View of Murray River Rail Bridge showing the steel lattice work, horizontal bracing and various stages of construction.

HERITAGE INTERPRETATION PLAN

A2I | ALBURY TO ILLABO INLAND RAIL PROJECT

NEW SOUTH WALES

MARCH 2025

Report prepared by OzArk Environment & Heritage for Martinus on behalf of Inland Rail and ARTC.

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Approved by: Contractor's representative, Ben Churcher. Date: 17 January 2025. Signed: 

Acknowledgement

OzArk acknowledges the Wiradjuri People, the traditional custodians of the area on which the Albury to Illabo rail corridor traverses and pay respect to their beliefs, cultural heritage, and continuing connection with the land. We also acknowledge the post-contact experiences of Aboriginal people with attachment to the area and to the Elders, past and present, as the next generation of role models and vessels for memories, traditions, culture and hopes of local Aboriginal people.

EXECUTIVE SUMMARY

OzArk Environment & Heritage (OzArk) has been engaged by Martinus on behalf of Inland Rail and Australian Rail Track Corporation (ARTC) to prepare a Heritage Interpretation Plan (the Plan) for the Albury to Illabo (A2I) section of the Inland Rail program (the Project). The Project is located along 185 kilometres of existing rail corridor from the Victorian border at Albury to Illabo in regional New South Wales. The alignment passes through two major regional towns, Albury and Wagga Wagga, and smaller regional towns, such as Culcairn and Junee. Works are proposed at 24 locations along the 'Main South Line' corridor, described as 'enhancement sites', of which eight been identified as having heritage value or potential heritage values (the Places). The Project is within the Local Government Areas of Albury City Council, Greater Hume - Lockhart Council, Wagga Wagga City Council, and Junee Council.

This Heritage Interpretation Plan has been prepared in accordance with Preferred Infrastructure Report (PIR) Updated Mitigation Measure (UMM) NAH6. This satisfies Condition of Approval (CoA) E55 of the State Significant Infrastructure SSI-10055 Conditions of Approval for Inland Rail issued by the Department of Planning, Housing and Infrastructure (DPHI) for the Albury to Illabo Inland Rail Project on 8 October 2024. The approved works include the demolition, modification. and construction of bridges at eight Places, which are either heritage listed or hold potential heritage values. As such, it has been identified that mitigation measures should include heritage interpretation to highlight the heritage significance of these Places. The heritage values of the Places have been evaluated through the Statement of Heritage Impact (GML Heritage 2022) and further historic information has been gathered through desktop research and community consultation, as presented in this Plan (**Sections 3**, **4**, **5**, **6**, **7**).

Section 9 explores themes and narratives that may be used to inform content for the proposed interpretation elements. Recognised elements of interpretation are explored in **Section 10** and suggested forms of interpretation for each Place are presented in **Section 11**.

This Plan recommends the following measures:

1. Corridor Wide: To achieve a sense of cohesion along the Albury to Illabo rail corridor, the corridor could be named 'The Yindyamarra Way'. The use of this name will be explored during further consultation with the Wiradjuri communities in Albury and Wagga Wagga before implementation. An artwork could be commissioned from a local Wiradjuri artist that can be used as the feature design for The Yindyamarra Way; a design that can be used either in whole or in part into temporary hoardings, interpretive panels, structural elements, signage, wayfinding, and all project communication. Likewise, the concept of Yindyamarra Way could drive the design strategies for all built works, landscape works, interpretive elements and public art briefs.

2. Structural design of bridges: The design of the bridges was developed through regular meetings between Inland Rail, Martinus, CM+ and OzArk throughout the term of the Project. Each bespoke bridge was designed to sit comfortably within its urban environment while reflecting identified heritage values. The *Disability Discrimination Act 1992* compliant bridges were designed to be part of a corridor-wide collection, featuring shared elements such as the dominant use of metal, high-tensile wire mesh throw-screens, circular metal handrails, culturally significant colours, and minimalist designs. Heritage interpretation of the structural elements is now complete.
3. Colours of bridges: The unique colours of each bridge have been chosen to complement the heritage rail precincts whilst also referencing plants, animals and environmental features significant to the Wiradjuri people. Before application of the colours, further consultation with representatives of the Aboriginal community, relevant councils, historical societies, and Inland Rail should take place.
4. Dual naming of Murray River Rail Bridge: The dual naming of Murray River Rail Bridge could be carried out once the local Aboriginal communities of Albury and Wodonga agree upon a name and the decision has been documented. In partnership with Albury Council, an application to the Geographical Names Board of NSW could be submitted for consideration. If accepted an interpretive sign on the Wodonga side of the river could feature the new name.
5. Landscaping: Landscaping is an important opportunity to incorporate heritage interpretation. Recycled materials such as bricks, timber, and metal could be used wherever possible within the landscaping. In addition, native plants, particularly ones that hold cultural significance to the local Aboriginal communities, could be sourced from local suppliers.
6. Public art: The cut-out designs to be featured on the overhead surface of Mothers Bridge, Wagga Wagga could be developed following further consultation with the Wagga Wagga Wiradjuri Elders and artistic input. These could be manufactured to be durable and attached in a way that prevents vandalism. The ground plane mural, or similar artwork, on Edmondson Bridge, Wagga Wagga could be designed and painted by a local Wiradjuri artist and provide opportunity for collaboration with local school children.
7. Information signs, ground plane textual elements, audio devices and QR codes: The information signs and ground plane textual elements should be designed and constructed by professional interpretive design companies using the historical information provided in this document and developed in partnership with local historical societies and Aboriginal community representatives. Any Wiradjuri language that is used across the Project should be agreed upon by the Aboriginal community of the respective development. The audio installation at Cassidy Bridge, Wagga Wagga could feature audio files provided by a local Wiradjuri Elder. The Acknowledgment of Country sign in Albury could be designed in collaboration with Wiradjuri Elders in Albury. Panels could

have a consistent look and feel, providing cohesion across the corridor and feature the title 'The Yindyamarra Way' in a prominent position and a colour palette and motifs drawn from the corridor wide artwork. Text should follow the National Trust guidelines presented in **Section 2.1**. Ground plane elements, such as the integrated rail timeline at Junee and the broad gauge/standard gauge installation at Albury viewing platform, could be constructed out of long-lasting material such as disused railway tracks, and should not form a trip hazard.

8. Removal and Reuse of structural elements: The disused pedestrian bridges at Culcairn and Junee should be moved to locations chosen in partnership with the local councils. The curved metal braces of Culcairn pedestrian bridge could be made into a public sculpture by a local artist and any remaining material that is not reused could be offered to a local building material recycling centre. The horizontal metal frames from the Murray River Rail Bridge could be placed on the river terrace close to the Gateway Island Trail in collaboration with the Wodonga Council.
9. Heritage items: Rail signals and older styles of streetlights are highly significant to the local communities and could be reused within the landscaping or donated to local museums.
10. Community open day vintage train event: A community event could be held to celebrate the opening of the Inland Rail Albury to Illabo rail corridor. This event could be organised in collaboration with Inland Rail, ARTC, local councils, heritage societies, and Aboriginal groups. The event could feature a vintage train, possibly with a Wiradjuri carriage wrap if budget allows, and a celebration featuring local Aboriginal dance groups.
11. Healing Country: As identified during consultation, The Rock (a small regional town on the corridor associated with the Kengal Aboriginal Place) was a significant Aboriginal site associated with men's initiation ceremonies and female activities. It was quarried to provide stone for the rail corridor. At the most appropriate stage of construction, a smoking ceremony could be held at The Rock as an act of cleansing and provide an opportunity for truth-telling, if deemed appropriate by the Aboriginal community.

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1 INTRODUCTION

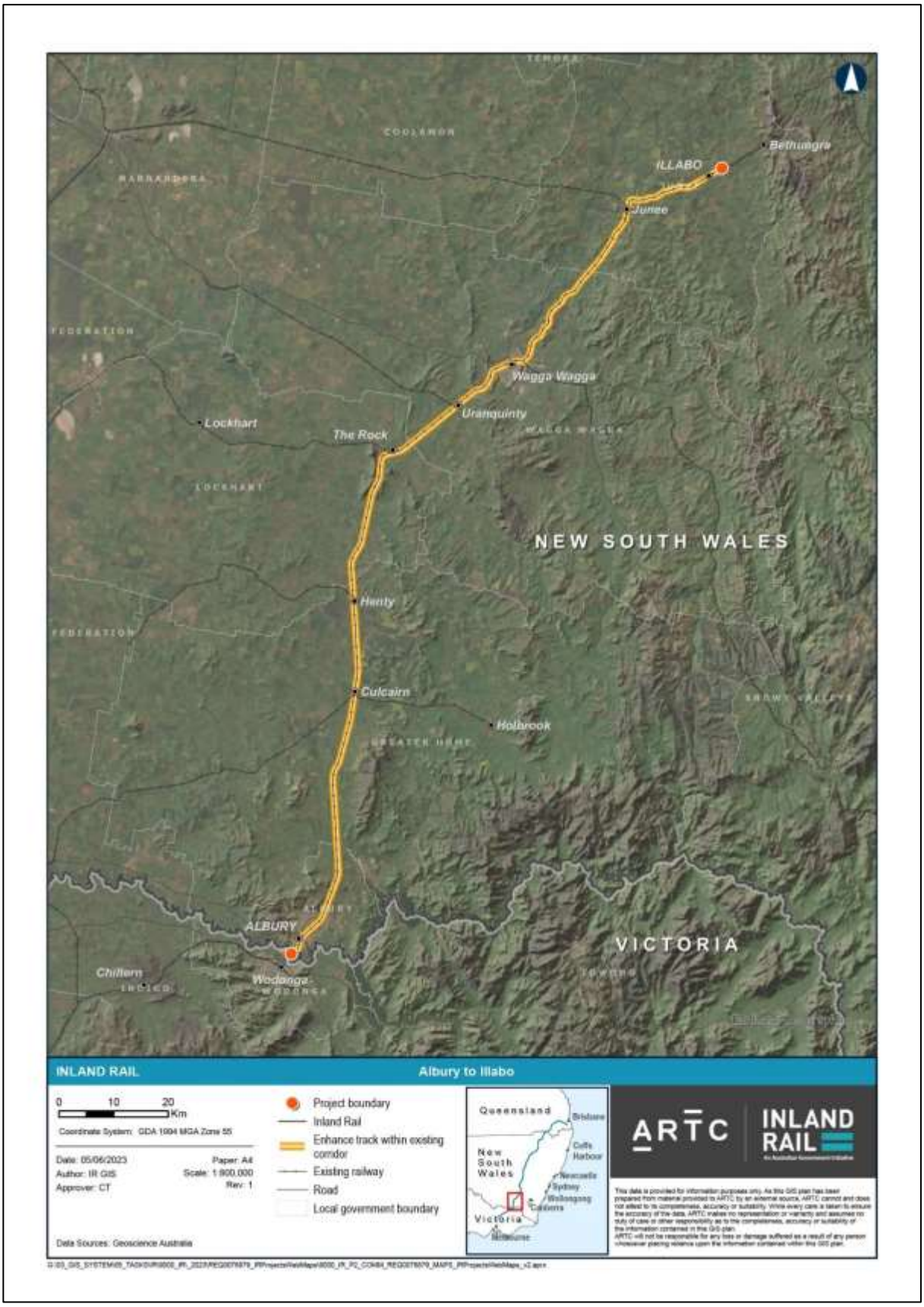
1.1 PREAMBLE

OzArk Environment & Heritage (OzArk) has been engaged by Martinus on behalf of Inland Rail and Australian Rail Track Corporation (ARTC) (the proponents) to prepare a Heritage Interpretation Plan (the Plan) for the Albury to Illabo (A2I) section of the Inland Rail program (the Project). The Project is located along 185 kilometres (km) of existing rail corridor from the Victorian border at Albury to Illabo in regional New South Wales. The alignment passes through two major regional towns, Albury and Wagga Wagga, and smaller regional towns, such as Culcairn and Junee. Works are proposed at 24 locations along the 'Main South Line' corridor, described by Inland Rail as 'enhancement sites', of which eight have been identified as having heritage value or potential heritage values (the Places). The Project is within the Local Government Areas of Albury City Council, Greater Hume - Lockhart Council, Wagga Wagga City Council, and Junee Council.

1.2 PROJECT OVERVIEW

The Project is a major national program designed to enhance Australia's existing national rail network and serve the interstate freight market. Enhancement works are required to provide increased vertical and horizontal clearances to support the transit of double-stacked freight trains up to 1,800 metres (m) long and 6.5 m high. Works are proposed at enhancement sites along the route of the existing rail corridor between Albury and Illabo (**Figure 1-1**). Eight of these have identified or potential heritage values and these are the focus of the Plan. The Project is classified as Critical State Significant Infrastructure (SSI-10055) and has been approved by the NSW Minister for Planning under Part 5 of the *Environmental Planning and Assessment Act 1979* (NSW) (EP&A Act). Work will include track realignment, lowering and/or modification within the existing rail corridor, modification, removal or replacement of bridge structures (rail, road and/or pedestrian bridges), raising or replacing signal gantries, level crossing modifications, installation of noise walls, and other associated works.

Figure 1-1: Albury to Illabo Project corridor. Source: Inland Rail.



1.3 REPORT COMPLIANCE

This Plan addresses the Conditions of Consent E51 and E55 as put forward by the Department of Planning, Housing and Infrastructure on 8 October 2024 for the Albury to Illabo Inland Rail Project and Updated Mitigation Measure NAH6 (**Table 1-1**).

Table 1-1: Compliance table showing Conditions of Approval and Updated Mitigation Measures.

Condition of Approval requirement	Context of the Requirement	Concordance in this report
Requirement E47	The Proponent must not destroy, modify or otherwise physically affect any heritage items, including Aboriginal objects, outside of the CSSI construction boundary.	Not applicable to this report.
Requirement E48	Prior to the commencement of construction, the Proponent must undertake Heritage Photographic Archival Recordings of heritage items and potential heritage items which have been identified for demolition, modification or alteration in the documents listed in Condition A1.	Not applicable to this report (archival recording has already been done and is presented in an Archival Report)
Requirement E49	Modifications to the rail bridge over the Murray River (SHR 01020) must be consistent with the Urban Design and Landscape plan required by Condition E108 and reviewed by the State Design Review Panel (SDRP) established in Condition E100	**Section 4.1.9**
Requirement E50	Replacement, modification or new structures within or adjacent to listed heritage items, curtilages, or heritage conservation areas must be designed to be consistent with the Urban Design and Landscape Plan required by Condition E108.	This requirement was fulfilled during the regular co-design meetings between the heritage consultant, architects, engineers and urban designers, as presented to the SDRP at regular intervals.
Requirement E51	The proponent must assess options for the salvage, sympathetic reuse (including integrated heritage displays) or other options for repository, reuse and display of items or elements of heritage value from heritage listed buildings and structures to be demolished before demolition. This includes but is not limited to: Street furniture associated with Kemp Street bridge in Junee; Bridge construction materials associated with Edmondson Street bridge in Wagga Wagga; and Footbridges in Albury, Wagga Wagga, Culcairn and Junee. Suitable repository or interim locations must be established in consultation with the relevant Council(s). Any State listed items or elements suitable for salvage must be determined in consultation with Heritage NSW. The items to be salvaged must be identified in the Heritage CEMP Sub-Plan required by Condition C6.	**Sections 4.2.9**, **5.1.4**, **6.2.8**, **6.3.8**, **6.4.8**, **7.2.8**, **10.1.3, 11.2.5, 11.2.5**, **11.4.2**, **11.5.5**, **11.6.4.1, 11.9.2**, **12** The Heritage CEMP Sub-Plan will be developed during the Detailed Design Phase.
Requirement E52	Work within the Albury Railway Station and Yard Group must aim to avoid, to the greatest extent practicable, impacts to remaining broad gauge track/s and Signal Box 1A. The Proponent must prepare an Albury Railway Station and Yard Group Report: Confirming the location of the broad gauge track/s; Demonstrating how the Work will avoid, or minimise impacts to the greatest extent practicable, to the broad gauge track/s and Signal Box 1A; and Where impacts to the broad gauge track/s or Signal Box 1A are unavoidable, determine appropriate mitigation measures, relocation, sympathetic reuse or display and/or heritage interpretation in consultation with Heritage NSW The Albury Railway Station and Yard Group Report must be submitted to and approved by the Planning Secretary prior to work commencing within Albury Railway Station and Yard Group.	Not applicable to heritage interpretation and it has been considered elsewhere.
Requirement E53	Following completion of all work described in the documents listed in Condition A1 in relation to heritage items and all work required by Conditions E47 to E52, a Non-Aboriginal Heritage Report including	Not applicable to this report.

Condition of Approval requirement	Context of the Requirement	Concordance in this report
	the details of any archival recording, further historical research either undertaken or to be carried out and archaeological excavations (with artefact analysis and identification of a final repository for finds), must be prepared in accordance with any guidelines and standards required by the Heritage Council of NSW and Heritage NSW.	
Requirement E54	The Non-Aboriginal Heritage Report must be submitted to the Planning Secretary, the Heritage Council of NSW, Heritage NSW, and relevant Councils, local libraries and historical societies in the respective local government area for information, no later than 12 months after the completion of the work referred to in Condition E53.	Not applicable to this report.
Requirement E55	The Proponent must prepare and implement a Heritage Interpretation Plan which identifies and interprets the key Aboriginal and Non-Aboriginal heritage values and stories of heritage items and heritage conservation areas impacted by the CSSI. (a) a discussion of key interpretive themes, stories and messages proposed to interpret the history and significance of the affected heritage items and sections of heritage conservation areas including, but not limited to Albury, Wagga Wagga and Junee Stations and Yard Groups, and bridges modified or removed by the project; (b) identification and confirmation of interpretive initiatives implemented to mitigate impacts to archaeological relics, heritage items and conservation areas affected by the CSSI including: (i) use of interpretative hoardings during construction (ii) community open days (iii) community updates (iv) design of pedestrian and road bridges (v) signal boxes and other items within Albury Station Yard; and (c) Aboriginal cultural and heritage values of the project area including the results of any archaeological investigations undertaken. The Heritage Interpretation Plan must be prepared in consultation with Heritage NSW, Heritage Council of NSW, relevant Councils and Registered Aboriginal Parties, and must be submitted to the Planning Secretary before commencement of construction.	**Sections 4**, **5**, **6**, **7**, **9** **Sections 10.1.9**, **11.1** **Sections 11.1** and **11.10.1** **Sections 2.1.2** **Sections 4.1.9**, **4.2.8**, **6.2.7**, **6.3.7**, **6.4.7**, **7.2.7** **Section 4.2** **Section 3.1**
Requirement E56	Site specific protection plans must be prepared and implemented for all demolition and modification works adjacent to or within the curtilage of a state heritage item to ensure that any impacts arising are minimised and are included in the Heritage CEMP Sub-Plan as required by Condition C6.	Not applicable to this report.
Requirement E57	Before conducting acoustic treatment at any heritage item identified in the documents listed in Condition A1, the advice of an independent and a suitably qualified and experienced built heritage expert must be obtained and implemented to ensure any such work does not have an adverse impact on the heritage significance of the item.	Not applicable to this report.
Requirements E58 to E67	Aboriginal Cultural Values and Heritage and Unexpected Heritage Finds	Not applicable to this report
Reference number	**Updated Mitigation Measure**	**Concordance in this report**
Detailed Design Phase NAH6 –	A heritage interpretation strategy for non-Aboriginal heritage will be prepared. This will provide a framework for interpreting the heritage items (listed and unregistered potential heritage items) impacted by	This report meets this requirement.

Condition of Approval requirement	Context of the Requirement	Concordance in this report
Heritage Interpretation	the proposal, set out the key interpretative themes and identify communication strategies. The strategy will include interpretation requirements for specific parts of the proposal, particularly where heritage items are proposed to be removed, or archaeological sites are proposed to be excavated. The strategy will include approaches to incorporate heritage interpretation and management outcomes into the urban design of the new structures, and the interpretation response for removed items or removed components of a heritage item. This includes:	This report meets this requirement.
	• New and removed structural components at the Albury rail bridge over the Murray River (SHR 01020)	**Sections 4.1** and **11.2**
	• New pedestrian bridge in the Albury Railway Station and Yard Group (SHR 01073)	**Sections 4.2** and **11.3**
	• The remnant broad-gauge railway track in the Albury Railway Station and Yard Group (SHR 01073) (where impacts cannot be avoided (NAH8)	Not applicable to this report
	• Removed pedestrian bridge in the Culcairn Railway Station and Yard Group (SHR 01126)	**Sections 5** and **11.4**
	• New pedestrian bridge at the Cassidy Parade and Brookong Avenue site	**Sections 6.2** and **11.5**
	• New Edmondson Street bridge	**Sections 6.3** and **11.6**
	• New pedestrian bridge in the Wagga Wagga Railway Station and Yard Group (SHR 01173)	**Sections 6.4** and **11.7**
	• New Kemp Street Bridge	**Sections 7.2** and **11.8**
	• Removed pedestrian bridge in the Junee Railway Station Yard and Locomotive Depot Group (SHR 01173)	**Sections 7.3** and **11.9**
	These may include approaches such as interpretive signage at heritage items that have been removed or excavated, historical/artefact displays at local museums or visitor centres, and online media about heritage items and history in the vicinity of the proposal. The strategy will be prepared with regard to Interpreting Heritage Places and Items: Guidelines (NSW Heritage Office, 2005a), and the NSW Heritage Council's Heritage Interpretation Policy (NSW Heritage Office, 2005b).	

1.4 AIM OF THE PLAN

The Plan explores the Aboriginal and historic heritage values of the Albury to Illabo rail corridor, identifying key stories for heritage interpretation associated with the Places. The Plan explores opportunities for effective and meaningful heritage interpretation and outlines strategies for presenting the historical and cultural themes of each Place through a variety of interpretive elements.

The intent of the Plan is to facilitate integration of interpretation into the detailed design phase of the Project and guide interpretation planning. Informed by the physical fabric and the history of

the Places, the Plan nominates themes and narratives associated with the Places and provides recommendations for interpreting their history and/or cultural values to the identified audiences.

The Plan also identifies examples of interpretive media suitable for the sites and further measures to implement this Plan. Subsequent stages of interpretation are to include detailed design development and implementation of interpretive elements (to be developed by the proponents and Architects to ensure an integrated response, in conjunction with any relevant stakeholders) including but not limited to:

- Re-use and display of salvaged materials
- Interpretive signage
- Built form interpretation
- Public art; and
- Open day community events.

1.5 REPORT STRUCTURE

This report is set out as per **Table 1-2**.

Table 1-2: Report structure.

Chapter	Content
Chapter 1	Introduction and compliance
Chapter 2	Methodology
Chapter 3	Heritage Context
Chapter 4	Albury Places
Chapter 5	Culcairn Place
Chapter 6	Wagga Wagga Places
Chapter 7	Junee Places
Chapter 8	Analysis and identification of themes
Chapter 9	Proposed Heritage Interpretation Elements
Chapter 10	Implementation of Interpretation Elements
Chapter 11	Conclusion and recommendations

2 METHODOLOGY

The Plan is intended to inform and guide collaborative interpretation planning for the Project, with stakeholders, consultants, and other relevant parties. The Plan forms part of a staged delivery of interpretation and will be incorporated into the Urban Development Landscape Plan (UDLP). The development of detailed briefs will be required after the Plan has been approved by the Secretary of Planning, in conjunction with subsequent stages of works. Heritage interpretation seeks to sustain the values of heritage landscapes, places and objects, individually and collectively, so that the community and visitors can continue to appreciate, experience and learn from them and about them, and that they may be passed on to future generations.

This Plan has been prepared with reference to the following documents.

2.1 DOCUMENTS RELEVANT TO HERITAGE INTERPRETATION PLANNING

- *The Burra Charter* (Australia International Council on Monuments and Sites [ICOMOS], 2013
- *Connecting with Country Framework* (Government Architect, NSW, 2020)
- Interpreting Heritage Places and Items: Guidelines (NSW Heritage Office, 2005a)
- Heritage Interpretation Policy (NSW Heritage Office, 2005b).

The Burra Charter defines interpretation as "*all the ways of presenting the cultural significance of a place*" and it may be a combination of the treatment of the fabric; the use of and activities of the place; and the use of introduced material (Article 1.17).

Interpretation should provide and enhance understanding of the history, significance and meaning of the building. Interpretation should respect and be appropriate to the cultural significance of the building (Article 25).

The NSW Heritage Branch *Interpreting Heritage Places and Items: Guidelines* lists the following best practice "ingredients" for interpretation:

- Interpretation, People and Culture – Respect for the special connections between people and items
- Heritage Significance and Site Analysis – Understand the item and convey its significance
- Records and Research – Use existing records of the item, research additional information and make these publicly available (subject to security and cultural protocols)
- Audiences – Explore, respect and respond to the identified audience
- Themes – Make reasoned choices about themes, stories and strategies

- Engaging the Audience – Stimulate thought and dialogue, provoke response and enhance understanding
- Context – Research the physical, historical, spiritual and contemporary context of the item, including related items, and respect local amenity and culture
- Authenticity, Ambience and Sustainability – Develop interpretation methods and media which sustain the significance of the items, its character and authenticity
- Conservation Planning and Works – Integrate interpretation in conservation planning and in all stages of a conservation project
- Maintenance, Evaluation and Review – Include interpretation in the ongoing management of an item; provide for regular maintenance, evaluation and review
- Skills and Knowledge – Involve people with relevant skills, knowledge and experience
- Collaboration – Collaborate with organisations and the local community.

The National Trust of Australia describes the philosophical approach of an Interpretation Plan below.

> *The principal aim of interpretation is not instruction, but provocation. The place should be presented as a space for public discourse and invite the visitor to share the excitement of thinking about the past, the present and the future. The visitor experience should thus be one of discovery or inspired insight. The local visitor should experience a degree of self-revelation while those from further afield should enjoy a richer insight into the place, the State and the country. Interpretation should aim to present the whole rather than a part. It should resonate with voices that encourage open-minded consideration of different perspectives. The interpretation should celebrate the significance of the place by promoting the exploration of knowledge and ideas and by providing a dynamic forum for discussion and reflection. When challenging convention and encouraging debate, the interpretation may sometimes be controversial but never dull. Interpretation is not mere information - it is revelation based upon information. But the information upon which it is based must be thematically organised, based on rigorous research and specific to each place. The interpretation should aim to relate to the place being displayed to something within the visitor. Interpretation is an art, which combines many arts. Interpretive techniques should be appropriate to the place and the various, or multiple, audiences. They should reflect a contemporary perspective and clearly distinguish themselves from the historic fabric, artefacts or reality. They should be imaginative, reflecting the best in creativity and ingenuity. There are, however, many options for interpreting a place.*

A range of opportunities exist for conveying the significance of the Places to all audiences. These can be as simple as images or pictures; however, these alone will not engage the imagination as effectively as other methods might. We consider that for the interpretation to be meaningful and engaging, it needs to be an integral part of the design of the element it is attached to and where possible it needs to be embedded in the fabric of the Place itself. This approach is consistent with the use of the new bridges as integral interpretative elements within the broader Plan.

2.1.1 Documents relevant to A2I heritage interpretation

- *Aboriginal Cultural Heritage Assessment Report.* GML Heritage, Technical Paper 02, Albury to Illabo Environmental Impact Statement. 2022
- *Aboriginal Heritage.* GML Heritage, Chapter 10, Albury to Illabo Environmental Impact Statement. 2022
- Detailed Response to Aboriginal Cultural Heritage Matters. GML Heritage. Appendix E, Albury to Illabo. 2023
- *Non-Aboriginal Heritage – Statement of Heritage Impact.* GML Heritage. Technical Paper 03, Albury to Illabo Environmental Impact Statement. 2022 (GML Heritage SOHI 2022).
- *Non-Aboriginal Heritage.* GML Heritage. Chapter 11. Albury to Illabo Environmental Impact Statement. 2022. The SOHI recommends approaches such as interpretive signage at heritage items that have been removed or excavated, historical/artefact displays at local museums or visitor centres, and online media about heritage items and history in the vicinity of the proposal.
- *Non-Aboriginal Heritage Assessment Report Addendum*. GML Heritage. Technical Paper 03 – Addendum. 2023
- *Landscape and Visual Impact Assessment.* IRIS Visual Planning + Design. Technical Paper 10. Albury to Illabo Environmental Impact Statement. 2022
- Albury City-Wide Heritage Study. Albury City Council. 2003
- Albury City-Wide Aboriginal Cultural Heritage Study, Jacobs. 2021
- Wagga Wagga Community Heritage Study - Volume 2: Thematic History. NGH Environmental. 2013
- Junee Shire Council Heritage Strategy 2008 – 2011.
- *Wiradjuri Heritage Study*, for the Wagga Wagga Local Government Area of NSW. Go Green Services. 2002.

2.1.2 Community Consultation

Additional to desktop research, OzArk undertook historic heritage-based community consultation and Aboriginal community consultation to identify local narratives and historic cultural values.

2.1.2.1 Historic Heritage Community Consultation

Historic heritage-based community consultation was carried out between the 4–7 June 2024 in Albury, Wagga Wagga and Junee by OzArk heritage consultants, in partnership with Martinus Rail and Inland Rail.

Following the face-to-face meetings, email correspondence has been ongoing with many of the participants and some who were unable to attend the meetings.

2.1.2.2 Aboriginal Community Consultation

Aboriginal community consultation was conducted in accordance with the *Aboriginal Community and Stakeholder Engagement Strategy,* developed in partnership with Martinus and approved by Inland Rail.

1.1.1.1.1 Round 1

The first round of design/heritage-based Aboriginal community consultation was carried out between the 4–5 September 2024 in Albury and Wagga Wagga by OzArk heritage consultants, Martinus and Inland Rail.

1.1.1.1.2 Round 2

The second round of design/heritage based Aboriginal community consultation was carried out on OzArk's behalf by Inland Rail, Martinus and CM+ on 16 October in Wagga Wagga and 19 October in Albury. Based on feedback from the first round of Aboriginal community consultation, a series of targeted questions was prepared to inform the detailed design stage of the Project. Interactive information boards were used to gather quantitative feedback from the community and qualitative feedback was gathered through discussions and notetaking.

In Wagga Wagga design/heritage related questions were asked during a broader Inland Rail Aboriginal Community Consultation event.

In Albury consultation occurred at the Waluwin Festival.

1.1.1.1.3 Round 3

Round three of the design/heritage-based consultation took place between the 26th to 30th January 2025. This round of consultation, which involved review of the draft HIP was conducted by Inland Rail. Consultation was conducted online via Teams meetings and in person at Albury and Wagga Wagga. Consultation will continue with Aboriginal community representatives and historical societies throughout the detailed design phase of the project.

2.1.3 Developing historic themes

Recognised Australian Historic Themes have been used to guide the heritage interpretation narratives within the Plan. The themes are '*an alerting device to stimulate broad scale thinking about a place and its connections*' (AHC, Australian Historic Themes, 2001, p.6). The Australian Heritage Commission explains the use of themes:

> *Each city, suburb, region or state has its own stories to tell, its own particular weaving of theme, people and place. The framework of themes should encourage us to look anew at our historic environment and to make new connections.*

Themes relevant to the Project are detailed in **Section 9**.

2.2 AUTHOR IDENTIFICATION

The following report has been prepared by:

- Dr. Bernadette Drabsch (OzArk Heritage Consultant, BA Ancient History, Hons [Natural History Illustration], PhD Design/Archaeology, University of Newcastle)
- Ben Churcher (OzArk Principal Archaeologist, BA Ancient History [Hons], University of Queensland, Dip Ed, University of Sydney).

2.3 LIMITATIONS

This Plan forms part of a staged delivery and implementation of interpretation at the Places. It is provided for the purpose of conceptualising the vision for interpretation. The Plan will be reviewed by the Planning Secretary prior to construction. Following approval, the proposed interpretation elements will be subject to detailed design development in conjunction with CM+ Conybeare Morrison Design Consultancy; the Martinus Design team, Aboriginal Advisors, and Communication Engagement Officers from Martinus; and Inland Rail heritage Officers and First Nations Engagement Officers. The development of detailed design briefs will occur after approval of this document in consultation with relevant community bodies, Aboriginal Community representatives, and councils.

3 HERITAGE CONTEXT

This information has been extracted from the *Aboriginal Cultural Heritage Report* (GML 2022a) and *Non-Aboriginal Heritage Report – Statement of Heritage Impact* prepared for the Albury to Illabo Environmental Impact Statement (GM 2022b).

3.1 ABORIGINAL CULTURAL HERITAGE

The Albury to Illabo section of the Inland Rail program is situated on the traditional lands of the Wiradjuri people.

The Wiradjuri group occupies the largest geographic area of New South Wales of all Aboriginal groups (Briggs 2011). Gunnedah and Albury mark the northern and southern boundaries of Wiradjuri Country, while the eastern boundary is the Great Dividing Range, and the western boundary is approximately in line with the present towns of Hay and Nyngan (Bathurst Regional Council Website).

The Regional Histories of New South Wales states that the name 'Wiradjuri' means 'people of the three rivers', these rivers being the Macquarie, Lachlan and Murrumbidgee (AECOM 2010).

Wiradjuri people continue to occupy their traditional Country, including in the townships of Dubbo, Condobolin, Orange, Bathurst, Wagga Wagga, Albury, Young, Narrandera and Griffith (Murray Lower Darling Rivers Indigenous Nations, n.d.).

The arrival of Europeans in the areas in the early 1800s had a devastating impact on the traditional Wiradjuri lifestyle: clashes between the new European settlers and the local Aboriginal people were common around the Murrumbidgee and even further north, particularly between 1839 and 1841. As pastoralism spread throughout western NSW, there were fewer places for Wiradjuri people to live. The European pastoralists, originally mostly British and Irish people) would build their properties on Wiradjuri campsites, which were generally in the vicinity of drinking water, were sheltered and safe from flooding. In the early to second half of the 18th century, Wiradjuri men and women worked on pastoral stations (GML 2022a: 10-3).

3.2 HISTORIC HERITAGE OVERVIEW

3.2.1 Early Pastoralism

The first British explorer to arrive in the Riverina area was John Oxley in 1817. Oxley was followed by Hamilton Hume and William Hovel who arrived in the Albury area in 1824, and Charles Sturt who mapped the Wagga Wagga area in 1829 as part of an expedition to chart the course of the Murrumbidgee River.

Few additional Europeans had ventured into the Riverina, however, before the enforcement of the 'Limits of Location' line from 1826. The line was introduced to prevent unlicensed land claims and settlement; no settlers were to purchase land beyond it. There were, of course, those who disregarded the decree and proceeded to squat outside of the permitted area. Near modern-day Wagga Wagga, several ex-convicts claimed runs along the banks of the Murrumbidgee River, Charles Tompson established the 'Eunonyhareenyha' run on the northern bank in 1832 and was shortly followed by George Best, who claimed the southern bank for his 'Wagga Wagga' run.

Unable to prevent the spread of British settlement, the gazetting of towns began in earnest. Assistant Surveyor Thomas Townsend mapped out the centre of Albury in 1838; although he initially proposed the town be named 'Bungambrawatha', the Wiradjuri name for the area. In 1849, Wagga Wagga was formally gazetted, due to the continued population growth in the area.

The Victorian goldrushes in the 1850s contributed to the development of the Riverina area. The subsistence requirements of the suddenly booming Victorian gold towns—such as Bendigo and Beechworth—meant that there was a high demand for stock.

3.2.2 The development of the railway in NSW

In the 1830s, farmers petitioned for the construction of railways to transport their produce more easily and cheaply to the ports on the east coast. On 28 January 1846, an advertisement was placed in the Sydney Morning Herald stating 'Railroads: Parties favourable to the construction of railways in New South Wales are requested to meet'. The aim of the meeting was not to discuss the construction of a railway network in the Sydney basin, but to extend the line inland to the production centre of Goulburn. Despite their enthusiasm for the construction of the network, the private nature of the endeavour meant that it was restricted by the financial capabilities of its sponsors and the network had been assumed by the NSW Government.

As part of the transition of the railway from the private to public spheres, John Whitton, a member of the Institution of Civil Engineers in London, was appointed as Engineer-in-Chief in March 1856. His appointment also coincided with a shift in economic and social conditions. Pastoralists had lost their monopoly of the market to other economic sectors, such as coal mining and the gold rush. Interest also grew in the use of the railway for passenger traffic, particularly tourism.

3.2.3 The Main South Line

Construction on the Main South Line had initially begun in 1853 at the original Sydney station, an area known as 'Cleveland Fields' at the time, now Central Station. The station opened on 26 September 1855 in conjunction with stations at Newtown, Ashfield, Burwood, and Homebush to create the first NSW railway line. Before Whitton's appointment to the NSW railway network, a further two stops were added to the line at Fairfield and Liverpool.

The advancement of the line was excruciatingly slow. By 1863, the Main South Line comprised of a mere 85 km between Sydney and Picton. This was largely due to the economic downturn of the 1860s, which resulted in strict budgets:

With the economic climate of NSW taking a turn for the better by the early 1870s, the fortunes of the Main South Line increased too. In quick succession the line was extended 290 km from Goulburn (1869) to Wagga Wagga (1880).

The opening of the Murrumbidgee River railway bridge at Wagga Wagga in 1881 allowed the Main South Line to be extended further south.

4 ALBURY PLACES

The Plan covers three Places at Albury: Murray River Rail Bridge, the Albury Station footbridge, and the Albury Station Yard. For each, an overview of area, description and review of heritage significance, summary of consultation, fieldwork observations, and proposed works is provided.

4.1 MURRAY RIVER RAIL BRIDGE

4.1.1 Overview of area

In November 1824, explorers Hamilton Hume and Captain William Hovell came across a 'very fine river', which they named the 'Hume', after Hamilton's father (The Sydney Herald, July 1831).. Five years after Hume and Hovell's visit, Charles Sturt navigated the Murrumbidgee River downstream from Yass and entered a '*broad and noble river*' (Sturt 1829, Chapter 4), which he named after his friend, Sir George Murray of the British Colonial Office. Later, Sturt proved that this was the same river as the Hume. In 1836, when Thomas Mitchell crossed the river, rather than recognising the discoveries of his predecessors, he gave the river the local Aboriginal name, *Millewa* (Milawa). Despite this, the name Murray continued to be used, although the river above Albury was known as the Hume for some time (Alburyhistory.org.au).

Prior to the arrival of the British, Aboriginal people had lived for many years along the fertile plains of the river. Hume recorded the abundant resources of the river and lagoons in his journal, noting that:

> *The river is serpentine, the banks are clothed with verdure to the water's edge, their height varies, but seldom either more or less than 8 or ten feet. Immense numbers of large birds of a new kind, having a long half-moon bill, were frequently met with on the extensive flats near the river, and it was observed that they fed chiefly on a kind of small lizard and spiders… On each side of the river a perpetual succession of lagoons, extending generally in length from one to two miles backwards from the river, and about one fourth of a mile in breadth. The general appearance of the country, together with that of the soil, is rich and beautiful; the flax plant and curry-jong flourish here in abundance; from the bark of which the natives, who are numerous, make their nets, etc. Water fowl of many kinds were plentiful on the river and lagoons… where we fell in with the river on the 16th, some peach-stones, clover, and other grass seeds were planted; and our initials and the date of the year were cut into a large gumtree. The large cod, and a very find fish resembling a tench were caught in abundance both in the rivers and lagoons* (The Sydney Herald, June 1831).

The natural resources and permanent water supply were conducive to long term habitation by Aboriginal people. When the British settlers arrived in 1835, the large grazing run of

Mungabareena was established on the northern bank of the river, with further grazing runs established on both sides of the river between 1837 and 1840. The Indigenous name for some of the area where the township of Albury grew, was Bungambrawatha as indicated on the first map of Albury in 1839. At the confluence of Bungambrawatha Creek and the Murray, the ford across the river was a popular Aboriginal camping ground before Robert Browne built the first hut there in 1835. The village gradually developed around this hut and being situated on the main route between Sydney and Melbourne the new town of Albury, also known as 'Port Phillip Crossing Place' and 'Hume's Crossing', became the key crossing place for people and overlanders driving livestock to the markets in Melbourne (Spennerman 2018: 3).

By the 1850s, paddle steamers began to work the Murray, and the Port of Albury, the highest navigable point on the Murray River, allowed the paddle steamers to cheaply and quickly transport people and goods from Adelaide, and in return take the local produce of wool, wheat, and wine back to ready markets.

As the region prospered, a timber car bridge was built over the river in 1860, replacing the existing punt. At this time, Victoria was vigorously expanding its railway network and in 1872 construction of a railway line to Wodonga was commenced, with connection in October 1873. As a result, most of the heavy produce from the area was then transported to Melbourne by train, rather than via paddle steamers to Adelaide. By 1874, river traffic to Albury had effectively ceased, with the last paddle steamer arriving in 1885 (Spennerman 2108: 36). Connection between Albury and the new station at Wodonga was initially carried out with the assistance of a horse-drawn omnibus (**Figure 4-1**).

Figure 4-1: Horse drawn omnibus operated by Victorian Railways waiting outside Albury Station. 1881. Source: The Border Mail February 2024.

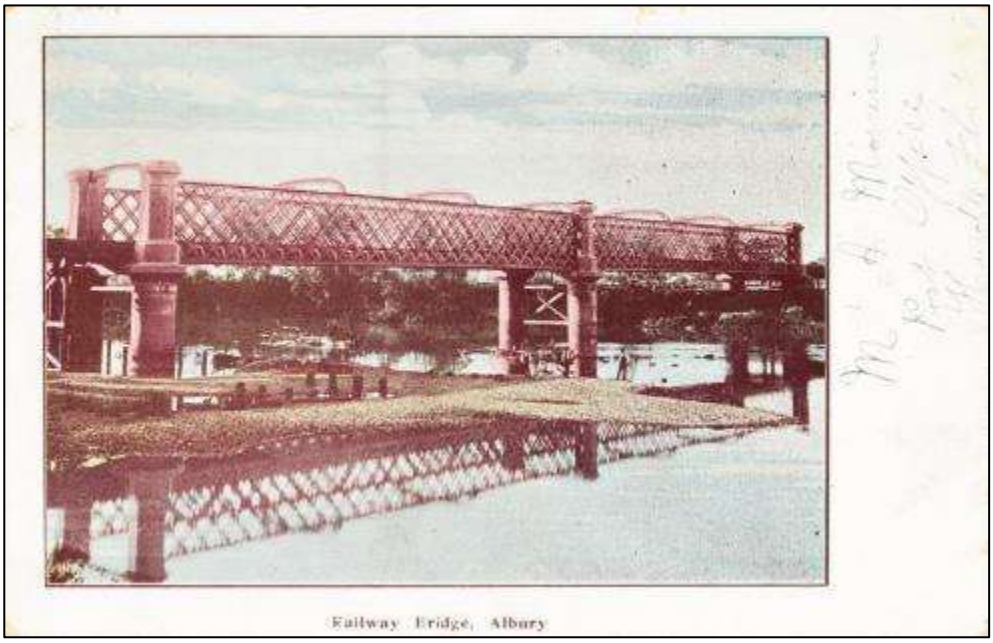
Unlike Victoria, who were progressive with their rail infrastructure at that time, New South Wales was lagging behind with the 'Great Southern Line' reaching Albury from Sydney in 1881, nine years behind Victoria.

The first railway bridge, a temporary wooden one funded by Victoria, was constructed in 1882/1883. The bridge carried both rail gauges, the broad gauge for Victorian trains and the narrower Standard Gauge for NSW trains. The remains of this temporary bridge are still visible on low water below the current rail bridge, which was built in 1884 (**Figure 4-2**).

The Argus (Melbourne) reported the opening of the permanent railway bridge in August 1884:

> *'OPENING OF THE MURRAY BRIDGE AT ALBURY. The completion of the work in connexion with Mr Alexander Frew's contract for the iron railway bridge across the Murray was made the occasion of some little ceremony yesterday. Mr Luke Gulson, the Mayor of Albury, assisted by Mr T H Mate, screwed down the last bolt on the bridge, which will be ready for use now but that the approaches on the Victorian bank are not complete'.* (The Argus (Melbourne), Monday 4 August 1884)
>
> *'The railway bridge over the Murray River at Albury, to permanently connect the systems of Victoria and New South Wales, has been completed, and will be opened for traffic in a few days. The arrangement was that the traffic should be transferred from the temporary bridge to the new route on Thursday... The cost of the bridge has been equally borne by the two colonies, but New South Wales, having jurisdiction over the Murray, undertook the execution of the work upon plans prepared by its own engineers, and approved by the Victorian department... The total cost of the approaches has been about £30,000. The bridge is constructed for a double set of metals, one line being laid according to the New South Wales gauge of 4ft 8½in, and the other upon the Victorian gauge of 5ft 3in. It is a double span structure each extending over a space of 100ft. In the centre of the river the bridge is supported by piers formed of two large cast iron cylinders... sunk in the bed of the river to a depth of 120ft, and now rest upon a layer of coarse sand and gravel. Their interior is filled up to the top with concrete ... The distance from Sydney to the pier at the southern end of the bridge 387 miles 51 chains and from Melbourne to the same point, 189 miles nine chains... The superstructure of the bridge, weighing 583 tons was manufactured by Messrs. Westwood and Baillie, of London. The cost of the ironwork delivered at Albury was £17,609, and the total cost for both work and material will be about £31,000...'* (The Argus (Melbourne), Saturday 16 August 1884).

Figure 4-2: Railway Bridge, Albury Postcard. c. 1906 showing remnants of the temporary timber bridge posts. Source: Museums Victoria.



The Maitland Mercury, 16 June 1883, reflected on the importance of the event, noting in their article '*The Opening of the Railway Junction of NSW and Victoria'*, that:

> *'This great event, which may be looked upon as the first step towards the federation of the two colonies, will take place today and the importance of the occasion has been thoroughly recognised by the Governments of the two colonies, as is evidenced by the extent of the preparations for the celebration. The people of Wodonga will present an address to the Marquis of Normanby on his arrival at that town; but the larger part of the ceremonies and the principal interest will centre at Albury, where the most elaborate preparations are in progress'* (The Maitland Mercury, 16 June 1883).

The article also provides a good account of life in the small pioneer settlement of Albury, in particular the difficulty and expense of hauling supplies to the town from Gundagai or Melbourne. It discusses previous transport options to cross the river, such as the use of a dugout canoe, made out of a hollow log, which was hauled across the river by rope, followed by a 'proper punt' in 1849, which remained in use up to 1861.

While providing a vivid description of the interior décor of the new station, the article mentions the following:

> *'Immediately above the viceregal chair of Victoria is a large allegorical painting representing the meeting of New South Wales and Victoria. Two female figures stand in the foreground, greeting each other with a cordial hand clasp, Victoria bearing a branch of maize, on which the corn is prominently displayed, while New South Wales*

holds a shepherd's crook, the two figures emblematical of the agricultural and pastoral interests. In the background a train is seen crossing a bridge, and the entire picture is sufficiently striking, though as a work of merit hardly deserving a place in the Art Gallery' (The Maitland Mercury, 16 June 1883).

The building of bridges improved road and rail access between Melbourne and Sydney and the bridge became an identifiable feature of the town and a source of regional civic pride, as seen in the postcards shown on **Figure 4-2, Figure 4-3**, and **Figure 4-4**.

Figure 4-3: River Murray and Railway Bridge, Albury, 1908. Source: State Library of Victoria.

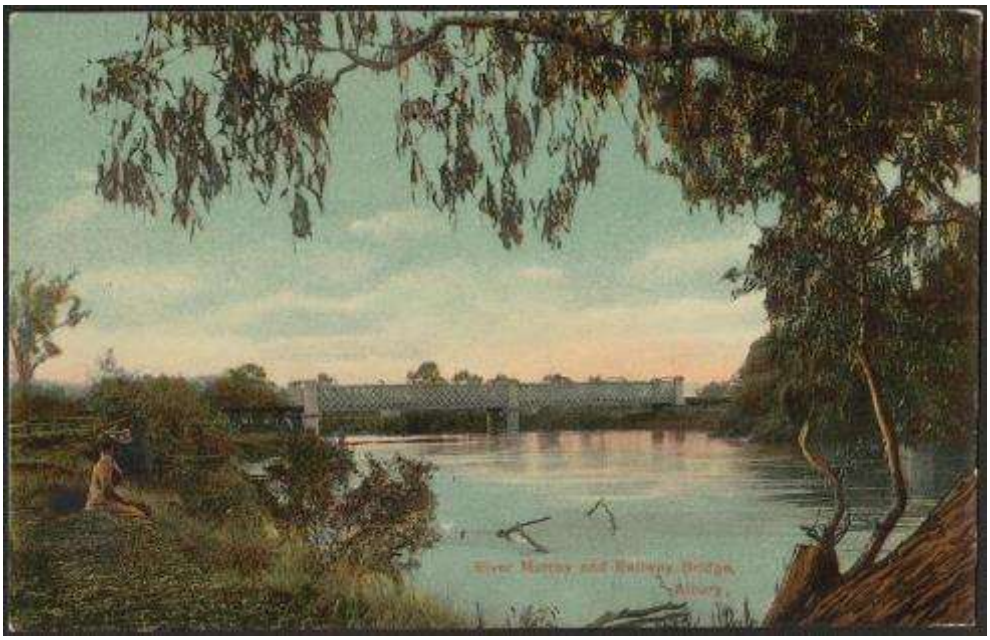
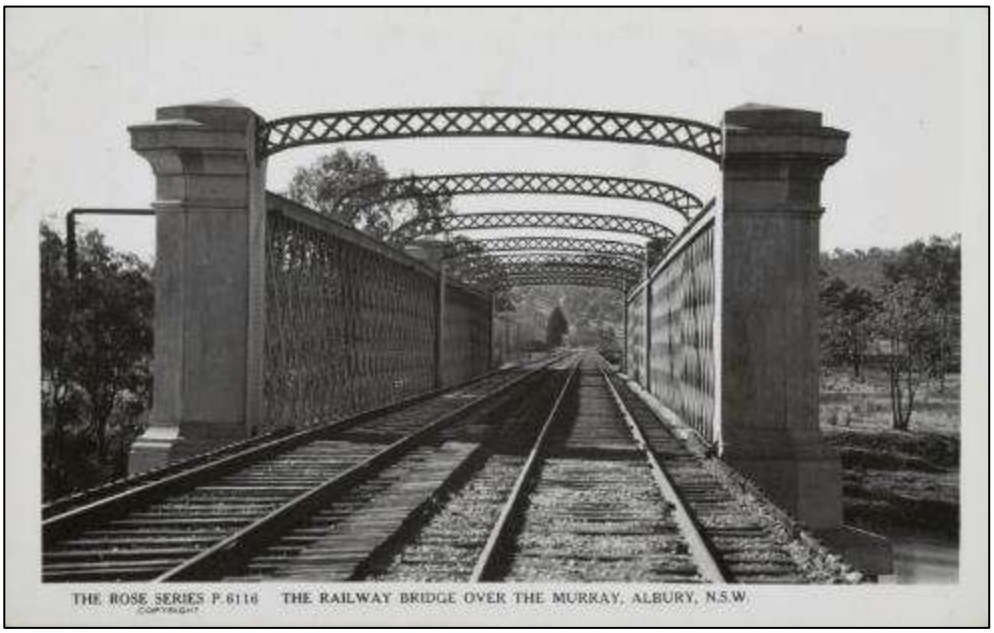


Figure 4-4: The Railway Bridge over the Murray, Albury, NSW. post 1920. Source: Museums Victoria.



In 1928 and 1929 the Murray River Rail Bridge was strengthened, and it was at this point when the decorative stone pillars at both ends and those at the centre point might have been removed, leaving the bare metal structural elements which remain to this day.

During World War II (WWII), Australia's home guard, the Volunteer Defence Corps (VDC), was tasked with protecting three strategic sites around Albury. These included the Hume Dam, the ABC radio transmitter at Corowa, and the Murray River Rail Bridge (Pennay 2023). During that time the bridge carried enormous loads of munitions, explosives, food, and people (**Figure 4-5**).

Figure 4-5: Serviceman of the VDC guarding the bridge in 1939. Note the stone pillars have been removed prior to this. Source: Border Mail April 2010.

Post-war years saw little changes to the bridge, however, train transport gradually diminished as road use and truck haulage increased. The broad-gauge rails remained on the bridge (**Figure 4-6**) until 2011, when it was replaced with a second standard gauge track.

Figure 4-6: Passing of K153 and 3026 on Murray River Rail Bridge. 11/6/1983, using both the standard and broad-gauge lines.

The bridge was modified again in 1995, when it was strengthened, and vertical clearance was gained with the addition of stanchions below the horizontal stabilising frames (**Figure 4-7**).

Figure 4-7: Workers strengthening and modifying the bridge in 1995. Source: Pennay 2023.

4.1.2 Description and heritage significance

The Murray River Rail bridge has state heritage significance (State Heritage Register [SHR] 01020, meeting criteria A, B, C, D, E, and G); local heritage significance, listed in the Albury Local Environmental Plan (LEP) 2010 as item I2014; and ARTC's Section 170 Conservation and Heritage Register (s170 Register) as item 4280312 (**Figure 4-8**) (Heritage Council of NSW 2008). The State Heritage Inventory (SHI), Statement of Significance notes:

> *The wrought iron lattice Albury Murray River underbridge is a major early structure associated with the 'father' of the NSW railways, John Whitton, and geographically linked to Albury Railway Precinct, one of the most significant railway sites in NSW. It is an excellent example of a wrought iron lattice bridge, a design that was used extensively for bridge construction during the first major phase of railway construction in NSW in the late 19th century. It is a historically and aesthetically significant structure and a prominent landmark on the NSW/Victorian border.*
>
> *It is one of only two double track bridges of this design, the other being the wrought iron lattice Parramatta River bridge at Meadowbank (no longer in use for rail traffic) and is still in use, carrying both standard gauge (NSW) and broad gauge (Victorian) railway lines. It is the 7th oldest lattice bridge in the NSW rail system, being constructed in the second phase of wrought iron lattice bridge construction (one of the 2nd set of six such bridges).*
>
> *The wrought iron lattice bridge is a technically sound structure and as such is an example of bridge technology in the late colonial period in NSW (late 19th century). Its*

strength and durability have shown it to have been a very cost-effective form of bridge construction.

Figure 4-8: Railway Bridge over the Murray (River), Albury. Ca. 1880–1934. Source: State Library of Victoria FL16281711.

The SHI historical notes include the following:

During the 20-year period between 1873 and 1893 there was a massive programme of public works in New South Wales, particularly in expanding the road and rail networks. During this period and despite strong economic conditions, the respective chief engineers, for roads (William C Bennett) and for railways (John Whitton), adopted economic construction methods and materials, for example by using local materials where possible. Consequently, an enormous amount of hardwood timber was used for bridge works; mostly timber beam and timber truss bridges.

However, long span bridges were required for major river crossings, making timber bridge construction unsuitable at many locations. Metal bridge construction was adopted for larger bridges at major river crossings with metal supplied from England. John Whitton adopted the use of wrought iron lattice truss bridges, with twelve such bridges built for the NSW Railways in the late 19th century and 24 wrought iron bridges built for roads.

Many of these bridges (for road and rail) remain extant in NSW, including railway lattice bridges at: Bathurst (Macquarie River, 1876), Wellington (Macquarie River, 1881), Woolbrook (MacDonald River, 1882), Dubbo (Macquarie River, 1884), Cowra (Lachlan River, 1887), Tamworth (Peel River, 1882), Albury (Murray River, 1884), and Narrandera (Murrumbidgee River, 1885).

The Albury Murray River Bridge consists of two 48.463 metre wrought iron lattice girder trusses, a steel opening transom top, and cast iron piers. The cylinders, made by Stockton Forge Co. in the UK weighed 290 tonnes and were delivered between 3 April 1883 and 11 June 1883. The superstructure, made by Westwood Baillie & Co. weighed 594 tonnes and was delivered between 3 April 1883 and 11 June 1883.

Few major modifications have been made to the Albury Bridge with the most significant change probably being the opening of a Standard Gauge track linking Albury to Melbourne on 12 April 1962, with normal passenger services commencing on 16 April 1962.

Two former railway lattice bridges (1885 Georges River bridge at Como and 1886 Parramatta River bridge at Meadowbank) were decommissioned for railway use but remain in use as pedestrian walkways /cycle ways. The 1871 wrought iron rail bridge over the Hunter River at Aberdeen was replaced by another bridge and demolished and the 1881 rail bridge over the Murrumbidgee River at Wagga Wagga was demolished in 2006 and replaced by a concrete structure.

4.1.3 Fieldwork observations

While representatives from OzArk were visiting the Murray River Bridge they noted that the remains of the temporary bridge structure, including the construction markings, were still clearly visible at low water **Figure 4-9**). It was also noted that there is currently no public interpretation of the site on either side of the river.

Figure 4-9: Field photographs of Murray River Rail Bridge. Source: OzArk 2024.




4.1.4 Consultation with historical societies

Community members from the Albury historical societies stressed the importance of this bridge to the townships of Albury and Wodonga (**Section 2.1.2.1**). They feel a strong bond with the bridge, which is an identifiable feature of the area, and noted that it symbolises a sense of 'connection' – connecting previously rival states and connecting trade and passage to the north and to the south.

4.1.5 Aboriginal community consultation (Round 1)

During the initial stage of consultation, the Aboriginal community members suggested the following:

- Dual naming of the Murray River Rail bridge would be very much supported by the local community. Statements such as 'it will mean a lot to the community' and it shows a 'commitment to community' arose during consultation. Council was keen for ways to demonstrate reconciliation and ways of Healing Country and suggested that Inland Rail has a role to play in that.
- The new name would need to be chosen in consultation with community and the name Milawa Billa was put forward for consideration.
- It was noted that the young Aboriginal and non-Aboriginal kids used to jump from the rail bridge into the river as a rite of passage.

- It was noted that landscaping at the bridge could contribute to land preservation. Local Land Services can provide information and research on native seeds to use. Medicinal plants contribute to healing country, we should consider including these and provide an information sign.

4.1.6 Aboriginal community consultation (Round 2)

During the second round of Aboriginal community consultation the following questions were raised:

'It has been suggested that the dual naming of the Murray River Rail Bridge would be supported by the local Aboriginal community. Do you think this sounds okay? Would you be happy if the new name was the 'Millawa Billa Bridge'.

Of the participants, 28 people supported the idea of dual naming and two people were not supportive of this concept. Likewise, 28 people were in favour of the name Milawa Billa Bridge, two were not in favour of this name (**Figure 4-10**).

Those not in favour had concerns about the spelling of 'Millawa' and preferred not to include the word Billa (River) as Millawa means Murray River. This will be clarified during further consultation.

Figure 4-10: Interactive information board showing response to the question about dual naming.

4.1.7 Aboriginal consultation (Round 3)

During the third round of consultation with Aboriginal community members, the following feedback was received in relation to Murray River Rail Bridge:

- Consideration should be given to the spelling, 'billa' and 'Millawa' or 'Milawa'. A suggestion was made that we should ask Uncle Stan Grant to clarify this.
- One participant noted that the Murray River has always been referred to as Yindy Millawa/Yindi Milla – which refers to the area above Albury and Mullaway means fish.
- It was suggested that the Budyaan Wiradyuri Language Trust will provide advice on dual naming for the bridge.

4.1.8 Feedback on draft HIP

Feedback on the draft Heritage Interpretation Plan was received from the Albury City Council via email on 22 November 2024. The following points were raised regarding the Murray River Rail Bridge:

- Bila isn't in the Wiradjuri dictionary app. The app states that 'Milawa' is the Murray River at Albury. However, it was noted by the Council that the Elders group confirmed to them that 'Milawa Bila' is preferred.

4.1.9 Proposed work

The current Murray River Rail Bridge will be modified to provide sufficient vertical clearance for the double-stacked freight trains. The existing horizontal framework does not meet current engineering standards and will be removed and salvaged and/or used as a sculptural element (**Section 11.2.4**). A new, horizontal brace will be installed above the existing lattice girders (**Figure 4-11**). The new top chord and bracing will have a slender, contemporary profile while being complementary to the heritage values of the bridge. The top chord will feature oval shaped perforations, which provide structural efficiency while recalling the oval shapes featured in other heritage bridges, such as bridges at Tocumwal (**Figure 4-13**) and Brisbane (**Figure 4-14**). The oval perforations will add a sense of lightness and will be sensitive to the heritage structure while not mimicking the existing design. The new material will be painted in a culturally significant colour that is complementary to the existing materiality of the bridge (**Figure 4-12**) (**Section 11.2.2**).

Figure 4-11: Proposed design of horizontal bracing and stanchions for the Murray River Rail Bridge. Source of renders: CM+

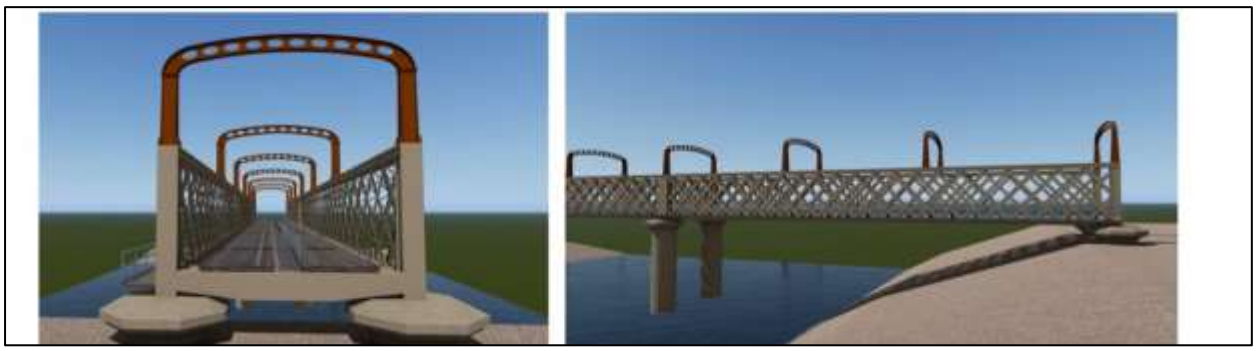


Figure 4-12: Various tones of existing structure. Source: OzArk 2024.

Figure 4-13: Comparative heritage rail bridge at Tocumwal featuring oval shaped perforations. Source: Wikipedia.

Figure 4-14: Comparative heritage rail bridge with oval and circle perforations. Victoria Bridge, Brisbane. Source: The University of Queensland.

4.2 ALBURY STATION FOOTBRIDGE AND YARD

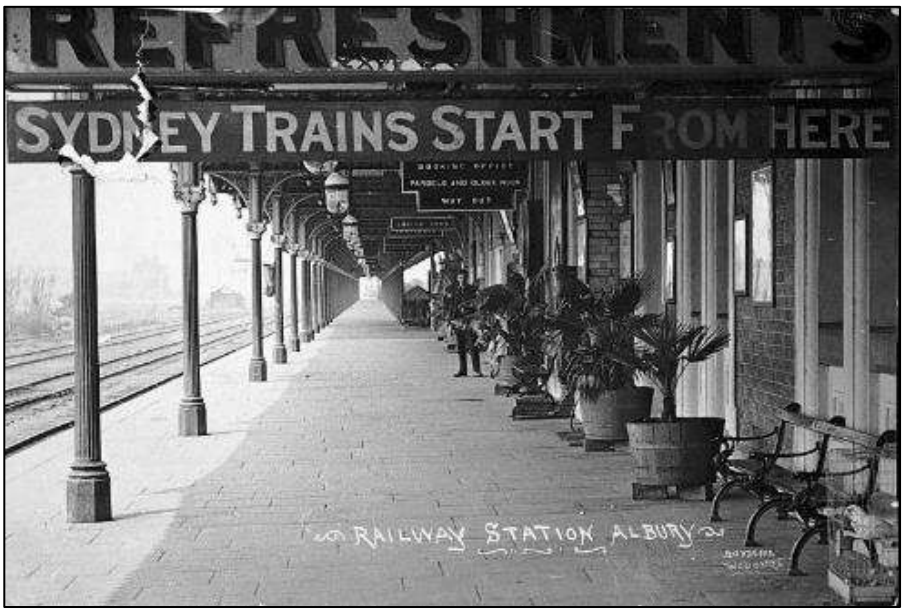
4.2.1 Overview of area

The late 19th century colonial rivalry between Victoria and New South Wales played a major contributing factor in the grandeur of Albury Station. The lack of cooperation between the two states played a significant role in the size of the platform and the collection of items placed within the yard, such as remnants of the Victorian broad-gauge lines, the engine turntable, multiple signal huts, and the very large transhipment shed. Those physical remnants stand today as rusty reminders of the pre-Federation history of Australia and the intriguing story behind the break of gauge saga. A summary how the colonies ended up having different gauges is presented in **Appendix 1**.

On December 28, 1880, the first train from Sydney arrived in Albury, a trip that took approximately 16 hours. Although the grand station was not completed for another two years, the official opening occurred on 3 February 1881, with New South Wales Premier, Sir Henry Parkes, officiating over 1000 special guests at a banquet held in the yard's elegantly transformed engine shed. The no-expenses-spared dinner became an important foundation event of Federation, with VIPs from the rival colonies seated alternately along the tables, bringing the previous rivals together over good food and wine (Maitland Mercury, 16 June 1883).

In 1882, New South Wales and Victoria agreed to share the expenses associated with the construction of a double line, standard and broad-gauge bridge, across the Murray River. To enable the trains to pull up opposite each other the passenger platform at Albury was extended, making it the longest platform in Australia at the time (**Figure 4-15**) (Albury and District Historical Society).

Figure 4-15: Platform at Albury Station, 1910. Source: Museums Victoria.



The art deco inspired, and luxuriously appointed *Spirit of Progress* train was introduced by Victorian Railways in 1937 (**Figure 4-16**). Being a longer train, the platform was once again extended from 423 m to 460 m. In 1956, *the Inter-Capital Daylight Express* began running between Melbourne and Sydney, completing the route in a record 13 hours, despite the transfers at Albury (Alburyhistory.org).

Figure 4-16: Spirit of Progress - A railway masterpiece poster. The Argus, 1937. Source: National Library of Australia.

Between 1957 and 1961 a standard gauge line was constructed between Melbourne and Albury, which was laid beside the broad gauge, and the first Melbourne to Sydney through trains began service in 1962. This resulted in interstate passengers no longer having to change trains at Albury, and the luxurious *Spirit of Progress* train became a popular Sydney-Melbourne service, being pulled at that time by diesel electric locomotives, as the last steam trains were withdrawn around 1964.

4.2.2 Description and heritage significance

Albury Station is a substantial and ornate structure, built in the Victorian Italianate style. It comprises of a highly symmetrical, single-story building and an impressive 460 m brick and stone platform (**Figure 4-17**).

Figure 4-17: Photograph of Albury Railway Station. Source: B. Drabsch 2024.

There are numerous buildings and infrastructure elements within the yard, including signal huts. Signal huts played a crucial role in the railway system, serving as control centres for signalling operations. They house equipment, including relays, switches and communications systems and are essential for maintaining and managing the rail network, safely and efficiently.

Figure 4-18: The North Signal Hut, Albury Railway Station. Source: OzArk 2024.

The North Signal hut, immediately adjacent to the station, is a two-story brick and timber structure with a gabled roof (**Figure 4-18**). The pedestrian footbridge, abutting the North Signal Hut on its northern face, is a steel-framed structure with timber treads constructed in a simplified form of Warren Truss, a design that was patented by James Warren in 1848, featuring equilateral triangles to spread out the loads on bridges.

The Albury Station and Yard Group holds state significance on the State Heritage Register (item 01073) and on the Australian Rail and Track Corporation (ARTC) and Transport for NSW

(TfNSW) s170 Register (item 4280274). The North Signal box and footbridge are also listed for their local heritage values on the Albury LEP 2020 (I207).

The State Heritage Inventory (SHI), Statement of Significance notes:

> *The railway precinct at Albury is of state significance as one of the major railway precincts in NSW which includes one of the most prominent station buildings in NSW. The grandeur of the station building at Albury reflects the importance attributed to this location by the NSW government in the late 19th century and reflects important historical themes, particularly the rivalry between NSW and Victoria and the competition for trade between Australia's colonies in the 19th century. The station building, platform and former Station Master's residence are prominent civic buildings in Albury which, along with less prominent structures (the former barracks building, signal box, transhipment shed and other items) are extant reminders of the important and continuing role of the railways in Albury since the 1880s.*
>
> *The place is significant as the point at which there was a break-of-gauge between the different gauges used in Victoria and NSW and where, from 1881, the transfer of passengers and goods took place near the border between Victoria and NSW. The railway precinct at Albury was also a significant location during World War II when the transfer of freight and military personnel at Albury made an important contribution to the war effort, particularly through the operation of the transhipment area, where military supplies were loaded and unloaded.*

The SHI notes the following in relation to historical significance:

> *Albury Railway Precinct is of historical significance as a major location that when completed marked an important milestone in the history of the NSW railways, that being the completion of the Southern Line to the Victorian border following the rapid expansion of the railway network during the second half of the 19th century. The grandeur of the station building at Albury reflects the importance attributed to this location by the NSW government in the late 19th century and is a tangible reminder of the rivalry between colonies during this period in Australia's history, particularly in relation to competition between colonies for trade. The goods yard at Albury (particularly the transhipment shed) was an important location for defence activities during World War II when military equipment and other materials important to the war effort were moved by rail and transferred from broad gauge Victorian trains to standard gauge NSW trains.*
>
> *The Station Master's residence and barracks buildings are significant for demonstrating the past custom of providing permanent and temporary*

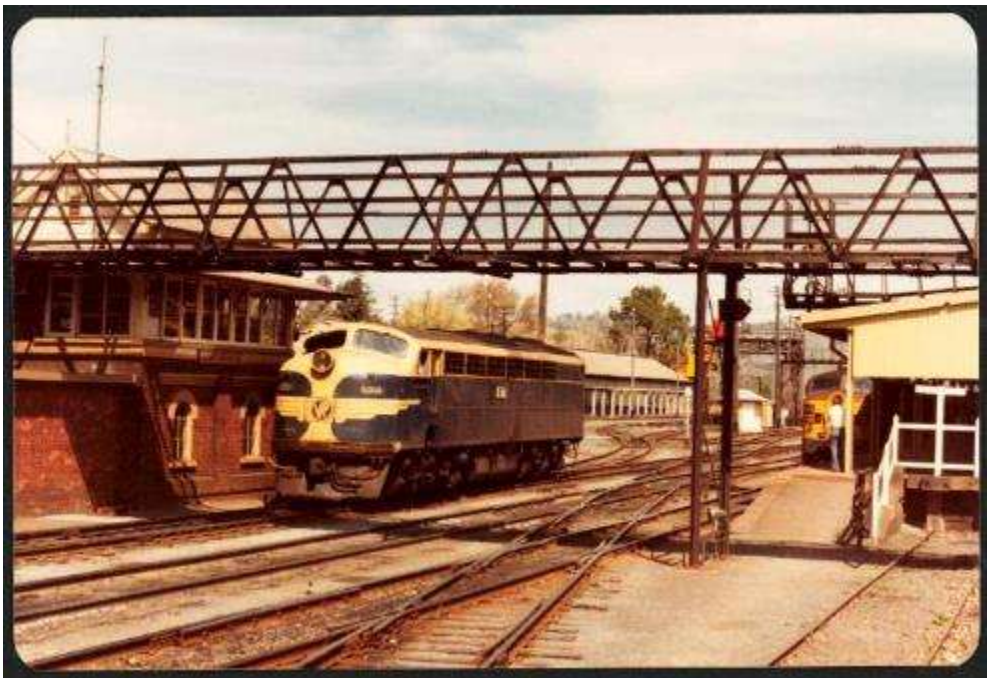
accommodation for railway staff. The c1890 former engine drivers' barracks is significant as one of the oldest remaining barracks extant in NSW.

The design of the station building is associated with John Whitton, Engineer-in-Chief of NSW Railways (from 1856-1890). The place is also associated with the work of Australian artist Russell Drysdale who, during World War II, completed many paintings of the station (**Figure 4-20**) *and yard including defence related activities within the railway precinct.*

The railway station at Albury (including the platform awning) is one of the largest and more significant station buildings in NSW with a high level of aesthetic significance. The building is a fine example of a large Victorian Italianate style first-class brick station building and remains largely intact with many original decorative features. The building with its landmark tower remains as a prominent element within the Albury townscape. The former Station Master's residence, railway barracks and 1885 signal box also have varying levels of aesthetic and technical significance and contribute to the setting of the place.

The station building is a good representative example of first-class railway architecture in NSW. The precinct is a good representative example of a large yard which includes a range of railway structures: a Station Master's residence, 1885 signal box, a footbridge, and other structures that collectively demonstrate widespread 19th and early 20th Century railway customs, activities and design in NSW, and are representative of similar items that are found in other railway precincts across the state (**Figure 4-19**).

Figure 4-19: Victorian locomotive 5301 standing near Albury Station signal box, 24 September 1982. Source: National Library of Australia.



Historical notes relating to the Albury Station and Yard are presented below, drawn from the SHI.

> *The railway precinct at Albury was the terminus for the Main Southern Line from 1881 until 1962. It remains as an operational railway yard and passenger station and is the last station before the NSW/Victoria border.*
>
> *By the late 19th century, colonial rivalry between Victoria and NSW, particularly with regard to the competition for wool trade from the Riverina, was the catalyst for the rapid expansion of rail networks in both states in the direction of the Victoria/ NSW border. In Victoria, a proposal for a line to Belvoir (Wodonga) was approved in 1869 and completed by 1873. In April 1873 John Sutherland, the Minister for Public Works, set out a policy to complete 'the main trunk railways'. The policy included the Great Southern Line and was in response to the threat that wool from the Riverina and the west will be diverted to Melbourne via river boats and the Victorian railway. By 1877 the Great Southern Railway extended from Sydney to as far as Cootamundra and rapidly continued on to Bethungra (1878), Junee (1878), Bomen (1878), Wagga Wagga (1879), and Gerogery (1880).*
>
> *The construction contract for the Wagga Wagga to Albury section was awarded to George Cornwell & F. Mixner on 14 February 1878. The single line opened from Gerogery to Albury on 3 February 1881. The line finally reached the border with the extension across the River Murray on 14 June 1883 as a single track, the contract being awarded to Alex Frew on 1 May 1882.*

The station and yard at Albury opened with a loop, stockyards, toilet, wool stage and a temporary platform on 1 March 1881. Albury and Wodonga were both used as change stations, with the interchange of passengers and goods to take place at Albury and livestock at Wodonga.

A contract for construction of a temporary station building, crew barracks, porters' cottages, Station Master's residence, and carriage shed at Albury was let to a J. Stevens in May 1880. In 1882, a 10 tonne crane and a cart weighbridge were installed, the temporary passenger platform converted to a loading stage, and the signal box moved from the temporary platform to a new location near the station (Forsyth, 1989).

On 26 February 1882 the new station building was opened. Designed in an Italianate style under the direction of John Whitton, the grandeur of the new building stood as a symbol of NSW's colonial pride.

Numerous changes were made to the station and yard in the 20th century, with some of the major alterations or additions including extension of the carriage shed (1905), extension of the platform and awning at the Country (southern) end (1907), erection of an additional carriage shed (1912), provision of an Institute building (1921), and extension of the awning (1944).

Major improvements were made to railway infrastructure at Albury and Wodonga during, and immediately prior to, World War II. The importance of improving railway links between states had been understood by military planners since Federation and became more acute after Japan entered World War II. The threat posed to coastal shipping by enemy ships and submarines, combined with restrictions on petrol and rubber, made rail transport increasingly important during the war. Rail traffic (for civilian and military purposes) increased significantly between Victoria and NSW during World War II with the number of passengers at Albury trebling from 1938 to 1941 and goods traffic increasing from 25,000 to 123,000 tonnes during the same period. The increased volume of traffic and the military presence at the border had significant implications for Albury with the Australian defence forces virtually commandeering the station for the duration of World War II (**Figure 4-20**).

Many changes were made to the station precinct and goods yard at Albury prior to and during World War II. Some of the major changes included the addition of a timber transhipment platform, lengthening of the station platform by 66 m, and expansion of the goods yard on the western side of Parkinson Street. The railway transhipment platform remained in use after the war but activity within the Albury yard declined as

road transport gradually displaced rail transport in the second half of the 20th century. Another important change was the introduction of standard gauge track between Wodonga and Melbourne in 1961, reducing the need for transhipment facilities at Albury, although not entirely as the transhipment platform remained in use after the introduction of standard gauge in Victoria. However, by the 1970s and 1980s some of the transhipment facilities at Albury were demolished (including the goods shed, wool depot and engine house).

In recent decades, major changes to the station precinct at Albury included conservation works to the RailCorp owned station building in 1995 and the construction of the Hume Highway bypass in 2005 and 2006 which involved the demolition of the Wilson Street footbridge and Dean Street overbridge, and modifications to the eastern end of the footbridge at the station.

Figure 4-20: Russell Drysdale - Albury Platform, 1943. Source: MAMA & Library Museum.

The refreshment room closed in 1975, the Gatekeeper's residence was demolished in 1984, the Institute Building demolished in 1986, and the goods shed, tripod crane, and various other buildings and structures in the northern yard were demolished prior to 2000.

In addition to the station building itself, the heritage-listed infrastructure that remain standing includes:

- North Signal Box – (Albury Station Box) elevated brick and timber structure with gabled room located opposite the platform (1885) (**Figure 4-18**)
- South Signal Box - brick structure, located at the southern end of the platform (1962)
- Station master's residence - two-storey structure located at Railway Place (1881)
- Barracks - brick engine barracks at 508 Young Street
- Footbridge – located at the northern end of the platform
- Turntable (**Figure 4-21**)
- Transhipment Shed - covered with a central platform (**Figure 4-22**)
- Gantry Cranes
- Broad gauge cripple sidings located in dock platform (interpretive display) (**Figure 4-24**).

Figure 4-21: Turntable in use. Source: Greg Ryan, Albury and District Historical Society.

Figure 4-22: Transhipment shed and gantry crane opposite the platform. Source: railgallery.wongm.com.

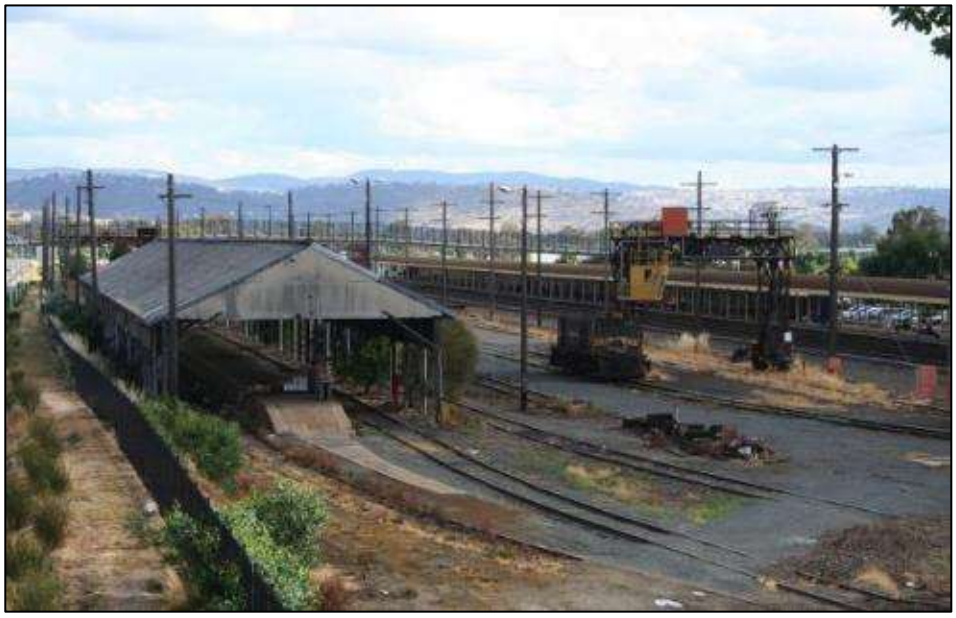


Figure 4-23: Signal Hut 1A and gantry crane. Source: railgallery.wongm.com.

Figure 4-24: Remaining broad gauge line interpretation area. Source: OzArk 2024.

4.2.3 Consultation with historical societies

Consultation with the historical societies provided the following feedback:

- The station was located not at the main axis of the town but where it was convenient for the wool trade and to please country folk coming to the station from out of town.
- The rail in this area was originally more focused on transporting goods, such as wool and wine, rather than people.
- Albury was proposed as the Federal capital city.
- The station created huge employment opportunities due to the manual transfer of goods from broad gauge trains to standard gauge trains (and vice versa). This took place in the goods shed and elsewhere.
- 400 people were employed to move the goods, three shifts per day. The suburbs developed around the station for the railway workers.
- The station has been well maintained, with the slate roof replaced six months ago. The other buildings, such as the listed North Signal Hut have been neglected and need urgent maintenance (and possibly a use). The North Signal hut was built in 1885 and is State Heritage listed and managed by ARTC.
- The most important part of the footbridge is its connection between the suburbs and CBD, schools etc.

- The span of the bridge was originally all timber decking (like the stairs going down to the North Signal Hut).
- The bridge has always been used for watching train activities and the nearby turntable in use, particularly when heritage trains pass through the station
- The community would like to see the turntable working again as 'heritage interpretation' and spotlighted etc.
- There are no branch lines from Albury. Freight companies, such as Crawford & Co. switched from north-south routes to east-west routes, feeding into the railway.
- Focus on the normal working people in the heritage interpretation – not the famous people who were just passing through.
- They have very fond memories of crossing the bridge to go to school and watching the station activities/trains.
- Keep the new bridge '*recognisable*', i.e. use of metal trusses.

4.2.4 Aboriginal community consultation (Round 1)

The Aboriginal community members suggested the following:

- It was considered '*very important*' that there will be some shade on the Albury pedestrian bridge as it is horrible to cross the bridge in the summer and the elderly will not cross in the afternoon.
- This is an important crossing for school children, many of whom also take their bikes across.
- A short film showing local Elders being interviewed is currently being created by the council and this will be displayed at the airport and Albury library. It was suggested that it might be nice to use this at the railway station as well, and this will be considered.
- There was a corroboree meeting place known as *Mungabareena*, where the water treatment area is now. Large groups of people met there and from there they walked up to the mountains to get the Bogong moths. Families would come to the corrobboree ground to meet and marry and share stories through songs and dance.
- Table Top was one of three mountains in the area associated with Wiradjuri lore and justice.
- Some of the elders used to travel on the old trains and they would be excited by an open day that included the use of vintage trains.
- It was suggested that we consult with the artists associated with the Yindyamarra (pronounced 'yin-dee-mah-rah') Sculpture Walk.

4.2.5 Aboriginal community consultation (Round 2)

During the second round of community consultation the following questions were asked:

'On the new pedestrian bridge at Albury Station we are going to include a viewing platform. There will be signs pointing to key elements of the rail yard (like the turntable etc) but we would also like to add signs pointing to sites that hold Aboriginal cultural significance, such as: Wonga Wetlands, Millawa Billa, Mungabareena, Table Top. Would you be happy for us to do that?'

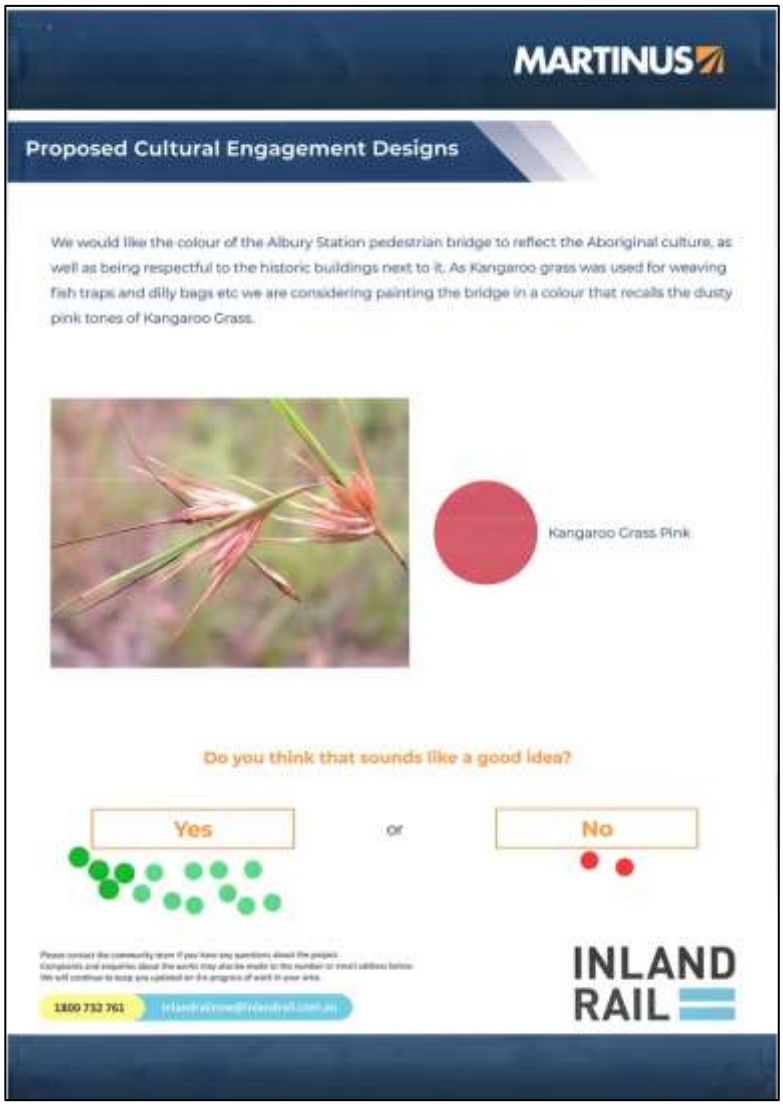
Response: Of the participants, 18 people were in favour of signs pointing to sites that hold Aboriginal cultural significance, and one person was not in favour (**Figure 4-25**).

Figure 4-25: Interactive information board showing response to viewing platform call outs.

'We would like the colour of Albury Station pedestrian bridge to reflect the Aboriginal culture, as well as being respectful to the historic buildings next to it. As Kangaroo Grass was used for weaving fish traps and dilly bags etc we are considering painting the bridge in a colour that recalls the dusty pink tones of Kangaroo Grass. Do you think that sounds like a good idea?

Response: Of the participants, 14 people were in favour of painting the pedestrian bridge in a Kangaroo Grass tone and two people were not in favour of this idea (**Figure 4-26**).

Figure 4-26: Interactive information board showing responses to proposed colour.



4.2.6 Aboriginal community consultation (Round 3)

During the third round of consultation with Aboriginal community members, the following feedback was received in relation to Albury Station Footbridge:

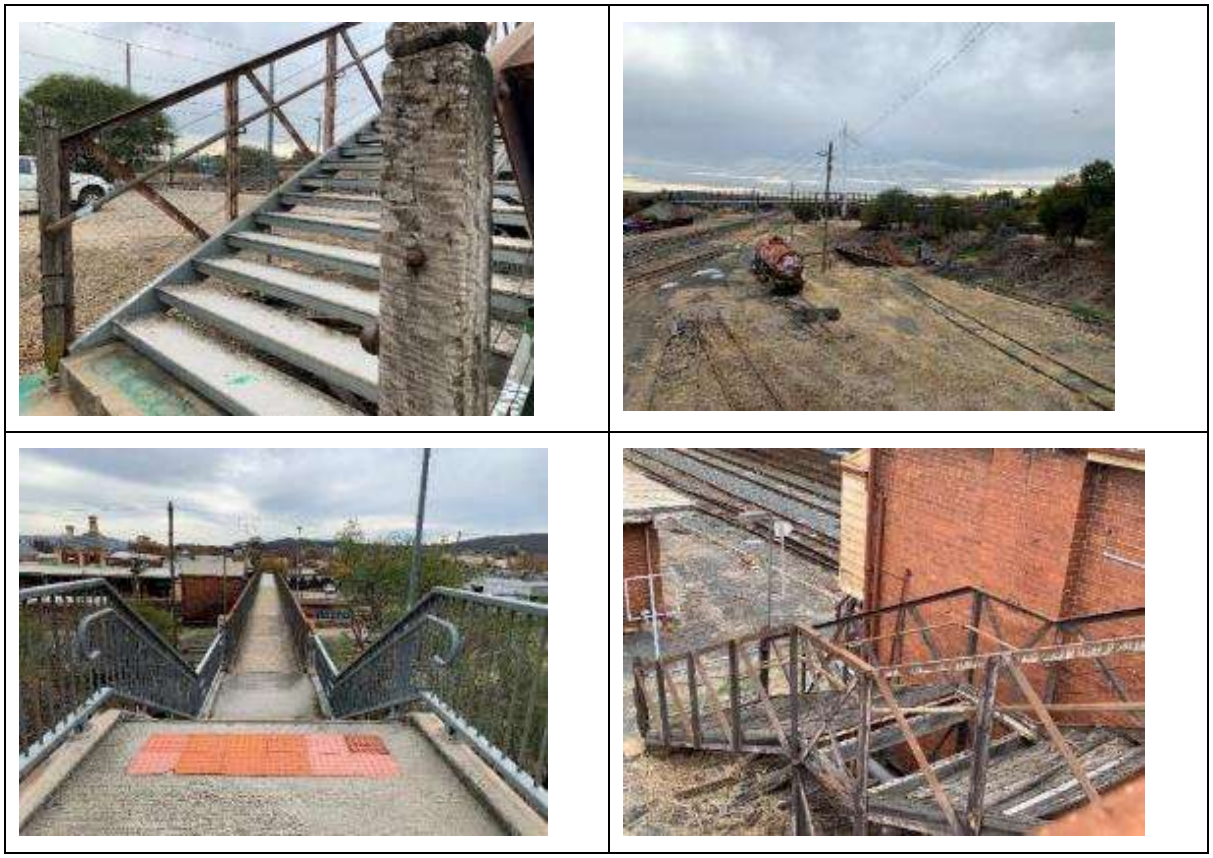
- One participant was supportive of the idea that distant Aboriginal cultural sits are signposted (ie Wonga Wetlands, Mugabareena, Millawa Billa, Table Top).

- One participant suggested that Riverina Waters Walk was a good example of co-education, engaging white and black histories.
- Once participant commented that they hoped the painting of Albury bridge in pink would not be too much, given that it is the same colour as the station building (see Section 11.3).

4.2.7 Fieldwork observations

When OzArk conducted the consultation with the historical societies on the 5th June, 2024, they observed the proximity of the bridge to the very ornate station and other yard components, particularly the deteriorating North Signal Hut and disused turntable (**Figure 4-27**). They also noted that the bridge makes a very good viewing platform however, the number of users on the bridge were not high when OzArk was present. They noted that there is currently interpretive signage in front of the station, regarding the station building (**Figure 4-28**) and on the southern side of the station, regarding the break of line (**Figure 4-29**).

Figure 4-27: Field photos of the footbridge, turntable, North Signal Hut, and station detailing. Source: OzArk 2024.



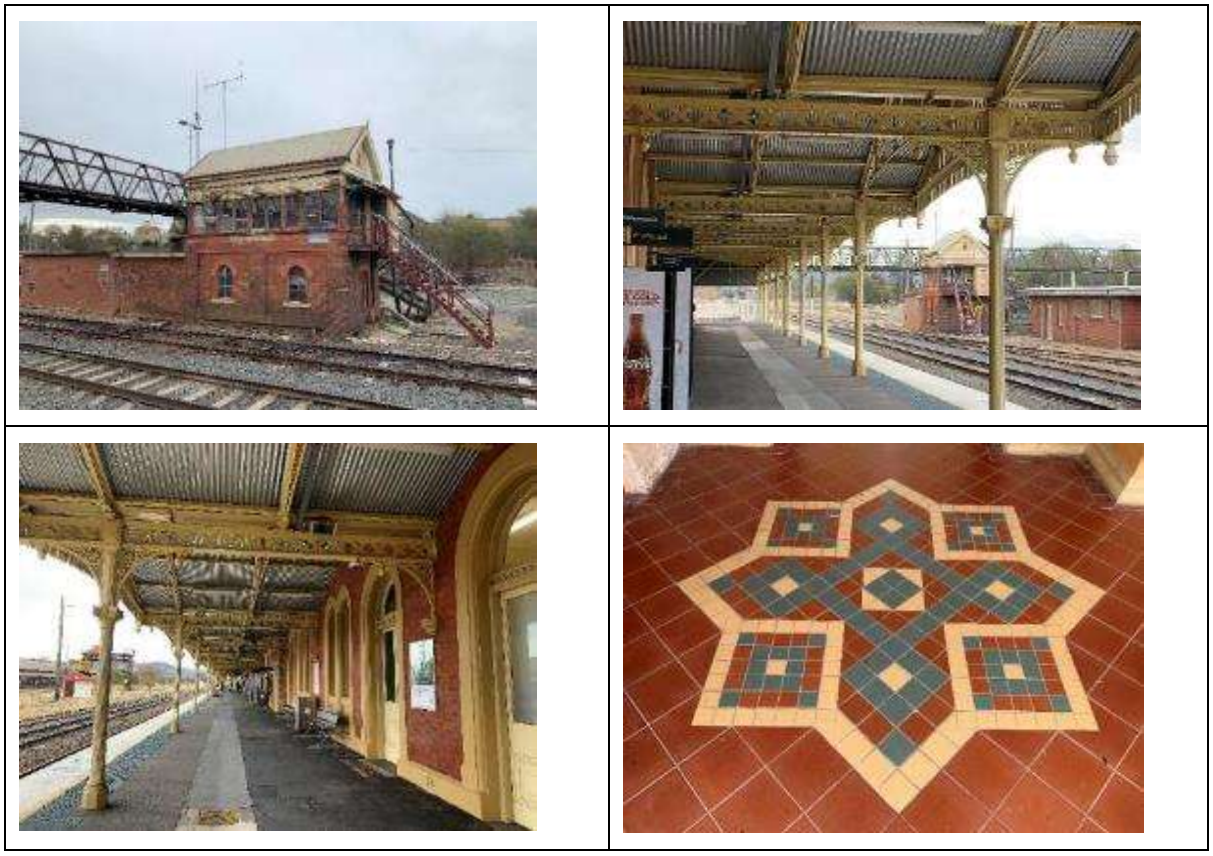
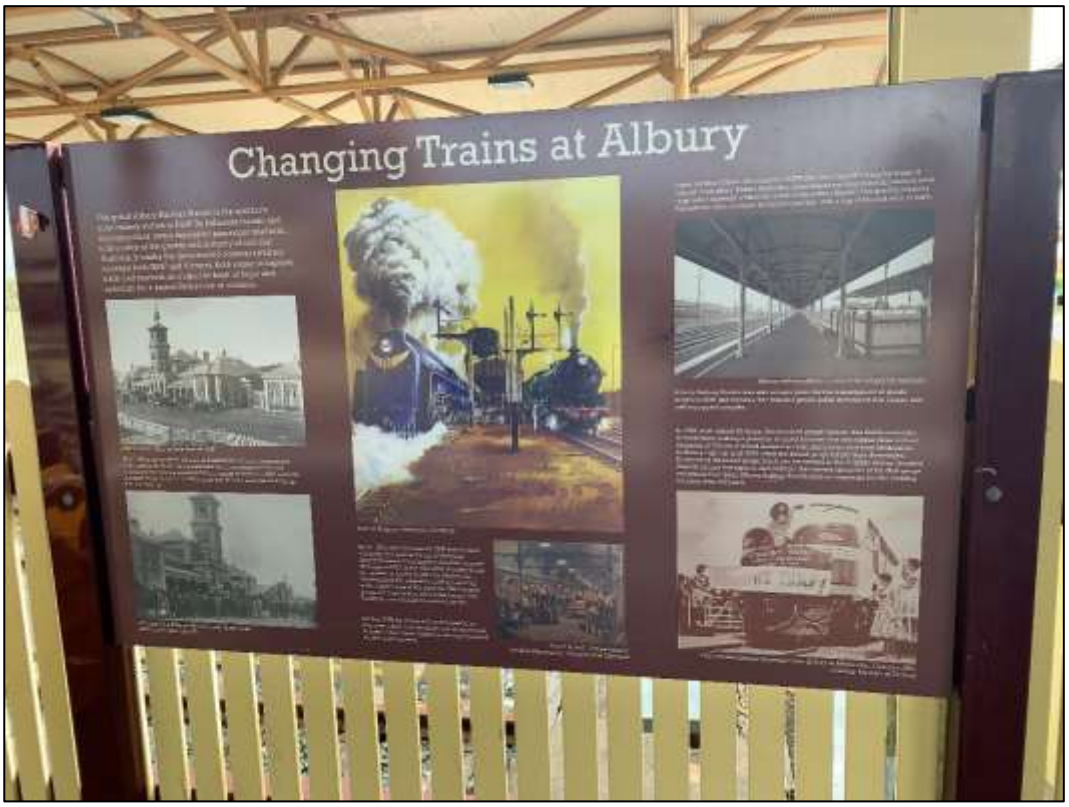


Figure 4-28: Albury Railway Station interpretation sign. Source: OzArk 2024.

Figure 4-29: Changing Trains at Albury interpretation sign. Source: OzArk 2024.



During consultation at Albury, the Aboriginal community proposed that we would find out more about Wiradjuri totems and significant plants through desktop research. This post-consultation desktop research included the following documents, '*Wiradjuri Plant Use in the Murrumbidgee Catchment*' by Murrumbidgee Catchment Management Authority, '*Traditional Wiradjuri Culture'* by Paul Greenwood, '*Indigenous Plants and Animals of the Upper Murray'*, by Duduroa Dhargal Aboriginal Corporation and the '*Wiradjuri Heritage Study'* by Go Green Services and the Community of Wagga Wagga, revealed the following information:

The totemic animals of the Wiradjuri are:

- Giramul/Possum
- Wagan/Crow
- Birigun/Red Kangaroo
- Yungai/Mallee Hen
- Narrung(a)/Jew Lizard
- Gunir/Pademelon
- Gular/Galah
- Bidija/Chicken Hawk

- Kukuburra/Kookaburra.
- Guugaa/Goanna

Important food plants included Bracken Fern, Chocolate lily, Yam daisy, Cumbungi/Bulrush, Water ribbons, Marsh Club Rush, wattle seeds, native grasses, bush tomatoes, and Quandongs.

Medicines came from plants such as native mint bushes, eucalyptus, Kurrajong, Blackwood, Nodding Blue Lily, Old Man Weed, Hop Bush, Native Raspberry, Bull Oak, and Native Cherry.

4.2.8 Proposed work

The existing pedestrian footbridge at Albury Station does not provide sufficient clearance for the double-stacked freight trains. The bridge will be demolished and replaced with a new pedestrian bridge, stairs, and ramps (**Figure 4-31**). The new bridge will feature a Warren Truss design. This design will match the adjoining Hume Highway pedestrian bridge while paying respect to the original structure and heritage precinct (**Figure 4-30**).

Figure 4-30: Existing Warren Truss pedestrian bridge. Source: OzArk 2024.

Following feedback from the Historical society and Albury Aboriginal Community and Albury City Council, shelter will be provided across the span of the new bridge and a viewing platform with sheltered seating will be included at the midway junction of the new bridge and the Hume Highway pedestrian bridge, enabling people to view the trains, turntable, transhipment building, north signal hut, station buildings, and yard. The nearby structures within the yard will be signposted on the viewing platform, along with the more distant Aboriginal cultural sites, such as Wonga Wetlands, Mungabareena, Millawa Billa, and Table Top.

Figure 4-31: Proposed footbridge, stairs and ramps at Albury Station. Source of render: CM+, used with permission.

4.2.9 Salvage and reuse

Some timber and metal elements of the existing bridge will be reused where possible within the landscape design and interpretive signage. Any remaining fabric will be offered to the Albury Council, Albury Wodonga Aboriginal Health Services (AWAHS) Men's Shed, or Albury Demolitions, to enable future recycling of the salvaged material.

4.3 OVERVIEW OF ALBURY

Albury is an impressive heritage town with many people still living in the area due to their families having worked on the railway. The community is proud of their railway station, which is one of the most important in NSW. They would prefer that the Murray River Bridge and the pedestrian bridge at the station weren't impacted at all, however if they must be changed, they would like to see elements that remind them of the old bridges, such as the metal trusses and weathered timber.

Within the town itself, heritage has been interpreted in creative ways, such as the criss-crossed façade of the new library/museum (**Figure 4-32**) which reflects the concept of Albury being a crossing place and recalls the lattice designs featured in the rail bridge and within the station platform veranda details. Aboriginal heritage is evident in the Reconciliation Week banners symbolised through human and animal footprints (**Figure 4-32**). The local library/museum has an informative display that tells the narrative of the railway very successfully and there are interpretive signs at the station.

It was important to the community that the bridges fit within the heritage landscape of the station. The community are frustrated that the heritage listed North Signal Hut, which abuts the pedestrian

bridge and sits directly in front of the station, has been neglected and they would like to see this repaired urgently. Albury Station and yard is a highly significant heritage precinct.

Figure 4-32: Heritage interpretation within Albury. Source: OzArk 2024.

5 CULCAIRN PLACE

5.1.1 Overview of area

The area around Culcairn, known as the 'Oasis of the Riverina' was inhabited by Aboriginal people prior to British settlement, with archaeological evidence of their presence, such as stone artefacts and scarred trees, concentrated on elevated level ground associated with reliable water sources (NGH 2019: 28).

The first British to visit the area were part of the Hume and Hovell expedition in November 1824. The second important journey of exploration was made in 1836, when Major Thomas Mitchell camped overnight on Billabong Creek, on his return to Sydney from Portland.

Colonial settlement began in 1845, and a sheep and cattle run in the area was called Round Hill. In 1874, settler James Balfour took control of the property and renamed it Culcairn, after a large property north of Inverness in Scotland, the birthplace of his mother (visitgreaterhume.com.au).

The township of Culcairn was established in 1880 and became the hub for the railway system with rail lines through to Wagga Wagga, Albury, Holbrook, and Corowa. The construction of the Sydney to Melbourne railway saw the town grow significantly and in 1915 there were 15 railway staff employed at Culcairn.

For its size, Culcairn has many substantial heritage buildings including the Culcairn Hotel. Built in 1891, the original building was extended in 1910 with the addition of an accommodation wing housing over 70 rooms, stables, a coach house, and extensive gardens. Patrons of the hotel could drive their coach or horse to Culcairn, stable it and catch the train to Sydney or Melbourne. The hotel boasted the town's first power supply in 1909.

The station master's residence, built in 1883, was home to 17 station masters and their families from 1883–1979 and is a tangible reminder of the substantial railway expansion of the last century. The recently restored station master's residence is now home to the Culcairn Station House Museum.

5.1.2 Description and heritage significance

The Culcairn Railway Station is a weatherboard structure with a gabled roof clad in corrugated iron sheets built in 1880 and modified in 1915 (**Figure 5-1**). A concrete slab has been added to the surface of the brick platform to raise the height. South of the railway precinct is a footbridge built in 1920/1921. The main structure is a simplified form of Warren Truss spanning two tracks with two double flight sets of stairs that are steel framed with timber treads (**Figure 5-2**). The upper chord of the truss is supported by a curved lateral brace to the lower chord (**Figure 5-3**).

The station master's residence is a two-storey brick structure in the Victorian Filigree style (**Figure 5-4**). Both buildings appear to be in good condition.

The footbridge was closed in 2010 and is now disused. A level crossing at Balfour Street provides access across the rail corridor and is located adjacent to the disused steel pedestrian bridge.

Figure 5-1: The Culcairn Railway Station. Source: OzArk 2024.

The Culcairn Railway Station and Yard Group are listed as has having state significance (SHR 01126); local heritage significance (Greater Hume LEP 2012, I44); and listed with ARTC and TfNSW s170 Registers as item 4280282. The footbridge has been identified as contributing to Criterion F (an item possesses uncommon, rare, or endangered aspects of NSW's cultural or natural history) (Heritage Council of NSW 2008).

The SHI, Statement of Significance includes the following:

> *Culcairn is an excellent example of an early timber roadside station building with a major residence (no longer owned by State Rail) and good platform and details surviving. The station building is a large structure with simplified detail but without the form of the grander brick buildings. The residence is similar to several constructed on the southern line and is interesting as it is out of scale with other development on the site, although reflecting the expected importance of the freight traffic on the line. The site is also unusual in having a footbridge across the tracks not associated with the station but at a level crossing indicating the high level of traffic and activity at the town conflicting with main line and shunting movements. The second platform and building and much of the infrastructure for the yard and passenger use has been removed but*

the remaining structures are an important surviving relic which make an important contribution to the townscape of Culcairn with its location in the centre of the town.

Figure 5-2: Culcairn pedestrian bridge. Source: OzArk 2024.

Figure 5-3: Details of curved lateral braces and lightweight structural elements. Source: OzArk 2024.

Figure 5-4: Culcairn Station Master's Residence. Source: OzArk 2024.

5.1.3 Consultation and proposed relocation of bridge

Prior to the submission of the Environmental Impact Statement (EIS), ARTC provided briefings to Heritage NSW and local councils on the Project and matters relating to heritage were identified. During these meetings, Greater Hume Shire Council expressed an interest in repurposing the pedestrian bridge in acknowledgement of the importance of railway heritage in the area and noting that the bridge forms part of the broader heritage listing for the station and yard (GML 2022b: 20).

Discussions and investigations are ongoing with the Greater Hume Council regarding the possible reuse and relocation of the bridge span to the neighbouring Eric Thomas Park, where an area has been prepared **(Figure 5-5**).

Figure 5-5: Existing location/style with possible relocation position as proposed by Greater Hume Council. Source: OzArk 2024.

Opportunities to repurpose any unused original fabric, such as the framework and curved lateral braces (**Figure 5-3**) will be explored via heritage interpretation (**Section 11.4.4**).

5.1.4 Salvage and reuse

Any materials that are not reinstated elsewhere could be incorporated where appropriate into the interpretation signage or offered to local historical societies, museums, or council. Remaining elements will be offered to a local salvage company for recycling.

6 WAGGA WAGGA PLACES

6.1.1 Overview of area

According to the *Wiradjuri Heritage Study* (Go Green Services 2002), prior to British settlement, the Wiradjuri people lived a hunter-gatherer lifestyle in relative harmony with the Country, living in semi-permanent camps throughout the Wagga Wagga Local Government Area. The camps with the highest population were concentrated around the many billabongs, flood plains, and sandhills, while moderate to small family groups lived around the lakes, along the creeks and seasonally at springs. They crossed the hills and sand plains for food gathering and cultural and ceremonial purposes (Go Green Services 2022: 25). Their stories, customs and ceremonial practices relate directly to the features of their Country

The area around present-day Wagga Wagga was a great meeting place, with major gatherings probably occurring every one or two years and being used as a camping and swimming place in between times. Up to one thousand people were reported to meet there (Go Green Services 2022: 57).

Explorers, such as Sturt and Macleay in 1829, and Major Thomas Mitchell passed through the area multiple times. When Mitchell stopped on the return journey of his 1836 expedition, he noticed that British squatters were starting to move into the area.

The Thompson family had taken up ‘Eunonyhareenyha’ on the north bank of the Murrumbidgee River and the Best family had ‘Wagga Wagga’ on the south bank. Other runs followed and the area was soon permanently occupied by squatters, their families and employees (Charles Sturt University Regional Archives blog, April 2019).

By the 1850s the Wiradjuri people were camping on the outskirts of a newly established town. Early accounts note how the Wiradjuri retained their traditional lifestyle, eating yams, possums, fish, fowls, emus, ducks, and cranes, and used boomerangs, spears, woomeras, and nulla nulla (Morris 1999: 75). The accounts also recall a large corroboree held near the Royal Hotel in 1868 (Morris 1999: 75).

Prior to the 1860s, most of the pastoralists in the region transported their wool by bullock wagon to Sydney, with supplies arriving back on the return journey. However, by the 1860s the pastoralists began shipping their wool on the safer, faster and cheaper steamships to Goolwa in South Australia, where it was then sent by rail to Port Elliot and exported. After the Victorian government completed the railway line to Echuca in 1864, the Riverina pastoralists sent their wool on steamers or by bullock teams to Echuca, where it was then transported by rail to Melbourne. For years, a Member of the NSW Legislative Assembly, William Macleay, urged the

construction of a NSW railway line to the Riverina centres without success and the neglected pastoralists threatened to create a separate colony (Morris 1999: 50).

The railway line was extended to the Riverina only when the New South Wales government became aware that vast quantities of produce, and associated money, were flowing to Victoria and South Australia. To recapture this trade, the government eventually extended the railway line to Cootamundra in 1877, North Wagga Wagga (Bomen) in 1878, and Albury and Narrandera in 1881. Although the railway had been extended mainly to capture the wool trade, it also stimulated an increase in wheat production, with growers sending their produce to Sydney (Morris 1999: 50).

On the day of the official opening of North Wagga Wagga Station (Bomen), September 2, 1878, all tolls on the Company Bridge were abolished, meaning that people could visit North Wagga Railway Station without having to pay. Cobb & Co ran special coaches from the town to the station for the event and a large procession marched out to the station. The official ceremony was followed by a banquet in the large goods shed and a ball was held afterwards. As well as many thousands of locals from around Wagga and district, a large trainload of dignitaries, such as members of parliament and government officials travelled from Sydney (The Daily Advertiser. December 2014).

By September 1879 a light timber bridge was constructed over the river into Wagga Wagga, and the large goods engines were left on the northern side and a small engine was used to service the suburban lines. In 1880, a permanent iron bridge was constructed and the '*Wagga Wagga railway station was eventually built on a flood-free and cheap site almost a mile away from the commercial centre of the town*' (Morris 1999: 77). In stark contrast to the opening of North Wagga Wagga Station, the opening of the Wagga Wagga Railway Station (or South Wagga Wagga Station as it was originally known) almost a year later on 1st of September 1879, attracted very little fanfare. At that point the buildings were still temporary, and no major event had been organised by the government to celebrate the extension of the line. The residents of Wagga Wagga decided to organise their own festivities and despite the absence of government and Railway Department officials, 2,000 local people gathered at the station and after three cheers for the Queen, the first mail train proceeded on its way. The first permanent facilities at the Wagga Wagga Railway Station included a station building, station master's residence, goods shed, and a gatekeeper's residence, all constructed by Charles Hardy during 1879 to 1881 (**Figure 6-1**). Eight workers cottages were also erected next to the Gatekeeper's residence. (The Daily Advertiser. December 2014).

Figure 6-1: Wagga Wagga Station showing workers cottages and convent to the south c. 1882. Source: State Library of Victoria.

The construction of the rail brought prosperity to the region with construction workers building the line, bridges, and station, and trains being used to transfer wool, wheat, and fresh produce directly to the Sydney markets. During the war years, the trains were also used to transport troops, horses, and supplies. During this time, the local women of Wagga Wagga played a major role in raising funds and providing comforts for the troops. The Wagga Red Cross League, the Soldiers' Comforts fund, and the War Service Committee all organised welcomes to returning soldiers, decorating the train station, meeting them, and arranging cars for their transport home. All three organisations also met the trains carrying wounded soldiers through Wagga Wagga, providing them with cigarettes, coffee, cake, and biscuits (Morris 1999: 130) (**Figure 6-2**). According to the Wagga Wagga and District Historical Society, the Wagga Red Cross league set up their stall close to the platform (where the Mother's Bridge ramps are now located), and the ladies met every troop train passing through Wagga Wagga during World War I (WWI), handing out hot beverages, fresh fruit, fruit cake, and the like, to the troops going off and returning from the front.

Figure 6-2: Wagga Red Cross League at the Wagga Railway Station. Source: CSU Regional Archives.

The station also saw large crowds in 1954, when school children from around the Riverina were transferred by train to greet Queen Elizabeth II during her visit to Wagga Wagga (**Figure 6-3**).

Figure 6-3: Children from the Riverina assembling to greet the Queen during her visit to Wagga Wagga in 1954.

6.2 CASSIDY PEDESTRIAN BRIDGE

6.2.1 Description, heritage significance and history

The Cassidy pedestrian bridge was constructed in 1965 from cast concrete columns with inverted cone-shaped capitals and beams, with indented or scalloped sides (**Figure 6-4**). The deck was constructed from cast concrete and there is a steel pipe and wire railing fence and concrete slab abutments at either end of the pedestrian ramp.

Figure 6-4: Construction of cast concrete column capitals. Source: Geoff Haddon.

The design of the pedestrian bridge has been identified as a unique feature of the NSW railway heritage landscape, with no comparable examples known. The Cassidy Parade pedestrian bridge has been identified as a heritage item on the ARTC s170 Register (ID 4280661) and has local heritage significance as part of the Wagga Wagga Conservation Area (C9), listed in Wagga Wagga LEP (2010) Schedule 5. Following an assessment by GML Heritage, the footbridge was

identified in the SOHI as an unregistered item of potential local heritage significance (GML 2022b: 99) (**Figure 6-5**).

The 1996 study of railway footbridges in NSW identified that the Cassidy Parade footbridge is an unusual beam design footbridge. The conical concrete capitals at the tops of the concrete columns are more commonly part of enclosed concrete buildings, not open footbridges, making the footbridge highly unusual and the only one of its kind (GML2022b: 71) (**Figure 6-6**).

Figure 6-5: Identified heritage items at the Cassidy Parade pedestrian bridge site. Source: GML 2022b:54.

Figure 6-6: Cone-shaped column capitals. Source: OzArk 2024.

GML Heritage assessed the heritage significance of the bridge and concluded that the bridge met Criterion C (an item important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW) and Criterion E (an item with potential to yield information that will contribute to an understanding of NSW's cultural or natural history) (Heritage Council of NSW 2008).

GML Heritage drew the following conclusion (GML 2022b:75):

> *The Cassidy Parade and Brookong Avenue footbridge is one of over 200 footbridges constructed to facilitate pedestrian movement in and around railway precincts in NSW. Of this number, the footbridge is the only known example to feature conical concrete capitals that are rarely seen on structures outside of enclosed buildings. As such, it is a unique and rare example of creative design demonstrated through railway footbridges* (**Figure 6-7**).

Figure 6-7: Cyclist using the Cassidy Bridge. Source: OzArk 2024.

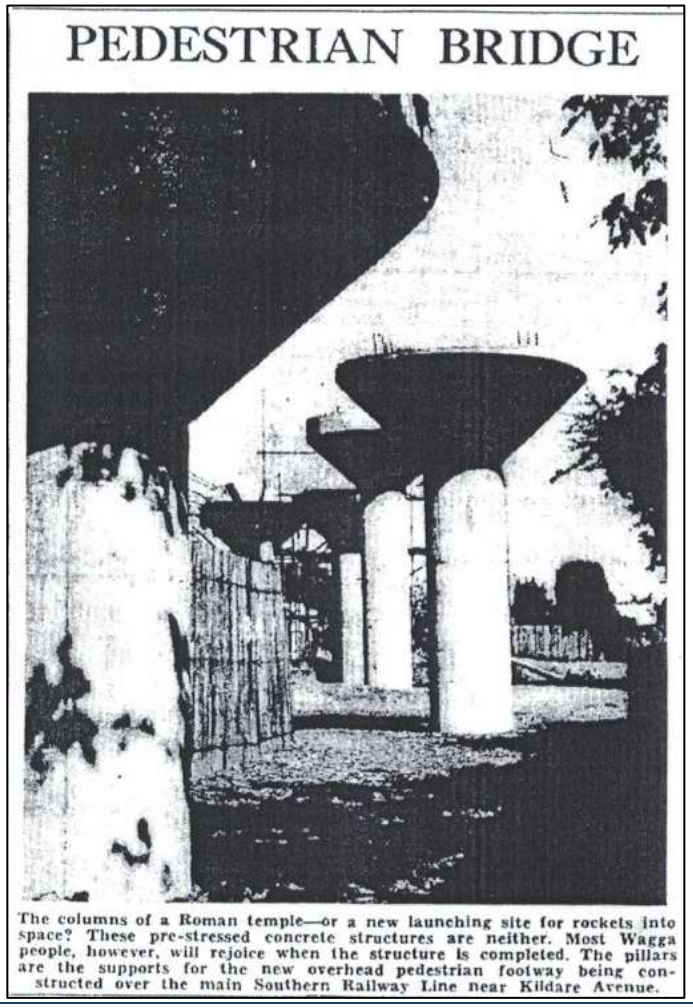
Before the Cassidy Bridge was opened in May 1965, the public were required to use a pedestrian crossing to traverse the rail lines, linking Brookong Avenue to Cassidy Parade. A photograph held by the Wagga Wagga Library shows men pushing their bicycles across the timber crossing (**Figure 6-8**), while another photograph held by the Wagga Wagga Library (**Figure 6-9**) shows children playing on and near the track just prior to the opening of the bridge in 1965.

Figure 6-8: Railway crossing prior to the construction of the Cassidy footbridge. Source: Wagga Wagga Library.

Figure 6-9: Cassidy Parade Bridge, c. May 1965 with children playing. Source: Wagga Wagga Library.

A newspaper article in The Daily Advertiser, 29 March 1965, shows the progress of the bridge during construction and comments on the unusual style of the columns and capitals (**Figure 6-10**).

Figure 6-10: Article in The Daily Advertiser regarding the unusual columns and capitals of Cassidy Bridge. Source: Geoff Haddon.



PEDESTRIAN BRIDGE

The columns of a Roman temple—or a new launching site for rockets into space? These pre-stressed concrete structures are neither. Most Wagga people, however, will rejoice when the structure is completed. The pillars are the supports for the new overhead pedestrian footway being constructed over the main Southern Railway Line near Kildare Avenue.

An article in The Daily Advertiser, 6 May 1965, notes:

> *Footbridge opened for Pedestrians: Cassidy Bridge, the new pedestrian footbridge over the railway line between Brookong Avenue and Kildare Avenue, Wagga, was officially opened yesterday afternoon. The bridge was constructed by the Wagga City Council at a cost of about £7,500. The bridge was named after Mr. David William Cassidy, who urged council for many years to build the bridge and eliminate the danger of people, especially young schoolchildren, crossing the line at this point. Miss Hope Cassidy, daughter of Mr. Cassidy, performed the official opening on behalf of her father who was unable to attend the ceremony. A crowd of about 500 people attended.*

6.2.2 Consultation with historical societies

Consultation with historical societies provided the following feedback:

- There used to be a level crossing before the bridge was built – it was known as the Norman Street crossing.
- The kids used to play on the crossing and it was very dangerous – the train drivers hated driving through that area.
- During the 1960s there were lots of trains and a greater need for safety.
- Community members remembered using the level crossing here as children.
- David Cassidy, a local resident urged the council for many years to build a pedestrian bridge on the site to eliminate the danger for young school children crossing the line there.
- The current bridge was constructed by the Wagga City Council and was completed in May 1965.
- Not sure of the designer – but the pre-stressed concrete structure was probably influenced by road bridges or the Wagga water tower.
- The heritage advisor to Council, suggested that we keep at least one of the cast concrete capitals as an installation, if possible.

6.2.3 Aboriginal community consultation (Round 1)

Aboriginal community consultation provided the following feedback in relation to Cassidy bridge:

- Use bush tucker and medicine plants in landscaping and use information signs associated with these.
- Use local seeds/seedlings and planting could be done with schools.
- Use colours such as wattle yellow.

- Incorporate a yarning circle at Kildare Park encouraging people to sit and chat about the native plants etc.

6.2.4 Aboriginal community consultation (Round 2)

During the second round of consultation at Wagga Wagga the following points were raised:

- Wagga Wagga means ‘a place of many dances’ and it is a place where celebrations and ceremony took place.
- Wagga Wagga is here because of Wollundry/Walangdduray Lagoon and Gobba Beach/Bomen Lagoon. People came for the fish, crays, yabbies, kangaroo and emu sanctuaries.
- It was agreed that the concept of ceremony and movement (up and down the rail) could be a good theme to represent Wagga Wagga.
- The participants in this round of consultation were not keen on the idea of a yarning circle as there is already one in Erin Earth that is used.
- One of the participants liked the idea of nature play for children and the idea of a tucker seat where workers can eat their lunch tucker under a tree.

The following question relating specifically to Cassidy pedestrian bridge was raised via an information board:

‘*A yarning place with native landscape is proposed at Cassidy. Would this idea be supported?*’

Response: Two of the participants were in favour of the use of a yarning circle and native landscape at Cassidy and two were not in favour of this. Two people liked the idea of the native landscape but did not like the idea of a yarning circle as there was already in the neighbouring property of Erin Earth (**Figure 6-11**).

Figure 6-11: Interactive information board showing responses to Cassidy Bridge questions.

6.2.5 Aboriginal consultation (round three)

During the third round of consultation with Aboriginal community members, the following feedback was received in relation to Cassidy pedestrian bridge:

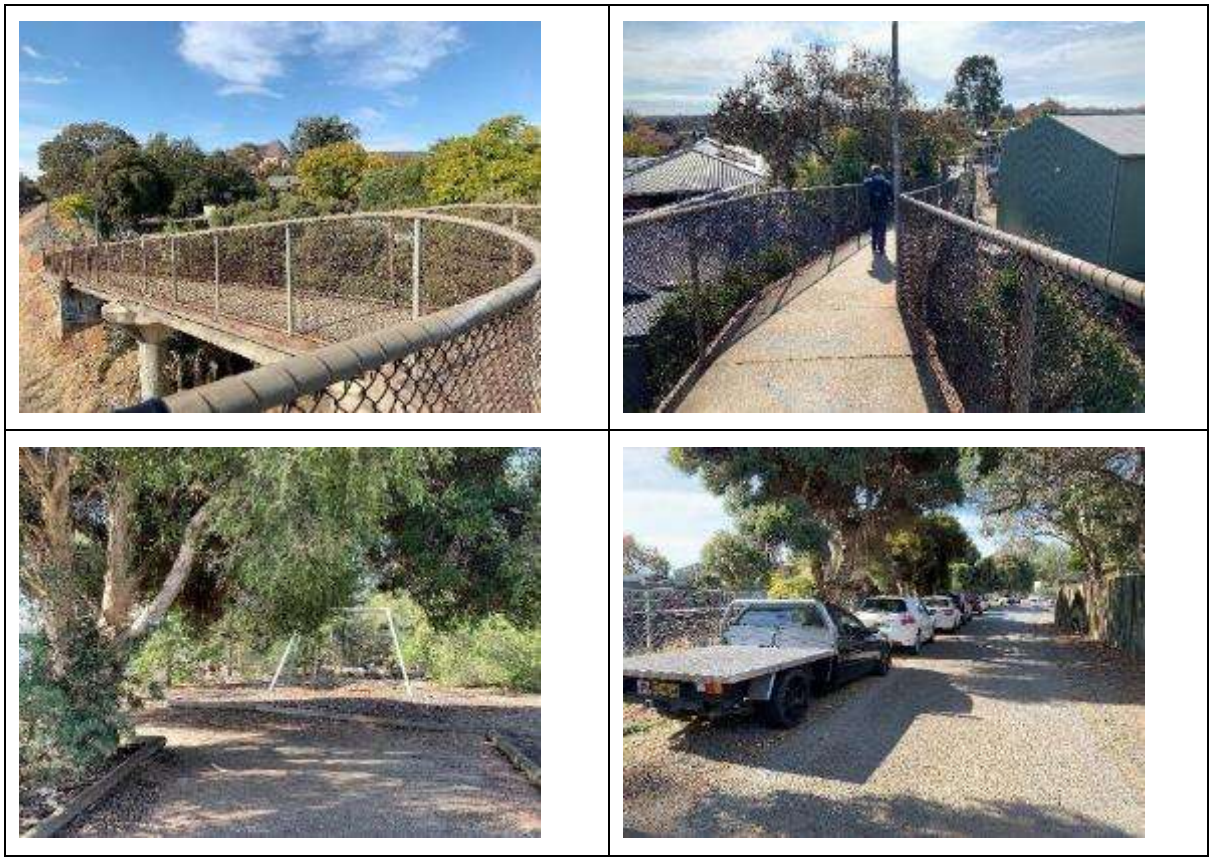
- It was proposed by one participant that, given the importance of women at Cassidy Street Bridge, maybe it could be dual named after significant Aboriginal females in Wagga Wagga's history (two names were provided).
- One participant mentioned that they would like to see Quandongs included in the plantings, particularly at Cassidy Street bridge pocket park.
- Two of the participants noted that they supported the idea of a nature play area and a tucker seat at Cassidy Bridge. They were also happy with the idea of signage about plants as well as dual naming of plants on the signs.

6.2.6 Fieldwork observations

While visiting the site OzArk observed the following:

- People of all ages were using the bridge, including school children.
- The bridge currently has shared access, and both cyclists and pedestrians were observed using the structure.
- The streets surrounding the bridge are used for parking by P-platers, possibly associated with neighbouring high schools.
- The plaque, entrance decorative metal panels and interpretive panels are in relatively good condition (**Figure 6-12**).
- The bridge is adjacent to Erin Earth – a community garden and education centre.

Figure 6-12: Field photos of Cassidy Bridge. Source: OzArk2024.



6.2.7 Proposed work

The existing Cassidy pedestrian bridge does not provide sufficient vertical clearance for the proposed double-stacked freight trains, therefore it will be demolished and replaced with a new pedestrian bridge. The new bridge has been designed to facilitate shared access and is located on an important pedestrian route (**Figure 6-13**, **Figure 6-14**).

Figure 6-13: Proposed design for Cassidy Pedestrian Bridge – approach from Norman Street. Source of render: CM+ used with permission.

Figure 6-14: Elevation view from Cassidy Parade showing proposed pocket park opportunity. Source of render: CM+ used with permission.

6.2.8 Salvage and re-use

The concrete structural elements of the existing bridge will not be suitable for re-use after demolition. The demolished concrete material will be offered to a local company specialising in concrete recycling. The possibility of crushing the concrete and re-using it in the construction of Edmondson Street will also be explored. The Elements such as the metal plaques and decorative gates will be re-used within the landscape design or offered to a local museum.

6.3 EDMONDSON STREET BRIDGE

6.3.1 Description, heritage significance and history

The bridge, known to the locals as Best Street bridge, is a steel-framed girder bridge with red brick header / stretcher bond abutments. Modifications have been made to raise the deck approximately 1.2 m using an additional 17 brick courses and concrete retaining walls along the top of the abutment (**Figure 6-15**).

Figure 6-15: Edmondson Street Bridge brick abutments. Source: OzArk 2024.

Edmondson Street Bridge has a similar style to the Kemp Street Bridge in Junee (**Section 7.2**) and there are enough shared characteristics to suggest that the bridges may have been near-identical when constructed.

It is unknown whether the design for the bridges was standard across the NSW railway network, or whether it was a specialised design implemented in a select number of locations. The earliest references to the Best Street and Kemp Street bridges are 1925 and 1947, respectively (GML 2022b: 72).

This disparity in the construction dates between the bridges suggest the design was a standard template that could be replicated when required. It is, however, unknown how many of these bridges remain.

The Edmondson Street bridge has not been identified as a heritage item on any heritage register; however, it is included within the curtilage of the Wagga Wagga Conservation Area (Wagga Wagga LEP 2010) (**Figure 6-16**).

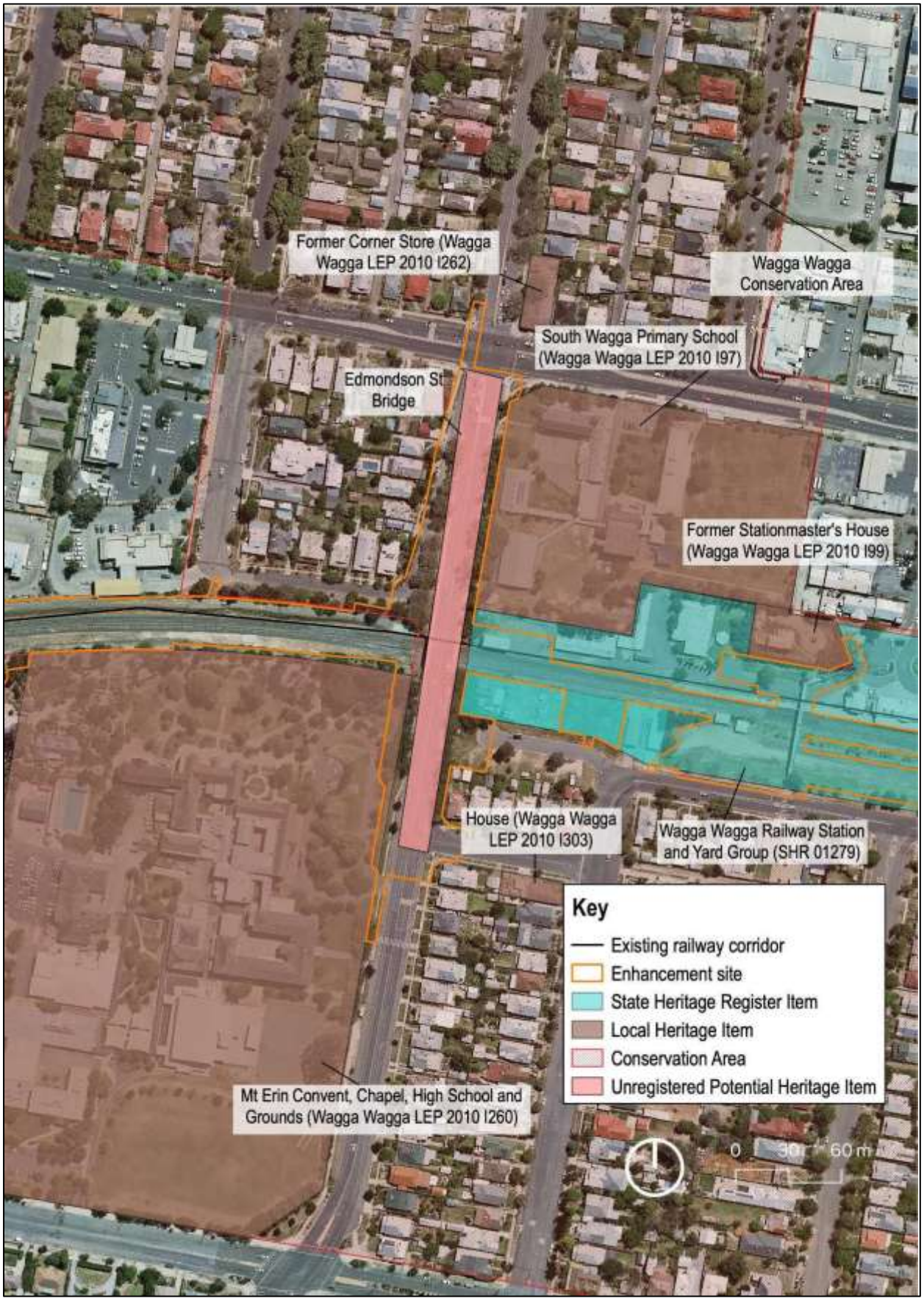
GML Heritage conducted a significance assessment for the Edmondson Street Bridge in the SOHI (2022: 82) concluding that the bridge may meet heritage significance according to Criterion E (an item has potential to yield information that will contribute to an understanding of NSW's cultural or natural history) and Criterion F (an item possesses uncommon, rare, or endangered aspects of NSW's cultural or natural history) (Heritage Council of NSW 2008).

They drew the following conclusion (GML Heritage SOHI 2022:83):

> *The Edmondson Street bridge is one of the many railway bridges constructed to facilitate the movement of pedestrians and vehicles across railway precincts in NSW. Of this number, it appears to have two direct comparisons, suggesting that it was part of a design template that was implemented across a wide temporal period. It is unknown how this design was developed and how it was distributed. It is unknown how many railway bridges using this design remain. Based on the precautionary principle and the unknown nature of the bridge design, the Edmondson Street bridge has been identified as possibly having heritage significance at a local level.*

Accordingly, the Edmondson Street bridge was identified as being an unregistered potential heritage item (GML Heritage SOHI 2022: 71).

Figure 6-16: Identified heritage items at the Edmondson Street bridge site. Source: GML Heritage SOHI 2022: 57.



An article in The Daily Advertiser 16 June 1921, records that the initial project for the bridge, in 1921, was to build the:

> *…bridge in a horseshoe shape and also have an asphalt path running along the railway line at the edge of the Convent grounds to serve the soldiers settlement. His lordship agreed with this but said a better idea will be to build a bridge straight over the present Best Street crossing through the grass paddock in the convent property… cutting out all danger of a horseshoe bend in the bridge.*

The Daily Advertiser of 5 December 1922 notes that the bishop was concerned the proposed bridge would negatively impact the Mount Erin Convent building (**Figure 6-17**) and he despaired that it had been proposed to:

> *throw it into the front portion of the convent grounds, thus seriously depreciating a valuable edifice, spoiling the picturesque garden in front therefore and tending to ruin the architectural beauty of what was one of the showplaces of Wagga.*

Note: A heritage room at the Kildare Catholic College provides general information about the Presentation Sisters and the historic plantings, which will be considered within the landscape design.

Following construction, the bridge proved to be a popular access route for school children and workers, travelling from one side of Wagga Wagga to the other.

Figure 6-17: The red brick Mount Erin Convent and gardens (established in 1876). Source: Wagga Wagga and district Historical Society.

6.3.2 Consultation with historical societies

Consultation with historical societies provided the following feedback:

- Please call it the “Best Street Bridge” not Edmondson Street Bridge.
- When it was first built in March 1925 there was no pedestrian access – this was added in the 1940s.
- The structure below the bridge is the gatekeeper’s lodge, it was built in the 1880s.
- Gatekeepers were always female – often widows of rail workers who died on the job. They would close the gates to traffic/pedestrians if a train was coming and then signal to the train that it was clear. They would do this all day and night. They often had children living with them. Heritage interpretation linked to the female gatekeepers is better than linking it to the convent. Mary McMullen was the last gatekeeper on the Best Street level crossing.
- Next to the gatekeeper’s cottage were the railway workers cottages, which were demolished in the 1980s due to white ant damage.
- The brick abutments are important – if we don’t reuse the bricks the museum will have them.
- There were three brick kilns around Wagga Wagga and Willis Brick Yard most likely provided the bricks for the railways. Lime for the mortar was mined at Illabo cemetery.
- When a train came through in 1961 it hit the brick abutments, so they were shaved back a bit.
- There was a large water tank used for watering steam engines located hard up against the bridge on the Mount Erin side. You can still see some remnants of this.
- Keep the bridge in the original position.
- Can be creative with design.
- The gatekeeper’s cottage near Best Street Bridge is in urgent need of repair. The community believe it will be demolished but would love to see it repaired, like the one at Docker Street level crossing.

6.3.3 Aboriginal community consultation (Round 1)

Consultation with the Aboriginal community of Wagga Wagga provided the following feedback:

- There was no specific feedback relating to Best Street (Edmondson Street) Bridge. Although it was suggested that we involve the local Aboriginal youth in the designs and they will feel a sense of ownership and connection, therefore minimising graffiti. It will also give the youth a sense of pride.
- The river holds great cultural significance and all would be happy to see a river design used on screens etc. The river was important to Aboriginal women, it was associated

with weaving and fishing and there were birthing trees along the edges. The lagoons were supermarkets for the groups.

- It was suggested that Eucalyptus green could be used within the design.
- Wagga Wagga was the meeting place to dance. Groups met at Wagga Wagga before going into the high country for Bogong moths.

6.3.4 Aboriginal community consultation (Round 2)

During the second round of consultation at Wagga Wagga the following points were raised:

- Participants were keen on the idea of using Wiradjuri words on the bridge steps. It was proposed that the steps should incorporate Wiradjuri language words or names of families with historical ties to the rail.
- It was proposed that we have a competition at the school to come up with a story to be incorporated into the stairs on Edmondson Street Bridge.
- It was asked if we could use Kangaroo Grass at Edmondson Street Bridge and plants with fragrance, possibly Lemon Mrytle.
- The participants were keen on the idea of murals.

6.3.5 Aboriginal community consultation (Round 3)

During the third round of consultation with Aboriginal community members, the following feedback was received in relation to Edmondson Street Bridge:

- It was proposed that perhaps this bridge could be dual named in connection with a significant Aboriginal female figure.
- One participant was very supportive of the idea of the language steps, suggesting that it is a great way to facilitate cultural education in a less intrusive way. They were also happy to see school children and kids being involved.
- One participant thought that the inclusion of the women gatekeepers was a good story to include.
- One participant suggested that the Wiradjuri words could be about birds, animals and railways and targeted towards children. They were supportive of the idea that the artwork could be painted in collaboration with local school children to develop a sense of agency and ownership.

6.3.6 Fieldwork observations

In the field, OzArk noted that the gatekeeper's cottage, which is within the Wagga Wagga Railway Station and Yard Group (SHR 01279), will be visible from the new bridge (**Figure 6-19**). The dilapidated cottage is part of the key narrative of the area, according to the local community. This

view was reinforced when visiting the Wagga Wagga Museum, which had a very informative display about the female gatekeepers (**Figure 6-18**).

The display noted that prior to the introduction of automated gates with flashing lights, level crossing gates used to be manually operated. Each time a train passed through a town the gates were opened to the train and closed to vehicles and pedestrians, numerous times each day and night by a gatekeeper. The gatekeeper's position came with a job and income, a residence and a place to raise a family, and often the gatekeepers were women, usually women whose husbands had been employed by the railways. Three of the most noteworthy female gatekeepers of the Wagga Wagga area were Margaret Chicken, Sarah Houghton, Ivy Black and Josephine Taylor (Wagga Wagga Museum).

Figure 6-18: The female gatekeepers - information panels at the Wagga Wagga Museum. Source: OzArk 2024.

Numerous incidences occurred and 63-year-old Sarah Houghton was hit by a train and Ivy Black lost her infant son Trevor, who was sadly hit by a passing train while trying to cross the line to his mother (Cootamundra Herald 1946).

An article in The Daily Advertiser, November 1954, features Josephine Taylor, the gatekeeper of the Docker Street Crossing, noting:

> *Woman minds busy crossing – Public safety at Wagga's busiest railway crossing rests in the capable hands of a middle aged housewife with seven children... Gatekeeper at the Docker Street rail crossing, Mrs Josephine Taylor, about to close one of the gates. She has been on the job 60 hours a week for the past two years… On an average day, Mrs Taylor attends to 12 trains. Each morning she is issued with a list of times, but those are not always reliable.*

In the field OzArk also noticed that the Mount Erin Heritage Centre is located on Edmondson Street, close to the bridge. The Heritage Centre displays the history of the Presentation Sisters in the Riverina. While the focus of the Heritage Centre is closely connected to the sister's lifestyle, it provides an example of current heritage interpretation in the vicinity of the bridge (**Figure 6-19**).

Figure 6-19: Fieldwork photos: Edmondson Street Bridge. Source: OzArk 2024.

<table>
<tr><td>  </td><td>  </td></tr>
<tr><td>1. View towards the entrance of Kildare College across Edmondson Street.</td><td>2. Entrance to Mount Erin Boarding.</td></tr>
<tr><td> 
</td><td>  </td></tr>
<tr><td>3. Mount Erin Heritage Centre sign.</td><td>4. Footpath over Edmondson Street Bridge (looking north).</td></tr>
<tr><td>  </td><td>  </td></tr>
<tr><td>5. View over Edmondson Street bridge looking south towards Wagga Wagga High School.</td><td>6. The Gatekeeper's Cottage on Railway Street.</td></tr>
</table>

	
7. The disused Gatekeepers Cottage.	8. The restored Gatekeepers cottage on Docker Street.

6.3.7 Proposed work

The existing Edmondson Street Bridge does not provide sufficient vertical clearance for the proposed double-stacked freight trains. The bridge will be demolished and replaced with a new structure. The new bridge will have a separated pedestrian access and will be *Disability Discrimination Act 1992* (DDA) compliant, providing school children and other members of the community with a safe route across the rail corridor (**Figure 6-20**).

Figure 6-20: Proposed Edmondson Street Bridge on approach from South Wagga Wagga. Source of render: CM+ used with permission.

6.3.8 Salvage and reuse

Where possible the red bricks used in the abutments will be re-used within the landscape design. Any materials that cannot be reused within the design will be offered to the local historical societies, council and/or a local salvage company.

6.4 MOTHERS BRIDGE

6.4.1 Description, heritage significance and history

The Wagga Wagga Station footbridge ('Mothers Bridge') has been identified as an element of the state heritage listed Wagga Wagga Railway Station and Yard Group (SHR 01173). The item is also listed on the ARTC and TfNSW (formerly Railcorp) Section 170 registers (4280250 and 4280661), as well as the Wagga Wagga LEP 2010 (Wagga Wagga LEP). Multiple local heritage items within the group are listed individually under the Wagga Wagga LEP (Railway Station and Yard Group [I98]) (**Figure 6-21**).

The Wagga Wagga Railway Station, built in 1879, is a substantial and ornate structure constructed in the Victorian Free Classical style. It comprises a highly symmetrical, single-storey building. Immediately west of the station building, and within the heritage curtilage, is the Wagga Wagga pedestrian bridge, which was built in 1936. It is a simple steel girder bridge with a steel post-and-rail safety barrier and straight lateral bracing post (**Figure 6-22**).

Figure 6-21: Wagga Wagga Railway Station and Yard Group and surrounding heritage items. Source: GML 2022b: 56.

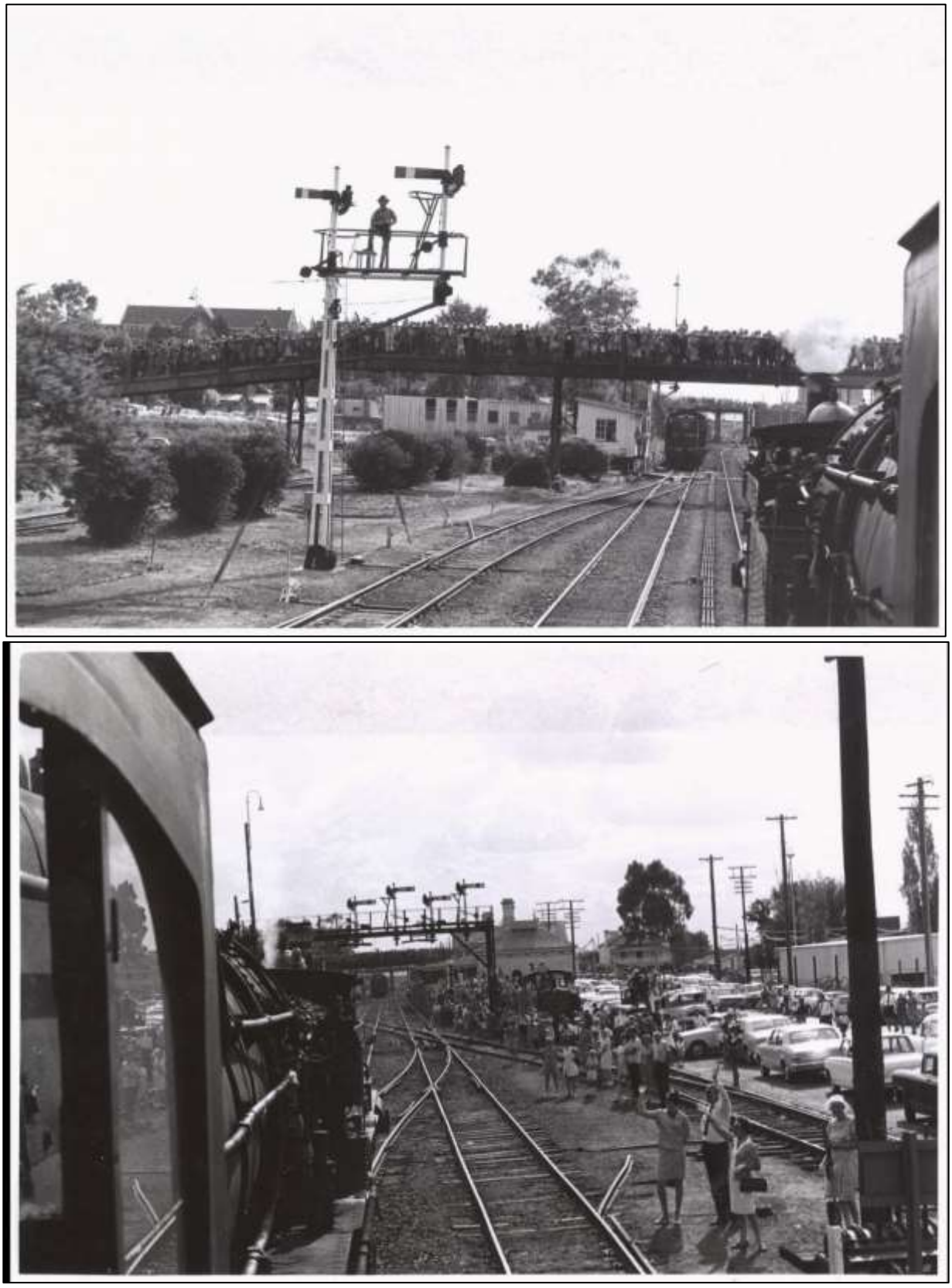
Despite the inclusion of the pedestrian bridge within the heritage listings, GML Heritage re-assessed the significance of the 'Mothers Footbridge' in GML 2022b: 75 and proposed that the Wagga Wagga footbridge has been identified as an element of the Wagga Wagga Railway Station and Yard Group but has not been recognised as contributing to the significance of the railway precinct. GML Heritage concluded that:

The Wagga Wagga footbridge is one of over 200 footbridges constructed to facilitate pedestrian movement in and around railway precincts in NSW. Of this number of footbridges, approximately 200 are of the same or similar beam design as the footbridge. The footbridge does not demonstrate particular aesthetic characteristics or possess uncommon design aspects. It does not contribute any information or value that cannot be contributed by another beam design footbridge.

Opening on Wednesday 14 October 1936, 'Mothers Bridge' was originally a simple overhead footbridge replacing an earlier footbridge at Macleay Street. Its name, officially adopted in 1936, derives from remarks made at the opening by Matthew Kilpatrick, M.L.A. who said that it should be termed a Mothers' Bridge *'because it had been constructed following an agitation from residents of the south who complained of the inconvenience occasioned by mothers and sick people in negotiating the old bridge*.' The Daily Advertiser, 15 October 1936.

Figure 6-22: Mothers Bridge at the Wagga Railway Station. Source: OzArk 2024.

Figure 6-23: Historic photographs showing the arrival of a vintage train at Wagga Wagga station in 1970, welcomed by crowds standing on Mothers Bridge and Edmondson Street Bridge. Source: WWDHS.



6.4.2 Consultation with historical societies

Consultation with historical societies provided the following feedback:

- The footbridge was built in 1936. Ironically just after the mayor, who had been petitioning for a pedestrian bridge, was hit by a train and killed at the station.
- Over the past 50 years workers at the station have gone from 80 people to five part time – even the signalling is now done remotely from Junee.
- Good transfers used to be big business at the station. These days there's only four trains a day – two XPT to Sydney and two to Melbourne.
- No branch lines – activity declined since the 1990s.
- The station had no official open day – they would like to have an official opening ceremony.
- When steam trains come through, they attract up to 10,000 people who watch from Mothers Bridge, the station, and everywhere around (**Figure 6-23**).
- Watching trains from the bridge is important, they would like to see some sort of interpretation/diorama on the bridge and a viewing platform.
- The original bridge had a roofed section in the middle as a gathering place.
- In 1984, flooding came up to the top of the platform (the water came down from the higher suburbs).
- The bridge is used by lots of school children who are crossing into the city from school. Large school groups cross to access the pool for swimming carnivals.
- Connection to town more important than connection to station.
- Poor current lighting needs to be better. If current lights aren't reused give them to the museum.
- The station master recalled a few times women felt 'trapped' on the bridge at night.
- All sorts of things are commonly thrown on to the tracks – such as shopping trolleys.
- Bridge needs to be wide enough – lots of people with mobility scooters/prams etc.
- Gardens are important to station workers.
- Original station was 'state of the art' for the time – the community were happy to consider something 'state of the art' and contemporary here.
- The community would be very happy to have a one-off heritage interpretation event – such as a steam train visit – in addition to permanent interpretative signage. They would be very happy to assist with running the event.

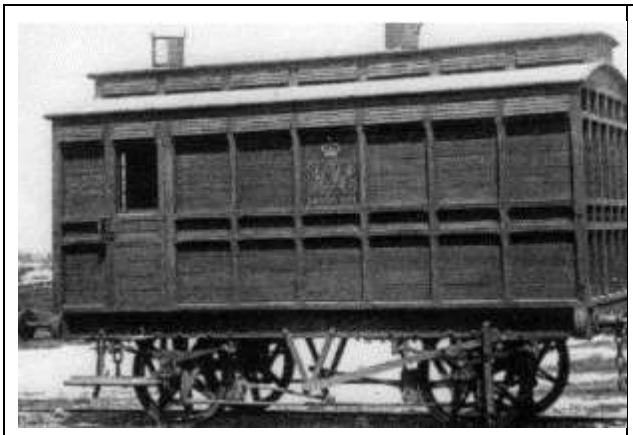
- Interpretive signage could include a plan of the yard – pointing out the various items.

Following the community meeting, the Wagga Wagga and District Historical Society (WWDHS) have sent through numerous photos and further information relating to the rail heritage of the area (**Figure 6-24**).

The president of WWDHS, Geoff Haddon, proposed that interpretation at the site should relate to the important work that the Wagga Red Cross League did at the station (**Section 6.1.1**).

Figure 6-24: Photos shared by Wagga Wagga and District Historical Society showing a variety of trains and activities.

	
1. Fettlers working on the 2,500 m wooden railway bridge across the Murrumbidgee River, the viaduct line. If the train came the men retreated to the platforms in the background of the photo.	2. TAFE cars would be taken around the Riverina towns and villages running many courses, such as welding, motor mechanics etc. The motor vehicle apprentices referred to these as 'Spanner Cars'.
	
3. Racehorse trains (which came to town for the Wagga Wagga Gold Cup Carnival) and the Show Trains, which brought people from all over the Riverina to the show.	4. The Far West Children's Health Scheme car travelled around NSW providing paediatric car to remote towns.

	
5. The Prison Vans, which transported prisoners from regional gaols to Sydney. Perhaps the most famous being Captain Moonlite and his gang who were transported from Wantabadgery in November 1879.	6. The Dental Car was for dental work on old age pensioners and school children and was hauled around the state.
	
7. The stock trains. The drover and his dog would ride in the brake van along with the railway guard. He would purchase a return ticket to cover his passage on various trains and would be given a refund on his return to Wagga.	8. The Railway Ambulance Corps which commenced in 1885, 10 years prior to the commencement of the Civil Ambulance which is now State Ambulance. Five hundred Railway Ambulance Corps Members enlisted in WWI as stretcher bearers and medical personnel.

6.4.3 Aboriginal community consultation (Round 1)

Consultation with the Wagga Wagga Aboriginal community revealed the following:

- A lot of children were taken from their families by train to Sydney and then on to the Cootamundra Aboriginal Girls' home or Kinchela Boys' home. Afterwards they were taken to stations along the line to work as domestic servants. It is a tragic part of the rail story. It was agreed that we should tell the good and the bad stories, in words and design.
- At Mothers Bridge all liked the idea of incorporating Wiradjuri language. It was proposed that this could possibly include related to mothers and children.
- It was proposed that we look for opportunities for the youth/children to be involved in any art installations, assisted by local Elders.

- It was noted that Mothers Bridge gets lots of use, but it is a dangerous place – all were keen to see that change.
- The river holds great cultural significance and all would be happy to see a river design used on screens etc. The river was important to Aboriginal women, it was associated with weaving and fishing and there were birthing trees along the edges.
- The river red gum holds strong cultural significance, perhaps the deep red colour could be used?

6.4.4 Aboriginal community consultation (Round 2)

During the second round of consultation at Wagga Wagga the following point was raised:

- One of the participants noted they would like to see images of First Nation's people who worked on the rail. It was proposed that a search of the archives would provide images for inclusion on the information signage at Mothers Bridge.

6.4.5 Aboriginal community consultation (Round 3)

During the third round of consultation with Aboriginal community members the following information was received in relation to Mothers Bridge:

- One participant suggested that a book called 'Two Dark for the Lighthorse Brigade' by David Hugginson would provide information about Indigenous soldiers.

6.4.6 Fieldwork observations

OzArk made the following observations while visiting the bridge:

- The bridge was very busy, with school children crossing from school into the city.
- There is a sign inside the station that spoke about the Aboriginal girls of the Stolen Generation being taken from Wagga Wagga Station to institutions and not returning – therefore the station signifies disconnection as well as connection (**Figure 6-25**).
- The current bridge doesn't enhance the aesthetics of the station (**Figure 6-26**).
- Kids were throwing large sticks off the bridge while we were watching.

Figure 6-25: Sign inside Wagga Wagga Station relating to the Stolen Generation. Source: OzArk 2024.

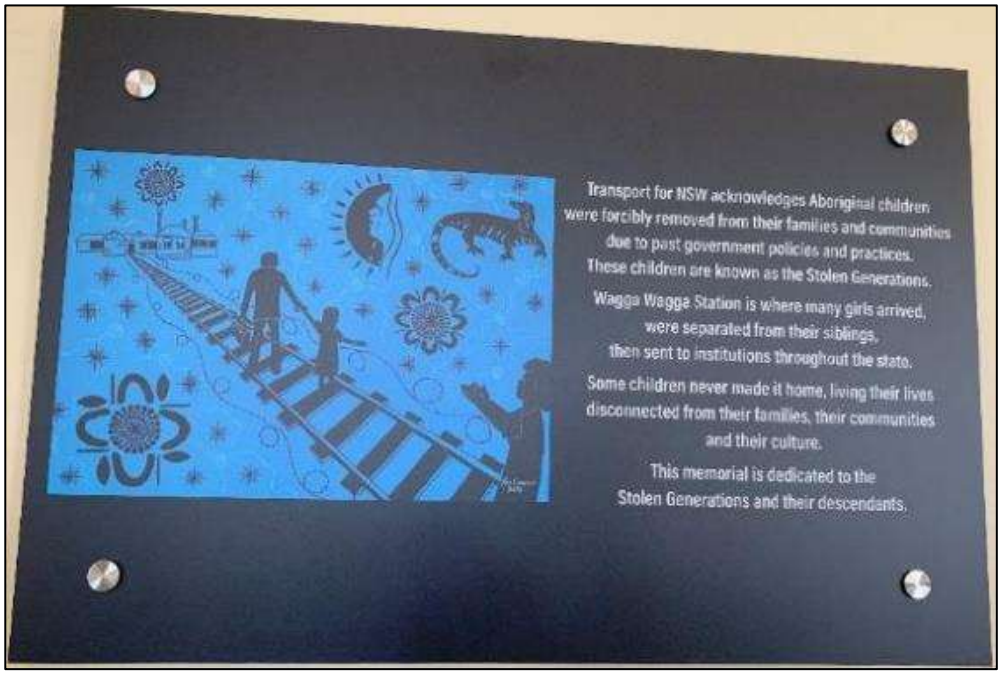


Figure 6-26: Fieldwork Photos: Mothers Bridge. Source: OzArk 2024.




<table>
<tr><td>  </td><td>  </td></tr>
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</td><td>  </td></tr>
<tr><td></td><td>The Station Master’s House which is now a private residence adjacent to Mother’s Bridge.</td></tr>
</table>

6.4.7 Proposed work

The existing footbridge at Wagga Wagga Station does not provide sufficient vertical clearance for the double-stacked freight trains. Therefore, it will be demolished, and a pedestrian bridge will be constructed on the same site. The new structure will include both stairs and ramps and will feature a Warren Truss span, in keeping with the heritage location and disability legislation (**Figure 6-27**).

Figure 6-27: The new Mothers Bridge from Wagga Wagga Station car park area. Source of render: CM+ used with permission.

6.4.8 Salvage and reuse

The streetlights associated with Mothers Bridge hold significant value to the community, and they will be re-used where possible or donated to the local historical societies, museum, or council for repurposing. All other materials will be re-used in the landscaping or interpretive signage or recycled by a local salvage company.

6.5 Overview of Wagga Wagga

The rail line at Wagga Wagga divides the town and there are numerous crossing places. Rail was once very important to the development of the town, however, Wagga Wagga didn't hold an important political position, such as Albury, and nor is it located at a strategic junction like Junee. The importance of rail to the town has now largely declined, although there are still passionate rail enthusiasts. The community would like to see the Gatekeeper's Cottage, near Best Street bridge restored, as it is an important part of their rail heritage, and the red bricks from the Best Street bridge abutments reused or repurposed.

The community members and the council's heritage advisor were open to the idea of doing something more contemporary at the Wagga Wagga Station to keep with the 'state of the art' building that the station once was.

Heritage has been interpreted in Wagga Wagga in creative and contemporary ways, such as the use of LED signs reflecting the Aboriginal name of the river and the use of contemporary stained

glass within their heritage churches. The Wiradjuri Trail along the Murrumbidgee River also features a wide variety of interpretive signage (**Figure 6-28**).

The local historical society and rail museum are active members of the community and are keen to assist with heritage interpretation, whether that be through signs or a special event with visiting historic trains. The Aboriginal community were supportive of an open day event that included a local dance group and the visit of a vintage train, perhaps with one of the carriages featuring a Wiradjuri designed wrap.

Figure 6-28: Examples of existing heritage interpretation at Wagga Wagga.

7 JUNEE PLACES

7.1 OVERVIEW

The Junee area is the traditional home of the Wiradjuri people, who shaped the landscape through cultural burning methods (Walster 2017: 7). In 1842, it was estimated that approximately 700 to 800 Wiradjuri people lived in the area, however, conflict and the introduction of European diseases had a devastating impact on the community (Walster 2017: 7). Local historian, David Walster notes that some of the Aboriginal people '*lived and worked on the large pastoral runs, notably Wantabadgery and Merribindinyah and their descendants still live in the area*' (2017: 7). Walster also records that '*The Houlaghan's Creek Valley was an Aboriginal highway and took their people from the Murrumbidgee to the Lachlan on regular hunting and ceremonial journeys. The Junee area, lacking permanent water, would have been used for hunting and gathering on a seasonal basis*' (Walster 2017: 7).

Once the route for the Great Southern Railway had been surveyed and fenced in 1873, a pastoralist by the name of T. Hammond selected land in the vicinity of Junee: 80 acres in his own name and 46 acres in his daughter's name. He called his selection the 'Rock Creek Run' and was happy to sell some of the land after he found it contained anthrax. In 1876 Christopher William Crawley purchased a significant amount of land around Junee, moving from Wantabadgery and constructing a small slab hut on the eastern side of the railway line. Crawley and his wife began dairying and sold milk, butter, and cheese to the workmen building the railway line, in addition to selling timber and bark for constructing and roofing the workmen's huts (Walster 2017: 10). In 1877, Crawley decided that the best way to make a living from the numerous construction gangs would be to build a hotel, which he named the Railway Hotel, a decision that made him a very rich man (Walster 2017: 12).

The railway line to Bethungra opened in 1878 and from there workmen would have been clearing the railway reserve, commencing earthworks, and fencing. A camp was established at Illabo, above the cemetery, and stone for foundations was quarried there. An eye-witness account reported in the Wagga Advertiser, February 1878, notes that:

> *Bark huts and tents were dotted in all directions, and along the line of railway, gangs of navvies were busily employed making the permanent way… there are some 200 men engaged on this section of the line and as we saw many of the weaker sex occupied in domestic duties at the several tents, we infer that the employees have brought their families with them.*

The line to Junee was completed in 1878 and a temporary timber station was built on the western side of the line and large goods shed, approximately 60 x 30 ft was built to the south of the station. Nearby was the station master's residence and on the opposite side of

the line, where the station and refreshment rooms now stand, cattle yards were constructed. This station was declared open on 6 July 1878 and a special train with sleeping cars arrived from Sydney carrying a group of dignitaries. The journey from Sydney to Junee had taken 12 hours and at the Junee Railway Station a small crowd of workers and their families gathered for the opening (Walster 2017: 11).

A village was designed adjacent to the railway station and the 40-acre block, which was registered in the name of T. Hammond's daughter, was seized for this purpose as the family were behind on their payments. The government announced that the village would be called Loftus, after the NSW Governor, Lord Augustus Loftus, even though the settlement had never been referred to anything other than Junee and the railway station was known as Junee Railway Station (Walster 2017: 14).

John Whitton was instructed to construct a branch line from Junee (Loftus) to Narrandera and Hay which opened in 1881. This decision had an immediate impact on the village, as it became a railway junction town, necessitating a larger railway worker presence and the town became known as 'Junee Junction'. The arrival of the contractors for the Narrandera line meant that approximately 600 workmen descended on the small village. As a result, numerous hotels and shops were constructed, and the town prospered.

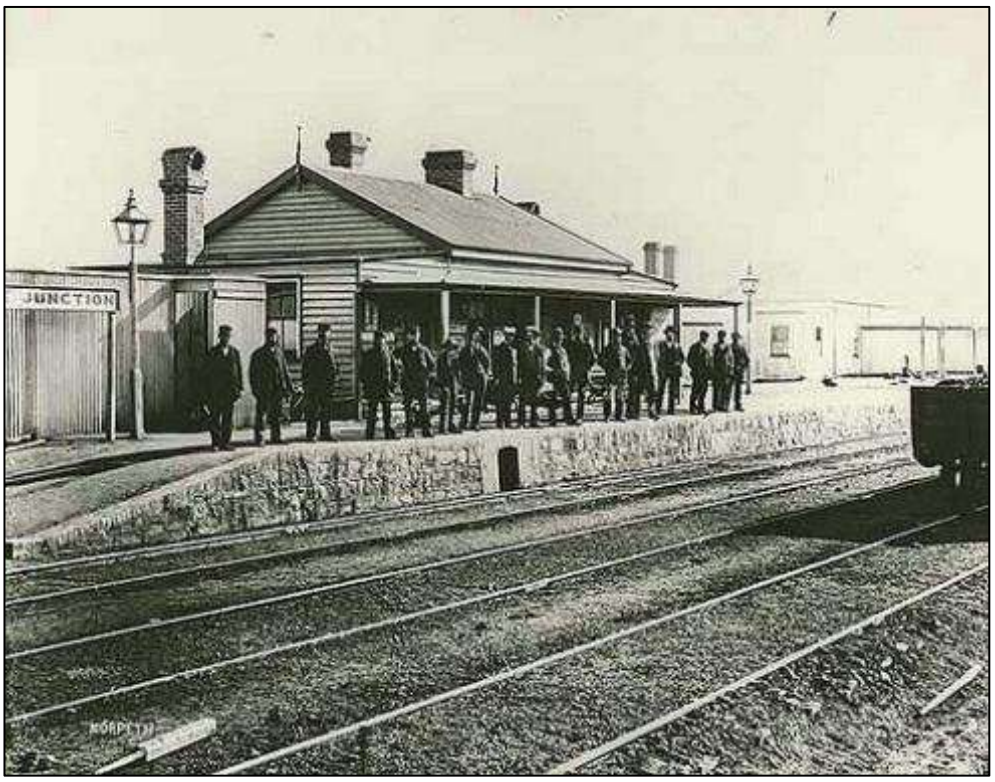
Walster notes that a very controversial decision by the Railways Department in 1881 had a lasting impact on the town:

> *A decision by the Railways Department in 1881 to close the recently built locomotive depot at South Wagga and to move the depot to Junee Junction meant that Junee would now become a major railway centre. This would mean the transfer of enginemen, servicing equipment and locomotives to Junee. To say that the residents of Wagga Wagga were annoyed is to seriously understate the situation, they were furious! For the next three years public meetings were held, petitions signed, parliamentary members were bombarded with appeals and the local Wagga Advertiser thundered its disapproval in its editorials. A petition signed by 489 residents of Wagga wagga was presented in Parliament, in part it reads "That without any warning whatsoever, without any reason being given, the whole of the staff and engines were by one stroke of the departmental pen, removed to Junee Junction, a place which was never intended by the engineers who constructed the line as a head locomotive station, because they were aware, and Mr Whitton still asserts, that on account of its natural disadvantages and by reason of there being no permanent water there, Junee Junction is unfitted for such a station"…. All to no avail, as the Department continued to press ahead and eventually the engine sheds at South Wagga and North Wagga (Bomen) were dismantled and re-erected in Junee. This*

decision increased the town's permanent population and its importance (Walster 2017: 16).

In 1882, a fire broke out at the temporary railway station, and in a town with no fire brigade and no water supply, the timber buildings were quickly destroyed. It had always been intended that a permanent and substantial station building would be constructed, and those plans were urgently brought forward. At the time, most people thought the new station would be built on the site of the old, however, a decision was made to construct it on the eastern side, facing into the official village of Loftus (Walster 2017: 13). A second temporary railway station and refreshment room was built in record time over 21 days in 1883 on the western side of the line, behind the current middle platform, and remained operational while the permanent station was being constructed on the eastern side (**Figure 7-1**).

Figure 7-1: The second temporary station at Junee Junction. c. 1883. Source: Walster 2017: 24.



The current station, which features an elegant French Renaissance style, was opened to great acclaim in March 1885 (**Figure 7-2**). The large refreshment rooms and hotel were declared to be the finest in the colony at the time and featured novel flushing toilets and gas lighting (Walster 2017: 27) (**Figure 7-3**). In 1885, following numerous petitions by the local population, the government officially changed the name of the town from Loftus to Junee and the original Junee became Old Junee.

Figure 7-2: Junee Junction, early 1990s. Source: Walster 2017: 26.

Figure 7-3: Junee Junction Refreshment Room c. 1930. Source: Walster 2017: 29.

Many of the metal components of the rail bridges and buildings, and the cast iron street lamps were made at the local Cohoe & Walster Pioneer Foundry (Walster 2017: 71)

The Junee depot expanded haphazardly and in 1912 it became obvious that the busy railway yards and facilities needed improvement. All shunting was then done in the middle of town and '*the annoyance to the public of the closure of the central crossing gates for lengthy periods was*

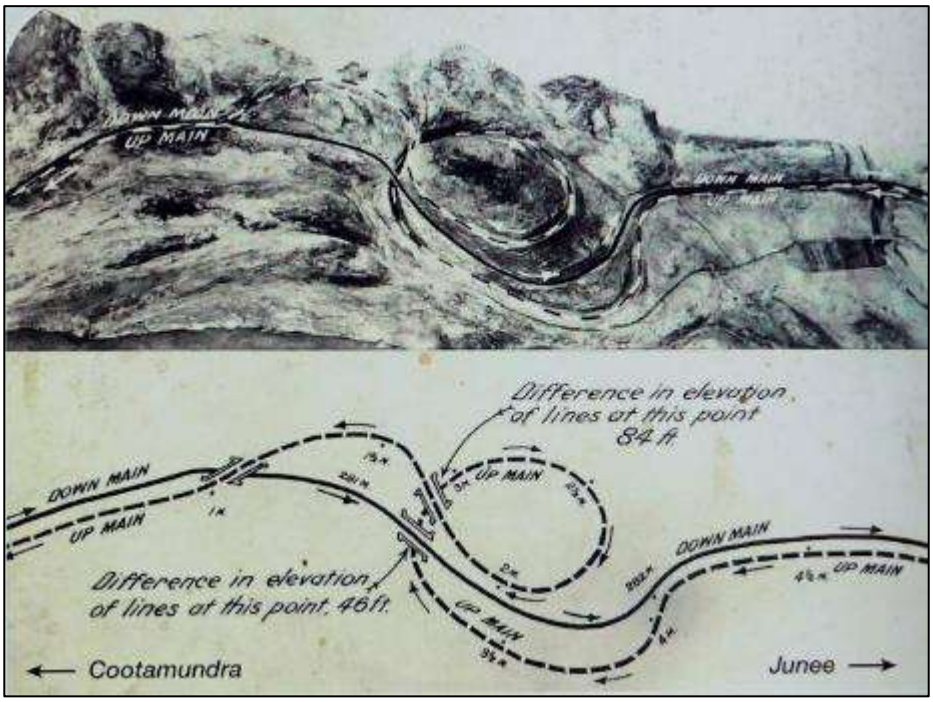
extreme' (Walster 2017: 32). Plans were made to remove the yards to a different site, however, the intervention of WWI and the Great Depression meant that no work was carried out.

Walster notes:

> *It took the second World War to force some action and in 1942 plans were revealed for dramatic changes at Junee and from there to Cootamundra. A complete new shunting yard was to be built to the south of the station with a large new roundhouse and workshops* (**Figure 7-4**)*. The rail line from Cootamundra was to be duplicated and a spiral track built at Bethungra to remove the need for a 'push-up' engine on the existing steep grade* (**Figure 7-5**)*. An overhead bridge was to be built from Kemp Street to Ducker Street, eliminating the rail crossing in Hill Street. Despite the shortage of labour, work started almost immediately. Workers were brought in from all over the state and 'tent towns' rapidly appeared next to the new roundhouse site, along the rail lines, in the triangle, on railway land on the Illabo Road and at Bethungra. Work progressed very rapidly, with the duplicated line to Cootamundra and the Bethungra spiral being opened in 1946, the new roundhouse and shunting yards followed in 1947* (Walster 2017: 32)*.*

Figure 7-4: Junee Roundhouse depot. Source: Roundhousemuseum.com.au.

Figure 7-5: Bethungra spiral diagram. Source: Wikimedia Commons.



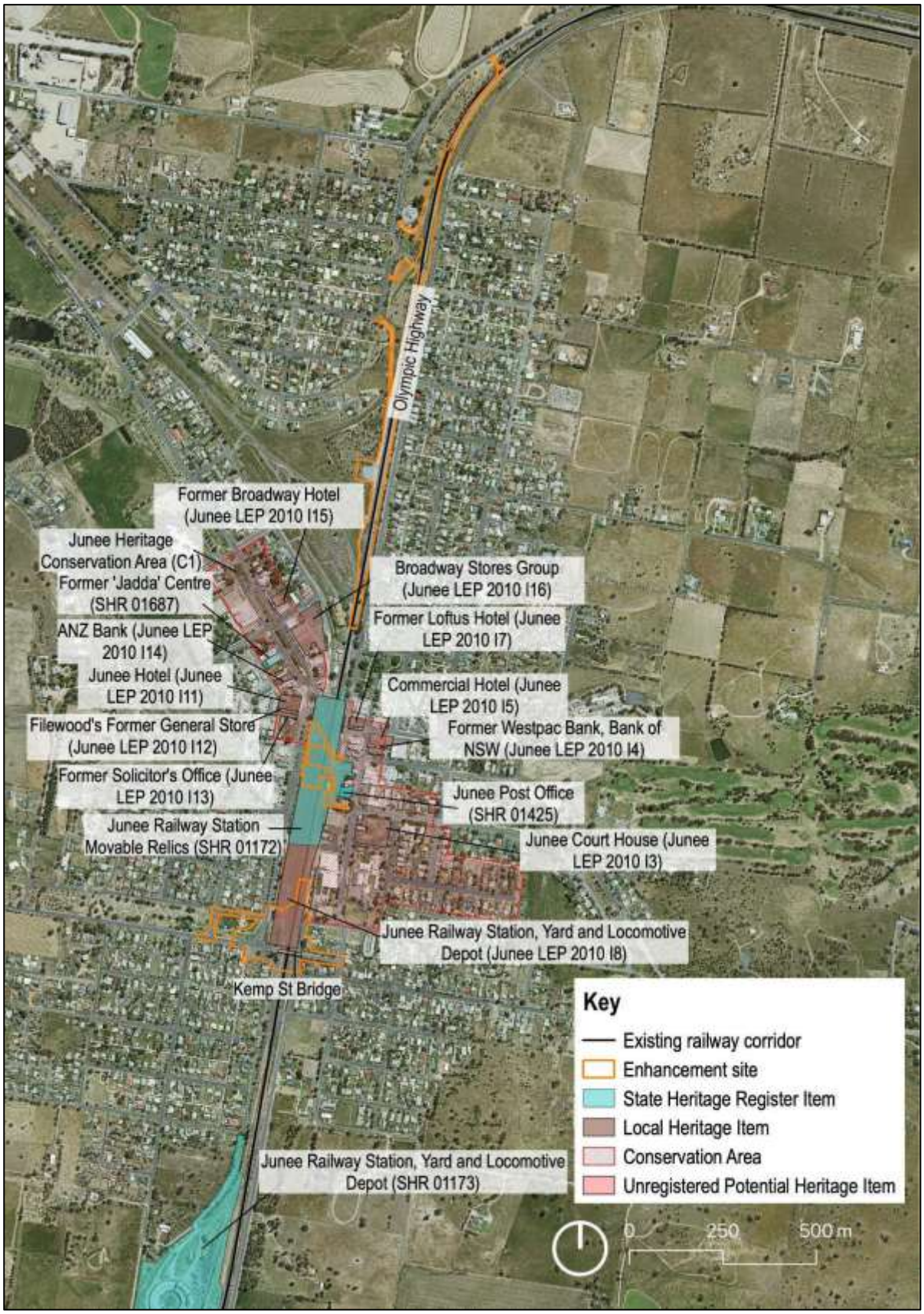
7.2 KEMP STREET BRIDGE

7.2.1 Description, heritage significance and history

The Kemp Street Bridge is a steel-framed girder bridge with red brick English Bond masonry abutments. It spans the entire railway corridor and provides access from the Olympic Highway to Edgar Street.

The bridge has not been identified as a heritage item on any heritage register, however, the footprint of the new design is within the Junee LEP 2012 (Junee LEP) heritage curtilage for the Junee Railway Station (I8) labelled C1 on the Junee Heritage Map (**Figure 7-6**). The State Heritage Registered Junee Roundhouse Locomotive Depot is located approximately 500 m south of the Kemp Street Bridge and also overlaps the Conservation Area.

Figure 7-6: Identified heritage items near the Kemp Street bridge. GML 2022b 64.



GML Heritage assessed the Kemp Street Bridge (**Figure 7-7**) as an unregistered potential heritage item (GML 2022b: 71). The significance of the bridge was reviewed against the State Heritage Register criteria, and it was concluded that it has potential to meet Criterion E (an item has potential to yield information that will contribute to an understanding of NSW's cultural or natural heritage) (Heritage Council of NSW 2008).

GML noted:

> *The Kemp Street bridge appears to share a similar design template with several other railway bridges. It is unknown how this design was developed, how it was distributed, and how long it was used for. Based on the precautionary principle (EPBC Act Part 16), the Kemp Street bridge may have heritage value for its potential to contribute to the understanding of railway bridge design and construction techniques over the life span of the railway network in NSW. The item may meet this criterion.*

GML Heritage also proposed that the bridge may meet Criterion F (an item possesses uncommon, rare, or endangered aspects of NSW's cultural or natural history), noting that:

> *The Kemp Street bridge appears to be an example of a railway bridge design that was used across the NSW railway network. It is unknown how many examples of this design remain. As continued development and upgrading of the railway stations and network occurs, these bridges are being successively decommissioned and removed, and are consequently becoming rarer. Based on the precautionary principle, the Kemp Street bridge may have heritage value as an uncommon example of its type. The item meets this criterion.*

GML Heritage drew the following conclusion (GML 2022b: 83):

> *The Kemp Street bridge is one of the many railway bridges constructed to facilitate the movement of pedestrians and vehicles across railway precincts in NSW. Of this number, it appears to have two direct comparisons, suggesting that it was part of a design template that was implemented across a wide temporal period. It is unknown how this design was developed and how it was distributed. It is unknown how many railway bridges using this design remain. Based on the precautionary principle and the unknown nature of the bridge design, the Kemp Street bridge has been identified as possibly having heritage significance at a local level.*

Figure 7-7: The Kemp Street Bridge, Junee. Source: OzArk 2024.

7.2.1.1 History

The Daily Advertiser, 11 August 1942, makes the following observation regarding the original curvilinear design of the railway bridge in this area, noting:

> *The original intention was that the bridge should have a curve from Kemp Street (at the foot of Pretoria Avenue), which will bring the bridge out at George Street. The new plan will provide that the overhead bridge will go straight across from Kemp Street, passing just clear of the back yard of the Locomotive Hotel. The adjacent bakery and butchery businesses on the corner of Edgar and George Streets will be resumed with a number of private residences.*

In relation to the evolution of the crossing, an article in the Cootamundra Herald on 14 January 1944 notes:

> *The railway crossing at O'Connors's gates is a thing of the past. It has given way to the march of progress in the form of construction works in Junee. These works involve a number of new tracks where the crossing has existed for many years running into the yards which will have as part of their bed a new bridge built opposite one end of the baths. Eventually a fine new traffic bridge will rear its head in continuation of Kemp Street to carry traffic across the line; meanwhile a temporary crossing has been established leading to George Street. O'Connor's cages have existed for many years, and their passing will no doubt snap many a chain of sentiment for the old hands.*

The reference in the article to 'O'Connor's cages' refers to the rail crossing also known as 'Connor's Gates' after Mrs Connors who was the gatekeeper at that location. She lived in a brick railway house nearby and there was a small timber building with a tiny cast iron stove with a coal fire for warmth that she sheltered in while manning the crossing (Walster 2017: 84). The house, shelter, and crossing were demolished in 1947 when Kemp Street bridge was constructed.

7.2.2 Consultation with historical societies

Consultation with historical societies provided the following feedback:

- The red brick abutments are very important to the community. They would like to see the bricks re-used – noting that '*everyone in Junee would love those bricks!*'
- The community would like to see the old signals and repeaters on Kemp Street Bridge re-used – either on the new Kemp Street bridge or placed on the relocated pedestrian bridge. If not, they should be donated to the museum.
- The group are worried that they could get a 'concrete jungle'. They do not want an 'eye-sore' in the middle of their country town. They would like to see a bridge that is made to look like it belongs to a small rail town with old buildings around, not something that is better suited to Sydney.
- The community would like to see the old streetlights re-used or donated to the museum.
- There used to be a level crossing near the Locomotive Hotel (Pretoria Street) and the gatekeeper's cottage that was there was pulled down.
- There used to be stockyards next to the railway near where the bridge stands – and the livestock could be transferred from there onto the trains.
- Junee shipped out wheat, wool, livestock – all transported using the rail.
- Troop trains used to ship out troops and horses to Sydney from here. After the war the trains became ambulance trains bringing the injured home.
- In 1877 Junee had the first Junee detachment of the Riverina Light Horse brigade.
- The community loved the idea of having a heritage interpretation community event and suggested that if we want to use the popular steam train '3801' it would need to be booked two years in advance.
- The community noted that the ironwork featured in the current bridge and the lights were all made at the local foundry.
- Other important rail heritage in the area is the Bethungra Rail Spiral.

7.2.3 Aboriginal community consultation (Round 1)

Consultation with the Aboriginal community representatives provided the following feedback:

- One of the participant's fathers worked on the rail laying the track between Cootamundra and Junee after he returned from the war. He was one of the Rats of Tobruk.
- It was considered important to incorporate white and black histories – an example cited was the Ode to ANZACs which has recently been translated into the Wiradjuri language. It was emphasised that Aboriginal people were useful members of society, and many went to war, including in the Lighthorse Brigade.

- The mountains of Bethungra hold very strong spiritual cultural significance to the Wiradjuri people.

7.2.4 Aboriginal community consultation (Round 2)

During the second round of consultation at Wagga Wagga the following points were raised:

- The participants agreed on Hope being used as the theme for Junee and suggested that this could be tested with broader community members.
- Both supported the idea of the Galah pink bridge at Kemp Street.
- One of the participants discussed the gaol there and suggested that we might be able to involve the prisoners in the maintenance of the garden at Endeavour Park as part of their reintegration into the community.
- It was suggested that plants in the gardens could include common names, scientific names and Wiradjuri names and the planting of grass trees is significant to the Aboriginal culture, representing important cultural values and stories.

7.2.5 Aboriginal community consultation (Round 3)

During the third round of Aboriginal community consultation the following points were raised in relation to Kemp Street Bridge and Junee Station footbridge:

- One participant suggested that paying respect to Aboriginal soldiers should be included in the interpretation at Junee Station
- One participant provided the names of two Aboriginal families who might have ties to the rail and mentioned a book that is currently being written about Aboriginal people working on the railways.
- One participant noted that the prisoners at Junee Gaol are amazing artists and engaging them to do some artworks would be a great opportunity. A contact person/number was provided.

7.2.6 Fieldwork observations

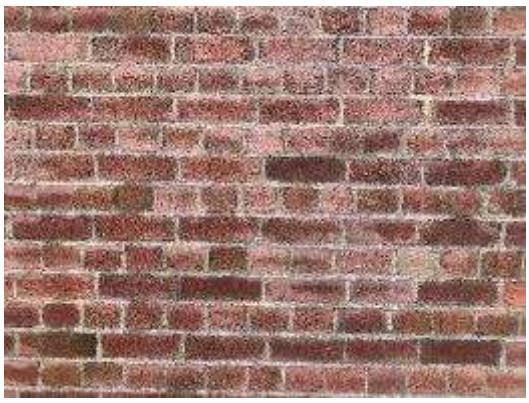
OzArk made the following observations while visiting the bridge:

- The abutment edges feature curved bricks that are in good condition, and these should be re-used (**Figure 7-9**).
- The bridge provides a good viewing platform to the rail below.
- People of all ages use the bridge – including the elderly in motorised scooters.
- The bridge is an important rail crossing point and the locals use it as a detour when the level crossing near the station is blocked by a train. The trains block the level crossing for a very long time.

- The bridge was constructed out of local bricks and is an important part of the rail heritage of the town.
- Inside the Junee Railway Station, sponsored by Transport for NSW is a very vibrant artwork by local Wiradjuri artist Uncle Owen Lyons titled '*Spring Time on Wiradjuri Country*'. The Wiradjuri word for spring (August/September) is *Yarraga*. It is when the wattle and Hardenberger flower (**Figure 7-8**).

Figure 7-8: 'Spring Time on Wiradjuri Country' by Uncle Owen Lyons. Source: OzArk 2024.

Figure 7-9: Fieldwork photos: Kemp Street Bridge, Junee. Source: OzArk 2024.






7.2.7 Proposed work

The existing bridge does not provide sufficient vertical clearance for the proposed freight trains, and it will be demolished and replaced with a new structure. The new structure will feature a car bridge and a joined pedestrian access route and will be DDA compliant, providing school children and other members of the community with a safe route across the rail corridor (

Figure 7-10). Elements of the landscaping, such as the winding pathway, are inspired from the rail heritage of the area, such as the Bethungra Spiral, which was constructed around the same time as the original bridge

Figure 7-10: The new Kemp Street Bridge and landscaping. Source of render: CM+ used with permission

7.2.8 Salvage and reuse

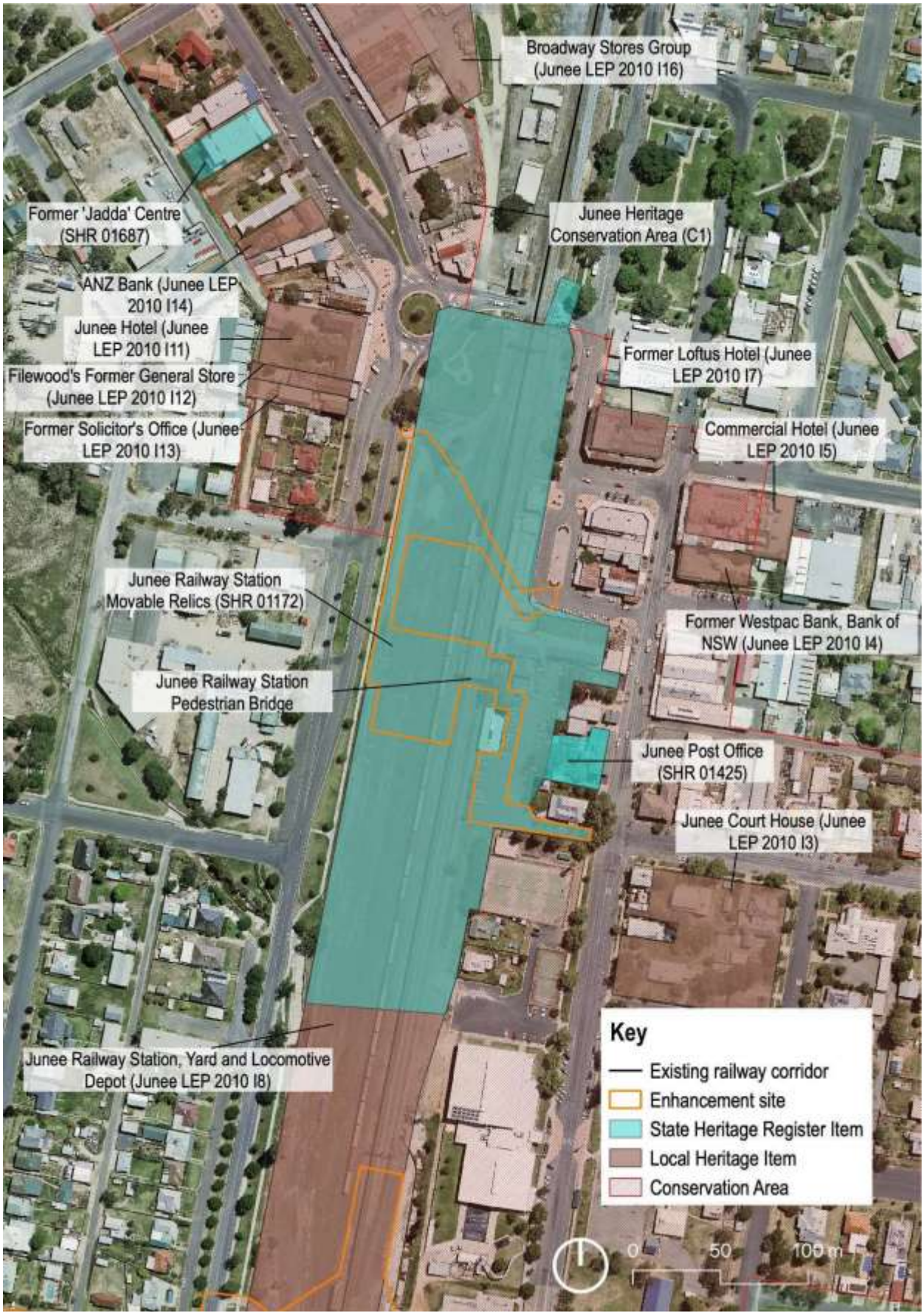
The red bricks of the abutments, streetlights, and signals on the current bridge will be re-used where possible within the landscaping. Any elements that are not re-used could be offered to local historical societies, museums, and council. If elements remain unclaimed, they could be offered to a local salvage company for recycling.

7.3 JUNEE STATION PEDESTRIAN BRIDGE

7.3.1 Description, heritage significance and history

The Junee Yard includes a footbridge, which is not identified as part of the Junee Railway Station, Yard and Locomotive Depot (SHR 01173) citation, however, it is within the heritage curtilage of Junee Railway Station Movable Relics (SHR 01172) and the Junee Railway Station, Yard, and Locomotive Depot (Junee LEP I8) (**Figure 7-11**).

Figure 7-11: Identified heritage items at the Junee pedestrian bridge site. Source: GML 2022b: 65.



The footbridge is a steel-framed structure with timber handrails and treads. The main structure is a simplified form of Warren Truss spanning three tracks with two double flight sets of stairs with steel frames and timber treads. The upper chord of the truss is supported by a curved lateral brace to the lower chord. The platform and footbridge are both now disused (**Figure 7-12**).

The truss design comprises 'open, spatial, and lightweight structures' (GML 2022b: 71). The footbridges at Albury (1910), Culcairn (1920), and Junee (1919) are in a subclass of the truss design, patented in 1848 as the 'Warren Truss'. The pedestrian bridge at Junee variation was classified during the 1996 survey of railway footbridges as a form that requires only two sets of standardised pieces of steel angles—the long horizontal top and bottom chords and the W-pattern of diagonal web members—which gives it an advantage in reduced fabrication and assembly costs.

Figure 7-12: Junee Railway Station pedestrian bridge. Source: OzArk 2024.

GML Heritage (2022b: 111) considered the footbridge as an unregistered potential heritage item. They proposed that it should be viewed as a component of the wider railway setting, surmising that the item met Criterion F (an item possesses uncommon, rare, or endangered aspects of NSW's cultural or natural history) (Heritage Council of NSW 2008).

GML noted:

> *The Junee Railway Station footbridge is one of approximately 30 Warren truss design railway footbridges identified in NSW. As continued development and upgrading of the railway stations and network occurs, these footbridges are being successively decommissioned and removed and are consequently becoming rarer.*

GML Heritage concluded that:

> *The Junee Railway Station footbridge is one of over 200 footbridges constructed to facilitate pedestrian movement in and around railway precincts in NSW. Of this number, approximately 30 are Warren truss bridges. As continued development and upgrading of the railway stations and network occurs, these footbridges are being successively decommissioned and removed. The Junee Railway Station footbridge represents a rapidly disappearing part of NSW railway history.*

The pedestrian footbridge, which links Platforms 1 and 2, has been closed to the public for over 20 years. It will be removed from the current site and repurposed elsewhere in Junee.

7.3.2 Consultation with historical societies

Consultation with historical societies provided the following feedback:

- The pedestrian bridge was closed when the island platform was no longer used by passengers in the 1980s. There are no concerns about the safety of the bridge although it was suggested that the timber might need to be sanded, and in some areas possibly replaced.
- There used to be another bridge near the level crossing, but a container crashed into it and the bridge was demolished.
- The community would like to see the pedestrian bridge relocated to the Ray Warren Park adjacent to the station and placed to frame the Ray Warren statue (**Figure 7-13**). This would keep the bridge within the station precinct, in a safe place, and could allow people to use it as a viewing platform for viewing the station and the railway.
- The heritage community proposed that this could become the town's 'big' feature, like the big banana, or big merino etc.
- Keep the current street lights, and the bridge could be lit up at night with LEDs.
- Having it in the park would fit in with the strong 'rail heritage' of the town.
- It was most likely made at the Walster foundry, by local metal fabricators.
- The heritage community have already lost one of their pedestrian bridges and are keen not to 'lose' another.
- The community would like a sign placed near the relocated bridge to explain its history.

Figure 7-13: Render created by community members showing the pedestrian bridge relocated to Ray Warren Park. Source: OzArk 2024 via community members.

7.3.3 Fieldwork observations

OzArk made the following observations while visiting the bridge (**Figure 7-15**):

- There is very little interpretative signage relating to rail heritage at the station or near the bridges, even though the town is quite 'rail' focused.
- The pedestrian bridge features lightweight metal supports with timber treads and a Warren Truss design. It also features the same curved cross bracings as the Culcairn bridge. These are an important heritage feature of both bridges (**Figure 7-15**).
- The Junee Railway Station and refreshment rooms are well maintained and popular with locals and tourists
- Ray Warren Park is well kept and in a good location for the reuse of the bridge as a viewing platform (**Figure 7-14**).

Figure 7-14: Ray Warren Park looking towards Junee Station. Source: Ozark 2024.

Figure 7-15: Fieldwork photos: Junee pedestrian bridge. Source: OzArk 2024.



7.4 OVERVIEW OF JUNEE

The township of Junee was built upon the rail. It serves as an important junction between the north–south line and the east–west line. Due to this, the Roundhouse Depot was relocated from Wagga Wagga to Junee to service the steam trains and later the diesel locomotives. The town has a strong interest in rail and is a well-kept and well-maintained regional town, rich in rail heritage. The community have hosted the 'Rhythm n Rail Festival Junee' each March, an event that featured Steam and heritage restored train rides on the main line.

In addition to the Roundhouse Depot there are significant brick structures around town, such as St Joseph's Catholic Church and Monte Cristo house. These were built by a local builder, Mr. Donohoe, out of bricks that were made and burnt near a small dam on Kemp Street. The community value the local Junee bricks highly. The local Cohoe & Walster Pioneer Foundry supplied the metal fabricating for the rail structures and the unique street lights.

The station and large refreshment rooms are popular with tourists and locals. Many rail enthusiasts visit the town due to its rail heritage and are particularly interested in the Roundhouse Depot and the Bethungra rail spiral.

Current heritage interpretation around Junee combines metal plaques, traditional signage, and events (**Figure 7-16**).

Figure 7-16: Heritage interpretation around Junee. Source: OzArk 2024.

8 ADDITIONAL ABORIGINAL FEEDBACK ON RAIL CORRIDOR

In addition to site specific feedback, the Aboriginal community also shared stories and cultural knowledge relating to the rail corridor during Round 1 and Round 2 of consultation. This is outlined below:

- Historically pathways followed waterways, connected to river lines, ponds, and lakes which Aboriginal people relied on for water, fish, and other resources. Rail corridors are disturbed pathways, not songlines. They followed the easiest contours of the land and were not necessarily tied closely to traditional Aboriginal pathways.
- The rail corridor cuts across pathways for animals and their paths have been broken by the rail. There should be a way for animals to cross the tracks
- Explorers followed the traditional walking tracks assisted by Aboriginal people, which followed the major river systems.
- The rail corridor might be associated with old trading routes.
- Aboriginal people didn't live along the flood plains permanently, they lived on elevated land near the rivers. The Wiradjuri followed the dendritic river 'fingers', but others followed billabongs between these systems.
- The development of railway/bridges cut down travel time for Aboriginal communities and was considered a good thing by some.
- One of the Elders used to travel from Albury to Junee on one of the old trains. Using a vintage train for the open day would excite the older generation as they remember travelling on them. An open day with a vintage train and a youth dance group would be supported by the Aboriginal community.
- The Rock (Kengal) is associated with both women and men's business. Quarried material was taken from The Rock (Kengal) and used to build the rail line. Quarrying continued there until the area was conserved as an Aboriginal Place. It was proposed that this quarried material could still be in the rail corridor. When asked if we should mention this it was agreed by those in the room that it is traumatic but public knowledge and it would facilitate truth telling and is part of Healing Country.
- All were keen to see dual naming and thought it was important.
- All supported the idea of a linear story line along the rail – providing opportunities to learn about Country.
- The Project was encouraged to engage a wider audience with Traditional Custodians, including local Registered Aboriginal Partis (RAPs), Local Aboriginal Land Councils (LALCs) and Traditional Custodians (TCs), and knowledge holders along the corridor. It was suggested that limiting TC inclusion can lead to community dissatisfaction.

- Cultural awareness immersion programs in the work areas were recommended and an expression of interest should be issued to parties capable of facilitating this.

8.1.1 Corridor wide feedback from Round 3 consultation

- One participant noted that Kengal means – smoking ground. The eastern face of the mountain at The Rock/Kengal was blown off to use as rail ballast. The rail goes very close to the ceremony place at Kengal. Special attention needs to be given to this site.
- One participant suggested that there was an opportunity for NPWS and Inland Rail to offer an Aboriginal survey of The Rock, which was considered a good outcome.
- One participant proposed that respect of all Aboriginal people should be paid across the line and would like to see whose nation the train is passing through as it travels along.
- One participant noted that audio devices can now be solar and don't need to be 'cranked' anymore.
- One participant noted that this is a journey of reconciliation, and it is about addressing what's happened but trying to move forward.
- One participant noted that Wagga Wagga can also be spelled Waagan Waagan or Wagan Wagan, and signage should have a slash if referring to the traditional pronunciation.
- Most participants suggested that instead of using Yindyamarra Way for the name of the corridor we should consider other names through ongoing consultation with local Elders.
- One participant noted that this is an education opportunity as the A2I corridor covers a large area with different dialects.
- Participants suggested the inclusion of anti-graffiti paint to protect artworks from vandalism and the inclusion of bins in the middle of bridges to encourage cleanliness.
- One participant noted that another use of the rail was by Aboriginal people jumping trains back to Country to escape missions.
- Some participant suggested that they would like to see the inclusion of QR codes on the interpretive signage.
- One participant noted that we should use 'Acknowledgement of Country' signs rather than 'Welcome to Country' signs.
- One participant was supportive of the use of recycled materials, being eco-friendly and respecting historical values.
- The use of Wiradjuri artists was supported by all participants.
- All participants were supportive of the proposed colours for the bridges
- All participants were supportive of the draft Heritage Interpretation Plan.

9 ANALYSIS AND IDENTIFICATION OF THEMES

Key themes are a valuable vehicle for conveying specific messages about a place's layered history and cultural values. The themes function as an organisational tool, grouping and ordering important information to present in an accessible, appropriate and effective manner to an identified audience.

The Albury to Illabo rail corridor covers an area rich and diverse in cultural heritage and the identified themes, as established by the *National Thematic Framework* (Australian Heritage Council 2022) are presented below. These will be expanded to assist in structuring a cohesive narrative, unique to this area.

9.1.1 Key National themes

- First People
- Agriculture and Pastoralism
- Technology and engineering
- Settlement: pre and post Federation
- Linking a Nation
- Defending Australia (including First Nation's people)
- Australians working.

9.1.1.1 First People

The landscape of the rail corridor has been subject to extensive modifications due to the construction of the line and associated buildings. However, the Country that the Albury to Illabo line traverses is identified as belonging to the Wiradjuri people and it is important to recognise that despite development, this Country is still vitally important to the Wiradjuri community. As such, Aboriginal stories, culture and values should be expressed and embedded within the heritage interpretation. Opportunities to Heal Country could be explored through the inclusion of Aboriginal stories where they are currently invisible and adopting a Country-centred approach.

Opportunities for interpretation may include:

- Use of culturally significant plants and trees within the landscaping
- Use of the Wiradjuri language through dual naming etc.
- Stories relating to Indigenous workers on the railway and Indigenous soldiers
- An Acknowledgment of/or Welcome to Country through public art

- Use of culturally significant colours, totemic animals, plants, sites, and concepts within the interpretive elements.

9.1.1.2 Agriculture and pastoralism

The Albury to Illabo rail corridor passes through the Riverina area, a region of Australia that has a rich agricultural and pastoral history. The growth of the regional towns and their associated railway stations reflect the wealth specifically associated with the production of wool, wheat, and wine as the railway facilitated cheaper, faster, and more reliable transport of these products and livestock to markets in Sydney and Melbourne.

Opportunities for interpretation may include:

- Communicate the influence of the agricultural and pastoral industries on the growth and development of regional towns through interpretation at Albury Station, identifying the large transhipment shed as a place related to the movement of locally produced goods.

9.1.1.3 Technology and Engineering

At the time of construction in the 1880s, the Great Southern Railway used cutting edge technology and engineering in many of its infrastructure elements, such as the bridges, station buildings, turntables, depots such as the Roundhouse, and tunnels such as the Bethungra Spiral. Engineering was also influenced by the inclusion of standard and broad-gauge rail infrastructure and associated change of gauge at Albury railway station.

Opportunities for interpretation may include:

- Communicate the importance of cutting-edge technology and design being introduced into fledgling regional towns, such as Junee
- Interpret the unique engineering features of the wrought iron lattice truss bridge at the Murray River. The bridge is a good example of technology in the late colonial period
- Interpret the engineering features of the Warren Truss design which was patented in 1848 with respect to the footbridges at Albury, Culcairn and Junee.

9.1.1.4 Settlement: Pre and Post Federation

Towns along the rail corridor contain numerous examples of pre- and post-Federation stories, in particular the competition between the rival colonies of New South Wales, Victoria, and to a lesser extent South Australia. This competition was largely related the transport of wool from the Riverina to the South Australian markets, via paddle steamers, and later to the Victorian markets, via the rail line from Wodonga to Melbourne. Pre-Federation customs duties also affected intercolonial travellers and the shipment of goods between states. Pre-Federation events, such as the grand opening of the Albury Station and post-Federation events, such as the 1921

luncheon for Members of the Uniform Railway Gauge Commission in the Albury Engine Rooms also hold key national significance.

Opportunities for interpretation may include:

- Identification and explanation of the key locations and figures, such as Sir Henry Parkes relating to pre- and post-Federation unifying events at Albury Station
- Stories relating to Albury – the proposed Federal City.

9.1.1.5 Linking a nation

The existing and historic rail infrastructure retain exceptional cultural significance to the communities of the rail-centric towns along the corridor. The rail infrastructure, and associated workers, enabled expansion of the towns and was a major impetus for grain, wool, wine and livestock export from the Riverina region. Rail access also facilitated social growth, with ease of access between country towns with metropolitan cities, such as Melbourne and Sydney. In addition, the rail corridor linked the colonies of New South Wales and Victoria, tying the two states closer together and allowing a steady flow of ideas, people, and goods.

Opportunities for interpretation may include:

- Communication relating to the break of gauge (see **Appendix 1**), evidencing a lack of communication and cooperation between the colonies/states, with stories told at Albury Station in relation to the turntable, broad gauge remnants, and large transhipment shed
- Interpretation relating to the creation of the railway across the Murray River, linking Victoria with New South Wales.

9.1.1.6 Defending Australia

The inland rail network played a crucial role in the defence of Australia during WWI and WWII. This involved the movement of troops from the regional towns; the transport of horses and produce for the war efforts; the commandeering of stations by the defence forces; the protection of infrastructure by home guard forces; and the welcoming of returned and injured soldiers by females associated with numerous volunteer aid agencies.

Opportunities for interpretation may include:

- Interpretation relating to the commandeering of Albury Station by the defence forces during WWII and the guarding of the Murray River Bridge, which was considered vital inland infrastructure
- Communication relating to the important role women played in looking after the returned soldiers, particularly the Wagga Red Cross League at Wagga Wagga Station

- Interpretation relating to the transport of troops, such as the Riverina Light Horse Brigade, and horses from Junee to Sydney and the use of ambulance trains to bring the injured home.

9.1.1.7 Australians working

The establishment of the Great Southern Railway brought hundreds of itinerants and then permanent workers and their families to the regional towns along the corridor. The workers were related to the clearing of the rail corridor, earth works, construction workers, engineers, drivers, mechanics, and rail yard employees. Following their arrival, the small towns flourished, and the population of workers associated with house construction, hospitality, brickmaking, foundries, and the production of food also grew. Stations where large quantities of goods were exported saw many hands involved in the logistics of storing and moving the produce on and off the trains.

Opportunities for interpretation may include:

- Identifying and interpreting stories relating to groups not normally captured in regional histories, such as Aboriginal and female workers
- Communicating the role of the hundreds of logistics workers employed at Albury Station due to the removal of all goods from trains for customs inspection and then reloading of those goods. This might be told in relation to the large transhipment shed.

9.2 AUDIENCE PROFILE

The heritage interpretation aims to reveal meanings and connections to the Places along the Albury to Illabo rail corridor. To effectively achieve this, interpretation is predicated on identifying audiences and using appropriate media. Identifying specific audiences enables interpretation to respond to audience needs and takes into consideration literacy levels, disability, genders, ethnicity, and age.

Due to the central location of the stations and bridges, it is assumed that they will be visited by diverse audiences. Some of the current and potential future audiences may include:

- Visitors to the Riverina who are travelling by train
- People with a specific interest in rail history
- Interested members of the public, visiting the station buildings because of their heritage values
- Transient members of the general public from local communities
- School children going to and from schools
- Cyclists and people exercising.

10 PROPOSED HERITAGE INTERPRETATION ELEMENTS

This section outlines a range of interpretive media opportunities which could effectively express the Aboriginal and historic heritage values of the Project. These options have been developed to provide a considered, comprehensive suite of shared heritage interpretation possibilities.

For interpretation to be meaningful and engaging, it needs to be an integral part of the design of the space or element it is attached to and embedded into the fabric of the Place itself. Therefore, heritage interpretation has also been incorporated into the design of the bridges and landscapes themselves, through an ongoing collaboration between OzArk, Martinus Rail, and CM+ during the design phases of the Project.

It is not intended that all the interpretation opportunities detailed below are necessarily implemented during the initial construction stage, and some may be actioned by Martinus and Inland Rail at a later point.

10.1.1 Aboriginal Heritage Integration

Although there are no recorded Aboriginal sites within the Places themselves and the landscape has been extensively modified, there is opportunity to interpret the original landform, the changing story of the Place, and the resources provided by Country prior to British arrival. Where possible, Aboriginal designers/artists should be engaged to work with the design team to develop integrated interpretive elements/designs within the new bridges and landscapes.

A key method of communicating the importance of Country to audiences at the Places is by providing a Welcome to Country or Acknowledgement of Country message. A Welcome to Country is given by the traditional custodians/knowledge holders of the area, welcoming people to their land, while an Acknowledgement of Country is a sign of respect to the Traditional Custodians of the land stated by the asset holder.

A good example is the large-scale Acknowledgment of Country signs created by NRMA Insurance in partnership with Local Aboriginal Land Councils, Boomalli Aboriginal Artists Collective, and Aboriginal artists with local connections to the areas. The signs recognise the multiple spellings created by a traditionally oral culture and create a strong, creative statement, ensuring drivers understand whose Country they are travelling through (**Figure 10-1**). Similarly, the South Australian Department for Infrastructure and Transport, created a series of colourful installations to acknowledge the diversity of Aboriginal Nations across South Australia (**Figure 10-2**).

Figure 10-1: NRMA Insurance Signposting Country – This is Wiradjuri Country. Source: www.iag.com.au

Figure 10-2: Aboriginal Country Signage Project. Source: Department of Infrastructure and Transport. Government of South Australia.

Acknowledgement of Country may also be integrated into the built environment through culturally significant colours or in a graphic sense, seen on the Marrickville Library or through sculptural elements, as displayed through the steel shadow sculpture 'Awaken' at Bendigo, which features words acknowledging Bendigo's Traditional Custodians and artworks representing the river and mountains (**Figure 10-3**).

Figure 10-3: Marrickville Library AoC (left, Source: thedesignwriter.com.au) and Bendigo shadow sculpture Acknowledgement of Country (right, Source: Bendigo Advertiser).

Aboriginal cultural heritage may also be interpreted through the incorporation of symbolic designs, graphic elements, and language within the built environment or landscape design (**Figure 10-4**, **Figure 10-5**, **Figure 10-6**).

Figure 10-4: County Koori Court at Bendigo. Source: Bendigo Advertiser.

Figure 10-5: Indigenous inspired sculptural elements incorporated into the Riawunna Garden at Launceston's Inveresk campus. Source: University of Tasmania.

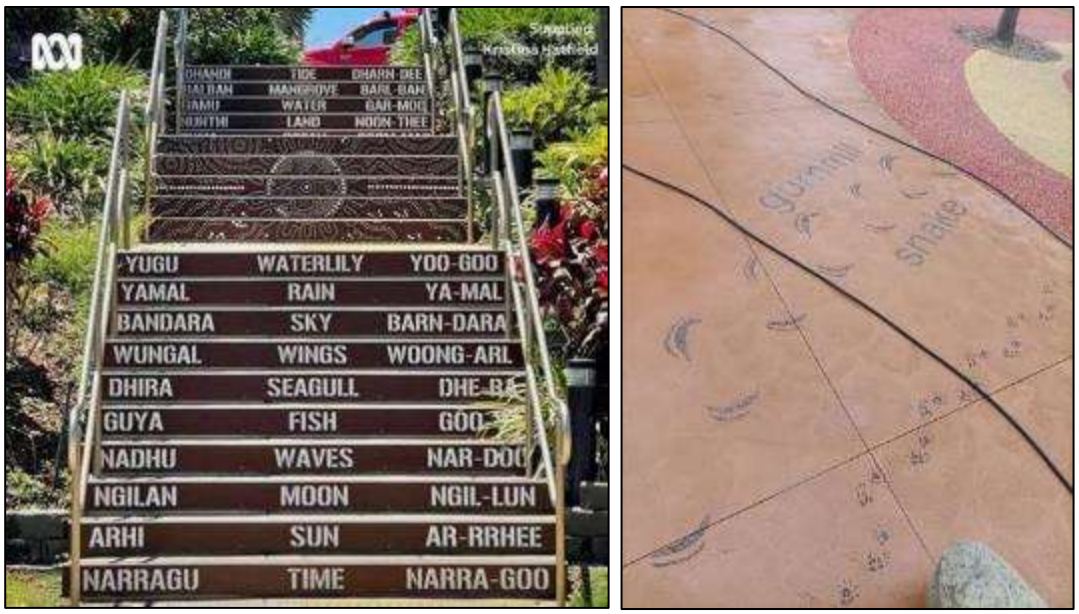
Figure 10-6: Reconciliation Garden, University of Queensland. Source: www.architectureanddesign.com.au

10.1.2 Aboriginal languages

For Aboriginal people, Connection with Country is intrinsically connected to identity through language, cultural practices and a long-held relationship between people and the land. Using Aboriginal words or phrases as elements in the paving, to name key features or as dual naming for places is an interpretive option that recognises Aboriginal cultural heritage values (**Figure 10-7**, **Figure 10-8**).

Figure 10-7: Edge of Trees, Museum of Sydney (left, Source: MHNSW), Worth Place Park language sculpture, Newcastle (right, Source: Muurrbay Aboriginal Language and Culture Co-operative).

Figure 10-8: Language steps, Yeppoon (left: Source: ABC Indigenous), etched Aboriginal words and animal tracks onto concrete pathway (right, Source: www.Prostripsandblasting.com.au).



10.1.3 Re-use of salvaged materials

Architectural and archaeological materials salvaged from the heritage structures undergoing development, such as timbers, structural metal, street lights, and decorative items, such as plaques and existing sculptural elements, can be re-used to interpret a site's past in a new development. These items, often made from quality fabric, are both a physical reminder of a site's past, acting as memory triggers, and a sustainable building material.

Salvaged materials can be incorporated into functional items, such as seating, shelters, and walls (**Figure 10-9**), or into interpretive devices, such as interpretive panel mounts (**Figure 10-10**, **Figure 10-11**, **Figure 10-12**), public art pieces (**Figure 10-13**), or play spaces.

Figure 10-9: Recycled materials used for landscape features. Source: Pinterest.

Figure 10-10: Recycled metal sculptures. Source: Gruppe Gut Design Factory.

Figure 10-11: Interpretive signage using recycled metal and laser cut designs, Gallipoli (left: Source: The Daily Mail) and metal cross sections (right, Source: Pinterest).

Figure 10-12: Interpretive signage using recycled timbers. Left: Place of the Wild Dog, Yoganup Park (Source: Publik), Right: Recycled timber sign, Glennifer Reserve (Source: Fisher Design + Architecture)

Figure 10-13: Sculpture repurposed from old bridge at Batemans Bay. Source: ABC news.

10.1.4 Functional elements

Embedding heritage interpretation elements within the seating, screens, shade structures and body of the bridges provides a rich context and points of engagement and conversation.

Patterning, text, or graphic image-based seating inserts are effective forms of interpretation, strategically positioned to engage people who have some time to pause, read and reflect absorbing messages and stories about the Place (**Figure 10-14**). Similarly, utilising overhead elements or shade structures for portraying images or Aboriginal designs are opportunities for unique expressions of a place's heritage (**Figure 10-15**).

Figure 10-14: Pirrama Park heritage interpretation. Source: Deuce Design

Figure 10-15: Incorporation of text and motifs into canopy structures. Source: Pinterest.

10.1.5 Ground plane elements

Ground plane elements are a subtly effective heritage interpretation medium. Paving colours, metal inlays or sandblasted patterns may be installed into ground planes, forming artworks, or containing small 'bites' of textual information, quotes, or dates creating a narrative as paths are traversed (**Figure 10-16**, **Figure 10-17**, **Figure 10-18**, **Figure 10-19**). Embedding Aboriginal design elements into the ground plane of a Place can connect a new development directly to Country, providing a tangible aesthetic reference to significant physical, social, or spiritual features of the land (**Figure 10-20**, **Figure 10-21**). By installing such ground plane elements into outdoor spaces, a strong visual message about the Aboriginal heritage of the site can be created.

Figure 10-16: Metal plaques used to communicate text (Left: Martin Place, Sydney, Source: Alamy), right.

Figure 10-17: Text incorporated into concrete. Source: Pinterest.

Figure 10-18: Incorporation of metal and textual elements. Source: Pinterest.

Figure 10-19: Compass element with text in concrete (left), Information incorporated into stairs (right). Source: Pinterest.

Figure 10-20: Precast deck units sandblasted with Ngarrindjeri characters and Clan motifs. Source: Government of South Australia.

Figure 10-21: Aboriginal designs incorporated into the proposed Sydney Harbour Bridge northern cycleway. Source: Aspectstudios.

10.1.6 Interpretive signage

Well-designed and written interpretive signs are an excellent media for conveying key stories and rich narratives in an effective, accessible manner. If integrated into the design of a Place, they can be strategically located to gain appropriate exposure. Interpretive panels, as text-based media, are ideally suited to tell more details of place-specific stories providing contextual information in a succinct and engaging manner. Text can encourage visitors to look more closely at their surroundings or pose questions to stimulate conversations. Interpretive signs should be in spaces which allow for a longer dwell time or in natural pause points such as on viewing platforms, near seating areas or incorporated into the landscape design. Panels should have a consistent 'look and feel' across the Project so audiences know they are encountering heritage information. Ideally a sign should incorporate imagery, positioned at a level that is legible, and include snippets of text rather than large blocks. Interpretive signs can also be inserted into the fabric of a structure; provide an opportunity for re-use of materials (**Figure 10-22**, **Figure 10-23**) and become a sculptural element within the landscape.

Figure 10-22: Interpretive signage using salvaged metal as sculptural elements (Source: Pinterest).

Figure 10-23: Interpretive signage using recycled timber. Source: Pinterest.

10.1.7 Landscaping and plantings

Interpretive landscaping is an effective approach to evoke past structures, gardens and landscapes within public developments. Landscaping devices, including use of geometry and shapes and planting certain species can create an immersive space for users that gives a feeling of being surrounded by heritage. Plantings of species that were in the local area prior to British settlement, and therefore part of the Indigenous landscape experienced by the local Aboriginal community, is another powerful interpretive approach for landscaping (**Figure 10-24**, **Figure 10-25**).

Figure 10-24: Native plants and materials used in landscape design. Source: Museum of South Australia.

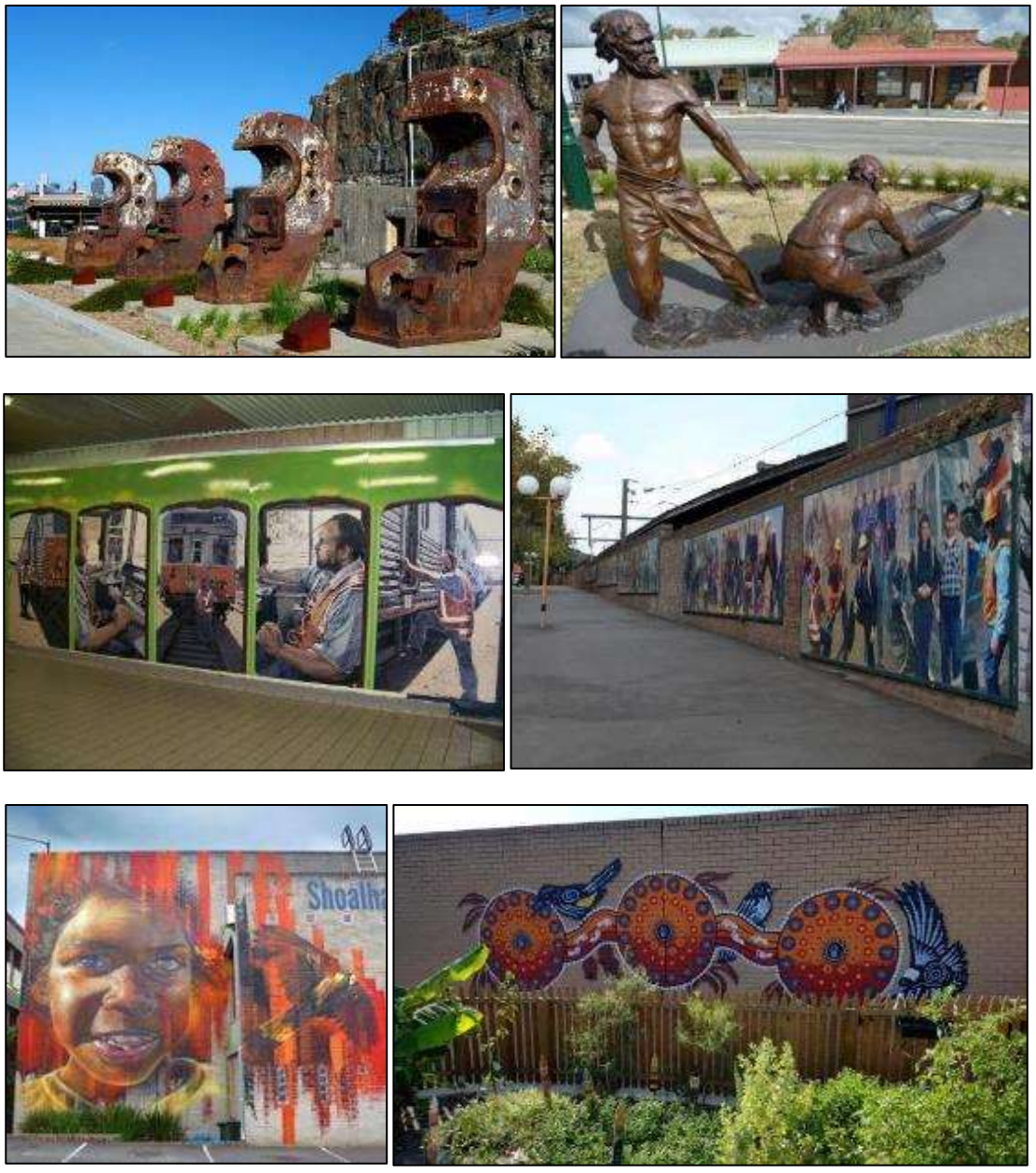
Figure 10-25: Yirran muru Aboriginal Interpretive Playspace. Source: Shellharbour City Council.

10.1.8 Public artworks

Public artworks, such as sculptures, murals and installations, can be an evocative and successful tool in interpreting the heritage significance of a Place while also enhancing its aesthetic and cultural character. This type of interpretive media creates a visual statement about the cultural heritage of an area and is important in place-making for the public domain. Public art can be an engaging medium for carrying heritage interpretation messaging, if based on Aboriginal and historic heritage themes, therefore creating a further connection through an exciting visual form to the heritage of a site (**Figure 10-26**). There is a preference for public artworks that are

integrated with the built form or permanent landscaping. This HIP should inform any public art briefs.

Figure 10-26: Salvage metal sculptures, Cockatoo Island (left). Sculpture of Yarri and Jacky Jacky, Gundagai (right), murals of rail workers, Sydney (below), Aboriginal mural by Adnate in Shoalhaven (below left) and Aboriginal designs on mural in Perth (below right).



10.1.9 Temporary hoardings

Hoardings are a highly visible temporary canvas for heritage interpretation and are necessary for developments constructed in high traffic areas for safety and to mitigate visual impacts. Though only temporary, the inclusion of Aboriginal artworks or historic images on hoardings would communicate a sense of the heritage of the site during the construction phase, engaging the local community in a positive manner. Developing a set of images/artworks for use on temporary

hoardings along the corridor would be an efficient and consistent way of signally the importance of local history (**Figure 10-27**, **Figure 10-28**). Temporary hoardings may also play a role in engaging the community with the use of interactive elements, such as peep holes (**Figure 10-29**), and collaborative place making, using blackboards and chalk or white boards, enable opportunities for the people to communicate in a public manner (**Figure 10-30**).

Figure 10-27: Use of Aboriginal designs on temporary hoardings. Source: QLD Department of Education.

Figure 10-28: Use of historic images on temporary hoardings. Source: Sydney City Archives.

Figure 10-29: Temporary hoarding using a peep hole (left), creative graphic designs (right). Source: Pinterest.

Figure 10-30: interactive chalk board (left) and interactive white board (right). Source: Pinterest.

10.1.10 Noise Walls

Noise walls provide a highly visible permanent canvas for heritage interpretation, viewed by both pedestrians and people travelling along the rail corridor. Noise walls provide an opportunity to incorporate cultural heritage elements, which can enhance the overall experience for travellers and locals alike. Heritage may be incorporated through text, motifs or colours (**Figure 10-31**). Similar to the temporary hoarding, developing a set of images/artworks for use along the corridor would be an efficient and consistent way of signally the importance of local history (**Figure 10-32**, **Figure 10-33**).

Figure 10-31: Images of Country constructed into precast concrete noise walls. Source: American Concrete Products.

Figure 10-32: Balgowah noise wall with Indigenous designs (left. Source: Australian Design Review). Aboriginal artworks incorporated into structure. Source: Goulburn Hospital (right).

Figure 10-33: Birch trees engraved into concrete noise walls, with transparent windows. Source: Ramboll, Finland.

10.1.11 Public events

Public events allow heritage to be shared in an engaging, memorable and vibrant way. Events may include a series of heritage walks or talks facilitated by specialist historians, or a special one-off event to commemorate the opening of a heritage-based project or a major milestone. Public events enable the community to interact with the project team, engendering goodwill and may also act as a drawcard for visitors outside of the local community, fostering tourism (**Figure 10-34**, **Figure 10-35**).

Figure 10-34: North Parramatta Heritage Open Day. Source: Parraparents.com.au.

Figure 10-35: Crowds of rail enthusiasts watch steam engine 3801 at Newcastle (left. Source: Steamfest.com.au) and steam engine 3265 at Junee (right. Juneesoutherncross.com.au).

10.2 INTERPRETIVE DESIGN PRINCIPLES

To guide the development and design of the heritage interpretation elements the following interpretive design principles detailed in **Table 10-1** are recommended:

Table 10-1: Interpretive design principles.

Principals	Application
First Nations first	Celebrating and valuing Aboriginal heritage and connection to Country is a key responsibility of heritage interpretation. Building relationships and engaging in authentic consultation with Aboriginal knowledge holders and traditional custodians is an essential component of developing heritage interpretation messages, designs, and experiences. Approaching the detailed design phase in partnership with Aboriginal designers, artists, and landscapers is also an important element. Of key importance is Acknowledging Country, providing tangible markers of Aboriginal associations with place, representing Aboriginal culture as living and vibrant, and the use of local language for naming places.
Integration	Heritage interpretation should be fully integrated with consideration of the design principles, stories and overarching themes contained within this Plan.
Adding value	Heritage interpretation should be planned to add value to peoples' experiences, giving insights and new knowledge about the cultural and heritage values of the Places.
Accessibility	Heritage interpretation should be physically and conceptually accessible, designed to encourage engagement and conversation. Interpretation should be planned with an understanding that audiences will have a variety of intellectual and physical capabilities, come from different cultural backgrounds, interact in different sized social groups, and have a differing amount of available time.
Significance	Heritage interpretation should respond to both the tangible and intangible significance of sites and items, the historical characteristics of the area, and the significance of connecting to Country.
Storytelling	While linking with the key heritage themes to guide the development of interpretation within each destination area, heritage interpretation should seek to highlight key site stories while incorporating cohesive meanings and messages across the entirety of the Project.
Cohesiveness	Each Place may have different characteristics from the others, yet both cohesive messaging and design considerations should ensure that all interpretive media share similar elements to create the impression that they are part of the overall Project approach. The graphic language of interpretive media should complement other signage.
Consultation	Consultation with key asset owners is a key requirement of any heritage interpretation planning process. All Aboriginal heritage interpretation must be developed in consultation with Traditional custodians/knowledge holders. Meaningful and respectful consultation should extend to the engagement of Aboriginal designers and artists to create any Aboriginal heritage elements in interpretive media.
Materiality	Materials used in interpretive elements play a key role in contributing to the overall aesthetic. The re-use of salvaged material can provide memory triggers for the local community.
Sustainability	Design of interpretive elements should adhere to best practice sustainable design guidelines. The construction and maintenance of all interpretive media should also be undertaken according to these best practice sustainability guidelines. Interpretation signage should be manufactured in durable materials to ensure longevity.
Consistent typography	To create a consistent 'look and feel' for interpretive signage, a Project-wide style guide should be used for typography, font sizes, and colour palettes.
Copyright	Copyright permission for the inclusion of images must be obtained
Supply	Use of local suppliers and artists should always be considered as the first option.
Design	Once this Plan has been finalised and approved by the Planning Secretary, Heritage NSW, and the State Design Review Panel, detailed design of the interpretation elements must be undertaken in collaboration with a professional graphic designer. Design should be carried out in consultation with Aboriginal community members, historical societies, and councils.

11 IMPLEMENTATION OF INTERPRETATION ELEMENTS

11.1 CORRIDOR WIDE APPROACH

The methodological approach endorsed for Heritage Interpretation features the development of an overarching theme for the Albury to Illabo rail corridor, which will include a set of shared corridor-wide design and structural elements and an overarching narrative, related to 'Traveling with Respect'.

The key theme identified via consultation with the historical societies related to the following:

Respect the historical rail precincts

The three key themes identified during Aboriginal community consultation related to the following:

- **Caring for Country**: The rail passes through Wiradjuri Country. Waterways, native plants and animals hold great cultural, spiritual and social significance and could be included in the designs
- **Caring for Community**: Look for opportunities where youth can collaborate with Elders and design ways for the community to come together.
- **Caring for Culture**: Look for opportunities for truth telling and healing.

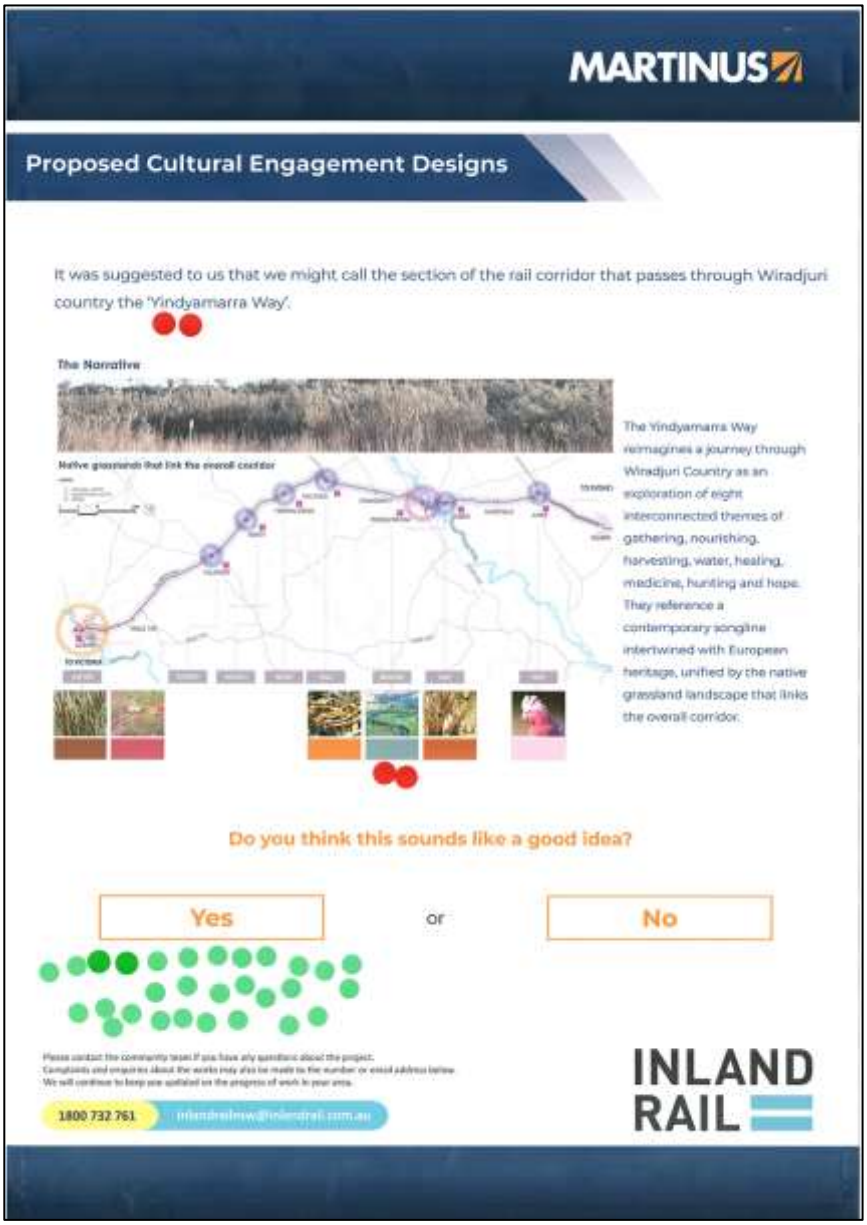
Following community consultation and advice from the State Design Review Panel, the Albury to Illabo rail corridor could be titled 'The Yindyamarra Way'.

Yindyamarra, is a core concept of Wiradjuri philosophy and has multiple meanings, including 'to show humility and respect, to be polite, to give honour, to go slowly, and to take responsibility' (Grant and Rudder 2005: 335). If approved by the Aboriginal community, the title Could be used on all information signs and communication associated with the Project and it is hoped that this concept could be continued across future stages of the Inland Rail project – with each zone reflecting the philosophies and languages of the Country the rail passes through.

During the second round of Aboriginal Community consultation the possibility of using the name 'The Yindyamarra Way' was presented to the community representatives. The question asked, '*It was suggested that we might call the section of the rail corridor that passes through Wiradjuri country the 'Yindyamarra Way'. Do you think that sounds like a good idea?*'

Response: Of the participants, 29 people were in favour and two were not sure about the name (**Figure 11-1**).

Figure 11-1: Interactive information board showing responses to question about 'The Yindyamarra Way'.



Following this positive feedback from the community, and with the assistance of further desktop research, a corridor-wide narrative was developed to expand upon the concept of 'The Yindyamarra Way'. The desktop research revealed that the landscape of the corridor was dominated by grasslands and woodlands. Each town along the corridor featured a waterway and a combination of European heritage buildings and connections to Aboriginal culture. As a result, themes were developed for the towns along the rail corridor (**Table 11-1**). While heritage interpretation will focus on the towns where new infrastructure is being built or existing heritage items being relocated, the themes connected to the smaller towns provide opportunities for future story-telling and potential narrative development (**Figure 11-2**).

Figure 11-2: Map showing the location of towns along the rail corridor.

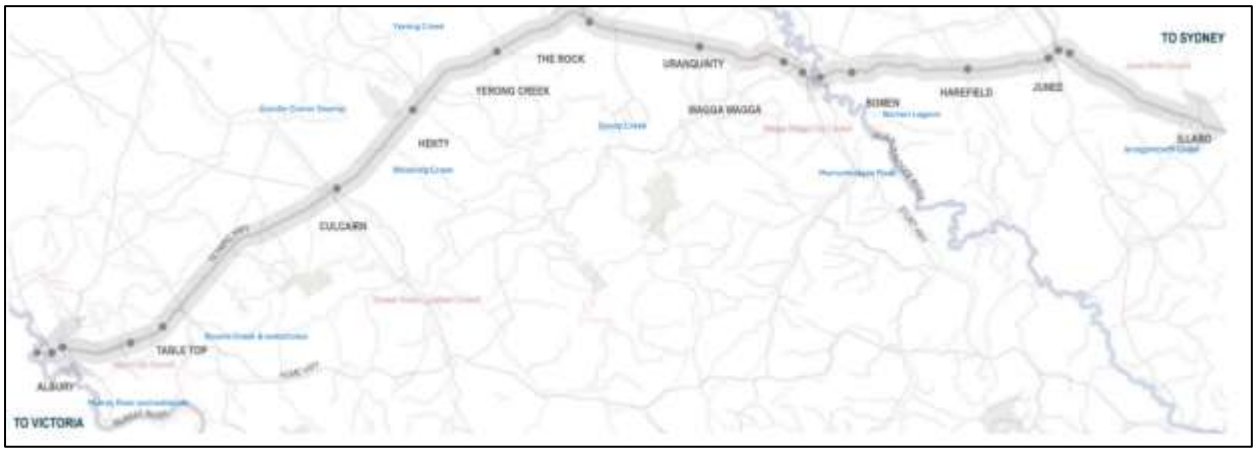
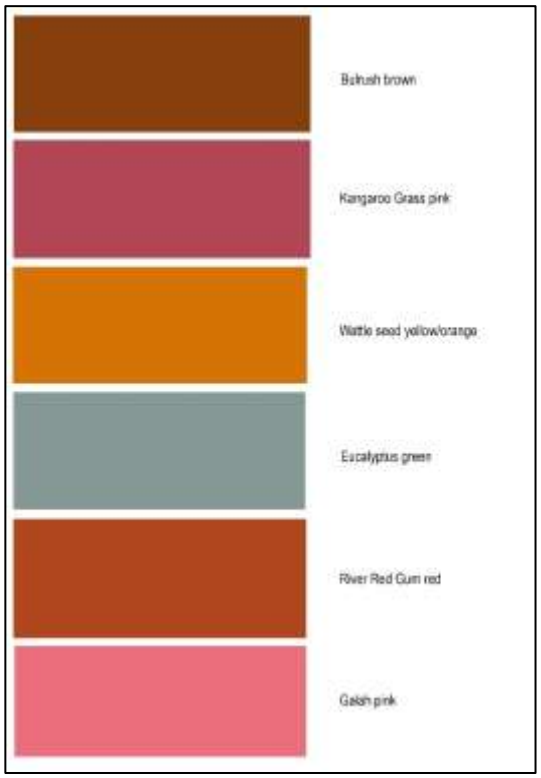


Table 11-1: Culturally significant themes and colours related to towns along the rail corridor.

Location	Waterway	Theme	Proposed colours
Albury	Murray	**Gather** - *Mungabareena* at Albury was/is a corroboree place where Aboriginal people met before undertaking the bogong moth gathering, and collected resources such as kangaroo grass, used for food and fishing nets. The station has since become a gathering place for people coming and going across the landscape.	Bulrushes (Murray River Rail Bridge) Kangaroo Grass Pink (Albury Station pedestrian bridge)
Culcairn	Billabong Creek	**Shelter** - The landscape around Culcairn is home to the White Box (*Birri*) Woodlands, trees that provide good materials for shelter.	Not applicable as no new infrastructure is being built.
Henty	Doodle Comer Swamp	**Nourish** - *Doodle Comer* swamp sits next to Henty and the name is associated with 'sweet water'. The plants and animals associated with the waterhole provide nourishment.	Not applicable as no new infrastructure is being built.
Yerong Creek	Yerong Creek	**Water** - *Yerong or Yirang* means 'Teeth/Rain' in Wiradjuri and Yerong Creek provided an important source of fresh water – one of the many waterways giving life to Wiradjuri Country.	Not applicable as no new infrastructure is being built.
The Rock	Burkes Creek	**Heal** - The Rock, known as 'Kengal Aboriginal Place' with *Kengal* meaning 'sloping hill' is a Dreaming place and ceremonial site associated with female activities and male initiation rituals. The geological feature was disfigured during the construction of the rail and provides an opportunity for healing.	Not applicable as no new infrastructure is being built.
Wagga Wagga	Murrumbidgee River	**Ceremony** - The name Wagga Wagga is related to both the gathering place of the *Waagan* (Crow/Australian Raven) and a place of ceremonial dancing and movement. Corroborees took place close to the Murrumbidgee River, under the River Red Gums and wattle seeds were used to make damper, helping to feed everyone. Wagga Wagga station and bridges are now associated with movement and community coming together.	Cassidy Bridge – Wattleseed Yellow Edmondson Street Bridge – Eucalyptus Green Mothers Bridge – River Red Gum red
Bomen	Bomen Lagoon	**Hunt** - *Bomen* means deep lagoon or billabong in Wiradjuri and Bomen Lagoon was/is a valuable fishing and hunting resource place.	Not applicable as no new infrastructure is being built
Junee	Junee wetland	**Hope** - Junee is linked with springtime and hope for a brighter future. The galah (*gilaa*) is a Wiradjuri totem, associated by some with a philosophy of 'look away from negatives and see goodness' (CultuRecode Project 2018). Junee is famous for its spring-time landscape.	Kemp Street Bridge – Galah Pink

Figure 11-3: Culturally significant colours proposed for bridge elements.



The following narrative was developed to capture the essence of the Project and associated heritage interpretation:

> ***The Yindyamarra Way*** *(pronounced yin-dee-mah-rah) reimagines a journey through Wiradjuri Country, becoming a contemporary songline that intertwines the Aboriginal and European cultural heritage of the rail corridor between Albury and Illabo. The route stops at many heritage-listed railway stations, with their elaborate architectural features and memory-filled spaces, and meanders through native grasslands and waterways, scattered along the path like an ancient chain-of-ponds.*
>
> ***The Yindyamarra Way*** *passes through places associated by the Wiradjuri people with gathering, sheltering, nourishing, collecting water, healing, ceremony, hunting, and hoping for a brighter future. To reference this, the new bridges along the Yindyamarra Way have been co-designed to fit into their local contexts, featuring bespoke colours that reflect culturally significant plants and animals, while also complementing the heritage values of the existing rail infrastructure.*
>
> ***The Yindyamarra Way*** *provides a unique user experience, providing opportunities along the way to stop and learn more about Wiradjuri culture and the fascinating history of the Main Southern railway line, which traverses the South-Western Slopes of New South Wales.*

To aid in the delivery of the corridor wide narrative a bespoke design could be commissioned by a local Wiradjuri artist. This artwork could be used to add a sense of cohesion to the journey, with elements and colours of the work incorporated into temporary hoardings, interpretive panels, structural elements, signage, wayfinding, and all Project communication. The concept behind 'The Yindyamarra Way' will also drive the design strategies for all built works, landscape works, interpretive elements and public art briefs.

The prominent use of metal within the structures, minimalist high-tensile mesh screen detailing, circular metal hand-railing, and culturally significant colours that respect the heritage precincts could also add a sense of cohesion to the broader Project. In addition, the design of each bridge could be place-specific, with local Aboriginal and historic narratives interwoven within the structural designs, landscaping, and information signage. The use of unique but complementary colours could enhance the user-experience of rail users as they travel through Country, adding a sense of joy and interest to their journey (**Figure 11-3**). A selection of culturally significant colours has been proposed based on initial stages of consultation; however, it is acknowledged that these may change following further consultation and pending SDRP feedback and council approvals. These colours can be used by the architects and landscape architects to highlight selected structural elements of the bridges and within the landscape designs, as deemed appropriate, and inform artist' briefs.

The following section outlines site specific heritage interpretation opportunities for each place within the Albury to Illabo rail corridor. The interpretation elements are identified as being related to either the construction stage or post-construction stage to assist in staggering the deliverables.

11.2 MURRAY RIVER BRIDGE HERITAGE INTERPRETATION ELEMENTS

11.2.1 Key National Themes

The following themes have been identified through community consultation and desktop research:

- First people
- Linking a Nation.

11.2.2 Structural design elements (construction stage)

Modifications to the Murray River Bridge will include new horizontal cross bracings with oval perforations, inspired by the Tocumwal Bridge over the Murray River, which was built in 1895 and the Victoria Bridge, Brisbane, built in 1897 (**Section 4.1.9**). The oval perforations add a sense of lightness while respecting the heritage significance of the bridge and not attempting to replicate

the existing braces (**Figure 11-4**). The form of the new horizontal braces will follow the gentle curve of the original bridge structure.

A culturally significant colour, such as a brown/reddish tone of the bulrush plant (*Typha orientalis*), could be incorporated into the design of the bridge, possibly on the new horizontal brace, and inform the artist's brief. Bulrushes, known as Cumbungi, are significant to the Aboriginal community of Albury and Wodonga and their rhizomes were used for food and the fibres used for cordage by the riverine Aboriginal communities (**Figure 11-5**).

The colour is complementary to the existing track colours, together providing an amalgamated historical reference to European and Aboriginal heritage (**Figure 11-6**).

Bulrush brown hues are: R135, G63, B13; C31, M78, Y100, K31.

Figure 11-4: Proposed modifications to the bridge include oval perforations in a curved, elegant bracing. Source of render: CM+ used with permission.

Figure 11-5: The tones of the bulrush (*Typha orientalis*) spike and proposed colour.

Figure 11-6: Tones of brownish/red and green on the current construction. Source: OzArk 2024.

11.2.3 Dual naming of rail bridge

It was identified during Aboriginal consultation that dual naming of the bridge would be welcomed by the Aboriginal community and would be considered an act of Healing County and reconciliation. Ongoing consultation with the Albury and Wodonga Councils and the Aboriginal communities on both sides of the Murray River could be undertaken to agree upon the most appropriate name. Options like the *Millawa Billa Bridge* (Murray River Bridge) (Heckenberg 2015) have been proposed to the community during the second round of Community consultation and received considerable support (**Section 4.1.6**). This option could be confirmed through direct consultation with the elders of Albury and Wodonga and if the name is agreed upon, council and community support will need to be documented, and a 'Submit a Place Name Proposal' submitted to the Geographical Names Board of NSW. If the submission is accepted the name could become officially recognised on maps and made available for the community to use. More details about the process can be found here: NSW dual-naming policy | Planning. Additionally, as the current name of the bridge, Murray River Rail Bridge is not place specific and possibly linked to any number of rail bridges crossing the Murray, the addition of a new name that is place specific and culturally significant could be considered an ideal heritage outcome.

11.2.4 Interpretive signage (post-construction stage)

Interpretive signage could be used to explain the importance of the river and associated natural resources to the local Aboriginal people. The sign could feature the story of the bridge and the role it played in the unification of rival colonies and note the different stages of the bridge's evolution, including reference to the construction marks in the timber pillars. If dual naming of the bridge proceeds, this name could be used on the interpretive sign. The sign could be placed close to the footpath on the Wodonga side of the bridge, allowing people to stop and read the

information while walking along the pathway. This area is accessible via the walking/cycling Gateway Island Trail that follows the river. The interpretive sign could also include the proposed title of the corridor, 'The Yindyamarra Way' and elements of the corridor wide artwork. If possible, a QR code could link to online oral histories related to the bridge and river.

11.2.5 Re-use of existing material (post-construction stage)

As there is no potential re-use of the existing horizontal cross braces within the modification of the bridge, these elements could be used as a public artwork, positioned next to the interpretive sign. Sculptures are already an important part of the public domain at Albury on the Wagirra Trail, Yindyamarra Sculpture Walk, and Gateway Island Trail, so re-use of the material would fit into the wider context of the area. The removed cross braces could be installed in a row along a flat grassy terrace, measuring approximately 15 m x 50 m, located approximately 50 m north-west of the bridge, reflecting their previous use on the bridge structure. Alternatively, the braces could be placed above head height on columns along the footpath, aiding their interpretation as overhead bracing elements, or they could be placed on concrete foundations and placed at a distance from each other that allows ease of mowing, or a similar design (**Figure 11-7**).

Figure 11-7: Mock-up showing possible re-use of existing material and interpretive sign placement. Source: OzArk.

11.3 ALBURY STATION PEDESTRIAN BRIDGE INTERPRETATION ELEMENTS

11.3.1 Key National Themes

The following themes have been identified through community consultation and desktop research:

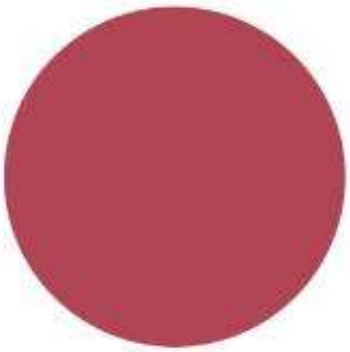
- Linking a Nation
- First people.

11.3.2 Structural design elements (construction stage)

The new bridge will include a Warren Truss design in keeping with the heritage precinct. The fabric of the bridge and/or surrounding structural elements could be painted in a colour that is complementary to the heritage railway buildings while also holding significance to the local Aboriginal community. Kangaroo grass was used by the local Aboriginal community to weave nets and baskets and to transport food; and the dusty pink tones of the grass also complement the existing tones of the station building, this colour could be used within the landscaping, artworks and structural elements of the bridge, as deemed appropriate by the architects and landscape architects (**Figure 11-8**).

Breakdown of the kangaroo grass hue is: R176, G70, B86; C:25, M84, Y57, K9.

Figure 11-8: Elements of the bridge could be painted in the dusty pink tones of Kangaroo Grass, which is also complementary to the existing heritage buildings.



11.3.3 Ground plane elements and reuse of material (construction stage)

Two sets of recycled rail tracks, or similar,could be placed within the concrete of the viewing platform, situated between the new pedestrian bridge and the existing pedestrian bridge over the Hume Highway. These could be used to demonstrate the difference between standard and broad-gauge lines (**Figure 11-9**, **Appendix 1**: The break of gauge saga).

Figure 11-9: Recycled rail tracks could be used as ground plane elements within the viewing platform area. Source: Pinterest.

Salvaged elements of the bridge, such as the weathered timber entrance gates, could be reused to act as memory trigger points for the local community within the landscaped approaches to the ramps as supports for interpretive signage or Welcome to Country signs (**Figure 11-10**). Landscaping could include Kangaroo Grass within the garden to complement the bridge.

11.3.4 Welcome to Country and Interpretive signage (post-construction stage)

In collaboration with the local Aboriginal Community, an Acknowledgement of Country Sign could be placed within the landscaped area on approach to the bridge (**Figure 11-11**). This could also include the title of the rail corridor, 'The Yindyamarra Way' following approval. As Albury is the first stop in Wiradjuri Country from the southern approach this would be a fitting location for a Welcome to Country sign. If possible, a QR code could link to online oral histories related to the bridge.

Figure 11-10: Weathered timber posts used as memory trigger points with interpretive signage. Source: OzArk 2024.

Figure 11-11: Acknowledgment of Country sign comparative examples. Source: Interpretivedesign.com.au.

Interpretive signs could be cantilevered from the viewing platform (**Figure 11-12**) to communicate the station's theme of 'Gather'. Stories relating to the various yard elements and how they relate to the break of gauge narrative could be included (**Section 4.2.1** and **Appendix 1**) and emphasis could be on the role the station played in Federation and the large gatherings held in the Yard buildings. In addition, Wiradjuri cultural knowledge could be shared via the information signs highlighting the shared history of the landscape, pointing out Millawa Billa; the Mungabareena Reserve, which was and still is a large gathering place and corroboree site for local and distant Aboriginal peoples (Heckenberg 2015: 3); Table Top Mountain; and the Wonga Wetlands (**Figure 11-12**), all sites which have gained approval from the community during the second round

of Aboriginal community consultation (**Section 4.2.5**). The interpretive signage could present an interwoven narrative, focusing on Albury being an important gathering place.

Figure 11-12: Cantilevered interpretive signs on a viewing platform. Source: The Interpretive Design Company.

11.4 CULCAIRN PEDESTRIAN BRIDGE INTERPRETATION ELEMENTS

11.4.1 Key National Themes

The following themes have been identified through community consultation and desktop research:

- Australian Workers (First Nations)
- Agriculture and Pastoralism.

11.4.2 Re-use (construction stage)

The pedestrian bridge could be removed from the current site and the span and railings reinstated in the neighbouring Eric Thomas Park in collaboration with the Greater Hume Council (**Section 5.1.4**).

11.4.3 Interpretive signage (post-construction stage)

Salvaged material from the bridge structure could be used for the base of interpretive signage. Interpretive signs could be incorporated at the new location of the bridge. Narratives could include the evolution of rail in the small town and the importance of rail for the shipment of agricultural and pastoral products, such as wheat (**Figure 10-11**, **Figure 11-13**). If possible, a QR code could link to online oral histories related to the bridge.

Figure 11-13: Example of an interpretive sign using recycled metal as a stand. Source: The Interpretive Design Company.

11.4.4 Public art (post-construction optional)

The remaining material from the stairs, curved hand rail bracings and support structure could be crafted into a public art sculpture. This could be placed at the original location of the bridge or close to the relocated bridge, pending council approval (**Figure 11-14**). Contact could be made with one of the local metal sculptors to seek interest in recycling some of the disused material to create a sculpture at Culcairn. The remaining material could be offered to a local recycling/salvage company.

Figure 11-14: Curved handrail bracings of Culcairn bridge and metal support, could be used to make a public art sculpture. Source: OzArk 2024.

11.5 CASSIDY PEDESTRIAN BRIDGE INTERPRETATION ELEMENTS

11.5.1 Key National Themes

The following themes have been identified through community consultation and desktop research:

- First people
- Technology and Engineering.

11.5.2 Structural design and colour (construction stage)

The new bridge could pay homage to the brutalist elements of the existing structure, such as the circular columns, and the crossing, which has always been used by cyclists, will continue to be cycle friendly with the use of curved internal and external corners. In addition to the elegant and user-friendly design of the new bridge, colour could be used to enhance the structure, while also becoming a form of heritage interpretation. With the broader theme of ‘Ceremony’ being used for all bridges at Wagga Wagga, it has been decided, based on the feedback given during Aboriginal community consultation, that wattle seed yellow/orange would be a suitable feature colour on this

bridge (**Figure 11-15**). Large ceremonies only took place in the Wagga Wagga area when enough food sources were available for the visiting people. Wattle seeds were ground into flour and cooked as dampers, providing a significant amount of protein and carbohydrates. The colour is also complementary to the existing red brick tones of the surrounding urban landscape.

The wattle seed hue is: R214, G115, B6; C13, M64, Y100, K2. This tone could be used in the landscaping and structural elements of the bridge, as deemed appropriate by the architects and landscape architects.

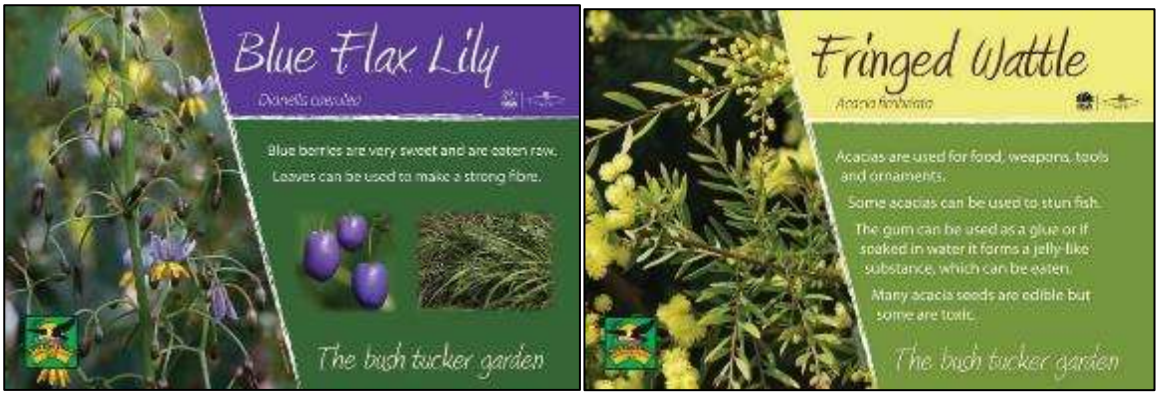
Figure 11-15: Tones of the wattle seed considered suitable for Cassidy Bridge.

11.5.3 Nature play and sensory garden (post-construction stage)

Cassidy bridge is adjacent to Erin Earth, a nature-based school and community area. The school contains a yarning circle and celebrates First Nation's culture. Following Council approval, the landscape within the pocket park (Kildare Park) could be designed in keeping with this ethos, using child-friendly native plants as part of a sensory garden, becoming a nature play area (**Figure 11-16**). Within the garden there could be somewhere to sit, wait, and eat. In addition, there could be signage within the landscape to identify the plants and these could be developed with members of the local Aboriginal community (**Figure 11-17**).

Figure 11-16: A landscaped play area at Harold Gregson Reserve, Maitland reflecting nature play. Source: Newy with Kids.

Figure 11-17: Example of bushfood information signs. Source: The Interpretive Design Company.



11.5.4 Audio installation (post-construction stage)

In addition to the signage, to enable visitors to learn more about the cultural significance of the plants, an audio installation (activated by winding) could be installed within the garden, similar to those already in use at the Wagga Wagga wetlands (**Figure 11-18**). Audio files could feature a local Elder talking about the surrounding plants and landscape.

Figure 11-18: Interactive audio device.

11.5.5 Reuse of salvaged material (post-construction stage)

Salvaged elements of the bridge, such as the commemorative plaque and decorative metal gates could be refreshed and reused within the landscape design, acting as memory trigger points for the local community or offered to local historical societies. Elements within the pocket park could reflect the circular features of the original bridge (**Figure 11-19**). An interpretive sign could include photographs of the existing bridge's unique structure and story associated with the name. The sign could be placed on approach to the new bridge on Cassidy Parade.

Figure 11-19: Decorative metal gates and commemorative plaque suitable for reuse in landscaping.

11.6 EDMONDSON STREET BRIDGE INTERPRETATION ELEMENTS

11.6.1 Key National Themes – Interpretive signage

The following themes have been identified through community consultation and desktop research:

- First People (Ceremony and river)
- Australians working (female gatekeepers).

These themes could be presented as an interwoven narrative on interpretive signage. The gatekeeper's narrative could be presented as an interpretive sign close to the original gatekeeper's cottage. The first people's narrative could be embodied within the structural elements of the bridge. If possible, a QR code could link to online oral histories related to the bridge.

11.6.2 Structural design and colour (construction stage)

The new bridge could provide an important connection point between the schools and the city. It is located inside the Wagga Wagga Conservation Area, adjacent to the Mount Erin Convent (**Figure 11-20**). The partially destroyed Gatekeeper's Cottage is located adjacent to the bridge, within the Wagga Wagga Station and Yard state heritage curtilage. While the new bridge will not be constructed from red bricks like the existing bridge, it will fit within the regional, urban, and heritage landscape using complementary colours and landscaping and the red bricks may be incorporated into the landscape design instead.

Figure 11-20: Mount Erin Convent showing the iconic Wagga Wagga red bricks. Source: OzArk 2024.

During consultation with the Aboriginal community in Wagga Wagga, discussion arose around the culturally significant colour that might be most suitable for this location and Eucalyptus green was proposed. As Eucalyptus leaves are deeply connected to Aboriginal spiritual health practices and are often burned in smoking ceremonies, this colour was a suitable choice for the overall Wagga Wagga theme of 'Ceremony'.

Therefore, Edmondson Bridge could include Eucalyptus green tones, as deemed appropriate by the architects and landscape architects, andinform the artist's brief (**Figure 11-21**). The Eucalyptus green hue is: R133, G152, B148; C51, M31, Y40, K2.

Figure 11-21: Culturally significant colour reflecting the tones of Eucalyptus green. Image: Wiradjuri man Luke Wighton at Wagga Beach. Source: The Daily Advertiser.

11.6.3 Aboriginal language – Healing Country (construction or post-construction stage)

The inclusion of Wiradjuri language has gained some support during Aboriginal community consultation. Therefore, as the Edmondson Street bridge sits within an active learning precinct and is surrounded by numerous schools, and because the new bridge design has a significant element of stairs and lead in pathways, it is considered that a selection of Wiradjuri words included on the stairways could contribute to the theme of Ceremony, with particular reference to ceremonies that occurred along the Murrumbidgee River. The most appropriate words/phrases could be chosen in partnership with the local Aboriginal community through further consultation and may relate to the theme of ceremony (**Figure 11-22**).

Figure 11-22: Inclusion of language on ground plane elements. (Left, Source: Pinterest) (Right, Source: ABC Indigenous).

11.6.4 Bespoke ground plane mural (post-construction stage)

A bespoke pavement mural could be included on the ground surface area leading up to the stairs, using painted designs and commissioned by a local Aboriginal artist, or incorporated into privacy screens (**Figure 11-23**). The mural may reflect the overall Wagga Wagga theme of 'Ceremony' and include Eucalyptus green tones. There is an opportunity that some of the elements could be designed in collaboration with local school children to develop a sense of agency and ownership of the design, pending further consultation.

Figure 11-23: Ground plan mural examples. Source: Pinterest.

11.6.4.1 Reuse of salvaged material and landscaping (post construction stage)

The abutments of the existing bridge are made from local red bricks, which are important to the community. These bricks could be reused in the paving approaching the bridge and within the landscape elements on the bridge itself (**Figure 11-24**). Alternatively, if reuse on site is not feasible, they could be offered to the local museums, Wagga Wagga City Council, or a local recycled building material facility. Landscape plants could reflect the local riparian environment as much as possible.

Figure 11-24: Example of paving constructed out of recycled bricks. Source: Pinterest.

11.7 MOTHERS BRIDGE, WAGGA WAGGA STATION

11.7.1 Key National Themes

The following themes have been identified through community consultation and desktop research:

- First people
- Defending Australia.

11.7.2 Structural design, colour and detailing (construction and post-construction stage)

The Wagga Wagga Station pedestrian bridge sits within an important heritage landscape and will feature a traditional Warren Truss design. A rich orangey/brown colour has been chosen to complement the cream and brown tones of the heritage-listed station, whilst also reflecting the cultural importance of *Binyal*/river red gums (*Eucalyptus camaldulensis*) to the Wiradjuri community. During consultation it was shared that river red gums were associated with mothers and birthing, as the hollows provided shelter for women giving birth and the trees were often positioned close to fresh water. The Wiradjuri people also performed corroboree ceremonies beside the river red gums, along the banks of the Murrumbidgee River, with people moving across the landscape from near and far to attend.

The proposed colour provides an amalgamated reference to both Aboriginal and non-Aboriginal cultural heritage and it could be used in the landscaping and structural elements of the bridge, as

deemed appropriate by the architects and landscape architects, and to inform an artist's brief (**Figure 11-25**). The river red gum hue is: R175, G70, B30; C22, M83, Y100, K13.

Figure 11-25: River red gum tones chosen for Mothers Bridge.

11.7.3 Shadow play and creative shade opportunity (construction stage)

The bridge is a key access route for school children and adults, travelling to/from school and to/from the surrounding neighbourhoods into the city centre. During consultation it was noted that school children were throwing objects from the existing bridge onto the rail corridor and the bridge was not considered a safe place by the community. To address this the new design could feature overhead screens with cut-out designs, incorporating a sense of shadow play and adding dappled shade. In keeping with the theme of Mothers Bridge relating to river red gums and ceremony, the overhead screens, which are not directly visible from the heritage listed station, could feature cut out local birds, with the birds of all sizes symbolising the concept of coming and going (**Figure 11-26**). While birds are the proposed option, an Expression of Interest could be prepared, and the final design and construction method can be determined by the artistic proposals after further consultation with the Wagga Wagga Aboriginal community. It has been noted during SDRP 4 that the cut-out elements may inspire vandalism, so the material and method of joining the cut-out elements to the overhead screens will need to be carefully considered and durable.

Figure 11-26: Example of overhead screen with bird cutout detailing at Dubai World Expo (left) and cutout screens providing shade and a sense of shadow play (right, Source: Pinterest).

11.7.4 Interpretive signage (post-construction stage)

Based on community feedback and drawing on the name of Mothers Bridge, interpretive signage could focus on an interwoven narrative, featuring the story of the Stolen Generation children, who departed from Wagga Wagga Station and were sent to Cootamundra Girls home or Kinchella Boys home, the story of the Wagga Red Cross league who cared for the troops departing and returning from WW1 and the story of the local mothers who petitioned for the construction of the bridge so they could cross safely with their children (**Sections 6.4.2** and **6.4.3**). An interpretive sign weaving these narratives, emphasising young people coming and going from the station chould be placed within the landscaping on the Wagga Wagga Station approach to the bridge (**Figure 11-27**). If possible, a QR code could link to online oral histories related to the bridge.

Figure 11-27: Wagga Red Cross League at Wagga Wagga Station.

11.8 KEMP STREET BRIDGE, JUNEE

11.8.1 Key National Themes

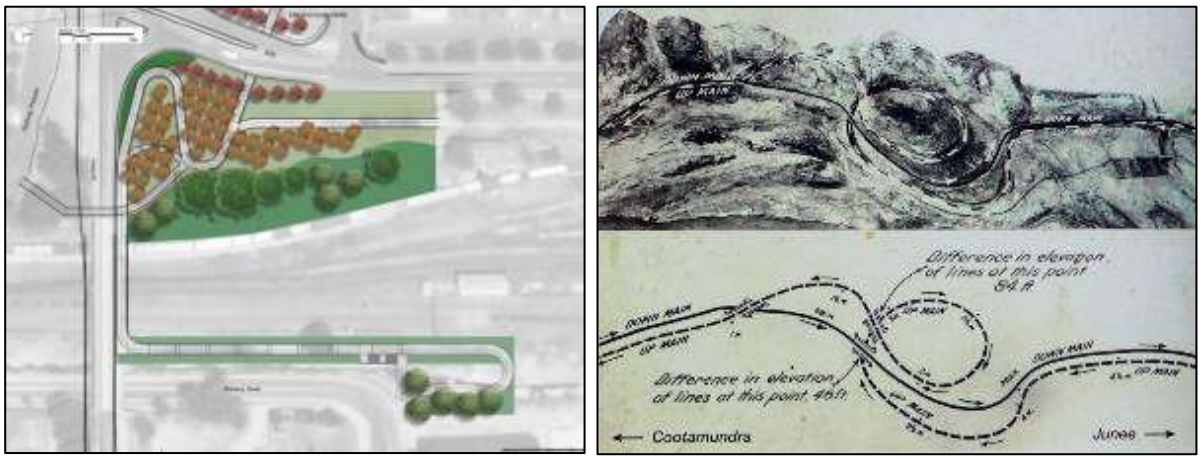
The following themes have been identified through community consultation and desktop research:

- Linking a Nation
- First People.

11.8.2 Structural design and colour (construction stage)

The new bridge could reflect the unique elements of Junee's rail heritage, such as the dominant use of metal and curved pathways that recall the sinuous lines of the Bethungra Spiral (**Section 7.1**) (**Figure 11-28**).

Figure 11-28: The Bethungra Spiral used within the design of the pathways.



The proposed colour of the Kemp Street Bridge is Galah Pink, drawn from the painting within Junee's Railway Station, titled '*Spring Time on Wiradjuri Country*' by local Wiradjuri artist, Uncle Owen Lyons. The brightly coloured painting features animals, birds, and plants that are culturally significant to the Aboriginal people of the area, including Galahs, which are one of the totemic animals for the Wiradjuri people (**Figure 11-29**). The Galah (*gilaa*) is a Wiradjuri totem and has been associated by some with a philosophy of 'look away from negatives and see goodness' (CultuRecode Project 2018), therefore it has been chosen to symbolise the bridge's theme of Hope.

Figure 11-29: 'Spring Time on Wiradjuri Country' by Uncle Owen Lyons inside Junee Station. Source: OzArk 2024.

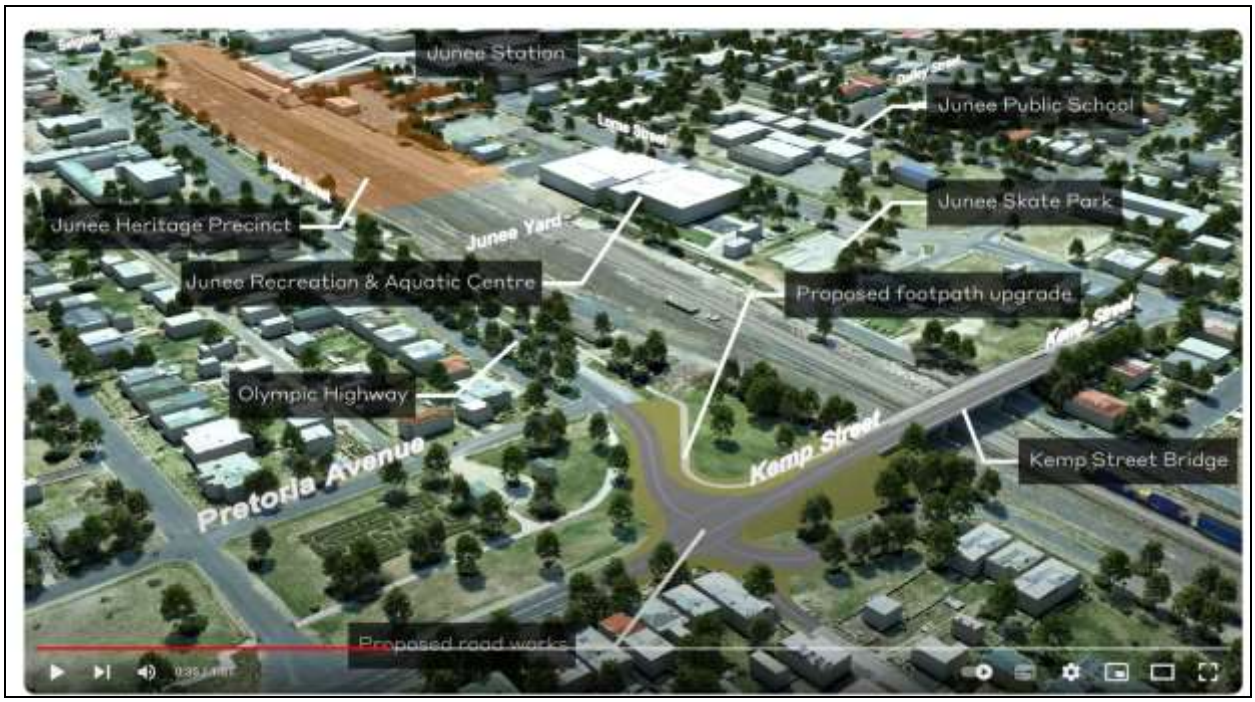
The soft pink colour of the Galah also complements the surrounding urban landscape of Junee, which is famous for its cherry blossom trees and roses (**Figure 11-30**). The colour represents the overall theme of the bridge, which is Springtime (*Yarraga* in Wiradjuri) and a brighter hope for the future, with Junee Junction representing a turning point. This colour could be incorporated into the landscaping and the structural elements of the bridge, as deemed appropriate by the architects and landscape architects, and inform an artist's brief.

The hue of galah pink is: R240, G187, B193; C3, M31, Y13, K0.

Figure 11-30: Galah and cherry blossom pink.

The bridge is outside of the Junee Heritage Precinct and not visible from the Junee Railway Station. The proposed pink hue will, therefore, not compete with the heritage tones of Junee Railway Station and could be used strategically (**Figure 11-31**).

Figure 11-31: Map showing the distance between the new bridge and the Junee Heritage Precinct. Source: Inland Rail.



11.8.3 Interpretive ground plane elements (post construction stage)

A series of embedded ground plane elements along the footpath, possibly created from disused rail tracks or similar recycled materials, could tell the history of the rail industry at Junee, becoming a linear timeline (**Figure 11-32**). The dates could include all or some of the following

- 1876 – Rail corridor is surveyed and fenced
- 1877 – Christopher Crawley opens ‘The Railway Hotel’
- 1878 – the line between Bethungra to Junee is completed. Temporary timber railway station opened on the Western side of the line. Station master’s residence is built. Village of ‘Loftus’ declared
- 1881 – the Narrandera line is opened, and the town becomes known as ‘Junee Junction’. The Railways Department contentiously decides to move the new rail depot from Wagga Wagga to Junee Yard
- 1882 – fire burns down the temporary railway station
- 1883 – a second temporary railway station is built
- 1885 – the current station and refreshment rooms are built on the eastern side of the line, and the name of the town is officially changed to Junee
- 1914–1918 – Soldiers (including Aboriginal soldiers) and horses are shipped out to WWI

- 1939-1945 – Soldiers are shipped out to WWII
- 1946 – Bethungra spiral is constructed
- 1947 – The Roundhouse Depot and Kemp Street Bridge are opened.

See **Section 7.1** for further information. The selected information should be confirmed with the local Historical Society before construction, and it is important that the metal inclusions do not form a trip hazard.

Figure 11-32: Example of a ground plane linear timeline. Source: Pinterest.

11.8.4 Landscaping and reused of material and heritage lights (post-construction)

The landscaping could also include a mix of exotic and native plants, which could complement and enhance the pink tones of the bridge.

The abutments of the bridge are constructed from locally made red bricks that hold significance to the Junee community. The southern abutment will stay in place and the bricks from the northern abutment could be re-used within the landscaping if possible or donated to the council and community groups. The locally made lights could be reinstalled at the ends of the new bridge span as gateway elements. The signals are also highly significant to the community and could be reused within the landscaping, near the relocated pedestrian bridge at Ray Warren Park (**Section 11.9**), or donated to the local museum or the Roundhouse Depot.

A partnership with the Junee Correctional Centre could be explored, enabling inmates to either create the engraved metal elements of the timeline and/or assist with the creation and

maintenance of the garden as part of the skills development and reintegration into the community (as proposed during the second round of consultation in Wagga Wagga).

11.9 JUNEE PEDESTRIAN BRIDGE

11.9.1 Key National Themes

The following themes have been identified through community consultation and desktop research:

- Linking a Nation
- First People
- Australians Working.

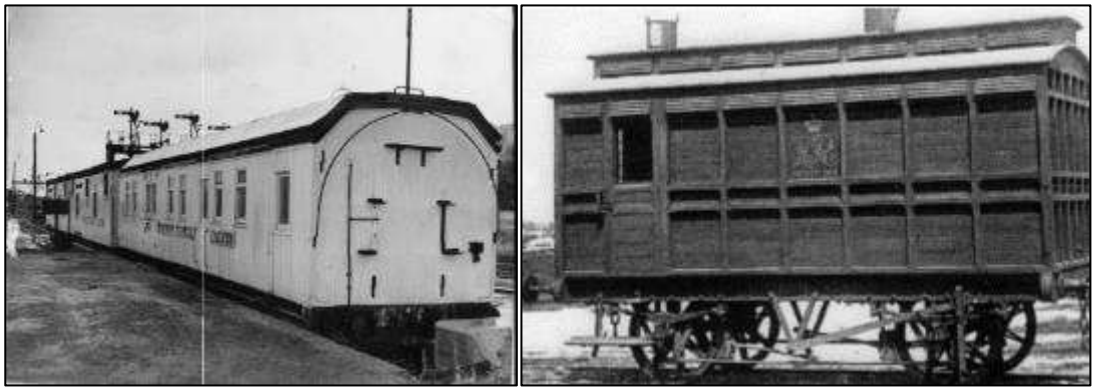
11.9.2 Re-use

The pedestrian bridge will be removed from the current site at the Junee Railway Station and reinstated at a location chosen by the Junee Shire Council and community. An ideal heritage outcome would be to relocate the bridge to Ray Warren Park, as favoured by the local historical society. Ray Warren Park is adjacent to the station, and if relocated to the park, could allow the bridge to remain in the rail precinct while providing a safe viewing platform for rail enthusiasts (**Section 5.1.3**).

11.9.3 Interpretive signage

Interpretive signage could be incorporated at the new location of the bridge. Narratives could include the importance of the rail junction town in linking Australia via north–south and east–west lines (**Section 7.1**). The area is popular with rail enthusiasts so a narrative might also include stories relating to different trains that have used the track, such as the ambulance train, troop trains, TAFE trains (spanner cars), dentist trains, show trains, stock trains, and prison vans etc and include photographs and a list of First Nations people who worked along the rail corridor, as proposed during Community consultation (**Section 6.4.2**) (**Figure 11-33**). If possible, a QR code could link to online oral histories related to the bridge.

Figure 11-33: TAFE train, known as the Spanner Car (left) and a Prison Van (right) images supplied by Wagga Wagga and District Historic Society.



11.10 ACHIEVING EXCELLENCE IN HERITAGE SUSTAINABILITY

The Infrastructure Sustainability Rating guidelines provided in the IS Technical Manual, include information regarding heritage sustainability, with Level 3 being the highest credit. Regarding 'Enhancement' at Level 3 the guidelines note:

> *Not only must heritage be preserved and promoted, but opportunities need to have been identified to enhance heritage values, and these must have been implemented. An example of this might be restoring and reusing a dilapidated heritage structure as part of the infrastructure asset or for some alternative community use. Other enhancement opportunities include:*
>
> - ***An Adaptive Reuse**: Adaptive reuse is the extensive alteration, restoration, and/or renovation, of an existing structure or building, so it may serve a new purpose. The new purpose can be for any required use within the project/asset and is not necessarily required to be used as a facility for community resources.*
> - ***Tourism, information, and education operations**: that may include interpretation, facilities, tours, trails, exhibitions, community websites, or similar.*
> - ***Merchandising:** that may include items that can be purchased by the public that directly interpret and/or raise awareness of the cultural heritage values*
> - ***Celebratory events**: that may include local festivals, commemoration days or other events that are open to the public.*

Therefore, there are further opportunities to 'go beyond' and reach excellence in sustainability for heritage, these include the following options.

11.10.1 Corridor wide celebratory event

Community consultation revealed that incorporating a vintage train into an open day event could be very popular with locals and visiting train enthusiasts. As such, a 'Spirit of Progress' event could be organised. This could be a one-off community event celebrating the evolution of rail and the grand opening of the renewed Albury to Illabo rail corridor (**Figure 11-34**). If a celebratory event is selected, this could be organised by Inland Rail in collaboration with local historic societies, Aboriginal communities, and relevant councils. During consultation the Aboriginal community representatives mentioned that they would like to see one of the carriages wrapped in a Wiradjuri design (this could possibly be the corridor wide Yindyamarra Way design) and proposed that it could be a good opportunity to involve local Aboriginal dancing groups at the opening ceremony (**Figure 11-35**).

Figure 11-34: Vintage trains used as a celebratory community event. Left, Source: Juneesoutherncross.com.au, Right, Source: awol.com.au.

Figure 11-35: A carriage wrap on The Ghan featuring an Aboriginal design. Source: The Guardian.

11.10.2 Healing Country opportunity at The Rock

The Aboriginal community representatives at Wagga Wagga and Albury mentioned that The Rock (Kengal Aboriginal Place) was an important area for both male and female Aboriginal activities, and that it holds high cultural significance for the Wiradjuri people. During the original construction phase of the railway, however, The Rock was quarried to provide material for the foundations of

the rail line greatly disfiguring this significant place. At the most appropriate stage of construction, a smoking ceremony could be held at The Rock as an act of cleansing and provide an opportunity for truth-telling, if deemed appropriate by the Aboriginal community. During the feedback cycle of the Heritage Interpretation Plan, this idea was supported by the Lockhart Shire Council (pers. comm. 29/11/2024).

12 CONCLUSION AND RECOMMENDATIONS

This Plan has been prepared in accordance with PIR Updated Mitigation Measure NAH6 relating to Conditions of Consent E51 and E55 issued by DPHI for the Albury to Illabo Inland Rail Project (SSI-10055). The approved works include the demolition, modification, and construction of bridges at eight Places, which are either heritage listed or hold potential heritage values. As such, it has been identified that Mitigation Measures should include heritage interpretation to highlight the heritage significance of these Places. The heritage values have been evaluated through the SOHI (GML Heritage SOHI 2022) and further historic information has been gathered through desktop research and community consultation, as presented in this Plan (**Sections 3**, **4**, **5**, **6**, **7**). **Section 9** and **Appendix 1** have nominated themes and narratives that could be used to inform content for the proposed interpretation elements. Recognised elements of interpretation are explored in **Section 10** and suggested forms of interpretation for each Place are presented in **Section 11**.

This Plan recommends the following measures:

1. Corridor Wide: To achieve a sense of cohesion along the Albury to Illabo rail corridor, the corridor could be named 'The Yindyamarra Way'. The use of thisname will be explored during further consultation with the Wiradjuri communities in Albury and Wagga Wagga before implementation. An artwork could be commissioned from a local Wiradjuri artist that can be used as the feature design for The Yindyamarra Way; a design that can be used either in whole or in part into temporary hoardings, interpretive panels, structural elements, signage, wayfinding, and all project communication. Likewise, the concept of Yindyamarra Way could drive the design strategies for all built works, landscape works, interpretive elements and public art briefs.
2. Structural design of bridges: The design of the bridges was developed through regular meetings between Inland Rail, Martinus, CM+ and OzArk throughout the term of the Project. Each bespoke bridge was designed to sit comfortably within its urban environment while reflecting identified heritage values. The *Disability Discrimination Act 1992* compliant bridges were designed to be part of a corridor-wide collection, featuring shared elements such as the dominant use of metal, high-tensile wire mesh throw-screens, circular metal handrails, culturally significant colours, and minimalist designs. Heritage interpretation of the structural elements is now complete.
3. Colours of bridges: The unique colours of each bridge have been chosen to complement the heritage rail precincts whilst also referencing plants, animals and environmental features significant to the Wiradjuri people. Before application of the colours, further consultation with representatives of the Aboriginal community, relevant councils, historical societies, and Inland Rail should take place.

4. Dual naming of Murray River Rail Bridge: The dual naming of Murray River Rail Bridge could be carried out once the local Aboriginal communities of Albury and Wodonga agree upon a name and the decision has been documented. In partnership with Albury Council, an application to the Geographical Names Board of NSW could be submitted for consideration. If accepted an interpretive sign on the Wodonga side of the river could feature the new name.
5. Landscaping: Landscaping is an important opportunity to incorporate heritage interpretation. Recycled materials such as bricks, timber, and metal could be used wherever possible within the landscaping. In addition, native plants, particularly ones that hold cultural significance to the local Aboriginal communities, could be sourced from local suppliers.
6. Public art: The cut-out designs to be featured on the overhead surface of Mothers Bridge, Wagga Wagga could be developed following further consultation with the Wagga Wagga Wiradjuri Elders and artistic input. These could be manufactured to be durable and attached in a way that prevents vandalism. The ground plane mural, or similar artwork, on Edmondson Bridge, Wagga Wagga could be designed and painted by a local Wiradjuri artist and provide opportunity for collaboration with local school children.
7. Information signs, ground plane textual elements, audio devices and QR codes: The information signs and ground plane textual elements should be designed and constructed by professional interpretive design companies using the historical information provided in this document and developed in partnership with local historical societies and Aboriginal community representatives. Any Wiradjuri language that is used across the Project should be agreed upon by the Aboriginal community of the respective development. The audio installation at Cassidy Bridge, Wagga Wagga could feature audio files provided by a local Wiradjuri Elder. The Acknowledgment of Country sign in Albury could be designed in collaboration with Wiradjuri Elders in Albury. Panels could have a consistent look and feel, providing cohesion across the corridor and feature the title 'The Yindyamarra Way' in a prominent position and a colour palette and motifs drawn from the corridor wide artwork. Text should follow the National Trust guidelines presented in **Section 2.1**. Ground plane elements, such as the integrated rail timeline at Junee and the broad gauge/standard gauge installation at Albury viewing platform, could be constructed out of long-lasting material such as disused railway tracks, and should not form a trip hazard.
8. Removal and Reuse of structural elements: The disused pedestrian bridges at Culcairn and Junee should be moved to locations chosen in partnership with the local councils. The curved metal braces of Culcairn pedestrian bridge could be made into a public sculpture by a local artist and any remaining material that is not reused could be offered to a local building material recycling centre. The horizontal metal frames from the

Murray River Rail Bridge could be placed on the river terrace close to the Gateway Island Trail in collaboration with the Wodonga Council.

9. Heritage items: Rail signals and older styles of streetlights are highly significant to the local communities and could be reused within the landscaping or donated to local museums.
10. Community open day vintage train event: A community event could be held to celebrate the opening of the Inland Rail Albury to Illabo rail corridor. This event could be organised in collaboration with Inland Rail, ARTC, local councils, heritage societies, and Aboriginal groups. The event could feature a vintage train, possibly with a Wiradjuri carriage wrap if budget allows, and a celebration featuring local Aboriginal dance groups.
11. Healing Country: As identified during consultation, The Rock (a small regional town on the corridor associated with the Kengal Aboriginal Place) was a significant Aboriginal site associated with men's initiation ceremonies and female activities. It was quarried to provide stone for the rail corridor. At the most appropriate stage of construction, a smoking ceremony could be held at The Rock as an act of cleansing and provide an opportunity for truth-telling, if deemed appropriate by the Aboriginal community.

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APPENDIX 1: THE BREAK OF GAUGE SAGA

The timeline below is provided to illustrate the reasons why New South Wales and Victoria ended up with differing rail gauges.

- In 1845, due to defence concerns, the United Kingdom conducted a Royal Commission on Railway Gauges, resulting in the desire for a uniform gauge. The outcome of that Commission was the use of lines that were 4 foot (ft) 8 ½ inches (in) in England, Scotland and Wales and 5 ft 3 in in Ireland (*The South Australian*. December 1845).

- In 1846 Australian newspapers discussed the break of gauge problem in the United Kingdom and in 1847 South Australia adopted the 4 ft 8 ½ in gauge as law (*The South Australian Register.* August 1846).

- In 1848, Earl Grey, the Secretary of State for the Colonies in London, advised Charles Fiztroy, the Governor of New South Wales (which also include Victoria and Queensland at that time) that one uniform gauge should be adopted in Australia, this being the British standard 4 ft 8 ½ in gauge. Noting that South Australia had already planned to use that gauge ('Break of Gauge', *The Argus.* April 1911).

- In 1849, the private Sydney Railway Company, employed an Irishman, Francis Sheilds, as their chief engineer and he preferred a wider gauge. The company asked the NSW legislature to change to the Irish standard gauge of 5 ft 3 in. A decision that was endorsed by the NSW Governor and Earl Grey in 1851 (Mills 2007: 99).

- Following a cut in salary, Shields resigned, and the company selected a new Scottish engineer, James Wallace as his replacement. Wallace preferred the British standard gauge, and the government was persuaded to make the change back to 4 ft 8½ in in January 1853, advising that the Act requiring 5 ft 3 in would be repealed (Mills 2007)

- In February 1853, the other colonies (Victoria separated from NSW in 1851) were sent a memo advising them to adopt the 4 ft 8 ½ in gauge. The memo was sent to three railway companies and only one of them showed a preference for the 5 ft 3 in option. The Melbourne and Hobson's Bay Railway Company asked for a quick determination from the government as they had prepared to send an order for locomotives in April. The Victorian government told the company that they preferred the 5 ft 3 in option and the order was placed (Mills 2007: 91–111).

- In July 1853, the Government of Victoria advised NSW that they would be using the broader gauge, and they appealed to the British Government to force a reversal of New South Wales's decision (Mills 2007: 91–111).

- In 1854, the Melbourne and Hobson's Bay Railway Company opened the first railway in Australia, as a 5 ft 3 in broad gauge line, and South Australian Railways used the same gauge on its first steam-hauled railway in 1856.

- Despite a request by the Secretary of State for the Colonies to reconsider, in 1855 the NSW Governor gave the go-ahead for the 4 ft 8 ½ in Sydney to Parramatta railway (Laird 2001: 186).
- In 1857, NSW railway engineer John Whitton suggested that the short length of railway then operating in NSW (23 miles) be altered from 4 ft 8 ½ gauge to 5 ft 3 in to conform with Victoria, but despite being supported by the NSW Railway Administration, he was ignored (Australian Academy of Technological Sciences and Engineering 1998: 380).
- In 1865 Queensland Railways introduced a 3 ft 6 in narrow gauge line, believing that it was cheaper, faster and tighter on curves (Pollard 2014: 4).
- In 1867 South Australia adopted the narrow gauge line (The South Australian Advertiser January 1867)
- In 1871 Tasmania opened its first railway line, using the 5 ft 3 in broad gauge (Laird 2001: 186).
- In 1879 Western Australia adopted the narrow gauge line (Laird 2001: 186).
- It was not until 1883, when the broad and standard gauge lines from Melbourne and Sydney met at Albury that the break of gauge became apparent. At that time passengers had to pass through customs and immigration at the intercolonial border, and all goods had to be removed for customs inspection, so the inconvenience of changing trains was just one element of the crossing.
- By 1889, John Whitton had built almost 1,950 miles (3,500 km) of standard gauge line in New South Wales (Laird 2001: 186)
- Following Federation in 1901 and the introduction of free trade between the states, the impediment of different gauges became more apparent.
- In 1920 a miners' strike forced NSW and Victorian governments to exchange coal across the border, and the break of gauge problem showed the inefficiency of the network. At the encouragement of Prime Minister Billy Hughes, the premieres agreed that gauge unification was necessary, and the Royal Commission on the Matter of Uniform Railway Gauge was formed (Gigacz 2022).
- In 1921 the Royal Commission proposed that every state convert its lines to the New South Wales standard gauge, splitting the costs equally. The report was not received favourably by any of the states and alarmed at the backlash Billy Hughes organised a celebratory lunch for the commissioners and sympathetic politicians in the Albury engine sheds, right next to the most notorious break of gauge (Gigacz 2022) (**Figure 1**).
- Despite a series of reviews in the following century, only a small portion of the Australian rail network has been converted to standard gauge, due to ongoing difficulties in achieving an agreement.

Appendix 1, Figure 1: Royal Commission celebratory luncheon at Albury Engine Rooms. 1921. Source: National Library of Australia.