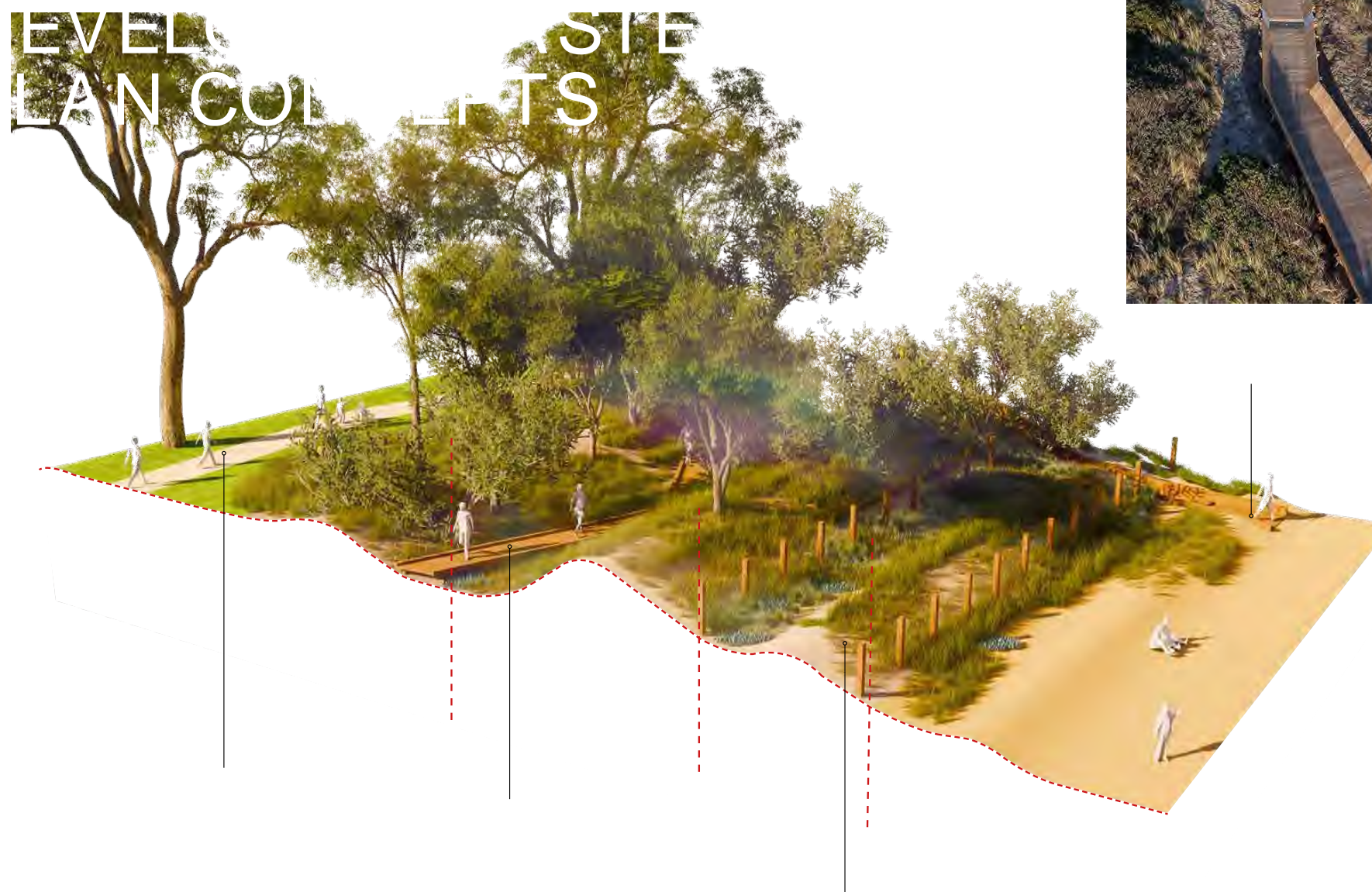
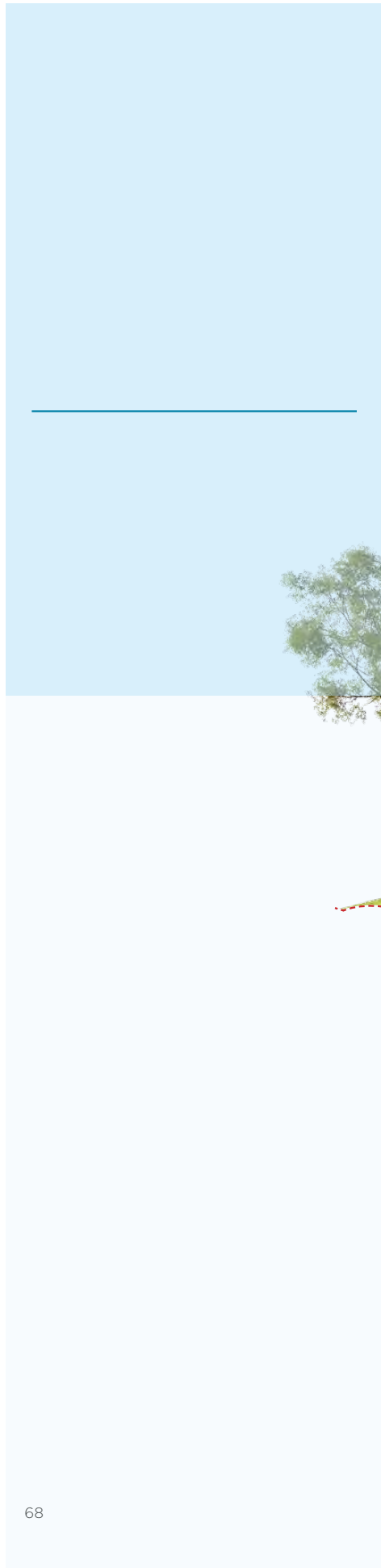


PA FIV

LEVEL 1 SITE LAN COLLECTS





DUNE REHABILITATION

GOALS

The Hervey Bay Esplanade Master Plan is guided by the Coastal Futures Strategy. The strategies identified in the Master Plan aim to support the intermediate, medium and long term planning put forward in the Coastal Futures Strategy.

“Our coastline is very important: It is our playground and it is the source of much of our livelihoods as thousands of tourists come here every year to relax on our beaches, fish, swim or sail”

- Coastal Futures Strategy

Where possible the Master Plan adopts a strategy of coastal dune management. We know that healthy vegetated foreshores provide a natural function, which protects the coastal communities, provides a natural barrier from environmental hazards and provides a habitat for flora and fauna.

The second line of defence is a balance of natural dune management and hard infrastructure strategies identified in the Coastal Futures Strategy. Where there is no opportunity for dune rehabilitation a sea wall is the appropriate strategy to manage the environmental hazards.

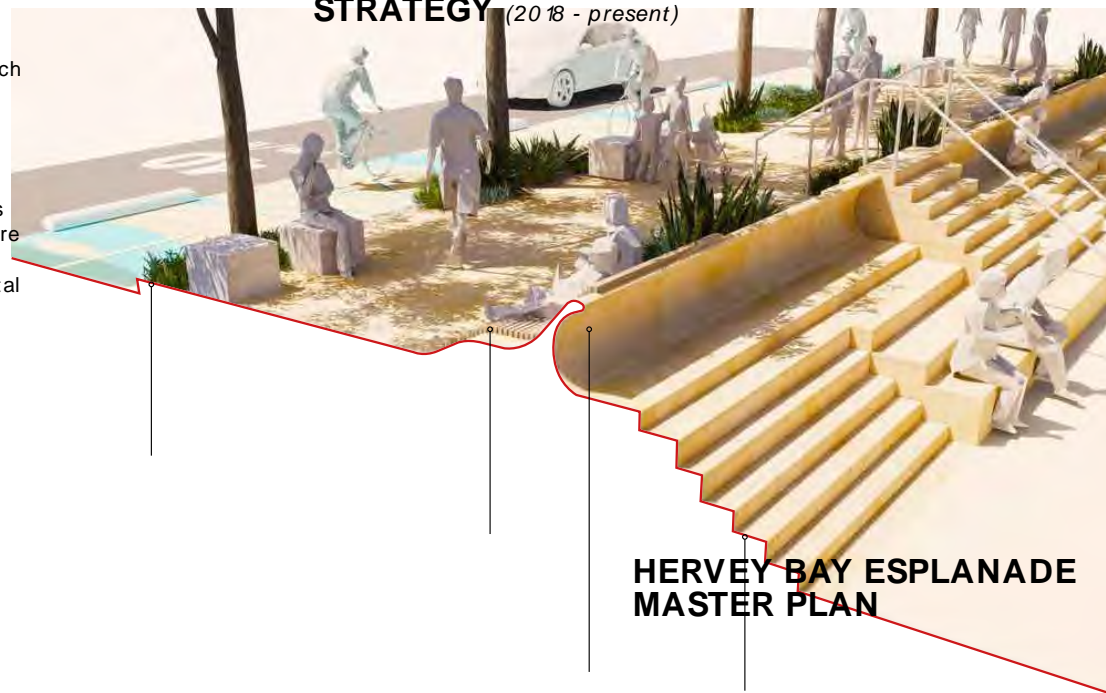
As identified by the Coastal Futures Strategy, hard infrastructure that becomes vulnerable to rising sea level and coastal erosion will be removed rather than protected as part of a retreat strategy.



LOW INTERVENTION

Dune rehabilitation

COASTAL FUTURES STRATEGY (2018 - present)



HERVEY BAY ESPLANADE MASTER PLAN

MEDIUM INTERVENTION

Balanced dune rehabilitation with hard infrastructure

HIGH INTERVENTION

Sea wall





EXEMPLAR STUDY

**MCCULLOCH AVENUE
BOARDWALK,
VICTORIA. SITE OFFICE**

PURPOSE / GOALS

Created on a modest budget, the design accentuates the delicate topography of the site, while also containing the effects of heavy foot traffic. It cuts a path, but allows the landscape to dominate

LOW INTERVENTION
DUNE REHABILITATION

STRATEGY

During Community consultation, it was heard that protecting foreshore vegetation was of high importance.

Council has a long history of dune rehabilitation which includes formalised access ways to reduce vegetation damage, dune protection fencing and signage, weed management to promote native species growth as well as re-vegetation with particular species that have sand stabilisation function such as *Spinifex sericeus*.

To support Council's dune management the following additional strategies have been identified:

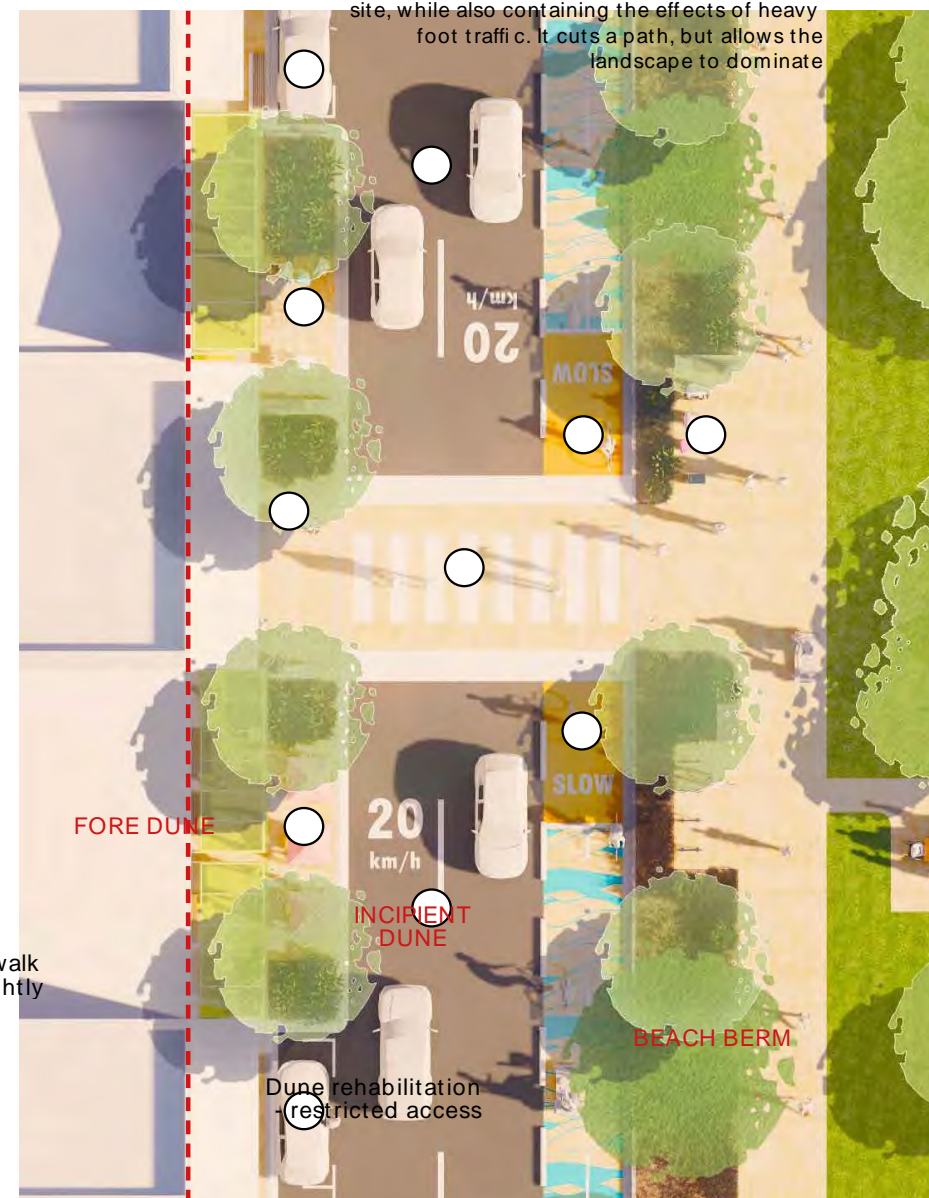
- Build a strong hind and fore dune to support the incipient dune. Planting larger native tree species and no further removal of existing trees
- 'light touch' boardwalks only through the hind & fore dune.
- Minimising human impact with 'restricted access' and formalised access routes through the incipient dune.

HIND DUNE

On ground shared path following contours & meandering through the trees

Boardwalk touching lightly

Dune rehabilitation restricted access



-
-
-
-
- All inclusive access points
-

MEDIUM INTERVENTION
BALANCED DUNE REHABILITATION WITH HARD INFRASTRUCTURE

STRATEGY

Scarness and Pialba are highly activated hubs that require green open space to support various functions. Green open spaces are important for community, however we know they compromise the foreshore stabilisation.

As identified in the Coastal Futures Strategy, striking a balance between the environment and supporting recreation is important. In high activity nodes, hard sea walls and a natural dune management strategy is supported

To support the concrete terraced edge employed include the following:

- Future proofing the open green lawns with clusters of tree planting. Single trees are vulnerable to winds, to counteract this it is advised to build back up specific nodes with additional tree planting.
- Where appropriate rebuild the hind dunes through earth mounding and dense dunal vegetation.
- Where applicable, integrate all abilities beach access in conjunction with hardscape foreshore interventions



Mounding of lawn to protect and help stabilise the foreshore edge

HIND DUNE

BUILT INTERVENTION

BEACH



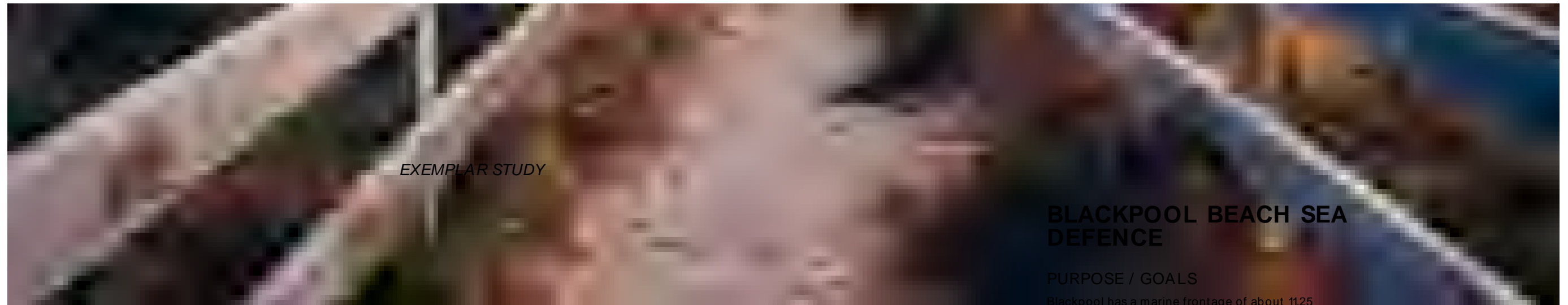
EXEMPLAR STUDY

ESPERANCE WATERFRONT, WESTERN AUSTRALIA HASSELL

PURPOSE / GOALS

A project to protect and restore the community's central foreshore on a stretch of dramatic coastline

Its new seawall is designed to reflect the contours of the natural bays and headlands, which together with extensive planting of Indigenous trees and shrubs work to reduce the impact of erosion.



EXEMPLAR STUDY

BLACKPOOL BEACH SEA DEFENCE

PURPOSE / GOALS

Blackpool has a marine frontage of about 1125 kilometres, all of which is protected from erosion by the sea wall. The section of coastline takes an enormous amount of battering from the elements and is hammered by the tides.

The curved design disperses the energy of the waves as they crash against the shore, and withstands the constant battering. The wide walkway and split level upper promenade is a pleasant environment linking the coastline.

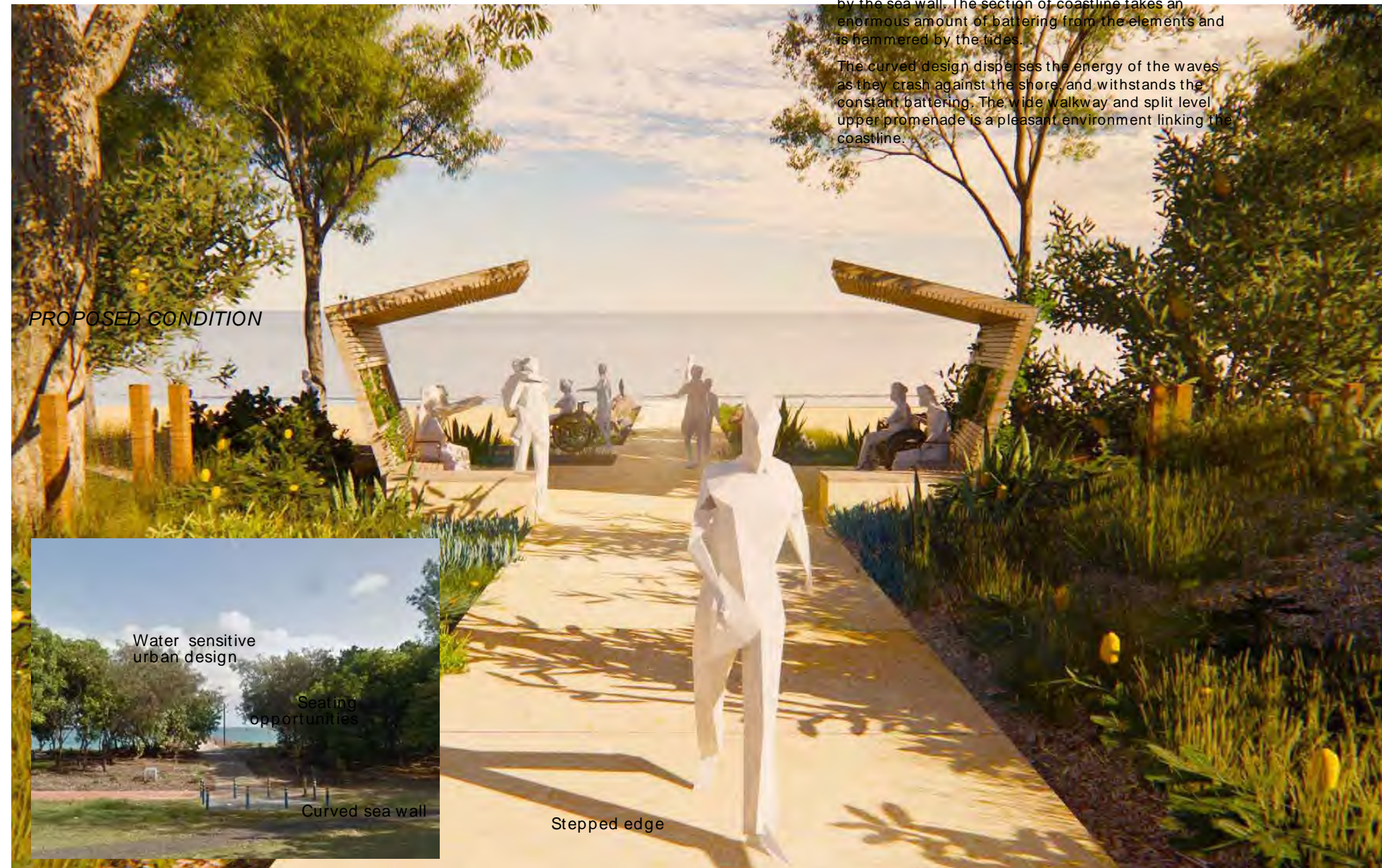
HIGH INTERVENTION SEA WALL

STRATEGY

The Coastal Futures Strategy has identified that the sea wall at Urangan is under threat and requires upgrade to the base.

The background research identifies an opportunity to employ new and innovative designs to help support beach nourishment, sand re-seeding as well as providing a buffer to adjacent road and businesses.

In addition, tree planting along the foreshore footpath will provide significant relief and protection from storms and harsh winds. Trees also provide a cool and comfortable environment for pedestrians and mobility corridor users.



PROPOSED CONDITION



Existing condition

IDENTIFIED PEDESTRIAN CROSSINGS

LOCATION	CROSS STREET	JUSTIFICATION	PRIORITY
Point Vernon	Inman Street	Raised pedestrian crossing required to support local businesses. Speed along Esplanade reduced to 40km/hr.	Medium
	Corser Street	Raised pedestrian crossing to link Point Vernon pedestrian link. Speed along Esplanade reduced to 40km/hr.	Medium
	Moreton Street	Raised pedestrian crossing to improve connections from new residential area to the esplanade. Speed along Esplanade reduced to 40km/hr.	Low
Scarness	Taylor Street	Provide formalised raised pedestrian crossing at existing crossing point.	High
	Leslie Lane	New raised pedestrian crossing	High
Torquay	Macks Road	New raised pedestrian crossing from surf club connecting to businesses across the road.	High

ENTRY STATEMENTS

LOCATION	JUSTIFICATION	PRIORITY
Scarness	Upgrade both entry statements to a formalised raised pedestrian crossing	High
Orangan	Upgrade 2 entry statements on Pier street to a formalised raised pedestrian crossing	High

General notes:

- Detailed design of new raised pedestrian crossings to be investigated in following design stage.
- All entry statements to be removed and replaced with formalised pedestrian crossings in the appropriate locations.

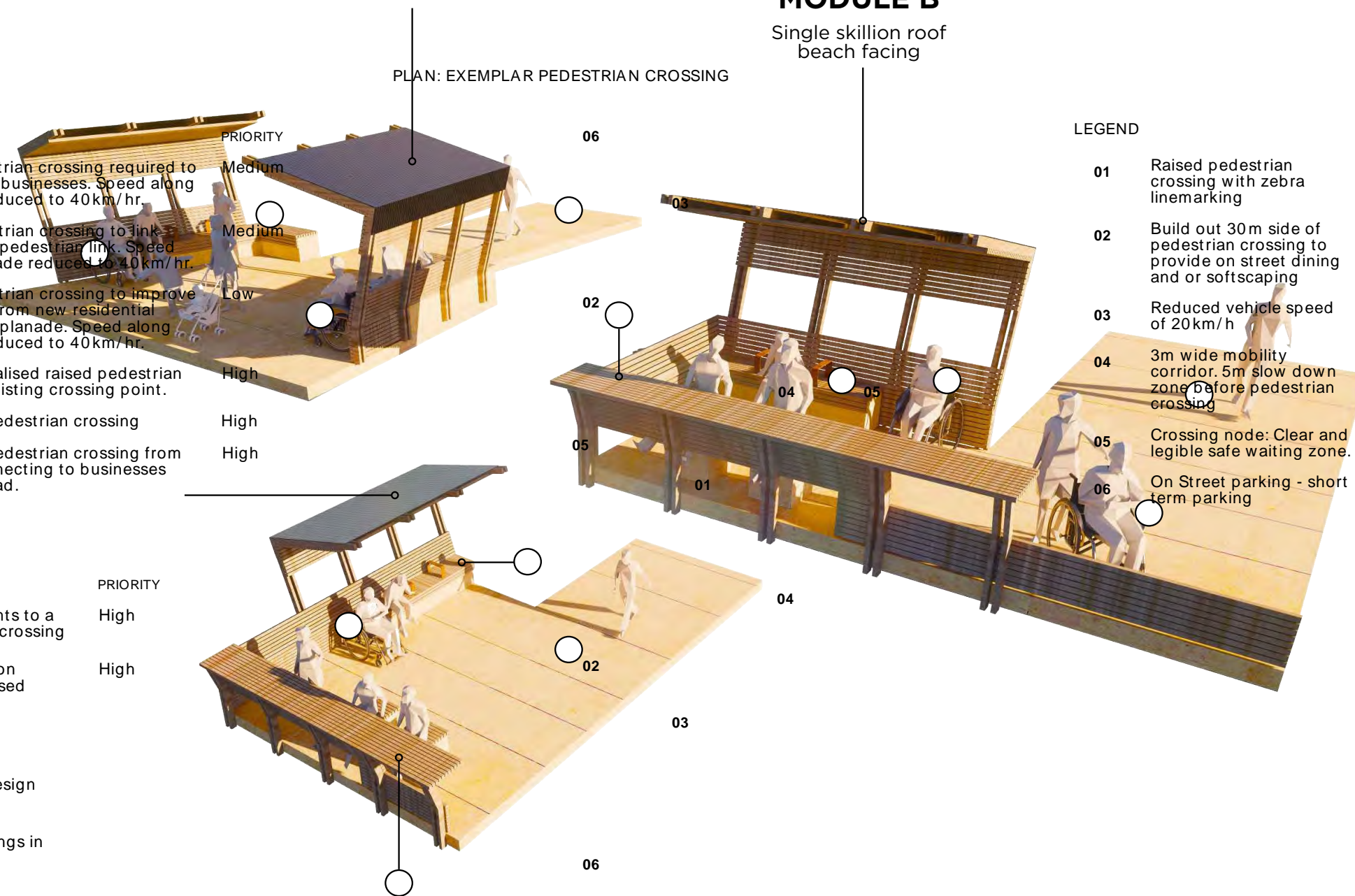
PLAN: EXEMPLAR PEDESTRIAN CROSSING

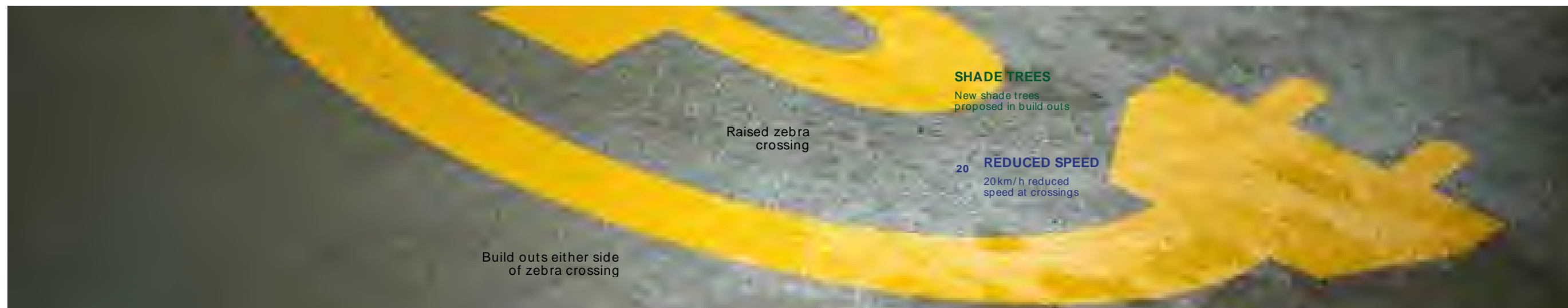
MODULE B

Single skillion roof beach facing

LEGEND

- 01 Raised pedestrian crossing with zebra linemarking
- 02 Build out 30m side of pedestrian crossing to provide on street dining and or softscaping
- 03 Reduced vehicle speed of 20km/h
- 04 3m wide mobility corridor, 5m slow down zone before pedestrian crossing
- 05 Crossing node: Clear and legible safe waiting zone.
- 06 On Street parking - short term parking





INDICATIVE PEDESTRIAN CROSSING



SHORT TERM PARKING
Short term parking in front of businesses

MOBILITY CORRIDOR
3m on road cycle - two way lane

SHARED
2-3m shared path through parklands

BEACH A NODES

FRAMING THE VIEW

OPPORTUNITIES

Along the foreshore key nodes and views have been identified as of significance. At these nodes pavilions have been designed to frame the view and provide amenity. The pavilions will form a strong architectural language and identity along the foreshore.

Possible integration of fish cleaning table at fishing nodes

NOTE:

Opportunities to be explored further with Dot Dash and Creative Move

-
-
-
-





○

○

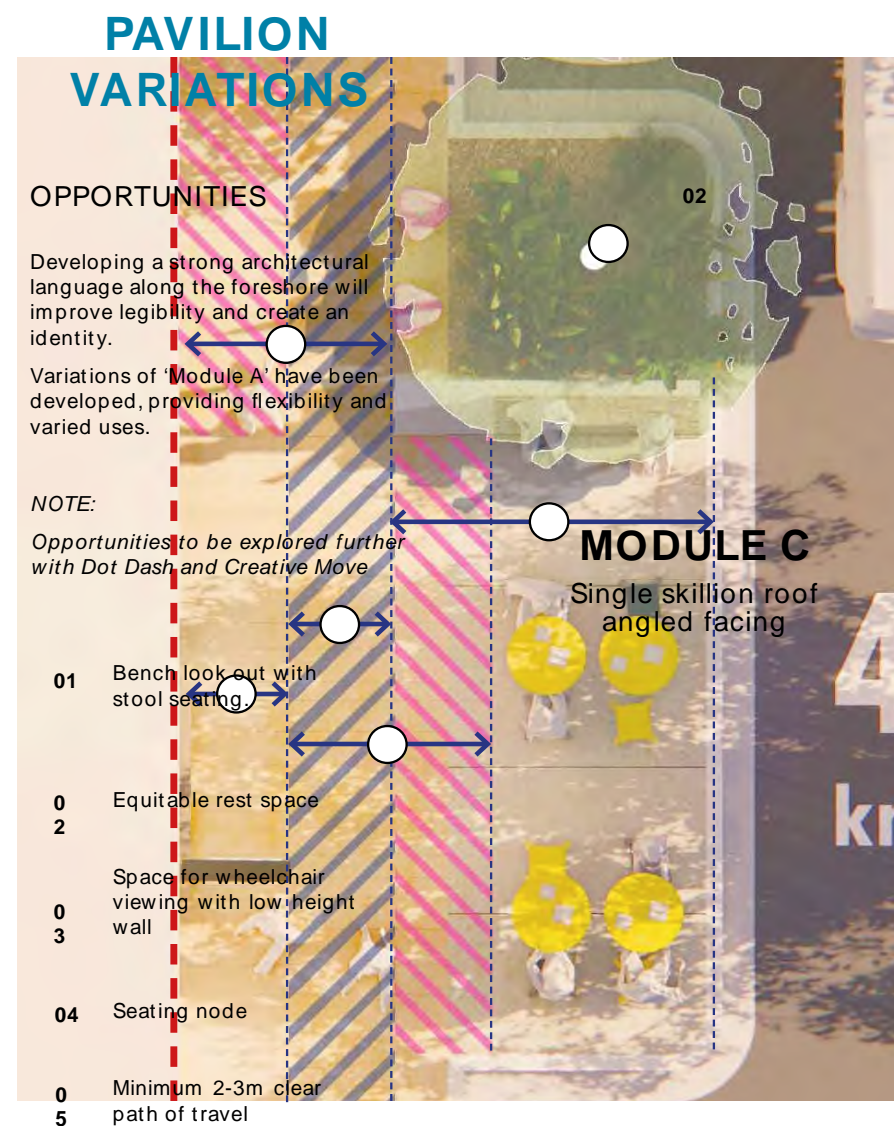
○

○

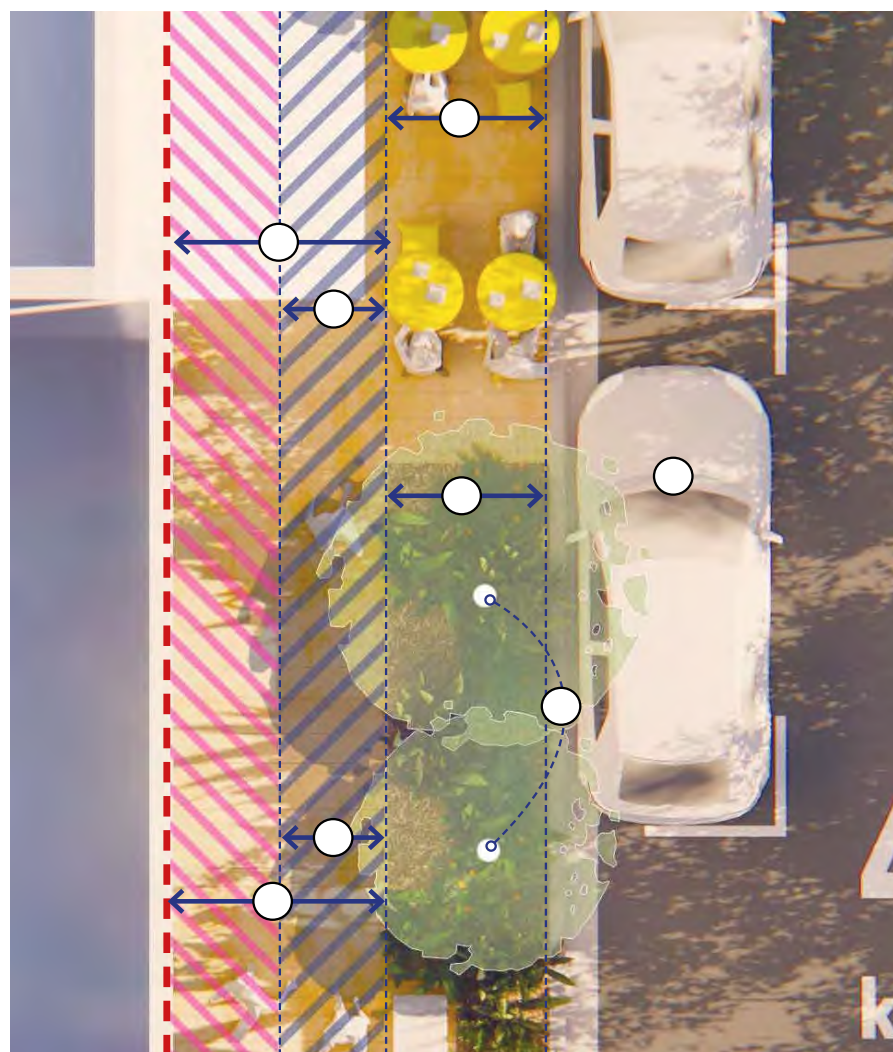
○

○

○



- _____
- _____
- _____
- _____
- _____
- _____
- _____





GREEN TRANSPORT

ESPLANADE SHUTTLE

GOALS

Providing a dedicated esplanade shuttle service will help people connect along the 17km foreshore, making it easier to access local businesses, events and foreshore parklands.

OPPORTUNITIES

- All-electric vehicles with zero emissions for a cleaner Hervey Bay
- Making it easier to access with turn up and go services - no timetables needed

-
-
-
-

REDUCED SPEED 40
40km/h reduced speed along entire esplanade



ESPLANADE SHUTTLE SERVICE

REGENERATION
Natural regeneration

MOBILITY CORRIDOR
3m on road cycle - two way lane

SHARED
2-3m shared path through parklands

0 2 5m
1:100 @ A3

E-MOBILITY INFRASTRUCTURE

GOALS

Supporting E-mobility devices with appropriate infrastructure will improve safety and public confidence in E-mobility.

E-mobility options have the potential to compliment the role of public transport and provide people with the opportunity to experience the length of the esplanade. People can conveniently access local services, creating opportunities for local businesses.

PRINCIPLES

- At regular intervals bike/ e-scooter and mobility scooter charging stations should be provided.
- Ensure minimum widths for turning circles are provided.

- 0
1 E-scooter/ E-bike charging station
- Bike rack station
- 0
2 E-mobility scooter charging stations
- 0
3 Integrated bike repair station
- 0
4

FIGURE 1
E-Scooter/ E-bike charging station

FIGURE 2
Mobility scooter charging station

RENDER
Indicative sketch view of integrated charging stations



02

03



STREET FOOTPATHS

LEGEND

- 01 Minimum 2m clear circulation zone
- 02 Minimum 0.9m continuous clear path of travel, 1.1m off property boundary
- 03 Build out to provide on street dining and or softscaping
- 04 2m awning overhead, 3.5m awning clearance
- 05 Feature trees, in planting with adjacent bioretention garden
- 06 1.1m width traders may use either side of 0.9m clear path of travel
- 07 On Street parking

PLANNING GUIDELINE

MINIMUM STANDARD

- Footpaths located in activity nodes must achieve a minimum width of 2m.
- Footpaths outside of activity nodes must achieve a minimum width of 1.8m where achievable.





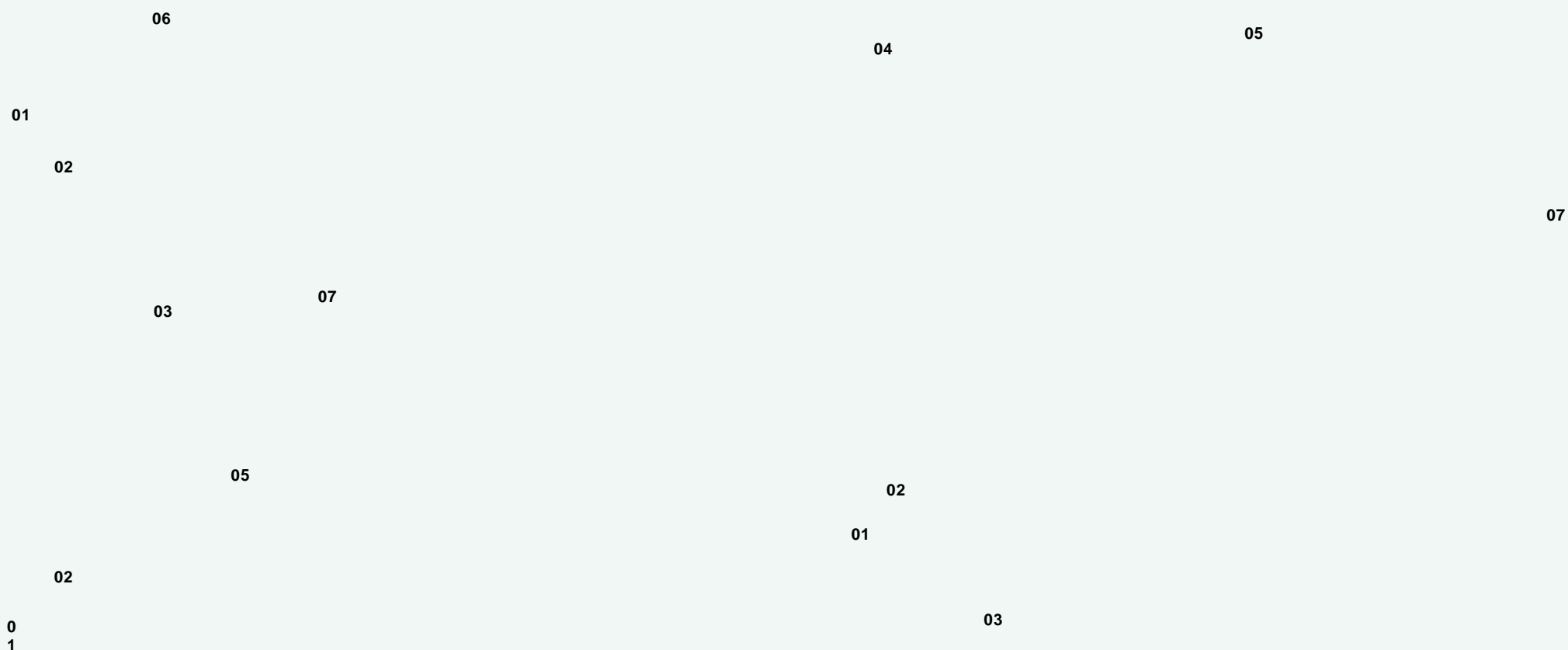
LEGEND

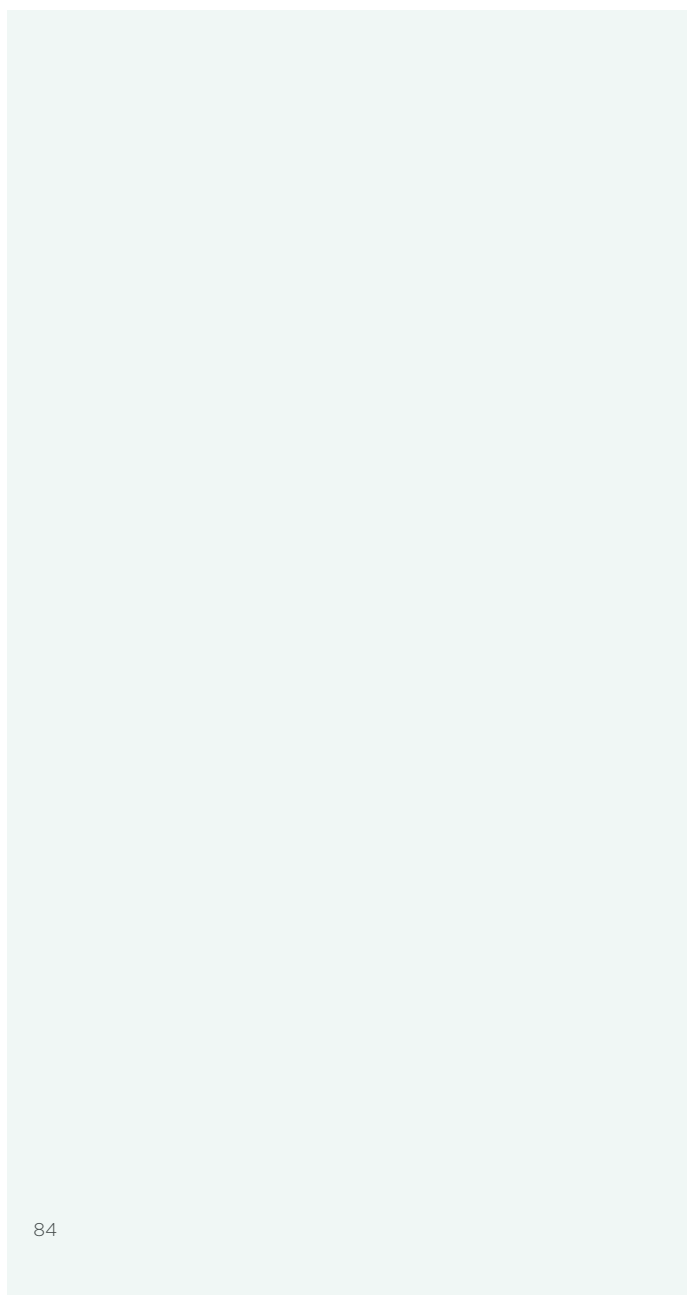
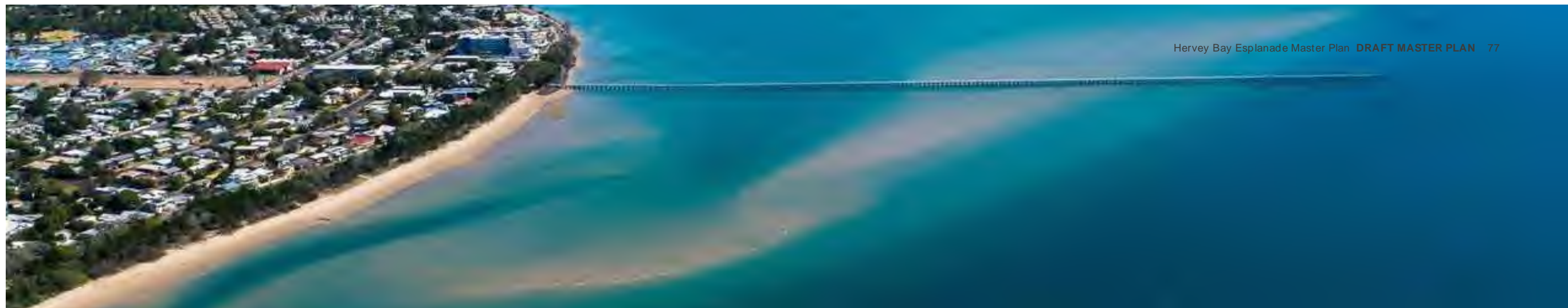
- 01 Minimum 2m clear circulation zone
- 02 Minimum 0.9m continuous clear path of travel. 1.1m off property boundary
- 03 Softscaping and or on street dining opportunity
- 04 2m awning overhead. 3.5m awning clearance
- 05 Pairs of feature trees, in planting with adjacent bioretention garden
- 06 1.1m width traders may use either side of 0.9m clear path of travel
- 07 On Street parking

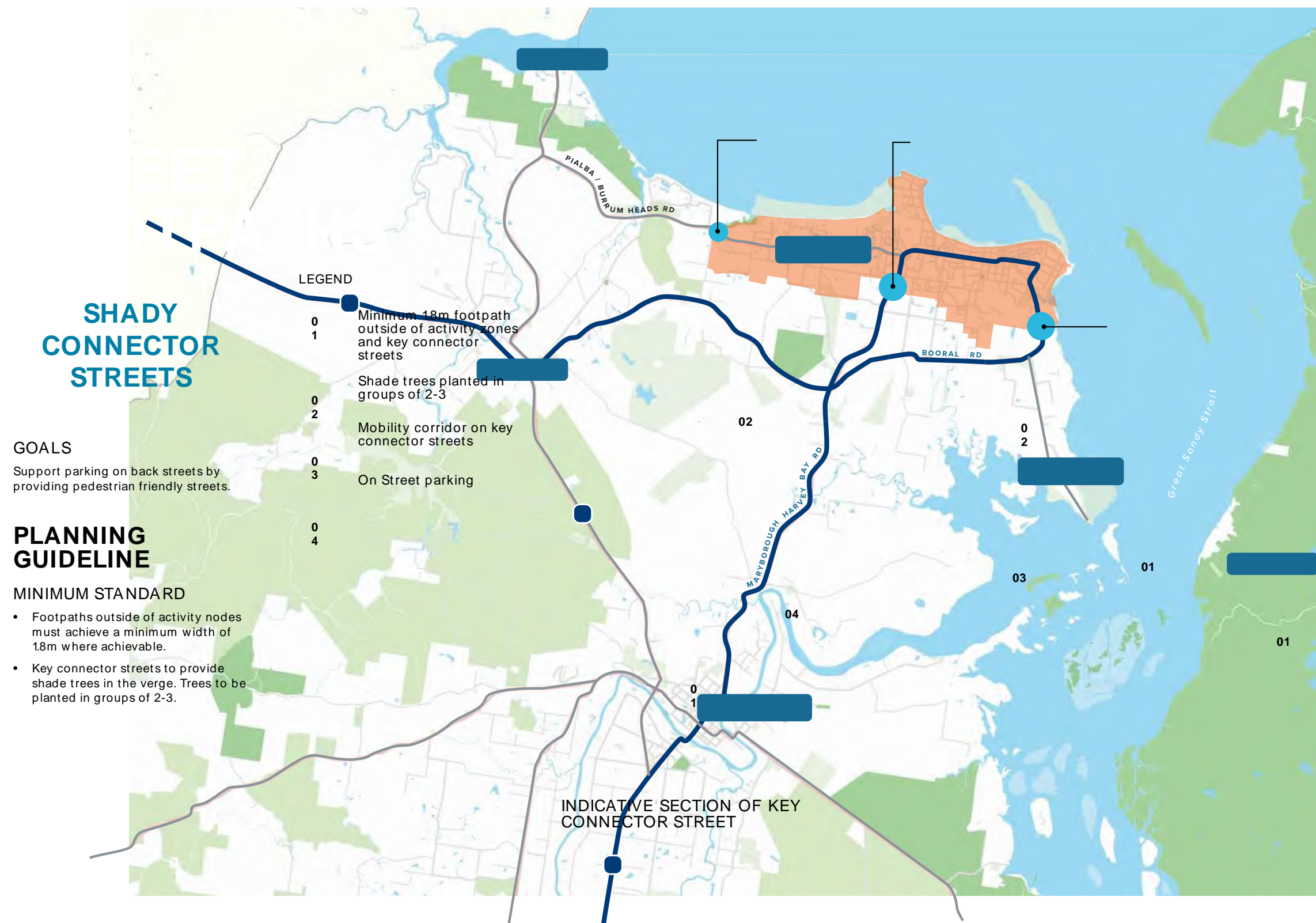
PLANNING GUIDELINE

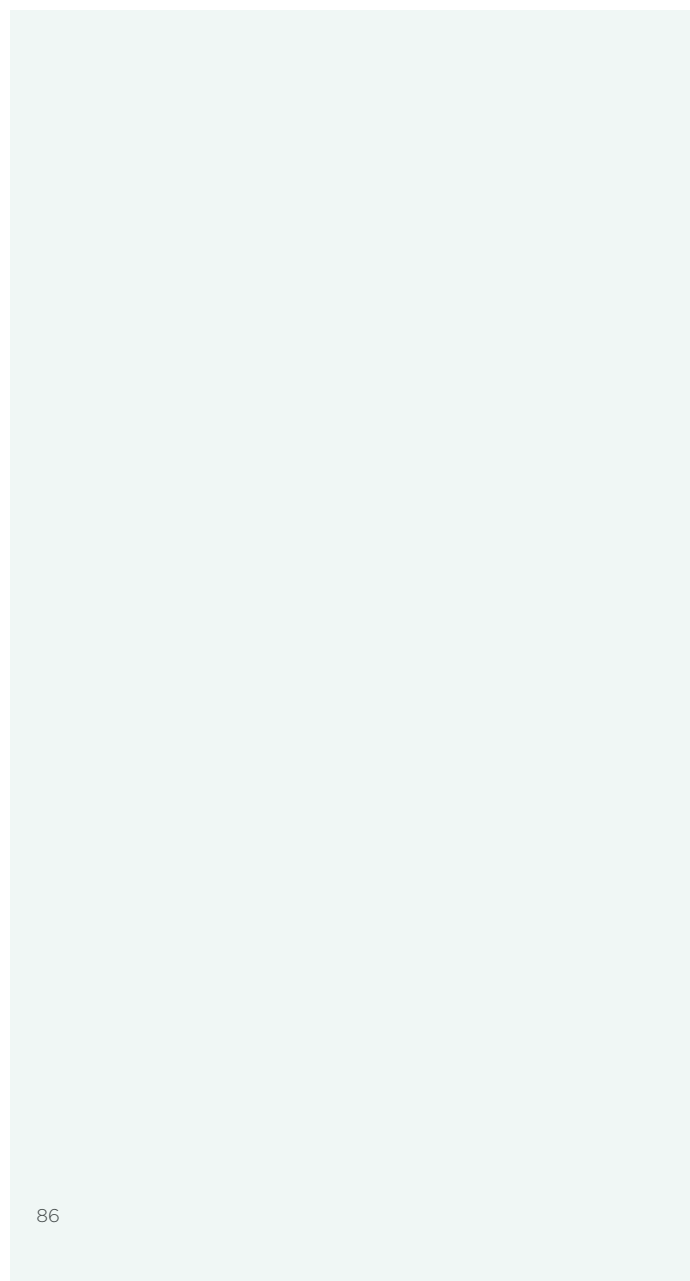
MINIMUM STANDARD

- Footpaths located in activity nodes must achieve a minimum width of 2m.
- Footpaths outside of activity nodes must achieve a minimum width of 1.8m where achievable.







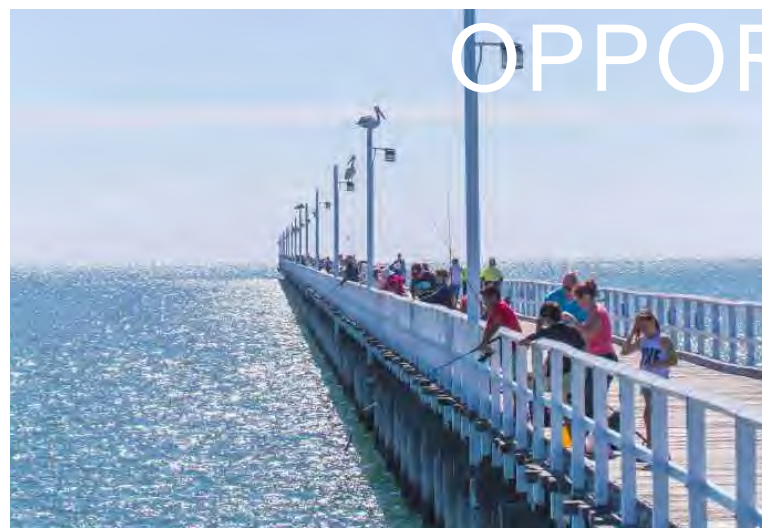


86

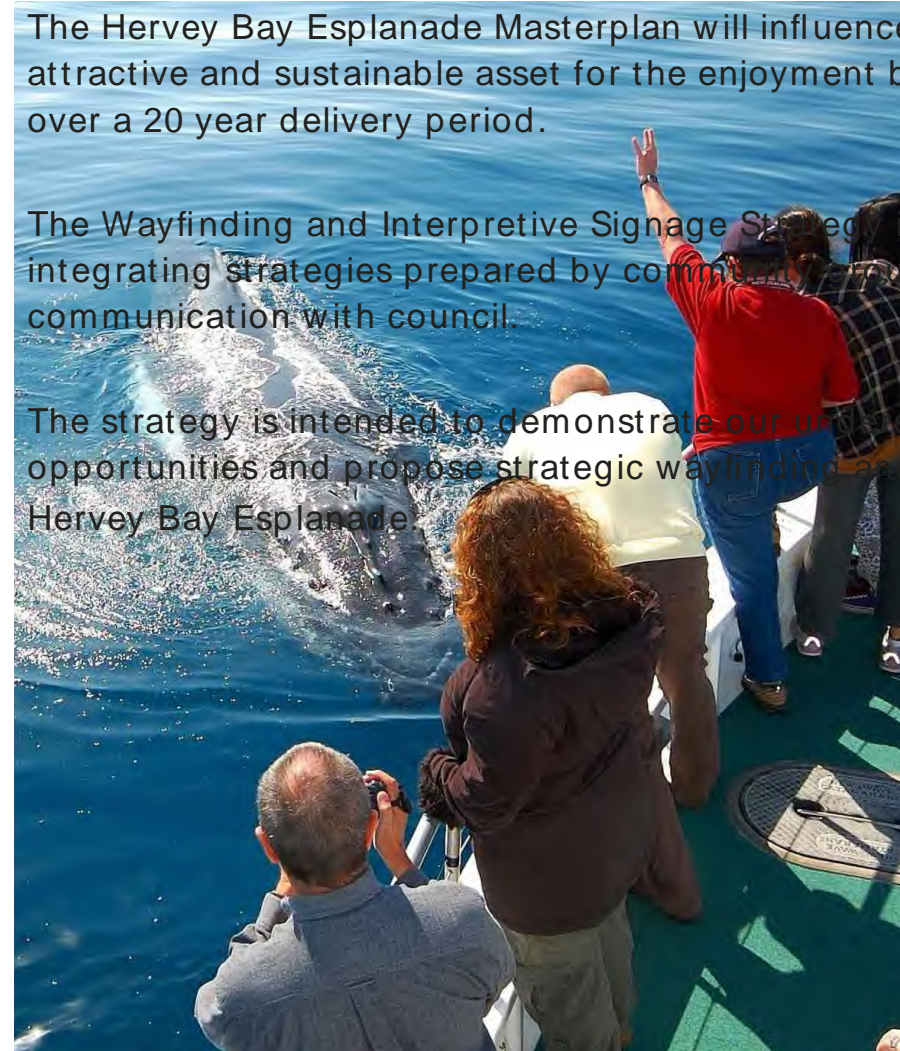


Hervey Bay Esplanade Master Plan DRAFT MASTER PLAN 79

OPPORTUNITIES



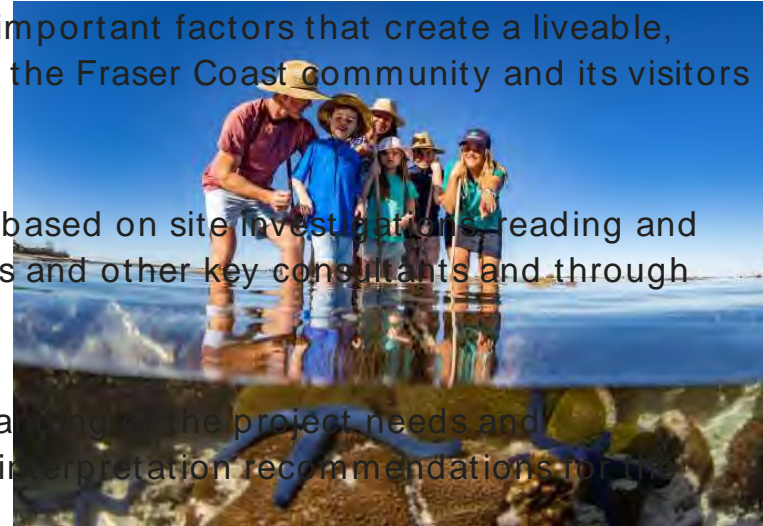




The Hervey Bay Esplanade Masterplan will influence important factors that create a liveable, attractive and sustainable asset for the enjoyment by the Fraser Coast community and its visitors over a 20 year delivery period.

The Wayfinding and Interpretive Signage Strategy is based on site investigation, site reading and integrating strategies prepared by community groups and other key consultants and through communication with council.

The strategy is intended to demonstrate our understanding of the project needs and opportunities and propose strategic wayfinding and interpretation recommendations for the Hervey Bay Esplanade.





WAYFINDING OBJECTIVES

THE FRASER COAST STYLE GUIDES & BRANDING

Style guides and branding are established to ensure the identity of Hervey Bay is consistently communicated through all platforms - print, digital and environmental.

Consistent expression of the identity and communication to connect destinations within the city and encourages further exploration.

- FCRC Corporate Style Guide
- FC Regional Identity Guidelines

INCLUSIVE

A human centred design approach that addresses the needs of locals and visitors with differing abilities and backgrounds.

- FC Economic Roadmap Guideline
- FCRC Natural Environment Styleguide

- FC Arts and Culture Strategy

AUTHENTIC

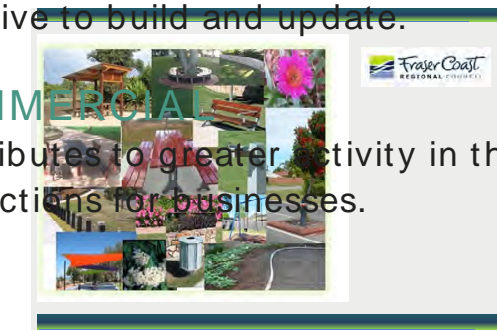
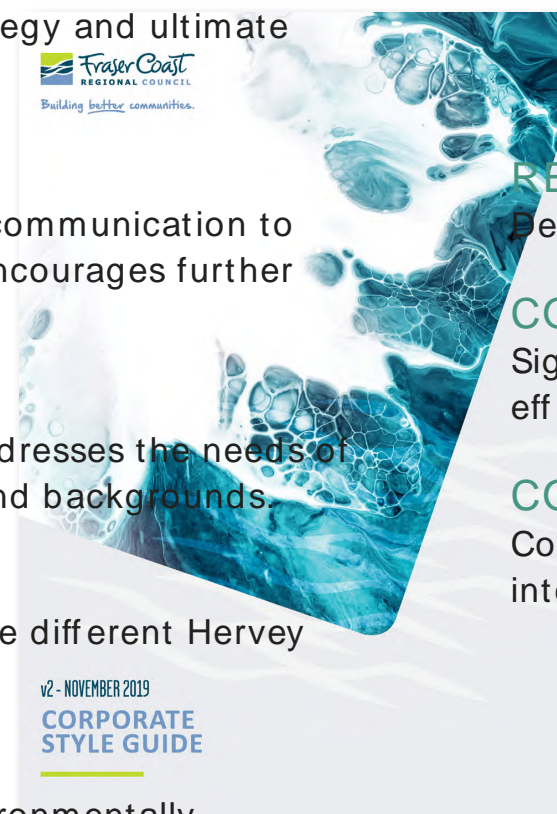
Wayfinding and signage takes its cues from these preceding documents.

Responds to Council's brand values and the different Hervey Bay environments.

Reviews are undertaken to evaluate the design and materials used for the specific needs of wayfinding and signage i.e. legibility, day / night, weather, sight lines, speed of travel, mode of travel.

SUSTAINABLE

Uses processes and methods that are environmentally sustainable.



CONTEXT

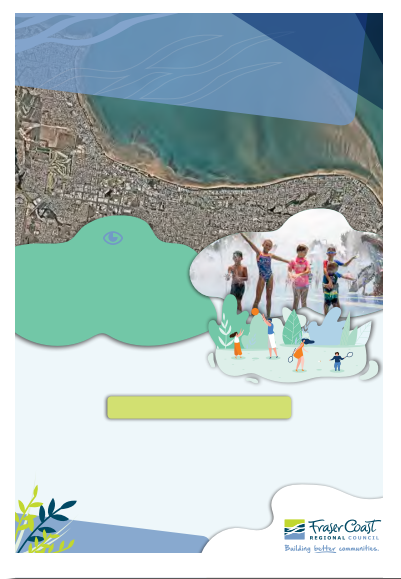
REGIONAL CONTEXT

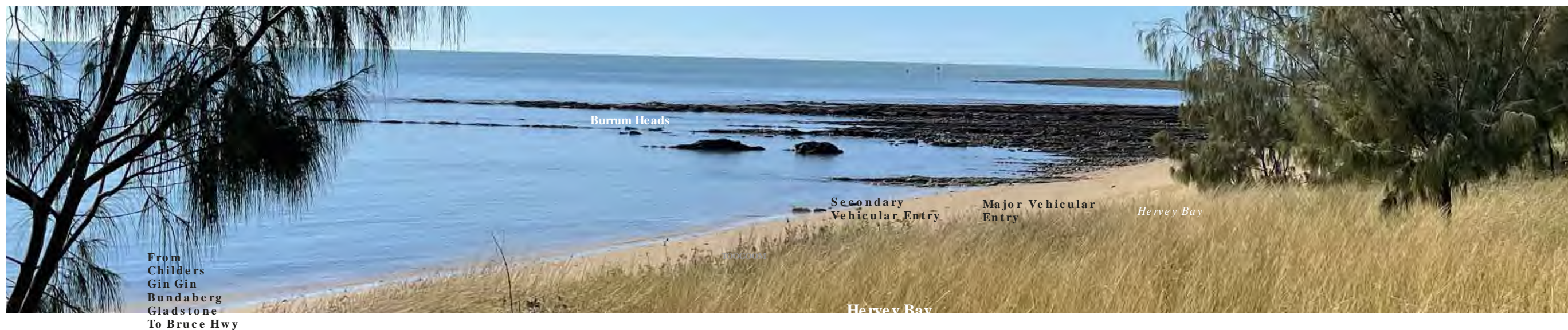
Hervey Bay is situated on the Fraser Coast between Brisbane and Bundaberg. It is situated in the center of the UNESCO-recognized Great Sandy Biosphere Reserve, and is the gateway to the the world heritage listed Fraser Island.

Hervey Bay is accessible by motor vehicles – cars, recreational vehicles, trucks, motor cycles, plane and by boat from the Coral Sea. There is a linked rail bus service from Maryborough rail station and a domestic airport located in Urangan.

Understanding the context of Hervey Bay within the region allows insight into where people are coming from and the major destinations they travel to.

From Brisbane, travellers are directed to by-pass the Maryborough town centre, travel north along the Maryborough Hervey Bay Road and then enter Hervey Bay via Booral Rd to the Urangan Boat Harbour.





USER GROUP

GENERAL IMPRESSIONS WHO LIVES HERE? WHOLE OF SITE

THE LOCALS STRENGTHS

Once a sleepy fishing village, People are now choosing to live in Hervey Bay village are free, relaxed community led lifestyle
Energy from a vibrant life of people

According to a number of Hervey Bay strategy documents the population of Hervey Bay is rapidly expanding. The local population growth is a sign that people are choosing to settle down in Hervey Bay rather than just come for a holiday and history

A sign of the popularity of the local council
= Decentralised urban model being updated ie. Council offices being moved into CBD
- Young families

- Seniors

WEAKNESSES

- People living with a disability the Esplanade villages
- Carers

- Lack of informative directional signage

- Boaters

- Pedestrian and cycle connections are not well highlighted,

- Fishers

- School children
- Distances between key points of interest not identified with young children

- Working professionals interpretive signage at key points relating to environment and history

- Artists

- Wayfinding from the Esplanade to major attractors including the CBD is poor

- Students

- International students
- No directional connections to the 'high street'

- No clear sense of a town centre



Mobil scooter convoy in Scarness





Fishing on The Urangan Pier





WHO VISITS HERE?

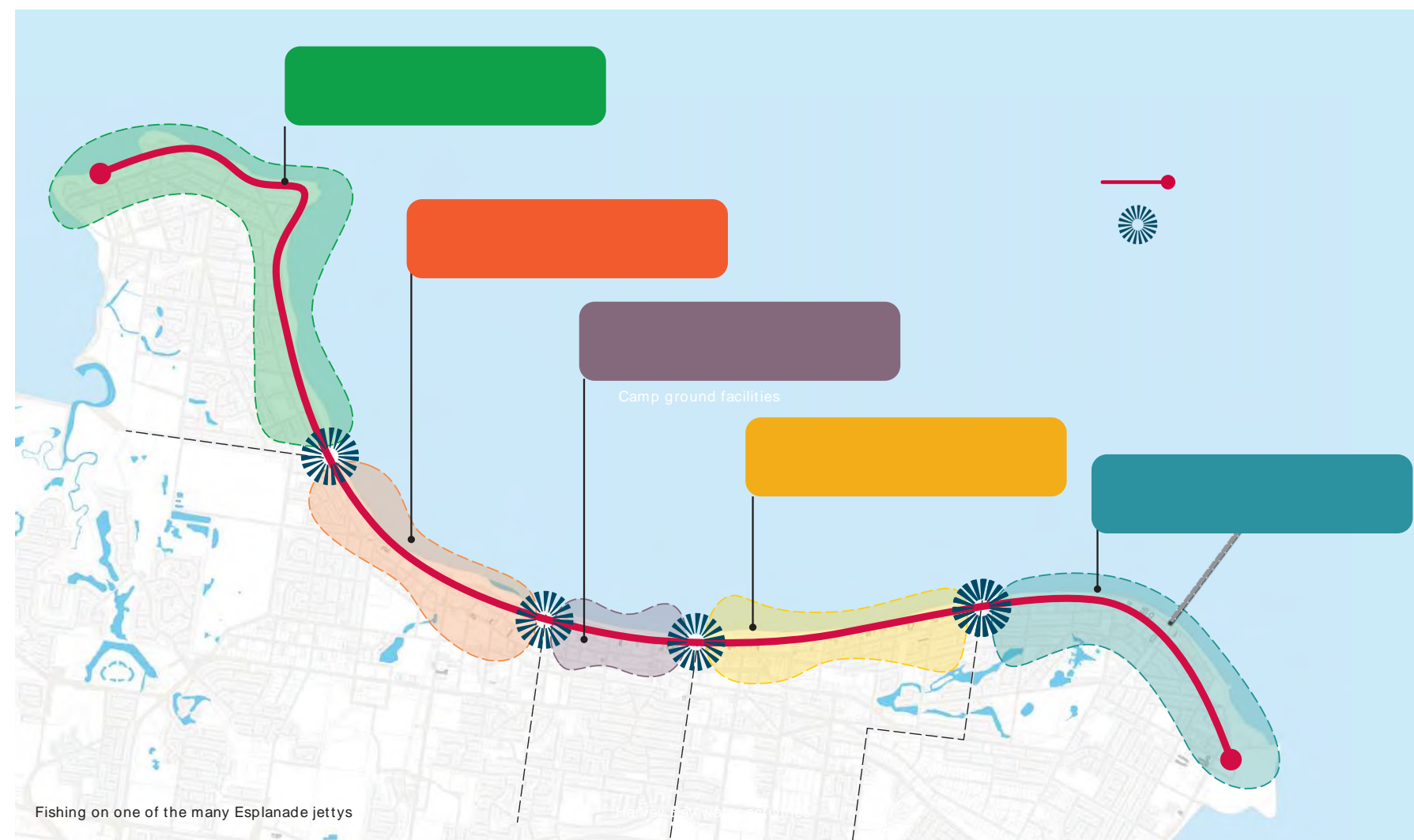
TOURISTS

Hervey Bay has long been renowned as the Whale Watching capital of the world and equally famous for the nearby Heritage World Listed Fraser Island. Once quiet and remote however, Hervey Bays appeal is expanded to include a plethora of water and land based activities for the world including –

- fishing
- sailing
- snorkelling and diving

Trails

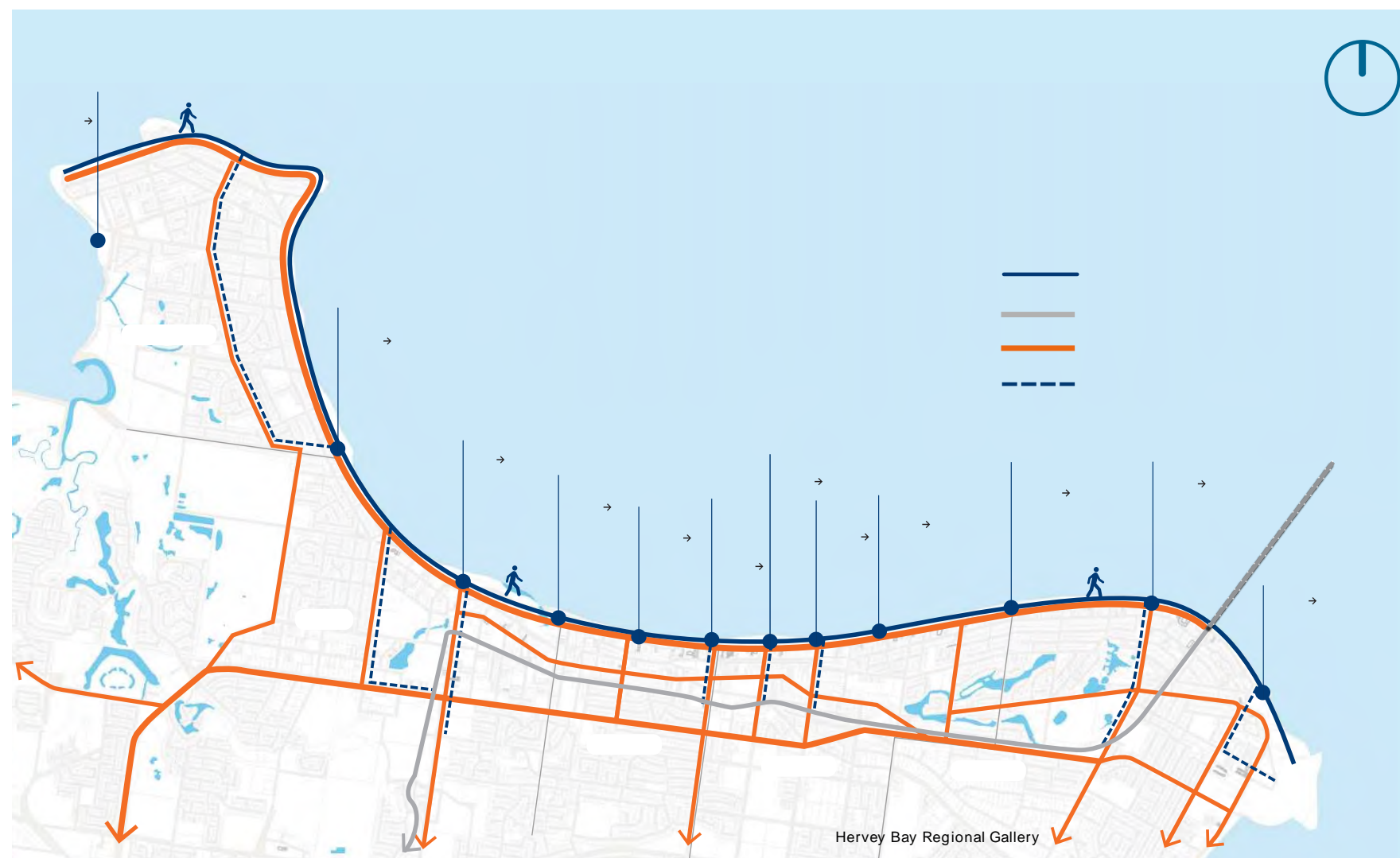
There has also been an increased focus on activating the historical and cultural assets in the Fraser Coast Council's new and improved and annual events.





Whale watching

96





Fraser Coast
Economic Roadmap
Building Better Communities
Beyond 2030

Brand Guideline



COMMUNITY CONSIDERATIONS

COMMUNITY PRIORITIES FOR WAYFINDING

Existing reports / strategies highlight a number of key wayfinding considerations and priorities that the Hervey Bay community are keen to implement.

Hervey Bay Esplanade - Community Consultation 2019

A diverse group of 36 people from the Fraser Coast Region have gathered information via visual inspection of the Esplanade area, listening to key speakers, community surveys, online collaboration and extensive panel discussion. Through these investigations the group have developed visions, principles and recommendations for the future of the Esplanade.

FCRC - Active Travel Strategy 2020

The Strategy delivers actions that focus on policy, initiatives and infrastructure to deliver key outcomes of improving active travel participation rates and network connectivity.

FC Arts & Culture Strategy 2022 - 2026

This strategy draws upon the findings and outcomes from a sector-led and community focussed stakeholder engagement program. The process has included input from 800 people via survey, consultation meetings with various departments within Council and other stakeholders, and from 27 Arts & Culture Ambassadors and their extended community conversations.

Hervey Bay Esplanade

Community Consultation 2019

What is your vision for the Esplanade and how do we balance the differing needs now and for the next 20 years?

Community Panel Report

21 June 2019

KEY PRIORITIES FOR WAYFINDING

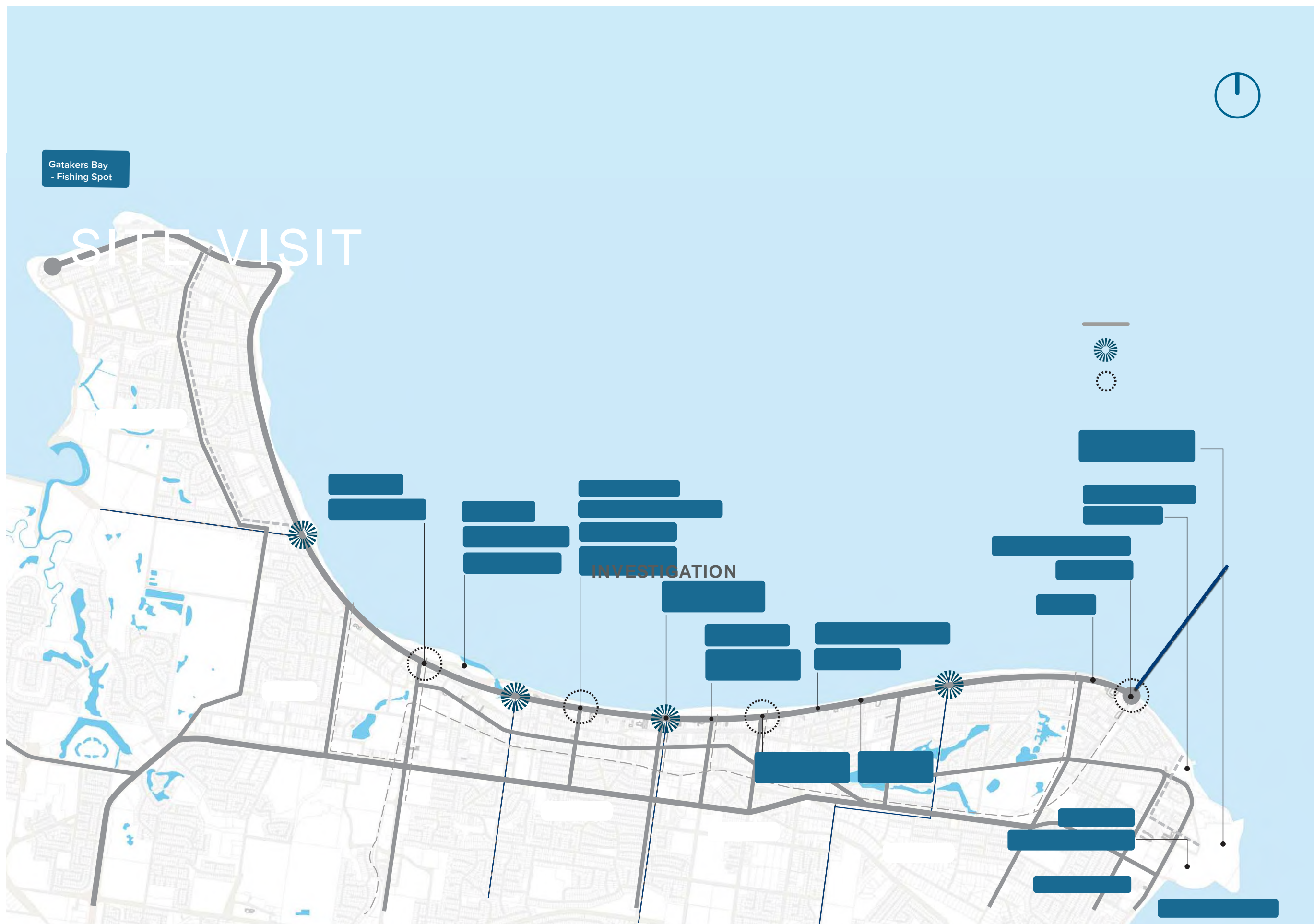
- Uniform signage along the whole esplanade
- Both audio and visual signage at key points along the walking network (including main precinct areas)
- Informative signage at historical/cultural points of interest
- Colour coded signage to differentiate between cultural or historical.
- Pathway upgrades, boardwalks and recreation pathway lighting
- Increase the attractiveness of the Esplanade, and enhance Hervey Bay, as a tourist destination using digital devices
- Use artwork and designs to represent the heritage and essence of Hervey Bay and of each village.

KEY PRIORITIES FOR WAYFINDING

- Key routes shall be connected to ensure that links within the active travel network connect via other links.
- Spatial and travel connections will be avoided where possible.
- The active travel network shall be both intuitive and direct, with links that are easy to navigate.
- Highlight a clear active travel network hierarchy

KEY PRIORITIES FOR WAYFINDING

- Community identity through arts, community access and involvement, connecting to community
- Diversity – of what is available and of the ways arts/culture promote inclusion and diversity
- Visibility of Butchulla and Indigenous culture and spaces/places to experience Indigenous arts and culture
- Use of outdoor spaces for events – public arts, murals, tours, amenity



POINT VERNON
DESTINATIONS & CIRCULATION



A 15KM ESPLANADE



WAYFINDING LAND USE

DESTINATIONS & CIRCULATION

SITE CONTEXT

Hervey Bay is broadly divided into five major land uses

- Accomodation / Residential
- Hervey Bay City
- Hervey Bay Marina
- Mixed Use / Services
- Reserve / Golf Course / Future Residential

-  Reserve / Golf Course / Future Residential
-  Hervey Bay Marina
-  Hervey Bay City
-  Accomodation / Residential
-  Hervey Bay Esplanade
-  Village Boundaries
-  Hervey Bay Esplanade
-  Village Boundaries

LEGEND

-  Hervey Bay Esplanade
-  Village Boundaries
-  Accomodation / Residential
-  Hervey Bay City
-  Hervey Bay Marina
-  Mixed Use / Services
-  Reserve / Golf Course / Future Residential





102

WAYFINDING CIRCULATION

CIRCULATION

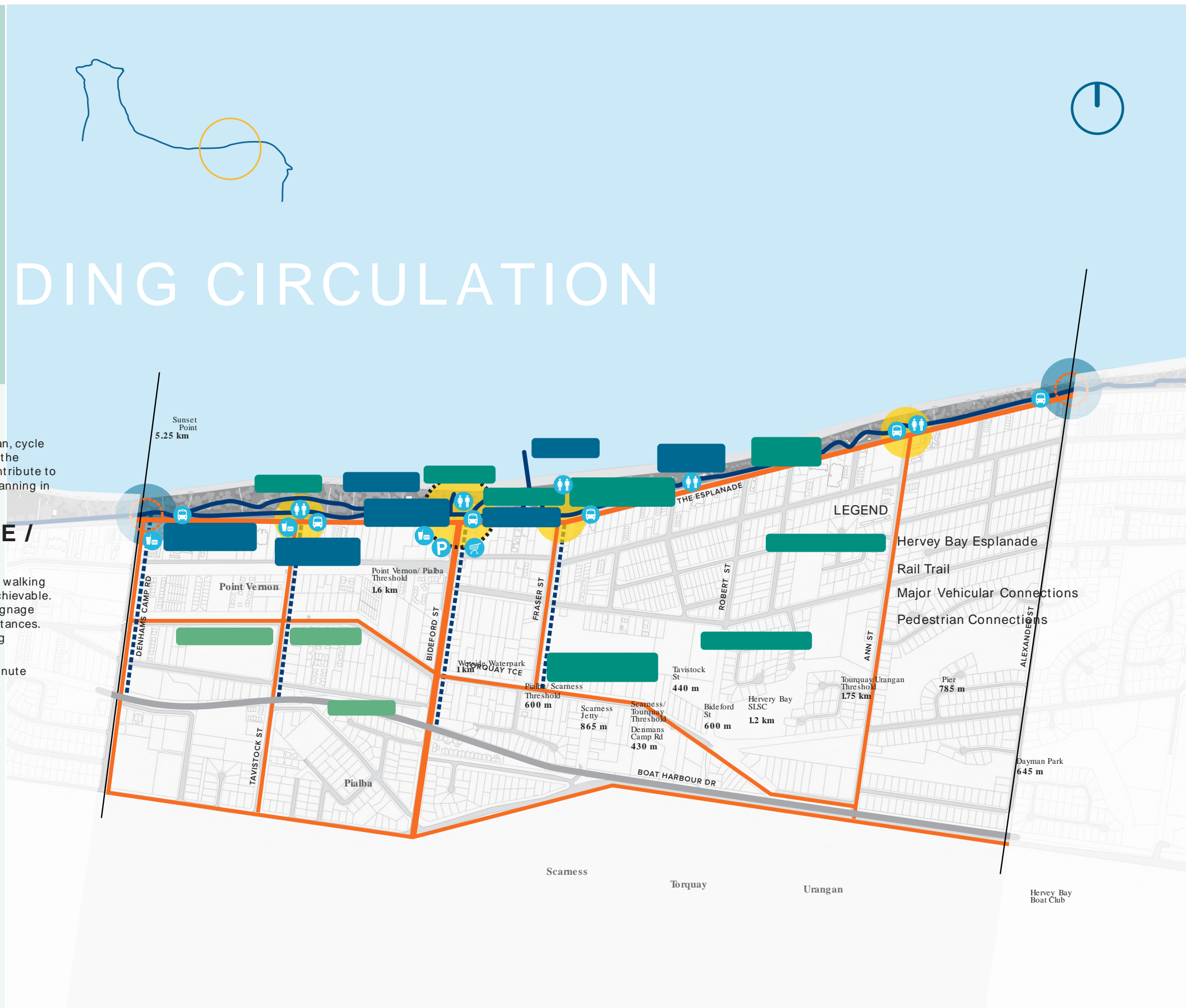
The circulation map shows key pedestrian, cycle and vehicular links within the context of the Esplanade and villages. This plan will contribute to prioritising pathways and information planning in the wayfinding strategy.

WALKING DISTANCE / TIME

Walking distances are included to make walking to key destinations and facilities more achievable. As distances are often misunderstood signage would show walking times instead of distances. Walking times are based on the following equation:

80 meters distance = approximately 1 minute walking

-  Major Vehicular Connections
-  Hervey Bay Esplanade
-  Rail Trail
-  Pedestrian Connections
- 





DESTINATION HIERACHY

The destination hierarchy is intended to list all public destinations that should be shown in wayfinding information including directional signage and maps. It focuses on all Council assets and facilities but also other public services that must be visible in the public realm such as police stations, hospitals, public transport stops, destination parks, toilets.

Additional locations and destinations of interest that are not located within Point Vernon, Pialba, Scarness, Torquay or Urangan but should be indicated on on wayfinding devices may include –

- Surrounding regional towns and suburbs
- Hervey Bay Hospital
- Hervey Bay Tafe
- Hervey Bay Aquatic Centre

Key Destinations

Point Vernon

A place to connect with nature

Gatakers Bay – Fishing

Pialba

A place for adventure

Wetside Water Park
 Adventurside - all abilities playground
 Skateside Skate Pk
 Seafront Oval
 Access to CBD

Scarness

A place to play - night and day

Scarness Jetty – Fishing Spot
 Beach House Hotel
 Queens Rd Restaurant Precinct
 Enzos on the Beach

Torquay

A place for health and wellbeing

Torquay Beach
 Torquay Jetty – Fishing Spot
 HB Surf Life Saving Club
 HB Sailing Club
 Tavistock St Restaurant Precinct
 Biedford St Restaurant Precinct
 Denmans Camp Rd Restaurant Precinct

Urangan

A place for pier culture

Sea Wall
 Fraser Lion Park Restaurant Precinct
 Historic Pier – Fishing Spot
 Pier Markets
 Reef World Aquarium
 Dayman Park
 Whale Bay Marina - Accomodation
 HB Boat Club
 Urangan Boat Harbour/ Boat Ramp
 Urangan Fisheries
 Fishermans Wharf Marina

Secondary Destinations & Facilities

Parks

Caravan Parks

Playgrounds

Parks

Caravan Parks

Playgrounds

Parks

Caravan Parks

Playgrounds

Parks

Caravan Parks

Playgrounds

Parks

Caravan Parks

Playgrounds

Schools

Surrounding Destinations

HB Neighbourhood Centre
 City Park
 HB Regional Art Gallery
 University of Sunshine Coast
 Future Library and Admin Centre
 HB RSL
 HB PCYC
 HB Golf Club
 Rail Trail
 HB State High School
 Pialba State School

HB Police Station
 HB Historical Village and Museum
 Z.PAC Theatre
 Rail Trail
 HB Bowls Club

Torquay State School
 Rail Trail
 HB Fire Station

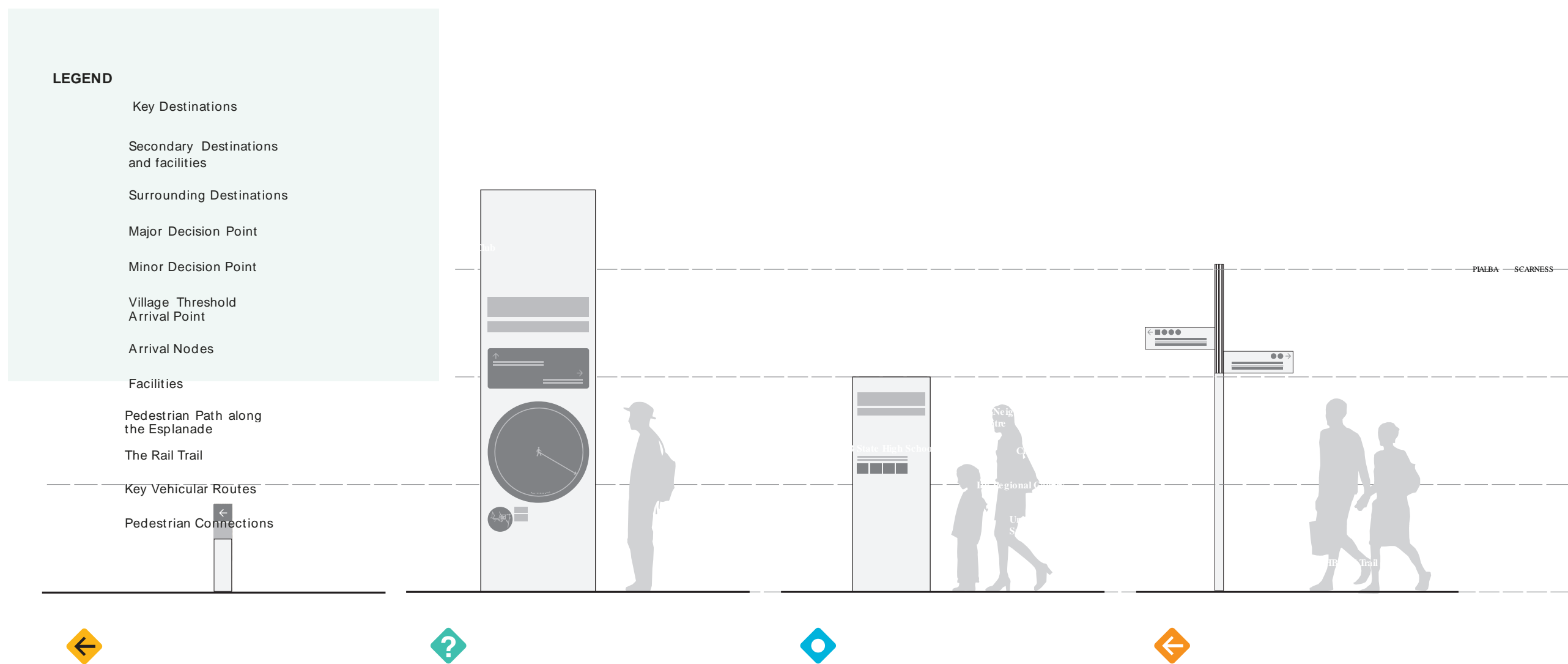
HB Botanic Gardens
 HB Airport
 Rail Trail

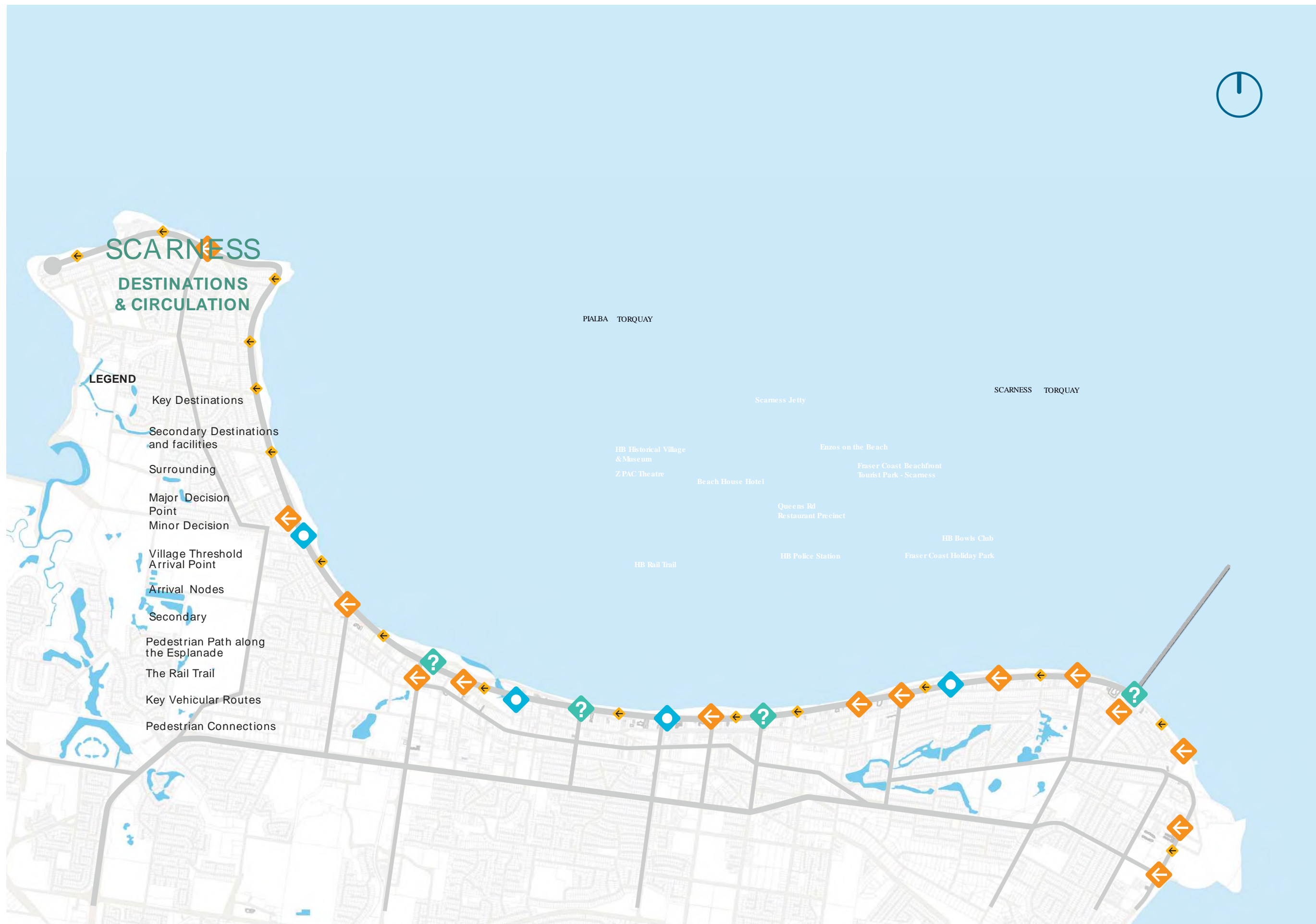


KEY DESTINATIONS

			LEGEND
			Pedestrian & Vehicular Connections
			Village Thresholds
			Major Decision Points
Point Vernon			Whale Bay Harbour Accomodation
	Access to CBD Wetside Water Park	Enzos on the Beach Scamess Jetty - Fishing Spot	Reef World Aquarium Dayman Park
	Skateside Skatepark Adventureside Park	Beach House Hotel Queens Rd Restaurant Precinct Denhams Camp Rd Restaurant Precinct	Urangan Pier Pier Markets Sea Wall
		Torquay Beach Tavistock St Restaurant Precinct	Torquay Jetty - Fishing Spot HB Sailing Club
Pialba			
		Biddford St Restaurant Precinct	HB Sun Life Saving Club
	Scamess	Torquay	HB Boat Club Fishermans Wharf Marina
			Urangan

LEGEND		
Key Destinations		
Secondary Destinations and facilities		
Surrounding		
Major Decision Point		
Minor Decision		
Village Threshold Arrival Point		
Arrival Nodes		
Secondary		
Pedestrian Path along the Esplanade		
The Rail Trail		
Key Vehicular Routes		
Pedestrian Connections		





SIGN FAMILY

BASED ON AN INFORMATION HIERARCHY

A successful wayfinding package is based upon a holistic approach. The wayfinding strategy informs all aspects of the project and is fundamental to the development of an **Information Hierarchy** - ie a system which organises information into component parts.

It is of paramount importance that these elements are established before the creative concept - the look and feel of the signs is undertaken.

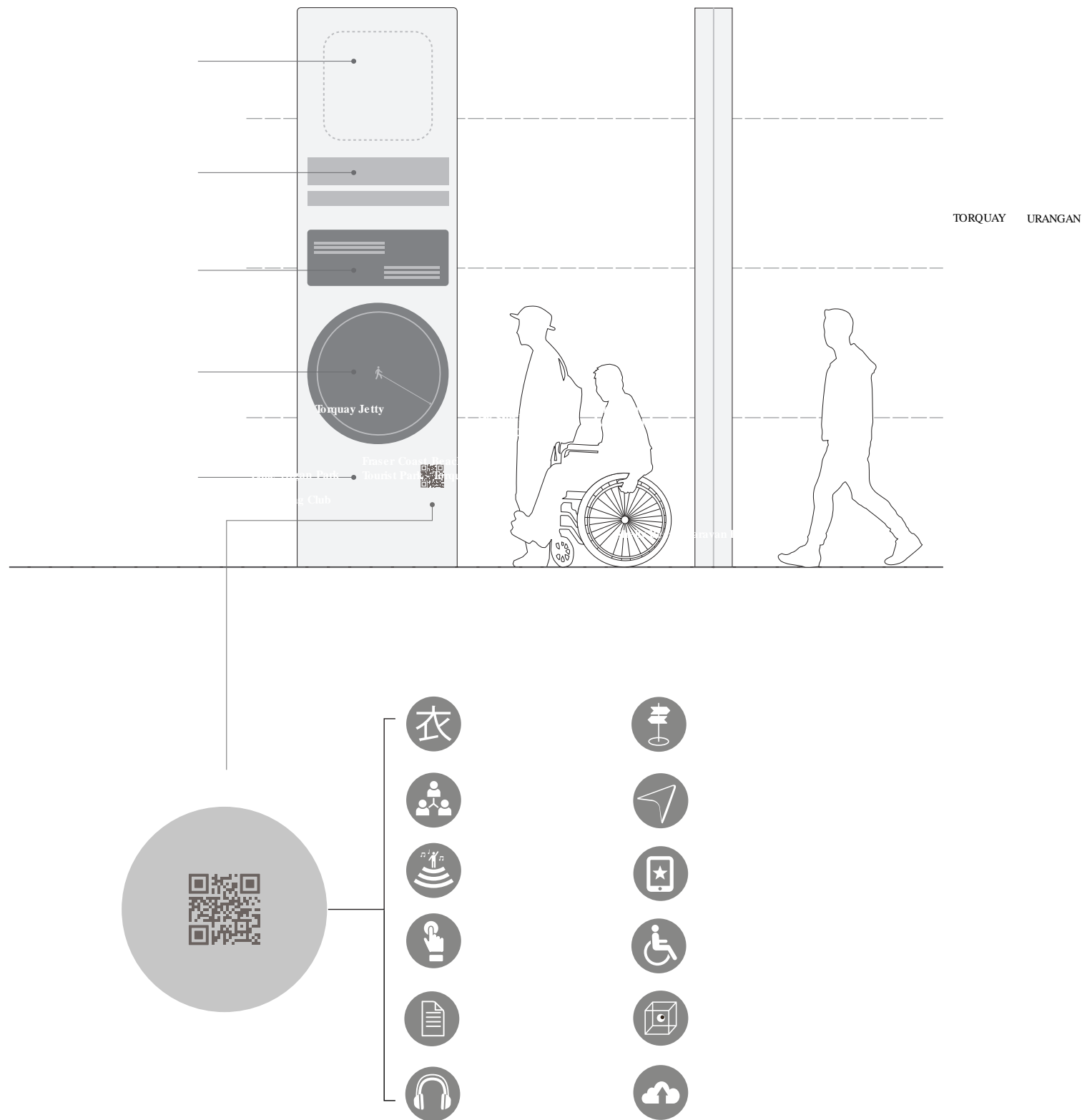
TORQUAY DESTINATIONS & CIRCULATION

DIGITAL WAYFINDING

Digital wayfinding can deliver engaging visitor experiences by providing useful information in real-time. The QR code may link to apps that provide guidance based on specific user abilities and preferences. TORQUAY Club of Fraser Coast
TORQUAY Bourket Park
TORQUAY Club

LEGEND

- Key Destinations
- Secondary Destinations and facilities
- Surrounding Destinations
- Major Decision Point
- Minor Decision Point
- Village Threshold Arrival Point
- Arrival Nodes
- Facilities
- Pedestrian Path along the Esplanade
- The Rail Trail
- Key Vehicular Routes
- Pedestrian Connections



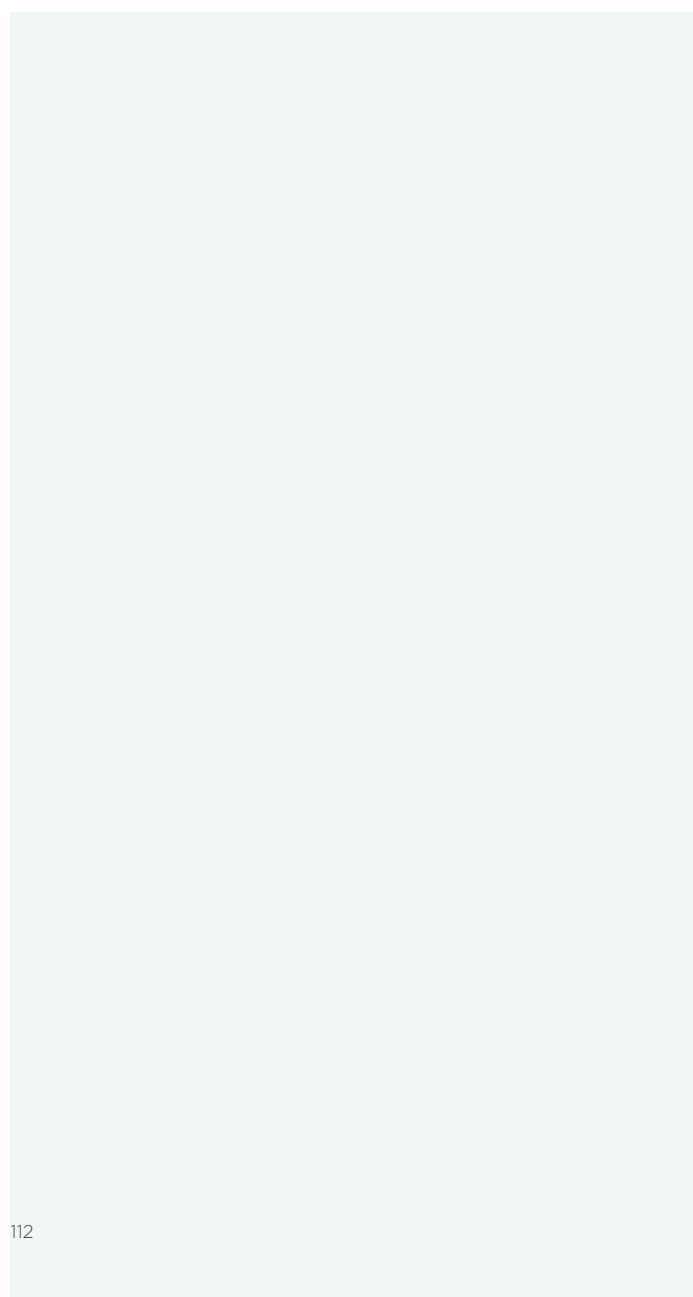
TORQUAY URANGAN

URANGAN

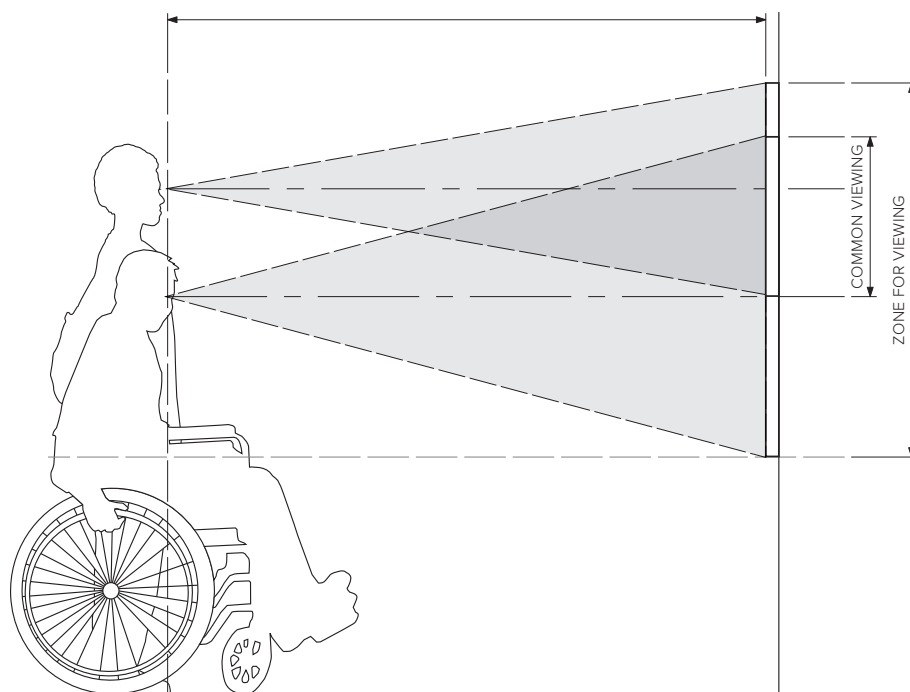
DESTINATIONS & CIRCULATION

LEGEND

- Key Destinations
- Secondary Destinations
and facilities
- Surrounding
- Major Decision
Point
- Minor Decision
- Village Threshold
Arrival Point
- Arrival Nodes
- Secondary
- Pedestrian Path along
the Esplanade
- The Rail Trail
- Key Vehicular Routes
- Pedestrian Connections



Page intentionally left blank



Destination Hierachy

A list of key and secondary destinations, public facilities and surrounding destinations has been established for the Hervey Bay esplanade.

The villages and major points of interest within each village should be highlighted as key destinations. Secondary destinations are parks, caravan parks, and playgrounds as well as facilities. Surrounding destinations are located away from the Esplanade but should be directed to from the Esplanade.

Village Entry Thresholds

There is no announcement at the threshold of each village. A village threshold marker announces that you are entering a new village which signifies progress and preparation for arrival at a destination.

At each village threshold there should be an identification marker naming the village and key destinations that visitors will find within that village.



Reflectance contrast 50% LRV minimum

Pedestrian Links from Esplanade to surrounding destinations

While some vehicle directional signs exist along the esplanade and there are some destination signs, we did not see very many pedestrian guiding services such as maps or directional signs. Key pedestrian connections back to surrounding destinations such as the CBD are not clear or do not exist.

Propose information signs with map, identification signs, directional signs and distance markers with walking times at key arrival locations and decision points.

Distance

Navigation paths and destinations along the Esplanade have no signage indicating distances and walking times to and from major points of interest.

Propose local trail markers showing key distances and time it takes to travel to key locations. Distances can also be added to information signage.

Vehicle Directions

Key destinations do not have adequate vehicle directional signage from the main roads and consequently are not known or accessible.

A vehicle directional signage system should be used judiciously at key decision points to direct drivers to these destinations while avoiding additional street clutter.

Vehicle Directions

There are a range of MUTCD guide and tourist signs that direct to major public services, destinations and recreation sites. There are also frequent signs used for advertising (including directions) around Hervey Bay.

There is an opportunity to review a rationalise cluttered MUTCD signs.

Many vehicle directional signs have been accumulated over time and are visually uncoordinated and cluttered.





AREA

Surrounding destinations
 Hervey Bay
 Hervey Bay CBD
 Hervey Bay Marina

FINDINGS

There are very few wayfinding devices pointing to key surrounding locations and consequently these are not being accessed. This includes the Hervey Bay CBD and The Marina.
 There are a few signs in the CBD but not an adequate number. These signs are important to encourage easier bicycle travel.

WAYFINDING DISCUSSION / RECOMMENDATIONS

Down the coast key surrounding destinations should be clearly highlighted through a range of devices including signs, banners, murals and other digital and non-digital events.
 A detailed review of the existing signs with the Active Travel Strategy should be completed. Additional sign types should be installed.

Cyclist Signage

There was little on-road cyclist signage around the city.

A detailed review of the existing signs with the Active Travel Strategy should be completed. Additional sign types should be installed.

Notable Destinations

This includes key destinations, public sites and services throughout Hervey Bay

All of destinations should be identified as part of the Hervey Bay family of destinations incorporating the brand and signage guidelines.
 Standard welcome and advice will be determined that applies at each site as well as site specific information.

Regulatory advice - coastal / parks / reserves / marina

There are a large number of sign types that are installed progressively by Council and other authorities. These can clutter a site and may be ignored by visitors. Often these signs project an authoritarian tone advising of prohibited activities rather than a positive empathetic tone.

Signs should be developed in a consistent graphic style and imagery and positive, empathetic tone of voice.
 Text messages should be kept to a minimum. Images and symbols should be used that are universally understood.

Digital Wayfinding

Used appropriately digital wayfinding creates unique opportunities for the personalisation of the user journeys. This could be used along the Esplanade.

Opportunity to include QR Codes on wayfinding devices or use dynamic digital display/noticeboards.

Interpretation - Indigenous culture

Interpretive signage lacking.

These signs types will need to be developed in consultation with the Butchulla community or make allowances for input by them.

Interpretation - Non indigenous culture

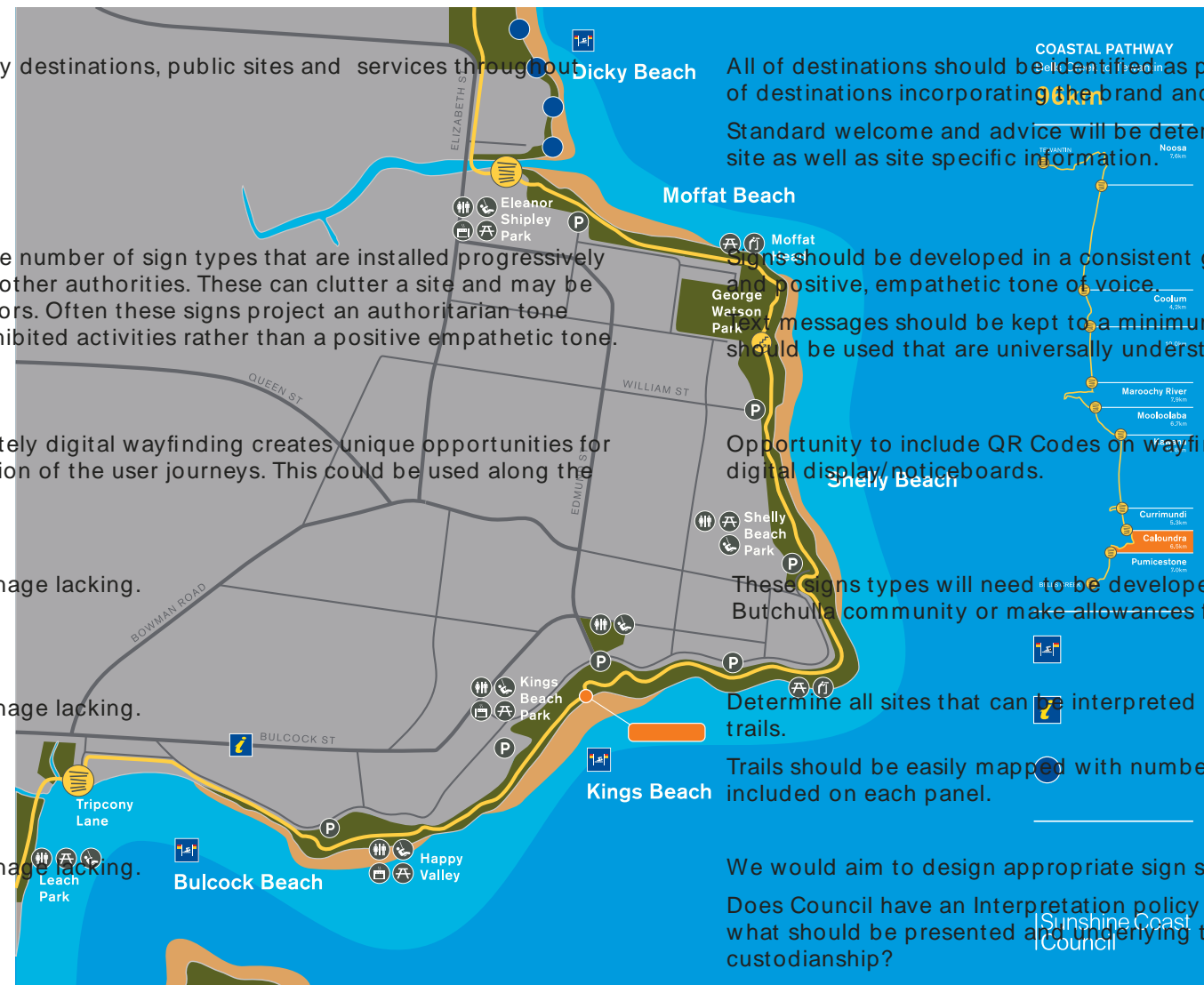
Interpretive signage lacking.

Determine all sites that can be interpreted and created into existing trails.
 Trails should be easily mapped with numbered interpretation points and included on each panel.

Interpretation - Ecology

Interpretive signage lacking.

We would aim to design appropriate sign styles for interpretation.
 Does Council have an Interpretation policy around this that determines what should be presented and underlying themes of preservation and custodianship?



SCHEMATIC WAYFINDING SIGNAGE

WAYFINDING SIGN APPROACH

The map design should convey the essential information to the viewer while still expressing the local wayfinding and the local sign location. The information conveyed by the sign location is introduced by the colour design, design and illustration. Signs would form a Signage Guidelines manual which will guide accurate sign planning and procurement by a Council representative or consultant.

The proposed wayfinding sign system will include but is not limited to the following sign types

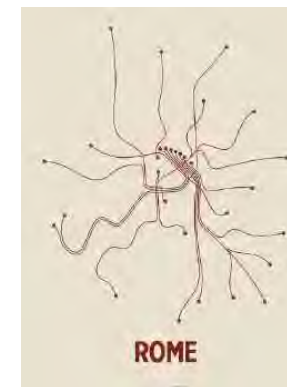
- Information Signs / Information Map Signs
- Identification Signs
- Directional Signs
- Regulatory Signs

- Wayfinding Trail Marker
- destination name
 - distance information



- Information Map Sign
- site identification
 - directional information
 - local mapping and regional orientation
 - illumination

- Identification Sign
- key destination name
 - behavioural advice



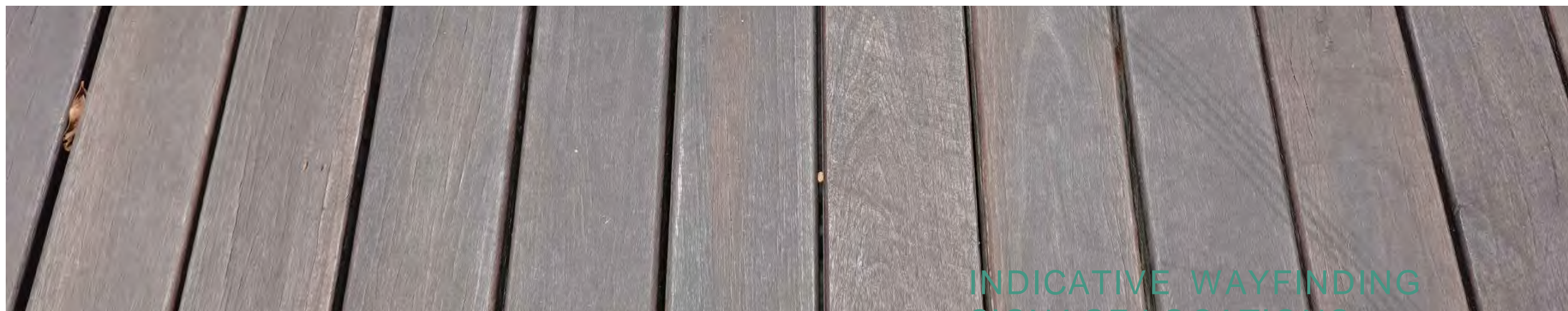
- Directional Finger Post
- freestanding post with fixing details
 - directional information
 - consider illumination

3000 mm

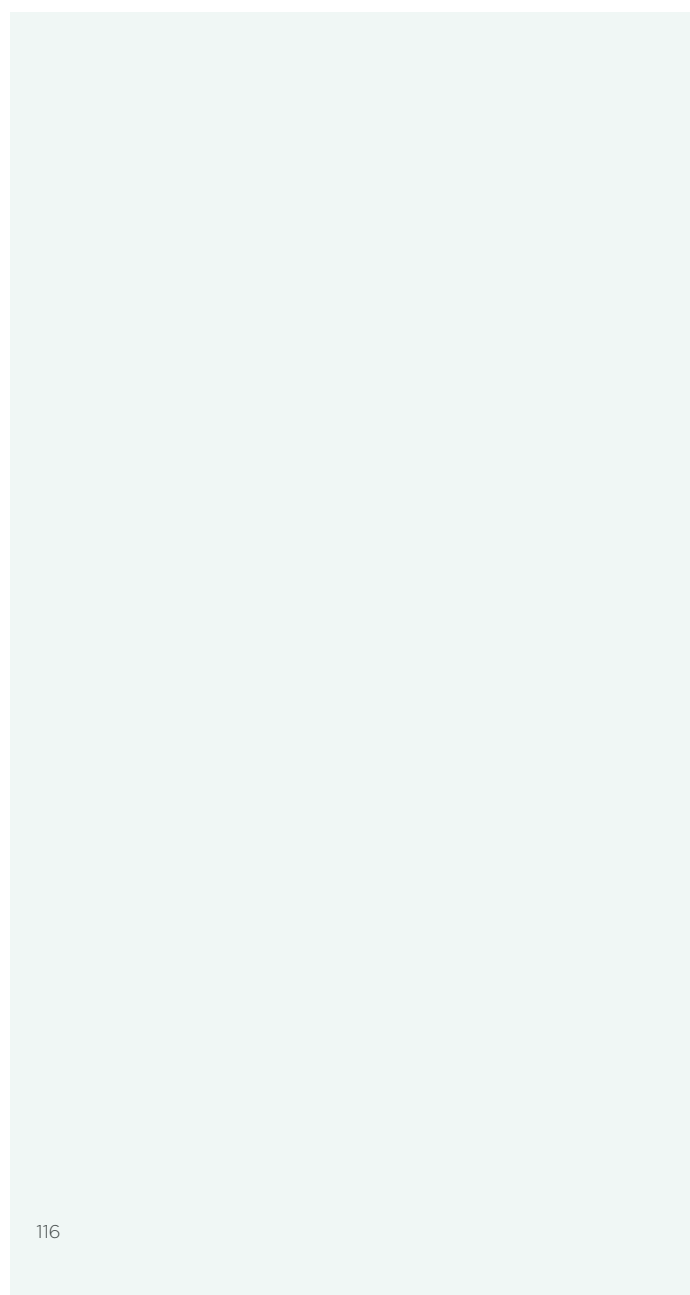
2000 mm

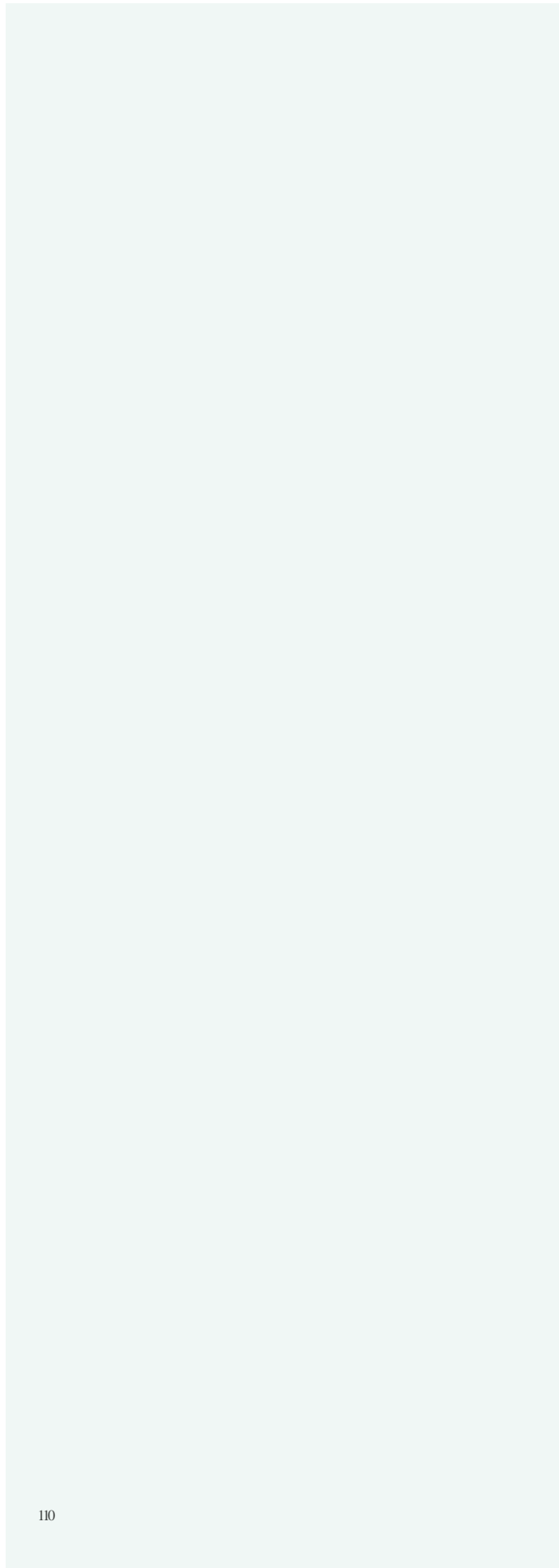
1000 mm

FFL



INDICATIVE WAYFINDING SIGNAGE LOCATIONS





Large graphic image

Site identification



Directional information

Local area map

concrete timber base



Information Sign Front View

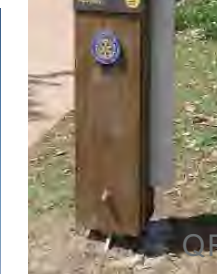


3000mm

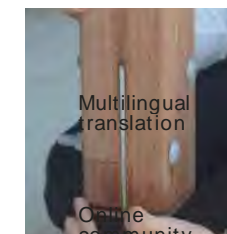
2000mm



1000mm



QR Code



Multilingual translation

Online community



FFL

Side View Welcome to Girramay Country

Interactive wayfinding

Wayfinding Apps



Digital installation

Dynamic digital display noticeboard

Online survey



Image recognition

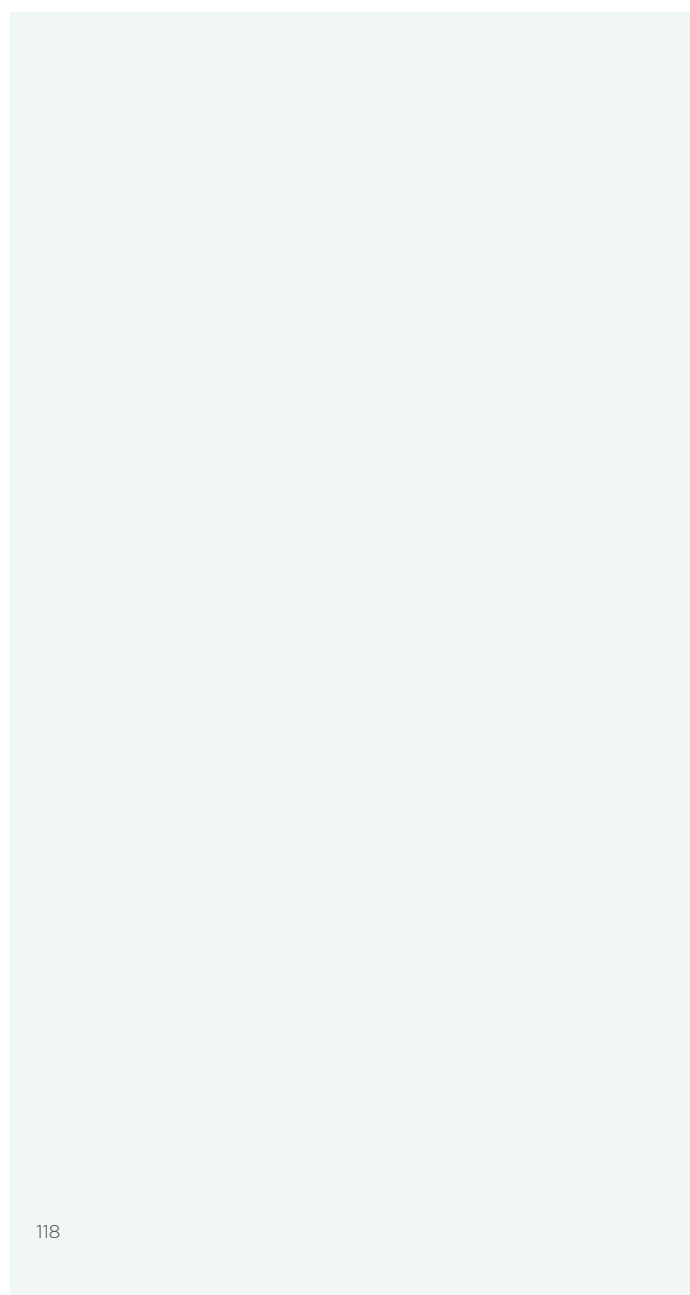
Possibilities

Open air



Guided Interpretive

Downloadable content



Page intentionally left blank



ACCESSIBI

ACCESSIBILITY

Clear communication of wayfinding information should be inviting, accessible and legible to all user groups, including those with a disability.

This can be achieved through applying Australian accessibility standards and the following strategies to address the needs of all users.

- Minimum 30% luminance/colour contrast values between base colour, text and pictograms
- Highly legible font for wayfinding
- Appropriate text sizes for required reading distances
- Functional pictograms to support text messages
- Relevant user pictograms to support text messages
- Clear and consistent message layouts/graphic zones
- Appropriate sign placement for optimum viewing
- Braille and tactile graphics where mandated

Fraser Coast Regional Council to advise on the current accessibility policy in regards to Australian Standard 1428.1 & 1428.2 Design for Access and Mobility (Parts 1 and 2) and the Disability Discrimination Act (Access to Premises).



Required viewing distance (m)	Minimum height of letters (mm) (cap X-height)
2m	6mm
4m	12mm
6m	20mm
8m	25mm
12m	40mm
15m	50mm
25m	80mm
35m	100mm
40m	130mm
50m	150mm

AS1428.2-1992 - Figure 30
Zones for viewing and for common viewing

AS1428.2-1992 - Table 3
Height of letters for varying required viewing distances



INTERPRETATION

There is an opportunity to express themes and stories about Hervey Bay through interpretation elements that are integrated into the built environment and landscape. These themes and stories can explore all aspects of the history and culture of the town as well as the diverse ecology of the ocean and land environments.

Interpretation may be didactic. That is, it provides simple objective facts and information about a place, or ecologies that raise awareness. Information is absorbed by reading and may promote specific actions or behaviours, such as encouraging the preservation of the natural environment.

Or it may be impressionistic, such as a landmark public artwork that celebrates site specific themes in a prominent location. People may interact with these elements to fully experience them.

Or interpretation may be both didactic and impressionistic providing both information, emotional connections and create curiosity through texts, images, forms, shapes, materials and lighting that fully engage the senses.

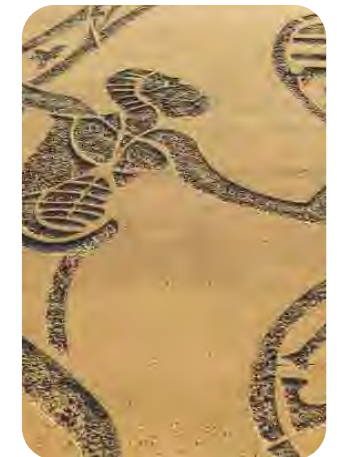
All forms of interpretation are appropriate to Hervey Bay and they all contribute to a richer and more memorable visitor experience.

Three key curatorial themes have been established through the Hervey Bay Artwork strategy within this document.

- The Badtjala peoples: Into Deep Time
- The Environmental Futures: Caring for Country
- Sovereignty and Settlers: Shared histories in this place

These themes should be incorporated into the wayfinding and interpretive response.

Braille and Pictograms



Relevant user pictograms

INFORMATION MAP SIGN

Map design is a critical part of the wayfinding strategy. Maps are intended to communicate substantial information in a diagrammatic, accessible and effective way.

Maps should provide visitors with choices so that they can manage their time and experiences.

Maps encourage and enhance active travel through walking and cycling.

A key design criteria for all maps is to display the map as 'heads up' so it aligns with the viewer's orientation and can be matched with the surrounding context and landmarks. Typical Maps

Of specific importance in Hervey Bay is to show the distance along the Esplanade and walking times to points of interest.

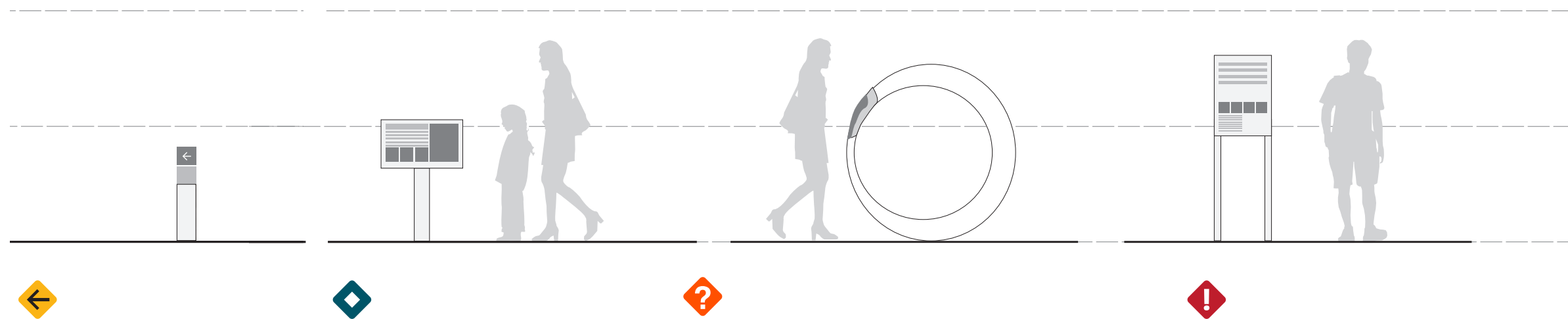
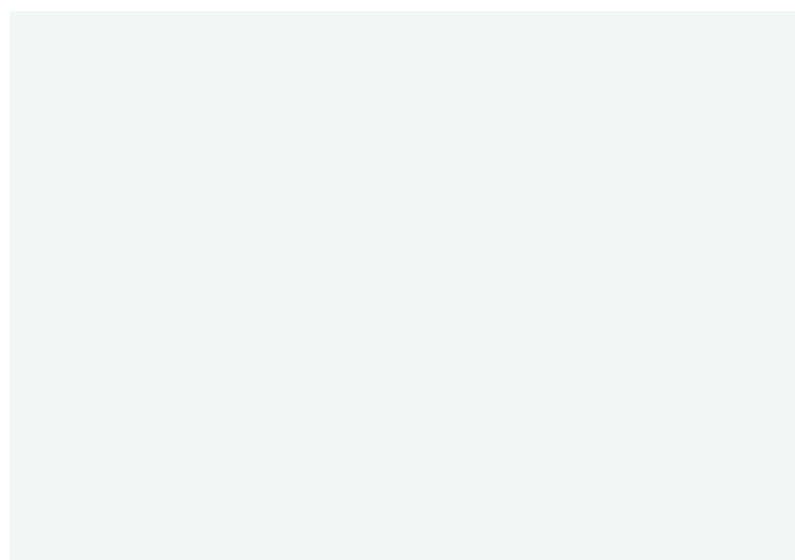
Whole of City Map - Used when arriving into the City at key locations. Provides a big picture view to give greater awareness of the offerings in Hervey Bay. It has a tourism and recreation focus.

.....

Village Maps - Used in conjunction with the City map, it shows the immediate surrounds in a village such as Torquay and Urangan. It may also show surrounding areas.

Interpretation / Heritage Trails - Identifies locations for all heritage points along the trail.







MATERIAL & FORM

MATERIALS

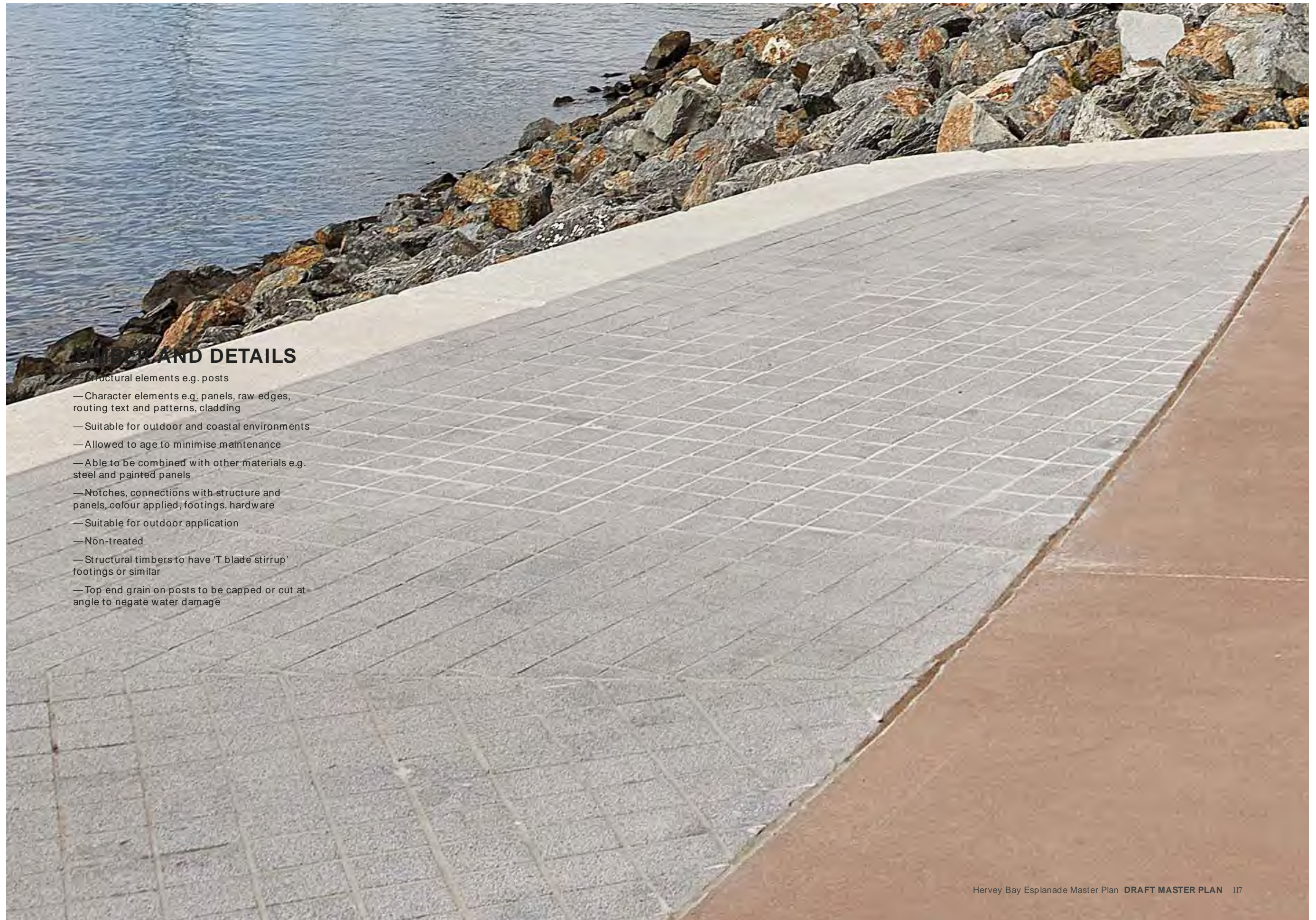
For wayfinding signage and interpretive elements, base materials are refined from the FCRC parks and style guide and evaluated on appropriate elements required for the specific needs of wayfinding and signage.

Two core materials have been established.

GALVANISED AND STAINLESS STEEL

- Structural elements e.g. posts and frames, polished finish
- can be powdercoated or 2 pack painted
- Can incorporate colours
- Suitable for outdoor and coastal environments
- Can easily house digital screens if required
- Cost effective
- Low to no maintenance
- Easily sourced





FINISH AND DETAILS

- Structural elements e.g. posts
- Character elements e.g. panels, raw edges, routing text and patterns, cladding
- Suitable for outdoor and coastal environments
- Allowed to age to minimise maintenance
- Able to be combined with other materials e.g. steel and painted panels
- Notches, connections with structure and panels, colour applied, footings, hardware
- Suitable for outdoor application
- Non-treated
- Structural timbers to have 'T blade stirrup' footings or similar
- Top end grain on posts to be capped or cut at angle to negate water damage

LANGUAGE

DUAL LANGUAGE

Dual language signage is a simple yet effective way to promote the traditional language. Signs that display language acknowledge the traditional owners of an area and can be used as an educational tool.

Wayfinding devices may feature the traditional stories of place, or greetings agreed on by Butchulla elders. Digital signage in this respect can also provide opportunities to provide more targeted wayfinding information using,

- links to websites
- audio recordings of how to pronounce traditional words
- links to learn more about Butchulla language and culture

Dual language also –

- Creates positive message
- Creates equal footing
- Creates individual voice through type style, weight and colour

The preferred approach is to use Butchulla language first followed by Australian Standard English.

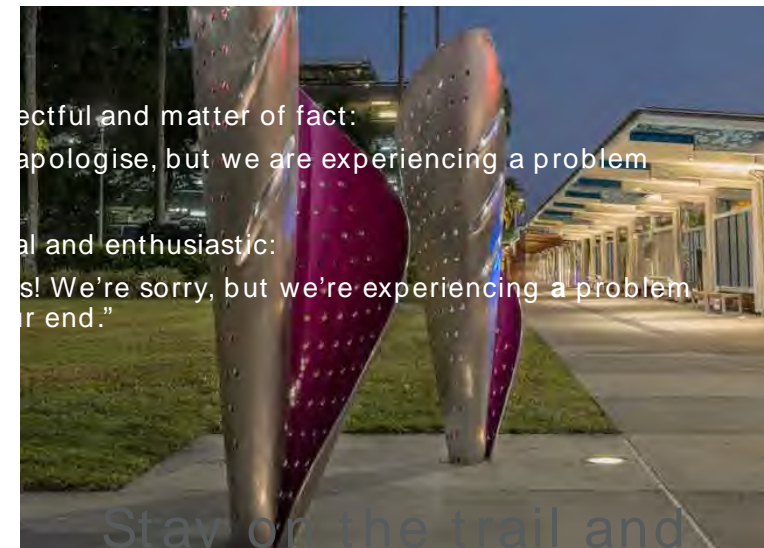
Galangoor djali!
Galangoor
Good day, welcome!



tone of voice

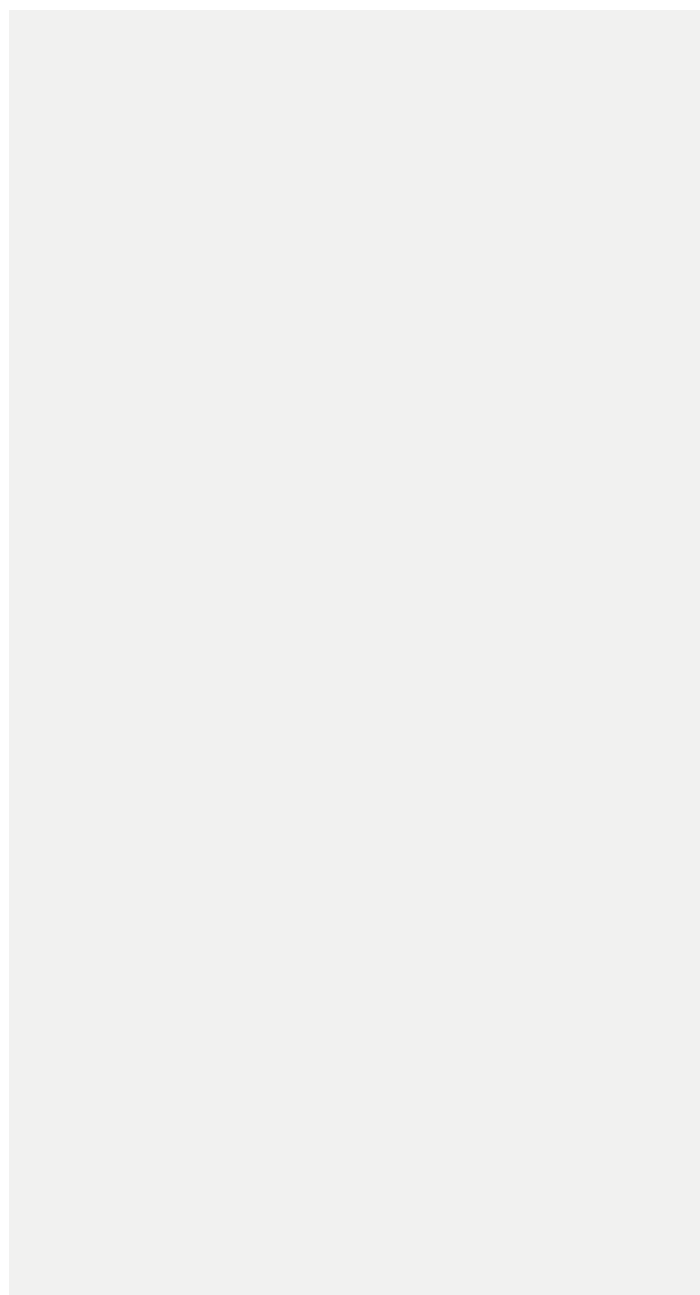
Language on public signage contributes to a users experience particularly in a recreational environment. Finding a tone of voice reflects an understanding of the users and choosing the right language to reach that audience.

- Motivational - inspires people
- Educational - informs people
- Collegiate - chatty and informal



You have arrived!





Didactic
Requires consultation, research and writing

- Signs
- Information
- Facts
- Stories



Impressionistic

Community consultation, commissioning artists

- Site specific artworks
- Patterns / textures in environment
- Collaboration within design disciplines





SCHEMATIC INTERPRETIVE SIGNAGE

INTERPRETIVE SIGN FAMILY

ALONG THE ESPLANADE

The following interpretive sign types and sign locations are indicative only. The future detailed design and documentation of signs would form a Signage Guidelines manual which will guide accurate sign planning and procurement by a Council representative or consultant.

The proposed interpretive sign system will include but is not limited to the following sign types

- Interpretive Indigenous signs
- Interpretive non-Indigenous signs
- Interpretive ecological and historical signs
- Interpretive public artwork

Interpretive Trail Marker

- destination name
- distance information

Interpretive Sign

- local area knowledge
- historical stories
- flora & fauna information

Interpretive Public Artwork

- Scale varies, subject to development of the public art strategy
- Subject to development of the public art strategy



2000 mm



1000 mm

FFL

INDICATIVE INTERPRETIVE SIGNAGE LOCATIONS



Regulation Signs have not been indicated at this stage. Signs will be located at specific locations that provide consistent messages. To be determined.

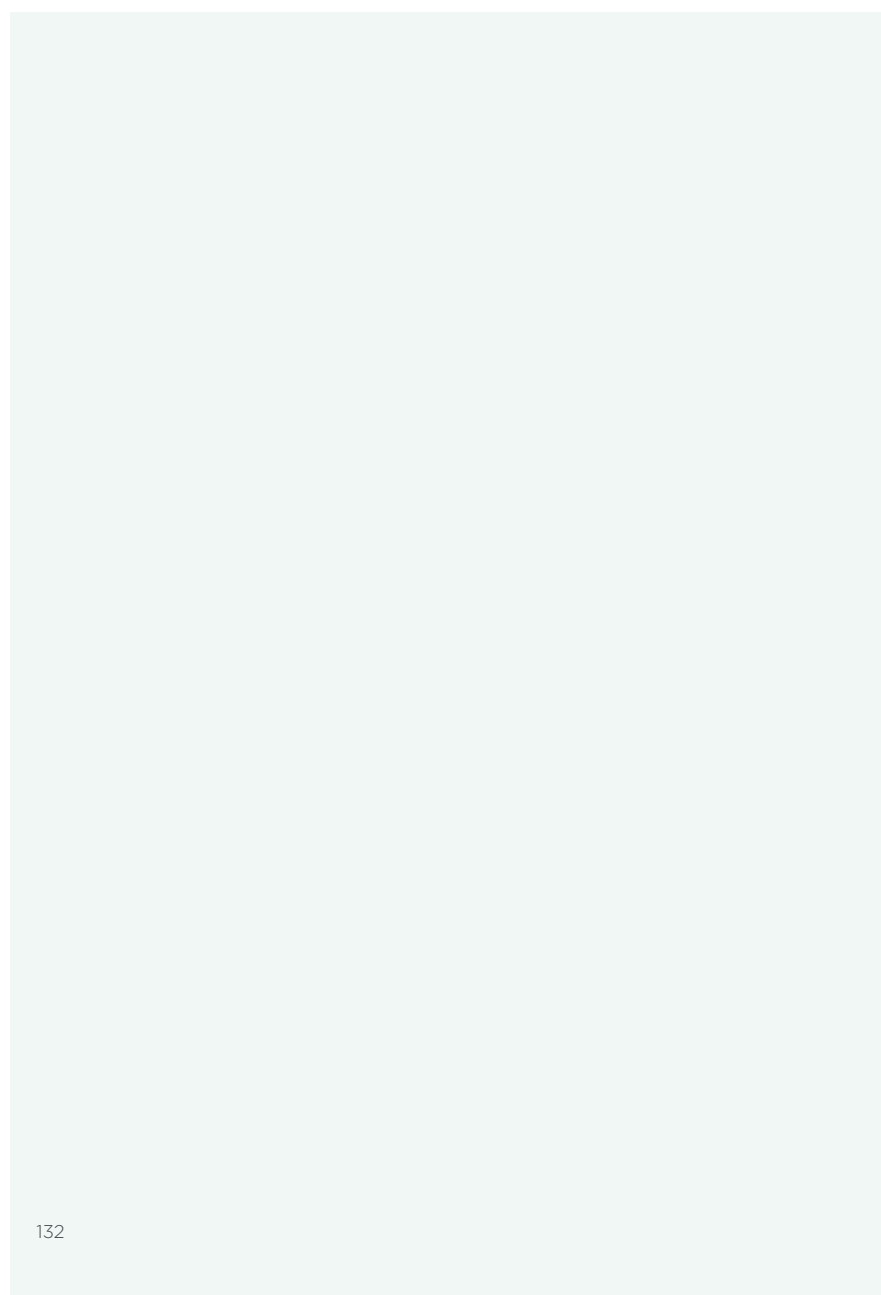
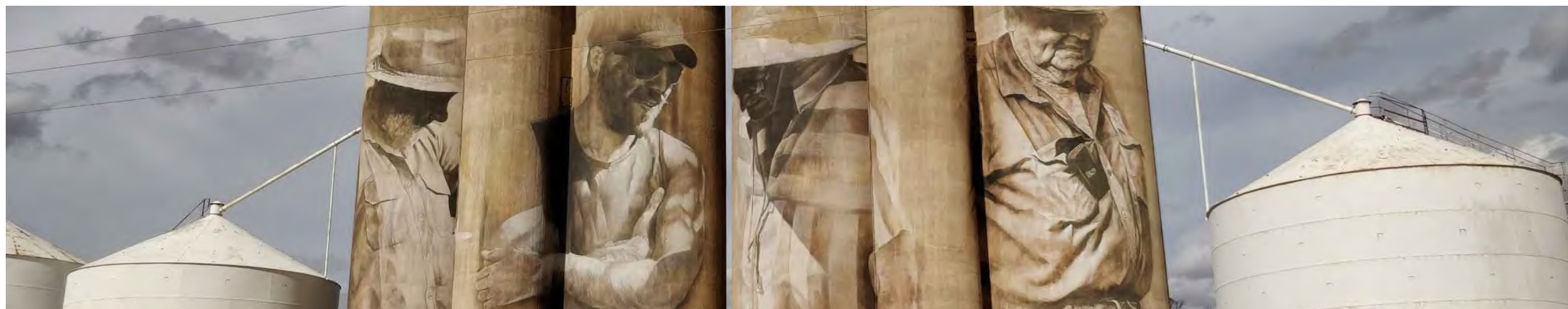


Aboriginal party in bark canoes at Harvey Bay 1854; note navigational signals on shore.

(Mitchell Library, State Library of New South Wales, 982583)

STRATEGY





132

PUBLIC ART

DEFINITION OF PUBLIC ART

The term 'public art' refers to contemporary art practice in any visual media that occurs outside of the traditional gallery or museum system. It is art that has been planned, designed and fabricated with the intention of being integrated into a building or installed in a public place outdoors, usually outside and accessible to the community during most parts of the day and night. Contemporary public art involves commissioning local, national, and international artists depending on the project context and aspirations of the client or their communities.

Public art can adopt a wide range of art forms which may result in permanent or temporary site-specific artworks with the intent of improving the amenity of the public domain. It can include: sculptures; murals and mosaics; digital screens or lighting and multi-media installations utilising photographic, digital, or illuminated imagery. It can also include artistic paving treatments and solutions and can influence the design of highly functional works such as street furniture, bollards, and drinking fountains or street banners.

Public art is usually made involving differing levels of collaboration and consultation between artists, working with other professionals such as architects, landscape designers, planners and developers, from conception to handover, to ensure the artwork is an integral part of the fabric of the place or the building. It can often be enhanced by teams working closely with both the client and the community to achieve artwork that is relevant to its place and embraced by its communities.

Public art is an opportunity for engagement with community and culture and can create a sense of place. Importantly for communities, public art adds a visible layer to a building or precinct that reveals the social, environmental and/or cultural history or meaning of the place.



BENEFITS OF PUBLIC ART

“Public art connects people, personalizes spaces, and activates dialogue about important issues”. [Forecast Public Art]. Public art enriches and enhances our lives in a number of ways as it can:

- create a sense of place and enhance our experience of being in a public space;
- assist in way-finding;
- give meaning to a place by representing local history and recalling memories;
- celebrate community values, diversity and build civic pride through visual means;
- increase amenity and activate usage of a site; and
- educate and draw attention to significant issues.

Economic Benefits – Cultural Tourism

Public art often can symbolise civic pride or create a positive corporate image for both Councils and private companies. It increases the attractiveness of our towns as tourism destinations through recognition of the quality of the built environment and an increased recognition of Qld as a culturally active and innovative State.

Public art can make a vital contribution to the economic prosperity of many of our regional towns through its inclusion in cultural tourism strategies. Iconic public artworks such as Brian Robinson’s *Woven Fish* (Cairns Esplanade) has become so synonymous with this place, that images of this artwork were used to promote the 2018 Commonwealth Games to an international audience.

Economic Benefits – Creative Industries

Public art is a significant generator of jobs for artists in Queensland. It provides substantial increase in jobs and related training for Queensland artists, craft workers, designers, project managers and others with cultural expertise working in the sector. Indirect economic benefits will flow to associated industries such as fabricators of artworks and local manufacturers.

4

ART + TOURISM

Developing the public art of Hervey Bay’s Esplanade will help to attract tourism to the town, and develop the town’s unique cultural identity. It is our intention that visitors will gain a better understanding of place through experiencing this art.

The Australia Council is committed to growing the profile of Australian arts and captivating global audiences with diverse Australian work that reflects our rich cultural fabric. Arts provide an important point of connection for Australians to share their stories and histories with a global audience. A key channel for reaching global audiences and shaping our international perception is through engaging international tourists with arts experiences while they are in Australia.

International visitors shape their understanding of Australian identity and our quality of life through arts and cultural experiences. Arts tourists are more likely to travel outside capital cities (42%) than overall tourists (34%), we believe adding public artworks to Hervey Bay will encourage international tourism. The trend is growing – since 2013 there has been a 41% increase in international arts tourists visiting regional areas, while total international tourists visiting regional areas increased by 37%.

It is acknowledged that audiences are drawn to Australia’s unique First Nations arts and cultures, and connect through the extraordinary diaspora who have made Australia their home. Over 820,000 international tourists engaged with First Nations arts while in Australia in 2017, an increase of 41% since 2013. This incorporates increased attendance at First Nations performances as well as attendance at art, craft or cultural displays. Engagement with First Nations arts was higher for international arts tourists who travelled outside capital cities. More than a third of these travellers attended a First Nations arts activity in 2017 (36%), compared to 24% of international arts tourists overall.



Hervey Bay Esplanade Master Plan, DRAFT MASTER PLAN

127

ARTWORK TYPES

Artwork opportunities may be articulated according to the response that is most appropriate and rewarding for particular locations. We have established the following artwork types for the Providence Art Program:

- Landmark/ Wayfinding
- Interpretive
- Integrated
- Interactive
- Temporary
- Commemorative
- Artist in Residence

Each artwork opportunity type is characterised by:

- The role and function of the place and its significance within Providence.
- The role and function of the proposed artwork (including public realm objectives that may relate to meaning, cultural mediation, and purpose).
- The demographics and cultural interests of the users of the place.

Opportunity characteristics also inform the artist selection and procurement, artwork form – whether it is integrated (within architecture or landscape design), or is stand-alone in its form or is part of a group of related elements, Artwork size, scale and materials, and budget and program.

Single artwork opportunities may fall within more than one of the artwork types; i.e.,



PROJECT CONTEXT



PROJECT OVERVIEW

This artwork strategy has been developed alongside the development of the Hervey Bay Esplanade Draft Masterplan by Lat27 for Fraser Coast Regional Council.

The Principles as outlined in the Masterplan will be applied in the development of artwork. Each of three curatorial drivers are developed with these principles at their core, described as:

- Environment
- Connectivity
- Connecting to Country
- Placemaking
- Activation

This strategy provides thematic drivers as well as outlines opportunities for integrated and stand alone artworks that can be commissioned now and into the future.

Public art engages understanding and appreciation of place and Country. It informs and engages audiences in the region's stories – past, present and future. At the beginning of this journey are the Badjala narratives which have longevity and agency in this place. These layers of history are dynamic and continuing; drawing on these many narratives in public art make manifest the unique qualities of this place. They open to the significance of the past, allowing new and positive narratives into contemporary experiences and the future.

Public art offers broad community benefit as a platform for civic dialogue. It is the most democratic of art forms given its availability to all as a conduit and focus for public spaces. It may engage residents and visitors in conversations – from understanding historical and cultural backgrounds, to driving attachment to place and social cohesion. In a world struggling with new ways to connect, public art makes public spaces dynamic, approachable and distinctive. Toward this end, curatorial drivers have been developed to encompass the breadth of the experience in this place.

HISTORICAL CONTEXT

It is through the Badtjala people that we have a rare 'first contact' account of the sighting of Captain Cook, who sailed south past Takky Wooroo (Indian Head) on K'gari (Fraser Island) in May 1770. His journals record a number of Aboriginal people who stood on land he dubbed 'Indian Head'; the Badtjala recorded this event in a song, which became part of their corroboree. The words were transcribed by Ned Armitage in 1923 as follows, and record the wonderment of the Badtjala people at the nature of this event:

These strangers, where are they going? Where are they trying to steer? They must be in that place Thoorvour [Breaksea Spit], it is true. See the smoke coming from the sea. These men must be burying themselves like sand crabs. They disappeared like the smoke.

The white contact that followed the 'settlement' of the Hervey Bay and Maryborough regions in the 1840s was in marked contrast to the benign nature of that first sighting. In between Lieutenant Matthew Flinders passed by in 1797 and 1802. In 1822, William Edwardson recorded that K'gari, thought previously to be part of the mainland, was an island and he named the body of water which separated it from the mainland the Great Sandy Strait. Convicts from the Moreton Bay penal settlement sought refuge on K'gari between 1828 and 1842. And the shipwreck which delivered Eliza Fraser to the shores of the island in 1836, where she was sheltered by Badtjala people for five weeks before her 'rescue', saw notoriety develop. Her short-lived sojourn gave the island the name Fraser Island (until 2021), with her increasingly wild tales about the period she spent there during the decades that followed directly influencing the subsequent maltreatment of Badtjala people during European settlement.

The mainland area of the Badtjala nation was surveyed by William Petrie in 1842. After the end of penal settlement in Brisbane, the Wide Bay area was opened to free settlers. At that stage observers noted the Badtjala people having "unparalleled fine physique due to their exceptionally good diet: the plenitude of the fish and sea creatures in their waters, their highly developed fishing skills; and the land animals and edible plant foods on K'gari and their territories across the Sandy Strait". However, by 1850 the Badtjala population had fallen dramatically. Frontier conflicts over land saw the Badtjala people mount a guerrilla campaign against the townships. The sophistication inherent in Aboriginal smoke-signalling and its use in frontier wars in Queensland has been documented by Ray Kerkhove, and makes a case for its use as a communication network used to share military intelligence and orchestrate resistance. This article includes a painting of Sandy Cape, c.1849, which depicts a Badtjala fishing party signalling to another group with a smoke signal lit behind them on the hill.

13



The strength of the Badtjala resistance to the theft of their land on the mainland was such that Blake and Allom wrote that by 1855, "the prospect of the town [Maryborough] being abandoned was real". The introduction of the Native Mounted Police by 1859 however saw the tide of this frontier war turn against the Badtjala resistance. Indiscriminate killing accompanied the increasing white presence as this land was 'opened up' and opportunities sought. Sawmills were established at Dundathu (1863) and Maryborough (1867, 1882). The goldrush that followed the discovery of gold at Gympie in 1867 also saw development (in the form of a Customs House, Maryborough and a quarantine station on K'gari at North White Cliffs/Ballargan).

The introduction of the first mission on K'gari was 1870-72 at White Cliffs, in response to an interest in relocating Aboriginal peoples from the mainland. The second mission on K'gari was established by Archibald Meston under the auspices of the 1897 Aboriginals Protection and Restriction of the Sale of Opium Act which put the minutiae of Aboriginal people's lives under regulation and scrutiny. Opium had been used to subjugate Aboriginal people and to recruit them as a labour force (however the Act did little to curtail its use). Bogimbah Mission ran from 1897 to 1904, was taken over by Reverend Ernest Gribble in 1900 and closed in 1904 after the deaths of at least 70 residents. The remaining peoples were transported to Gribble's Yarrabah mission further north.

Not all Badtjala people were drawn into the mission, with those working in the forestry and fishing industries able to seek exemption from the strictures of living under The Act. Logging took place on K'gari and other areas around Hervey Bay for 28 years. Most of the Aboriginal people were removed from the island in 1905 to allow logging to be conducted. Sand-mining took place on the island from 1949-1975.

Group of decorated men with shields and spears at Fraser Island, 1870s. European men standing in the background. Image courtesy State Library of Queensland, Brisbane. From Foley, Fiona, Bogimbah Creek Mission: The First Aboriginal Experiment, Pirri Productions, Brisbane: 46-47.





RECENT HISTORY

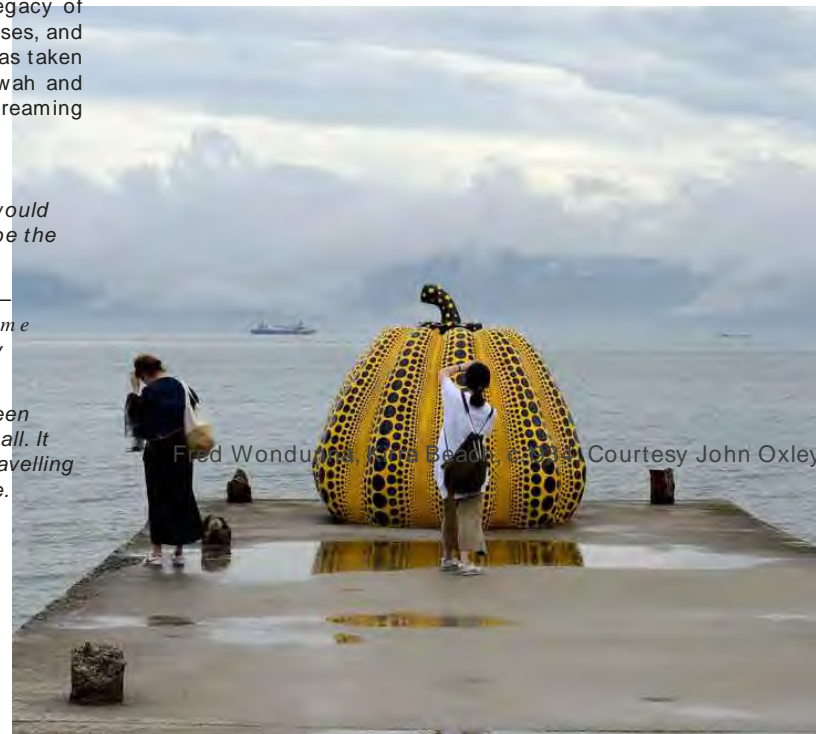
Important camps and dance grounds exist in Hervey Bay and, as Badtjala people were moved off the island in the 1910s, this area on the mainland became a significant place of residence. Its role as a connection between the mainland and the island (the waterways were transited in bark canoes) offers significant potential for activation.

Corroboree performances with traditional 'paint ups' were still held by Fraser Island Aboriginals at the corner of Guard and Queen Streets (Urangan) as late as 1921. This was a traditional dance ground.

Aboriginal people also became actively involved in the manufacture of souvenirs for early tourists, with Fred Wondunna, Bob Simpson and Teddy Brown (K'gari and Maryborough) amongst early sand artists who constructed pictures in bottles (often pickle jars) for sale. (Fred Wondunna was known for using thick oyster jars for small pieces of coloured sand art, a legacy of work on oyster leases, and his subjects often included ships, lighthouses, and seascapes, common Badtjala occupations during this period.) Sand was taken from the areas where coloured sands occur on K'gari, but also Teewah and Rainbow Beach and Kerkhove suggests a strong connection to the Dreaming stories of the area.

Indigenous elders/advisors remember:

- Mum would send me to count the smoke signals from K'Gari – 'one' would mean that her brothers would be home tomorrow. 'Two/three' would be the number of days until they'll be home (Frances)
- Lots of mob were taken off Country, but [a marker] at Dayman Point – eternal fire, lantern, flame – could recognise that and light the way to come back home. There are also stories of lanterns used while waiting for my brother to come home from sea but he never did. (Shereene)
- A canoe tree on Elizabeth Street was accidentally cut down. I have been working with George volunteering to help recreate it and ready to install. It can be inserted near the dais – to show how deadly our people were travelling in a small canoe! Really need strong representation of Butchulla people. (Dustyn)



CURATORIA THEMES



CURATORIAL PRINCIPLES

In Hervey Bay and the entire Wide Bay region, restitution is due to the land, the traditional owners and relationships. Badtjala people have survived a destructive period which impacted the land, sea, and people and include development of mainland areas and mining, which locked away access to traditional lands. Native Title was granted to the Butchulla people on 20 14 after some 18 years of negotiating the legal framework and legislation. However, the bundle of rights awarded has, to date, offered little in the way of tangible resources to Butchulla peoples. Like other First Nation peoples in Australia, Badtjala have been economically, socially, culturally and spiritually disaffected. Foley suggests:

The Badtjala people have never been financially compensated for the extraction of natural resources on their lands, from 128 years of sand logging on old-growth forests to the sand-mining that took place from 1949 to 1976. Alongside this, rainforest trees have been logged, fish stocks and shellfish catches in the Great Sandy Straits have been taken by fishermen and, more recently, Queensland Parks and Wildlife Service vehicle permits have allowed access to K'gari for the millions of tourists who visit annually. Not one dollar has found its way back to the traditional land owners of K'gari, this pristine country.

CURATORIAL DRIVERS

To reflect key thematic considerations that have emerged through research and generous input and contributions, the following overarching curatorial drivers have been identified:

- **The Badtjala peoples: Into Deep Time**
- **The Environmental Futures: Caring for Country**
- **Sovereignty and Settlers: Shared histories in this place**

