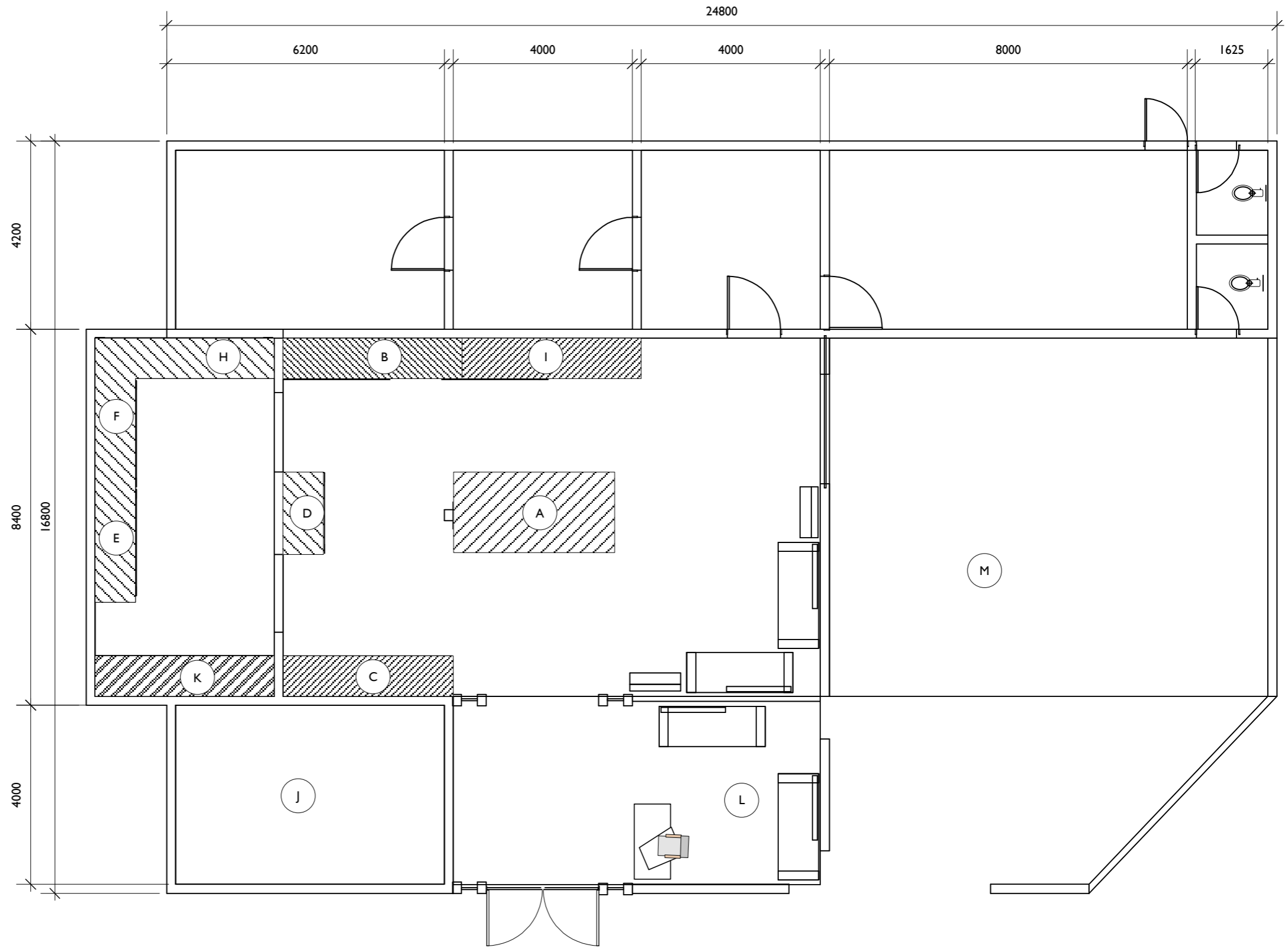
#### Essential

- A recognised teaching qualification and a minimum of three years teaching experience.
- Demonstrated experience in the development of educational programmes and resources for a wide audience.
- Demonstrated experience in working within the National Curriculum Frameworks.
- Demonstrated high level of interpersonal and communications skills.
- Demonstrated ability to work with minimum supervision and with a team.
- Demonstrated high level of written and oral communication skills.
- Demonstrated high level of organisational and time management skills.

#### Desirable


- Experience using computers for word processing and desktop publishing.
- Experience in the area of natural, social or cultural history.

- LEGEND**
- A. Bringing it Home
  - B. Making a New Home
  - C. Creating a Sense of Home
  - D. Creating a Sense of Home
  - E. Local Government & Community
  - F. Protecting Our Home
  - G. Charity Begins at Home
  - H. Urbanisation
  - I. Immigrants
  - J. Indigenous History
  - K. Using Resources Wisely
  - L. Children's & Women's Stories
  - M. Machinery Collection



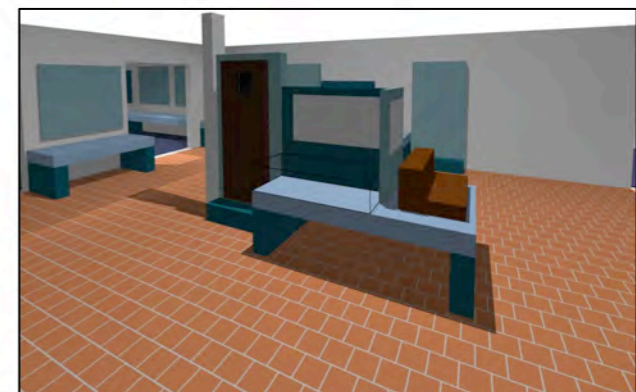
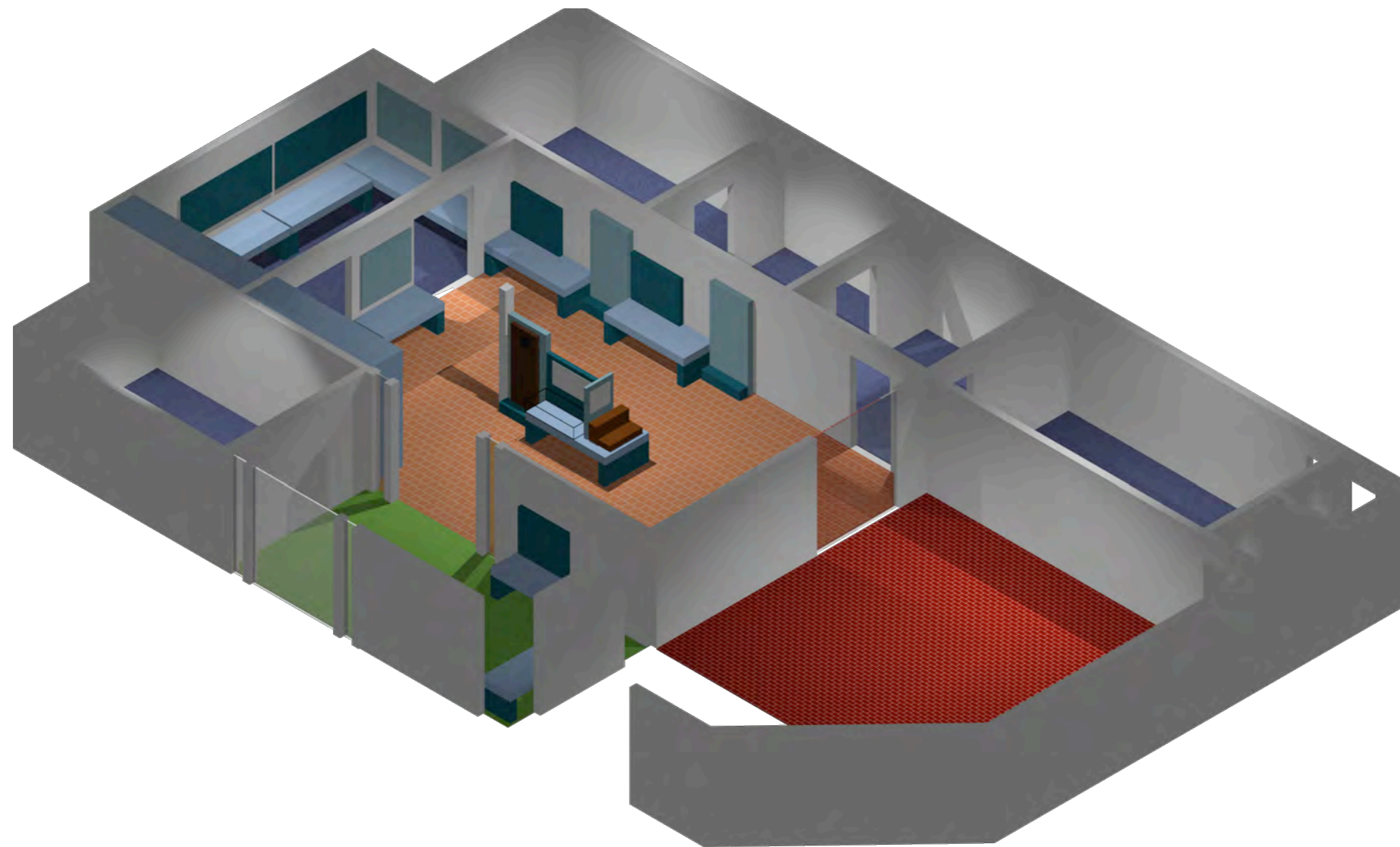
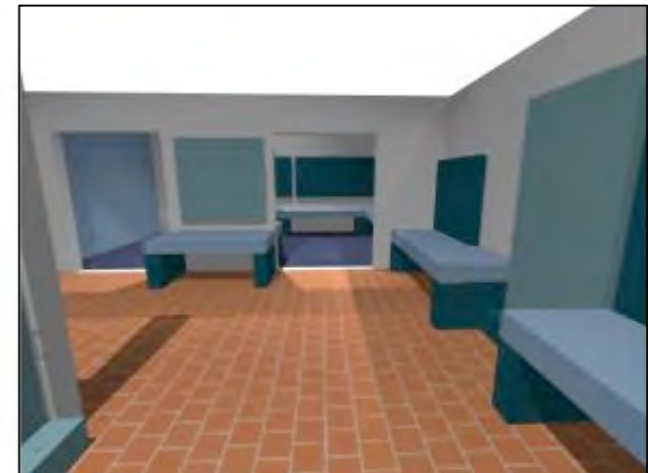
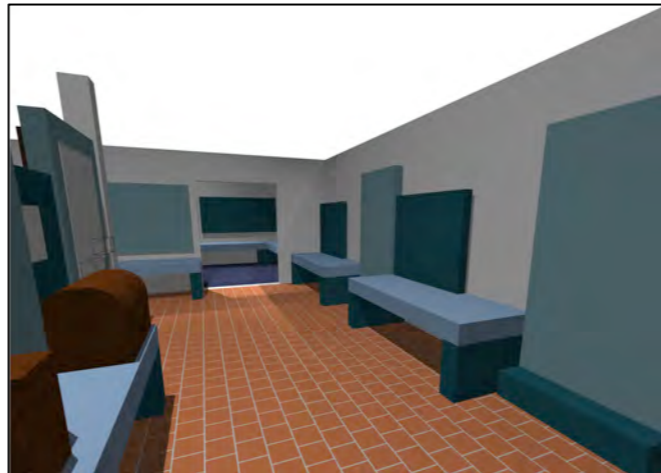
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
HISTORY HOUSE  
MUSEUM FLOOR PLAN

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**NOTES:**

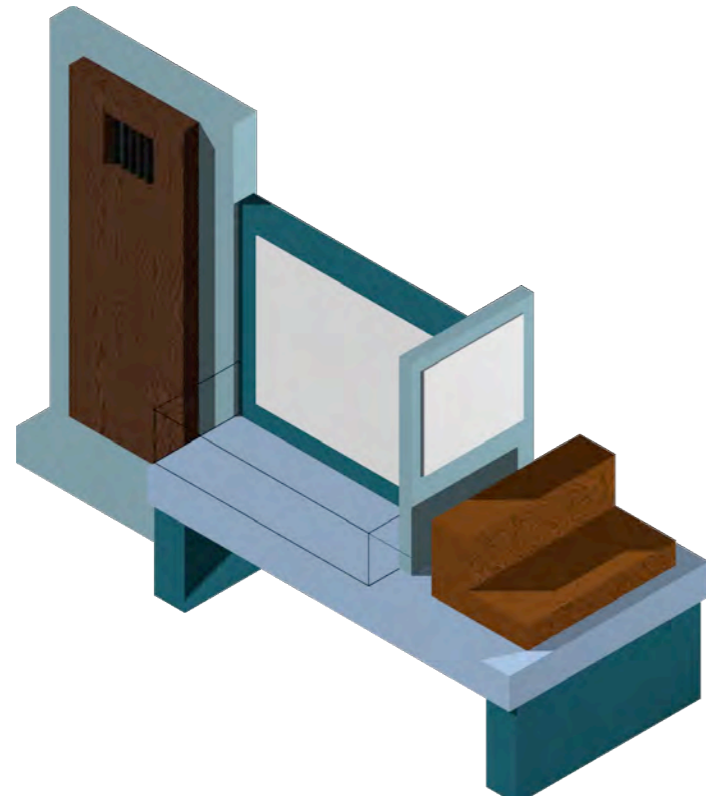
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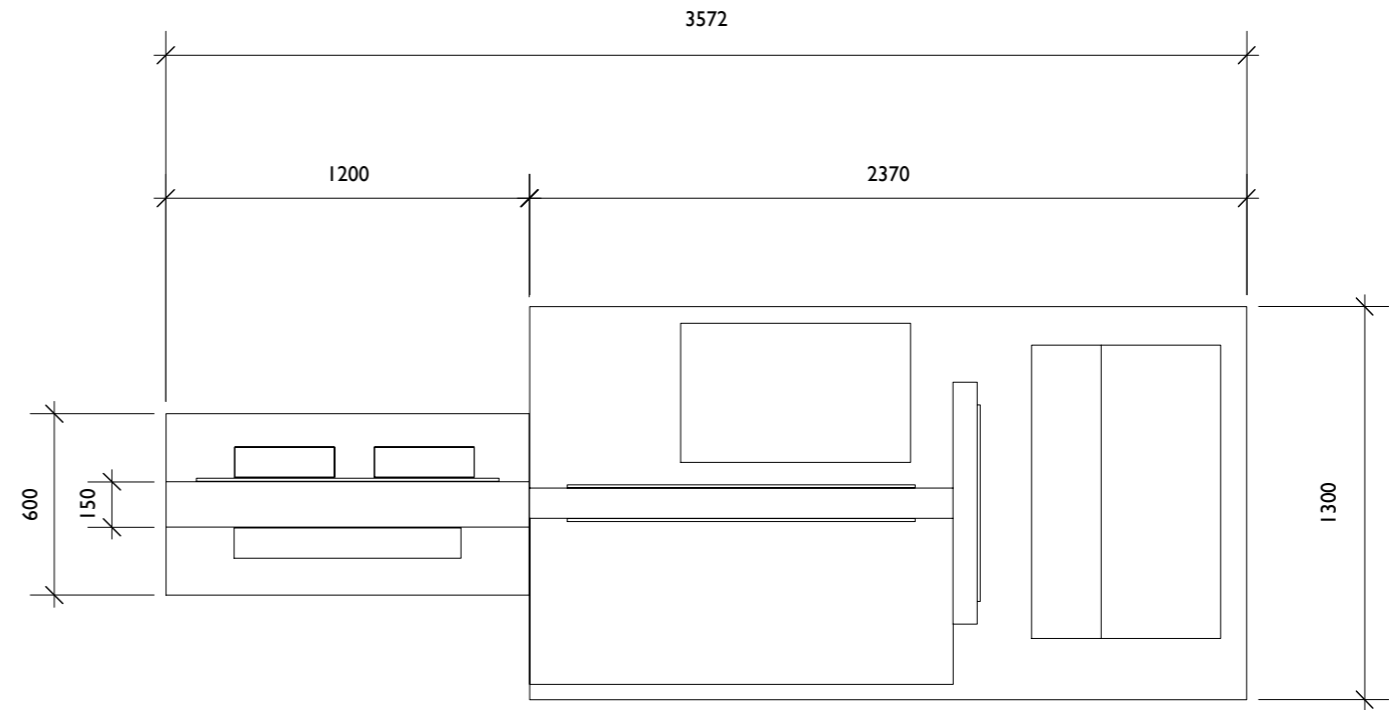
PERSPECTIVE VIEWS

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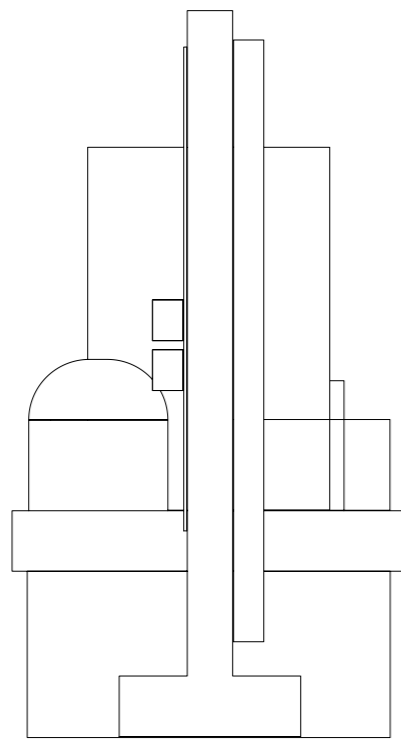
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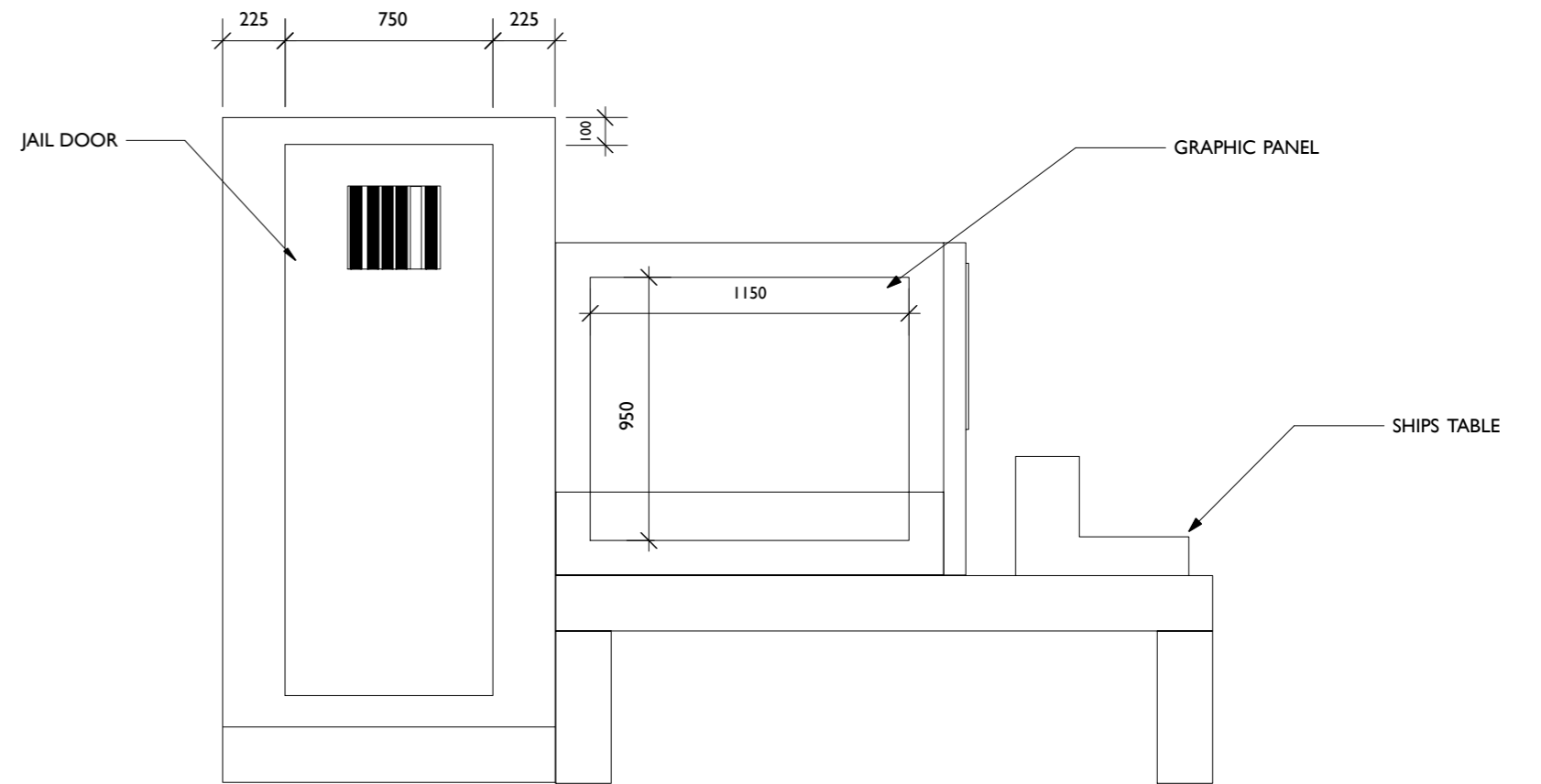
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TOP VIEW



FRONT VIEW




LEFT VIEW

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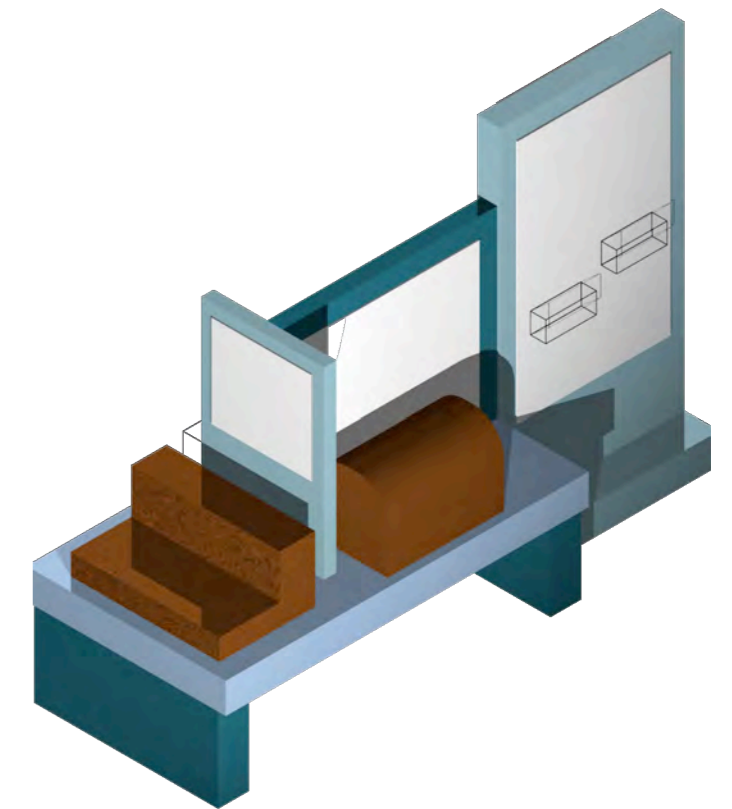
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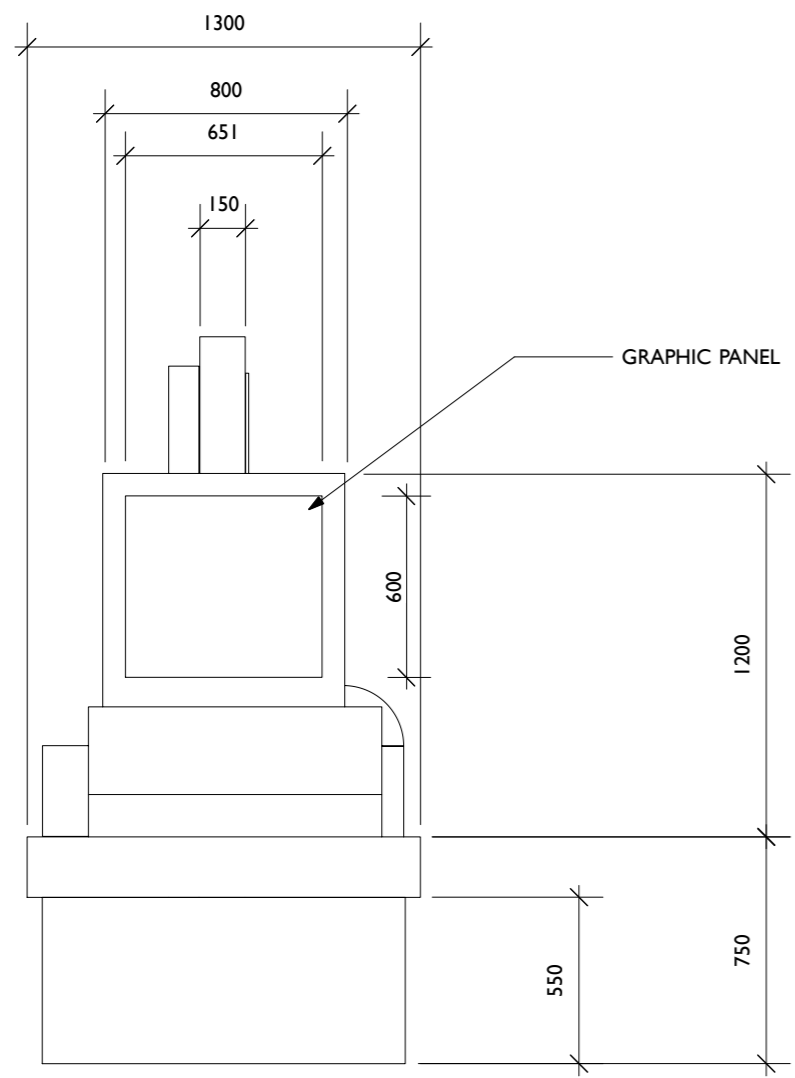
SHOWCASE VIEW I

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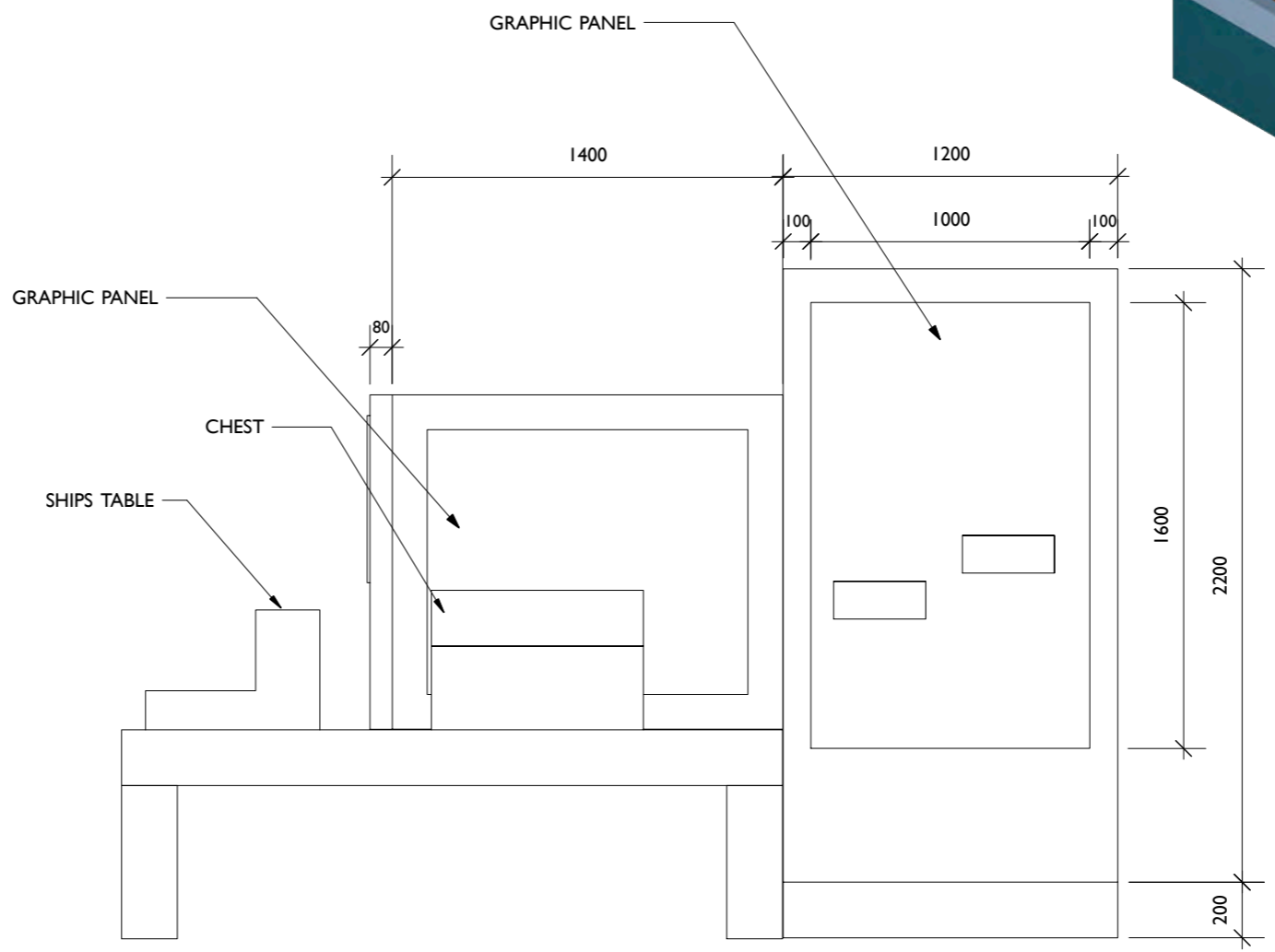
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3D VIEW




RIGHT VIEW



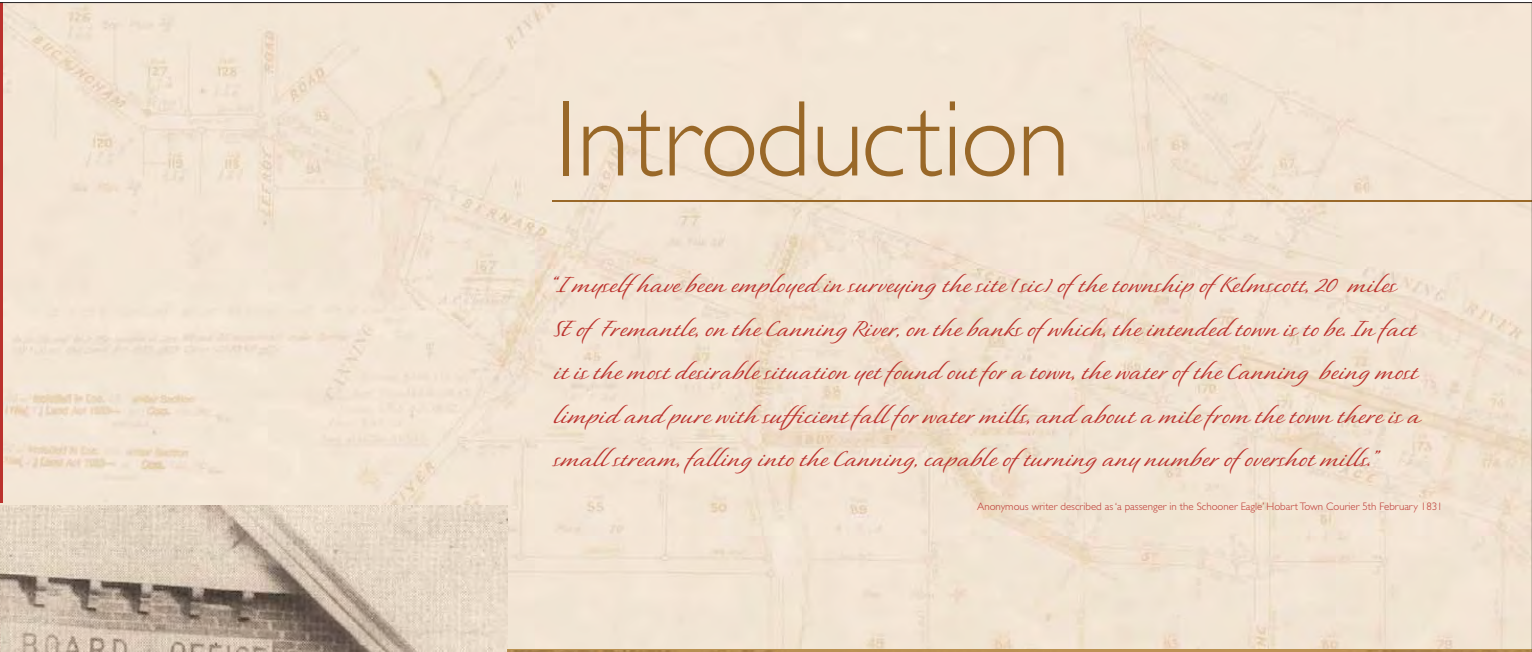
BACK VIEW

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SHOWCASE VIEW 2



# Introduction

*"I myself have been employed in surveying the site (sic) of the township of Kelmscott, 20 miles SE of Fremantle, on the Canning River, on the banks of which, the intended town is to be. In fact it is the most desirable situation yet found out for a town, the water of the Canning being most limpid and pure with sufficient fall for water mills, and about a mile from the town there is a small stream, falling into the Canning, capable of turning any number of overhot mills."*

Anonymous writer described as 'a passenger in the Schooner Eagle' Hobart Town Courier 5th February 1831



The City of Armadale has been the home to people for tens of thousands of years. The Noongar people enjoyed the regions rich supply of food, water and shelter. The Canning River and other waterways are an integral part of their spiritual life as well as acting as boarders between different groups including the Beellar and Beeloo families.

In 1829 a new people arrived from Britain and a few families travelled down the river to a spot known as Goolamrup to make a new home. On the 6th of July 1830 they named their new home Kelmscott. It was named after the birthplace of Archdeacon Thomas Hobbes Scott the founder of the new colonies first a church.

Over time Kelmscott slowly grew, families arrived, set up farms then orchards and businesses. New town grew including Armadale, Roleystone and Bedfordale. A train line was built in

the 1880's making transport to Perth easier. By the early 1900's Armadale had overtaken Kelmscott as the districts main town and became the home for the recently formed Armadale-Kelmscott Road Board.

A wide variety of people have come to the district. After the original influx of British migrants arrived came a number of Italian families in the 1920's who worked in the orchards. Later families fleeing the destruction of Europe caused by World War II spent time at local migrant camps, some making the area their home permanent. In the second half of the 1900's Dutch and then British families came to the district to add to the mix.

Today the City of Armadale is home to over 50,000 people. Farms and orchards are now streets and parks and the small local shops and co-ops are supermarkets and shopping centres. What does the future hold, we will just have to wait and see.



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## INTERPRETIVE PANEL I

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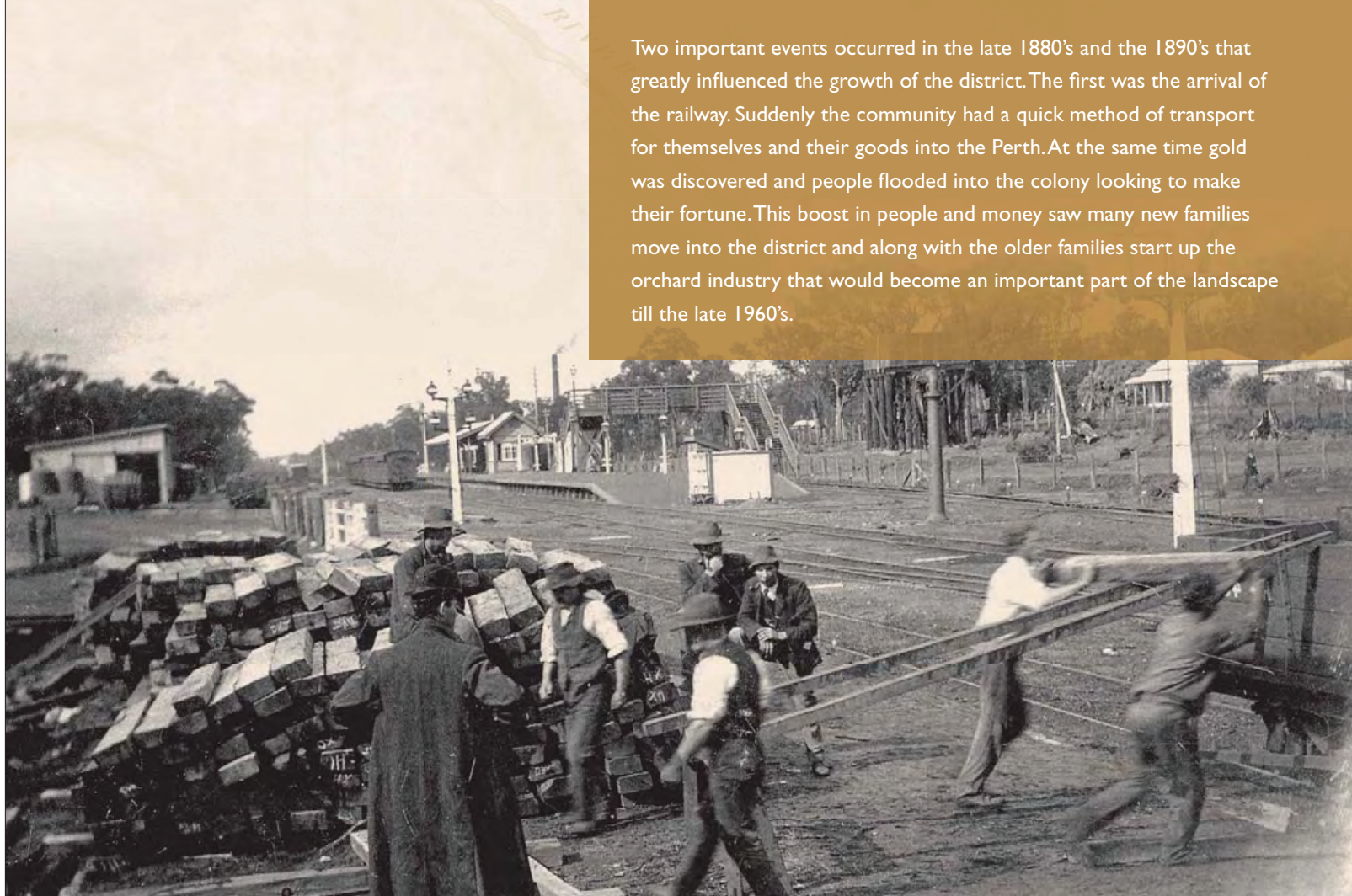
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# Gold and Rail

*Suddenly the community had a quick method of transport for themselves and their goods into the Perth.*

Two important events occurred in the late 1880's and the 1890's that greatly influenced the growth of the district. The first was the arrival of the railway. Suddenly the community had a quick method of transport for themselves and their goods into the Perth. At the same time gold was discovered and people flooded into the colony looking to make their fortune. This boost in people and money saw many new families move into the district and along with the older families start up the orchard industry that would become an important part of the landscape till the late 1960's.



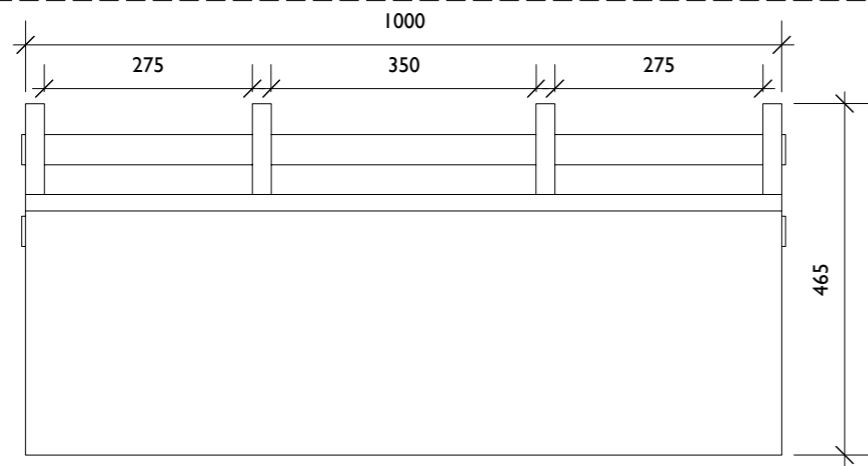
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INTERPRETIVE  
PANEL 2

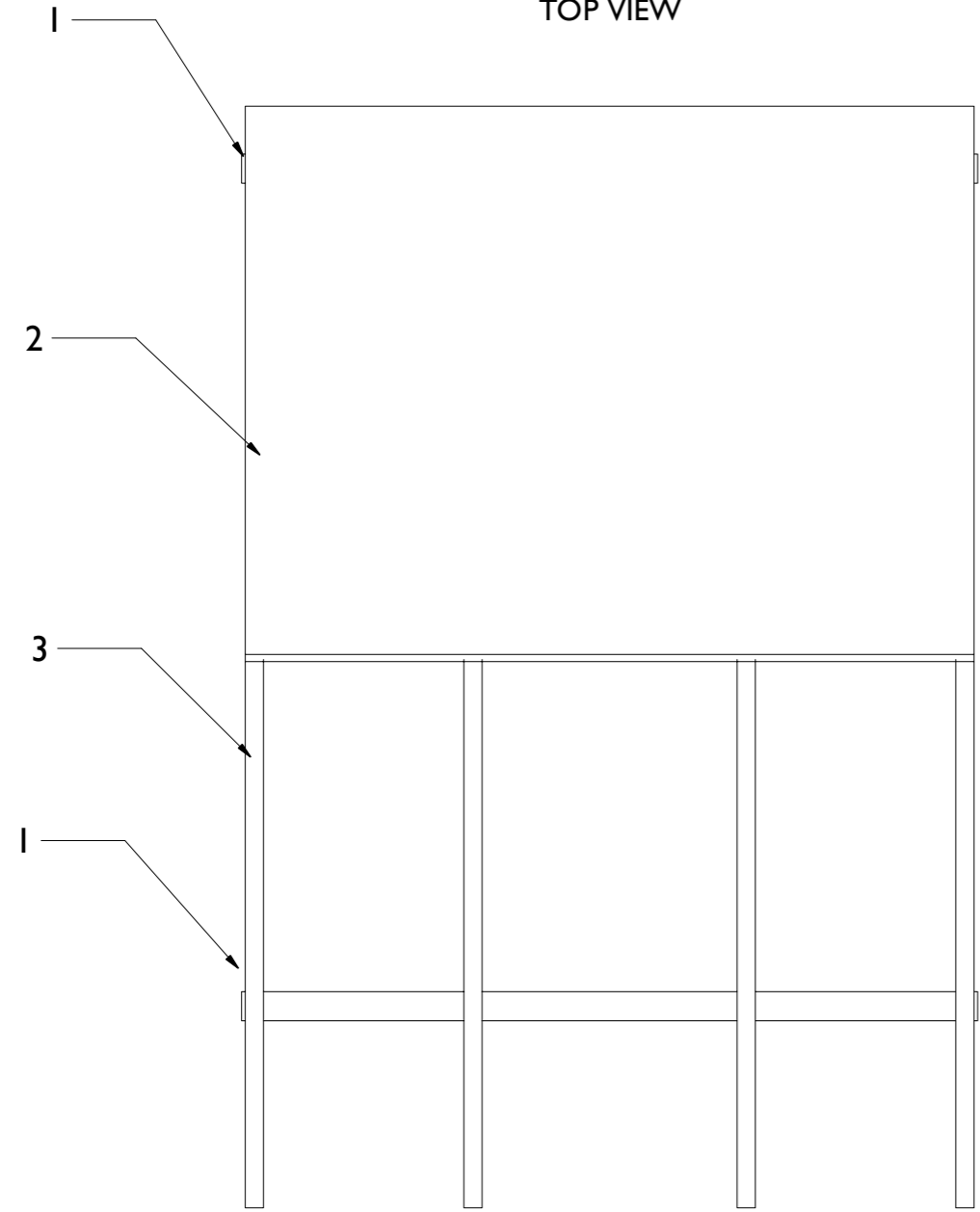
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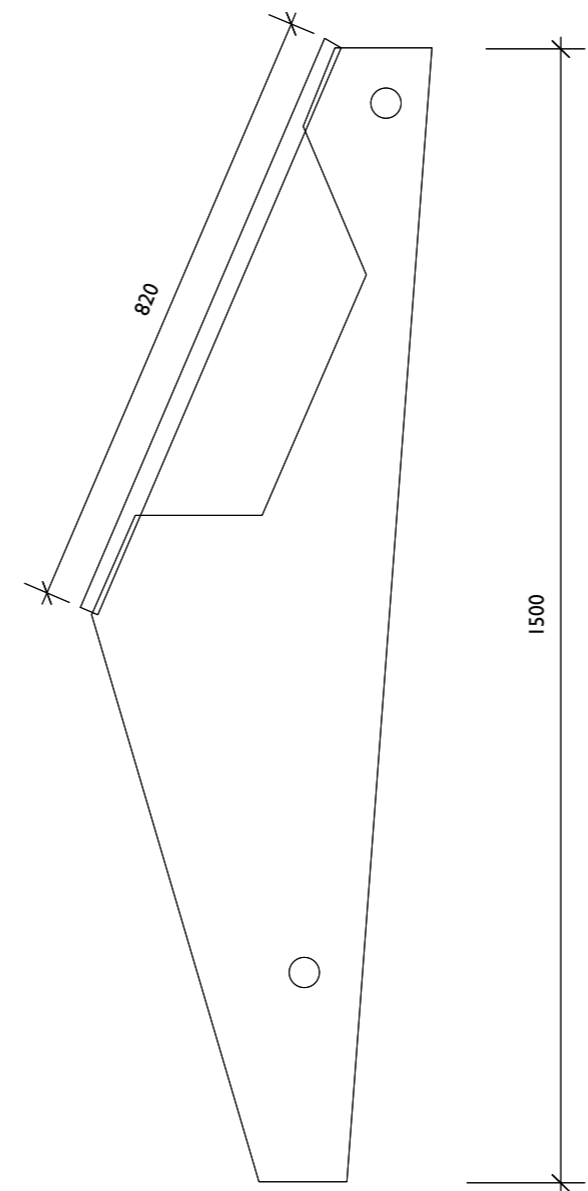




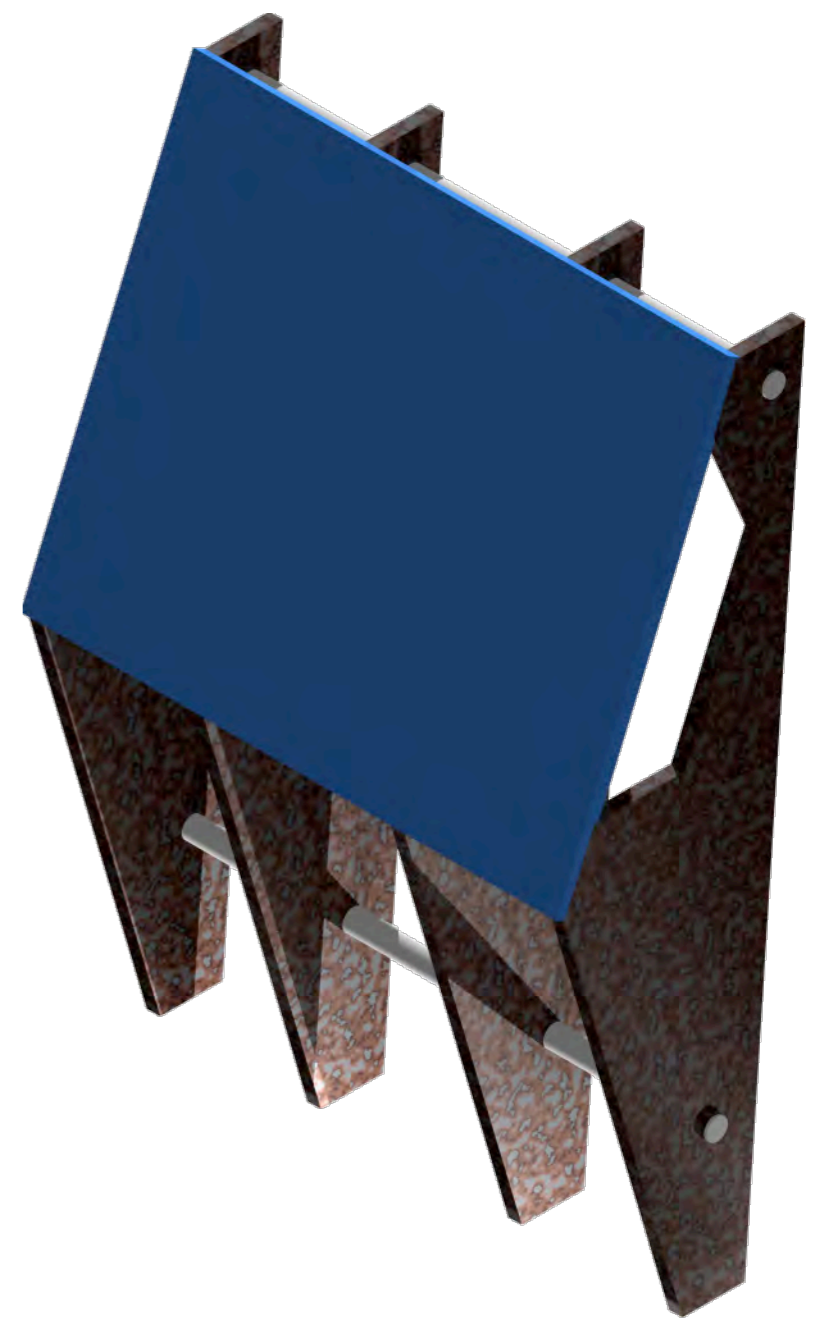
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FRONT VIEW




SIDE VIEW



RENDERED VIEW

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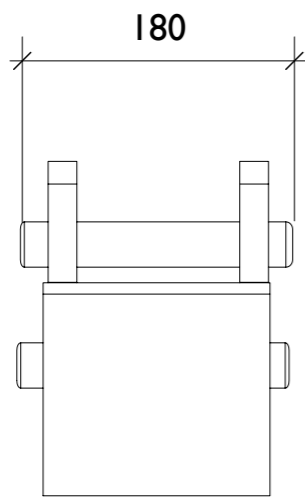
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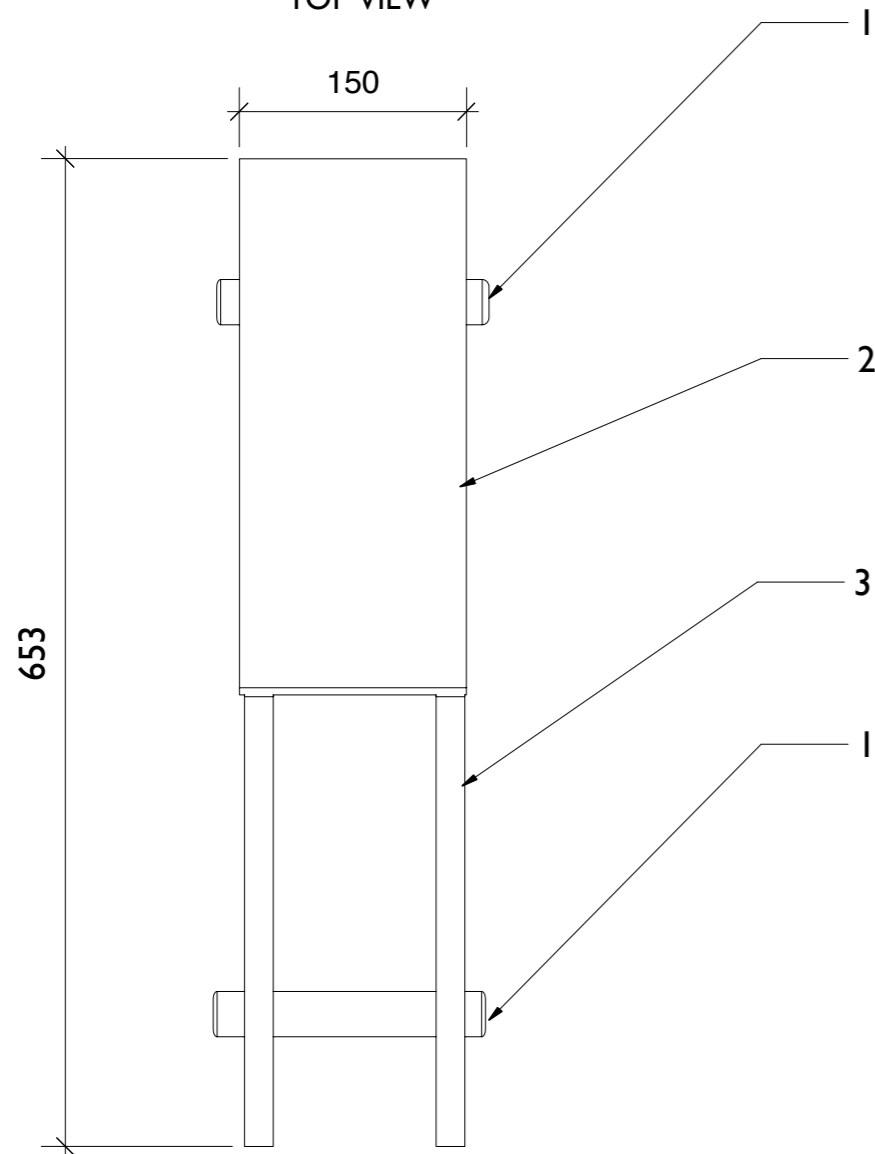
SIGNAGE CONCEPT 1

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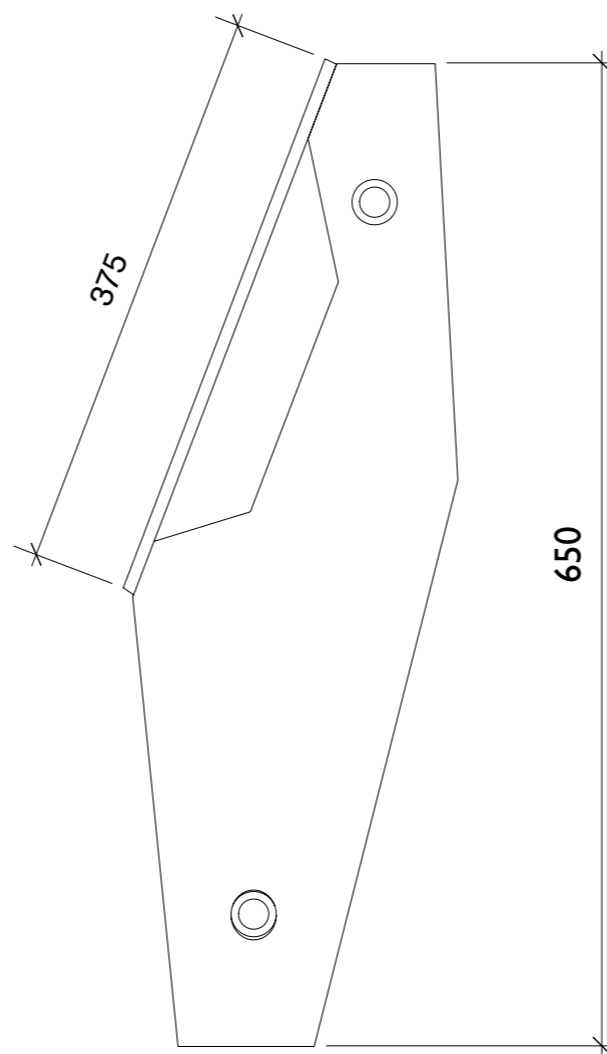
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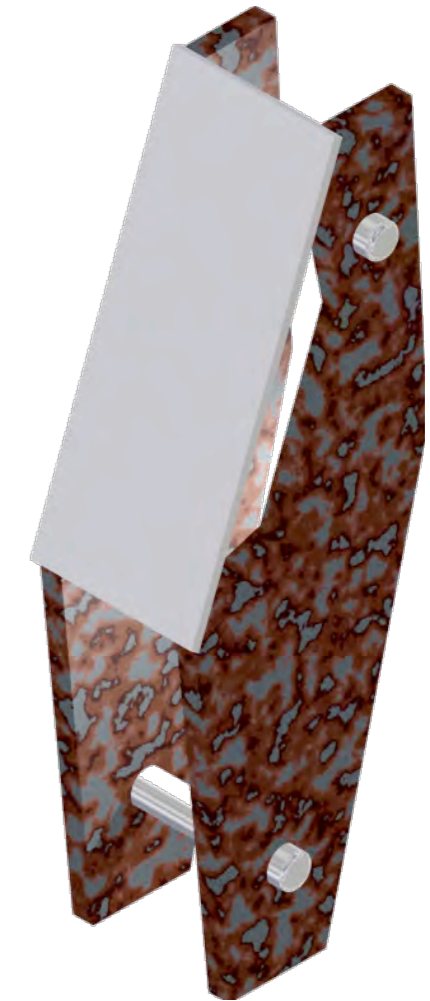
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FRONT VIEW




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RENDERED VIEW

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SIGNAGE CONCEPT 2

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# Welcome to the City of Armadale

The City of Armadale Dolor si tat. Oborecidui tat. Ut ipis dio od dolor si bla autat, quisciduis er sequi eraesti ncinat et augueriustio od dio eum quat autate velestie feumsan et nos nonsequam ing essit, sequi bla feuis nisi. Re feu faccum andigna am inis nos nibh ex exero odolore vel dolor atem euist.

## The Railway Station

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## Walk Trails

- A** .....  
Minnawarra Precinct, across Armadale Road to visitor centre. Incorporates Immigrant Memorial and view to Jull's vineyard.
- B** - - - - -  
Visitor centre to Narrogin Inne via Muckcross House and Coyle's House to Railway Station along Jull St. Incorporates War Memorial and Jull St commercial precinct.
- C** ~~~~~  
Railway station via Masonic Hall and The Manse to Berry Residence and History House Museum.



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SIGNAGE CONCEPT I

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# St Matthew's Church



TRAIL SITE  
A 2



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## SIGNAGE CONCEPT 2

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