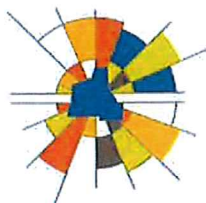



Application for development approval



SHIRE OF
MERREDIN
INNOVATING THE WHEATBELT

Owner details		
Name: Public Transport Authority of WESTERN AUSTRALIA		
ABN (if applicable): 61 850 109 576		
Address: PO Box 8125, Perth Business Centre,		
Perth, Western Australia		Postcode: 6849
Phone: 93262510 Work:	Fax:	Email:
Home:		
Mobile:		
Contact person for correspondence :		
Signature: 	Executive Director Infrastructure Planning And Land Services	Date: 29/10/21
Signature:		Date:
<i>The signature of the owner(s) is required on all applications. This application will not proceed without that signature. For the purposes of signing this application an owner includes the persons referred to in the Planning and Development (Local Planning Schemes) Regulations 2015 Schedule 2 clause 62 (2).</i>		
Applicant details (if different from owner)		
Name: Merredin Museum and Historical Society Inc		
Address: PO Box 379		
MERREDIN WA		Postcode: 6415
Phone: No phone at museum Work:	Fax:	Email: merredinmuseum@gmail.com
Home:		
Mobile: 0408 411 954 (Debbie Morris)		
Contact person for correspondence : Debbie Morris		
The information and plans provided with this application may be made available by the local government for public viewing in connection with the application. <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		

Signature: 	Date: 27/8/21
--	---------------

Property details		
Lot No: 1503	House/Street No: 45	Location No: Reserve 10359
Diagram or Plan No: P032027	Certificate of Title Vol. No: LR3128	Folio: 243
Title encumbrances (e.g. easements, restrictive covenants):		
Street Name: Barrack Street		Suburb: Merredin
Nearest street intersection: Great Eastern Highway and Barrack Street Merredin		

Proposed development	
Nature of Development	<input type="checkbox"/> Works <input type="checkbox"/> Use <input type="checkbox"/> Works and use
Is an exemption from development claimed for part of the development?	
<input type="checkbox"/> Yes <input type="checkbox"/> No	
If yes, is the exemption for	<input type="checkbox"/> Works <input type="checkbox"/> Use
Description of proposed works and/or land use: <i>Signage on fence on north side of Merredin Railway Museum and replacement of signage on the south east corner of the Merredin Railway Museum.</i>	
Description of exemption claimed (if relevant):	
Nature of any existing buildings and/or land use: Land	
Approximate cost of proposed development:	
Estimated time of completion:	

OFFICE USE ONLY

Acceptance Officer's initials:

Date Received:

Local government reference No:

Mr Peter Zenni
EMDS
Shire of Merredin
PO Box 42
MERREDIN WA 6415

Dear Peter

The Merredin Museum and Historical Society have a Sub Licence with the Shire of Merredin for the Railway Museum, which allows the Society (Museum Committee) to manage the Museum.

The Museum Committee are very keen to improve the displays and overall experience at the Museum for visitors and sourced funding in 2020 to engage a Consultant to develop an Interpretation and Design Concept Plan to provide the Committee with guidance and recommendations to improve the Museum.

The Committee have been sourcing funding to implement the some of the recommendations and recently were successful in funding from Heritage Council and Collgar Wind Farm to progress the two of the recommendations –

- Develop a simple style guide for new sign development; and
- Design and fabricate replacement exterior signs.

Attached is Interpretation Plan (refer to page 4 for recommendations – highlighted and page 46 for the reasoning for the recommendation – Improving Entry Signage)

The Heritage Council approved our choice of Consultants, Creative Spaces, to undertake the project, which was beneficial, as Creative Spaces were involved in the concept designs in the Interpretation and Design Concept Plan 2020 and were also involved in the development of the new Museum logo.

Creative Spaces are currently working on the development of the style guide and have supplied the draft designs for two exterior tin signs. One of the signs is just removing the current tin sign (2.7m high and 1.810 width) and replacing it with the new logo designs. The second sign is tin, 11.4m in length and 1.725m high which we are proposing to have attached to the fence on the north side of the museum boundary (between the railway station and the railway lines).

Also attached is Creative Spaces proposed signage which was attached to the Interpretation Plan (CS939) and the revised Exterior Signage design with measurements (CS1029).

I have emailed the Application for development approval to PTA for signing and will send it to you as soon as I have received it back.

If you require any further information, please contact me.

Regards



Debbie Morris
Treasurer
27 August 2021

CREATIVE SPACES



MERREDIN RAILWAY MUSEUM

Exterior Signage – Revision A

Issued 28 July 2021

Graphic Style

Colours and graphic elements have been informed by the existing interpretive signage at Merredin Railway Museum (pictured on the RHS of this page). Continuing the established style will ensure design and communication consistency across interior and exterior signage.

Green has been used as the primary colour for the exterior signage as it cuts through the red and brown coloured surrounds, capturing the attention of passers by.

Typefaces

Brandon Grotesque (Various Weights)

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo

Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

0 1 2 3 4 5 6 7 8 9 &!?* - . ,

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo

Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

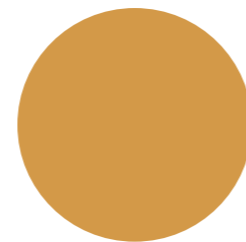
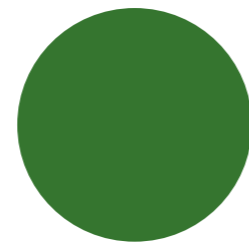
0 1 2 3 4 5 6 7 8 9 &!?* - . ,

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo

Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

0 1 2 3 4 5 6 7 8 9 &!?* - . ,

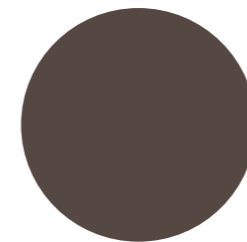
Colour palette



Pantone 7407



Pantone Warm Gray 1



Pantone Warm Gray 11

Any signature graphic features



Reference images



Fence Banner

Specifications:

Banner

Location:

Fixed to wire fence

Approved by client

NAME:

DATE:

We check our work thoroughly, however final responsibility for proofing rests with the client. Please check artwork is correct.

Mockup of banner



11400mm

1725mm

Highway Sign

Specifications:

Printed ACM [TBC]

Location:

Highway Sign [reskinned]

Approved by client

NAME: _____

DATE: _____

We check our work thoroughly, however final responsibility for proofing rests with the client. Please check artwork is correct.

Mockup of highway sign





We'd love to chat!

08 9227 9396
creativespaces.com.au

7/1 Almondbury Rd
Mount Lawley WA 6050

THANK YOU

We look forward to hearing your feedback

Merredin Railway Museum

Interpretation & Design Concept Plan

June 2020



For
Merredin Museum and Historical Society
By
Savagely Creative and Creative Spaces

Table of Contents

Implementation Plan	4
Introduction	9
Scope of Works	9
Purpose.....	9
Methodology	9
Background	11
Brief History.....	12
Statement of Significance	13
Management	15
Constitution.....	15
Strategic Directions	16
Policies and Regulations	16
Risk Issues.....	16
Operational Resources	17
Markets	18
Regional Tourism Figures	18
User Markets	21
Other Stakeholders	22
Aspirations.....	23
Linkages	24
SWOT Analysis.....	24
Marketing	25
Message	27
Mechanics	29
BEFORE	29
Invitation	29
Welcome.....	31
DURING	33
Orientation	34
Comfort.....	34
Communication	35
Senses	35
AFTER	36
Evaluation	36
Relationships	36
Media	38
Implementation Plan	40
Awareness	42
Welcome and Entry Signage	44
Inside the Museum.....	47
Ticket Office.....	49
Main Display Room	51
Small Display Rooms 3-5	53
Research Room and Archive Room.....	55
Men’s Refreshment Room	57
Women’s Waiting Room	59

Platform and Rolling Stock Displays	61
Signal Box and Ulva Siding Hut	63
Appendix One.....	66
Chronology	66
Appendix Two	68
Merredin Workshop Notes	68
Appendix Three	73
Undertaking a Signage Audit	73
Appendix Four	74
Developing a Brief	74

Implementation Plan

The following table provides a summary of the implementation plan which can be found in more detail at the end of this report.

Recommendation	Steps	Who	Costs
Arrival and Welcome			
Improve sight lines to the Museum	Speak to the Shire about the cutting back or removal of the trees/shrubs on the town side car park	Society	Nil
Undertake exterior signage audit	<ul style="list-style-type: none"> Review all of the signage on the exterior of the museum Determine what is no longer fit for purpose (faded, old branding, laminated signs, old information, exhibit no longer working etc) Remove any signage that is no longer fit for purpose 	Society	Nil
Decide on a consistent name for the Museum	A range of names are used throughout the site including The Old Station Museum, Merredin Railway Station Museum and just Museum. Agree on a single name and use it consistently across the site and in all promotional materials.	Society	Nil
Develop partnerships with other organisations to assist in marketing the Museum through cross promotion and ticket sales	<ul style="list-style-type: none"> Develop a joint ticket with the Military Museum Negotiate with the Central Wheatbelt Visitor Centre to have them sell tickets Work with other historical and cultural sites to cross promote each other to bring more people to Merredin. 	Society	Nil
Social Media Marketing	<ul style="list-style-type: none"> Create a social media plan Post regularly on Facebook about events and information about the museum. 	Society	Nil
Design, fabricate and install three new banners for the chain link fence along the platform	<ul style="list-style-type: none"> Create project brief for design consultant Design consultant creates the banner design and once approved by the Society has the banners printed Design Consultant has banners sent to Merredin for installation or can install them at the same time as other elements. 	Society to manage Design Consultant to develop	\$3,150
Design and fabricate replacement exterior signs	<ul style="list-style-type: none"> Create a project brief – this can be in conjunction with the banner project or as a discreet project depending on budget 	Design Consultant	\$7,500
Paint the word “Museum” on the roof of the signal box	<ul style="list-style-type: none"> Consult with State Heritage Office to seek approval. Engage a sign writer or do this when the roof is being repainted. 	Society or Consultant	\$2,500
Develop a simple style guide for new sign development	<ul style="list-style-type: none"> Develop a consultants’ brief Appoint a consult who will create a style guide for all signs across the museum including interpretive signage, welcome, way finding and general museum signage 	Society to develop brief and manage consultant Consultant to develop style guide	\$8,000

Recommendation	Steps	Who	Costs
Review all entry signs	<ul style="list-style-type: none"> Review all of the signage around the entry to the museum and de-clutter Remove signs that are no longer useful Develop a minimal number of signs conveying opening information. This could be incorporated into the cut-out figure 	The Society Consultant to design signage	\$2,000
Redesign A Frame	<ul style="list-style-type: none"> Redesign the A Frame at the visitor centre to make it easier to read 	Consultant to design	\$300
Sculptural Element on arrival	<ul style="list-style-type: none"> Consider creating a sculptural element as a welcome/farewell to the museum 		\$450
Interpret wall of honour	<ul style="list-style-type: none"> Incorporate a small panel explaining the purpose of the plaque wall and explaining what it is about. 	Consultant to design	\$450
Inside the Museum			
Develop a series of Podcasts to guide visitors through the Museum	<ul style="list-style-type: none"> Develop a brief for the consultant Consultant to work with the Society to identify the stories to be told. Consultant to do the research and create the script for each tour Consultant to record, edit and produce each podcast and upload to the internet. Create one tour for each market: 	Society Consultant suggesting Richard Offen	\$5,600
Undertake a significance assessment of the collection if this has not already been done.	<ul style="list-style-type: none"> Apply for grant funding from the National Library of Australia Community Heritage Grants Program https://www.nla.gov.au/content/community-heritage-grants-4 Create a brief Engage a consultant to undertake the significance assessment to identify those items that are significant and also those that are relevant to the Museum's themes. Significance assessments can be undertaken by Australian Museums and Galleries Association WA 	Society applies for grant Society develops brief for consultant and manages project Consultant undertakes significance assessment	
Set up Archive and Research Rooms	<ul style="list-style-type: none"> Pack up existing displays Remove built in showcases Make good any repairs and paint the walls a warm white (such as Dulux Antique White U.S.A.) Utilise existing furniture until such a time as more funds become available or utilise Museum Freecycle (freecycle.org) Cost for paint and archival materials only 	Society	\$2,500
Store extra items	<ul style="list-style-type: none"> Review the current collection and displays to identify what items can be used in new displays, what is no longer relevant and can be deaccessioned or loaned or sold to another collecting institution 	Society and Consultant	Nil
Ticket Office			
Declutter the Ticket Office	<ul style="list-style-type: none"> Remove all of the extraneous notice boards, display cases, tables, trophies and honour boards Pack up and store objects that won't be used in other displays but still belong in the Museum. 	Society	Nil

Recommendation	Steps	Who	Costs
	<ul style="list-style-type: none"> Deaccession objects that would be better used in other Merredin Museums Make good any holes in walls etc ready for new displays 		
Paint ticket Office and install platform trolley display	<ul style="list-style-type: none"> Paint the ticket office Install a platform trolley display featuring suitcases and other baggage 	Design Consultant	\$150.00
Ticket Office Graphics and Panels	<ul style="list-style-type: none"> 1x large wall graphic, 3x interp. panels Design and print Ticket office wall graphics Design and print ticket office panels providing the following information: <ul style="list-style-type: none"> Overview of the Merredin story Overview of the Railway station history and significance Overview of the saving of the station story. All of these stories will be high level and introductory. 	Design Consultant Society to provide information and images	\$5,750.00
Entry Tickets	<ul style="list-style-type: none"> Design and print entry tickets Print 250 business card sized tickets 	Design Consultant	\$535.00
Main Display Room			
Design and install new displays	<ul style="list-style-type: none"> Society to develop a brief Consultant to agree with the Society the elements to be included Consultant to design the displays incorporating panels with images and text, objects either to tell the story or as decorative elements and a range of display techniques Society to remove and pack up additional items not required in the displays. Remove the model train display and either make it a more accurate representation or retire it. Assess what other display furniture can be reused or needs to be retired. Some of the parcel shelves could be used as in situ storage with luggage tags used to explain what they are. Stories to be told here: <ul style="list-style-type: none"> The finding of water and gold The coming of the railway The development of the town and district The development of the station including the additions The building plans and the layout of the station to guide the experience The equipment used on the station The people that worked here and their jobs 	Society to remove and pack up extra items Consultant to design, fabricate and install displays	\$50,000.00
New Lighting system	<ul style="list-style-type: none"> Design consultant to source and install new track lighting system for the main display room and the three smaller display rooms 	Design Consultant	\$15,000.00
Small Display Rooms 3 – 5			
Design & Install Displays	<ul style="list-style-type: none"> Society to develop project brief Society to provide information and images 	Society	\$45,000.00

Recommendation	Steps	Who	Costs
	<ul style="list-style-type: none"> • Society to remove and store or deaccession additional objects that do not fit with the stories being told. • Society to speak to other collecting institutions to see if they would like the additional items (hospital, Shire etc) • Consultant to develop content in consultation with the Society • Consultant to undertake additional research and writing • Society to provide information and images • Some of the stories that could be told: <ul style="list-style-type: none"> ○ Jobs at the station using the existing display and items ○ Agriculture in the region ○ Pioneer Women's display • Reconstruction of station masters' office 	Design consultant	
Research and Archive Rooms			
Set up Archive and Research Rooms	<ul style="list-style-type: none"> • Pack up existing displays • Remove built in showcases • Make good any repairs and paint the walls a warm white (such as Dulux Antique White U.S.A.) • Utilise existing furniture until such a time as more funds become available or utilise Museum Freecycle (freecycle.org) • Cost for paint and archival materials only 	Society	\$2,500
Fit out archival and Research Rooms	<ul style="list-style-type: none"> • Include Museum archival storage Units • Other furniture and equipment 	Design Consultant	\$15,000.00
Men's Refreshment Room			
Design and install new interpretation	<ul style="list-style-type: none"> • Society to develop a brief • Design consultant to design, develop and install. • Tell the story of serving refreshments at the station, can include the struggle to get appropriate facilities • Can include some of the dinner services in this room • Relocate the honour boards and Historical Society objects and tell the story of saving the Station here • Create moveable displays with moveable display cases, recreating the floor plan of the refreshment room • Have freestanding mobile walls to tell different stories and accommodation temporary exhibitions. • Have period music playing in the bar rather than radio • Have folding tables and stackable chairs that can be used for society meetings. 	Society Design Consultant	\$25,000.00
Women's Waiting Room			
Design and install new display in the women's waiting room	<ul style="list-style-type: none"> • Society to create Consultant's brief • Consultant to design and create the display • Remove existing display • Install the new display focusing on stories related to women: <ul style="list-style-type: none"> ○ Pioneer women's stories from inside the main building ○ Women and travel – how did it change over time ○ Were there any women working at the station? What did they do? 	Society to develop brief Design Consultant to design and install	\$15,000.00

Recommendation	Steps	Who	Costs
	<ul style="list-style-type: none"> ○ How were the women affected during times of war? • Daily life of women (there are a lot of sewing machines and various bits of craft some of which could be included here). 		
Platform and Rolling Stock Displays			
Design and install platform interpretation	<ul style="list-style-type: none"> • Society to develop a brief • Design consultant to design, fabricate and install displays • Utilising some of the items already on the platform. Some of the stories that can be told are: <ul style="list-style-type: none"> ○ Walking to the Goldfields and the coming of the railway ○ Jobs on the rails ○ Use of the carriages ○ The train guards, what they did etc ○ The story of the big engine – when was it made, what was it used for etc • Use the cut-out figures to tell a range of stories. 	Society Design Consultant	\$10,000.00
Signal Box and Ulva Siding Hut			
Design and Install Signal Box interpretation	<ul style="list-style-type: none"> • Society – create consultant’s brief • Design consultant to design, fabricate and install interpretation • Include the development of a hands-on interactive display linked to the signals • Include information about what the signals were for and how they worked. 	Society Design Consultant	\$20,000.00
Design and Install Ulva Siding Interpretation	<ul style="list-style-type: none"> • Society to develop brief • Design consultant to develop, fabricate and install interp. • Could tell the story of building the railway, railway sidings, Fettlers including the tender, tools etc • What sidings were used for telling the story of remote living and agriculture. 	Society Design Consultant	\$7,500.00

Introduction

The Merredin Museum and Historical Society engaged Savagely Creative and Creative Spaces to undertake a review of the Railway Museum with a view to developing an interpretation plan for implementation over the coming five years.

Scope of Works

The scope of works for the project is outlined below:

- Site visits – Initial visit to Merredin Railway Museum to Assess the Collection – to determine should it be only railway or broader Merredin history and to discuss the overall concept with the Committee, then a second visit to present the plan and discuss it.
- Identify learning objectives.
- Provide a visitor and local analysis.
- Identify the main interpretative theme including sub themes and map.
- Interpretative storyline and themes.
- Recommended interpretive media for each location within the Museum, which includes a list of what best could be used e.g. – interpretive panel, audio interaction, visual, self-guided etc
- Any budget issues or estimates (which would help make each individual interpretative planning form set a ‘mini’ work plan for each site or feature that is part of the interpretive plan.
- Five-year implementation and operations strategy/matrix (include – each interpretive media or site development needs – fiscal year for implementation – estimated cost for each site/item listed)
- Evaluation recommendations. How will we know if the interpretive media we are going to purchase actually works, such as pre-testing interpretive panels in draft form etc.

Purpose

To assess the current history/heritage collection at the Railway Museum and provide guidance and direction regarding the collections, displays and interpretation.

Methodology

The following methodology was used to complete this project:

Part One: Review

Off Site

- **Desktop Review**
 - A review was undertaken of a range of documents including the 2001 Conservation Plan, the 2009 Interpretation Plan, the 2017-2020 Strategic Plan and a range of supporting documents. The aim of this part of the project was to get familiar with the previous thinking about the site. Following the meeting a brief analysis was made of the visitors’ book to get an understanding of the kinds of people that are visiting.

On Site

- **Project initiation meeting with the steering committee**
 - A meeting was held on site in early February 2020 with the Committee to agree the desired outcomes and outputs of this project.
- **Site, collections and experience review**
 - The consultants undertook a site visit and explored the site from the perspective of visitors as well as reviewing the collection and the current interpretation.
- **Stakeholder Workshop**
 - A workshop was undertaken with the Merredin Railway Station Museum and Historical Society to explore the groups aspirations for the museum. Twelve members of the committee were present and explored two broad areas:

- Why is the museum here?
- What do you want people to know, think and feel after their visit?

Notes from this workshop can be found at [Appendix Two](#).

Part Two: Interpretive concepts plan and costings

Using the information gathered through the desktop research and stakeholder and committee workshop the following will be developed:

- An identification of the core markets for the experience
- A map of the precinct identifying the visitor experience journey
- Recommendations related to the key stages of experience development
Identification of central and sub themes for the interpretation
- Identification of stories related to the themes and aimed at a range of key markets
- Identification of interpretive media to deliver a range of experiences
- Identification of costs to develop, implement and manage
- Development of a suggested 5-year implementation plan
- Identification of a range of evaluations methods

Guiding Principles

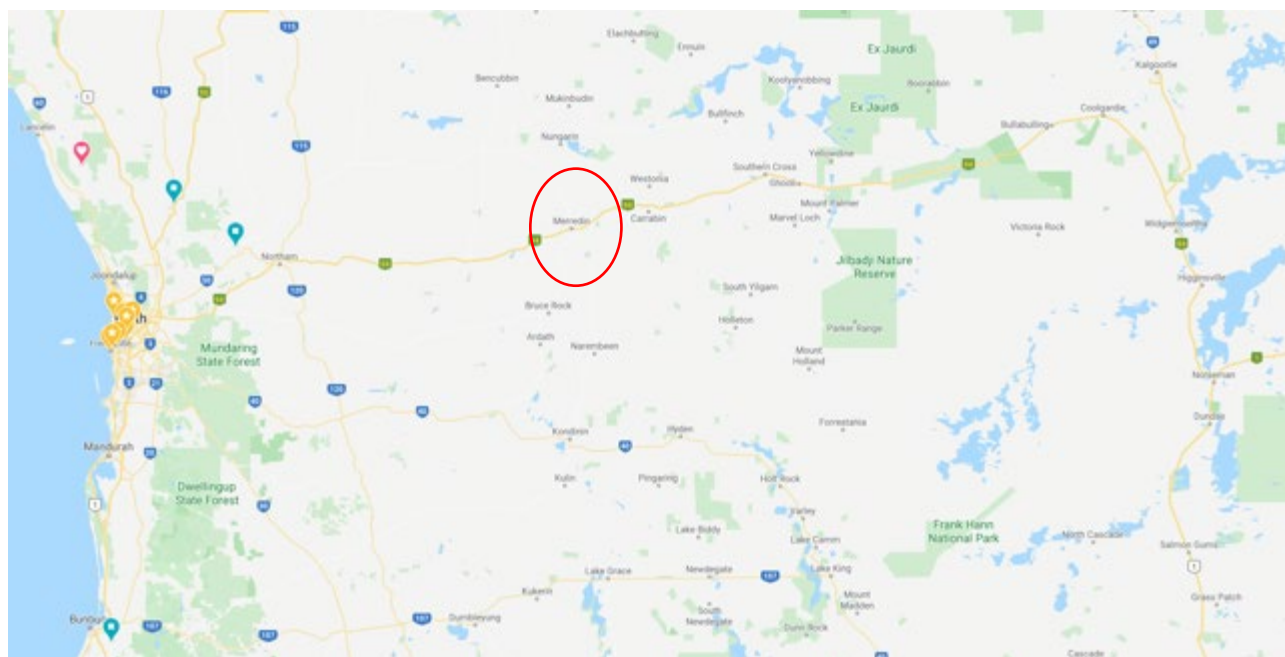
This interpretation plan is guided by the 2001 Conservation Plan, the 2009 Interpretation Plan and the principles of the Burra Charter.

- All interpretation should be consistent with good conservation practices and in line with the Burra Charter.
- The focus of the interpretation will be on the railway between 1893 and 1970 and the conservation of the site since then.
- Interpretation methods suggested have taken into consideration the volunteer nature of the Museum's staffing and the limited funds available.

Background

The Merredin Railway Station Museum is located in the centre of Merredin, a major town in the Western Australian Wheatbelt, 260km east of Perth. The land is owned by PTA and is leased to the Shire of Merredin with a license to Merredin Museum and Historical Society for the purpose of 'community purpose (Museum)'.

The museum has permanent status on the State Register of Heritage Places as well as having been recognised by the National Trust of Australia (WA) and the Shire of Merredin in its Municipal Inventory.

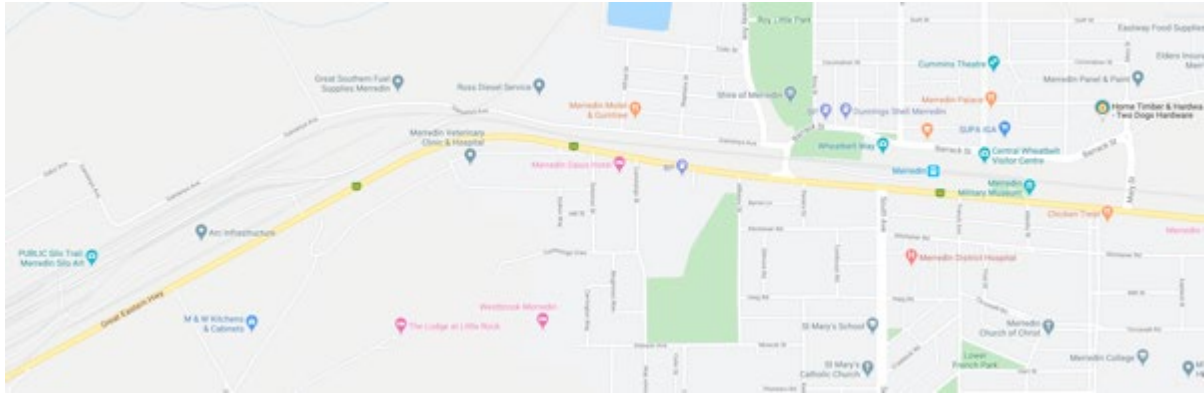


Source: Googlemaps

Merredin is on the train and road routes to the WA Goldfields midway between Perth and the town of Kalgoorlie. The impetus for building the railway was to get people to the mines and move the gold back to the City more efficiently. It is located on the route of the Goldfields Water Supply Scheme the audacious engineering scheme of C.Y. O'Connor to bring water to the Goldfields. It is also on the Golden Pipeline Heritage Trail which was developed by the National Trust of Australia (WA) in 2002 to celebrate the Goldfields Water Supply Scheme. The Perth to Kalgoorlie rail line still operates with the Prospector Train offering services daily which stop at the new railway station. It is also serviced by the Merredin Link.

The Shire of Merredin includes the townships of Burracoppin, Hines Hill, Merredin and Muntadgin. It also incorporates the localities of Goomarin, Korbel, Nangeenan, Nokaning, Norpa, Nukarni, South Burracoppin and Tandegin. This region was opened up by the railway initially bringing prospectors and miners followed by agriculture which helped to create a thriving regional town.

The museum sits within a precinct that has the Central Wheatbelt Visitor Centre, telling the story of the Golden Pipeline, water and CY O'Connor; the Merredin Military Museum linking to the story of the use of the region by the Military during World War II and Pioneer Park which commemorates the early settlers of the area. Merredin was also part of the FORM [wheatbelt silo trail](#) which brought together a number of well-known mural artists to create huge art works on grain silos in a number of wheatbelt towns. Merredin is also on the National Trust of WA's [Golden Pipeline Trail](#) which marks the route of CY O'Connor's Goldfields Water Supply Scheme from Mundaring to Kalgoorlie.



Source: Google Maps

Brief History

The first European exploration of the area was in 1836 when the colony's Surveyor General John Septimus Roe passed through the area but dismissed it as being too dry and inhospitable. In the 1850s the area was frequented by sandalwood cutters but there was little other settlement.

Between 1864 and 1866 Assistant Surveyor Charles Hunt travelled through the area and saw some potential for pastoral development but realised that for this to be successful there needed to be accessible water. In 1865 he travelled through the region mapping the waterholes and then returned and built a series of wells and dams. This route became known as the Goldfield Track and the availability of water encouraged pastoralists to take up leases although no town was developed.

In 1889 Assistant Surveyor Henry King set up camp on the north side of Merredin Peak and undertook a comprehensive survey of the area. A small township sprang up here to cater for the increasing number of prospectors travelling through, but it was moved when the railway came through. In 1888 the Yilgarn area east of Merredin, was officially proclaimed a goldfield which led to prospectors and fossickers pouring into the region in search of their fortune. When gold was discovered in Coolgardie in 1892 and Kalgoorlie in 1893 prospectors followed Hunt's Goldfields Trail of water holes as they travelled to find gold.

The discovery of gold was one of the key drivers for the development of the railway eastwards from Perth to Kalgoorlie to provide transport for both people and goods. By 1886 the railway had reached Northam it was extended eastward arriving in Merredin in 1893, Southern Cross in 1894 and Kalgoorlie in 1896. In 1892 Joseph McDowell was commissioned to build a number of structures at Merredin which created the earliest station.

- 1 station house (6th class)
- 1 passenger platform, 150 feet long
- 127 feet picket fencing
- 1 cart dock, with gates
- 1 set latrines and urinals
- 1 engine water tank
- 2 platelayers' cottages (stone)
- Road approach and footpaths¹

Water was required for the steam engines every 50-60km so having dams along the route was imperative. The large rock at Merredin Peak provided a good water catchment. In 1893 The Public Works Department designed a dam at the base of Merredin Peak to collect water. The water was pumped to a square tank with a capacity of 25,000 gallons on a 45-foot-high stand which was

¹ Public Works Department Plan 2364, 12 June 1893 cited in Gray. L (2001) Merredin Railway Station Group Conservation Plan

erected in the Merredin railway yard in 1893. The water was gravity fed to the water tank on the railway engines.

Over the next 70 years the station was developed with the original buildings being upgraded and replaced as the needs of the travelling public changed. Significant development occurred in the early decades of the 20th Century as the age of steam train travel developed. A number of branch lines were developed to service the other communities that were developing in the district.

In 1945, the new diesel rail car service from Narrogin to Merredin carried 212 passengers. Merredin Station was at its busiest in the 1950s and 1960s transferring passengers and goods across the state. By 1953 there were 79 WA Government Railway (WAGR) staff working at Merredin. The growth in road transport began to have a significant impact on the railways leading to a decline in the level freight and passenger transport.

The costs continued to increase while usage declined. In 1949-1950 a drought caused the WAGR to haul ten million gallons of water a week. There was also a general shortage of high-quality coal and as a result costs skyrocketed leading to a need to impose savings.

In 1963, the WAGR Chief Mechanical Engineer decreed that Merredin would be fully diesel by the end of 1963/64. This was not fully achieved until 1969. In 1970 the standard gauge rail link from Perth to Sydney opened for passenger trains and freight began to operate on the new line. With the advent of the standard gauge a new railway yard with facilities was built at West Merredin. A new stopping place was commissioned, and the Merredin Railway Station administration area became redundant.

In 1970, the Merredin Museum and Historical Society was formed as a result of a meeting called by the Merredin Shire Council. The focus of this group was to explore the possibility of acquiring the old Railway Station for use as a museum. In 1973, the railway station complex was under threat of demolition. The WAGR offered the Shire a conditional lease but they refused it due to the associated costs. The Shire also refused to provide any financial support to the Merredin Museum and Historical Society. In February 1974 a referendum was held by the Shire with the question: *Do you favour the retention of the Old Merredin Railway Station buildings?* The response was YES. The society then set about fundraising and attracting grants and by 1975 they had raised the amount required by the WAGR and additional monies to fund the conservation works. In 1978, the Old Station Museum opened.

A chronology of the development of the area and the railway is included at [Appendix One](#).

For a more detailed history of the development of the railway see the 2001 Conservation Plan.

Statement of Significance

The Merredin Railway Station Group has considerable cultural heritage significance. The Statement of Significance identifies the qualities that make the place worthy of conserving and is essential to the Conservation Policy.

Merredin Railway Station Group, a typical early Twentieth Century railway complex in Western Australia comprising timber water tower and cast iron square tank (1893), brick and tile station building (1928), steel, timber and iron signal box (1913), brick and iron waiting room (1918), and brick and tile refreshment rooms with cellar (1915, 1928), has cultural heritage significance for the following reasons:

- It illustrates the importance of the railway system in the development of the agricultural areas and supporting townships. The development of the elements in the group reflect the growth of the town of Merredin and the evolution of the railway system.
- It is one of the most complete and authentic groups of railway buildings in Western Australia and demonstrates functions and a way of life no longer practiced.

- It is highly valued by the Merredin community as an identifiable built representation of the significant railway presence in the town. Each place within the group is valued for its individual aesthetic characteristics, and together they form a significant group.
- It is a landmark in the Merredin town and makes a significant railway presence in the town. Each place within the group is valued for its individual aesthetic characteristics, and together they form a significant group.
- It is a landmark in the Merredin town and makes a significant contribution to the townscape and character of Merredin and to the local and the wider community's sense of place.
- The water tank and associated railway dam illustrate the difficulties of providing rail transport over long distances in Western Australia in the days of steam engines.
- The signal box is of considerable significance in its ability to inform of an occupation associated with the railways, and a way of operating the rail system that is no longer practiced.
- The signal box and the water tower and tank are landmarks, and fine examples of their type of which there are few remaining.
- Merredin Railway Station Group is situated at the junction of a major railway system and was the centre of Western Australian Government Railway's (WAGR) maintenance operations on the Eastern Goldfields Railway from 1904 to 1969.²

² Gray, L. (2001) Merredin Railway Station Group Conservation Plan

Management

Constitution

The Merredin Museum and Historical Society (the Society) is an Incorporated Association under the Associations Incorporations Act (2015).

Objects

The objects as outlined in the Society's constitution are:

- a) To preserve, exhibit, collect and research moveable heritage objects relating to the history and development of the town and Shire of Merredin from the time of European settlement to the present day.
- b) To maintain a data base of objects and heritage assets held at the Old Railway Station Museum, Merredin
- c) To encourage the preservation of the Old Railway Station buildings at Merredin and associated railway moveable and built heritage.
- d) To foster and encourage an interest in the built heritage and history of Merredin and Districts
- e) To encourage, where possible, the preservation and conservation of built, moveable and archivable heritage of Merredin & Districts.
- f) To convey to the community, the benefits that preservation and conservation of heritage can offer in the social and economic sense.
- g) To liaise and co-operate with all key stakeholders to achieve mutual objectives.

Powers

The powers available to the Society are identified as:

- a) To purchase, take on lease, build or otherwise acquire and maintain, improve or alter any buildings or other real property or personal property for the purposes of the Society.
- b) To sell, exchange, lease, mortgage, hire, dispose of or turn to account or otherwise deal with all or any part of the real or personal property of the Society.
- c) To borrow, raise or secure, the payment of money in any manner the Society thinks fit with the power to issue debentures, grant mortgages, charges or any other class of security upon or charging all or any of the property, (real or personal both present and future) of the Society and to redeem or pay off any existing or future security.
- d) To conduct appeals for funds and to accept subsidies, donations (whether real or personal estate), devises and bequests.
- e) To invest and deal with moneys of the Society not immediately required for the purposes of the Society, in a manner, which is beneficial, to the Society.
- f) To hold property on any trust on such items as the Society shall from time to time decide.
- g) To appoint, employ and pay officers, agents and servants and suspend and dismiss any officer, agent or servant.
- h) To enter in to contracts and agreements with any person, firm or corporation, or to join or cooperate with any person, firm or corporation, local authority, organisation or society in any act, matter or thing which may be conducive to the attainment or performance of any activity or venture within the objects of the Society.
- i) To do all such things as are incidental or conducive to the attainment of the objects of the Society.³

³ The Merredin Museum and Historical Society Inc Constitution (Amended 2019)

Strategic Directions

The Society developed a strategic plan to guide their operations.⁴ It provides an overview of the history of the Society as well as laying out the vision, mission, values and objectives of the Society and the key strategies they were aiming to pursue.

Purpose/Mission

To be an inclusive and representative community organisation that ensures Merredin's heritage is conserved, maintained, accessible and promoted.

Vision

To ensure current and future generations recognise, acknowledge and embrace Merredin's heritage.

Values

- **Inclusiveness** – we respect people and value diversity.
- **Openness** – we value and recognise the contributions of volunteers.
- **Quality** – we strive for excellence through continuous improvement.

Objectives

Preservation

1. Preserve, exhibit, collect and research moveable heritage objects and buildings relating to the history and development of the district of Merredin to the present day.
2. Maintain a database of objects and heritage assets held at the Old Railway Station Museum, Merredin.
3. Encourage the preservation of the Old Railway Station Museum's buildings at Merredin and associated railway moveable and built heritage.

Promotion

1. Develop an effective marketing plan that caters for all markets – print, web based, local, regional and visitors.

Encouragement/Engagement

1. Foster and encourage an interest in the oral and built heritage of Merredin and the district.
2. Be relevant to the community.

Sustainability/Collaboration

1. Establish partnerships with relevant stakeholders.
2. Demonstrate the social and economic benefits of the Old Railway Station Museum (Museum).
3. Embrace the changes in society and the need to do things differently to provide visitors with experiences that are digital rich, interactive and participatory.

Policies and Regulations

The Museum has a collections policy that was developed in 2015.

Risk Issues

The Museum has a number of aspects that need to be addressed with a view to minimising risk of injury to the visitors. The experience is self-guided so there is an assumption that people will be careful however this is not always the case. Some consideration needs to be given to how to minimise the Society's exposure to risk and it is recommended that legal advice be sought about allowing access and also the wording for notices and disclaimers. All of these aspects of the Museum

⁴ Merredin Museum and Historical Society Strategic Plan 2017 - 2020

offer a unique experience, but the Society must take care to ensure they have done everything they can to keep their visitors safe. The specific locations that were noted are:

- Signal Box – access is via a steep, narrow stairway
- Signal Tower – The tower with the actual signal on it can be accessed by the public (there is a photo on TripAdvisor of a young kid at the top of it) this is a potential fall hazard.
- The Cellar – again access is via a steep stairway and people with knee problems should be discouraged from entering.
- The Cellar Trap Door – there is some risk of falling when the trap door is open
- Locomotives – Access to the box cars and the locomotive engine could result in injury.

Operational Resources

The Museum relies on volunteers to open the doors and manage the facility. There is a management committee and a strong cohort of dedicated volunteers that have done a fabulous job of creating and cataloguing the collection.

The Museum is open seven days a week Monday – Saturday from 9am to 3pm and on Sundays from 11am – 2pm. It is closed on Christmas Day, Boxing Day, New Year’s Day and Good Friday. There is also a disclaimer at the door that identified that the museum is run by volunteers and it may be that the Museum could be closed due to unforeseen circumstance. There is no number provided to call if this should be the case.

Funding comes from visitor entry fees and grant funding. Sponsorship for specific items has also been sought for the conservation and restoration of specific aspects of the museum such as the engines. The entry fees are:

- Adults \$7
- Concession \$5
- Children \$3 (School Age)
- Family \$15 (2 Adults and 2 or more Children)

Recommendations

- Additional information around what constitutes Children and Concessions is needed to make it absolutely clear who is included. For instance, what concession cards are accepted? Only Australian Seniors and Students or all nationalities? Are there other cards you accept?
- The Museum should have a stance on people with disabilities and their carers? Do carers go free as happens at many other attractions?
- Spell out the age limit on children 5–16 and the age below which they are free – below 5 years of age.
- With the family ticket it needs to be more prescriptive 2 or more children could lead to a significant cost to the Museum. The accepted approach is 2 adult and 2 children.

Markets

Regional Tourism Figures

Tourism Western Australia (Tourism WA) produces a range of tourism statistics based on the National and International Visitor Surveys. They do not produce figures specifically for Merredin, but they do produce a set of figures for the [Wheatbelt Development Commission region](#). Merredin sits within the Australia's Golden Outback regional tourism organisation area. It is located nearly 300km from Perth making it more of an overnight rather than a day trip destination. It is located on the Great Eastern Highway, so is on the main route to Kalgoorlie and the Goldfields and also on a main route between Perth and the Eastern States. It is worth noting however, that using the train it is possible for people to make a daytrip excursion.

Tourism WA's research⁵ shows that 90% of visitors to the Wheatbelt region are from Western Australia with the majority of those coming from Perth. This is born out in the analysis of the Museum's visitor log. International and interstate visitors each account for 5% of the visitation each.

51% of domestic visitors are on holiday, 28% are visiting friends and relatives (VFR) and 20% are there on business. For the international market around 83% are holiday visitors with 13% VFR and 3% on business. This is important because it means that the majority of visitors will be looking for things to see and do as part of their visit to the region.

Domestic visitors age groups are relatively evenly split with 31% being 20 – 34 years of age, 21% in the 35-49 age group and 25% being between 50 and 64 years of age. For international visitors 35% are in the 20- 34 age group, 19% in the 35 – 49 and 31% in the 50-64 age group. The older age groups are most likely to be interested in exploring heritage attractions although international visitors are generally interested in understanding the story of a place so all age groups could visit heritage sites.

In terms of accommodation used, 35% of domestic visitors are staying at a friend or relative's property and 31% are camping or caravanning at either commercial or non-commercial campgrounds. 28% of international visitors stay in a hotel or other commercial accommodation and 26% stay at a commercial caravan park or campground, with 15% staying with friends or relatives. The importance of this is the need to ensure that the local people in and around Merredin know about the attraction and support it by either bringing their visitors or recommending a visit. It also demonstrates that many creating connections with local caravan parks and commercial accommodation could be a good way of increasing awareness about the museum.

26% of domestic visitors and 34% of international visitors are travelling alone. 26% of domestic and 38% of international visitors are travelling in couples. 23% of domestic visitors are travelling with friends or relatives and 16% are in a family group. For internationals 13% are travelling with friends and relatives and 14% are travelling with families.

Recent research by the Arts Council identified that when domestic visitors go to the regions about 43% of them visit galleries, go to concerts or visit museums.

Visitation

Visitation figures are collected by the Museum volunteers and these are shared with the Visitor Centre staff. Although the Museum is open almost every day of the year the numbers are relatively low and have been declining in recent years. Over the same time the visitation at the Military Museum has been increasing, suggesting that there is an appetite for heritage experiences.

The table below shows visitation over the past three years.

⁵ Tourism WA Strategy & Research (May 2019) – Wheatbelt 2018 Visitor Factsheet

	Days Open	Railway Station Museum		Military Museum	
2017	339	1,319	-	1,436	-
2018	362	1,200	-9%	1,781	+24%
2019	352	1,258	+5%	1,825	+2.4%

Source: Interview with Central Wheatbelt Visitor Centre Feb. 2020

A brief analysis was made of the Museum's latest visitor comments book to get a high-level understanding of the kinds of visitors coming to the Museum. Visitation for 2018-2019 was reviewed and around 923 people signed the visitors' book and left a comment, with the overwhelming majority having had a positive experience. The sample was taken from 1 September 2018 to 30 September 2019 with a total of 744 visitors, around 62 per month. The vast majority of visitors came from Perth (and regional WA. NSW was the next biggest generator. Many of the visitors, particularly the interstate ones were travelling in couples. There were a significant number of people travelling alone with many of them having links to either Merredin or the railways.

There were a good number of families attending the museum, mainly from Perth and regional WA and attending during the traditional school holiday periods of January, April and July, with July being the most popular month. There were very few Merredin locals visiting the museum. This is a market that needs to be built and strong links forged to ensure referrals and ongoing support for retention of the museum.

	Solo	%	Couple (x2)	%	Families	%	Totals
Perth	111	15%	71 (142)	19%	86	11%	339
Merredin	9	1%	-	-	-	-	9
WA	33	4%	38 (76)	10%	20	11%	129
NSW	20	2%	31 (62)	8%	4	-	86
Vic	6	1%	18 (36)	5%	4	-	46
Qld	2	-	12 (24)	3%	8	-	34
SA	5	-	13 (26)	3%	2	-	33
NT	1	-	6 (12)	2%	-	-	13
Tas	1	-	-	-	-	-	1
ACT	1	-	2 (4)	-	-	-	5
Totals	189		(191) 382		124		695

Source: Merredin railway Museum Visitors' Book 2018/19

There was also a small number of international visitors with around from the UK, Singapore, South Africa, Switzerland, Indonesia, Taiwan, Germany, Canada, Denmark, Norway, Japan, Malaysia, Canada and the USA totally around 26 visitors accounting for around 3% of total visitation. There is no specific demographic data collected but it would appear from the comments that the majority of the Australian couple are probably over 50.

Tourism WA Domestic Segmentation

Tourism WA has developed a number of market profiles for the domestic market. There are two specific segments that are key to Merredin: Culture Vultures and Off the Beaten Track.

Those in the **Off the Beaten Track** segment are generally more mature, have more leisure time and like to keep active with hobbies and activities. They love to camp and explore and while cultural activities are not at the top of their list of things to do, they are generally interested, educated and motivated to find out about the places they are travelling through. Their biggest barrier to visiting is knowledge about WA and what there is to do as they travel through. It is important therefore that information about the Museum can be found in a number of locations outside the Museum such as the Merredin Visitor Centre as well as other visitor centres along the route between Perth and Kalgoorlie. These visitors will undertake their research online and will look to online third-party travel review sites such as TripAdvisor and family and friends for recommendations. Having an online presence is important to get their attention. They like to visit places that are not on the tourist trail and Merredin has a lot to offer this visitor with its strong connection to heritage and culture.

Culture Vultures are the second segment and they are the ones most likely to seek out a museum experience. They are lifelong learners and are keen to try new things. They are skewed towards the older demographic and have time and money to spend in a destination. They are interested in history and wildlife and love to learn about a place. This is a key market for museums, galleries and the arts across the state. They research their trip online and will also look to third party review sites and family and friends for recommendations. Some of the comments in the visitors' book talked about people being ahead of schedule so deciding to stop and explore the museum. Ensuring that people know about the museums before they arrive can assist in influencing their decision to stop and explore.

Recommendations

- Ensure that the Museum's page on [Trip Advisor](#) is owned and monitored regularly with comments being acknowledged and replied to. There are currently 15 Reviews all 15 of which are 5 star and the Museum is number 3 of 8 things to do after the Military Museum #1 and the Central Wheatbelt Visitor Centre #2. This is a good free source of marketing as well as providing a trusted review of the site.
- Ensure that the Facebook page is maintained and that there are regular posts updating visitors on the collection, the museum and creating inspiration for visitors to stop during their trip.
- Work with local businesses especially cafes and accommodation providers to highlight the Museum.
- Work with the Visitor Centre to raise the profile of the heritage attractions in town.
- Ensure that the page on the Central Wheatbelt Visitor Centre's site is up to date.
- Encourage visitors to post a comment on the TripAdvisor page after their visit.
- Leverage the reach of social media (Facebook) and third-party review sites (TripAdvisor) to raise the profile of the Museum.
- Consider creating a Museum website to allow the sharing of digital content and experiences.
- Start using the hashtag #merredinhistory consistently across the page and encourage followers to share posts and use hashtags.

User Markets

The Society does not have a large budget for marketing, so it is recommended that a small number of core markets be focused on and free marketing channels such as social media be exploited. There are currently 457 following the Facebook page and the hashtag #merredinhistory. Postings on the Facebook page should be linked to the theme and subthemes identified in this report.

The **core** markets chosen are:

- Mature Australian Couple
- Families
- Rail Enthusiasts

With **secondary** markets of

- Merredin Locals
- Schools

Mature Australian Couples: Culture Vultures and Off the Beaten Track

This market is mainly Australian in origin with the majority coming from Perth but also has good representation from regional WA, NSW and Victoria. They are interested in culture and heritage, both European and Aboriginal. They are keen to learn about a place and love to understand the stories that create a location's personality. They have time on their hands and are higher than average spenders. They are likely to also use local cafes and shops. They are often on a longer trip such as those travelling around the country and will have an understanding of what to expect from regional museums.

They will often be travelling with their own caravan or visiting friends and relatives in the region. They will require good secure parking close by that can cater for caravans and motor homes. They are generally well connected and sociable and will speak with other travellers at the campgrounds and caravan parks as they travel to get and give recommendations of places to visit. They will also look for recommendations on sites such as TripAdvisor (the museum is the #3 thing to do in town) and will follow up with a web search which makes the Facebook Page and information on the Visitor Centre website critically important.

Once they arrive in town, they are likely to call into the visitor centre and may buy tickets there or just look for recommendations of where to go and what to see. They will also visit the cafes and shops so cross promotion with local businesses would be advantageous for both parties.

They will be looking for an experience that engages both parties so a range of stories must be told at the Museum, not just the technical railway story. Creating a series of curated experiences that lead the visitor through the Museum focusing on specific objects and stories could enhance their experience. They may have a connection with the railway so access to information about past employees and the roles they played could be a way of keeping them there for longer.

Rail Enthusiasts

Rail enthusiasts are a subset of the above market. They are often older with some travelling with a partner on a longer journey although some will travel specifically to see the Museum as it is well known as the most intact precinct of station buildings from the early days of rail in WA.

This group will already know a lot about the station and the railway heritage of the state but are travelling to experience it in person. There is also a subset of this group that may not be enthusiasts themselves but may have a family member that previously worked on the railways or at Merredin. This is often a nostalgia trip either with the relative or in remembrance of the relative.

This group is interested in the authentic objects and buildings and will also want to know technical details. Creating a curated trail that points out the highlights would be appreciated and would include the engine, the signal box and many of the objects and records in the main display room.

Families

The visitor book identified a number of families travelling either to visit friends and relatives or just stopping at the museum as part of a longer trip. This group is looking for unique experiences they can have together that will assist them to create strong family memories and connections. The unique nature of the Museum provides the ability to engage the whole family in a way of life that no longer exists. There are a number of interactive parts of the museum that provide very engaging experiences such as the cellar and the signal box. To engage this market there needs to be more focused interpretation with specific activities for children of all ages. At the moment there is very little interpretation specifically aimed at the family market. Experiences developed for this market could also be used with the school groups.

The two other markets that are currently not being attracted in any great number, but which have significant potential for the Museum, are locals and school groups.

Local Community

This market is important for two reasons, firstly as a potential market in its own right and also as ambassadors for the Museum. As visitors they provide an ongoing market. In reality when locals visit this kind of facility it is to bring their visiting friends and relatives. They will need to feel sure that their visitors will have a good experience. The 2009 interpretation plan also identified the local market as important and suggested a series of events that could engage the local community. In addition to providing a potential audience and recommendations this group will be vital to the long-term sustainability of the Society providing links to potential new members.

One such event might be something like the Theatre After Dark concept presented by the [Scooplight Theatre](#) which develops and delivers a play telling a significant story from the region's past. This was started on Rottnest Island but has also been presented in Kulin. As ambassadors the community would recommend the museum through their businesses as well as through their own social media channels.

School Groups

It is hard to tell from the visitors' book if there are many school groups coming to the site, there was only one listed. There is a significant opportunity with this market as they come in larger groups and will pay for their visit. In addition, they provide the opportunity to engage the next generation in the importance of the museum.

To attract this market, it is important to have specific materials developed that link to the curriculum and make it simple for teachers to bring their classes and justify the visit. One way of achieving this might be to create a joint experience with the Merredin Military Museum and share resources to develop educational materials.

Other Stakeholders

Shire of Merredin

The Shire of Merredin is the lease holder of the site so has a significant stake in the Museum's success. They also own a number of other heritage sites around the town and have the capacity to promote and support the museum. Work is also being undertaken at the Merredin Library to create a local history display and this could be a partner site to the Museum. The Shire has also created a collections policy has been adopted by the Society to guide the Museum's collection management. The Shire is also a potential source of funding and support for conservation works.

Local Community and Businesses

Local community and business are an important source of visitation, community support, referral and promotion. It is the community that agreed to support the saving of the station buildings in the 1970s when the Shire Council was reluctant to support it or take on the cost. Having community support is vital to the ongoing success and sustainability of the Museum.

Heritage Council of WA & State Heritage Office

The Office of State Heritage is the registration body for the state's most important heritage places. It's legislation also provides the legal protections. The Staff at the State Heritage Office are an important source of heritage and conservation advice as well as a potential source of grant funding. They also have an awards scheme which can be used to help raise the Museum's profile as well as an industry Newsletter. When the new interpretation works are complete it is recommended to submit the project for a Heritage Award as well as submitting an article to the newsletter. The content for this could be developed at the same time as the interpretation is being developed.

National Trust of Australia (WA)

The National Trust has been an important supporter of the museum for many years. There are important linkages to be made between the Museum and the Golden Pipeline Trail and significant potential for cross promotion.

Railway Heritage Society

This group provides an important link with WA's rail enthusiasts. They are also able to provide advice on the promotion of rail heritage and also the ongoing conservation of rail resources.

Lottery West

Lottery West is a good source of funding and support for both conservation of the heritage buildings and also the interpretation of important heritage sites. Their focus is firmly on the potential community benefits that come from the development of the visitor experience. Ensuring there are good connection with Lottery West will be very important into the future especially once the COVID-19 Crisis has passed.

Other Merredin Heritage Sites and Groups

Merredin has a number of good quality heritage and cultural visitor experiences including Merredin Military Museum, Central Wheatbelt Visitor Centre, Merredin Regional Library and Merredin Fine Arts Society. These groups are both a source of volunteers and potential partners in promotional collaborations.

Recommendations

- Focus on three core markets: Australian Couples, Australian Families and Rail Enthusiasts – these markets are already coming and there is potential to grow the visitor numbers.
- Grow the local and school markets to increase local support and continue to spread the word about the importance of the Museum and the location.
- Build relationships with other key stakeholders to leverage promotion activities, build skills and capacity and access funding to deliver key projects.

Aspirations

The workshop with the Society's Committee asked them to explore what they would like the visitor to think and feel after their visit to the Museum. They wanted to ensure that visitors saw the Museum as a 'must-see' destination within the town that offers a glimpse into the past and the role that the railway played in the development of the town and the district. They want their visitors to be wowed by the collection and engaged by the stories that are told here. They saw it as important that the Museum be seen as part of a broader collection of heritage tourism experiences available in

the town. This will ensure that visitors take the time to stop, explore and spend time and money in the town.

Linkages

Merredin is a major centre for the Wheatbelt and provides a range of services to visitors that make it an attractive stopping point to refuel and restock. The town has a range of amenities including cafes, shops, cash machines and fuel stations. It is part of the Central Wheatbelt tourism area. There are also a number of attractions that encourage visitors to stop and explore including:

- The Old Merredin Railway Station Museum
- The Merredin Military Museum
- The Central Wheatbelt Visitor Centre
- The Wheatbelt Silo Trail
- The Golden Pipeline Trail
- Cummins Theatre
- Merredin Regional Library
- Merredin Peak

All of these attractions have the capacity to attract visitation by creating a cluster of experiences and promoting together has the potential to raise the profile of all of the attractions. In addition, working with the visitor centre to increase sales could also assist in increasing numbers which have been declining in recent years. Creating a joint ticket with the Military Museum could assist in raising the profile of both attractions.

Recommendations

- Work with the visitor centre to identify ways that all of the attractions can work together to jointly promote Merredin as a place to stay longer and spend more.
- Work with the Military Museum and Visitor Centre to identify the potential and logistics of creating a joint ticket. This is likely to require some payment to the visitor centre to assist with the costs associated with printing tickets etc. This will only be a small percentage of the overall entry to the museum. This should be viewed as a marketing expense.
- Cross promote the other experiences in Merredin at each venue through both brochure racking and word of mouth recommendations for the other attractions.

SWOT Analysis

A brief SWOT analysis was undertaken of the museum, and the outcomes will be addressed throughout the rest of the report.

<p>Strengths</p> <ul style="list-style-type: none"> ○ Strong committee and volunteer base ○ Community support for the Museum ○ Well documented and managed collection ○ The most complete railway station complex of its kind in WA ○ The Signal Box is a unique feature ○ The collection of original objects and plans ○ Digitised images ○ Well received by visitors 	<p>Weaknesses</p> <ul style="list-style-type: none"> ○ Limited number of visitors annually ○ Limited ability to generate funds for ongoing management, maintenance and conservation, upgrades and renovations. ○ Succession strategy for the committee and the historical society ○ Limited online presence ○ Lack of storytelling in interpretation
<p>Opportunities</p> <ul style="list-style-type: none"> ○ Facebook page 	<p>Threats</p> <ul style="list-style-type: none"> ○ Loss of visitors to the region

<ul style="list-style-type: none"> ○ Uniqueness of the location ○ Railway enthusiasts – Australia Wide ○ More interpretation for families ○ Attract locals as ambassadors ○ Cooperative marketing with the Military Museum and Visitor Centre ○ Creating a series of market focused experiences through the museum ○ TripAdvisor 	<ul style="list-style-type: none"> ○ Difficulty finding the site – poor signage ○ Loss of funding sources such as Lottery West ○ COVID 19 and its impact on the economy, society and funding opportunities ○ Aging volunteer base and limited succession planning in place
---	--

Marketing

As a volunteer organisation it is difficult to find the funds to undertake a coordinated marketing campaign. In addition, new marketing techniques such as social media can be daunting for those that do not have experience in that area. This report is not intended to be a marketing plan, but a number of suggestions have been made to assist the team at the Museum to identify ways that they can raise awareness of the Museum.

There are three broad strategies that are recommended:

1. Increase the visibility of the site on the ground through the installation of a banner along the station fencing, putting the word “Museum” on the roof of the signal box and simplifying the A-Frame signage at the visitor centre.
2. Social media – Create a plan for the Facebook Page and get assistance to create a series of posts using existing imagery and linking to events throughout the year. Posts can be created in advance and posted according to a schedule.

Given the financial limitations it is strongly suggested that the marketing approach taken is a combination of leveraging and partnering with other attractions and businesses and social media and review sites.

- Ensure that the museum has taken ownership of its [Google Business](#) listing. Information on how to do that can be found [here](#). This is important because it gives you a free listing on the internet and allows you to manage your own content, including adding images, changing business opening hours etc.
- Ensure that you own and have control of your [TripAdvisor](#) listing. Trip Advisor is going to be one of the best ways of increasing visitation because people are seeking independent recommendations of places to visit and things to see and Trip Advisor is Word of Mouth Marketing on Steroids. It also provides you with feedback on how the experience is being received and what might need attention. All comments should be acknowledged, and any negative experiences should be taken offline and dealt with privately. That would mean acknowledging that they had a poor experience and inviting them to contact you direct.
- Use your [Facebook](#) page consistently. Posting does not have to be daily, but it does need to be consistent. Pick a day and post regularly. To make it easier to know what to post create a plan that identifies the key dates throughout the year (Easter, Christmas, school holidays, anniversaries etc). Use images and small snippets of story, the aim is to inspire people to follow you, share your content and be inspired to come and visit. If you only do one Social Media activity do it well and since it is difficult to find funding for traditional marketing this will be vital for your marketing efforts.
- Identify other businesses that you can partner with and cross promote. This will include all of the other visitor attractions in Merredin as well as the Library, local accommodation providers and shops and cafes. Cross promoting and creating a referral culture will ensure that visitors stay longer and spend more across the community.
- One way to increase visitation is to enlist other organisations to sell your tickets. This will invariably incur a small cost either to print the tickets or as a commission. It is important to

remember that the tickets they sell are additional to the ones sold directly at the Museum. They will not be selling all of your tickets, but they will be giving you additional exposure to a market that may not know you are there. This might also take the form of a joint ticket with the Military Museum which again will encourage people to stay longer and spend more. The Visitor Centre is the obvious partner for this, but you and the Military Museum could also sell the joint ticket. The longer people stay in town the better it is for the whole community.

Recommendations

- Ensure that the museum has taken ownership of its [Google Business](#) listing.
- Ensure that you own and have control of your [TripAdvisor](#) listing. Acknowledge all comments and respond to any negative comments promptly.
- Use your [Facebook](#) page consistently.
- Create partnerships with other attractions and businesses to cross promote.
- Work with the Visitor Centre and the Military Museum to create a joint ticket to encourage visitors to stay longer.

Message

Sites and Museums have the capacity to tell many stories but it is important to make decisions about what are the most important themes and stories to help guide collections policies and interpretation development. Having a clear theme helps to narrow the focus of the Museum and focus on the markets that are most likely to visit. At the workshop with the Committee the group was asked to identify why the Museum existed. Some of the key drivers identified by the committee were:

- To conserve, protect and share these important buildings with locals and visitors.
- Preserve the collection and the town's history.
- Recognise the importance of the railway to Merredin and to honour those that worked there.
- Provide a window into the past and a way of life and jobs that no longer exist.
- To tell the stories linked to the railway and the district and engage locals and visitors.

It was clear from the workshop that although the train still visits Merredin at the new stopping place the focus for the Museum should be on its railway history up to 1970 and the ongoing story of its conservation and management.

Key Theme

It is therefore suggested that the key theme centre on the railway from its development through to the closure of the site in favour of the new stopping place and the subsequent battle to save the buildings and present the rail history of Merredin. The suggested key theme is:

The railway was pivotal to the development of Merredin, the Goldfields and the state of Western Australia.

From the 1880s the railway helped to open up Western Australia and ensured that pastoralists and prospectors could access the country and get their finds, goods and produce to market quickly and safely. It provided a focal point for the development of Merredin and influenced the town's population and character.

Sub Themes

Building a Railway – Telling the stories linked to the coming of the railway and the building of the station

- The importance of water to the development of a steam railway. Early surveyors and the mapping of water holes bringing pastoralists and prospectors. Links to Merredin Peak and the railway dam. Links to the water tower in Pioneer park.
- The impact of the gold discovery on the decision to build the railway and the route it took. Connecting the Goldfields to Perth
- Links to the workers via the workers wall and the archives.
- Working on the railway – Use the station buildings to tell the stories of jobs that no longer exist or have changed significantly: e.g. Pay Office – Station Master, Ulva Siding Shed - Fettleers, Signal Box –Signal man.
- Equipment used to do these jobs

Creating Our Town – Telling the stories of how the railway shaped the town of Merredin

- Early settlers and pioneer women
- Merredin's beginnings and growth
- Walking with a hand cart – Prospectors before and after the train
- The railways supporting the growth of a community through social activities and facilities like the Railway Institute Hall and Railway Sportsmen's Club

Travel in the age of Steam – telling the stories of how people used the station, what the rooms were for and personal stories of people travelling from here

- Buying a ticket
- Waiting rooms – ladies’ and men’s
- Refreshments
- Travelling to school
- Leaving for the war
- Hospital Trains

SOS: Save Our Station – telling the story of saving the station from demolition and creating a legacy for the people of Merredin and WA.

- Who was the driver? John Crook, what drove him? Who helped him?
- The work done over the years
- The creation of the archive
- Encourage people to join and support

There are many objects and locations throughout the site that would provide a good backdrop for telling these stories. It is suggested that each of these sub themes be curated into a specific journey through the site to help people choose their own adventure. To achieve this, three ‘trails’ would be created with points of interest and stories woven through. Some of the stories could also be told via a narrator and audio created possibly using Podcast technology which means that the Museum would not need to purchase equipment but would just need to invest in someone to narrate the story. More information on this can be found in the [Media](#) section below.

Recommendations

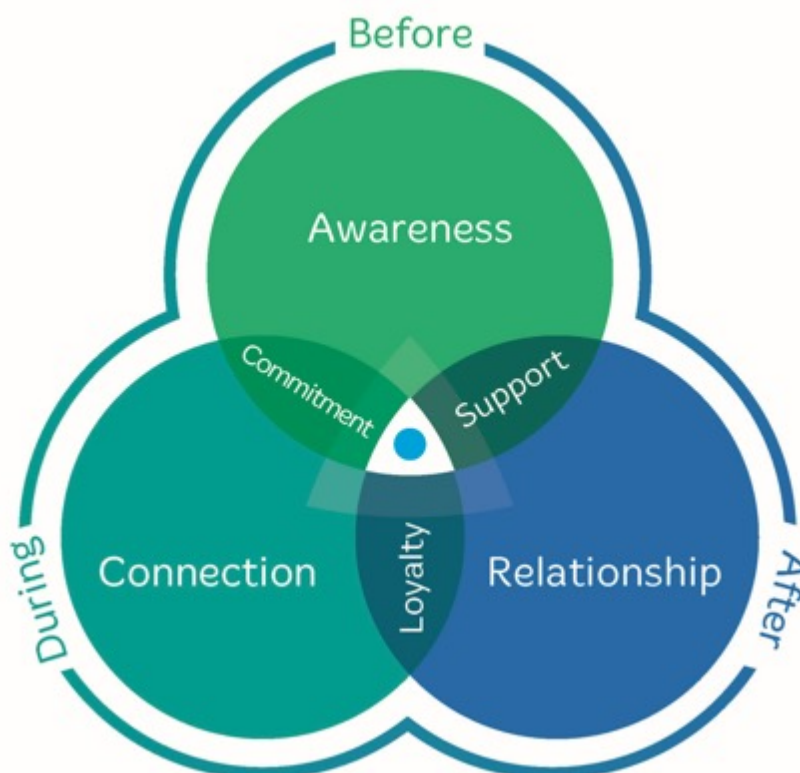
- The suggested central theme for the Museum is:
The railway was pivotal to the development of Merredin, the Goldfields and the state of Western Australia.
- The subthemes should all relate to the railway and the four suggested are:
 - Building a Railway
 - Creating our Town
 - Travel in the Age of Steam
 - SOS – Save Our Station
- The focus for interpretation should all be linked back to the railway and should be focused on the time period from the coming of the railway in the 1890s to the closing of the station in the 1970s.
- The story should also include the saving of the station and the role of the Society.

Mechanics

This section looks at the practicalities surrounding the experience. A review was undertaken of the experience offered by the Museum and a number of recommendations have been made.

The following simple model was used to guide the site assessment and provide specific recommendations that can be included in the interpretation plan. The model explores the experience in three broad timeframes: Before, During and After the experience. The aim of this approach is to provide the attraction with a clear understanding of where they can impact the visitor's experience and create word of mouth marketing.

Before the visitor arrives the role of the attraction is to raise awareness and inspire visitors and gain a commitment from them to come. Once they have arrived the aim is to engage them with the displays and stories and create a connection, we want to create an experience that they will share with friends and family. Finally, once the experience is over it is important to create an ongoing relationship with the visitor, again so that they recommend you to family and friends but also so they come back for a repeat visit. This stage also includes the need for review the experience to ensure it is meeting the needs of the target markets.



BEFORE

This part of the model looks at how you get people's attention and raise awareness about the Museum, this is the invitation phase. Once you have people's attention it is possible to inspire them to make a commitment to come and visit the Museum. Once they arrive your job is to create a connection with them.

Invitation

- **Promotion and Marketing**

There are a broad range of tools available to raise the profile of the location before the visitor arrives to increase awareness and create an intention to visit. The challenge for the Society is

the ability within the organisation to undertake a proactive approach to marketing and promotion due to limited capacity and budgets. A number of activities are already being undertaken both passively and proactively.

- **Google Search:** When you search for 'Merredin Railway Museum' the Google Search comes up with Merredin Museum and Historical Society. The website link takes you to www.wheatbeltousim.com homepage, which is the local visitor centre. The blurb on this site still talks about the Art Centre displays which have recently moved. The google business page has not been claimed by the society.
- **Facebook:** A Facebook page has been created by the society. The page had regular posts up until December. It is understood that the Admin for the page has significant external commitments. It is important to post regularly on the page and include content that will be of interest to followers and potential visitors. Postings do not have to be daily but must be regular. Since this is the main source of marketing and it is free, it is worth developing a strategy around what to post and when and to have a backup Admin to ensure that postings get done.
- **TripAdvisor:** The museum does have a TripAdvisor page and there are a number of positive reviews. This provides a good source of referral as well as an understanding of how people feel about their visit. The Society does not own this page so cannot engage with visitors. There are only positive comments and five-star ratings on the page. It is important to note that whether you engage with TripAdvisor or not people will still make comments. It is therefore in the interest of the Museum to actively engage.
- **Australian Tourism Data Warehouse (ATDW):** The ATDW is one of the main sources of information for tourism providers. The information contained on this database is used by tourism organisations, tour operators and feeds the search engines used by potential visitors. The Railway Museum has a listing on this site which is excellent. This is a link to the listing <https://atdw.com.au/listing-detail/?id=56b268407b935fbe730e788d>
- **Pre-booking:** The Museum does not have online sales and it is unlikely that it ever will. However, there are opportunities for visitors to buy their tickets before they arrive at the site through a third party. It is unlikely that inbound tour operators would be interested in selling the experience as it would not be profitable for them however, partnering with other attractions in Merredin such as the Military Museum and selling a joint ticket at the both museums and the visitor centre could assist in building everyone's market.

Recommendations

- Take ownership of the Google Business Page and ensure all of the details are correct.
- Liaise with the Central Wheatbelt Visitor Centre to ensure that the listing is up to date and correct.
- Develop a simple website for the Railway Museum and Historical Society as a place to promote the museum, list information about the experiences on offer and provide access to more in-depth information and images for those wishing to research.
- If the decision is made not to develop a website, ensure that the website link from Google goes to the appropriate museum page within the Wheatbelt Tourism Site or link to the Facebook Page.
- Create a social Media Marketing Plan and post regularly on Facebook.

- Take ownership of the TripAdvisor Page and connect with visitors that take the time to post by saying thank you for visiting and responding to any negative comments.
- Check that the information is correct on ATDW.
- Work with the Visitor Centre and the Military Museum to create a joint offering that can be sold by all three locations.

Welcome

- **Arrival and Welcome**

First impressions are vital and can be the difference between someone undertaking an experience or just leaving without even entering the site. The Museum has a number of challenges that need to be addressed to ensure that visitors know how to access the site and what to expect.

Access and Arrival

- The site is highly visible from the main highway and has some parking in a layby in front of the museum near an information bay.
- The exterior signage from the highway is old and features the waterfall located at the bottom of the site which does not appear to be operational.
- There is a small feather sign saying “Open” behind the fence.
- The new cover over the engines has obscured the “Merredin” sign on the signal box.
- From the town side of the highway the station is obscured by trees and there is no signage in the carpark to let the visitor know where to go.
- There is an A-frame sign at the Visitor Centre promoting the Museum and the Military Museum. The Railway Museum side of the sign is green on blue, busy and difficult to read. The largest audience segment is older visitors, so a high degree of contrast is vital. The Military Museum has black on yellow which is very clear and easy to read.
- Once the visitor leaves the visitor centre or if they just park in the car park and try and find the Museum it is not very clear where to go. There is no signage at the town side of the level crossing, the station is obscured by vegetation and the station itself looks closed due to the mesh fencing surrounding it.
- There are a number of signs on the Museum fence but most of them are faded, deteriorated or difficult to see. The rail lines also form a physical barrier between the town and the Museum.
- Some effort has been made to let visitors know that the site is open, a small A frame sign has been erected at the Museum saying “Open”
- There is a sign at the end of the platform saying “*Farewell to Merredin and its station museum. The heart of the wheatbelt*” – it is unclear who this sign is aimed at as there is no exit from that end of the platform. The sign itself is faded.
- On arrival at the entrance from the town side of the rails there are a number of signs created by both the Shire and the Society. There is Shire created wayfinding signage as the visitor arrives on the Museum side of the tracks. There is a large “Museum Entrance” sign behind a fence and a path lined with rail lines leading to the entry past a steel structure. It is unclear whether this is sculptural, or something associated with the Museum. If it is not significant it could be used to welcome and farewell visitors.
- The entry is lined by two commemorative walls featuring plaques for people that worked in and around the station. The structure has not aged well and there is no interpretation of the wall, the names or the jobs. This is an opportunity.
- There is a small black A-Frame sign that appears to be blank but has “Open” on the side facing the town.

Recommendations

Access & Arrival

- Depending on Heritage Council approvals paint “Museum” on both sides of the roof of the signal box. The roof looks like it may need repainting soon so this could be done at the same time. This would be reversible and would not impact the fabric of the museum.
- With the approval of the Passenger Transport Authority, consider activating the town facing platform fence using a printed mesh sign depicting a train and people from an agreed era. The fencing should also have “Merredin Railway Museum” printed on it.
- Remove the old and deteriorated signage from along the platform.
- Remove the Merredin Arts Society signage from the building.
- Ensure the platform signage is in a consistent font, preferably whatever was used when the station was operational.
- Move the cut outs of the people from the other side of the platform and arrange as if they are waiting for the train.
- Consider reproducing the visitor centre A-frame sign in a more highly contrasted colour scheme.
- Put some signage at or near the railway crossing to direct people from the visitor centre.
- Consider trimming some of the trees and shrubs in the car park that are currently obscuring the entrance.

Welcome and First Impressions

You can only make a first impression once. If visitors do not feel safe and comfortable to enter, they will think twice about coming in. Everything about the entry and the initial contact must reinforce that spending the \$7 to enter is a good idea.

- The entry is dark and unwelcoming. There is a cut-out man at the door as well as a number of laminated signs. There is no interpretation of the man.
- There is a laminated sign next to the man cut out outlining what is available at the museum with some faded images. This is not inviting.
- There is also another sign with “museum highlights” and opening times which is repeated from the other opening sign on the way to the entry.
- As you enter the building it is light and airy, and the ticket office is directly in front of the visitor. The room has a number of old Federal Government tourism posters and notice boards with laminated signs and cabinets and tables with a range of objects. There are also some original signs including a notice telling patrons what to do if the station is unattended. There are also contemporary signs telling visitors to ring the large bell outside if the office is unattended.
- The boards have pages from various manuals and lists and timetables and the “Westland” Story. There is also a photo of the platform. Most of this information is difficult or impossible to read and does not add to the experience.
- There is a memorial wall, two bronze statuettes and an honour board for the Historical Society.
- There is a cabinet with merchandise on display and this can also be seen through the window of the booking office.
- There is a cabinet of railway crockery which is in front of some of the laminated signs making it hard to get close enough to read them. The crockery is out of context.
- There are a number of laminated photographs.

- There is a laminated poster for the military museum and a funny sign of Murphy's laws on technology which has no connection to the Museum.
- There is an old post box and a couple of old stamp machines which are not interpreted and may be out of place or the station may have been where people posted their letters, this story is not told.
- There is a small table with a book, but it is unclear why this is here, it may be that the book is about the post box.
- There is a donations box on the door asking for donations for the upkeep of the museum but there is also an entry charge that applies. It has been found that people are more generous with donations than if they have to pay an entry fee.
- There is a notice board with laminated historic photos of Merredin which may be for sale including some old postcards of the station and advertisements for venue hire and a recruitment poster for the Historical Society.
- There is a brochure rack with local tourism brochures and a large noticeboard welcoming visitors but it would be behind the visitor when they arrive and unless they are waiting for the volunteer to arrive it would probably be missed, it has a regional map, souvenir price list, some post cards and a list of other regional museums. There is also a poster about the world's longest road train which looks like it was a truck but there is no story included.
- The volunteer staff are very friendly and helpful and a major asset to the museum.

Recommendations

Welcome and First Impressions

- Assuming the metal structure at the entrance is not sculptural or historically significant use it as a "welcome" and "farewell and thank you for visiting" sign. If this is not practical, then put some kind of welcome sign at the entry.
- Could consider putting a welcome message or some interpretation on the cut-out man to explain who he is, what job he did etc.
- Consider creating a more permanent sign welcoming visitors, there is probably no need to put a synopsis of what is at the museum as people cannot enter without paying the fee so the person welcoming them will explain what there is to do.
- Remove the additional laminated signs at the entry and put the information on a welcome sign. Use a format that allows the opening times to be changed if necessary.
- Simplify the ticket office. Take away all of the additional laminated signs and noticeboards and use this room to start telling the story of the arrival of the railroad and the impact it had on the town. This room could also be used to tell the story of the Historical society and profile the founding members, many of whom seem to have been fairly consistent through the life of the museum. Could tell the story of how the society saved the station and some of the key personnel. This story could also be told in the dining hall allowing for the decluttering of this room.
- Put the statues of the Fettleers in an area that tells the stories of who worked on the railway – this could link with the commemorative walls at the entry as many of these jobs no longer exist so it is an opportunity to explain what they were and how the link to the tools and equipment outside.
- Remove the crockery and place in a more appropriate location.

DURING

Once people have bought their ticket and entered the Museum, we enter the next phase of the model which deals with how you tell your story and ensure that the visitor feels safe and comfortable to wander around.

Orientation

Helping your visitors to understand how to experience the museum is an important aspect of the overall experience. This takes the form of verbal directions, maps and way finding signage.

- Visitors are all given a map of the site with numbered locations and snippets of story. This provides a broad guide to the site and gives people a highlights tour.
- There is little signage throughout the site guiding people to the experiences. Given the range of people in the audience it is worth considering curating a series of experiences that guide people to a range of highlights depending on their interest.
- In addition to orientating people to the Museum consider creating linkages with other heritage sites across Merredin to ensure visitors have a reason to stay longer and spend more money.
- Develop signage that has a uniform design to help people to understand what story is being told for example the SOS story could be in blue while the Building a Railway could be green. This provides visual clues as well as making it simple for people to find the information they are interested in.

Recommendations

- Curate a series of self-guided tours that take visitors to highlights depending on their interest. These should be linked to the stories being told and also encourage people to explore some more once they have done the tour.
- Develop signage that has a uniform design to help people to understand what story is being told.
- Improve the welcome signage so people feel welcomed and clear about how to access the experience.

Comfort

Research shows that the key drive for all visitors is safety. People need to feel physically safe that when they enter your site, they will come out alive and uninjured. They must also feel like they will understand the story being told and won't be overwhelmed either by technical details they won't understand or too many objects making it hard to make sense of the place. The visitor's physical needs also need to be catered for and will include access to water, shade, warmth, toilets and shelter from the rain. There also needs to be places that they can sit and rest especially if the market being attracted is older. If families with younger children are being attracted, they must feel safe in the knowledge that the children can't hurt themselves or break anything precious.

- There is very little interpretation aimed at children and families.
- While there are a lot of things that can be touched these are not necessarily linked to any coherent story.
- There are no locations where people are able to sit and relax and soak in the atmosphere of the station. Although there are a number of benches around the station it is unclear if these can be sat on by the public.
- There are a number of trip and fall hazards around the site, specifically: signal box, signal post, cellar
- There are a lot of objects at the site but no clear stories that link them all together.

Recommendations

- Create some interpretive experiences for families with children of different ages to allow them to experience the site together.
- Adopt a thematic approach to the interpretation of the site and create a series of coherent themes and stories to engage a range of visitors.
- Ensure that there are notices to warn people where there are potential hazards.

Communication

Communication is core to the interpretive experience and starts before the visitor even enters the site. It refers to all verbal and non-verbal communication and includes images, fonts, colours and tone of voice in writing. It also links to the way the stories are written, is the language formal or fun, technical or aimed at the lay person. The overall aim of communication is to engage the visitor in the site, tell the story and make sure they are safe and cared for.

- The signage to get to the Museum is inconsistent and confusing.
- There is no consistent story telling throughout the site. Although there are a couple of small attempts to tell specific stories.
- There are some labels on some of the objects but in most cases no interpretation of what they are or how they were used.
- Most of the signage across the site is made up of laminated A4 pieces of paper. There is no coherent design or theme.
- There is no consistent tone of voice across the site, at the workshop participants identified that they wanted people to have a fun and enjoyable experience this should be the starting point of developing the tone.

Recommendations

- Create a design for all signage across the site.
- Agree on themes and sub themes and create a series of curated, self-guided trails to assist visitors to explore the site.
- Agree on a tone of voice for the site.
- Create a series of podcasts to give voice to the site.

Senses

People have a more memorable experience when more of their senses are engaged. When creating an interpretative experience, it is important to ensure that as many of the senses as possible can be engaged.

- The site is very stimulating visually with lots of things to look at but in some cases this is overwhelming and can lead to confusion.
- There is a radio in the bar area which has the potential to set the atmosphere but is linked to a modern radio station.
- The Pioneer Women's Rose Garden has the capacity to engage the sense of smell. It was not flowering when the site was visited.
- There are many opportunities throughout the Museum to touch objects. It is important that those objects that are fragile or significant are protected.
- There are a lot of irrelevant objects on the train carriages that either need to be interpreted to demonstrate their relevance or removed.

Recommendations

- Consider having period music playing on the radio rather than a modern radio station. This could be done using the shell of one of the radios and using it as a speaker rather than transmitter. This could play period music depending on the story being told as well as oral histories or recorded commentary to bring the place to life. This could be included in other locations such as the women's waiting room.
- Consider developing a signature scent for the museum – this could be something linked to trains such as coal, steam, sandalwood linked to the early days. This could be developed as an interactive exhibit.
- Consider rationalising some of the objects that are on display and removing those that are irrelevant to the story of the railway. There are objects in the box cars and on the trains

that are particularly irrelevant such as the band equipment, the Coolgardie safes, washing machines and farm equipment. If these objects are going to be kept they must be linked to the stories the museum is trying to tell.

AFTER

Once the visit is over many attractions simply say goodbye to the visitor and never think of them again. Given the effort it takes to get a visitor in the first place it is important that every effort is made to make that visitor part of your Museum tribe. It is also important to ensure that you find out how the experience has been received and what you can do to ensure continuous improvement.

Evaluation

This is a difficult thing for many attractions to do as they don't have the resources or the personnel to set surveys or analyse the answers. The Museum is undertaking some evaluation but there are tools that can be used to get a better insight into the audience reaction.

- The visitor book has been kept since the opening of the museum and shows that the majority of visitors have a very positive experience at the Museum. It is important to keep monitoring the comments to identify where any issues might arise.
- There is a TripAdvisor page, and this provides some excellent feedback. It is important that this is monitored, and comments acknowledged and responded to.
- Facebook also provides the ability to engage the visitor and followers to test ideas and monitor how the experience is being received. Encouraging visitors to follow and like the page will allow the Museum to contact the visitors to test ideas. Use hashtags to help monitor what people are saying about the site.
- If the site is open, then it is staffed so there is an excellent opportunity for the person on duty to engage with the visitor to see what they enjoyed and where they think improvements can be made. Some of the visitors are rail enthusiasts from other locations and would be very pleased to be asked what they think. Given that on most days there are only one or two visitors this would not be a difficult task for the volunteer to undertake.

Recommendations

- Own and monitor TripAdvisor. Acknowledge comments and deal with any issues quickly.
- Engage with the Facebook community to test new ideas and explore what people think of the Museum. Facebook hashtags also provide an excellent way to monitor what people are saying about the site.
- Create a simple set of survey questions that the Museum volunteers can use to engage visitors at the end of their experience. These should be very simple, and it is suggested that they be something like:
 - What did we do well?
 - What could we do better

Relationships

Creating an ongoing relationship with the visitor is important to ensure that they continue to talk about their experience and recommend you to their family and friends. This can take a number of forms including souvenirs, photo opportunities, social media links and building a customer database.

- The Museum does not have a website, so it is impossible to make contact with the visitor once they have left to let them know about upcoming events or changes at the Museum. If a website is developed ensure that a Customer relationship Management (CRM) system is included in the development.
- There is no promotion of the Facebook or TripAdvisor pages.
- There are some souvenirs available, but it is unclear how popular they are with the visitors.

- There are a number of locations throughout the site that provide good photo backdrops. Create some locations around the site that are good selfie spots.
- The Facebook page can be used to show people what the highlights are. These can also be ways of encouraging visitors to come to get their own version of the image. The people cut outs, signal box and train carriages all provide excellent photo opportunities.

Recommendations

- Take ownership of the Merredin Railway Museum TripAdvisor page and monitor and reply to comments.
- Encourage visitors to like the Museum on Facebook and make comments on TripAdvisor.
- Create a series of souvenir quality trail brochures linked to the agreed story lines.
- Create points in the experience where people can create their own photo opportunities.
- Create a souvenir ticket that looks like a vintage ticket to travel with Facebook and TripAdvisor information
- Post images of people experiencing the site and create your own selfie spots.
- Use hashtags to increase engagement.

Media

Media are most effective method(s), given the mechanics of the situation, for communicating messages to targeted market segments in support of management objectives. There are a broad range of options available and these will be limited mainly by available budget and the capacity of the organisation to manage and maintain them. The following media are suggested.

- **Panels:** There is no consistent branding or theming throughout the site and the creating of a design template will enable the museum to raise the professionalism of its labelling and interpretive experience. For many of the objects there are only labels and no stories or interpretive information. Having a consistent style across the site will make it easier for the visitor to understand. Panels could be colour coded to reflect the sub themes.
- **Wayfinding Signage:** There is some way finding around the site, but a coherent strategy would help the visitor to find their way. A map of the site in the handout booklet would be beneficial. It is also difficult to see if the museum is open due to all of the fencing, so it is suggested to improve the external signage.
- **Images:** The Society has a significant number of images that have been digitised. These could be made available to the visitor either through self-study/research or on an iPad or TV screen scrolling through. The images can also be used on Facebook as a way of teasing the audience and engaging them in what the museum has to offer. There is a significant appetite for old images of places, and this is an excellent way of engaging the local community as they are likely to have relatives in some of the images.
- **Posters:** There are posters in the booking office showing images of places across Australia. It may be possible to source [vintage posters](#) of WA to display in the booking hall or having posters created by organisations such as [Mokoh](#) in Fremantle.
- **Exhibits of objects:** There are a lot of objects in the Museum and the volunteers have done an amazing job of cataloguing and labelling them but some of them have no bearing on the site and where there are multiple examples of the same thing this can lead to the visitor being overwhelmed. Rationalise the collection to ensure that only objects that are relevant to the chosen theme and subthemes are kept with the others being sold or given to other institutions in line with the collections policy.
- **Sculptures:** There are a number of cut out people sculptural elements throughout the site. Many of them are bunched up together on the platform and none of them have any interpretation on them. They would provide the perfect way of telling some of the stories of jobs and people using the site.
- **Hands on activities:** There are a lot of things that visitors can touch and interact with across the site. These can be used to create engaging experiences for families. Creating simple mechanical interactive experiences such as questions with answers under flaps are more effective than looking for a technological solution.
- **Large scale objects:** There are a number of trains and other large-scale exhibits that can be used to tell a deeper story. Many of these objects are just labelled rather than interpreted.
- **Curated experiences for the various markets:** A booklet is currently handed out to each visitor to guide them through the site. Large numbers are painted in the rooms so visitors know what the room was used for but there is no map to show where the rooms are. The booklet is more of a show and tell resource than being linked to any specific stories or themes. It is suggested that a series of sub theme focused trails be developed to allow the visitors to choose their own adventure. This will also encourage visitors to either stay longer to do more exploration or to come back to do another trail.
- **Podcasts:** Technology is a difficult thing to get right. Many attractions invest heavily in technology focused interpretive solutions only to find that the equipment fails and cannot be fixed by the existing staff or it quickly becomes obsolete. The best way to create hi tech experiences for this kind of museum is to create something that visitors can access on their own phones. The development of applications is expensive, and, in many cases, visitors

don't use them. It is suggested that a series of podcasts be commissioned to guide visitors through the curated trails. These could provide a walk-through of the site following a specific theme and telling relevant stories and highlighting objects along the way. These could also be accessed by people outside the Museum and help to build anticipation and connection.

- **Maps and schematics:** The Museum has an amazing collection of original drawings and schematics linked to the development of the station. They show how the buildings were designed and built and include builders' notations and information about where the recycled materials come from. These are fascinating and would be of interest to visitors but too delicate to be viewed without supervision. These could be photographed professionally and loaded onto iPad or viewed on the computer in the archive room.
- **Diorama:** There is a diorama of Merredin in the 1950s showing the station, rail yards and trains. While this is a great visual device the model itself takes up a lot of space and is also in need of repair. It also has some inauthentic elements including an American engine and at least one Thomas the Tank Engine character. It is suggested that this be retired but if it is determined by the committee to be too important it must be repaired, and only authentic models included.
- **Archive and Research Room:** The museum doesn't currently have any storage which is why all of the objects are on display. It is recommended that some of the rooms in the main building be shut to the public and set up to store excess items. In addition, a research room could be created to allow visitors to explore the online collection or images, maps and objects.

Recommendations

- It is recommended that the interpretation be kept as simple as possible to ensure that it can be effectively managed.
- Create storage from some of the rooms in the main building and remove some of the objects.
- Make the main room the location where the story of the building of the railway.
- Remove or fix the diorama.
- Close some of the rooms and make them into archive, research and storage space.
- Consider moving the pioneer women's exhibition to the Ladies Waiting Room (if it can be set up to safely hold the exhibition).
- Rationalise the number of objects on display and ensure that all objects are relevant to the theme and subthemes. Store or dispose of extraneous objects.
- Create a number of trails linked to the subthemes and create brochures for each.
- Create podcasts linked to the curated trails to bring them to life.

Creative Spaces has created a concept design document which is attached separately.

Implementation Plan

The following implementation plan provides the Society with a range of options for creating a more engaging visitor experience. The implementation is based on the site plan plus recommendations for various areas of the site.

Staging

The items are colour coded to indicate those that can be done now and those that could be deferred. It should be noted that many of the items start with the need for the Society to develop a consultant's brief. This works well if the projects are implemented over time. Another approach could be to commission a single design project brief that develops everything to design stage and this can then be fabricated and installed as funding becomes available. This would provide detailed designs for exhibition, fully developed content and fabrication and installation specifications.

Short-Term 1-2 Years	Medium-Term 2-3 Years	Long-Term 3-5 Years
-------------------------	--------------------------	------------------------

Creative Spaces has provided indicative costs for the development and delivery of the interpretative elements. A cost has also been sought from Richard Offen for the development of the podcasts and this is attached below. These are indicative costs only and will depend on the interpretive media chosen and the level of interpretation created.

The indicative costs are broken into short, medium- and long-term activities. It is suggested that the podcasts and curated tours be developed in the short term as well. The tours can be created at no cost using the existing brochure to test the concept before additional expenditure is incurred if required.

Site Plan

- A Station Building
- B Signal Box
- C Waiting Rooms
- D Refreshment Room
- E Ulva Siding
- F Carriage Canopy



Awareness

Ensuring that people can easily find the museum will go a long way to improving visitation. There are currently a number of challenges facing the museum with regard to visibility and access to the site. The chain link fences make it look like the site is closed and much of the exterior signage is old, faded or just hard to see. A number of recommendations have been made for improvement to the awareness of the site.

Recommendation	Steps	Who	Costs
Improve sight lines to the Museum	Speak to the Shire about the cutting back or removal of the trees on the town side car park	Society	Nil
Undertake exterior signage audit	<ul style="list-style-type: none"> Review all of the signage on the exterior of the museum Determine what is no longer fit for purpose (faded, old branding, laminated signs, old information, exhibit no longer working etc) Remove any signage that is no longer fit for purpose 	Society	Nil
Decide on a consistent name for the Museum	A range of names are used throughout the site including The Old Station Museum, Merredin Railway Station Museum and just Museum. Agree on a single name and use it consistently across the site and in all promotional materials.	Society	Nil
Develop partnerships with other organisations to assist in marketing the Museum through cross	<ul style="list-style-type: none"> Develop a joint ticket with the Military Museum Negotiate with the Central Wheatbelt Visitor Centre to have them sell tickets 	Society	Nil

Recommendation	Steps	Who	Costs
promotion and ticket sales	<ul style="list-style-type: none"> Work with other historical and cultural sites to cross promote each other to bring more people to Merredin. 		
Social Media Marketing	<ul style="list-style-type: none"> Create a social media plan Post regularly on Facebook about events and information about the museum. 	Society	Nil
Design, fabricate and install three new banners for the chain link fence along the platform	<ul style="list-style-type: none"> Create project brief for design consultant Design consultant creates the banner design and once approved by the Society has the banners printed Design Consultant has banners sent to Merredin for installation or can install them at the same time as other elements. 	Society to manage Design Consultant to develop	\$3,150
Design and fabricate replacement exterior signs	<ul style="list-style-type: none"> Create a project brief – this can be in conjunction with the banner project or as a discreet project depending on budget 		\$7,500
Paint the word “Museum” on the roof of the signal box	<ul style="list-style-type: none"> Consult with State Heritage Office to seek approval. Engage a sign writer or do this when the roof is being repainted. 		\$2,500

Improving Sight Lines

Without clear site lines the Museum can go unnoticed from the car park near the Visitor Centre.

Recommendations:

1. The chain link fence provides a great opportunity to attach a large scale, semi-transparent banner to announce the museum's presence. A number of these cost-effective banners could be installed along the length of the fence on both sides of the platform.
2. We would recommend the trees obstructing the view of the museum from the car park be replaced with low shrubbery in order to improve visibility.
3. Paint the word 'MUSEUM' onto the roof of the Signal Box. This will provide a clear indication to visitors that the Railway Station is a museum.
4. A small sign on the pedestrian Visitor Centre side of the crossing would confirm to the visitor that they are heading in the right direction.



Current site lines from the car-park



Current site lines from the main road



Example of a large banner sign



Example showing the inclusion of the painted sign onto the roof of the Signal Box.

Welcome and Entry Signage

There is a lot of outdated and temporary signage at the entry to the Museum. This does not fit the branding and also looks messy and unprofessional. The entry sets the scene for the whole visitor experience and what is currently there does not reflect the quality of the museum and is not inviting.

Recommendation	Steps	Who	Costs
Develop a simple style guide for new sign development	<ul style="list-style-type: none"> Develop a consultants' brief Appoint a consult who will create a style guide for all signs across the museum including interpretive signage, welcome, way finding and general museum signage 	Society to develop brief and manage consultant Consultant to develop style guide	\$8,000
Review all entry signs	<ul style="list-style-type: none"> Review all of the signage around the entry to the museum Remove signs that are no longer useful Develop a minimal number of signs conveying opening information. This could be incorporated into the cut out figure 	The Society Consultant to design signage	\$2,000
Redesign A Frame	<ul style="list-style-type: none"> Redesign the A Frame at the visitor centre to make it easier to read 	Consultant to design	\$300
Sculptural Element on arrival	<ul style="list-style-type: none"> Consider creating a sculptural element as a 		\$450

Recommendation	Steps	Who	Costs
	welcome/farewell to the museum		
Interpret wall of honour	<ul style="list-style-type: none"> Incorporate a small panel explaining the purpose of the plaque wall and explaining what it is about. 	Consultant to design	\$450

Improving the Arrival

The arrival to any museum needs to be welcoming and reassuring to the visitor. Information should be easily understood but other elements such as sculpture can assist in enticing people to venture in.

The infrastructure is already in place at the Museum, it just needs a bit of a helping hand.

Recommendations:

1. Consider what can be done to add to the existing railway sculpture. Is it an artwork that needs an artist's acknowledgment or can its purpose be explained to the visitor? The space in front of the sculpture could potentially be used as a spot for welcoming signage and/or display element, such as a platform trolley (securing fixed in place).
2. Interpret the plaque wall. Tell people what its purpose is and who it represents.
3. De-clutter the signage around the front door. Have one, clear sign that outlines the entry fees and opening hours. This could potentially be placed on the cut-out figure.



The plaques on timber sleepers are a great piece, but lack any interpretation.



Existing sculpture is confusing without context.



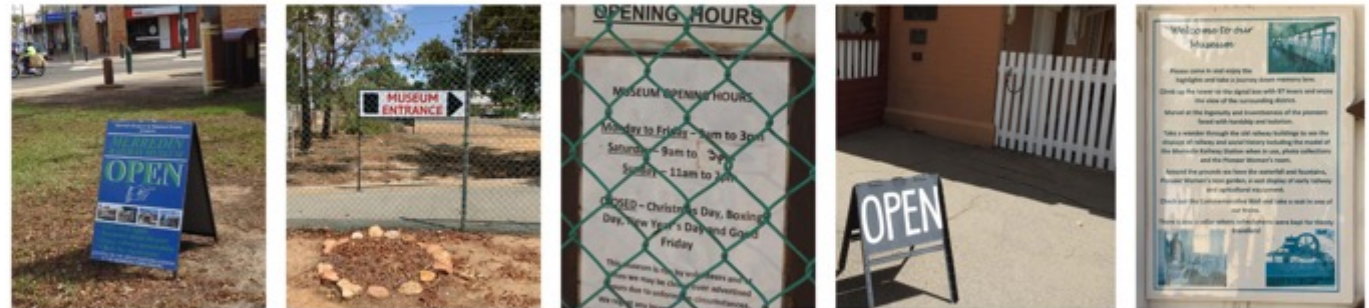
Examples of railway related sculptural works.

Improving Entry Signage

Consistent entry signage to the Museum is critical to tell visitors that you are open as well as impart basic information such as opening hours and entry fees.

Recommendations:

1. A simple sign style guide should be undertaken to provide guidance on the design of any new signs. It could potentially also include interpretive panels for the Museum displays.
2. Review all entry signs and only replace those that are really necessary. Currently there are a lot of signs that are no longer useful to the visitor or that double up on information. The more signs there are, the less people will read them!
3. Decide on a consistent name for the Museum and don't deviate from it. ie. Merredin Railway Station Museum or Merredin Railway Museum.
4. Redesign the A-frame sign put out by the Visitor Centre staff each day. The current design of green text on a blue background is very hard to read for older visitors due to the lack in contrast. The content should also be limited to directional information to keep the sign easy to understand and consistent with all other signs.



Current signage around the Museum.

Inside the Museum

The Museum has been developed over a number of years and has an extensive collection including objects, maps, documents and images. While there are many interesting items within the Museum it could benefit from having a more coherent set of stories that can be explored by the visitors.

Recommendation	Steps	Who	Costs
Develop a series of Podcasts to guide visitors through the Museum	<ul style="list-style-type: none"> Develop a brief for the consultant Consultant to work with the Society to identify the stories to be told. Consultant to do the research and create the script for each tour Consultant to record, edit and produce each podcast and upload to the internet. Create one tour for each market: 	Society Consultant suggesting Richard Offen	\$5,600
Store extra items	<ul style="list-style-type: none"> Review the current collection and displays to identify what items can be used in new displays, what is no longer relevant and can be deaccessioned or loaned or sold to another collecting institution. Australian Museums and Galleries Australia offers a range of services that can assist the museum to assess and manage the collection. 	Society and Consultant	Nil

Recommendation	Steps	Who	Costs
	These are offered at a discount rate for members.		

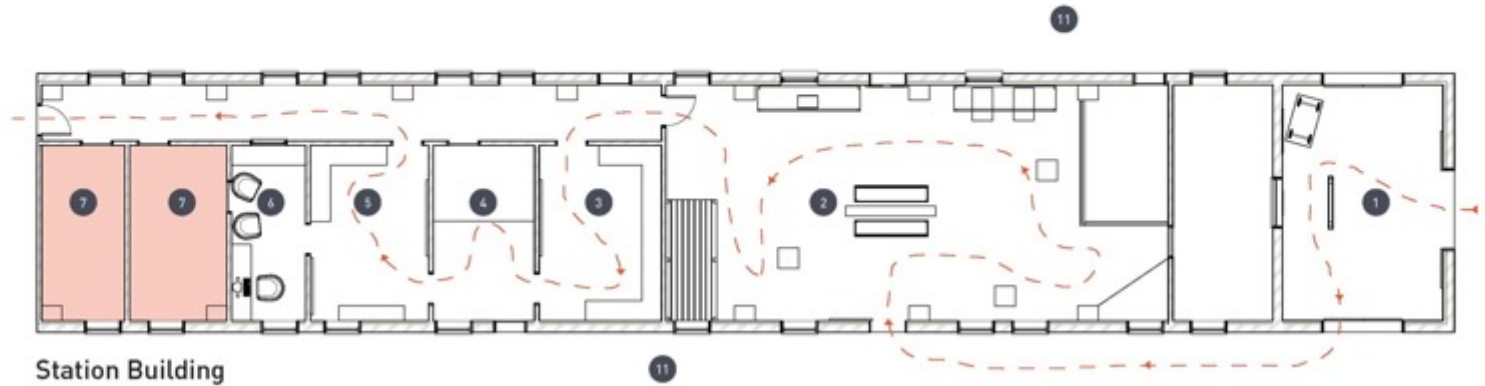
Museum Display Areas

Focusing primarily on the railway heritage story, spaces could be divided according to the roles that people played on the railway and in the building of Merredin.

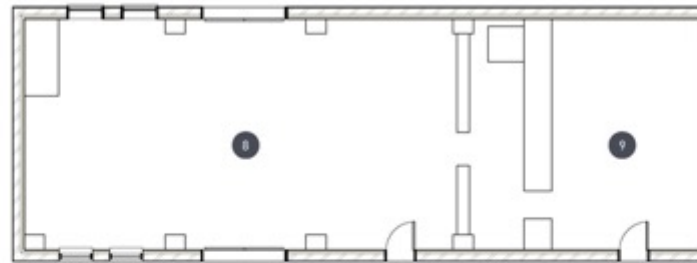
From the train drivers to passengers, their stories and day-to-day roles can be told through the collection to really bring the human aspect home.

KEY

- - - Example visitor flow path
- 1 Ticket Office
- 2 Main Display Room
- 3 Small Display Room
- 4 Small Display Room
- 5 Small Display Room
- 6 Research Room
- 7 Archive/Storage Room
- 8 Dining Room Display
- 9 Bar Display
- 10 Women's Waiting Room
- 11 Platform/Rolling Stock Displays
- 12 Signal Box (not on plan)
- 13 Ulva Siding (not on plan)



Station Building



Men's Refreshment Building



Women's Waiting Room



Ticket Office

The ticket office is currently very busy and does not provide a clear sense of arrival and orientation. It is recommended that much of the clutter be removed and either be incorporated into displays elsewhere in the museum, be given to other institutions if this is more appropriate or stored.

Recommendation	Steps	Who	Costs
Declutter the Ticket Office	<ul style="list-style-type: none"> Remove all of the extraneous notice boards, display cases, tables, trophies and honour boards Pack up and store objects that won't be used in other displays but still belong in the Museum. Deaccession objects that would be better used in other Merredin Museums Make good any holes in walls etc ready for new displays 	Society	Nil
Paint ticket Office and install platform trolley display	<ul style="list-style-type: none"> Paint the ticket office Install a platform trolley display featuring suitcases and other baggage 	Design Consultant	\$150.00
Ticket Office Graphics and Panels	<ul style="list-style-type: none"> 1x large wall graphic, 3x interp. panels Design and print Ticket office wall graphics Design and print ticket office panels providing the following information: <ul style="list-style-type: none"> Overview of the Merredin story 	Design Consultant Society to provide information and images	\$5,750.00

Recommendation	Steps	Who	Costs
	<ul style="list-style-type: none"> Overview of the Railway station history and significance Overview of the saving of the station story. <p>All of these stories will be high level and introductory.</p>		
Entry Tickets	<ul style="list-style-type: none"> Design and print entry tickets Print 250 business card sized tickets 	Design Consultant	\$535.00

1. Ticket Office

With the Ticket Office being the first port of call for visitors, this is the space to give a quick overview of the building's relevance and what they can expect to find inside. A few larger items could be displayed in the Office foyer, potentially utilising some of the spare luggage carts.

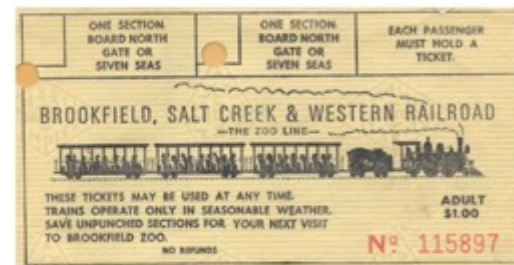
When paying for entry, a replica ticket could be issued, similar in style to ones utilised by the WAGR. This provides a moment of the persons visit and could potentially be stamped or punched as the visitor works their way through the Museum.



Visual of Ticket Office window.



Example of luggage cart display with props.



Example of ticket design to mimic train ticket.



Vintage transport poster showing inspiration for graphics.



Ticket Office Plan

Main Display Room

The main display room acts as a research area, display, interpretation and storage on display. It is recommended that the research and archive materials be moved to a specific room, the story of the railway and the development of the station be told here using display cases, objects, interpretive panels and the podcast. This room is a snapshot of the whole station and if visitors are pressed for time this room will give them the whole story.

Recommendation	Steps	Who	Costs
Design and install new displays	<ul style="list-style-type: none"> • Society to develop a brief • Consultant to agree with the Society the elements to be included • Consultant to design the displays incorporating panels with images and text, objects either to tell the story or as decorative elements and a range of display techniques • Society to remove and pack up additional items not required in the displays. • Remove the model train display and either make it a more accurate representation or retire it. • Assess what other display furniture can be reused or needs to be retired. • Some of the parcel shelves could be used as in situ storage with luggage tags used to explain what they are. 	<p>Society to remove and pack up extra items</p> <p>Consultant to design, fabricate and install displays</p>	\$50,000.00

Recommendation	Steps	Who	Costs
	<ul style="list-style-type: none"> • Stories to be told here: <ul style="list-style-type: none"> ○ The finding of water and gold ○ The coming of the railway ○ The development of the town and district ○ The development of the station including the additions ○ The building plans and the layout of the station to guide the experience ○ The equipment used on the station ○ The people that worked here and their jobs 		
New Lighting system	<ul style="list-style-type: none"> • Design consultant to source and install new track lighting system for the main display room and the three smaller display rooms 	Design Consultant	\$15,000.00

2. Main Display Area

An impactful, feature display could be created in the middle of the room to provide that wow factor as the visitor enters. This could be in the form of a hanging light installation using the many lanterns hung from a railway sleeper, with a fabric banner backdrop.

Freestanding plinths, with interchangeable interpretive panels could be placed around the space. Similar in design, low level object plinths and freestanding showcases could display objects relevant to the story.

The luggage rack should remain in-situ and interpreted. Additional items could be stacked up with luggage tags attached to provide small stories or interesting facts.

Due to it's current condition the model train display should be retired, or re-worked so it's an accurate model of the town and the trains.

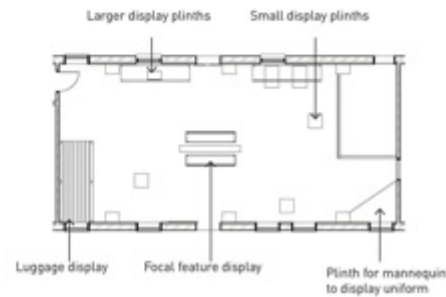
Other display furniture should be assessed on a case-by-case basis.



Main Display Room Plan



Render of a central lantern display concept, with examples of bespoke plinths with interpretive panels.



Fabric printed banner example.



Existing luggage rack.



Example of a luggage tag that could be utilised.

Small Display Rooms 3-5

The existing displays in the smaller rooms of the main building appear to be a random collection of objects linked to life in the district and many have little or no connection with the railway or the station. A decision needs to be made about whether the museum tells the story of the railway and the station or just a general history of life in the 30s, 40s and 50s. The recommendation is to remove all of the extraneous items unless they are helping to tell a specific railway related story.

Recommendation	Steps	Who	Costs
	<ul style="list-style-type: none"> ○ Agriculture in the region ○ Pioneer Women's display ○ Reconstruction of station masters' office 		

Recommendation	Steps	Who	Costs
Design & Install Displays	<ul style="list-style-type: none"> • Society to develop project brief • Society to provide information and images • Society to remove and store or deaccession additional objects that do not fit with the stories being told. • Society to speak to other collecting institutions to see if they would like the additional items (hospital, Shire etc) • Consultant to develop content in consultation with the Society • Consultant to undertake additional research and writing • Society to provide information and images • Some of the stories that could be told: <ul style="list-style-type: none"> ○ Jobs at the station using the existing display and items 	Society Design consultant	\$45,000.00

3-5. Small Display Rooms

These rooms can be used to cover sub-themes such as 'Jobs on the Railway', or 'Tools of the Trade'. Interactives such as a 'Share your Story' would be a great inclusion, for visitors to share their memories of the railway station and Merredin.

To engage younger audiences, a fun interactive would work well in one of these rooms. For instance, a table with an aerial map showing Perth to Merredin. The objective to place wooden train track pieces, joining the two locations, with bridges going over waters etc. The challenge would be to use as little track/bridges as possible, 'Can you connect them with less than 10 pieces?'.
 WOM



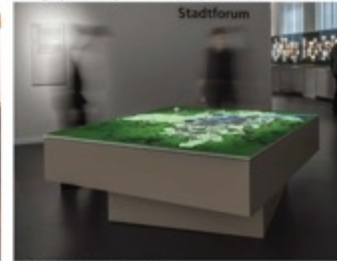
Shared stories interactive at Subiaco Oval.



Wall graphic interpretation example



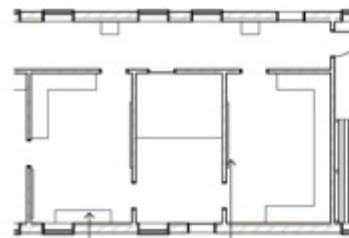
Map interactive at Bunjilaka Aboriginal Cultural Centre



Projected map interactive



Small Display Room Plan



Bespoke display cabinetry Large graphics / interpretation panels

Research Room and Archive Room

By creating Research and Archive rooms it will be possible to create a dedicated space for the Society to safely store documents, plans and other items. It also provides a quiet space where members and visitors can undertake additional research. It also frees up space in the main display room.

Recommendation	Steps	Who	Costs
Set up Archive and Research Rooms	<ul style="list-style-type: none"> • Pack up existing displays • Remove built in showcases • Make good any repairs and paint the walls a warm white (such as Dulux Antique White U.S.A.) • Utilise existing furniture until such a time as more funds become available or utilise Museum Freecycle (freecycle.org) <p>Cost for paint and archival materials only</p>	Society	\$2,500
Fit out archival and Research Rooms	<ul style="list-style-type: none"> • Include Museum archival storage Units • Other furniture and equipment 	Design Consultant	\$15,000.00

6. Research Room

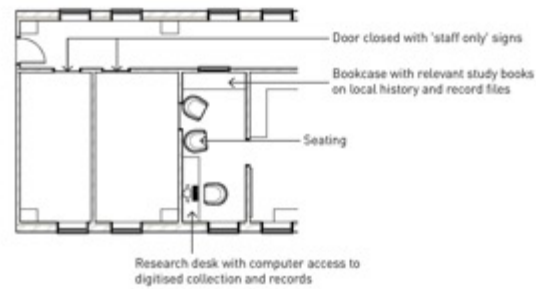
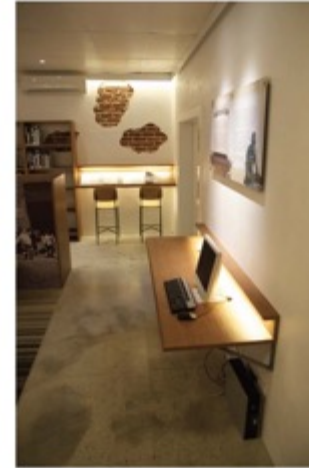
Understanding that a number of people visit the museum to research people who used to work in the industry or around Merredin specifically, it would be useful to include desk space that can be utilised for research purposes. As the collection on display is to be refined, this research area can act as a catalogue to the broader collection and also be a great space to showcase any video/ audio archive content.

7. Archive Room

To allow for an area where some of the collection can be stored, the last two rooms of the station building could be used as archive rooms. Museum-grade archival shelving could be installed at a later date to allow for ease of storage and access to the materials.



Research room at the Mandurah Community Museum.



Research and Archive Room Plan



An example of museum archival storage.

8-9. Men's Refreshment Building

Floor graphics could be used to indicate the Dining Room and Bar area's purpose, and also to potentially frame display showcases of crockery / kitchen utensils / relevant items.

A large photographic wall graphic could be used to create atmosphere and set the scene in the bar area.

Recommendation for stackable chairs and fold-able tables so that the meeting area isn't a permanent fixture. Mobile, freestanding graphics panels would work well for this area to be moved into position as and when, with the flexibility to rotate exhibitions often.

Honour boards from Ticket Office can be relocated to the dining room and hung on the walls to tell the story of saving the Merredin Railway Station.

For added atmosphere, the existing wireless radio could be used to play music from the era that the station was operational, and also oral histories telling relevant stories.



Men's Refreshment Room Plan



Floor graphics could add another dimension and scale to the dining room.



Utilise existing wireless radio with old audio recordings.



Large graphic wall image example.



Proposed back wall for photographic treatment.

Women's Waiting Room

The option with this space is to relocate the Pioneer Women's display to this space which allows for more in depth stories to be told and also provides for the development of temporary or rotating exhibitions.

	could be included here).		
--	--------------------------	--	--

Recommendation	Steps	Who	Costs
Design and install new display in the women's waiting room	<ul style="list-style-type: none"> • Society to create Consultant's brief • Consultant to design and create the display • Remove existing display • Install the new display focusing on stories related to women: <ul style="list-style-type: none"> ○ Pioneer women's stories from inside the main building ○ Women and travel – how did it change over time ○ Were there any women working at the station? What did they do? ○ How were the women affected during times of war? ○ Daily life of women (there are a lot of sewing machines and various bits of craft some of which 	<p>Society to develop brief</p> <p>Design Consultant to design and install</p>	\$15,000.00

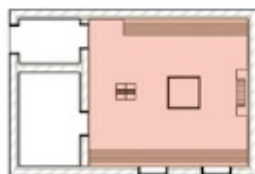
10. Women's Waiting Room

Moving the 'Pioneer Women' display into the Womens Waiting Room would provide a better space to display the items, and also a great way of giving context to the room itself.

A freestanding display could be used to showcase a rotating line-up of the lives and stories of the women of Merredin's history.



Visual showing a central display showcase and freestanding graphic panel. Interpretation could also be added to the existing bench seating and walls.



Womens Waiting Room Plan



Examples of interpretation added to existing building structures.

Freestanding mobile walls at Betty Brown Historical Centre, Darkan.

Platform and Rolling Stock Displays

There are a lot of items on the platform and within the rolling stock. Most of these items are labelled but they do not tell a coherent story and some of the items are irrelevant, such as the washing machines and fridges in one of the carriages.

Recommendation	Steps	Who	Costs
Design and install platform interpretation	<ul style="list-style-type: none"> • Society to develop a brief • Design consultant to design, fabricate and install displays • Utilising some of the items already on the platform. Some of the stories that can be told are: <ul style="list-style-type: none"> ○ Walking to the Goldfields and the coming of the railway ○ Jobs on the rails ○ Use the cut-out figures to tell a range of stories including – families travelling by train, collecting wages, working on the railway and collecting pay 	Society Design Consultant	\$10,000.00
Design and install carriage interpretation	<ul style="list-style-type: none"> • Society to develop brief • Design consultant to develop, fabricate and 	Society	\$20,000.00

	install the interpretation <ul style="list-style-type: none"> • Include some audio interpretation using wind up audio units. • Stories could include: <ul style="list-style-type: none"> ○ Use of the carriages ○ The train guards, what they did etc ○ The story of the big engine – when was it made, what was it used for etc ○ Agriculture in the district and servicing the branch lines 	Design Consultant	
--	--	-------------------	--

11. Platform/Rolling Stock Displays

Adding to the 'Populating the Platform' concept by bringing some of the existing trolleys to life with objects of relevance. Wooden packaging crates can provide a great canvas for graphics, photographs and quotations.

The carriages should contain interpretation and props that were relevant to their former life. It is OK to leave some of them empty to allow visitors to appreciate them without objects or stories.



Printed interpretation to packaging crates and train windows at the National Railway Museum, York.



Carts and trolleys can be used as props throughout the platform.



Train carriage interpretation and props at Revolutions, Whiteman Park.



An example of interpretation from the National Railway Museum, York, UK.

Signal Box and Ulva Siding Hut

The Signal box is significant from a heritage perspective and also provides an excellent interpretive opportunity being mostly intact.

The Ulva Siding Hut is a great place to talk about building the railway, the workers involved

	<ul style="list-style-type: none"> • What sidings were used for telling the story of remote living and agriculture. 		
--	--	--	--

Recommendation	Steps	Who	Costs
Design and Install Signal Box interpretation	<ul style="list-style-type: none"> • Society – create consultant’s brief • Design consultant to design, fabricate and install interpretation • Include the development of a hands-on interactive display linked to the signals • Include information about what the signals were for and how they worked. 	<p>Society</p> <p>Design Consultant</p>	\$20,000.00
Design and Install Ulva Siding Interpretation	<ul style="list-style-type: none"> • Society to develop brief • Design consultant to develop, fabricate and install interp. • Could tell the story of building the railway, railway sidings, Fettleers including the tender, tools etc 	<p>Society</p> <p>Design Consultant</p>	\$7,500.00

12. Signal Box

Update the interpretation and the displays in the Signal Box to make it clear to the visitor how the levers and signals work.

Utilising the existing benches etc for new displays would be ideal, new display furniture is not required here.

The old electronic signal console would be a great piece to try and restore and display more prominently. It could house an interactive that allows visitors to learn more about how signalling works.



Current interpretation and displays in the Signal Box.

13. Ulva Siding

The current stories and displays in the Ulva Siding would only need updating in terms of the look and feel and to ensure it is consistent with other interpretation throughout the Museum.

It is important to ensure that any objects on display are relevant to the interpretation and the use of the siding.



Signal Box interactive at the National Railway Museum, York, UK.

An interactive 'signalling' game could be great to link in with this console.



Current interpretation and displays in the Ulva Siding.

Podcast Development



**154a, Rochdale Road, Mount Claremont,
Western Australia, 6010**
+61 (0) 423 473 697
e-mail: richard.offen@inet.net.au
ABN: 20340051695

Quotation

Claire Savage
Savagely Creative
PO Box 852
Cowaramup
WA 6284

Merredin Station Museum Podcasts

To creating podcasts telling the story of Merredin Station.

Per podcast:

Research: 1 day \$700 per day	\$700
Recording and editing: 1 day \$700 per day	\$700

Total cost for each podcast	\$1,400
------------------------------------	----------------

Not registered for GST
Bank Details:
BSB: 306-047 Account No: 0336649

Appendix One

Chronology

1880s & 1890s	Sandalwood cutters in the area Pastoralists started to take up leases
1886	Eastern Railway constructed as far as Northam
1893	Eastern Railway between Perth and Merredin Merredin Peak (railway) Dam Railway water tower and tank
1894	Eastern Railway reaches Southern Cross
1895	Eastern Railway reaches Coolgardie
1896	Stationmaster's House built
1897	Eastern Railway Reaches Kalgoorlie
1904	Merredin town survey Rail coal depot established Railway barracks
1907	Refreshment room
1910	Land settlements at Nangeenan, Merredin, Hines Hill, Nungarin, Wilgoyne, Totadgin and Burracoppin
1911	Branch line to Northam via Wyalkatchem & Dowerin
1912	Goods shed, weighbridge, stock yards, turntable 155 farmer settlers in the Merredin District
1913	Branch line York to Quairading via Bruce Rock Signal Cabin constructed to deal with the growing traffic on the lines
1914	Branch line to Northam to Narrogin via Corrigin Devastating drought in the district
1914-1918	375 men from the Merredin District served in WWI with 70 being killed in action.
1915	Branch line to Brookton via Corrigin Toilet added to signal cabin Cellar for refreshment rooms Footbridge overpass 10 cottages for employees Improvements to refreshment rooms
1917	Trans Australia Railway District's first agricultural show
1918	The Merredin Horticultural Society and Industrial Society established and held its first show Tractors began to appear in the region
1919	Re-organised into the Merredin Agricultural Society
1918-20	Waiting rooms built
c. 1920	Platform extended to 500 feet long 41 people employed at the Merredin railway Yard
1923	Branch line to Narembeen
1925	Merredin Town Hall erects a clock as a memorial to the fallen soldiers
1927	New refreshment room Railway dam enlarged and restored

- 1928 An exhibition hall was built for holding the Merredin Agricultural Show
- 1939 A platoon of the 25th Machine Gun Regiment is formed and later disbanded with the men being transferred to other regiments
- 1941 Volunteer Defence Force is established in Merredin as the 15th Battalion, part of No.3 Group VDC administered from Kalgoorlie. Came together un the banner of the RSL and provided firearms training at Rifle Clubs. VDC guards were mounted at strategic locations: Merredin Railway Station, No.4 Pump Station, fuel depots and other possible sabotage sites.
- 1942 Merredin played a role as a second line of defence behind Perth and the location of the First Australian General Hospital. Merredin was chosen as a location due to the distance from Perth as enemy aircraft couldn't travel that far on one tank of fuel
- 1942-1943 10 Stores Depot was stationed at Merredin with 700 personnel to store military equipment, vehicle and aircraft spare parts and uniforms.
- 1943 The First Australian General Hospital personnel were moved to Papua New Guinea as the focus of the war moved to the Pacific.
- 1946 New stock yards
- 1949 Merredin Junior Farmers Club established
- 1950s The building now housing the Merredin Military Museum was built as the Signals and Telecommunications building for railway operations.
- 1953 Merredin War Memorial unveiled on Anzac Day
- c. 1955 Impact on road transport
- 1959 Attendance at the Merredin Agricultural Show was over 7,000 people
- c. 1961 Refreshment room closed
- 1966 Standard gauge line
Grain store and transfer station transferred to West Merredin
- 1967 Merredin station redundant – services relocated to West Merredin
- 1968 New passenger stop constructed north of the line
- 1969 All steam trains replaced by diesel engines
- 1970 Merredin Railway Museum and Historical Society formed
- 1973 Merredin railway group under threat of demolition
- 1974 Referendum about saving the station – YES response
- 1978 Old station museum opened
- 1997 The Merredin Historical Society granted \$37,000 from the Lotteries Commission for restoration work on the water tank
- 2001 Old station Museum open daily
- 2020 Old station Museum open daily

Appendix Two

Merredin Workshop Notes

5 February 2020

Claire's Notes

Who's in the Room?

Gemma Romeo – She's a recent addition to the group – she's also the President. She has strong connections to the town and railways through her Dad and Pop. Her Pop has done an oral history about his life in the town.

Jane Patroni – New to the museum. She loves history and talking and trains. Her background is in teaching and farming. Loves sharing the museum with kids. Is a local coming from Southern Cross.

Mal Harper – has been in the group for 18 months. Has a background in agriculture. Has been in Merredin for 35 years.

Sean Martin – (teenager) – Joined the group in April 2019. He has family linked to the railways in Scotland. His 3 times great grandfather was a station master in Scotland. He loves history, visited frequently and Roy encouraged him to join the group.

Debbie Morris – Has been in Merredin for 30 years. She loves history and heritage and thinks it is important to keep it. 2012 joined the committee. She is currently the Treasurer and is the grant writer.

Gillian Ovans – Has been in Merredin for 2 years, came because her husband has a job here. She has been volunteering here for a year. Post WWII her father, uncle and grandfather all worked for the railway in the UK. Her mum also worked in the station kiosk at a station. Loves the romance of the trains.

Kerry Brown – Grew up in Merredin but moved away to live in Perth and bring up her family. She returned in 2005 following her husband's passing. The Museum has been a very important social place for her. She is on a widow's allowance so can't really work. Rosemary, Jim and Gail have all done an amazing job. Loves rail travel. Has been to the Railway museums in Adelaide. She loves being here and being involved with the group. It keeps her passionate. Talks about what is here and around about.

Roy Butler – Councillor – Came to Merredin in 1990. Joined the Historical Society 2 years ago after he retired. He is interested in history. Loves travelling long distances on trains. Impressed by the amount of work that has been done. Building retention and the collection are great achievements.

Jim Lambert – Has been in Merredin for 25 years. He came to the museum with his friend to do odd jobs and has been in charge of maintenance for some years. He was a farmer.

Julie Flockart – Shire President and Vice President of the historical society. 38 years in the district. She has a passion for history, tales, people's stories and reading stories. She is standing on the shoulders of giants who saved the building and set up the museum. The station should be telling the community's story, the family story. Julie runs a tourism business. Would like to see a more modern approach to the interpretation. More tech savvy young people. Ongoing sustainability is an issue. Wants to keep it intact and in situ.

2021 is the 150th anniversary of the railway in WA. Would love to be able to celebrate and look to the future. Wants the exhibits to be a combination of look and touch. Telling some of the agricultural history of the region. Julie loves research. The historical society has a diverse group of people who all bring skills.

Rosemary Lambert – Was a member of the Fine Arts Society which met at the station for many years. She was the Arts Society liaison with Roma Cook from the Museum, and they became great friends. Together they set up the Pioneer Women's room. She was the curator. The Museum should tell the story of the people, history and pioneers. Rosemary digitised and catalogued a lot of the collection.

Gail Law – Came to Merredin in 1992. Joined the Fine Arts Society which met in the station for over 40 years. She is great friends with Rosemary and has worked with her to develop the collection. Rosemary got her to join. She loves history and joined about 10 years ago. Gail does the computer stuff and has set up the photos on Mosaic. Her husband does the pioneer women's rose garden.

Why is the museum Here?

What do you want people to know, think and feel after their visit?

Rikki's Summary

- Recognise railway presence and honour those lives
- Preserve the collection and the town's history
- Country living appreciation
- Share the legacy with the young
- Ongoing conversations with locals and visitors
- Contrast between past and present
- How things have changed – show and explain
- Railway workers (families of)
- The railway is why Merredin is here
- Most intact railway station in the state – preserve the building
- A trip back in time – tactile experience. "The Real Stuff"
- It's about European settlement
- Reliable mode of transport
- Experiences
- Time to wander
- A snapshot in time
- Passionate volunteers
- An important location in town
- How, What, Why of the railway station
- A digital record
- More changing exhibits
- Mainly visitors from out of town
- Awed! Presence and Content – museum in the middle of town
- Agriculture, railway, multicultural
- Can touch the exhibits
- They have learnt something
- Enjoy the experience.

Claire's Notes

Gemma & Jane

- Collections policy in place
- Wants people that are passing through to come in and have a look
- Wants them to leave feeling awed by the content, the museum is in the middle of town so it should be an absolute must stop location.
- Should present a rich history of the railways
- There is not much surveying being done about how people find the museum other than the visitors' book.
- Some people seem to like lots of information
- Want interp that is interactive and touchable

Mal & Sean

- Tell the stories
- Contrast the past and the present
- How the people used the railway – collecting agricultural produce, communications and railways
- Military and private collections on loan
- Railway donated

- Want people to feel like they've learnt something
- Facebook they have 3,000 likes. Pictures of the old hotel.

Debbie & Gillian

- People who used to work on the railways
- Need to preserve the town's history
- This is an agricultural town
- The museum is part of a wider precinct
- Military Museum
- Pipeline/ water in the visitor centre, Men's Shed, Water History
- Rail History
- Complete railway station including waiting rooms etc
- Only museum with a signal box
- There is a tourism opportunity with the highway going right past the door
- First port of call for everyone's questions
- The library has a collections policy but is collecting all sorts of local history stuff

Kerry & Roy

- Museum provides a trip back in time
- People will see things that are familiar but different for younger people
- The story exists in books
- Reading is not the same as being in the place
- You can put yourself in their shoes
- Real stuff – actual objects that you can touch
- Rail really opened up the area
- The history should be from white settlement – that's what the constitution says
- What created the rail – depression, WWII plots of land were made available for clearing – brought families for a place to live.
- Polish people and Italian people
- The railway allowed this to happen
- Merredin was a place to settle
- The pipeline made it more attractive
- Industrial Revolution??
- Passenger trains
- 60s was the heyday of the town
- Place for people working
- NZ Shearers – open up with the railway
- Stop off for miners going to the Goldfields 1890s – 1970s

Jim & Julie

- The museum was John Crook's baby. Jim came and helped him out and looked after the garden
- Experiences – time to wander and ponder
- Snapshot of the history and stories
- Importance of the railway
- Shows how passionate the volunteers are
- Survival without tech
- Town built around the line
- Important location
- Hands on displays
- Leave thinking how, why, what the railway station was

Rosemary and Gail

- Preserve the building
 - Digital record of what's here
 - Whole collection on the computer
 - Everything photographed
 - Want visitors to have enjoyed the experience
 - Be pleased to have been able to tell the stories
 - Changing exhibits for the repeat visitors
 - Photos on USB for \$40 – has over 600 images
 - Photos at the library from a photographic exhibition. Wants photos to be more accessible
-
- How important the railway people were to the town – picnics, sporting teams etc
 - Modern railway stories
 - What was life like for the people that lived and worked here?
 - Railway houses in the streets adjacent to the railway
 - Railway sportsmen's club
 - Railway institute Hall
 - Highway House
 - Football, railway dam used to water the fields etc
 - Sportsmen's Club
 - How the bar was run
 - Dining room
 - Julie – Start telling the story from the stories about the railway story
 - How it was all set up
 - 1970s end of the stories as the new station was opened
 - Interlinkages to the town
 - Stories of the railway people
 - Yugoslav stories
 - No.5 pump station – Golden Pipeline – Lifeline – the beating heart main artery of the town
 - Interlinkage to everything
 - Branch lines
 - Rolling stock
 - Where the trains had been before they got to Merredin
 - Santa used to come on the train to the Christmas Party
 - Baruscheti Mine – entombed at Coolgardie
 - Accidents and Deaths
 - Derailments
 - Fatalities – they have the records
 - Danger on the railways
 - Standard gauge railway lines
 - Commonwealth Games in 1956
 - Main Street was the highway
 - Coach Tours

Appendix Three

Undertaking a Signage Audit

Over time a site will accumulate a wide range of signage. Signs should not be developed in isolation they are part of a whole system and as such should have a coherent look and feel and tone of voice. Signs fulfil a number of purposes:

- Get the attention of the visitor
- Promote awareness of the site
- Build expectations and welcome visitors
- Set the scene
- Convey important logistical and safety information
- Tell stories and communicate importance.

Over time ad hoc signs pop up to meet needs and fill gaps in information provision. Often these are temporary laminated signs that then become a permanent feature rather than a temporary measure. It is important therefore to undertake regular signage updates to ensure that all signage is meeting the needs of the visitor and the museum, fits with the Museum’s branding and is still relevant.

Undertaking a signage audit is relatively easy.

1. Walk the whole site, take note of all signs whether permanent or temporary. Taking photos could also be helpful for future reference and to help monitor any deterioration.
2. Identify those that do not fit, are no longer relevant or do not fit with the image the Museum would like to present.
3. Remove those signs that are easily removed, these will generally be old laminated signs
4. Create a sign replacement plan and replace signs as funding becomes available
5. Develop interpretive signage as part of the display upgrades.

Sample Signage Review Template

Date: _____

Review Undertaken by _____

Location	Description	Condition	Relevance	Action
Visitor Centre	A Frame Sign	Good physical condition but the colours and fonts make it difficult to read	High	Create a new sign with higher contrast in line with museum branding
Visitor Centre	A Frame Sign	Good physical condition but the colours and fonts make it difficult to read	High	Create a new sign with higher contrast in line with museum branding
Great Eastern Highway	Museum Signs	Poor – paint has faded	Low - The waterfall no longer works	Remove the signs and replace with coherent set of signage

Appendix Four

Developing a Brief

1. Title/cover page

Include your organisation's name and logo

include any other organisations that may be part of the project (e.g. Local Government Authority (LGA), Lottery West etc.)

The name of the project

what the document is – *Consultant proposal brief*

2. Introduction

Clearly articulate the nature of the project – *exhibition development, education program, conservation work, etc*

3. Aims and Objectives

- Aim – a statement outlining what you want the project to do.
- Objectives – what the project will achieve, easily done in dot points .

4. Background

Describes the overall context and purpose of the project including information about the site/place. It should also include some background to the development of the project. Often the demographics, current uses, size and potential of the project are included.

5. Relevant policies and other documents

Detail any policy or procedures documents that the consultant must be aware of and work within the confines of. This may be internal documents or ones produced by outside organisation such as the LGA, the local historical society, another consultant, etc

Note: The more information you provide the less time the consultant needs to spend gathering information and greater the potential to save money. Identify who you are, your organisation's vision, purpose and goals.

6. Interpretive Approach

Outline the purpose of the project – why are we doing it – what do we want to achieve and how we plan to achieve it. Some points that may be discussed include:

- Issues relating to the topic.
- project's relationship with other interpretive media.
- target audience.
- including the stakeholders/visitor needs.
- possible methods of interpreting the site to the public.
- evaluation of the project.

7. Scope of Work:

Should define clearly and concisely what you specifically require. In some projects this will be developed in conjunction with the consultant. An outline of the project methodology should be requested although this may be added to or modified as the project progresses.

The scope of works should also identify primary and secondary themes and outline the parameters of the project both physically and intellectually, the method/s of preferred presentation and readily available resources.

Any promotional needs that you wish the consultant to address should also be outlined. Again, these will probably be further defined once the project has begun.

Be very clear about what you want done as variations to the scope of works will incur additional costs.

8. Project Management, Time Frame & Constraints:

This section identifies the logistics of the project and can include:

- Start and finish date.
- Links with other activities.
- Critical stages such as approvals.
- Stating what needs to be submitted at those points.
- Client and stakeholders.

9. Consultant Selection Criteria:

The selection criteria developed will assist you in choosing the most appropriate consultant for the job. In some organisations these criteria are weighted according to their importance. This is useful because it allows you to clearly identify which are the most important criteria, however, to accurately work out a score for each consultant involves the use of mathematical formula.

When determining selection criteria, the following should be considered:

- Consultants' qualifications, their demonstrated knowledge and experience with similar projects.
- Depending on the size of the project a team of people may be needed. You may want to ask for qualifications etc. of members of the team. In this case you may identify the sort of expertise you expect the team to contain or you may leave it to the head consultant to pull together the team they think appropriate for the job.
- For a large and complex project, you may think it useful to have names and contact telephone numbers of referees and/or previous clients.
- Contractors' costs for the supply of goods and services associated with fulfilling the contract.
- Outline of the contractor's approach and treatment of the project, including samples of materials and finishes if appropriate.

10. Contact Details:

Provide the following information:

- Your organisation's name, contact address and telephone/email details.
- The name of your contact person for the job.

11. Proposal format:

This allows for the submissions to be returned in a similar format (optional). This makes it much easier to assess the submissions against each other. It also avoids the tendency for some consultants to provide too much information.

12. Lodgement details

- how – in an envelope marked in a certain way, will emails be accepted
- where – exact location of place where the envelop is to be lodged for people hand delivering and for those posting, when – date and time.
- Some organisations, such as LGAs, have a tender box and a process in place for receiving and dating submissions

13. Management:

Provide details of the members of your steering committee and their areas of expertise. Establish a suitable reporting mechanism to this group. Ensure there is a clear line of communication to the project manager.

14. Copyright:

Identify who will keep copyright of all works developed (usually you).

15. Payment Details

If the project is going to take some time to complete it is likely the consultant will not be able to wait until the end to be paid. According to the extent of the project you can either set out milestones for payment or note that this will be determined with the consultant. It is common practice to have staged payments.

16. Miscellaneous

- Format and number of final documents required.
- Professional indemnity and Public Liability Insurance requirements.
- Approvals process for moving through the project.

Peter Zenni

From: Merredin Railway Museum <merredinmuseum@gmail.com>
Sent: Wednesday, 3 November 2021 2:17 PM
To: Peter Zenni
Subject: Fwd: P1577/3641
Attachments: 211101- signed DA.pdf

Hi Peter

Finally :)

Signed DA attached. I am just waiting for Jane Patroni to come in and sign the cheque and I will drop it down to you.

Regards

Debbie

----- Forwarded message -----

From: **WAPCreferrals** <WAPCreferrals@pta.wa.gov.au>
Date: Mon, 1 Nov 2021 at 08:09
Subject: RE: P1577/3641
To: Merredin Railway Museum <merredinmuseum@gmail.com>

Good morning Debbie,

Please see attached the signed DA. Once the DA is approved please contact Arc Infrastructure to fulfill their requirement for installation as outlined in the email below. Can you please also keep me informed of when the signage will be installed.

Thank you and have a good day.

Andrew Grero

Land and Corridor Officer | IP&LS

Public Transport Authority of Western Australia

Public Transport Centre, West Parade, Perth, 6000

PO Box 8125, Perth Business Centre, WA, 6849

Tel: (08) 9326 2374

Email: wapcreferrals@pta.wa.gov.au | Web: www.pta.wa.gov.au



The Public Transport Authority of Western Australia cannot accept any liability for any loss or damage sustained as a result of software viruses. You must carry out such virus checking as is necessary before opening any attachment to this message. The information in this email and any files transmitted with it may be of a privileged and/or confidential nature and is intended solely for the addressee(s). If you are not an intended addressee please notify the sender immediately, and note that any disclosure, copying or distribution by you is prohibited and may be unlawful. The views expressed in this email are not necessarily the views of the Public Transport Authority.

From: WAPCreferrals
Sent: Thursday, 28 October 2021 9:54 AM
To: 'Merredin Railway Museum' <merredinmuseum@gmail.com>
Subject: RE: P1577/3641

Hi Debbie,

I have now requested my manager to get the DA signed by the Executive Director. I will send it through once it is done.

Arc Infrastructure have come back with no objections to the proposed signage. To complete the install of the signage a track exemption and indemnity form will need to be signed. Arc have said they will supply a protection officer for the work. They will also need the following information.

- Start date and rough duration of work
- Number of workers involved
- Material of the banner and the maintenance plan (in case this gets blown over to the EGR line)
- Installation plan (one of the attachment states it will be fixed to the wire fence along the platform but a bit more detail required).

All of this can be organised once the DA is approved and install is going to proceed. Contacts details for Arc are below.

Stella Seo

Project Engineer - Third Party Projects

| **M** – 0436 941 943

E – Stella.Seo@arcinfra.com

W – arcinfra.com

Any questions please let me know.

Thank you,

Andrew Grero

Land and Corridor Officer | IP&LS

Public Transport Authority of Western Australia

Public Transport Centre, West Parade, Perth, 6000

PO Box 8125, Perth Business Centre, WA, 6849

Tel: (08) 9326 2374

Email: wapcreferrals@pta.wa.gov.au | Web: www.pta.wa.gov.au



The Public Transport Authority of Western Australia cannot accept any liability for any loss or damage sustained as a result of software viruses. You must carry out such virus checking as is necessary before opening any attachment to this message. The information in this email and any files transmitted with it may be of a privileged and/or confidential nature and is intended solely for the addressee(s). If you are not an intended addressee please notify the sender immediately, and note that any disclosure, copying or distribution by you is prohibited and may be unlawful. The views expressed in this email are not necessarily the views of the Public Transport Authority.

From: Merredin Railway Museum <merredinmuseum@gmail.com>
Sent: Friday, 1 October 2021 9:47 AM
To: WAPCreferrals <WAPCreferrals@pta.wa.gov.au>
Subject: Re: P1577/3641

Hi Andrew

Plan attached. The signage isn't on any of the buildings. The one in the corner, is already there, we are just looking to change the panels to have the new logo on. The other, larger one, is on the fence.

Regards

Debbie

On Thu, 30 Sept 2021 at 15:32, WAPCreferrals <WAPCreferrals@pta.wa.gov.au> wrote:

Hi Debbie,

Thanks for the information. Are you able to mark the location of the two proposed signs on the image below?

Then I will send the signage proposal to Arc Infrastructure for comment. Once I have confirmation Arc have no objections, I can look at getting the DA signed by PTA.

Thank you,

Andrew Greo

Land and Corridor Officer | IP&LS

Public Transport Authority of Western Australia

Tel: (08) 9326 2374



From: Merredin Railway Museum <merredinmuseum@gmail.com>
Sent: Thursday, 30 September 2021 2:20 PM
To: WAPCreferrals <WAPCreferrals@pta.wa.gov.au>; emds@merredin.wa.gov.au
Subject: P1577/3641

Attention - Andrew Grero

Peter Zenni has asked me to email through our Application for development approval, which is attached along with relevant documents. I did email you on 27 August regarding the signing of the application by PTA, but did not hear back, so have written about the project again.

Our Railway Museum received funding from the Heritage Council and another funding body to have a signage style guide developed and installation of 2 external signs, which was a recommendation from the Merredin Railway Museum Interpretation and Design Concept Plan, prepared by Savagely Creative and Creative Spaces in June 2020. We have engaged Creative Spaces to undertake this project.

One of the signs to be installed is just removing the current tin sign and replacing it with the new logo designs. The second sign is tin, 11.4m in length and 1.725m high which we are proposing to have attached to the fence on the north side of the museum boundary (between the railway station and the railway lines).

I have attached the Interpretation Plan, which has the recommendations highlighted on page 4 that the signage is referred to, as well as the reasoning for the recommendations on page 46 (Improving Entry Signage).

Also attached is Creative Spaces proposed signage which was attached to the Interpretation Plan (CS939) and the revised Exterior Signage design with measurements (CS1029).

To progress this project we were required to seek Local Government approval or have our Consultant contact the Heritage Council for approval.

We contacted Mr Peter Zenni, Executive Manager of Development Services, at the Shire of Merredin, who advised that the Historical Society was required to submit an Application for development approval, which requires the owner (Public Transport Authority) signing the application, even though the signage is not attached to the Railway Museum, which is heritage listed (as mentioned, I emailed 27 August).

Peter also suggested that I contact the Heritage Council listing all the information in the Application etc, so that this may also assist in accelerating the process, which was done.

I have attached a copy of the Interpretation Plan which shows the recommendations on page 4 this correspondence is referring to and page 46 for the reasoning for the recommendation - Improving Entry Signage.

Also attached is the proposed signage design by Creative Spaces (CS939) along with the final Exterior Signage design with measurements and showing the location of the signs (CS1029) and the draft Application for development approval.

If you require any further information, please contact me on 0408411954.

Debbie Morris

Treasurer

Merredin Museum and Historical Society

--

Thank you

--

Thank you