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# Former HM Prison Pentridge Heritage Interpretation Masterplan



**SHP**

SUE HODGES PRODUCTIONS

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## SECTION 1

# Heritage Interpretation Masterplan



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# EXECUTIVE SUMMARY

**‘This history-laden  
bluestone complex has  
now begun a new  
chapter in its very public  
life.’**

## **The Pentridge Market**

The former HM Prison Pentridge (known as ‘Pentridge’ in this document) is a famous landmark and heritage site located in Coburg, Victoria. From its beginnings as a stockade in 1850, when it held 16 prisoners from the overcrowded Old Melbourne Gaol, Pentridge had been transformed into a Pentonville-style Prison by 1864 and went on to become Victoria’s longest-running prison. At different stages in its history Pentridge was home to women and children, condemned men and some of Victoria’s most notorious criminals.

Pentridge closed in 1997 and the site was sold to private developers in 1999. After its sale, the site was divided into two separate sites, Pentridge Piazza (known here as ‘Pentridge’) and Pentridge Village.<sup>1</sup> The Pentridge site is the subject of this Heritage Interpretation Plan.

The former Pentridge Prison complex is on the Victorian Heritage Register (H1551) and is part of the City of Moreland’s Heritage Overlay (HO47). The site’s listing on the

VHR imposes mandatory requirements not only for the retention of some built fabric and archaeology but also for heritage interpretation by the site developers.

Heritage interpretation, however, can do much more than fulfil permit requirements. This Interpretation Masterplan will demonstrate how heritage interpretation can deliver social, economic, cultural and environmental benefits as well as providing engaging and profitable tourist experiences. The Plan includes a business case, ‘best practice’ principles, recommendations for interpretation in built and digital formats and recommendations for branding and interpretive concepts. It is accompanied by a series of briefs for tendering the interpretation.



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for Shayher Group 2013



# PART ONE: PLANNING OVERVIEW

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# THE BRIEF

In 2013 Shayher Group commissioned SHP (Sue Hodges Productions Pty Ltd) to develop a Heritage Interpretation Masterplan for Pentridge. The Project Brief states that the aim of the plan is to 'not only meet legislative requirements governing the site, but also to demonstrate how heritage interpretation can enhance urban amenity and provide marketable tourist experiences.'<sup>2</sup> A key aim of the plan is to ensure that the interpretation of the site's former use can 'be carefully managed to ensure negative connotations are played down or treated more subtly' in order to position the site as an urban precinct for people to work, live and play.<sup>3</sup>

The Scope of Works was as follows:

## 1. Visioning workshop

A visioning workshop with key stakeholders seeking to establish a vision for the precinct; the desired objective of the heritage interpretation elements; and examples around the world established as a benchmark.

## 2. Business case

A Heritage Interpretation Masterplan which seeks to demonstrate a business case for its

implementation; that is, Shayher is seeking to understand how value for money can be derived through the implementation of the HIM. This could be achieved via the inclusion of updated target audiences, volumes of visitors, average spend for each visitor group, cost plans, etc.

## 3. Integration with built form

The Heritage Interpretation Masterplan should seek to package up the interpretation initiatives into trade packages for initiatives that can be integrated into the built form fabric; ie. Soft and hard landscaping treatments, public lighting effects, architecture, signage etc.

## 4. Theming and branding

A discussion around unifying the heritage interpretation themes for the site with the site's future brand thereby giving it meaning.

## 5. Integration with an events management program

An aspect of the heritage interpretation initiatives could include its integration with an events management programme. This should be explored in context of possibly making a separate business case for it to be separately sold off.

## 6. Liaison

Necessary liaison with relevant authorities.

# BACKGROUND

## THE SITE

The site of the former Pentridge Prison is located eight kilometres from the Melbourne CBD in the suburb of Coburg, City of Moreland. The precinct has been divided into two sites, with the northern prison being developed by Shayher Group Pty Ltd and the remainder by Pentridge Village Pty Ltd. The prison complex is bounded by Champ Rd to the west, Gaffney St/Murray Rd to the north and Stockade Avenue to the east, with Pentridge Boulevard forming the divide between the two separate sites.

The precinct is 6.8 hectares in size. It retains a number of heritage-listed structures, including two of the original cell blocks, A Division and B Division, and the outer perimeter bluestone walls. The early buildings were mainly developed in the 1860s when the original moveable stockade was converted to a more permanent complex. A number of archaeological features are also present throughout the site, which chiefly comprise the foundations of demolished original structures.

Plans now underway for the site include residential housing, shops and offices, an open space Piazza and a complementary events management program.

## BRIEF SITE HISTORY

Pentridge Prison was established in 1850 when Victoria's separation from the Colony of New South Wales, combined with the population explosion caused by the gold rush, increased pressure on the already-stretched penal system.<sup>4</sup> Coburg (originally known as 'Pentridge') was chosen as the location due to the potential for prisoners to work on the construction of Sydney Road. The prison began its life as a stockade made of log huts on wheels surrounded by a low 1.2 metre fence, leading outraged residents to complain about inadequate security. Soon these same residents forced a change of suburb name from 'Pentridge' to 'Coburg', in order to distance themselves from the prison.

On 5 December 1850, 16 prisoners were marched to the site from the Melbourne Gaol.<sup>5</sup> An article in The Argus comments on the poor construction of the Stockade:

Upon inquiry as to the condition of the Stockade we found everything just about as complete as could be expected. A man of ordinary strength could push out the weatherboards with a single thrust of his arm. The shingles may be poked off the roof with a stick from the inside. If the flooring boards are lifted, the whole gang could walk out, for the building in on piles some feet from the ground and below the floor is not

enclosed...every opportunity is offered to them to run away.<sup>6</sup>

The most notorious area of this moveable stockade was the 'Crystal Palace,' devised by Pentridge's second Inspector-General, John Giles Price, to control the most troublesome prisoners in the complex.<sup>7</sup> Conditions here were appalling, reflecting Price's concept of punishment as a means of deterrent rather than an agent of reform. It was during this early phase that the boundaries of the prison complex were also established, although none of these buildings survives today.<sup>8</sup>

As Victoria's population continued to increase, so too did its criminal population. This led to a need for a more permanent complex of prison buildings and a second phase of construction was undertaken between 1857 and 1864. Set in motion by Price's successor, William Champ, this eventually became the most concentrated gaol building campaign in Australian history. Its outcome was the permanent complex, which would remain in operation for more than 100 years.<sup>9</sup> The still-standing perimeter walls, Entrance building, A, B and D Divisions and the Warders' residences were all constructed during this period.

William Champ believed that silence and solitude were the best methods of reforming prisoners. British social reformers, Jeremy Bentham, inventor of the model prison, and John Howard, the father of solitary

confinement, influenced this belief, as did the design of the 1829 Eastern Penitentiary in Philadelphia, America. It was in America that the system of solitary confinement was fully developed. Prisoners were left alone for years, without seeing anyone other than the prison warden, in the hope that solitude would produce moral reformation. With this belief in mind, Champ oversaw the construction of A Division (c.1858) which he called the 'Panopticon': a model prison based on the design of Pentonville Prison in Britain.<sup>11</sup> A panopticon enables prisoners to be stationed around the perimeter of the circle while prison officials are stationed at an 'inspection house' at the centre.<sup>12</sup> From this position, prison staff have a 'birds-eye' view of the inmates. Prisoners housed in A Division were isolated in their cells for 23 hours a day, with just one hour's exercise under direct supervision in a segregated yard. Talking was forbidden, and the prisoners' names were not used; instead, they were addressed only by their cell numbers.

Pentridge continued to expand after this initial construction phase, reflecting developments not only in penal reform but also in the justice system. The most significant impact upon the prison system was the Stawell Royal Commission in 1870. Headed by Sir William Stawell, the Commission enquired into the workings of the present penal system, hearing evidence mainly from people concerned with the



# BACKGROUND

management of the prison. After observation of the Divisions at Pentridge, the Report recommended the formation of a female penitentiary and the provision of industrial employment for the prisoners.<sup>13</sup> As a result of the Commission, Duncan implemented an extensive work program and oversaw the construction of a number of industries on the site including a woollen mill, tailor's shop, blacksmith, carpenter's workshop and a timber yard.<sup>14</sup>

The Royal Commission also initiated the implementation of the Crofton system, an Irish penal system that provided prisoners with incentives for good behaviour. The Commissioners were impressed by this system since it combined elements of the silent system with the concept of productive labour, thereby reducing the prison's operational costs.<sup>15</sup> Implemented in August 1873 by George Duncan, the Crofton system allowed nine 'marks' to be awarded to prisoners by the warders. Prisoners could be awarded three marks for their efficiency at work, three for their conduct while at work and three for their conduct after work. These 'marks' could be increased or decreased according to prisoner's effort and behaviour.<sup>16</sup> The intention of this system was to reward prisoners with various indulgences and its implementation at Pentridge was the first occasion in Victoria that payment was made to prisoners as a reward for labour. On a broader level, this system transformed the penal system from an obsession with

punishment to an emphasis on rewards for good behaviour.<sup>17</sup>

By the 1880s most of the recommendations made by the 1870 Royal Commission had been incorporated into the Pentridge's penal system. Between 1860 and 1865, Pentridge became the main prison for Victoria's female offenders when A Division was built, although this structure was superseded in 1884 when a new female prison opened at the complex that provided separate accommodation for women.<sup>18</sup> Pentridge then served as the main female prison until 1956, when a specialised female prison, HM Prison Fairlea, opened.

Other major developments at Pentridge in the 1870s and 1880s were the expansion of the workshops and the establishment of reformatories for boys and girls. During this time a number of new workshops were constructed near B Division, with a tannery constructed in 1874, alongside a kitchen and bakery (now known as B Annexe), and later a boiler house that replaced the original woollen mill.<sup>19</sup> These industries all assisted in increasing the prison's income. G Division was also purpose-built to house the Jika Reformatory for Protestant Girls, while the Jika Reformatory for Boys was accommodated in the existing F Division building.

The early to mid-1920s witnessed extensive buildings works at Pentridge, due largely to

the closure of the Melbourne Gaol in 1929, which saw the relocation of its prisoners to Pentridge. Five years earlier, Pentridge had superceded Melbourne Gaol as the main remand and reception prison for the metropolitan area. In 1929, the bodies of 33 prisoners executed at the Melbourne Gaol, including Ned Kelly, were exhumed and reinterred at Pentridge. Following this transferral—and to the horror of Coburg residents—Pentridge became the site for all executions until 1967 when the last prisoner to receive the death penalty, Ronald Ryan, was hanged.<sup>20</sup>

In the first half of the 20<sup>th</sup> century two great educationalists were engaged to work at Pentridge. Joseph Ackeroyd, who observed the prison system through the eyes of a teacher, attempted to dissolve the psychological barriers between the world outside and the world inside the bluestone walls through community projects and sport.<sup>21</sup> Ackeroyd considered that education was the key to reform, not only for prisoners, but also for prison officers. Alexander Whatmore was also a strong advocate for education. He devoted his efforts to preventing recidivism by engaging prisoners in community service and establishing youth training.<sup>22</sup> This focus on community work continued into the late 20<sup>th</sup> century and education and recreational programmes contributed immensely to the engagement of Pentridge prisoners with the public. High-

quality plays were staged and Christmas events held where orphaned and refugee children received handmade toys.<sup>23</sup>

The 1970s were a time of unrest at Pentridge. At a time of political and social radicalism, the rights of the individual gained increased importance and the spotlight was on the treatment of criminals and the concept of prison reform. Calls to close the antiquated prison found renewed vigour and in 1995, 150 years after its conception, Pentridge was downgraded to a medium-security prison before being completely closed two years later.<sup>24</sup>

## SIGNIFICANCE

The former HM Prison Pentridge is listed on the Victorian Heritage Register (H1551) and is part of the City of Moreland's Heritage Overlay (HO47). The VHR listing states that the site is significant as follows:<sup>25</sup>

The complex is of both architectural and historical significance as a nineteenth century set of buildings demonstrating various stages in the development of penal reform. The largely intact nature of the site further increases its significance, with the diverse range of cell blocks, workshops and other buildings demonstrating

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the unique character of Pentridge. The monumental size and Classical style of the nineteenth century buildings contribute to their architectural significance. Pentridge is also of historical significance in the history of child welfare in Victoria.

HM Prison Pentridge is of archaeological significance due to its extant features, deposits and artefacts that relate to both the construction and the use of the site. The burial area adjacent to F Division includes the burial sites of 33 prisoners relocated from the Old Melbourne Gaol after its closure in 1929, and the burials of nine prisoners executed at Pentridge between 1928 and 1951. The area adjacent to D Division is significant as the former burial site of Ronald Ryan, the last person to be hanged in Victoria.

Pentridge is significant for scientific and technological reasons. These include the original ventilation systems in A, B, and D Divisions, the surviving original cisterns and other water supply elements in B Division, and the intact thermo-ventilation system in B Division.

The Pentridge Prison complex is of



# REVIEW OF CURRENT SITUATION

## GOVERNANCE

A suite of national, state and regional legislation and strategies governs the management of the Pentridge development. This section of the Interpretation Masterplan identifies how the site sits within a legislative and policy context and recommends the necessary actions for positioning the Pentridge as a vibrant, multi-purpose hub within Coburg.

## KEY GUIDELINES

The Burra Charter (The Australia ICOMOS Charter for Places of Cultural Significance) is considered the best practice standard for cultural and natural heritage management in Australia. The ENAME Charter, recently developed by ICOMOS in relation to interpretation, is also relevant to the Coburg Prisons Complex.

### BURRA CHARTER<sup>26</sup>

The governing document for all heritage practitioners in Australia is the Burra Charter (1999; republished 2004 as the Illustrated Burra Charter). Sections of the Charter relevant to the Coburg Prisons Complex are:

#### Article 6. Burra Charter process

##### 6.1

The cultural significance of a place and other issues affecting its future are best

understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy.

##### 6.2

The policy for managing a place must be based on an understanding of its cultural significance.

##### 6.3

Policy development should also include consideration of other factors affecting the future of a place such as the owner's needs, resources, external constraints and its physical condition.

#### Article 24. Retaining associations and meanings

##### 24.1

Significant associations between people and a place should be respected, retained and not obscured. Opportunities for the interpretation, commemoration and celebration of these associations should be investigated and implemented.

##### 24.2

Significant meanings, including spiritual values, of a place should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

#### Article 25. Interpretation

The cultural significance of many places is not readily apparent, and should be explained by interpretation. Interpretation should enhance understanding and enjoyment, and be culturally appropriate.

### ENAME CHARTER<sup>27</sup>

The most important recent development in interpretation is also by ICOMOS, which ratified the international Charter for the interpretation and Presentation of cultural heritage sites (the ENAME Charter) in 2008. Key principles of the Charter relating to the Prison Complex are:

**Principle 1: Access and understanding**  
Interpretation and presentation programmes, in whatever form deemed appropriate and sustainable, should facilitate physical and intellectual access by the public to cultural heritage sites.

**Principle 2: Information sources**  
Interpretation and presentation should be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditions.

**Principle 3: Context and setting**  
The Interpretation and Presentation of cultural heritage sites should relate to their wider social, cultural, historical, and natural

contexts and settings.

**Principle 4: Authenticity**  
The Interpretation and presentation of cultural heritage sites must respect the basic tenets of authenticity in the spirit of the Nara Document (1994).

**Principle 5: Sustainability**  
The interpretive plan for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial, and environmental sustainability among its central goals.

**Principle 6: Inclusiveness**  
The interpretation and presentation of cultural heritage sites must be the result of meaningful collaboration between heritage professionals, associated communities, and other stakeholders.

**Principle 7: Research, evaluation and training**  
Continuing research, training, and evaluation are essential components of the interpretation of a cultural heritage site.

The principles of the ENAME charter have guided the development of this document in respect to the need to develop authentic and respectful interpretation for the built history of Pentridge.

# ASSESSMENT OF CURRENT INTERPRETATION

## HERITAGE CONTROLS

The Victorian Heritage Register listing governs all aspects of development on the Pentridge site. Structures protected under the Register include:

- The Main Gate and Administration Building
- The former Chief Warders and 'Overseer of Works' residences
- The former Hospital (E Division)
- B Division
- B Division annexe
- A Division
- Industry buildings
- H Division
- Walls, gates and lookout towers.

## PERMITS

Permits for the site are as follows:

### B DIVISION PRECINCT

Planning permit 2009/11414 dated 25/11/09. The permit was extended 20/08/12 and the planning permit now expires if works are not commenced by 24/11/14 and completed two years after that date.

Heritage permit P13892 dated 28/04/09. The permit is open-ended with no expiry.

### AIR APARTMENTS

Planning permit MPS2002-0677 dated 04/12/08. The permit allows for 290 apartments and 347 car spaces over 19 levels. The permit was extended on 13/09/13 and the planning permit now expires if the works are not commenced by 05/11/17 and completed three years after that date.

Heritage permit P13250 dated 02/09/08 supports the same development. It was extended 30/08/10. The permit expires if the works are not commenced by 02/09/11 and the completion date two years hence.

## RELEVANT PLANS AND POLICIES

### S173 AGREEMENT AB176451A

This covenant obligates the requirement to produce a Heritage Interpretation Strategy, which was endorsed in 2003 (Boyce Pizzey Strategic, 'Pentridge Interpretation Strategy—Coburg Prisons Complex, 2002'). The Covenant further states the Owner 'will at its expense implement, maintain and manage the HIS to the extent that to do so is not inconsistent with the Strategy insofar as the implementation, maintenance and management of the Strategy...'

### ALLOM LOVELL, 'PENTRIDGE CONSERVATION MANAGEMENT PLAN' (1997)

Allom Lovell's 'Pentridge Conservation Management Plan' (CMP) uses historical research to assess the significance of each structure within the former prison complex and provides a comprehensive report on the significance of the entire complex. Assigning levels of significance to each structure, the CMP considers options for the viable future operation of the complex, acknowledging that redevelopment is necessary. This CMP was written before the full closure of the prison and before a vision for the site was developed, but its conclusion that redevelopment needs to respect the significance of the site still applies. A number of the assessed buildings have since been demolished.

### CMP RECOMMENDATIONS

The CMP outlines a number of key recommendations for the interpretation of Pentridge. These include:

- The creation of a museum
- The promotion of the significant buildings as the major exhibition feature
- Public access in the form of a potential tourist trail
- Open inspection of the interior of some of the structures

- Brief interpretive signage that is unobtrusive but recognisable
- A guidebook or information sheet that covers both daily life in the prison and the built form
- The recording of oral history from staff, prisoners and even local people to gain various perspectives of the prison complex.

### EVALUATION OF ALLOM LOVELL'S RECOMMENDATIONS

Allom Lovell's CMP is highly beneficial in its low-level approach to interpretation. Although sections of the report are now outdated, the CMP in general provides a meticulous management plan for the ongoing conservation of Pentridge.

Detailed response:

(a) SHP's Heritage Interpretation Masterplan does not promote the development of a museum given that Pentridge will be a commercial and residential hub and that museums, as a rule, are not commercially viable. Moreover, a museum is part of the permit requirements for the adjacent Pentridge Village development. In the absence of a museum, Allom Lovell suggests that items could be transferred on permanent loan to the Old Melbourne Gaol since this site is already accessible to the public and the Gaol's strong links to Pentridge make it an ideal location to accommodate such items.

# ASSESSMENT OF CURRENT INTERPRETATION

While this would be a strategic alliance, material from the site is governed by Public Record Office of Victoria (PROV) legislation, so any deaccessioned material would first need to be sent to PROV for assessment.

(b) This HIM endorses Allom Lovell's recommendation for unobtrusive signage, which demonstrates both an informed understanding of the future use of the site and of 'best practice' heritage interpretation.

(c) The inclusion of a guidebook or information sheet is also an appropriate method of communication, although this would now sit within a proposed suite of digital and print communication for the site.

(d) This HIM also supports recording of oral histories in order to allow people with strong links to the former prison to be given a voice in the future interpretation of the site, although this may be now better undertaken using video history.

## DIG INTERNATIONAL, 'PENTRIDGE PIAZZA ARCHAEOLOGICAL EVALUATION REPORT' (2009)

DIG International undertook archaeological excavations of the former HM Prison Pentridge complex in 2008/9 and produced the 'Pentridge Piazza archaeological evaluation report', which outlines the results of fieldwork, the assessment of the cultural significance of the archaeological finds

and the requirements involved in future development of the site.

During the excavation five significant archaeological sites were discovered:

- A Division airing yards
- B Division original stockade features (not conclusive)
- B Division eastern airing yards
- B Division western airing yards
- C Division cell blocks.

One other area, the Gate House and Officers Quarters near A Division, was identified as having archaeological potential but this area was not tested due to access restrictions.

Expanding upon the Allom Lovell's CMP, this archaeological report concludes that the five archaeological sites are both highly significant and well preserved. Therefore, it establishes that permits are required for any future developments intending to impact, disturb or remove any elements of these sites. However, since other areas of the site have little or no archaeological potential, DIG International stated that development in these areas could proceed without further archaeological work.

## DIG'S RECOMMENDATIONS

DIG International proposes that the best conservation outcome for the site is to conserve all the archaeological remains of the three former Airing Yards and C Division by avoiding these areas during redevelopment. However, DIG also recognises that development requirements for space render this unlikely. To compensate, DIG recommends that the above areas must be fully excavated prior to development to allow for the preservation of the archaeological date 'in the record' if not in situ. If any other archaeological material is uncovered during development that is either extensive or corresponds to the age of the other archaeological sites described in DIG's report, work must cease and not recommence until assessment has been undertaken by the project archaeologist. In light of the archaeological findings, Heritage Victoria requires an interpretation scheme that enables the presentation of the results of the historical and archaeological investigations. This should include a variety of elements, including the conservation of original site fabric, signage and historic images.

## DIG INTERNATIONAL 'ARCHAEOLOGICAL INVESTIGATIONS' (2014)

In 2014, DIG International conducted further archaeological investigations at the Pentridge Prison site. These took place as

part of a requirement from Heritage Victoria, which stated that prior to any development, a full-scale archaeological excavation of the previously identified areas was required. These excavations found that the A and B airing yards were very well preserved, as were sections of the C Division cell block foundations. The warders residence had been damaged over time and were poorly preserved. A program of interpretation has been suggested by SHP, which is outlined later in this master plan.

## NH ARCHITECTURE, 'PENTRIDGE COBURG DESIGN GUIDELINES AND MASTERPLAN' (2009)

This document produced by NH Architecture builds upon Allom Lovell's Conservation Management Plan and earlier development strategies and suggests a number of new approaches to the redevelopment of the site to enhance the economic viability of the Coburg Prison Complex. Conscious of the fact that minimal impact upon significant structures is required, NH Architecture also emphasises the importance of recognising that a degree of development is necessary in order to make the complex a vibrant urban location.

NH Architecture's recommendations are examined in detail throughout this Interpretation Plan.



# ASSESSMENT OF CURRENT INTERPRETATION

## BOYCE PIZZEY, 'PENTRIDGE INTERPRETATION STRATEGY—COBURG PRISONS COMPLEX' (2003)

### BACKGROUND

In 2001 Tract Consultants, on behalf of Pentridge Piazza and Pentridge Village, prepared a heritage interpretation strategy of the former Coburg prisons complex. Due to be transformed into a 'vibrant and dynamic urban environment open to the public', this development provided an opportunity to promote the historical significance of the site. Boyce Pizzey Strategic was chosen to undertake the work, and in 2002, produced the 'Pentridge Interpretation Strategy—Coburg Prisons Complex' with the express purpose of improving awareness of the Pentridge penal complex.

The 'Pentridge Interpretation Strategy—Coburg Prisons Complex' offers a comprehensive study of the site's history and provides an impressive array of themes and sub-themes to be addressed at the site. However, although these themes are well-researched and provide an extensive overview of the cultural values of the site, their planned execution does not suit the contemporary identity of the Pentridge complex. Pizzey's strategy needs to be adapted to create a new, more sensitive approach to heritage interpretation.

### AIMS OF 2003 STRATEGY

The aims of Pizzey's strategy were to provide:

- An overall philosophy for public interpretation based on the heritage significance of the site
- An understanding of market issues, particularly in respect to audience
- A basis for detailed interpretation measures
- A contribution to assessment of development proposals on the site.

To do so, Pizzey begins with an analysis of visitor demographics, concluding that casual visitors and residents would comprise the greatest percentage of visitors to the site, followed by museum-goers/school groups. As identified by Pizzey, these two groups form a significant juxtaposition – casual visitors are categorised as having no premeditated desire to understand the complex as it is not their reason for visiting, whereas museum-goers and school groups attend for the express reason of learning more about the site. This highlights the difficulties involved in interpreting the prison complex and the necessity to balance low- and high-impact interpretation throughout the complex.

There are a number of well-developed concepts within the thematic outline of Pizzey's Interpretation Strategy that could be expanded upon, most notably his research into the sub-themes of 'creativity' and 'stigma, myth, memory'. At a sensitive and difficult site such as this, these sub-themes would focus attention upon a number of positive aspects of prison life. 'Creativity', in particular, would be a highly evocative subject for interpretation. The prison was home to a number of artists, poets and playwrights, which provides a great opportunity to interpret the site subtly through the use of visual material and individual quotations. In addition, the sub-theme of 'stigma, myth, memory' raises an interesting issue in its investigation of Melbourne's real and imagined relationship with the prison and provides an opportunity to exhibit the 'juxtaposition between Pentridge as feared 'other' in the 19<sup>th</sup> century and Pentridge as the setting for a new community in the 21<sup>st</sup> century.'<sup>31</sup>

In summary, Boyce Pizzey's interpretation strategy provides a good starting point for assessing the essential elements in the remembrance and recognition of Pentridge's past. He has provided a comprehensive and generally well-conceived variety of themes that provide a diverse insight into the extensive and changing life of Pentridge. The main (and crucial) setback in his strategy is his advocating of a museum concept as the main way to communicate information

to the public, but this is a consequence of the status of the site at the time his strategy was produced. It is now necessary for the continued and renewed use of Pentridge as a commercial and residential hub that a more subtle, discreet approach to interpretation is adopted.

### KEY RECOMMENDATIONS

Key recommendations in Pizzey's interpretation strategy include:

An on-site museum  
Promoting the construction of an on-site museum, Pizzey's strategy focuses upon visible displays to encourage people to learn more, and create 'hooks' to draw people in. This requirement is now superseded by the permit requirement for a museum at Pentridge Village.

Provision of two key orientation points  
Pizzey discusses the intention of providing two main orientation points: (1) a high-impact display attached to a museum near B Division and (2) a less intense overview at the public Piazza entry based on the idea that the 'audience needs to acquire some understanding of the state prison system as a whole prior to exploring the site'.<sup>32</sup>

While this approach is intended to cater for both museum-goers and casual visitors, it is problematic because it forces all visitors to the site to be confronted directly by

# ASSESSMENT OF CURRENT INTERPRETATION

Pentridge's prison history. So, while this approach is acceptable at a dedicated tourist destination such as Port Arthur or Fremantle Prison, it is not a suitable method of interpretation for the emerging mixed-use residential and commercial precinct.

The utilisation of warders' towers  
Pizzey's strategy also promotes utilising the warders' towers to offer 'birds-eye' views of the prison complex for tourists. These were intended as points of visitor orientation for both guided and self-guided tours. However, this option will need to be reassessed in order to comply with safety standards.

Interpretive elements, place naming, public art and heritage overlays  
Throughout the site Pizzey promotes the use of many interpretive elements including graphic materials, sculptures, signage and the naming of precincts and buildings. For example, he suggests using built overlays to illustrate the former use of buildings and using planting or paving to represent demolished structures. He also suggests focussing upon particular aspects in the landscape at A and H Divisions, such as the rock-crushing yards.

These suggestions are appropriate for the site and part of the current HIM's recommendations. However, SHP does not support Pizzey's proposal to use audio to create an 'ambient background' and encourage story-

distracting audio environment for residents, office workers and visitors and position the site as primarily a tourist destination. Having said that, Pizzey's approach reflects the limited media available in 2002. Storytelling can now take place through a variety of unobtrusive digital formats including Smartphone Apps, podcasts, QR-codes and Near Field Communication (NFC)-triggered audio and podcasts, all of which allow individuals to choose whether or not to engage in interpretation.

## THEMES

Based on potential audiences, and also the cultural significance of the site, Pizzey identifies four principal themes as the basis for interpretation, all of which are interesting and relevant to the site:

### 1. The Pentridge 'Cast'

This looks into the lives of the various people associated with the prison complex, including:

- Penal philosophers who influenced the form and function of Pentridge
- Warders
- Inspector-Generals
- Social workers
- The prisoners.

### 2. Prison Life

This highlights the experiences of those contained within the prison's walls, encompassing the daily routines of the prisoners, emotions felt, work and industry, and creativity.

### 3. Melbourne Justice

This seeks to address the transformation of the justice system from earliest settlement to contemporary times. Issues addressed include:

- Women's incarceration
- Capital punishment
- Rehabilitation
- Young offenders
- Pentridge's niche in the community psyche.

### 4. Penology

This examines the development of Pentridge in the context of the history of prison development and its relationship to social philosophies. This section highlights distinct phases in the philosophy of punishment involving:

- Punishment as deterrent
- Punishment as reform
- Punishment to fit the crime
- Education as a key to reform
- Privatisation.

All of these themes are valuable and well-considered, and form the basis of the theming in the current HIM.

## PART TWO: INTERPRETATION



# 'BEST PRACTICE' INTERPRETATION FOR PENTRIDGE

## INTRODUCTION

The field of heritage interpretation comprises many disciplines and applies to a wide range of situations, including urban and rural developments, museum and visitor centres, cultural tourism projects and national parks, heritage sites, zoos, aquaria and wildlife destinations. Since its main role is to communicate the values of cultural and natural heritage sites, interpretation is also implemented using a wide range of physical, face-to-face and digital media.

This section of the Heritage Interpretation Masterplan will demonstrate how the Shayher Group will adopt 'best practice' in heritage interpretation. The methodology outlined in the Masterplan will incorporate traditional tourist-based interpretation but also encompass interpretation aimed at increasing property values, providing indirect economic returns through civic regeneration, creating social and cultural capital, and creating a sense of place and identity for incoming residents.

## 'BEST PRACTICE' PRINCIPLES

Interpretation will follow the following 'best practice' principles:

### Principle 1

Interpretation will be based on the model of 'The experience economy', with the aim of creating a set of interlinked experiences for residents, workers and tourists.

### Principle 2

Interpretation will use the authentic values of the place to stimulate short- and long-term economic growth.

### Principle 3

Interpretation will make use of a wide range of media.

### Principle 4

Interpretation will create economic, social and cultural capital.

### Principle 5

Interpretation will create a sense of place and contribute to community building for incoming residents.

### Principle 6

Interpretation will focus on both tangible and intangible history of the site.

## PRINCIPLE 1: INTERPRETATION WILL BE BASED ON THE MODEL OF THE EXPERIENCE ECONOMY

Interpretation has its origins in the work of the US National Parks service in the 1950s and, for many years, was essentially site-based communication devised for parks, zoos, museums, aquariums and other heritage sites without associated communities. This interpretation was delivered primarily through guided tours and media such as signs, displays, exhibitions, information kiosks, films, brochures and so on. Since the 1990s, however, interpretation has also drawn from work undertaken in the entertainment, branding and marketing industries, particularly the framework of The experience economy, pioneered by Joseph Pine and Stephen Gilmore.<sup>33</sup> This holistic framework uses interpretation as a key driver for creating an holistic experience of a place, structuring how people engage with a place from the first moment they encounter it to their ongoing post-visit interactions.

Such interpretation, based on creating visitor experiences, is highly focused on audiences and based on the principle of engaging people's emotions first and foremost to lead them into powerful, 'authentic' experiences of place. SHP has used the model of The experience economy as the basis for the 'best practice' interpretation methodology

at Pentridge. This methodology involves researching and analysing audiences for interpretation and using these to inform the development of interpretive themes, stories and media.

This data will then be used not only to create site-based interpretation for residents and workers at the former Prison complex, but also to structure interpretation for tourists to the site, including pre- and post-visit orientation. This stage of the planning will include outlining the most appropriate media for communicating interpretive themes and stories to particular audiences and communities. Proposed interpretive media includes: environmental graphics, a heritage-themed water feature, heritage-themed installations, art-based interpretation, film, signs, brochures, a Smartphone app, digital and social media, a website and an interpretive zone.

Finally, interpretation will also be used to structure post-visit interactions with Pentridge, through social media, interactive media and web-based interactions. For instance, visitors will be invited to upload their images and impressions of Pentridge to Instagram, Facebook and Twitter and also be provided with regular updates on events and programs via a dedicated website.

# 'BEST PRACTICE' INTERPRETATION FOR PENTRIDGE

## PRINCIPLE 2: INTERPRETATION WILL USE THE AUTHENTIC VALUES OF THE PLACE TO STIMULATE LONG-TERM ECONOMIC GROWTH

The concept of authenticity underpins both 'best practice' heritage interpretation and the listing process for heritage sites. Authenticity also has a positive economic impact: a heritage site may have economic value because it is real, not false, and because it is unique. An important associated characteristic is that the site has integrity that must be safeguarded.<sup>34</sup> This is in line with the definition of 'authenticity' by leading American interpreters Ted Cable and Steve Hill, who state that authentic interpretation 'aims to reveal both real life and sites with genuine history and traditions.'<sup>35</sup>

As early as 1976, the search for authenticity was recognised in tourist literature as a prime motivator for 'touristic consciousness'.<sup>36</sup> Findings published in *The Journal of Interpretation Research* indicate that 'a great mass of visitors do not want to receive a lecture; they want to experience the ... historical-heritage site on their own terms, on their own time, with an experience rooted in authenticity.'<sup>37</sup>

According to Cable and Hill, three types of authenticity can be applied to heritage

sites – the objective, the constructed, and the personal.<sup>38</sup> In this model, the former Pentridge Prison complex is largely a place of objective authenticity—authenticity strongly tied to original artefacts, historic buildings and places where historical events occurred.<sup>39</sup> However, the site will also have elements of constructed authenticity, which occurs when a number of devices, such as exhibitions, Smartphone apps and so on, are used to interpret the past. Finally, the site will have personal authenticity, which allows a visitor to connect meaningfully with the experience of people from the past, when the Interpretive Zone is implemented and various parts of the site are activated through performance and interactivity.

Taking this further, the authenticity of a site's heritage can create effective competitive positioning. In *The Economics of Uniqueness*, John O'Brien comments that sensitivity to cultural heritage in urban regeneration projects will ensure that 'the (area) will have an authentic sense of place that contributes greatly to attracting talent on a sustainable basis and which, in turn, can be a magnet for business'.<sup>40</sup>

The strict development controls on Pentridge, which have allowed it to retain its authenticity, will therefore be of great benefit not only to its residents and workers, but also to the investors in the site.

## PRINCIPLE 3: INTERPRETATION WILL MAKE USE OF A WIDE VARIETY OF MEDIA

Physical media (signs, exhibitions, books, brochures, wayfinding markers) are the most common forms of interpretive media used in heritage interpretation. However, recent developments in digital and social media have led to dramatic improvements in the kinds of interpretation possible at heritage sites. Digital and social media extend the reach of interpretation and allow the delivery of interpretation that appeals to all the senses and to all ways of learning (kinaesthetic, visual, auditory).

While print-based materials, such as brochures, and a small amount of vertical interpretive signage, will still be necessary at Pentridge, digital media will be used to create interpretation that leaves minimal imprints on the place and reaches out to visitors before and after they physically visit the site. This will be accompanied by interpretation embedded in the architectural forms and landscape of the public realm. This will present the interpretation in a low-key way that aids appreciation of the site's heritage assets and authenticity.

## INTERPRETIVE MEDIA PRINCIPLES

The use of vertical signage for interpretation will be minimised.

Digital media will be used to create a wide range of visitor experiences, including pre-visit orientation, post-visit engagement and site-based experiences.

Where possible, interpretation will be embedded in architectural and landscaping forms in the public realm.

## PRINCIPLE 4: INTERPRETATION WILL CREATE A SENSE OF PLACE

Creating a sense of place and belonging for incoming office workers, residents and consumers is a key role for interpretation at Pentridge.

The term 'sense of place' represents a collection of intangible values, such as those relating to the physical environment, human behaviours, and social/psychological processes.<sup>41</sup> Creating a sense of place emerged in the 2000s as a key role for interpretation to take. Interpreters Knudson, Cable, and Beck (2003) believe that emotional attachments to cultural sites allow people to understand a site's character or essence.<sup>42</sup> Similarly, research has shown that

# 'BEST PRACTICE' INTERPRETATION FOR PENTRIDGE

an individual's psychological investment in a place can be increased through structured activities and that attachment to place may also help create a sense of identity for individuals.<sup>43</sup>

Studies relating to the theory of place have shown the importance of creating a 'big picture' so that people can locate themselves within a place. The Masterplanning process for interpretation at Pentridge will develop this 'big picture' by outlining key messages and a narrative framework for the site. In turn, this will ensure that the interpretation of the buildings, archaeology, artefacts and intangible histories are placed within a coherent and readable framework for all who encounter the site.

## PRINCIPLE 5: INTERPRETATION WILL FOCUS ON BOTH TANGIBLE AND INTANGIBLE HISTORY

Intangible history, a key element of the history of the former Pentridge Prison complex, has only officially been recognised in the heritage field for around 20 years. Before that, interpretation was largely the domain of tourism and environmental resource professionals, who viewed heritage sites and assets as 'commodities' and 'resources'. However, research after 1990 across the disciplines of history, place and sociology has placed 'social value' and 'spiritual value' as key elements of sense of

place and given recognition to intangible histories and practices as components of heritage sites. This gives formal recognition to the importance of personal attachments to place and to the idea that places may be sources of identity for particular groups.<sup>44</sup>

The ENAME Charter for Interpretation (ICOMOS) and the Burra Charter (ICOMOS Australia, 1999; revised 2004) also prioritise intangible heritage values as a key element of the listing process for heritage sites and something that needs to be considered when undertaking heritage interpretation.

Interpretation will be based on the tangible and intangible histories of Pentridge.



# INTERPRETIVE VISION

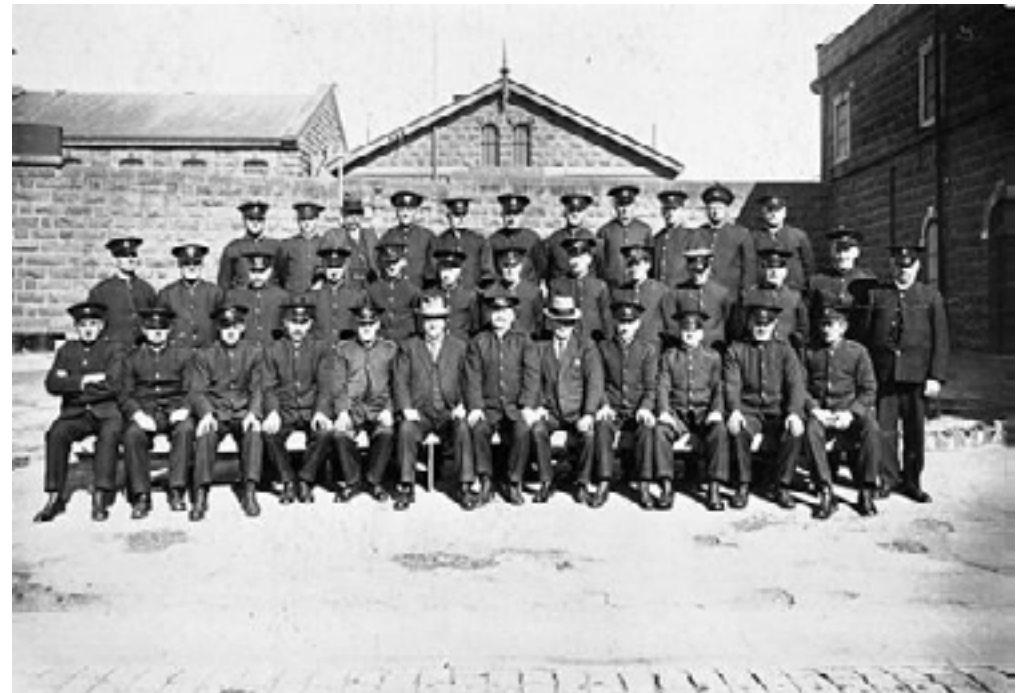
## INTERPRETIVE VISION AND METHOD

Because Pentridge's long-serving role as a prison has infused the site with difficult and challenging narratives, a subtle and innovative approach to interpretation is essential. The approach proposed in this Masterplan will divide interpretation into zones and respect the site's nature as a mixed residential, commercial and tourist precinct. The stories of the people associated with the site, and their relationship to the built fabric, are central to the narratives told in built form, digital media, through tours and site activation and in the dedicated Interpretive Zone.

Interpretation will reveal the tangible and intangible stories of Pentridge through the built environment. Some stories will be embedded within the site's urban infrastructure to develop discreet, subtle interpretation for residents, office workers and shoppers, while the more difficult aspects of the site's past will be addressed in the dedicated Interpretive Zone. Here, interpretive media will assist visitors to read the site and its archaeology, so they can understand and imagine what occurred there.

We want visitors to leave Pentridge with:

- An understanding of the prison's development and the role that it has played in Victoria's history, environment and collective social memory.
- An understanding of why the prison is considered significant at a state level: for its place as the largest prison complex constructed in Victoria in the 19<sup>th</sup> century (theme 1); for providing tangible evidence of the development of penal reform (theme 2); for its role in the reformation of women and children (theme 3); and as the site of rare archaeological remains (theme 5).
- Respect for the history and the people who inhabited the site.
- A personal attachment to the site.



# THEME 1: THE ESTABLISHMENT OF HM PRISON PENTRIDGE

## RATIONALE

This theme explores the reasons for the establishment of Pentridge in outer Melbourne and the ways in which the complex transformed over the years.

## SUBTHEMES

### 1.1 ESTABLISHMENT, DECEMBER 1850

#### KEY STORYLINES

- The transfer of 16 prisoners from the Melbourne Gaol to the newly established penal complex
- The prison's formation and the reactions of the surrounding community
- The reasons for the prison's establishment.

#### OVERVIEW

With the imminent separation of Victoria from the Colony of New South Wales in 1851, the colonial government determined that a new prison able to accommodate serious offenders was needed. In August 1850 a flimsy wooden stockade was established in the then-suburb of Pentridge to accommodate prisoners from

the overcrowded Melbourne Gaol. Four months later, 16 prisoners were marched along Sydney Road to the site. All were handcuffed, some were in leg irons and all were clad in prison garb branded on the back of the legs with P R 6-Pentridge Road Gang. Arranged by the prison's first Inspector-General, Samuel Barrow, the procession was accompanied by the Stockade Superintendent in a cab, an Armed Warder on each side, District Chief Constable Brodie on horseback, six armed constables, a Sergeant and two Aboriginal troopers.<sup>45</sup> Within the month, 41 prisoners serving their sentences in Sydney were returned to Melbourne and placed in Pentridge.<sup>46,43</sup>

Pentridge Prison began life as a stockade built of logs surrounded by a flimsy and easily penetrable 1.2 metre fence. According to The Argus:

Upon inquiry as to the condition of the Stockade we found everything just about as complete as could be expected. A man of ordinary strength could push out the weatherboards with a single thrust of his arm. The shingles may be poked off the roof with a stick from the inside. If the flooring boards are lifted, the whole gang could walk out, for the building in on piles some feet from the ground and below the floor is not enclosed...every opportunity is offered to them to run away.<sup>47</sup>

The colonial government built the Stockade with the intention of protecting the new Colony of Victoria from populace from society's most dangerous criminals and simultaneously providing the labour for building and repairing Sydney Road, which connected Pentridge with Melbourne. The Stockade was originally built as a temporary structure that could be moved along the road as necessary. This stockade, and subsequently the prison that developed from it, formed the basis of Victoria's penal system for the next 100 years. It was located in what is now Division B east courtyard and Division B north.

### 1.2 CONVERSION

#### KEY STORYLINES

- The conversion from a transient site to a permanent settlement
- The need for a more organised prison structure.

#### OVERVIEW

The discovery of gold at Ballarat in 1851 increased pressure on the penal system as the colony of Victoria's population almost doubled in the space of two years. As Australia's population continued to increase, so too did its criminal population, which led the demand for a permanent prison on the site of the temporary stockade

at Pentridge. With so many prisoners entering the penal system, the fragile and impermanent stockade was no longer seen as a viable option for housing criminals.

A second phase of construction began at Pentridge between 1857 and 1864, set in motion by William Champ, the third Inspector-General of Pentridge, with the aim of reform the chaotic nature of the original stockade.<sup>48</sup> This was to become the most concentrated gaol building campaign in Australian history of its time. It was during this period that the still-standing A and B Divisions, and the bluestone perimeter walls were constructed: the beginning of the establishment of a permanent complex at Pentridge, which would remain in operation for more than 100 years.



# THEME 2: THE HISTORY OF PENAL REFORM AT PENTRIDGE

## RATIONALE

Pentridge Prison played a significant role in the history of penal reform in Victoria, with many of its structures reflecting the transformation from inhumane treatment of prisoners in the 19<sup>th</sup> century to a more enlightened approach in the mid-20<sup>th</sup> century. This theme explores the prison's transformation, the psychology of penal reform and the associated social attitudes of the community.

## SUBTHEMES

### 2.1 PUNISHMENT AS DETERRENT

#### KEY STORYLINES

- Samuel Barrow and the use of hulks
- John Giles Price and the 'Crystal Palace'.

#### OVERVIEW

In 1850, Samuel Barrow Esq was appointed as Pentridge's first Inspector-General. Before this appointment, Barrow had worked in Van Diemen's Land and on Norfolk Island and arrived at Pentridge with a reputation for imposing floggings and other forms of harsh discipline on prisoners. Barrow continued his Pentridge practice of cruelty at Pentridge, aiming to create a 'wholesome terror in the minds of the evil

disposed'<sup>49</sup> and acting as a strong advocate for the use of hulks as floating prisons. It was Barrow who wrote the regulations for the hulk President, establishing the rule that prisoners were to be kept in chains for their entire stay on board and in complete silence.<sup>50</sup> In Barrow's mind, criminals were so deeply disposed to villainy that it would be impracticable to attempt to eradicate it.

Barrow's successor, John Giles Price, held similar views, having spent seven years overseeing the prison on Norfolk Island. Price viewed punishment as a form of deterrent, instigated purely to deter further individuals from committing crimes, rather than a means reforming those who had already committed felonies. By November 1854, he had constructed the notorious 'Crystal Palace' at Pentridge to control the most troublesome prisoners. Conditions were appalling. Discipline was unnecessarily cruel, with the purpose of crushing out 'the last spark of humanity.'<sup>51</sup> Prisoners worked, slept and ate in chains, and any misdemeanour, however small, was punished with either solitary confinement or additional imprisonment.

### 2.2 PUNISHMENT AS REFORM

#### KEY STORYLINES

- William Champ's model prison
- The concept of silence, surveillance and solitude.

#### OVERVIEW

William Champ became Inspector-General following Price's death in 1857. In direct opposition to Price, Champ was interested in the concept of reform for prisoners and believed that silence and solitude were the best methods of achieving this.<sup>52</sup> He recommended the abolition of prison hulks and the erection of suitable, permanent buildings. Within weeks of appointment, he had removed Price's 'Crystal Palace' from the ground of Pentridge and relocated it to a quarry site where prisoners were placed to crush stone for the newly planned buildings.<sup>53</sup>

In building these new structures, Champ was greatly influenced by the prison philosophers, Jeremy Bentham and John Howard. From 1857 he oversaw the construction of A Division, the 'Panopticon,' a model prison based on the design of the circular model prison Pentonville in Britain, which sought to combine reformation with punishment.<sup>54</sup> Champ's Panopticon contained 176 cells, each measuring just 3.2m x 2.8m, and an 'inspection house', from which prison officers could oversee the prisoners positioned at the perimeter of the circle. Prisoners housed in this building were isolated in their cells for 23 hours a day, with just one hour's exercise in a segregated yard under direct officer supervision. Communication was not allowed, and

prisoners were addressed only by their cell number, not their names.<sup>55</sup>

Champ's view was that:

Something is accomplished when a hardened and perhaps desperate ruffian is completely subdued and is made to feel unmistakably that an irksome and tedious punishment has at last overtaken him. Detain him then, in silence and solitude until he is thoroughly wearied of sheer idleness and want of companionship, and he becomes desirous of employment as the only means of relieving the monotony of his existence.<sup>56</sup>

The Panopticon also contained a series of solitary confinement cells built below the standard cells that housed prisoners in complete darkness and silence. During Champ's administration, prisoner numbers gradually decreased, but whether this was due to his techniques, or just a sign of the times, is difficult to say. But perhaps Champ's greatest legacy was the establishment of the permanent structures that formed the basic shape of the prison for the following 150 years.

# THEME 2: THE HISTORY OF PENAL REFORM AT PENTRIDGE

## SUBTHEMES

### 2.3 LABOUR AS REFORM

#### KEY STORYLINES

- The Industries – an extensive work program introduced at Pentridge as part of the reformation of prisoners
- George Duncan and the Marks System – incentives for work and the classification of prisoners.

#### OVERVIEW

The most significant impact upon the prison system was the Stawell Royal Commission of 1870. Headed by Sir William Stawell, the Commission enquired into the workings of the present penal system, hearing evidence mainly from people concerned with the management of Pentridge. After examining all the Divisions at Pentridge, the Report recommended the formation of a female penitentiary and, most significantly, the provision of industrial employment for the prisoners.<sup>57</sup> Duncan implemented an extensive work program by constructing a number of industries on the site, including a woollen mill, tailors shop, blacksmith, carpenter and a timber yard.<sup>58</sup>

The Stawell Royal Commission also instigated the implementation of the

‘Crofton’ system, an Irish penal system that offered prisoners incentives for good behaviour. This system was attractive because it combined elements of the silent system already in place with the concept of productive labour, therefore reducing the prison’s operational costs.<sup>59</sup> Implemented in August 1873 by George Duncan, nine ‘marks’ were awarded to prisoners: three for work, three for conduct at work, and three for conduct after work. These marks could be increased or decreased according to each prisoner’s effort and behaviour.<sup>60</sup> This ‘marks’ system, which aimed to reward prisoners by various indulgences, was the first occasion in Victoria that payment was made to prisoners as a reward for labour. In doing so, it transformed the penal system from an obsession with punishment to a stress on rewards for employment and good behaviour.<sup>61</sup> At this stage, the classification of prisoners, rather than punishment, became the central issue to advocates of prison reform, leading a more enlightened approach to penal policy to emerge at the beginning of the 20<sup>th</sup> century.

### 2.4 EDUCATION AS A KEY TO REFORM

#### KEY STORYLINES

- The employment of educationalists as governors of Pentridge
- Community engagement –

dissolving the psychological barriers between the world outside and the world within the bluestone walls.

#### OVERVIEW

In the first half of the 20<sup>th</sup> century two great educationalists were engaged to work at Pentridge. The first was Joseph Ackeroyd, who observed the prison system through the eyes of a teacher, aimed to dissolve the psychological barriers between the world outside and the world within through community projects and sport.<sup>62</sup> He considered that education was the key to reform, not only for prisoners, but also for prison officers. The second was Alexander Whatmore, who was also a strong advocate for education as a key to reform. Whatmore devoted his efforts to prevention through community service, and the establishment of youth training, rather than punishment of prisoners.<sup>63</sup>

This focus on community engagement continued into the late 20<sup>th</sup> century as education and recreational programmes contributed immensely to the engagement of Pentridge prisoners with the wider public. The Mess Room Players (a group of A Division prisoners) staged numerous high-quality productions attended by large audiences, while the Pentridge Toy Makers were founded in 1961 to produce toys for

needy and destitute children. The products of their labour were ceremonially displayed and distributed at Christmas events held in the gaols, attended by children from refugee communities, orphanages and other institutions.

# THEME 3: PEOPLING PENTRIDGE

## RATIONALE

Many people passed through the gates of Pentridge throughout its 150-year history. Prisoners and officers played a vital role in the prison's development, but so too did a diverse range of outsiders, including teachers, chaplains, and friends and families of the inmates. This theme examines the prisoners and staff of Pentridge, together with the outsiders, in order to provide an insight into the diverse and complex nature of prison culture.

### 3.1 INFAMOUS INMATES

#### KEY STORYLINES

- The day Australia stood still – Ronald Ryan and the issue of capital punishment
- Posthumously pardoned – the pardoning of a prisoner, Colin Campbell Ross, 86 years after his death
- Ned Kelly.

#### OVERVIEW

In 1924, Pentridge supplanted Melbourne Gaol as the main remand and reception prison for the metropolitan area. The Gaol's prisoners were relocated and the bodies of 33 prisoners executed at the Melbourne Gaol, including Ned Kelly, were exhumed

and reinterred at Pentridge. Following this transferral, and to the horror of Coburg residents, Pentridge became the site for all subsequent executions.

On Sunday 19 December 1965, Ronald Ryan broke out of Pentridge's B Division with fellow prisoner, Peter John Waker.<sup>64</sup> While prison officers were taking turns attending a staff Christmas party, the two prisoners scaled one of the prison walls with the aid of wooden benches and blankets, before overpowering a prison warder and taking his rifle. During this escape attempt, Ryan allegedly shot and killed George Hodson, a prison officer who was trying to prevent his escape. Ryan was on the run for 19 days before he was recaptured by police in Sydney on 6 January 1966. He was tried and found guilty of murdering Hodson and sentenced to death by hanging.<sup>65</sup>

Ryan was hanged at Pentridge at 8.00am on Friday 3 February 1967 and buried in an unmarked grave near the prison's D Division. He was the last man to be hanged in Australia and is remembered as the man whose execution provoked such public outcry that no person ever again would be executed in Australia.

Colin Campbell Ross was a wine bar owner, executed in 1922 despite evidence that he was innocent, and reburied at Pentridge in 1937. Following his execution, efforts were continuously made to clear his name, but it

was not until the 1990s that key evidence was re-examined using modern techniques that strongly demonstrated his innocence. An appeal for mercy was subsequently lodged and on 27 May 2008 he was pardoned, 86 years after being executed for a crime he did not commit.<sup>66</sup> This petition for his pardon was unique as it was on behalf of the families of both Colin and his 'victim.' In a final letter to his family, written the night before they hanged him, Colin assured them: 'the day is coming that my innocence will be proved.'<sup>67</sup>

### 3.2 'WORDS FROM WITHIN'

#### KEY STORYLINE

Accounts from prisoners about life in prison detailing the lack of privacy, going it alone, and other aspects of prison life

#### OVERVIEW

Many prisoners passed through the bluestone walls of Pentridge Prison throughout its tenure. All have unique stories to tell. Lack of privacy and the realisation that you had to find your own ways to cope were just some of the things prisoners were confronted with upon arrival.

What is it like to 'do time'? Few outsiders knew what went on inside the prison. For much of its life, Pentridge's walls were

meant not only to keep prisoners in, but also to keep free citizens out. In the 1980s, Barry Ellem was given permission to walk within the walls and speak to the prisoners about their experiences. This resulted in a book, *Doing Time*, which describes the prison experience based on the first-hand accounts of prisoners themselves. These inmates spoke about the ways in which they coped with and adapted to the monotony of prison routine, the frustrations of being cut off from family and friends, the attitude of the authorities, and their loss of freedom, providing invaluable insights into life in this closed community.

### 3.3 WOMEN AND INCARCERATION

#### KEY STORYLINES

- Finding a place for females – the housing of women in Pentridge
- Opinions about female prisoners.

#### OVERVIEW

Before the opening of the Female Prison at Pentridge in 1894, there was no permanent accommodation for female prisoners in Victoria. Female prisoners were frequently moved about. Some women were transferred from the Melbourne Gaol in the 1850s to the Eastern Gaol, the Western Gaol, then to the hulk Sacramento and later the Success.<sup>68</sup> In 1868 these women were transferred to Pentridge, where a



## THEME 3: PEOPLEING PENTRIDGE

purpose-built structure, now known as A Division, was constructed to house them. But this was short-lived and the following year the female prisoners were sent back to Melbourne Gaol.<sup>69</sup> The cycle was repeated in the 1880s, with some women housed at Pentridge before being returned to Melbourne Gaol. They remained there until the new female gaol finally opened at Pentridge in 1894. This became the principal female prison until HM Fairlea in Fairfield opened in 1956.<sup>70</sup>

Inspector-General William Champ had a very poor opinion of female prisoners, becoming so disgusted by them that he proposed all female prisoners should spend their entire sentence in solitary confinement—a suggestion he never entertained for men.

‘...they [female prisoners] are with very few exceptions the most depraved of their sex, frequenters of the pave and of the lowest dens of infamy, their constant association on board a crowded hulk precludes all hope that their imprisonment can produce any moral effect on themselves and society derives no advantage from it, except their temporary abstraction, for they are no sooner released than they return to their former course of life, to be again convicted and sentenced to a so called punishment of which they have no dread, and which has no beneficial effect whatsoever.’<sup>71</sup>



# THEME 4: LIFE BEHIND THE WALLS

## RATIONALE

This theme examines the routines and rituals that underlay prison life.

## SUBTHEMES

### 4.1 DAILY ROUTINE

#### KEY STORYLINE

A typical day in the life of an inmate.

#### OVERVIEW

A significant part of the running of prisons is the application of a regimented daily routine. Believing that prison should involve 'irksome and tedious punishment', William Champ established a monotonous daily routine from the outset. The day began and ended with bells. Under Champ's regime, prisoners were required to be up at the sound of the first bell, washed and with the bed made ready for inspection. They were to then stand in the middle of their cell when the door was opened, with their hands by their side and heels close together. Whenever a prisoner passed an officer of the government, he was to touch his cap. No conversation was to be carried out, and prisoners were forbidden from looking out the window.<sup>72</sup>

Rules included:

'2. Prisoners are to rise immediately upon the first bell being rung, to wash their hands and faces, and to make up their bedding neatly, according to the form prescribed, and place it upon the top of the cupboards.

3. The cells are, as soon as the bedding is made up, to be swept, and, with the furniture, to be properly scoured, for which purpose the necessary cleaning articles will be supplied at unlocking.

10. They will retire to rest as soon as the silence bell rings.'

15. Every prisoner under separate treatment is to receive exercise for one hour daily, weather permitting'.<sup>73</sup>

Helen Davis of New Idea magazine visited the prison in 1905 and witnessed this severely regimented routine:

'...the rouse-bell sounds at ten minutes past six in the morning, summer and winter. By half-past, the prisoners are washed and dressed, and have put their cells in order, that is, the blankets are rolled up and placed nearly on the mats, which, with the exception of the first-convicted, they lie on in place of a mattress. Then they breakfast. At seven o'clock they are drafted off to the different labour wards – laundries, sewing-room, and kitchen. At five to twelve the dinner-bell rings, and they muster and file back to their cells for their meal and an hour's rest. They return to their work at one

o'clock. At five o'clock the tea bell sounds, announcing that the day's toil is over. The prisoners retire for the evening, and may read in their cells, books being supplied them twice a week from the prison library, while a Bible is placed in every cell. At eight o'clock the silence-bell tolls six notes, when all retire, and in winter the gas is extinguished.'<sup>74</sup>

Such routines continued throughout the duration of Pentridge's history.

### 4.2 CULTURAL PRODUCTION

#### KEY STORYLINES

- A profile of one inmate's creativity
- An outlet for emotions.

#### OVERVIEW

Joseph Ackeroyd was an advocate for both education and community involvement as a form of rehabilitation and reform. As a result, Pentridge became a site of cultural production with inmates producing plays, writing poetry, and the establishment of classes and creative workshops.

Ray Mooney was one such inmate. Serving a seven and a half year sentence, when Mooney entered Pentridge he had a bachelor degree in social science from La

Trobe University.<sup>75</sup> He was an athlete. By the time he left Pentridge, he was also a playwright. Mooney was first housed in A Division which, by the 1960s, was where first time offenders were sent. Later, after leading a riot, he was transferred to 'H' Division, the maximum security division where prisoners were set to work breaking rocks; were feed inferior meals; and where prisoners were subjected to violent acts by the warders. It was Mooney's stay in H Division that formed the basis of his famous play Every night, every night. While in prison he also wrote the play A blue freckle, which focused upon the 1972 Jenkinson Inquiry, a police inquiry which downplayed the extent of state-sanctioned violence in prisons.<sup>76</sup> It was remarkable that, with its contentious theme, the prison administration permitted Mooney to produce this play with prisoners.

Mooney's plays reveal how prison granted some prisoners the opportunity to be creative and produce works of art. The subject matter of his plays also expose the influence that prison life had upon inmates, and the ways in which creativity could be used as an outlet of emotions.

# THEME 5: UNCOVERING THE FOUNDATIONS: ARCHAEOLOGY

**‘Archaeology at Pentridge can inform on changing social attitudes as well as technological changes to penal reform and management of crime in the state of Victoria.’**

Dig Archaeology, 2009

## RATIONALE

This theme explores the role of archaeology in uncovering the prison’s secrets.

## INVESTIGATIONS OF THE BUILDINGS

### KEY STORYLINES

- The how and why of archaeology
- What has discovered and what this explains about the history of the site.

### OVERVIEW

DIG International undertook archaeological excavations of the former HM Prison Pentridge in 2008 and 2014. During the excavation phases, five significant archaeological sites were discovered:

- A Division airing yard
- B Division eastern airing yard
- B Division western airing yard
- C Division cell blocks
- Warder’s residence

The preliminary excavations involved a simple testing phase to ascertain that these sites existed. In 2014, these sites were excavated in their entirety.

In light of the archaeological findings, Heritage Victoria requires an interpretation scheme that enables the presentation of the results of the historical and archaeological investigations. This must include a variety of elements, including the conservation of original site fabric, signage and historic images.

As part of the separate system constructed by Champ in the 1860s, inmates housed in A and B Divisions were given approximately one hour a day to be ‘aired’ or exercised. This was carried out in silence and solitude in individual wedge-shaped exercise yards called airing yards. Three of these circular segmented structures were built at Pentridge and they are unique in design to the separate prison system. Designed to imitate the Panopticon style of prison design, these airing yards featured central tower from which the gaolers could observe the prisoners exercising.

These airing yards were first located during

the 2009 excavations and fully excavated in 2014. The most recent excavation revealed that the A Division airing yard in particular is incredibly well preserved, and that all three panopticons exhibited different construction methods. It is possible that the yards were constructed by three separate building contractors who interpreted the contract drawings differently, or it is possible that William Champ wanted to try different construction methods to find the most efficient one. Excavation of the A Division airing yard also revealed that the perimeter wall was not circular as shown in the plans but rather a 16-sided polygon.

These unexpected discoveries highlight the importance and benefits of archaeology in contributing to the understanding of the site.

Very few airing yards exist around the world. The yards at Pentridge are therefore highly significant due to their rarity and ability to shed light on the activities involved in the separate prison system. They provide important insights into the psychology of 19th century penal reform and the methods deemed necessary to ‘reform’ prisoners. Heritage Victoria proposes that the A Division airing yard should be retained in its entirety and exposed for display purposes in some capacity. It should be noted that retaining only a section of the airing yard would diminish its significance and remove

the true nature, and thus understanding, of its use.

C Division, built just after A and B Divisions, was a throw back to an earlier prison design. Six two-storey blocks were arranged parallel to one another and separated by three communal open air yards. The archaeological investigations revealed that sections of the foundations are well preserved and provide visual evidence of the individual cellblocks, entrances and gutter systems

### Warders residence

The chief warden lived on site in the warders residence, a complex of buildings located to the west of A Division. Excavation revealed that these structures are poorly preserved.

## RECOMMENDED INTERPRETATION

### Airing yards

It is recommended that the A Division airing yard is retained in its entirety. This presents an excellent opportunity to integrate an archaeological feature into a modern development. By retaining the foundations of this airing yard, a physical ‘window into the past’ can be observed and people are afforded tangible evidence of a unique and rare prison design in Australia.

# THEME 5: UNCOVERING THE FOUNDATIONS: ARCHAEOLOGY

Proposed interpretation involves overlaying the foundations with clear window panels. A similar project was undertaken at the Conservatorium of Music in Sydney, which was once the site of the original stable block for Government House. This kind of interpretation is also a feature of Hyde Park Barracks, as well as the Parthenon Museum in Athens, Greece.

It is proposed that one of the B Division airing yards will also be retained in situ, while the other will be re-interpreted as a garden on the roof of a future building. Retaining one of the B Division airing yards means that the yard can form part of the recommended Interpretive Zone. This would allow the presentation of images, objects and the results of the archaeological investigations to accompany other interpretive material about the site.

## C Division

The area where C Division was constructed is to be converted into a high-rise building and consequently the foundations of the old cell block will be buried. In order to retain some features of this Division, interpretation will take place within the proposed retail concourse. The most striking features of this archaeology are the small scale of each cell and the worn entry steps into each separate cell. It is proposed that cells will be removed and reinstated within the retail concourse. This will involve a combination of reused bluestone and sympathetic materials, and

will include a complex of cells, not just one individual cell.

These reinterred foundations will be accompanied by wall-mounted graphics. These graphics may be historic images of C Division (so it feels as though the visitor is looking out onto the cell blocks), or archaeological plans and drawings of the excavation. Information on the archaeological investigation should be included in the interpretation of these areas. Why was it undertaken? What were the archaeologists hoping to find? What does it tell us about the site? Providing a narrative of the investigation itself balances out the grim realities of the site with 'exciting' discoveries.

## Warders residence

The excavations revealed that the foundations of the warder's residence are not well preserved and therefore retain little significance. Rather than retain any of these foundations in situ interpretation will be embedded in the public realm and will focus on oral history accounts of people who lived in the warder's residence for a period of time.

Before any development can take place, Heritage Victoria required a full archaeological investigation of C Division and the airing yards. This excavation was large-scale and it was integrated into the interpretation scope of works. Large

archaeological excavations of historic sites are relatively rare in Melbourne, with the excavation of Casselden Place/Little Lon being the most well-known example. As such, excavation at Pentridge, with its identity as a notorious site, had the potential to generate high levels of public interest at the outset of the project, which will be beneficial to tourism there in the longer term.

Casselden Place, Melbourne, is a prime example of how archaeology can act as a tourist magnet. This became a high profile dig, with many people visiting the site to watch the archaeologists work and see what they uncovered beneath the streets of Melbourne. It provided an incredible opportunity for people to physically see into the past and reach new understandings of 19<sup>th</sup> century Melbourne.

Pentridge provided a similar opportunity. At a site that was once so closed off to the public, these excavations were a chance for people to watch the past become exhumed. This scheme included:

- The use of volunteers
- The creation of a website – 'live' streaming, ongoing reports; images of objects being found, reports on building structures
- an Open Day weekend where people were given tours of the site and the

archaeology.

Archaeology acts as a significant drawcard at Pentridge by providing highly visual evidence of the historic nature of the site disconnected from the confronting nature of the imposing stone buildings.

## PART THREE: THE BUSINESS CASE FOR USING HERITAGE INTERPRETATION AT PENTRIDGE

# OVERVIEW

**'Over the long term, places with strong, distinctive identities are more likely to prosper than places without them. Every place must identify its strongest, most distinctive features and develop them or run the risk of being all things to all persons and nothing special to any. [...] Liveability is not a middle-class luxury. It is an economic imperative.'**

Robert Merton Solow<sup>77</sup>

The business case for interpreting the heritage of the Pentridge site rests on understanding the value that its heritage brings to the site. This heritage consists of tangible heritage assets (buildings, fixtures, fittings, artefacts and archaeology) and intangible histories, which survive in records of its lost buildings, memory, folklore and the many stories attached to the site.

Pentridge will be a mixed-use site, with some retained heritage buildings devoted to commercial uses including office, retail and tourism activities, and other parts of the site devoted to residential, community and

public use. Heritage interpretation and urban design are the main activities that will draw attention to the 'authenticity' of the site and hence enhance its point of difference from surrounding residential and commercial developments. This is aligned with Valad's proposal for development at Pentridge Piazza to 'maintain and enhance the historical character of the site'.<sup>78</sup>

Good interpretation at Pentridge will articulate the values of the site through a variety of means in the built and digital environments, taking into account the wide range of stakeholder needs and developing forms and media suitable for a wide range of public and private audiences.



# TARGET MARKETS

## TARGET MARKETS

### RESIDENTS, SHOPPERS AND OFFICE WORKERS

The former Pentridge Prison complex is part of a rapidly-changing municipality, whose demographics and population characteristics will be similar to the current characteristics of Melbourne's inner suburbs. The Pentridge redevelopment will be the lynch pin in the transformation of Coburg and surrounds into a home for Melbourne's artistic and creative classes and a destination for tourism and shopping.

The City of Moreland covers 50.9 square kilometres and is one of Melbourne's most populous municipalities.<sup>79</sup> This is a fast-growing urban area that comprises the suburbs of: Moreland, Brunswick, Brunswick East, Brunswick West, Pascoe Vale, Pascoe Vale South, Coburg, Coburg North, Hadfield, Fawkner, Glenroy, Oak Park and Gowanbrae. In 2009, the estimated resident population for the City of Moreland was 149,122.<sup>80</sup> The 2006 Census indicated that the area has smaller than average household sizes, a significantly higher proportion of residents over 70, lower than average household incomes, significant ethnic diversity with a high proportion of Italian-born residents, higher home ownership levels, a skew towards single-person households and lower

than average motor vehicle ownership.<sup>81</sup> However, this is forecast to change with the estimated \$1 billion investment in the Coburg Principal Activity Centre ('CAC'), of which the Pentridge site is a part.<sup>82</sup> The former Pentridge Prison complex is described in the 'Coburg Structure Plan' as forming 'a significant historical landmark in Melbourne's north...the completion of the redevelopment of the site will consolidate Pentridge as a major architectural and historical landmark'.<sup>83</sup>

Pentridge Piazza will have 12,018 sqm of retail floorspace at the completion of Stage 3, including components already granted relevant permits by Moreland City Council and Heritage Victoria (Industry Lane, QM Building and Sentinel/AIR Building).<sup>84</sup> The catchment area for the Pentridge Piazza development comprises a primary sector extending up to two kilometres from Pentridge Piazza and five secondary sectors extending up to 6 kilometres from Pentridge Piazza, with all residents in the secondary sectors being able to reach the Piazza site in 10 minutes.<sup>85</sup> The population of the catchment area is forecast as 103,118 in 2013, rising to 108,793 by 2016.<sup>86</sup> Office development after Stage 3 will lead to the precinct being home to up to 3,434 residents and 860 office workers.<sup>87</sup> The redevelopment of the Coburg Activity Centre will also create an additional 1,500 dwellings and 65,000 sqm of additional retail and office floor space.<sup>88</sup>

This population increase will create a substantial retail spending market, forecast at \$14,000 per capita in 2013 and \$15,376 in 2016.<sup>89</sup> Positioning Pentridge Piazza as a unique attraction as opposed to a megamall complex (Northland), Preston Market and standard supermarket-based retail shopping strips at Campbellfield, Reservoir and Glenroy retail precincts will require focusing on the 'heritage atmosphere' of the site. According to the 'Economic Impact Assessment for Pentridge Piazza', this will reduce the impact on other retailers in the catchment area, wind back escape spending and generate sales from customers living beyond the catchment area.<sup>90</sup>

The unique heritage assets surrounding Pentridge Piazza, and the site as a whole, will consequently form a major component of the housing, commercial and retail offers. Valad Property Group's objective for Pentridge Piazza was to create a 'vibrant area to work, live and play' combined with a mix of retail, entertainment, office, community and residential uses.<sup>91</sup> According to JB Group's 'Economic Impact Statement', the Pentridge development will result in a 'unique shopping centre format due to the site's history, physical context, likely tourism role and destination experience'.<sup>92</sup> In this context, the main markets for the redeveloped prison complex are (in order): residents, shoppers, office workers and tourists, with most visitors there for reasons unrelated to heritage tourism.

However, although not visiting with the express reason to be educated about the site, there is potential for their curiosity to be piqued upon arrival. Pentridge Market, which takes place every Sunday is attracting the local community due to its unique location, which indicates that the heritage character of the site enhances the experience for shoppers.

## CASE STUDY

### ABBOTSFORD CONVENT

Abbotsford Convent is another heritage site, but with a vastly different history and remit. This site does not feature heritage tours and is not set up as a destination tourism attraction. However, it has a range of themed events and activities that activate the site, together with tenants from all parts of the creative sector. Unfortunately no demographic information is available about audiences who use the site although anecdotal information suggests that the concept is successful.



# TARGET MARKETS

## TARGET MARKETS

### TOURISTS

According to JT Group's 'Economic Impact Statement', tourism will bring 'substantial numbers of people from outside the area to visit the precinct and, in particular, the interpretive centre which will form an integral part of the precinct's offer'.<sup>93</sup> This section examines potential audiences for the redeveloped site in the light of this statement.

#### PENTRIDGE VILLAGE MODELLING

The adjoining Pentridge Village development has established the former D Division building as a wine cellar while simultaneously promoting its use as a place for corporate events and functions, and also as a museum. The Business Plan for this section, compiled in 2008, indicated that the primary uses of the building would be commercial and heritage. The Plan respects the Heritage Council of Victoria's management plan for D Division that stated that at least eight ground floor cells had to be retained and used for interpretation, as well as the single-storey bluestone entry wing. Furthermore, display panels, audio-visual material, and re-creations of a 19<sup>th</sup> and 20<sup>th</sup> century cell were a requirement of the plan. This management plan strongly promotes the historic value of the site, and thus creates a market for tourism.

Consequently, the Business Plan suggested the offer of guided tours for national and international tours, as well as for schools and educational institutions, which would provide a major market revenue. The promotion of a museum was also cited as a 'major drawcard' and a mandatory requirement for the site, which also means a museum is not necessary for the Pentridge Piazza site.<sup>94</sup>

The heritage management plan for D Division reveals a significant attempt to attract a tourist audience, and promote the historic value of the site, but the site has yet to be activated in this way.

#### POTENTIAL AUDIENCES: DOMESTIC, INTERSTATE AND CULTURAL TOURISTS

Consisting of a heritage-listed prison converted into a mixed-use site, Pentridge is a unique heritage site in Australia. Therefore, no visitation modelling for tourism exists. When Pentridge Prison was first closed in 1997, tours were offered that give an indication of the tourism potential of the prison. An estimated 100,000 visitors visited the prison, with audiences including ex-prisoners, their families, and the general public.<sup>95</sup> However, as mentioned above, this data cannot be regarded as predictive since this was a unique situation.

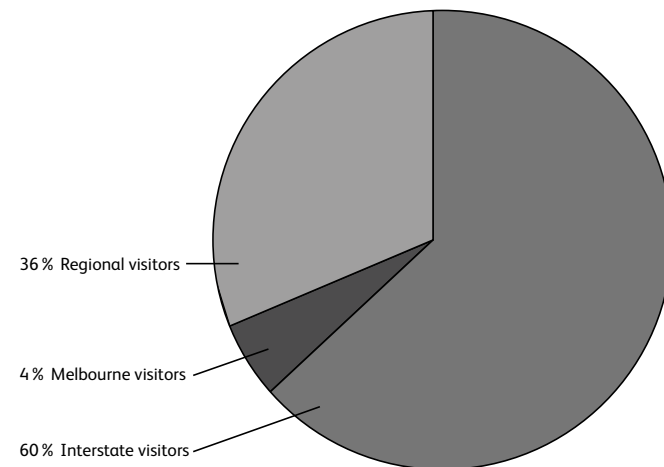
Estimating potential visitors to the redeveloped site involves amortising the results of a variety of data. Tourism

Victoria's Melbourne Market profile 2012 provides an indication of potential tourist visitation to the redeveloped site. Of the 7 million domestic overnight visitors to Melbourne, 60% came from interstate, 36% from regional Victoria and 4% from Melbourne. Of the top 15 activities for these visitors to Melbourne, 9% indicated they would visit museums or art galleries, 6% indicated they would visit performing arts or concerts, while 68% indicated they would eat out and 37% indicated they would go shopping. Melbourne also received 1.7 million international overnight visitors in the Year Ended 2012 but no information is provided about the reason for their trip.<sup>96</sup>

Arts Victoria provides more detailed information on cultural tourism. In the Year Ended June 2012, cultural tourism accounted for more than 60% of all international visitors to the state, with 65% of these visitors visiting museums or galleries and 60% visiting historical or heritage buildings. The most popular cultural attractions for Victoria's domestic cultural tourists were museums and art galleries (48%) followed by historic buildings and monuments (28%).<sup>97</sup>

Domestic overnight visitors to Melbourne

Source: Tourism Victoria's Melbourne Market Profile 2012





# TARGET MARKETS

## CASE STUDY

### OLD MELBOURNE GAOL

In 2010/2011, Old Melbourne Gaol saw 174,684 visitors, representing an income of \$2,697,165. This record number represented a 7.9 % increase on 2009/2010 numbers. These record numbers reflected significant program development that included taking a TAC-funded 'Culpable Driving' courtroom drama to regional courts, developing a new ghost tour and working with Drama Victoria on new education programs.<sup>98</sup>

School holiday periods saw the most significant increase, with a 14 % rise over the combined four school holiday periods. The Gaol also achieved record education numbers, with nearly 30,000 education visitors undertaking a total of 42,859 programs. The National Trust attributes this change to additional programs and activities run during the holiday period.<sup>99</sup>

### POTENTIAL AUDIENCES: EDUCATION

There is great potential for school groups and educational institution visitation at Pentridge, particularly if experiences relating to the new history curriculum are developed. Pentridge's strong links to the Old Melbourne Gaol, and its significant role in Victorian penal reform could result in high visitation numbers but the size of this audience will depend heavily upon the development of the site, and in the way the interpretation and heritage is promoted.

### POTENTIAL AUDIENCES: DIGITAL TOURISM

There is a significant opportunity for the Shayher Group to take the lead in providing tourism experiences based upon digital media, including an App with embedded links to tourism and marketing information, and content platforms for telling interactive stories about Pentridge's cultural history. This form of indirect marketing has great potential to attract people to the site, even though it is difficult to quantify.



# THE MARKET VALUE OF HERITAGE AT PENTRIDGE

## SWOT ANALYSIS



# THE MARKET VALUE OF HERITAGE AT PENTRIDGE

## PROPERTY VALUE

Most economists working with heritage value distinguish between the market and non-market value of heritage assets; that is, between the direct value to consumers of the heritage services as a private good (market value, or 'use' value) and the value accruing to those who experience the benefits of heritage as a public good (non-market value, or 'non-use' value).<sup>100</sup> Market benefits promoted by cultural heritage sites include not only tourism returns but also consumer surplus based spillovers to the hospitality and service sector. Non-market benefits include greater liveability, enhancement of the local attraction and the ability for the heritage to increase self-esteem and the open-mindedness of the local population.<sup>101</sup> In these models, heritage interpreters are included in the resource costs allocated to consultants with the specialist knowledge to bring out the site values and authenticity. Other consultants include architects, heritage conservation specialists, urban planners and archaeologists.<sup>102</sup>

Heritage buildings at Pentridge designated for commercial use fall into the first category of 'market value'. These include the restored A and H Division Buildings, at the heart of the site, which will incorporate 'a consolidation of diverse commercial, community and residential activities', as well as the other heritage buildings on the

site.<sup>103</sup>

However, the bulk of the Pentridge site is being redeveloped, with new apartments, retail areas and offices being established adjacent to the retained heritage fabric. A model for estimating the impact of the heritage fabric and history at Pentridge upon commercial and residential property prices is provided by World Bank economist Martin Rama. His research indicates that:

**...property in areas with recognized architectural and cultural characteristics is typically more expensive than similar property in non-heritage areas and, significantly, that the monetary value of the properties in proximity to the heritage assets can be amplified if the increase in the heritage value of the area is substantial.<sup>104</sup>**

This finding is echoed by the outcomes of a study by economist David Throsby, who has identified that 'heritage character' contributes to the market value of residential and commercial properties.<sup>105</sup>

Hedonic price analysis has further been used to calculate the effect of heritage intervention on property values.<sup>106,107</sup> Hedonic price functions are estimated using econometric analysis, which simulates the effect of a heritage intervention (such as heritage controls, which maintain or

enhance the heritage value of an area) on surrounding property prices. The first study of this kind in Baltimore in 1989 found a positive impact of designation of a heritage site on property values. In 2006, a second study was undertaken in the old Hanseatic town of Tiel in the Netherlands, which showed that the city's historical characteristics had a positive impact of almost 15 per cent on housing value. The study showed that the 'historic-cultural ensemble' of the city as a whole, including historic buildings and cultural amenities, was a key component in increasing the attractiveness and ambience of its inner-city neighbourhoods, leading to an increase in the value of its real estate.<sup>108</sup>

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# THE MARKET VALUE OF HERITAGE AT PENTRIDGE

## HERITAGE AS A POINT OF DIFFERENCE

Heritage interpretation will be a crucial component in differentiating the Pentridge site from competing developments including the Northland Shopping Centre, the Preston Market and the Campbellfield, Reservoir and Glenroy retail precincts. The heritage controls governing the site will be one of its greatest assets in guaranteeing that the site will offer an authentic and unique environment for residential, commercial and community use. Based on the economic modelling below, heritage interpretation will be a key driver in increasing the heritage character, and hence the market and non-market value, of the site. It will be undertaken through a series of built and digital formats including interpretation embedded in urban and landscape design, environmental graphics, heritage-themed installations, digital media such as a Smartphone App and a dedicated Interpretation Zone. Each form of interpretation will be aligned with the range of audiences expected at the site.

The site's authenticity also will also provide a key driver for branding and marketing, since this is the aspect of the site that gives it its Unique Selling Point (USP) and competitive edge over non-heritage properties in the area. This is supported by the findings of the 'Economic Impact Statement' for Pentridge Piazza, which

identifies that the unique heritage qualities of the site would make the centre appear attractive to potential tenants from a sales perspective, since it would allow all tenants to trade 'in an environment markedly different from that found in typical supermarket-based centres and, indeed, elsewhere in the catchment area would also be attractive to retailers seeking a 'point of difference'.<sup>109</sup>

## HERITAGE INTERPRETATION AND URBAN DESIGN

Importantly, heritage interpretation will also form a key part of the urban design response to the site by creating a variety of urban and landscape forms that draw attention to the heritage fabric, values and history of the site and thereby reinforce its significance. This fits with NHA's 'Pentridge Design Guidelines and Masterplan, August 2009', which uses a combination of urban design methods to reinforce the importance of the heritage fabric and create 'a new identity for Pentridge'.<sup>110</sup> Within the site, these include accessible views towards the important building entries and prominent Division buildings, which allow legibility of the overall heritage form (such as cruciform layout of Divisions A & B). The large Piazza space comprises a series of linked spaces providing important views

of the Division B building from various angles (more constrained views between Building 12 and Building 9 looking south and less constrained, open Piazza views available from adjacent to Building 18). Less expansive but more intimate views are provided of the cruciform layout of Division A, in particular as viewed from the site entrance between buildings 1 and 2. Alterations to the ground levels, to excavate and reveal hidden buildings particularly around Division A, and the partial removal of heritage walls (largely for access points) have been included to 'improve view access and the appreciation of the heritage assets'.<sup>111</sup> A lesser building scale around the main heritage buildings will provide opportunities for activated spaces.<sup>112</sup>

NHA's Masterplan also provides a legible hierarchy of publicly accessible spaces located adjacent to surrounding the heritage assets. These include the large Ceremonial Piazza space between Divisions B and E to the smaller courtyards around Division A and the Forecourt/Entries around the Administration and B Division Building.<sup>113</sup> Finally, the Masterplan proposes a number of public wall entry points to increase interaction between the internal and external environments.<sup>114</sup> All of these urban design principles optimise the links between the former prison complex and the surrounding community, thereby adding to the site's value to the community. Within this framework, heritage interpretation

has a crucial role to play in adding to the legibility of the site and its readability as a former prison.<sup>115</sup>

# THE MARKET VALUE OF HERITAGE AT PENTRIDGE

## CASE STUDY: ENGLISH HERITAGE

The use of both urban design and heritage interpretation to enhance the heritage character of the Pentridge site, and thereby increase its economic, social and cultural value to stakeholders and the community, is supported by two sets of findings. The first is the research of Martin Rama, which highlights the importance of sensitive and appropriate urban design in contributing to good economic returns in properties adjacent to heritage buildings with architectural value. Rama cites the example of how creating aesthetically pleasing surroundings between heritage buildings and other buildings in a redeveloped area that include open layouts, good sight lines and 'pleasant views' can improve property prices within and near heritage sites.

Within the series of investments by the Heritage Lottery Fund in the UK, as at Pentridge, heritage interpretation is part of mix of heritage-related expenditure to improve the site and its amenities including conservation and restoration works, archaeology and urban planning. According to this data, the value of the creating sensitive and 'readable' urban design and interpretation at the heritage buildings at Pentridge will be far more likely to deliver economic returns than a crowded layout that would choke the

existing buildings.<sup>125</sup> Although there is no information available to indicate the direct returns on expenditure on heritage interpretation, it can be assumed that heritage interpretation that contributes to the site's aesthetics and atmosphere is one component in positioning the site as a valuable commodity for both stakeholders and the community.

### EXAMPLE: THE ECONOMIC IMPACT OF THE HERITAGE LOTTERY FUND INVESTMENT IN THE DE LA WARR PAVILION

The pavilion was the UK's first Modernist public building, opening in 1935. At the start of this century the building was rundown and refurbishment was seen as a way of restoring it to its original condition and purpose. The Heritage Lottery Fund's £2.3 million investment created a new gallery space complementing the existing exhibition areas, while the original 1,000-seat auditorium was updated. A new studio space was also created accommodating modern education facilities. The pavilion received over half a million visits in the first year of completion – a 60 % increase on the pre-refurbishment figure.

Visitor surveys indicate that over 70 % of

visitors come from outside the local district, with three-quarters of staying visitors travelling to Bexhill specifically to see the Pavilion. It is estimated that the pavilion has resulted in regional employment of 36 staff and Gross Value Added (GVA) of £465,000. When the effect of supplier, visitor expenditure and multiplier effects are taken into account this impact increases by 57 FTE jobs and £735,000 GVA respectively, creating 93 jobs in total and over a £1 million GVA in the regional economy.<sup>126</sup>

# THE MARKET VALUE OF HERITAGE AT PENTRIDGE

Key Findings - Heritage Counts National Report 2010

£1 of investment in the historic environment generates £1.6 of additional economic activity over a 10-year period.<sup>116</sup>

Investment in the historic environment attracts businesses, with one in four businesses agreeing that the historic environment is an important factor in deciding where to locate.<sup>117</sup>

Investment can increase business turnover, with 26% of businesses surveyed stating that historic environment investment directly led to an increase in turnover.<sup>118</sup>

Investing in the historic environment brings more visitors to local areas and encourages them to spend more, with approximately one in five visitors to areas which have had historic environment investment spend more in the local area than before, and one in four businesses has seen the number of customers increase.<sup>119</sup>

Historic environment attractions generate local wealth, with half of all jobs created by historic environment attractions in local businesses.<sup>120</sup>

The historic environment creates distinctive and desirable places, attracting independent businesses.<sup>121</sup>

Investment in the historic environment improves the way people feel about places. Almost every person surveyed in areas where investment had occurred agreed that the investment raised local pride in the area (92 %), improved perception of the area (93 %) and helped to create a distinct sense of place.<sup>122</sup>

On average, half of the jobs created by historic visitor attractions are not on the site, but in the wider economy.<sup>123</sup>

For every £1 invested in heritage attractions an extra £1.70 is generated in the wider economy.<sup>124</sup>

# THE MARKET VALUE OF HERITAGE AT PENTRIDGE

has a crucial role to play in adding to the legibility of the site and its readability as a former prison.<sup>115</sup>

## TOURISM

Assessment of the non-market (or non-monetary value) of heritage buildings and landmarks uses modelling from environmental economics to attach a consumer utility to heritage, where heritage is defined as something that is inherently unique and therefore has no market reference point.<sup>127</sup> Frequently this technique is used to model the tourism returns from a dedicated heritage site, such as Fremantle Prison, but some aspects of this modelling will relate to the proposed tourism uses at the Pentridge site.

In the parts of Pentridge to be visited by tourists, the market value of investing in heritage interpretation will be reflected in the individual benefits that tourists enjoy as a result of their visit. This value can be measured both directly, in terms of the entry price paid by tourists and the fees paid to attend tours and specific events, and indirectly by measuring the tourists' consumer surplus. The latter will be determined by revenue from the commercial exploitation of the site via the Interpretation Zone, digital media, heritage-themed public realm commercial areas such as cafes, restaurants and shops.<sup>128</sup>

Tourism will also have multiplier effects in the additional retail and accommodation expenditure. The value of land and dwellings in the area should increase by the present value of additional tourism revenue over the years. However, the value of properties will also increase due to the provision of better urban infrastructure, while the restoration of properties with interesting architecture and creation of a 'sense of place' by using built heritage will make the area a more attractive place to live and work. This, in turn, will lead to higher property prices even in the absence of tourism revenue.<sup>129</sup>



# THE NON-MARKET VALUE OF HERITAGE AT PENTRIDGE

## OVERVIEW

Retained cultural heritage yields public good benefits. Three types of non-rival and non-excludable public-good benefits are presumed to exist for a cultural heritage asset, relating to:

- Its existence value (people value the existence of the heritage item even though they may not consume its services directly themselves)
- Its option value (people wish to preserve the option that they or others might consume the asset's services at some future time)
- Its bequest value (people may wish to bequeath the asset to future generations).<sup>130</sup>

World Bank economists have also outlined the following benefits:

- Efficient generation of material and non-material well-being for stakeholders
- Ensuring equitable participation in the benefits of the heritage among members of the present generation
- Its value in providing cultural experiences for tourists.<sup>131</sup>

## CATEGORIES OF NON-MARKET VALUE

The significance of the former Pentridge Prison complex, as defined in the site's listing on the Victorian Heritage Register, is at the core of the site's non-market value. The former prison complex is not only an economic asset for investors, but also an important asset at State and local level. Heritage interpretation tailored to all the stakeholders is the element that will bring these different kinds of value together.

The former Pentridge Prison complex is included in the Heritage Overlay for the City of Moreland (Heritage Overlay Number HO 47). Its significance is:

Architectural and historical: as a nineteenth century set of buildings demonstrating various stages in the development of penal reform. The largely intact nature of the site further increases its significance, with the diverse range of cell blocks, workshops and other buildings demonstrating the unique character of Pentridge. The monumental size and Classical style of the nineteenth century buildings contribute to their architectural significance. Pentridge is also of historical significance in the history of child welfare in Victoria.

Archaeological: due to its extant features, deposits and artefacts that

relate to both the construction and the use of the site. The burial area adjacent to F Division includes the burial sites of 33 prisoners relocated from the Old Melbourne Gaol after its closure in 1929, and the burials of nine prisoners executed at Pentridge between 1928 and 1951. The area adjacent to D Division is significant as the former burial site of Ronald Ryan, the last person to be hanged in Victoria.

Scientific and technological: These elements include the original ventilation systems in A, B, and D Divisions, the surviving original cisterns and other water supply elements in B Division, and the intact thermo-ventilation system in B Division.

Aesthetic: due to its imposing bluestone walls and towers. These are important landmark features within the suburb of Coburg.

The key function of heritage interpretation at Pentridge will be to articulate these heritage values in a variety of built and digital forms in order to generate non-market benefits for stakeholders, future generations, the present generation and tourists as indicated in the economic modelling above. These non-market values are summarized below.

## COMMUNITY AND LIVEABILITY

The World Bank acknowledges that heritage

has significant value to the community in which it is located. Heritage assets are one of the resources cities need to leverage for aims such as job creation, since these are the unique features that differentiate them from other cities.<sup>132</sup> Creative industries, in particular, are far more likely to be located in liveable urban areas.<sup>133,134</sup> Urban Studies theorist Richard Florida has found that the creative class is a key driving factor in modern economic development and that 'such people' want to live in an interesting and authentic place. Similarly, Arts NSW identifies that Arts Revitalisation Projects have the ability to 'breathe positive life into an area, stimulate business and activity for surrounding enterprises, contribute to a desirable neighbourhood and help increase commercial interest'.<sup>135</sup> Within NSW, Arts Revitalisation Projects are supported within Sydney Metropolitan and Regional Strategies as they have the potential to contribute to the revitalization and renewal of centres and precincts'.<sup>136</sup>

NH Architecture recognizes the role of heritage-sensitive urban design within the Pentridge complex in their planning in their statement that 'rejuvenating the former prison complex with the introduction of new building formats and uses 'has been widely recognized as the most practical means for integrating the site into the adjoining community'.<sup>137</sup> The company uses marker designs positioned adjacent to the four corners of the site to identify the north and



# THE NON-MARKET VALUE OF HERITAGE AT PENTRIDGE

south extent of Pentridge and assist the legibility of the original prison domain.

The use of heritage interpretation in association with urban design will assist in creating an authentic sense of place at Pentridge and therefore providing an enabling environment for attracting creating jobs and attracting talent and business.<sup>138</sup> In this model, heritage interpretation will not only enhance and complement proposed urban and landscape designs but also draw on personal stories relating to the site in order to create emotional and visceral connections between the present-day community and the inhabitants of the past. Given that the site falls in the realm of 'dark history'—history that is difficult, painful or unpleasant—the more difficult stories relating to the site will be told through off-site media, themed heritage tours and in the dedicated Interpretive Zone.

## OPTION VALUE

Option value is where cultural heritage delivers outcomes to investors, local residents and even visitors who may not see the site but value the fact it is there. This is symbolised by the site's listing on the Victorian Heritage Register.

## EXISTENCE VALUE/BEQUEST VALUE

By considering a broad and meaningful role for heritage at Pentridge, the Shayher

group is exhibiting industry 'best practice' by enhancing the existence value of the site and thereby providing a valuable amenity for local residents as well as a lasting contribution to the heritage of Victoria. Recent economic theory highlights the importance of integrating heritage policies within a wide range of initiatives designed to enhance precincts featuring tangible heritage. These include urban regeneration strategies, tourism activities, community education, events and public programs.

## ALIGNMENT WITH EXISTING STRATEGIES

Intended activation of the Pentridge site also has clear synergies with the City of Moreland's 'Moreland Arts and Culture Strategy 2011-2016'.<sup>139</sup> Over 160,000 people participated in arts and culture strategies in 2010, with over 60% of Moreland's residents attending an arts and culture event at least every two months. The City of Moreland states that arts and culture activity 'influences and facilitates many strategic areas of Council' and that the arts have been internationally recognized as key 'drivers of change' and critical enablers of place making with both social and economic benefits.<sup>140</sup>

Pentridge Piazza will fulfil key initiatives of this strategy by:

- Developing and supporting creative spaces and cultural assets in Moreland
- Identify and develop appropriate outdoor festival sites
- Pursue opportunities to activate disused privately-owned spaces with arts and cultural activities.<sup>141</sup>

Heritage interpretation also aligns with the 'Pentridge Coburg Activation Strategy's' aim of making the site a 'place' where people want to be through site activation as part of a wider events strategy that builds up broad market awareness of the site by holding events, then encouraging the event holders/participants to take up a lease.<sup>142</sup> These ongoing relationships then designate the site as a 'place' and precinct to work, live and play and will simultaneously create demand for leasing space.<sup>143</sup>

## COMMENTS ON EXISTING BUSINESS PROPOSALS RELATING TO THE WIDER PENTRIDGE SITE

### D DIVISION (PENTRIDGE VILLAGE)

Modelling for D Division at Pentridge Village has been undertaken by the JT Group (Vic). The business case for D Division is based on creating a diverse range of services that attract cross-functional revenue streams including: Wine, storage, sales and tastings; events and functions; historical guided tours and a Museum (interactive and educational). This range of services is intended to create 'a unique destination for

special events for the private, corporate and government sectors'.<sup>144</sup>

This economic modelling for Pentridge Village attempts to link improving the aesthetics of the site with economic value. The 'D Division Pentridge Village Information Memorandum' reports that, as of March 2010, the D Division Precinct had had nearly \$2 million spent on its aesthetics (which were defined as cells, flooring, interior painting, power, water etc) so that it could become a 'tourist attraction and entertainment venue within the Pentridge Village Development'.<sup>145</sup> This expenditure does not appear to include heritage interpretation or theming, although the document refers to the 'heritage listed pedigree' becoming one half of the equation in creating solid cash flows (the other is the commercial aspect of wine storage, promotion and sales). This seems a missed opportunity to use heritage interpretation to draw out the values of the site that align with the branding and marketing of the wine cellars.

Further, JT Group's business case for D Division is based on the unfounded assumptions that 'The unique heritage and history of the project has the potential for the site to become a major tourist attraction in Victoria and Australia' and that 'the study, research and construction of the Museum would expect to attract government grants'. These second assumption is false, since

# THE NON-MARKET VALUE OF HERITAGE AT PENTRIDGE

federal and state government grants for heritage are very limited. In the 2013/2014 FY, only \$600,000 overall was allocated by the Federal Government for community heritage grants (not for profit). In Victoria, the majority of Arts Victoria funding goes to large and medium-sized government bodies. This is an important reminder that heritage alone does not deliver financial sustainability, but has a symbiotic relationship with other product and service offers on a heritage site.

## HERITAGE TOURS

Having said that, heritage tours are an extremely viable option for the site. These would not only increase the appreciation of the site for both residents and the local community but also fit with the wider interpretation program of interpretation embedded into the landscaping and public realm works, as tours would not need infrastructure such as signs. Recommended interpretation to support heritage tours includes face-to-face tours using scripts and a tourist app that brings the site to life through the use of film, oral histories, images and audio.<sup>146</sup>

## CASE STUDIES

### LONDON'S HISTORIC ENVIRONMENT

London's 'Historic Environment' initiative provides a framework for action containing a tourism and cultural strategy, aimed at enhancing the sustainability of the natural and built environment (see above).<sup>147</sup>

### ABBOTSFORD CONVENT

Abbotsford Convent is another heritage site, but with a vastly different history and remit. The Foundation is a not for profit company established to develop a centre at Abbotsford Convent for 'the promotion, development, creation and display of culture and the arts'.<sup>148</sup> The Foundation's objectives are:

- To be financially viable and self-sufficient in regards to annual operating costs
- To build a precinct offering the public a wide range of arts, cultural and educational opportunities and experiences
- To support and strengthen ties between individuals, groups and organisations and increase the level of community interaction.

Themes for the site emphasise 'the creation of a precinct that the whole community can access and use as a resource, and which respects the cultural and natural heritage of the site'.<sup>149</sup>

Reports indicate that this has been an exceptionally successful strategy. In 2012, the Abbotsford Convent Foundation undertook its first tenant survey to find that 98 % of the tenants enjoy being at the Convent, with 89 % believing it benefits their business and 98 % collaborating with a fellow tenant in the previous year.<sup>150</sup>

Revenue for the Convent for the Year 2011/12 was derived from rental income (\$1,121,182), followed by events and room hire (\$440,811) and car parking (\$399,059).<sup>1</sup> These areas would also be strong potential revenue streams for Pentridge, particularly when enhanced by heritage interpretation.

## PART FOUR: RECOMMENDATIONS

# PUBLIC REALM INTERPRETATION

## OVERVIEW

Interpretation of the public realm at Pentridge will draw from the key idea of hidden histories. The intent is to draw attention to the built fabric of the site and then reveal the historical narratives through a series of physical and symbolic devices. This plays upon the concepts of discovery, reveal and 'unlocking' the past. Interpretation will be discreet and embedded within the site, rather than delivered through 'stand alone' media such as interpretive signs. This will be accompanied by information of how to 'read' the site in the form of digital media, print material and a limited amount of orientation signage.

Interpretation of the built fabric will consist of a series of forms that focus attention on the heritage buildings, accompanied by small interpretive markers containing first-person quotes and short-form interpretive text. The social history of the site will involve subtle designs and markers that communicate the stories of the people who once populated the complex.

## LANDSCAPE AND BUILT REALM FORMS

### PEEPHOLES AND WINDOWS IN THE WALLS OF THE SITE

These will be cut into the vertical planes of the site, including the prison walls and interior and exterior walls of buildings on the site. They will be positioned to draw attention to historical issues at different periods in the site's history. The peepholes and windows will highlight:

- Materials and techniques used in the construction of the prison over time, specific to particular areas such as walls and paving areas
- The different kinds of labour used in building the prison (e.g. prisoners' labour vs stonemasons' labour and other forms of professional labour)
- The influence of macroeconomic historical events, such as the 1850s gold rush, the 1880s boom, the 1890s depression, the 1930s depression, on the prison
- Intersections between the built fabric and social history (e.g. a view onto an area of the prison that was the subject of a famous event or incident, or connected with a particular prisoner).

Dates embedded across the site to symbolise key historical events in the

prison's history.

Cavities, impressions and shadows across the site, including a sculpture that casts shadows across the site at different times of the day, the impression of a rope, and recessions in the shape of footprints.

Markers and interpretive flaps containing some first-person quotes and interpretive text that will be embedded in the horizontal and vertical planes of the site.

Pictograms in the style of 19th century line drawings that will sequence the rituals and processes of prison life. These will be based on authentic site objects where possible.

### DATES

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### CAVITIES, IMPRESSIONS AND SHADOWS

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### MARKERS AND INTERPRETIVE FLAPS

These will contain some first-person quotes and interpretive text. They will be embedded in the horizontal and vertical

planes of the site.

### PICTOGRAMS

Pictograms in the style of 19<sup>th</sup> century line drawings that will sequence the rituals and processes of prison life. These will be based on authentic site objects where possible.

## SITE INSERTIONS AND ARTWORKS

### KINETIC SCULPTURE

This would be a commissioned multimedia installation, similar to Bunjil the eagle in the redeveloped First Peoples exhibition at Melbourne Museum. Representing the idea of imprisonment, a kinetic sculpture would appear in with visual content dynamically mapped onto the moving form. It would be accompanied by an ambient soundscape and narrative. The visual and audio content would represent the different sides of the prisoner's stories, discussing the concepts of crime and punishment, solitary confinement, loss of identity and loss of freedom, prisoners and society and victims of crime.

# PUBLIC REALM INTERPRETATION

## 3-D WIRE-FRAMED INSTALLATIONS

We suggest commissioning one or two three-dimensional wire-framed sculptures that symbolise the different identities of the people who inhabited Pentridge: prisoner, warder and chaplain.

## 2-D WIRE-FRAMED INSTALLATION

These would be silhouette-style forms that perform two functions:

- Tracing vanished buildings at the site, such as the rock-breaking yard cells
- Stand-alone sculptures representing the vanished social history of the site.

The forms for these sculptures are ephemeral and light, as they are meant to indicate the intangible history of the site. Inspiration for these forms has been drawn from Hyde Park Barracks, where wire is used to trace the outline of a staircase was removed.

## INTERPRETIVE WATER FEATURE

A themed interpretive water feature is recommended for the Piazza area. The intent of the water feature is to interpret the routines of prison life through water jets that spurt at the times of day certain events occurred. The themed feature would be accompanied by interpretive text panels.

## SOUND AND LIGHT DISPLAYS

These will be developed as part of the next stage of works.

## GUIDED TOURS

Hosted tours and heritage trails can be used to capture the imagination and find creative ways to present the history of Pentridge. Trails will be a key part of the prison's planned program of events and public events. These could be run by a professional tour company and integrated with the events program.

## TOURS BY FORMER WARDERS, PRISONERS, CHAPLAINS AND PRISON STAFF

Many ex-warders have valuable experiences of the site to share. Tours hosted by former prisoners, warders and other prison staff would also be an excellent way of generating interest in the history of Pentridge. This strategy was adopted during the Pentridge open day after the prison's closure with great success.

For many years, Maitland Gaol has run former warders' and prisoners' tours, which are extremely popular. This provides a



Above: Deer, by Tomohiro Inaba

# PUBLIC REALM INTERPRETATION



precedent for similar tours at Pentridge Prison. These tours have now been translated into audio tours.

We recommend that filmed interviews using studio-standard facilities with former prison staff are conducted as part of the next stage of the interpretation. Material from these interviews can then be used in many ways for the interpretation, including in self-guided audio tours in the future (when the former prison staff are no longer available), in a Smartphone App and for interpretation in B Division.

## GHOST TOURS

The adjacent Pentridge Village development has launched ghost tours as part of its public programs and events strategy. Developing similar ghost tours for the current site would be an excellent way of engaging the public with the macabre aspects of the site, which would ideally lead to repeat visitation for other, less dramatic, aspects of the site's history.

## SELF-GUIDED TOURS

### ESCAPEES' TRAIL

Similar to the Yellow Brick Road trail at the Royal Melbourne Show, 'Follow in the footsteps of an escapee' will be in the form of embedded shoe prints in the concrete, following the line of an attempted prisoner escape. The footsteps could be literal or highly stylised, using a silhouette of a shoe. A suggested escapee the 'Building Society Bandit', Gregory David Roberts, who is the author of *Shantaram*.

Many escapes took place throughout Pentridge's long history, and a number of these have been documented in detail. This proposed trail would provide an opportunity to create a highly unobtrusive but eye-catching feature to lead people into the Interpretive Zone, where the story behind the footprints would be revealed. Brochures could also be used to detail the specific escape chosen, accompanied by further information regarding prisoners and escapes at Pentridge. Such a trail would also appeal to children.



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# PUBLIC REALM INTERPRETATION

## WARDERS' TRAIL

Whereas prisoners were confined to cells, warders patrolled the whole site. This tour would explore the whole prison through the eyes of several different warders, using material generated from the filmed interviews mentioned above. The idea would be to use the warders' stories as a 'hook' for exploring both the social history and built fabric of the site, and the connection between the two. Chaplains and other prison staff could also be characters on this tour.

## STREET NAMES TRAIL

The streets around and within Pentridge all bear strong connections to the prison.

Industry Lane, Warders Walk, Sentry Lane, and even Champ St, Whatmore Avenue and Success Lane all have rationales for their names that people visiting Pentridge may not know and that will shed light on the history of a prison. The proposed trail could be featured on a Smartphone App and a brochure.

Sample text:

### Industry Lane

Following the Stawell Royal Commission in 1870 (an investigation into prisons and their treatment of inmates), an extensive work program was introduced at Pentridge

as part of the reformation of the prisoners. This complex was known as 'The Industries' and encompassed a timber yard, woollen mill, carpenters, blacksmith, tailors and bootmakers. The lane where you now stand was once where these industries were located and the brick-faced buildings are the original structures built to house them.

### Whatmore Avenue

Alexander Whatmore was a great educationalist who worked at Pentridge in the 20<sup>th</sup> century. Influenced by his background, he devoted his efforts to prevention rather than punishment through community service, and the establishment of youth training. Whatmore was highly influential in transforming and diminishing the negative connotations associated with Pentridge.

### Success Lane

The discovery of gold in 1851 brought an influx of people to Victoria. This in turn caused a dramatic rise in prisoner numbers, which forced the government to resort to unusual methods of confinement. Ships known as hulks were purchased and fitted out as floating prisons. Conditions on board were extremely harsh. The worst offenders were housed below deck and only allowed out for one hour a day for exercise. One of these prison hulks was the Success. Her life as a prison hulk extended from 1852 to 1890 after which she was sold at auction and became an exhibition ship.

## ORIENTATION MATERIAL

### DIGITAL MEDIA

A Smartphone App, which is for orientation, marketing and interpretive purposes. It would include wayfinding information, 'What's on?' marketing material that is pushed to the App, a Near Field Communication triggered tourist walks linked to filmed and audio interpretation.

### BOOKLET

This would provide an overview of the site's history and a guide to the interpretation on site.

# ADAPTIVE REUSE OF BUILDINGS: A DIVISION AND B DIVISION

## OVERVIEW

Conveying the intangible and social history of Pentridge is a challenging task, due to the dark and often disturbing narratives that play a role in its history. We therefore recommend that a dedicated Interpretive Zone be situated within B Division to tell these stories.

B Division was one of the first permanent structures built at Pentridge. Based on the penal philosophy of silence and solitude, even today its interior space emanates an imposing atmosphere. Combined with the integrity of the architecture, this building is a highly suitable location for a dedicated interpretation zone.

Interpretation in both A Division and B Division will follow the style guide of the public realm interpretation. Interpretation will be discreet and embedded within the structure rather than delivered as 'stand alone' media. The concepts of discovery, reveal and 'unlocking' the past will be utilised here to ensure visitors are given the choice to learn about the site. Peepholes, markers and pictograms, and interpretive flaps will be located within the two structures. Pictograms will involve line drawings that sequence the rituals and processes of prison life and will be based on authentic site objects where possible. Markers and flaps will feature primary

quotations and minimal interpretive text.

The potentially disturbing nature of the content will make it necessary to inform visitors about the content housed within this zone before they enter. This will involve a cautionary sign detailing the purpose of the interpretive zone and its content at the entrance. We recommend that this be situated alongside a sign that lists the rules that once governed B Division in order to provide visitor orientation.

## INTERPRETIVE TECHNIQUES

This interpretive zone will encompass the history of the site as a whole, rather than focusing solely upon B Division as a site. We therefore recommend that the story of Ronald Ryan and the story of the development of penal reform be demonstrated within this zone. This zone will display narratives including the horrific conditions of the original stockade and the forms that punishment took. Subtle visual interpretation is not necessary within this zone; the aim is for emotions to be evoked. The most effective way to do this is to view the space as a theatre, with a number of sections where different parts of the

story of Pentridge are evoked. This will be through sound and light, digital media, sculptural interpretation, video projections onto walls, performance and the use of bold and evocative physical markers that employ the technique of 'text as graphic'. These markers will act to elicit an immediate emotional response, which can then be supplemented with text to provide a confrontational and challenging experience that fully represents Pentridge's past.

Interpretive techniques across the two buildings include:

### SCULPTURAL INTERPRETATION

Sculptural interpretation featuring wire-framed silhouettes, to link with the entry treatment and interpretation in the physical realm. These would be lit theatrically and accompanied by audio/video or text-based interpretation.

### SPACES

Spaces within the buildings will tell parts of the prison's history through text, graphics and art-based installations.

### FILMS

Films featuring key footage from the prison's history and interviews with ex-prisoners and warders (these would also be featured on the accompanying App for the site).

## DISPLAYS AND INSTALLATIONS

Displays and installations about particular prisoners and their stories. These include a wall-mounted display featuring a timeline of the prison's history and a visual representation of the prisoner population over time, showing increases and decreases in numbers. This would be linked to national and world events (ie. The 1851 gold rush, and the world wars) to demonstrate the impact of these events on crime rates.

## PERFORMANCES

Themed performances, productions of plays such as *Doing time*. This would link with the proposed tourism itinerary for the site.



# ADAPTIVE REUSE OF BUILDINGS: CELLS

## OVERVIEW

We would select up to 24 cells across the two buildings as focal points for interpretation.

### TIMELINE CELLS X 12

Within any historic site there is a need for an overarching narrative of the prison's history. This could be told in cells themed around particular eras: 1860s, 1880s, 1900s, 1930s etc. We suggest dedicating 12 cells to this kind of narrative display, each devoted to a particular era.

Interpretation within each cell would link the prisoner's life and conditions to the social history of the time, similar to the interpretation in the ship in Melbourne's Immigration Museum. This would provide historical context for the prisoner's life in an interesting and enjoyable way.

### INDIVIDUALLY-THEMED CELLS X 12

Each of these cells would feature an specific aspect of prison life or the story of a former prisoner, warder, chaplain or social worker. Suggested theming is:

#### Cell 1: Finding Ned

After an exhaustive 20-month investigation, in 2011 scientists and doctors revealed

that an almost complete skeleton found buried in a wooden axe box were those of the famous outlaw, who was executed in 1880. This cell will examine the story of Ned Kelly from the perspective of the search for Ned Kelly's remains. This will link with the archaeological interpretation planned for the area adjacent to B-Division.

A day in the life of an inmate: 4 cells  
This display will feature the daily routines of the life of a particular prisoner in the 1860s, early 1900s 1950s and 1980s.

#### Cell 2: The Panopticon

'Such is prison life at Pentridge. Cleanliness, and generally robust health, intervals for reflection, and opportunities for learning useful labour, with the additional advantage of being taught to bear restraint, and becoming thoroughly and practically acquainted with the steady outages of losing honest freedom – these are all forced upon the condition and mind of all the prisoners...' The Argus, 28 April, 1863

This cell draws from elements embedded in the public realm to trace the hours in the day of a prisoner's life. It uses the concept of a sundial to denote the movement of the sun across the space during the day. Hour by hour, the sun casts light upon one aspect of the prisoner's routine. This may be in the form of a focus on an historical object, on a word or image or on an aspect of the built

fabric. It could be accompanied by a sensor-triggered soundscape.

#### Cell 3: Women in Pentridge

'...the rouse-bell sounds at ten minutes past six in the morning, summer and winter. By half-past, the prisoners are washed and dressed, and have put their cells in order, that is, the blankets are rolled up and placed nearly on the mats, which, with the exception of the first-convicted, they lie on in place of a mattress. Then they breakfast. At seven o'clock they are drafted off to the different labour wards – laundries, sewing-room, and kitchen. At five to twelve the dinner-bell rings, and they muster and file back to their cells for their meal and an hour's rest. They return to their work at one o'clock. At five o'clock the tea bell sounds, announcing that the day's toil is over. The prisoners retire for the evening, and may read in their cells, books being supplied them twice a week from the prison library, while a Bible is placed in very cell. At eight o'clock the silence-bell tolls six notes, when all retire, and in winter the gas is extinguished.' Helen Davis, New Idea, 1905.

This installation would feature sensor-triggered bells and light that traces a line of women, in silhouette forms, around the walls of the cell. The female figures move as the bell rings using dual projectors and the time of day is projected onto the ceiling, floor or walls. A voiceover could accompany this installation.

#### Cell 4: Night in the prison

This is a darkened cell featuring a sound installation of different noises heard within the prison: a rat scuffling, muffled voices, the sound of a bell ringing, warders' footsteps along the corridor. This could also feature a discussion between prisoners.

#### Cells 5, 6, 7 & 8

We recommend at least one cell be furnished in its original form, with accompanying interpretation. Historic records provide detailed information about the layout of the cells and the items that prisoners were provided with including a bible, a sink, a bed and a mask. We suggest that the door of the cell remain closed so visitors view the room through the cell door flap, the same way wardens would have looked in on prisoners. This concept would offer visitors a tangible, tactile image of both prisoners' and warders' lives within B Division. The physicality of this interpretation would allow visitors to comprehend the tough conditions to which the prisoners were subject.

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# ADAPTIVE REUSE OF BUILDINGS: CELLS

Interactive interpretation could also be used to enhance this experience. This could include:

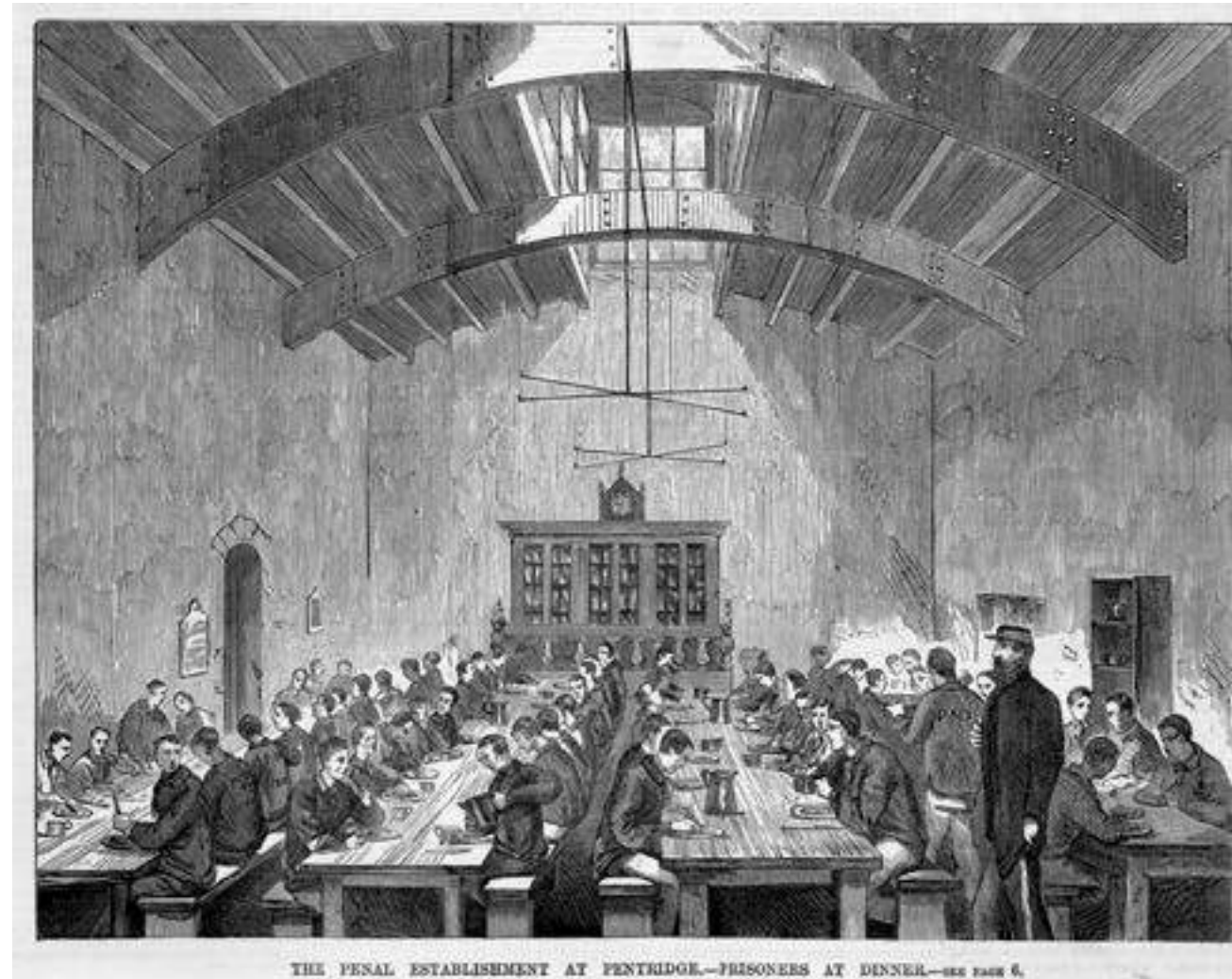
- An intact cell used for solitary confinement.
- Linking items people currently use on a daily basis with items prisoners used. This would be through a 'then and now' physical reveal' of historic and modern items (e.g. a knife, a fork, a table, a spoon and towel).
- A striking visual display of the words 'SOUND. SIGHT. IDENTITY'. This would create an evocative experience about the prisoners' absence of identity once they entered the gaol.
- 'Choose your destiny':
  - (a) People receive a card inscribed with a Roman numeral on entry into the building. This denotes their new identity. During their time within the confines of the interpretive zone, visitors must be addressed, and address each other, solely by their numbers. This could be accompanied by a performance. (note that numbering will be based on how prisoners were actually numbered).
  - (b) People are branded on their hands (like a tattoo) or receive a sticker.



# ADAPTIVE REUSE OF BUILDINGS: H DIVISION

H Division is the site of the original rock breaking yards, which were converted into a maximum security in 1958. Heritage Victoria has issued a permit stating that seven or eight of the cells within this division must be retained. Interpretation therefore needs to be consistent with this. The interpretive intent is to draw attention to the built fabric of the site, both retained and vanished, as well as focus upon the personal stories of those prisoners housed within its walls.

Interpretation will include paving that indicates the location of demolished walls of the labour yards, as well as engraved plaques and crosses inset at ground level. These will carry quotes about H Division. Interpretation within the retained cells will be discrete, allowing for the spaces to speak for themselves. Proposed interpretation includes soundscapes and sculptural echoes of prisoners. Some signage will be incorporated to provide an overview of this Division. The text will be written in an evocative manner to provide visitors with a responsive experience.



THE PENAL ESTABLISHMENT AT PENTRIDGE.—PRISONERS AT DINNER.—SEE PAGE 6.



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# ADAPTIVE REUSE OF BUILDINGS: E DIVISION & CHIEF WARDER'S RESIDENCE

We envision that E Division will be used as a location for the theme 'Peopling Pentridge.' Barry Ellem produced a book in the 1980s, *Doing time*, that provided insight into the lives of the prisoners at Pentridge. Prisoners offered their views about privacy, freedom, work, and going it alone, thus opening up the once shuttered site to the public. We recommend that this be incorporated into the interpretation of E Division, along with information about female prisoners. These are stories that often remain hidden - the notion of female prisoners is not often acknowledged – and thus should be told to enrich the history and heritage of the site.

Community engagement will be further communicated within both E Division and the former Chief Warden's Residence through references to the Pentridge Toy Makers and the Pentridge Mess Players. These groups highlight the more positive aspects of prison life and how the prison became a site of cultural production and artistic outlet. Recommended interpretation includes the reproduction of Mess Players brochures, toys and quotes from *Doing time* about engagement with the community.



# NEW BUILDINGS: C DIVISION

The site of the former C Division has been allotted as the site of a retail and commercial building. Before construction works can be carried out, an archaeological investigation was required. This uncovered the foundations of the former C Division, allowing for an understanding of this archaic 1860s structure. Recommendations for the incorporation of archaeological discoveries are included in the documentation of archaeology. Further interpretive recommendations involve references to the daily routine of prisoners.

Bells tolled throughout the day to inform prisoners of specific daily proceedings. For example:

|       |                    |
|-------|--------------------|
| 6:10  | Rouse bell         |
| 6:30  | Washed and dressed |
| 7:00  | Start work         |
| 11:55 | Dinner bell        |
| 1:00  | Return to work     |
| 5:00  | Tea bell           |
| 8:00  | Silence bell       |

We recommend that these regimes be embedded in the walls of the new building, either in sequence or spread sporadically across the precinct. At the ground-level commercial area, noticeable materials such as metal or glazing decal will be utilised. This interpretation could also filter through to the residential public corridors on the upper levels where more subtle materials, such as gloss white paint stencilled on low

sheen white paint, could be used.

We recommend that the Marks 'Crofton' System be incorporated into this commercial/residential building too. Nine marks were awarded to prisoners for their conduct before, during and after work, and these were divided into three groups of three. The simplicity of the imagery of three or nine strokes provides an opportunity to embed further subtle interpretation into this commercial realm.

## INTERPRETATION OF THE ARCHAEOLOGY

DIG International's 2009 and 2014 archaeological investigations determined that C Division's foundations are well preserved. They provide visual evidence of the cellblock floors, gutter systems, and exercise areas. We recommend that this be interpreted within a retail concourse. Original bluestone will be retained and re-interred. This create's a window into the site's history. Similar work has been successfully undertaken at Casselden Place in Melbourne's CBD.



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# NEW BUILDINGS: CAR PARK AND APARTMENT FOYERS

## CAR PARK: GUIDELINES FOR INTERPRETATION

The car park is a three storey complex. We recommend that each level is attributed a different image or theme. This would allow distinction between levels, and a simple way for visitors to remember where they parked.

Interpretative concepts include:

Large format images, possibly backlit, of:

A Division  
B Division  
C Division

Dates and words, cut from metal or recessed and lit.

1850s -- PUNISHMENT  
1860s -- SILENCE;  
1870s -- WORK.

Pictograms embedded in columns.

These could be cut from metal or recessed and highlighted.

Rock-breaking hammer;  
Key  
Handcuffs.

Daily routine times. Cut from metal or recessed and lit up.

6 AM – WAKE UP;  
11:55 AM – DINNER;  
8 PM – SILENCE.

## APARTMENT FOYERS: GUIDELINES FOR INTERPRETATION

Each foyer could have images relating to the theme of penology, divided into different sub-themes. Each theme would provide an effective overview of the entire site's history within the wider context of penal reform:

1850s -- Punishment as deterrent  
1860s -- Silence, surveillance and solitude;  
1870s -- Work and industry;  
1920s -- Education as reform;  
1950s -- Community engagement.

Images could include:

- The prison ship hulks
- The Panopticon – cells and airing yards
- The workshops – mat makers' yard, carpenters' shop
- The 'prisoners school' illustration
- Mess Hall Players brochures.

Foyer installations would utilise large-format images, possibly rendered in pic-perf or backlit, to convey key periods in the prison's 19<sup>th</sup> and early 20<sup>th</sup> century histories. Architectural details could utilise the icons used around the site, including locks and keys, chains, and the rock-breaking hammer.

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## APPENDIX: GRIDS OF THEMES AND STORIES

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## GRID OF THEMES AND STORIES

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## SECTION 2

# Interpretive Design Concepts



# Guiding principle

Heritage interpretation at Pentridge will follow the 'best practice' principles of interpretation outlined in SHP's 'Former HM Pentridge: Heritage Interpretation Masterplan' by using historical content to drive interpretive forms and media.



# Responses to key issues at the site

The following statement outlines SHP's response to interpreting the site. Given the complexity of the site, we have developed a set of interpretive languages, each depicted through a distinct yet interrelated set of forms.

## *Vision*

The design of the interpretation draws from the values and significance of the site itself.

The former HM Prison Pentridge was a place of 'hidden histories' expressed through power relationships, boundaries between self and other, boundaries between inside and outside and rituals of reform, discipline and punishment. The complex's bluestone walls, former Panopticon prison, rock breaking yards, airing yards and cell blocks all symbolically represent the power relationships and rituals that shaped daily life for the prisoners, warders and officials who occupied the site.

At times, life behind the walls of Pentridge broke through to the world outside. These are the stories of the hangings of Ronald Ryan and Ned Kelly, of riots and escapes, and of the recent disinterment and reburial of Ned Kelly and 33 other prisoners. While some of these incidents occurred in D Division, they are still a part of the broader historical narrative of the former prison that interpretation needs to cover.

## *Interpretive response*

The interpretive response to the site draws from the key idea of hidden histories that at times became public.

The response has two distinct interpretive languages that intersect but differ in form and content. The interpretive intent is to draw attention to the built fabric of the site and then reveal the history through a series of physical and symbolic devices, playing on the concepts of discovery, reveal and 'unlocking' the past.

Interpretation will be discreet and embedded in the site rather than delivered through 'stand alone' media such as interpretive signs, although there will be many indications of how to 'read' the site through digital media, printed material and a limited amount of orientation signage.

Indicating the intangible and social history of Pentridge is the most challenging part of the interpretation, since it involves stories that are sometimes dark and disturbing. This history will therefore be told in a dedicated Interpretive Zone, to be located in B Division at this stage.

Detail:

### *Interpretation of the built fabric of the site*

This consists of a series of forms that focus attention on the heritage fabric and are accompanied by small interpretive markers containing first-person quotations and short-form interpretive text.

### *Interpretation of the social history of the site*

This consists of a series of subtle, elegant and discreet designs and interpretive markers that indicate the stories of the people who once occupied the site. These interpretive designs and forms respect the built fabric of the site and will be 'discovered' by the public. They will provide interesting and intriguing vantage points and perspectives on the history of the prison complex.

# Themes and stories

*Linked to 'Heritage Interpretation Masterplan'*

## Theme 1

### *The establishment of HM Prison Pentridge*

#### Establishment of the prison

16 prisoners were marched to the site from the Old Melbourne Gaol

#### Protecting the populace

#### From stockade to penitentiary

The need for a penitentiary

William Champ embarks on a building program

### *Interpretive concepts*

#### Stylised footprints

These deep-etched footprints indicate where the prisoners stood in the stockade, depicting the vanished history of the site

#### Stockade playground

### *Forms for general social history*

#### Embedded

Embedded interpretive plaques across the horizontal and vertical planes of the whole site.

#### Interpretive Zone (B Division)

#### Digital media

Smartphone and Tablet Apps

Brochure, booklet, book

# Themes and stories

*Linked to 'Heritage Interpretation Masterplan'*

## Theme 2

### *The history of penal reform in the context of Pentridge*

#### Punishment as deterrent

Samuel Barrow and the hulks; John Giles Price (Pentridge's first superintendent) and the 'Crystal Palace'

#### Punishment as reform: the model prison/separate prison

Champ's model prison and the concept of silence, surveillance and solitude: A Division (the Panopticon)

#### Labour as reform

The Industries; George Duncan and the Mark System

#### Education as key to reform

'The College of Knowledge'; Community engagement

### *Interpretive concepts*

#### 'Under lock and key'

Use of motifs such as lift-up flaps, levers and keys to reveal key parts of the history of the site. These draw their form from physical markers still located on cell block doors.

#### The underside of prison life

Use of cavities, impressions and shadows to indicate both the non-recorded histories of the site and the darker sides of prison life.

These are suitable for the public realm as they are intriguing and subtle. They include a sculpture that casts shadows across the site at different times of day, the shadow or impression of a rope, recessions in the shape of footprints, handcuffs, locks and keys in certain parts of the public realm.

### *Forms for general social history*

#### Embedded

Embedded interpretive plaques across the horizontal and vertical planes of the whole site.

#### Interpretive Zone (B Division)

#### Digital media

Smartphone and Tablet Apps

Brochure, booklet, book

# Themes and stories

*Linked to 'Heritage Interpretation Masterplan'.*

## Theme 3

### *Peopling Pentridge*

#### Infamous inmates

The day Australia stood still: the death of Ronald Ryan

Posthumously pardoned – Colin Campbell Ross

#### Words from within

Going it alone

Obey but don't co-operate

#### Rituals of prison life

Privacy

Freedom

#### Women and incarceration

Finding a place for females

The last female – Jean Lee

### *Interpretive concepts*

The most obvious expression of boundaries and confinement is the prison walls, so perhaps bluestone and even stylized barbed wire could be included here. These could be indicated in the paving areas. Another concept is for a square in the public realm to indicate how closely prisoners stood to each other.

#### Lines

A set of lines across the site, in different forms, that indicate the concepts of how prisoners became instruments of the state and identified as 'the other'.

#### Demarcations

The boundary where the stockade stood; boundaries of demarcation and confinement in key places at the site. These indicate boundaries between prison life and warders' lives; between life on the inside and life on the outside.

#### Text as graphic

Use of first-person quotations embedded within the horizontal and vertical planes of the site.

### *Forms for social history*

#### Embedded

Embedded interpretive plaques across the horizontal and vertical planes of the whole site.

#### Interpretive Zone (B Division)

#### Digital media

#### Smartphone and Tablet Apps

#### Brochure, booklet, book

# Themes and Stories

*Linked to 'Heritage Interpretation Masterplan'*

## Theme 4

### *Life at 'Bluestone College'*

A site of cultural production

A profile of inmate creativity

An outlet for emotions

Daily routine

A day in the life of an inmate: how it differed between divisions and over time

### *Interpretive media for social history*

Embedded

Embedded interpretive plaques across the horizontal and vertical planes of the whole site.

Interpretive Zone (B Division)

Digital media

Smartphone and Tablet Apps

Brochure, booklet, book

# Themes and Stories

*Linked to 'Heritage Interpretation Masterplan'*

## Theme 5

*Beneath these walls: The Archaeology and vanished history of Pentridge*

### The Airing Yards

How excavation uncovered the remains of the A and B airing yards, the foundations of C Division, and the site of the original stockade

A, B & C Divisions

### *Interpretive media*

Next stage of contract.

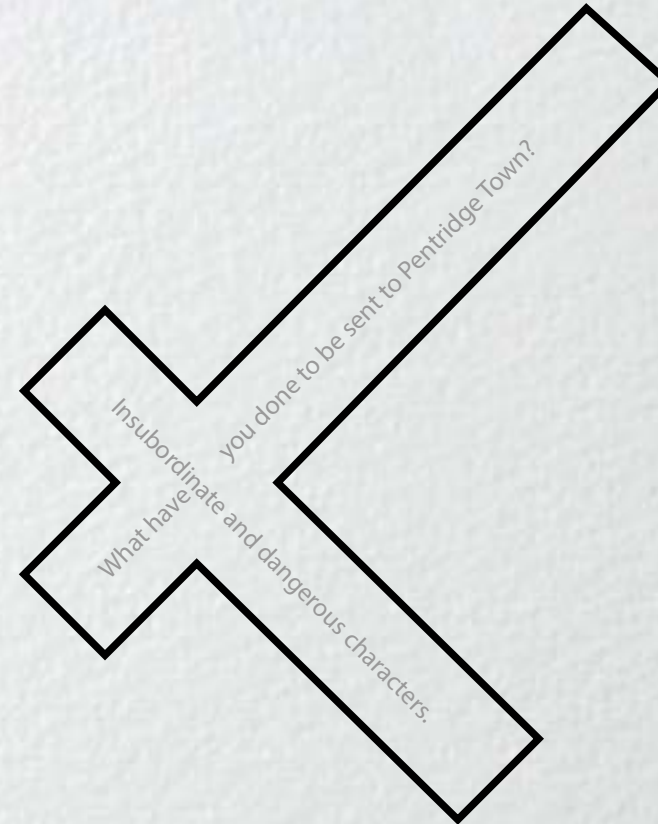
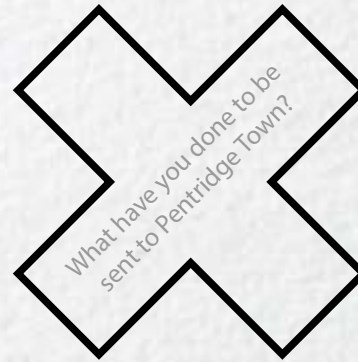
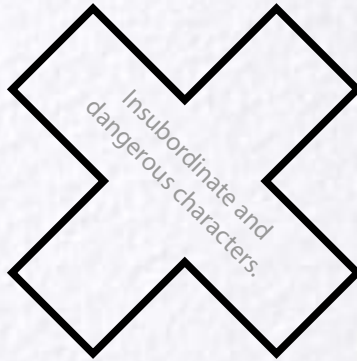
### Finding Ned

The story the excavation of the skeletal remains of one of Australia's most infamous outlaws, Ned Kelly.

### Vanished buildings

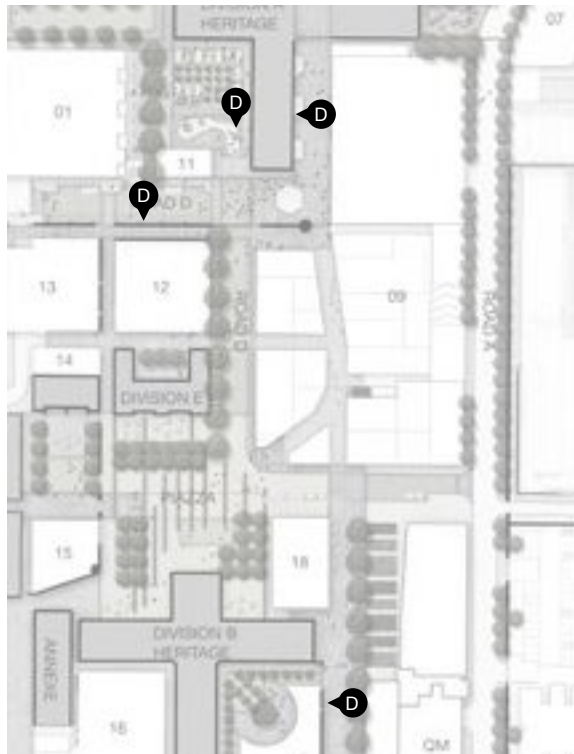
Rock breaking yards  
Building footprints





*Interpretation of the social history of the site:*

## Peepholes and windows



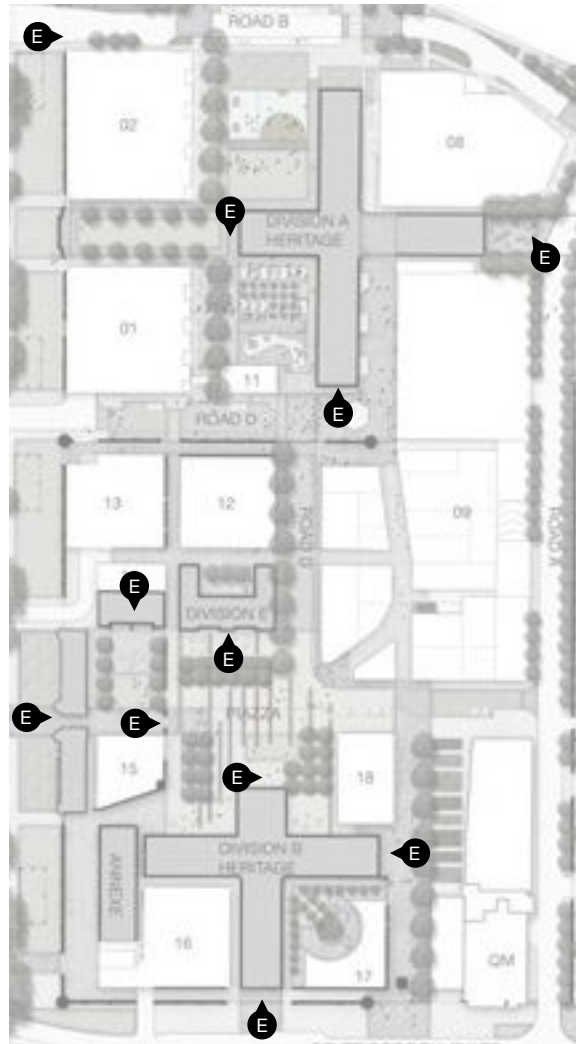
Peepholes that experiment with scale.

The intention is to show surprising perspectives of the built fabric of the site by inserting small viewing holes in the landscaping, retaining walls and urban form elements.



*Interpretation of the social history of the site:*

## Dates



Dates and times across the public realm.  
These will symbolize:

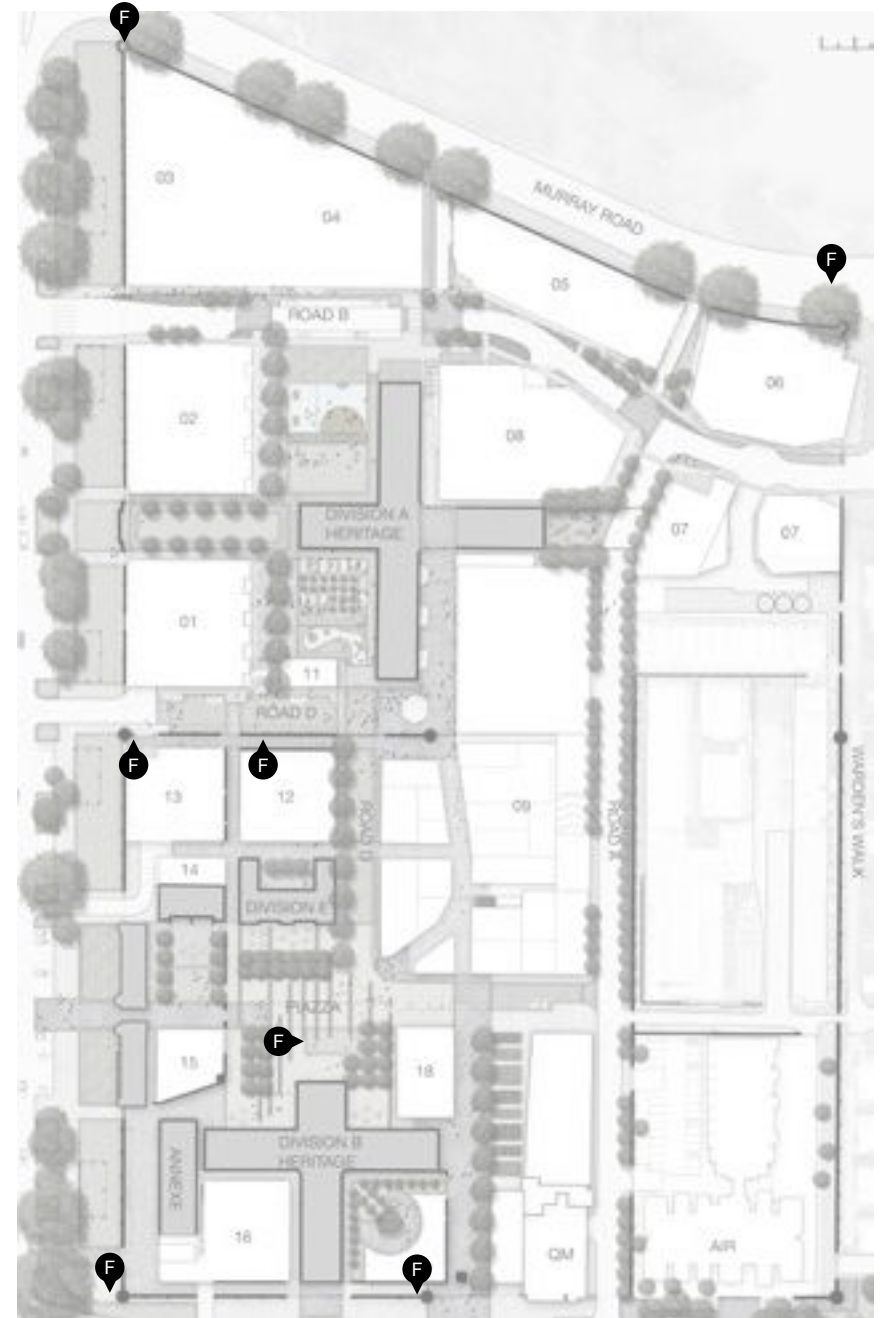
Times of day where rituals took place.  
Location: water feature, cells, public realm  
(needs siting). Sample: 1 pm – Lunch/6 pm –  
confinement in cell.

Dates when key events occurred.

## Cavities, impressions and shadows

Use of cavities, impressions and shadows to indicate both the non-recorded histories of the site, and the darker sides of prison life.

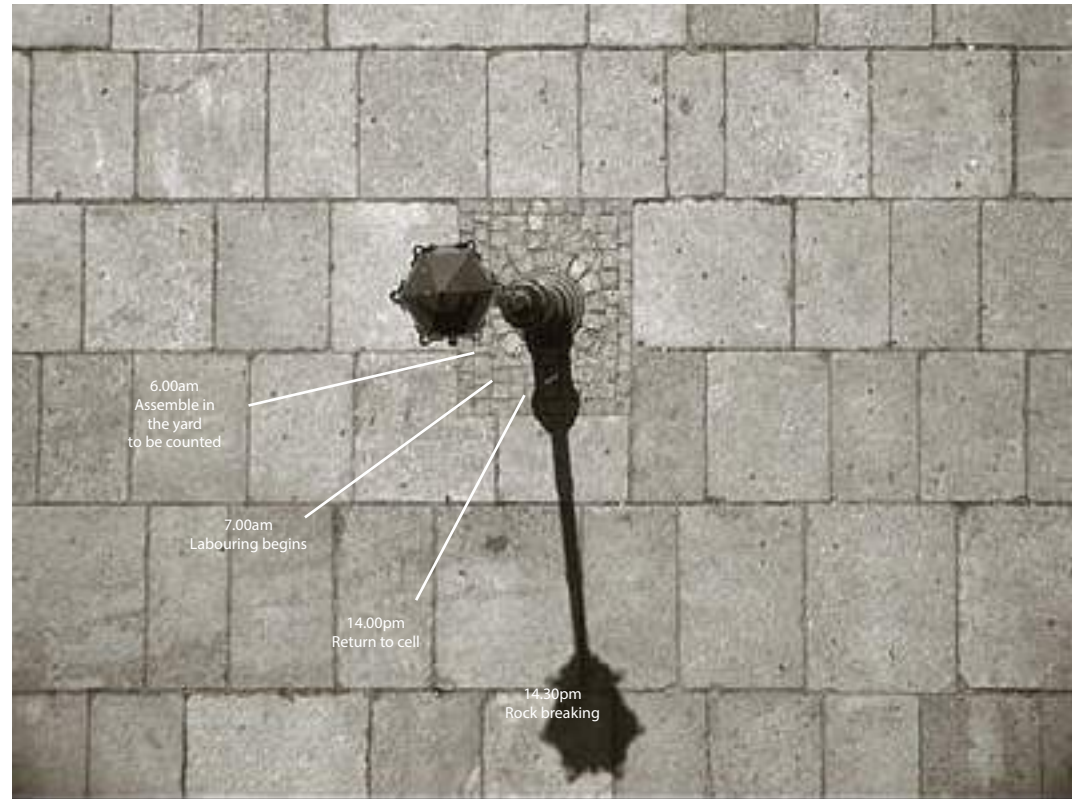
These are suitable for the public realm as they are intriguing and subtle. They include a sculpture that casts shadows across the site at different times of day, the shadow or impression of a rope, recessions in the shape of footprints, handcuffs, locks and keys in certain parts of the public realm.





*Interpretation of the social  
history of the site:*

Cavities, impressions  
and shadows ((continued))

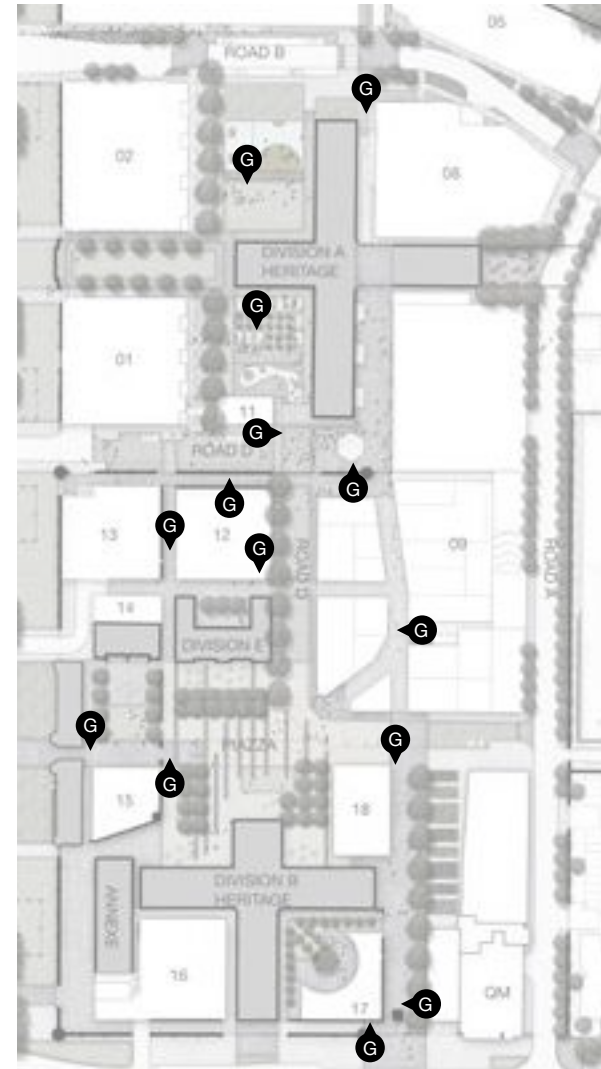


*Interpretation of the social history of the site:*

## Markers and pictograms

These are simple markers that contain some first-person quotations and interpretive text.

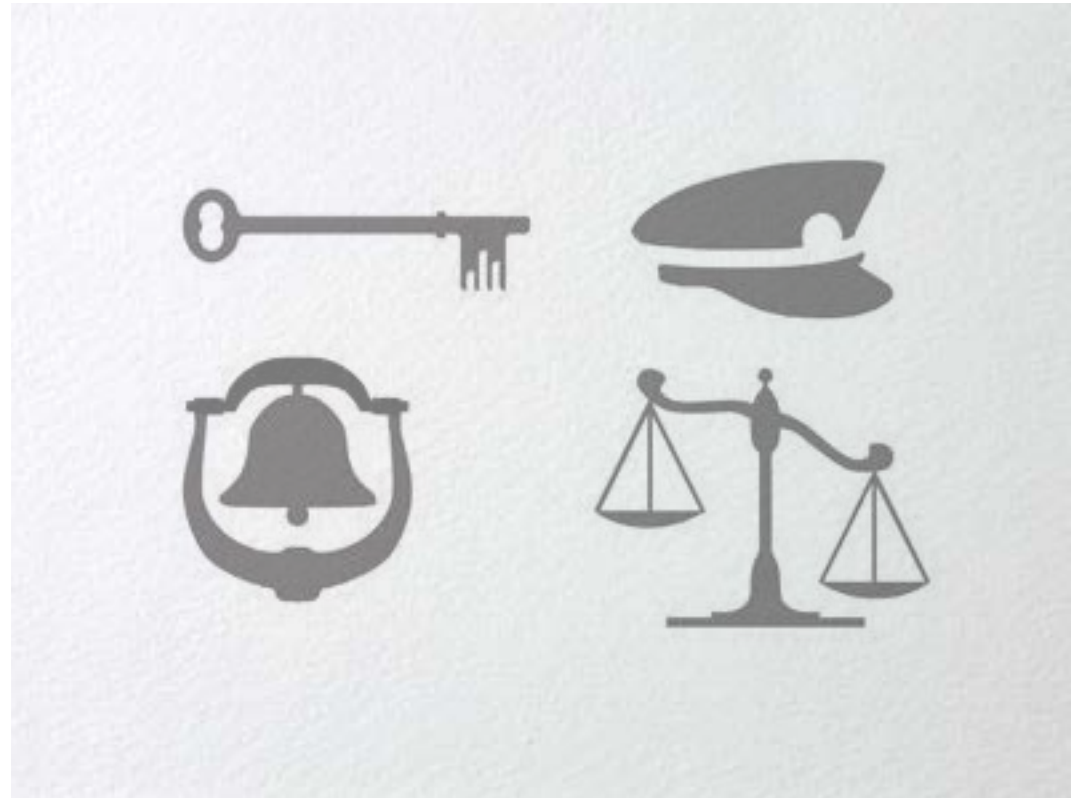
These will be embedded in the horizontal or vertical planes of the site. These would sit near the interpretive forms and carry a primary source quote and sentence of explanation.





*Interpretation of the social history of the site:*

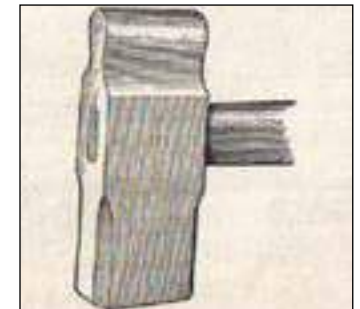
## Markers and pictograms (continued)



Pictograms will be based on from authentic site objects wherever possible.



Keys and locks are a recurring motif and emphasise notions of inside/outside in a non-confronting way.



Different drawing styles of pictograms are yet to be explored,

*Interpretation of the social history of the site:*

## Markers and pictograms (continued)

Small marker with introductory text:  
1-2 sentences – bronze/metal embedded in pavement

Pictograms in the style of 19th century line drawings that sequence the rituals and processes of prison life, as well as more abstract notions:

- Series of hands using hammers to break rocks in the rock-breaking yard
- Series of feet moving across the site from place to place
- 'Lock up'- sequence showing handcuffs being put on prisoners
- 'Scales' – weighing value of gold against prisoners (etc)

The above can also be used in "B" Division



Example: Plaques to commemorate murdered Jews in Germany

## *Interpretation of the social history of the site:*

### Interpretive flaps



The use of motifs such as lift-up flaps, levers and keys to reveal key parts of the history of the site.

These are physical markers still located on cell block doors that can be used to 'reveal' the interpretation of the hidden histories of the site.



### *Specific Areas:*

## Piazza pathway/Building 9

Metal or glazing decal versions at ground-level commercial and more subtle (e.g. gloss white paint stencilled on low sheen white paint) in residential levels.

References to the daily routine times (e.g 6 a.m. – wake up call) could be located here in sequence:

#### A DIVISION

|       |                    |
|-------|--------------------|
| 6:10  | Rouse bell         |
| 6:30  | Washed and dressed |
| 7:00  | Start work         |
| 11:55 | Dinner bell        |
| 1:00  | Return to work     |
| 5:00  | Tea bell           |
| 8:00  | Silence bell       |

This could also filter through into the residential public corridors on the upper levels of building 9.



## *Specific Areas:*

# Walls penetrations, archways and other entries to the site

Interpretation will take place in an archway (based on Aspect's recommended wall penetration) clad in metal on both sides to indicate that it is an insertion into the site and not part of the original design of the building

Inside the archway (on both vertical planes):

- Side one of arch: Metal cladding (your choice of material) with traced outline of the shape of a prisoner, at scale, in a thin silver line (metal). Image will be drawn from historical material if possible.
- Side two of arch: Metal cladding inscribed with: Relevant date and event, e.g. '1850'. This will be accompanied by a symbol (e.g. Keyhole) and a sentence indicating the nature of the event, e.g. '- Former HM Prison Pentridge established'. A quote from a contemporary historical source could also be included.

Each archway will feature a different date and event to indicate a different period in the site's history. An interpretive sign will be located near each archway to tell residents and visitors how to 'read' the site. We suggest limiting these signs to as few as possible and leaving the interpretation subtle and discreet across the site.



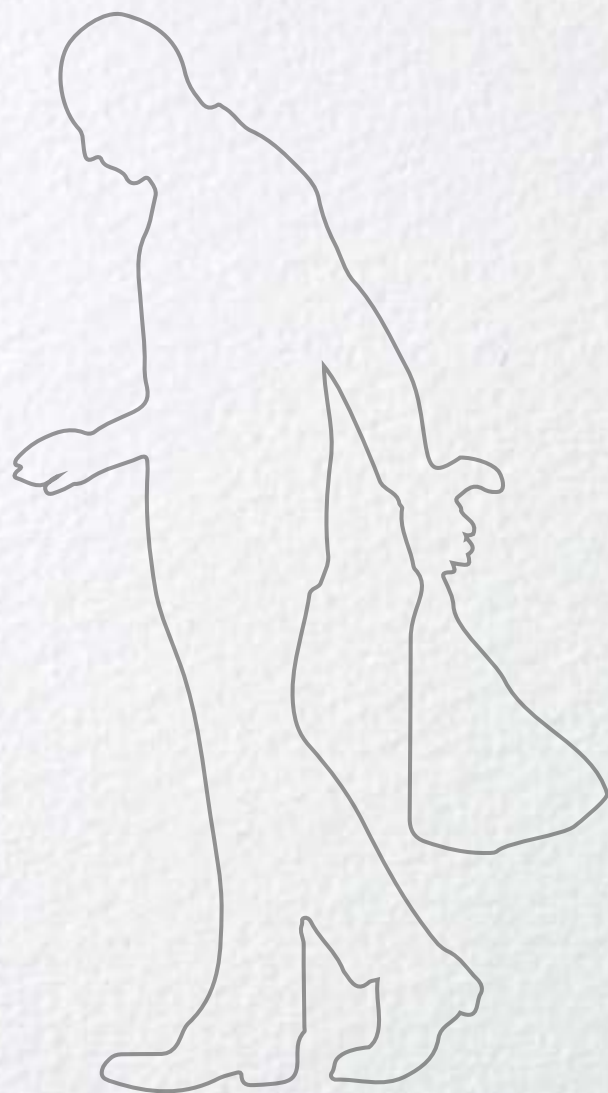
Artwork envisaged to be jet cut stainless steel recessed into the surface material. The above example is an example of how the text might appear.



The illustrated figure walking with their head down is taken from this photograph of prisoners returning from labour 1896.



If the thin lines are problematic to inset then other processes can be considered like this milled/cast bronze effect.



1850



Former  
HM Prison  
Established

### *Specific Areas:*

## Courtyards

We suggest theming these with particular dates and times (on the paving surfaces), to reflect the different occupation periods of the site.

## Burial area

The Conservation Management Plan suggests a plaque. This could also be an opportunity for artistic/sculptural interpretation.



## *Specific Areas:*

### Rock breaking yards

'Over the years I've been in the boot shop, I've been in the brush shop, and on the rocks of course. You know, rock crushing, breaking big ones down into little ones, and little ones into smaller ones. But the hardest thing that I've ever done in my life is nothing.'

Barry, 54, cited in *Doing Time*

'Reformers protest that there is no rehabilitation value at all in this treatment.'

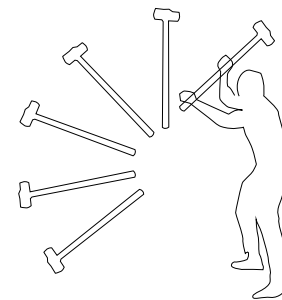
Canberra Times, 1974

We propose sculptural interpretation accompanied by a short-form interpretive plaque (on horizontal or vertical plane) containing a primary source quotation (as above) and 1-2 sentences of explanation of the functions of the yard. The heritage-themed art/sculpture will be developed as part of Stage 2 of the interpretation.

Pictograms, in the style of 19th century line drawings but stylised, will accompany the sculpture to show the sequence of breaking rocks. These pictograms will be used throughout the site to depict movement, rituals and actions.



Playing with scale. A group of boulders are actually a huge hand when viewed from a distance.



The movement of rock breaking could be depicted through a series of hammers inscribed into the rock face.



A sculptural use of repeated hammers into a single form (the prison). Shows the repetition of the manual tasks.

*Specific Areas:*

## Rock breaking yards (continued)



Using the same rock that the prisoners had, and creating something new from it.



Glass stripe through a large section of rock. Suggests light through a cell window. Also shows contrasts of rough and smooth..



Key wind chime. Both beautiful and cruel. The same number as locks there would have been on the site.

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## SECTION 3

# Interpretive Signage Style Guide and Templates



# Overview



Interpretive signage at the former Prison complex is designed around the concept of Pentridge being a site of 'hidden histories' for the visitor to uncover. Rather than being didactic, the signage encourages audiences to interrogate the site. Each interpretive sign tells part of the wider Pentridge story, which also depicted through landscaping and urban forms, in the dedicated Interpretive Zone and through digital media, events, lighting and public programs.

The signage simultaneously draws attention to the heritage fabric of the site and links to embedded, wall-mounted and stand-alone sculptural interpretive forms. It is designed to be discreet, unobtrusive and distinctive in look and feel from the wayfinding signage. It is something that will lead to further interpretation and understanding of the site, create emotional experiences of the past through form and content, be playful at times and stimulate curiosity in the residents, visitors and tourists who come to the redeveloped site. It is not intended to tell the whole story, even if that were possible. Rather, it will provide tantalising glimpses into a slice of Melbourne's hidden history.

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# Colour and palette



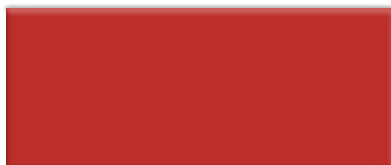
The graphic design look and feel employs a strong colour palette to reflect the character and identity of the site. Since the graphic design will be used in a variety of situations, the colour palette is flexible and can be adapted to suit particular sites within the complex.



PANTONE 7620C



PANTONE 4655C



PANTONE 7620C



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# Typography

A suite of fonts has been selected for interpretive media:

This is a bold, emphatic font that references the heritage of the site. It can work in both graphic and embossed formats.

# HEADINGS

Rockwell Bold font

Personal quotations are in an italic font, which is a standard form of referring to citations.

## *Quotes*

Georgia Italic font

The body font continues the heading style and can work in both graphic and embossed formats.

## Body Copy Introduction

Rockwell Bold font

The font for the body copy is easily readable.

## Body Copy

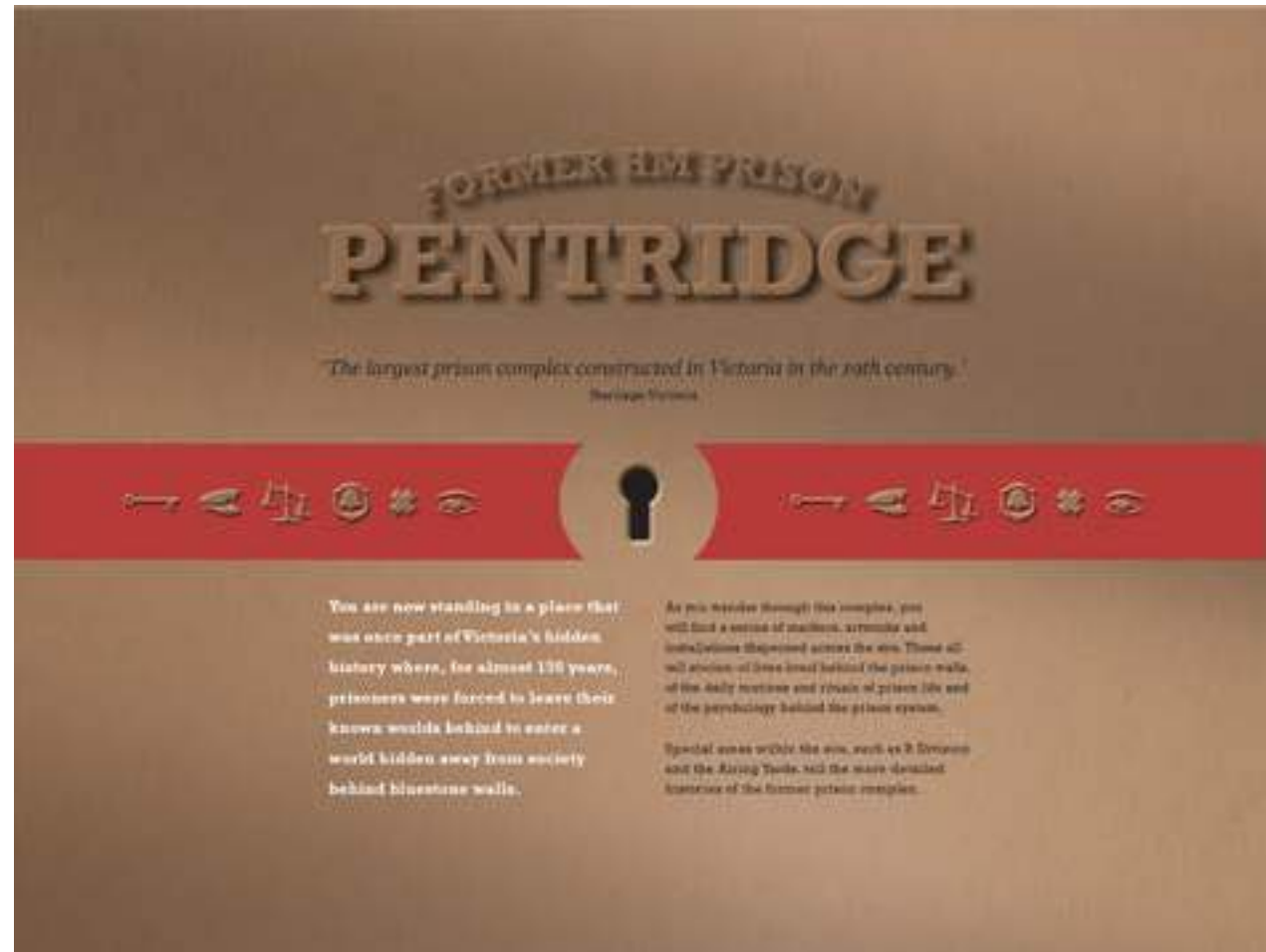
Rockwell Regular font

# Orientation signs

Orientation signs will be positioned at each key entry point to the site. Their aim is to provide a 'hook' into the site and explain how the public realm interpretation works.

The graphic design look and feel employs a bold colour palette that contrasts with the heritage fabric of the site.

The background and other graphic elements will utilise bronze in order to complement the heritage fabric, if funds permit, or polycure as an alternative



Option 1: Interpretation Orientation Sign, featuring embossed title.  
Material: Bronze fascia with polycure inset.  
Positioning: Wall-mounted or on pedestal.



# Orientation signs



Option 2: Graphic version of Interpretation Orientation Sign.  
Positioning: Wall-mounted or on pedestal.



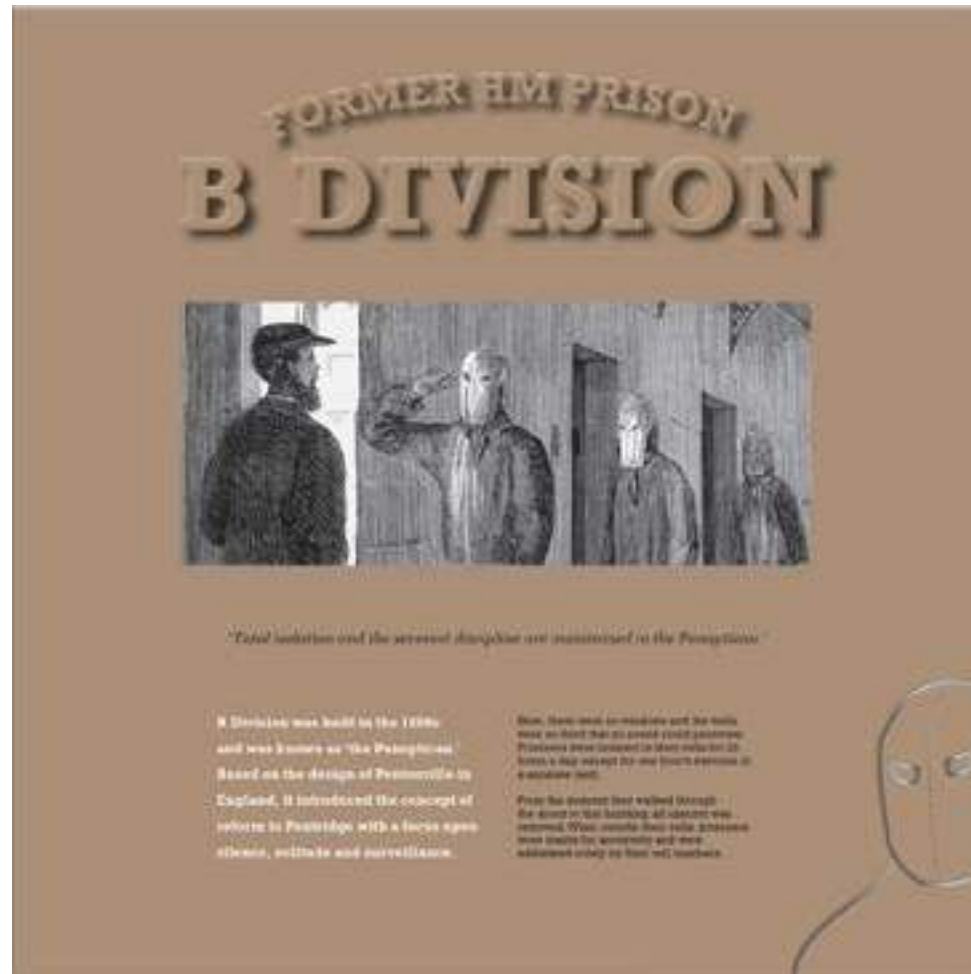
Option 3: Bronze or graphic version of Orientation sign. This option could also be used for interpretive signage. In this case, the graphics would feature an image.  
Positioning: Wall-mounted.

# Site-specific signs

These signs are located at key zones in the complex. They can be scaled down for smaller points of interest. They complement embedded, wall-mounted and sculptural and interpretation.

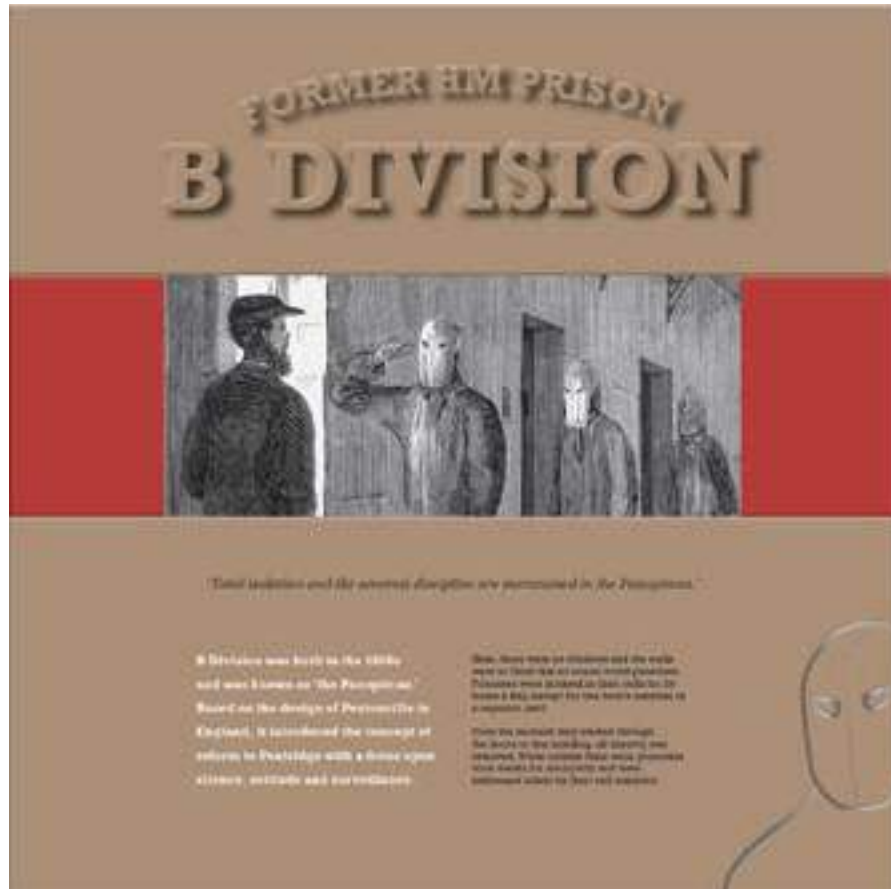
The background and other graphic elements will utilise bronze in order to complement the heritage fabric, if funds permit, or polycure as an alternative.

The decal on the bottom right of each sign links to the entry statements for the site.

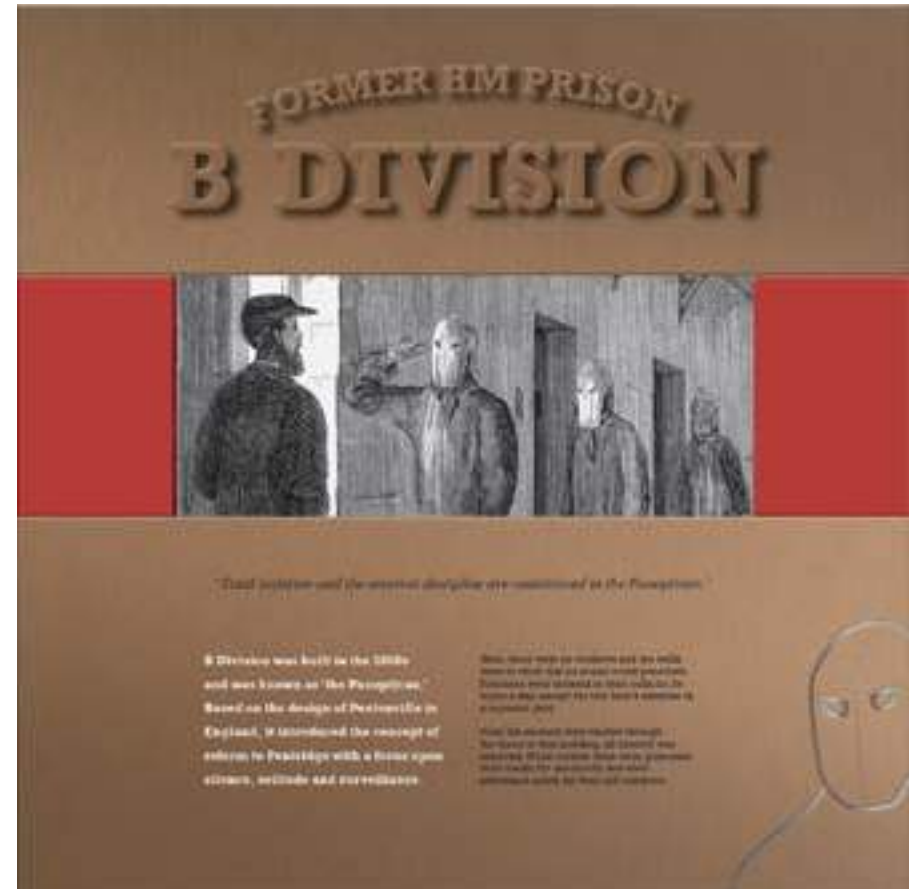


Option 1: Site-specific sign, featuring embossed title. The detail on the right echoes the treatment of the entry statement.  
Material: Bronze fascia with polycure inset. Positioning: Wall-mounted or on pedestal.

# Site-specific signs

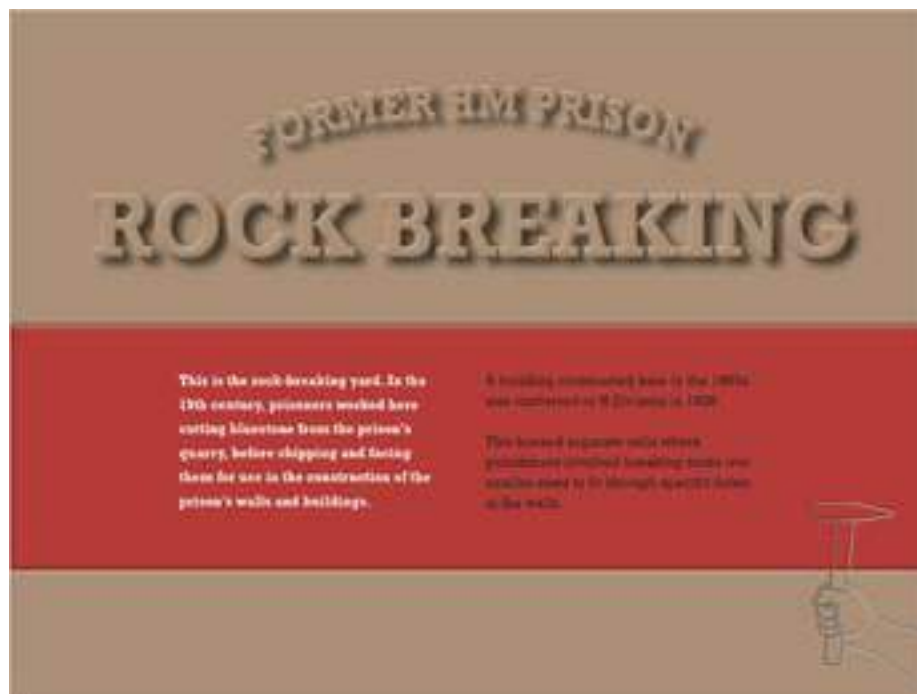


Option 2: Site-specific sign.  
Material: polycure.  
Positioning: Wall-mounted or on pedestal.



Option 3: Site-specific sign.  
Material: Bronze fascia with polycure inset.  
Positioning: Wall-mounted or on pedestal.

# Site-specific signs



Option 3: Site-specific sign.  
Material: Polycure  
Positioning: Wall-mounted or on pedestal.



Option 3: Site-specific sign.  
Material: Bronze with polycure inset.  
Positioning: Wall-mounted or on pedestal.

# Small interpretive signs

Interpretive signs employ mechanisms such as lift-up flaps, levers and keys to reveal elements of the history of the site.

Either text or images can be positioned on the signs. The purpose of the signs is both to interpret the heritage fabric of the site and to link to pieces of embedded interpretation and sculptural installations. They are not didactic but instead use personal voices and stories from the history of the site to create an emotional experience for visitors.



Material: Bronze with polycure inset.  
Position: Wall-mounted.



# Children's interpretation

These simple interactive flaps engage children through riddles, questions, rhymes and 'amazing facts' about the prison's 'Horrible History'.



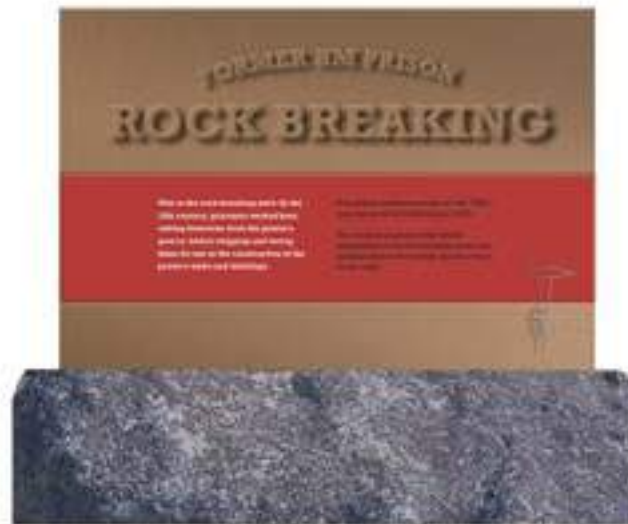
Material: Bronze with polycure inset.  
Positioning: Wall-mounted.



Material: Bronze with polycure inset.  
Positioning: Wall-mounted.

# Plinth signage base

Bluestone and bronze or powder-coated aluminium have been chosen as signage bases to reinforce the historic character of the site.



Material: Bluestone





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# Lectern signage base



Material: Bronze or powder-coated aluminium