

*Honouring the past
by securing the future*

Interpretation Plan

for the conservation and adaptive re-use of the
North Head Quarantine Station

Final Draft 16th February 2005



Prepared by **Mawland Construction Pty Ltd** for



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Declaration and approval

This Interpretation Plan has been prepared to meet the requirements of Conditions 100 and 101 of the Conditions of Planning Approval in Schedules 1 to 9 of the Clause 243 Determination Report, North Head Quarantine Station Proposal.

In preparing and granting approval for this Interpretation Plan all efforts have been made to comply with the Conditions of Planning Approval and relevant legislation. However, in the event of an inconsistency with this plan and any requirements of the Conditions of Planning Approval or relevant statutes; the Conditions of Planning Approval or the relevant statutes will prevail. Furthermore, the granting approval for this plan does not relieve the co-proponents of the obligation to obtain all other approvals from relevant authorities required under any other legislation.

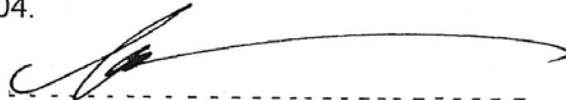
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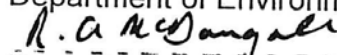
Simon McArthur,
General Manager,
Mawland Hotel Management and Q-Station Pty Ltd

This plan was presented to the Quarantine Station Community Committee at its meeting on 16 December 2004.

This plan was approved by:



Tony Fleming, Deputy Director-General, Parks and Wildlife Division on behalf of the Department of Environment and Conservation on ... 13/02/2005; and



Reece McDougall, Director, NSW Heritage Office on ... 14/10/2005.

A copy of the approvals is provided in Appendix G.

Recommended citation

Mawland Construction Pty Ltd, 2005, Interpretation Plan for the conservation and adaptive reuse of the North Head Quarantine Station, Mawland Quarantine Station, Sydney.

Relevant approval conditions

Relevant approval or lease condition	Location in document where addressed
21) Buildings P1 and P2 available for interpretation	<ul style="list-style-type: none"> ▪ The role of these buildings in interpretation is detailed in Table D-2 Preliminary route for 40 Days storytelling tour; Table C-1 Interpretation of buildings and cultural landscape features; and Table C-2 Role of tours in directly interpreting buildings and cultural landscape features.
25) Use of building P27	<ul style="list-style-type: none"> ▪ Building P27 will be used primarily for accommodation, interpretive and education purposes. As a secondary use, it will also be used for special events, functions and conferences, noting that functions as an ongoing use supports interpretation consistent with the building's previous use. The building's specific role in interpretation is outlined in: ▪ Table C-2 which details the buildings and cultural landscape features which will be directly interpreted on the storytelling tours, the content of the tours are described in Section 4.2. ▪ Appendix D details the tour routes and timetables and how the buildings are to be interpreted on the tours
26) Regular public tours	<ul style="list-style-type: none"> ▪ The details of the comprehensive tour program are provided in Section 4.2 Direct interpretation techniques ▪ Details of the tours that will be provided on Community Days are provided in Section 4.2 Direct interpretation techniques
30) Interpretation of the Third Cemetery	<ul style="list-style-type: none"> ▪ Table 5.12 explains the actions which are to be taken with regard to a cooperative and integrated approach to the management and interpretation of the Third Cemetery
64) Training for companies providing services to the site	<ul style="list-style-type: none"> ▪ Addressed as part of the Environmental Management Plan.
65) Contractor induction and training	<ul style="list-style-type: none"> • Section 5.11 explains the actions which will be taken to develop an induction and ongoing training program for tour guides. • Further addressed as part of the Environmental Management Plan. • Further detail is also provided in the Human Resources Training Manual.
74) Interpretation of Aboriginal Heritage	<p>Interpretation of Aboriginal heritage will be determined in partnership with MLALC, as detailed in the MLALC Partnership (forming part of the Visitor Management Plan), and within this Plan in Sections:</p> <ul style="list-style-type: none"> ▪ Section 3.2 details the themes which will be incorporated with in the interpretation of Aboriginal Heritage ▪ Section 5.14 explains the actions which are to be taken to assist the MLALC to develop and deliver an Aboriginal tour and / or education program ▪ Section 3.3 explains the messages which will be communicated by the Q-Station themes regarding the interpretation of Aboriginal Heritage ▪ Section 4.2.4 describes how Aboriginal Heritage will be interpreted with in the Luggage Store Visitor Centre ▪ Section 4.3 identifies the degree of emphasis of the themes across direct and indirect interpretation techniques ▪ Section 5.14 addresses the role of Mawland in assisting to establish an Aboriginal cultural centre
75) No promotion of Aboriginal sites	<ul style="list-style-type: none"> ▪ Addressed in Section 5.14 Assist the MLALC to develop and deliver an Aboriginal tour and / or education program
87) Moveable heritage	<ul style="list-style-type: none"> ▪ The management of moveable heritage items will be conducted in accordance with the Moveable Heritage Plan.
90) and 92i) Cultural landscape	<ul style="list-style-type: none"> ▪ Table 4.3 details indirect interpretive techniques based on controlled presentation of the cultural and built landscapes guided by reinterpretation of historic use, including the options to reinstate Third Class path routes. ▪ All interpretive cultural landscape elements will be carried out in accordance with the Heritage Landscape Management Plan (which demonstrates compliance with CMP, DACMP Policies and Approval Conditions).
99Ab) Interpretation of archaeological deposits and relics	<ul style="list-style-type: none"> ▪ A process has been established to incorporate, analyse and interpret relevant new materials, outlined in Table 5.15 and consistent with DACMP and AMP policies.
99Ac) Display material relevant to the historical development of the site in a public area	<ul style="list-style-type: none"> ▪ The development of the site will be interpreted through material displayed in the Luggage Store Visitor Centre which is described in section 4.2.4, while section 4.2.14 describes the function of the Publicly accessible moveable heritage collection. ▪ Section 5.16 explains the actions that are to be taken to establish a publicly accessible moveable heritage collection. ▪ The management of all relics, historical and research material will be conducted in accordance with the Moveable Heritage Plan, AMP and future management arrangement of archaeological resources.
100) Interpretation Plan to be prepared by a suitably qualified and experienced interpretive planner	<ul style="list-style-type: none"> ▪ The Acknowledgments section details the experience and qualifications of the principal author. ▪ The implementation of the plan is clearly correlated with the overall conservation and adaptation staging program which governs the entire Quarantine Station project. ▪ An analysis of the significance of the Quarantine Station is detailed thoroughly in the Detailed Area Conservation Management Plan and the Conservation Management Plan. Appendix B gives further detail on how the themes are in accordance with CMP and DACMP values and themes.
100a) Interpretation objectives and principles	<ul style="list-style-type: none"> ▪ Section 2.1 explains the Vision for the Q-Station ▪ Section 2.2 details the objectives for interpretation and the performance indicators for the proposed adaptive reuse of the Q-Station, which are compliant with the policies and objectives in the CMP and DACMP.

<p>100b) Analysis of the significance of the place and the interpretation themes and messages</p>	<ul style="list-style-type: none"> ▪ An analysis of the significance of the Quarantine Station is detailed thoroughly in the Detailed Area Conservation Management Plan and the Conservation Management Plan. The themes and messages in the Interpretation Plan have been derived from these Plans in the following sections: ▪ Section 3.2 details and explains the themes for interpreting the Quarantine Station ▪ Section 3.3 explains the messages which will be communicated by interpreting the Q-Station themes ▪ Appendix B gives further detail on how the themes are compared with CMP and DACMP values and themes. ▪ Section 4.3 outlines the rationale for the relative emphasis placed on the themes across the interpretive techniques.
<p>100c) Key target audiences</p>	<ul style="list-style-type: none"> ▪ Section 3.5 provides an explanation of the current audience and gives an overview of the various projected target audiences of the Q-Station ▪ Further detail on target audiences is provided in the Marketing Plan
<p>100d) Preferred options for delivery of interpretive programs</p>	<ul style="list-style-type: none"> ▪ The preferred options for the delivery of interpretive programs are comprehensively detailed in Sections 4.1 Indirect interpretation techniques, and 4.2 Direct interpretation techniques (guided tours). ▪ Specifically, publication and internet options are detailed in Sections 4.2.4 Luggage Store Visitor Centre and 4.2.13 Special events. ▪ Signage is addressed in detail in Appendix E.
<p>100e and 103) Monitoring, evaluation and review of the Plan</p>	<ul style="list-style-type: none"> ▪ Section 5.15 explains the actions which will be undertaken in order to develop a research, monitoring and evaluation program ▪ The factors which will be addressed when the Plan is to be reviewed are listed in section 6.5
<p>101a) Interpretive material in the proposed visitor centre</p>	<ul style="list-style-type: none"> ▪ Section 4.2.4 details the various ways in which interpretation will be incorporated in the Luggage Store Visitor Centre ▪ Table C-1 Lists the buildings and cultural landscape features and details the various materials which will be used for their interpretation
<p>101b) Establishment of theme museums or displays</p>	<ul style="list-style-type: none"> ▪ Section 4.2.14 explains how the publicly accessible moveable heritage collection is to be established ▪ Section 4.2.12 details the establishment of a Gallery for interpretive exhibitions ▪ Section 5.16 explains the actions that are to be taken to establish a publicly accessible moveable heritage collection ▪ Section 5.17 explains the actions that are to be taken to establish a gallery, interpretive exhibitions and special events ▪ The Luggage Store Visitor Centre (Section 4.2.4) will also provide displays of curated items typically associated with a museum. Due to the harsh conditions for curating moveable heritage at the Station, a museum is not explicitly being proposed, however Building H1 will be purposefully designed to store, curate and provide public access to the moveable heritage collection in accordance with the Moveable Heritage Plan.
<p>101c) Interpretation of the former Funicular route</p>	<ul style="list-style-type: none"> ▪ The funicular route will be translated onto the interactive site model in the Luggage Store Visitor Centre (see Table C-1 Interpretation of buildings and cultural landscape features). ▪ Refer also to the Heritage Landscape Management Plan that plots the reinstatement of the funicular route across the site. ▪ Table 4.2 lists the indirect interpretive techniques and details how former access facilities will be re-established, including the former Funicular route ▪ Sign number 11 in Table E-1 details how the funicular route will be interpreted through the use of interpretation signage ▪ Section 4.2 details the Storytelling tours which will incorporate the interpretation of the former Funicular route with in the tour, ie. the 40 Days and Ghost Boy storytelling tours ▪ Appendix D details the routes and timetables of these tours and where they will stop and include interpretation of the funicular
<p>101d) Interpretation of buildings P17, A18, A24 and S6</p>	<ul style="list-style-type: none"> ▪ All buildings will be interpreted with in the Visitor Centre (see Section 4.2.4) using a model and display as documented in Table C-1. Further building interpretation is provided in: ▪ Section 4.2 details the Storytelling tours and describes how the Defiance and 40 Days storytelling tours will incorporate these buildings ▪ Table C-2 details the role of tours in directly interpreting buildings and cultural landscape features ▪ Appendix D details the routes and timetables of the storytelling tours. The specific buildings which will be used for interpretation are specified in the preliminary route for 40 Days storytelling tour (Table D-2) and the preliminary route for the Defiance storytelling tour (Table D-3) ▪ The Heritage Landscape Management Plan details how A24 will be reused consistent with its traditional use and how A18 will be reinterpreted on the former funicular route.
<p>101e) Interpretation of earlier landscape conditions</p>	<ul style="list-style-type: none"> ▪ Section 5.3 explains the actions which are to be taken to assist deliver similar ongoing uses and a controlled presentation of the cultural and built landscape. ▪ Table 4.3 details indirect interpretive techniques based on controlled presentation of the cultural and built landscapes guided by reinterpretation of historic use. ▪ Earlier landscape conditions will also be interpreted in the Luggage Store Visitor Centre (see Section 4.2.3) using a model and display as documented in Table C-1. ▪ Comprehensive detail is further provided in the Heritage Landscape Management Plan. All activities in this regard will be conducted in accordance with the Heritage Landscape Management Plan.
<p>101f) Tour access to internal areas of accommodation buildings</p>	<ul style="list-style-type: none"> ▪ Section 4.2 describes the Storytelling tours which will access internal areas of accommodation buildings, namely the Interim Heritage Day Tour, 40 Days, Defiance, The Sixth Sense, Spirit Investigator ▪ Further detail on the specific buildings which will be used for interpretation can be found in Table C-1, and the specific buildings which will be directly interpreted through the storytelling tours are listed in Table C-2. Appendix D details the tour routes and the interpretive focus that participants will experience at each stop with in a building. ▪ As detailed in the 40 Days storytelling tour, the P5 dining room will feature as an interpretive stop when the room is not otherwise in use for function-based dining.

102) Undertake all interpretive activities in accordance with the approved Plan	<ul style="list-style-type: none"> ▪ Section 1 Introduces the Plan and describes how it will be implemented in accordance with the approval conditions ▪ Section 6 details the Implementation Plan which lists the actions and progress status for the various strategies detailed in the Interpretation Plan that are to be undertaken as a staged process
103) Review of the Plan	<ul style="list-style-type: none"> ▪ Section 6.5 details the review, consultation and revision requirements with the Interpretation Plan.
112c) Outdoor visitor infrastructure	<ul style="list-style-type: none"> ▪ The location, design and materials guidelines, proposed text, style and graphics for site-wide signage are addressed in Appendix E Sign Plan and design guidelines. ▪ Other outdoor visitor infrastructure is addressed as part of the Heritage Landscape Management Plan.
114) No lasers, neon lights, vending machines or advertising	<ul style="list-style-type: none"> ▪ These elements have not been, nor are they currently, proposed. This is reiterated in Section 4.2.4.
118), 120), 121), 122), and 123) Access Strategy	<ul style="list-style-type: none"> ▪ All visitor access and management issues associated with the implementation of this Interpretation Plan will be conducted in accordance with the Visitor Management Plan, with which this Interpretation Plan is congruent.
122) and 123)	<ul style="list-style-type: none"> ▪ Pricing policies form part of the Visitor Management Plan.
124) Second cemetery access	<ul style="list-style-type: none"> ▪ Access to the Second Cemetery will be conducted in accordance with the policies set out in the Visitor Management Plan, with which this Interpretation Plan is congruent.
125) Special event parking	<ul style="list-style-type: none"> ▪ All arrangements with regard to the number of special events requiring overflow parking will be conducted in accordance with the policies set out in the Visitor Management Plan, with which this Interpretation Plan is congruent.
126) and 127) Free open days to the community	<ul style="list-style-type: none"> ▪ Section 4.2.13 describes the proposed Community Days ▪ Further detail regarding free open days to the community is provided in the Visitor Management Plan
128) Special events or functions	<ul style="list-style-type: none"> ▪ Sections 4.2.11 and 4.2.13 state that special events and special interest tours, if held outdoors, will be away from bandicoot foraging habitats, and if in the Wharf precinct, will be held indoors. ▪ Further policies to this effect are part of the Visitor Management Plan, and all interpretive activities will be carried out in accordance with these policies.
129), 130), 131), and 132) Night tours	<ul style="list-style-type: none"> ▪ Policies with regard to night tours form part of the Visitor Management Plan. ▪ This Interpretation Plan is congruent with those policies in that all night tours proposed in Section 4.2: <ul style="list-style-type: none"> ▪ will not exceed the capacity limits set in Condition 129 (further detail on this point is provided in the Visitor Management Plan); ▪ be confined to formed roads and paths or the Funicular as in Condition 130; ▪ restrict spotlights and flash photography (Condition 131); and ▪ conclude at a location identified in Condition 132 (see Appendix D).
134) Special interest tours	<ul style="list-style-type: none"> ▪ Section 4.2.11 details potential special interest tours that could be developed at the Quarantine Station and Section 5.14 explains the actions which will be taken to assist the MLALC to develop an Aboriginal Heritage tour ▪ The Visitor Management Plan and Integrated Monitoring and Adaptive Management System gives further detail regarding Special interest tours
136) and 137) School group access	<ul style="list-style-type: none"> ▪ Addressed in the Visitor Management Plan, though also covered in Section 5.12 Assist educational groups utilise the Q-Station
138), 139), 143), 155), 156) 157), 176), 201), 214), 216) and 217)	<ul style="list-style-type: none"> ▪ These conditions are addressed as either part of the Visitor Management Plan, Integrated Monitoring and Adaptive Management System or the Environmental Management Plan – all of which this Interpretation Plan is congruent with.
Retention of luggage racks in A14-17 (Schedule 3 - Wharf precinct)	<ul style="list-style-type: none"> ▪ Section 4.2.3 describes the interpretation of the former luggage store and the retention of luggage racks with in the Luggage Store Visitor Centre

Executive Summary

This Interpretation Plan has been prepared by Mawland for the Department of Environment and Heritage (DEC) and NSW Heritage Council to meet Approval Condition 100 and Lease Clause 18 and Lease Schedule 18 (which replicates the Approval Condition). The Interpretation Plan (the Plan) contains:

- objectives and performance indicators;
- a detailed explanation of what is proposed to be interpreted (themes and supporting interpretive messages);
- identification of the people that the interpretation techniques will be focussed on (target audience);
- a description of the proposed direct interpretation techniques (such as storytelling tours) and indirect interpretation techniques (such as management of the cultural landscape);
- strategies and actions to deliver the plan; and
- the way the Plan will be implemented (staging and budget).

Seven points of difference between this plan and typical interpretation plans are:

1. The transformation of the documented significance of the site into a set of themes and messages, featuring a graphical depiction of the relative emphasis that each theme will be given across the various indirect and direct interpretive techniques
2. Interpreting the past, present and future of heritage, to stimulate discussion about contemporary issues and alternative solutions, consistent with the underlying aim of interpretation
3. Placing a strong emphasis within the indirect techniques on introducing uses that assist interpret historical use, such as accommodation in the former internee accommodation buildings, and remedial health treatment in the former hospital precinct
4. Introducing a rich range of supporting indirect interpretation techniques (typical plans focus on direct techniques), such as controlled presentation of the cultural and built landscape, design the interior of buildings and their atmosphere to a consistent historic theme, and creating similar access and levels of activity across different precincts to what would have occurred during quarantine operations (for example, intense use in the Wharf Precinct and sparse use in the Isolation Precinct)
5. Shifting from the site's traditional direct technique emphasis on signs and tours to storytelling and immersion theatre, as a way of making heritage more accessible and interesting to a wider range of visitors
6. Testing each major direct technique against each target market to refine the product and its pricing
7. Establishing a monitoring system to check how well the objectives are being achieved, built into a broader whole of site system

Features of the direct interpretation techniques proposed to be run are:

- reintroduction of historic arrival by water and an introduction to the site enroute;
- a visitor shuttle to provide controlled road access and an introduction to the site enroute;
- Luggage Store Visitor Centre featuring displays and historically themed merchandise;
- two interim storytelling tours, five storytelling tours (40 Days, Defiance, Spirit Investigator, Ghost Boy) and the potential for special interest tours;
- gallery for interpretive exhibitions;
- special events based around interpretive events and community days; and
- a publicly accessible moveable heritage collection.

A monitoring system identifies performance indicators and the desirable performance standards for the interpretation to be assessed

against. The detail of the monitoring system is presented in a wider integrated monitoring and adaptive management system that checks and responds to environmental, socio-cultural and economic conditions.

Implementing the 17 interpretation strategies will cost approximately \$1.1M, most of which will be spent within the first three years. The Interpretation Plan will be active for five years and be updated in Year 5.

Acknowledgements

This report was prepared with input from a number of people who deserve acknowledgement.

The principal author was Simon McArthur, Project Director (Mawland Constructions) and General Manager of Mawland Quarantine Station. The principal author has produced some ten interpretive plans for natural and cultural sites including three plans for world heritage areas in Australia, Guatemala, Costa Rica and the former Yugoslavia. The principal author has also published several books on heritage based interpretation and visitor management (Hall and McArthur 1996; Hall and McArthur 1998), and has a PhD in visitor impact management. For several years he was Vice President of Interpretation Australia Association.

Valuable input into the first Draft Plan was provided by Jennifer Carter, Neville Burkett (NSW NPWS), Geoff Ashley (Godden Mackay Logan), Professor Michael Hall (University of Otago), Mike Shirley and Kim Shirley (The Shirley Spectra), Max Player and Isabel Sebastian (Mawland Hotel Management) and members of the NSW Chapter of the Interpretation Australia Association.

A review of the first Draft Plan and subsequent feedback was provided by Margaret Bailey, Margaret Brown, Madelin Gallagher, David Thompson and Stephen Thompson (NSW National Parks and Wildlife Service). Ted Beeby of the NSW Heritage Office then reviewed the second Draft Plan and provided further feedback. This feedback resulted in the production of a second Draft Plan, which was greatly assisted by Alicia Hoopmann and Mark Jackson (Development Assistant and Product Development Researcher for Mawland). The NPWS then decided to review the Plan again, and feedback was provided from Sian Waythe (Quarantine Station Environment Manager).

This document thus represents the third major drafting, and now awaits feedback from the Quarantine Station Community Committee.

Glossary

Product names referred to in this Plan

Q-Station	The site will always be called the Quarantine Station (part of Sydney Harbour National Park) but the operation and overall experience will be branded the Q-Station. The Q-Station brand will include accommodation and venues for conferences, education and functions. Other experiences will be branded individually.
The Jenner	Historic vessel that formerly operated as part of the Quarantine Station and now provides a ferry service from Manly to the Q-Station
People mover	Specific vehicle used as a visitor shuttle. Usually a long elongated carriage like vehicle that carries up to 40 persons.
The Luggage Store Visitor Centre	Visitor information, interpretive displays, retail products and sets for <i>40 Days</i> and <i>Defiance</i> storytelling tours.
Defiance	A dramatic real story told across the site through theatre, sound and light. This experience was formerly branded as <i>The 1918 Night Experience</i> up until environmental approval in June 2003.
40 Days	Storytelling tour where participants live a day in the life of a 1918 ship passenger 40 Days and processed. This experience was formerly named <i>Being Quarantined</i> up until environmental approval in June 2003.
Spirit Investigator	Tour where participants investigate the paranormal activity that exists on the site, using a range of investigative equipment.
The Sixth Sense	Late night storytelling tour to discover the spirits of the Quarantine Station with a clairvoyant and small group. This experience was formerly branded as the <i>Ghost Tour</i> up until environmental approval in June 2003.
Ghost Boy	Storytelling tour specially designed for children that retells the popular children's book specifically written about the former Quarantine Station
Special interest tour	A tour that provides a specialised interpretive service and subject matter beyond the normal tour product offered (such as natural, geological or indigenous heritage). May be offered by an approved alternative organisation
Boilerhouse Restaurant	A 150 seat restaurant inside and alongside the former industrial boilerhouse
Accommodation	The reuse of quarantine-related accommodation buildings for tourism accommodation, based on 24 authentic rooms, 23 standard rooms with private bathrooms, 23 superior rooms with private bathrooms, 10 suites with private bathrooms and 6 self-contained cottages
Health Retreat	A wellness / health retreat for the mind, body and spirit, based on: treatments (such as massage and hydrotherapy spa); lifestyle educational programs (such as weight loss and healthy living); and tailor made corporate health programs

General terms often used in plans for the Quarantine Station

Adaptation	Modifying a place to suit the existing or a proposed use.
Adaptive reuse	The process of converting a building into a new use that does not reduce the significance of the place or damage significant evidence of previous use.
Associations	The mental connection of ideas and the special connections that exist between people and ideas.
Audience	The people who experience some form of interpretation.
Conservation	All the processes of looking after a place so as to retain its cultural significance.
Core area	Referred to in the QSDACMP2001 as incorporating the Wharf, Hospital/Isolation, Third Class/Asiatic, First/Second Class and Administration Precincts. This area is similar to the proposed lease area, only it includes an area between the Third Class buildings and second cemetery. From an operational perspective, Mawland regard the epicentre of the core area to be the Wharf Precinct, as this is where cultural significance and visitor interpretation opportunities appear to be most concentrated.
Cultural significance	The aesthetic, historic, scientific, social or spiritual value for past, present or future generations.
Day visitors	Visitors to the Q-Station that are not staying overnight.
DEC	Department of Environment and Conservation that includes the Parks and Wildlife Division (formerly National Parks and Wildlife Service)
EIS	Environmental Impact Statement (for North Head Quarantine Station)
EMP	Environmental Management Plan (for North Head Quarantine Station)
Formal and informal monitoring	Monitoring is a process of repetitive observation of one or more elements or indicators of the environment according to pre-arranged schedules in time or space. Formal monitoring is the basis of the Integrated Monitoring and Adaptive Management System, and features details on desired performance, recording method, reporting and decision making. Informal monitoring is less structured and based more on casual observation and response to manage situations that cannot be anticipated and prepared for – such as undesirable visitor behaviour.
Guests	Visitors to the Q-Station that are staying overnight.
Heritage Landscape Management Plan	Plan containing policies, actions and procedures for restoring the cultural landscape, installing additional visitor facilities and maintaining the landscape. Also contains an Inscriptions management plan.
Historic fabric	All the physical material of the place including components, fixtures, contents and objects.
Inscriptions	Written or carved words or designs on a surface. In contrast, engravings have a narrower context of being carved or deeply impressed words or designs on a surface.
Interpretation	A means of communicating ideas and feelings which helps people enrich their understanding and appreciation of the World, and their role within it. Interpretation is the revelation of a larger truth that lies behind any statement of fact. The interpreter goes beyond the apparent to the real, beyond a part to the whole, beyond the truth to a more important truth.
Interpretation plan	Plan containing themes, messages and techniques to interpret the cultural significance of the site
Lessee	The organisation that holds a lease for the Quarantine Station (Mawland Hotel Management)
Local community	The residents who live in the Manly Local Government Area.
Maintenance	The continuous protective care of the fabric and setting of a place.
Market Segments	The categories of people that the total market can be broken up into, which are described with specific characteristics and behaviours.
Meanings	What a place signifies, indicates, evokes or expresses for people, including intangible aspects such as symbolic qualities and memories.
Messages	The key meaningful statements that are to be communicated through interpretation.
Minimal impact code	Set of guidelines designed to influence behaviour, equipment and services so that they cause little to no impact on their immediate physical and social environment.

Moveable heritage	Industrial equipment, furniture, artefacts and other objects associated with the operations of the Quarantine Station.
NHQSCMP2000	North Head Quarantine Station Conservation Management Plan, 2000
NSW NPWS	The New South Wales National Parks and Wildlife Service, then subsumed into the Department of Environment and Conservation (DEC)
Proposed lease area	Some 31 hectares of Sydney Harbour National Park generally referred to as the Quarantine Station (and generally referred to by Mawland as the Q-Station). The proposed lease area contains the Wharf, Hospital/Isolation, Third Class/Asiatic, First/Second Class and Administration Precincts. The proposed lease area also includes the second cemetery, but not related areas such as Quarantine Beach (below the high tide mark) the third cemetery, Store Beach or Old Mans Hat.
Preservation	The process of maintaining the fabric of a place in its existing state and retarding deterioration.
Quarantine Station	The area and its buildings leased to Mawland by the NSW National Parks and Wildlife Service.
QSDACMP2001	Quarantine Station Detailed Area Conservation Management Plans, 2001
Reconstruction	Returning a place to a known earlier state distinguished from restoration by the introduction of new material into the fabric.
Restoration	Returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
Roy Morgan Value Segments	Roy Morgan Values Segments™ are a market segmentation system that consists of 10 categories that describe how people think, what they aspire to, what their self-image is, and what behaviour especially media consumption habits they have.
Significance	The importance of heritage that provides its principal meaning and value.
Symbolic landscape elements	Elements designed to interpret rather than replace former elements of the landscape. Examples include symbolic fences, outline of the footprint of building A5 and a vegetation cover that demonstrates the footprint of the second cemetery.
Target market	The portion of the total visitor market that marketing and the product(s) is primarily designed to reach and satisfy. The target markets for each product are identified in a marketing plan.
Themes	The key characteristics of a site that summarise the content of interpretation and ensure that the interpretation is relevant to the site.
Tourism Optimisation Management Model	Integrated monitoring and adaptive management system for checking on the condition and health of environmental, cultural, social and economic indicators relating to the site and the Q-Station operation.
Use	The functions, activities and practices that may occur at a place.
Visitor management plan	Plan containing policies, actions and procedures for bringing visitors to the site and managing them in a sustainable manner. Includes a Security Management Plan and an Emergency Management Plan. This plan was formerly named <i>Visitor Access Strategy</i> up until environmental approval in June 2003.
Visitor shuttle	Transport service that uses a driver and mini-bus or people mover to shift people around the Q-Station.

1. Introduction

In January 2000 the NSW National Parks and Wildlife Service (NPWS) and Mawland Hotel Management (Mawland) signed a Conditional Agreement to Lease for a proposal for the conservation and adaptive reuse of the North Head Quarantine Station. The Proposal is described at www.q-station.com.au. In June 2003 the proposal was approved by the NSW Minister for Planning. The Approval contained a condition requiring the preparation of an Interpretation Plan for the site (Condition 100), and this was transferred into Lease Clause 18 and Lease Schedule 18.

Mawland has prepared this Interpretation Plan using techniques suggested by Hall and McArthur (1998). The Plan is one of the first to be prepared under best practice guidelines produced for the Australian and New Zealand Environmental Conservation Council (Earthlines consortium 1998), demonstrating Mawland's commitment to best practice interpretation. This model coordinates interpretation through five stages: define, develop, deliver, evaluate and support. **Table 1.1** shows how each of these stages have been addressed in this plan.

Table 1.1 Use of the ANZECC Best Practice Model for Interpretation Planning

Stage	Elements considered in this plan	Refer to Section
Define	<ul style="list-style-type: none"> ▪ Definition of interpretation ▪ Objectives for the delivery of all interpretation ▪ Integration of interpretation with other communication systems (marketing) 	2.3 2.2 5.15, 5.17 & Marketing Plan
Develop	<ul style="list-style-type: none"> ▪ Definition of performance standards for interpretation and education ▪ Identification of content (themes and messages) ▪ Comparison of themes with conservation plan heritage values and themes ▪ Description of target audience ▪ Identification of all interpretation techniques and a detailed description of the main ones ▪ Allocation of content to interpretation techniques ▪ Interpretive roles of all places and structures ▪ Minimal impact techniques that influence or control visitor behaviour so as to minimise physical, social and cultural impacts on the site and visitors 	2.2 and Q-Station Monitoring System (Mawland 2002) 3.2 & 3.3 Appendix B 3.5 4.1 & 4.2 4.3 Appendix C Quarantine Station Visitor Management Plan
Deliver	<ul style="list-style-type: none"> ▪ Actions to deliver similar ongoing uses and a controlled presentation of the cultural and built landscape ▪ Actions to design the interior of buildings and their atmosphere to a consistent historic theme ▪ Actions to establish authentic presentation of staff and friendly and knowledgeable interactions with visitors ▪ Actions to establish a Luggage Store Visitor Centre ▪ Actions to develop the storytelling tours (Defiance, 40 Days, The Sixth Sense, Spirit Investigator, Ghost Boy) ▪ Draft tour routes and timetables ▪ Actions to assist educational groups utilise the Q-Station ▪ Actions to assist the MLALC to develop and deliver an Aboriginal tour and / or education program ▪ Actions to establish a publicly accessible moveable heritage collection ▪ Actions to establish a gallery, interpretive exhibitions and special events ▪ Draft Sign Plan 	5.3 5.4 5.5 5.2 & 5.6 5.7, 5.8, 5.9, 5.10 & 5.13 Appendix D 5.12 5.14 5.16 5.17 Appendix E
Evaluate	<ul style="list-style-type: none"> ▪ Actions to develop a research, monitoring and evaluation program 	5.15 & Appendix F
Support	<ul style="list-style-type: none"> ▪ Actions to develop ongoing guide resources and training programs ▪ Development budget for interpretation and education ▪ Operating forecasts for the Luggage Store Visitor Centre, storytelling tours and Learning Centre ▪ Implementation responsibility 	5.11 6.3 Q-Station Business Plan 1.0

In September 2001, a Draft Interpretation and Education Plan was produced (Mawland 2001). The Draft Plan sourced direction from policies in relevant conservation management plans applying to the Quarantine Station (Freeman *et al.* 2000; Davies *et al.* 2001). The Draft Plan also sourced relevant past interpretation plans for an indication of how the site had been interpreted in the past, and used research reports for an indication of how this interpretation had been received (see **Appendix A** for a list of sources). The Draft Plan was reviewed by the then NSW National Parks and Wildlife Service (NPWS) and given in-principle support for it to be made public.

Between October 2001 and January 2002, the Draft Plan was exhibited as part of an Environmental Impact Statement (EIS). Public

submissions of the EIS included comment on interpretation and education. During the first quarter of 2002, a Commission of Inquiry (Col) was undertaken on the Environmental Impacts of the Proposal (Simpson 2002). The Col generated further written submissions from the public, some of which included comment on interpretation and education, and the Draft Interpretation and Education Plan. The Col produced a final report that included recommendations, some of which applied to interpretation and education and the final Plan. Following the public release of the Col Report, the NPWS provided a further round of feedback on the Draft Plan. In late 2003 / early 2004 the NSW Heritage Office then provided a full review of the Plan, and it was amended accordingly. In July 2004, the NPWS then provided another review of the Plan, and it was amended once again.

This revised Plan is a reflection of changes made to the Proposal and relevant public input on the Draft Plan. This revised Plan has had to balance the original requirements of the Agreement to Lease, with the EIS and Col feedback, and the additional requirements associated with the Conditions of Approval.

The Conditions of Approval require the Plan to be approved by the NSW Heritage Council, as well as the NPWS.

The implementation of the Final Plan will be the responsibility of the operation's Visitor Services Manager, with support from a range of staff from the Visitor Services, Guest Services and Marketing and Support Services operations. The Final Plan will be continually reviewed and updated consistent with Approval Conditions for the Proposal.

This Plan should be read in conjunction with other management plans that form part of the Proposal, which include:

- Integrated Monitoring and Adaptive Management System (Mawland Quarantine Station 2007), that details, among other things, measures for monitoring the performance of interpretation techniques;
- Visitor Management Plan (Mawland 2004), that details elements such as the management of tour groups and the areas that visitors can access within the site;
- Agreement between the Metropolitan Local Aboriginal Land Council, Mawland and the NPWS (Mawland 2002), that details how Aboriginal heritage will be presented to visitors to the site;
- Marketing Plan (Mawland 2007c), that details how the products will be promoted;
- Moveable Heritage Plan (Department of Environment and Conservation 2007), that contains policies on how to incorporate items of moveable heritage into interpretive exhibits;
- Heritage Landscape Management Plan (Mawland Quarantine Station 2006), that details how to present the site consistent with this Interpretation Plan;
- Interior Fitout Plan parts 1 and 2 (Mawland 2004 and 2007), that specifies all new internal fitout elements; and the
- Environmental Management Plan (Department of Environment and Conservation 2004) that will detail some education measures related to environmental management.

Key reference documents are the Detailed Area Conservation Management Plan (Davies *et al.* 2001) and the Conservation Management Plan (Freeman *et al.* 2000).

2. Vision, definitions and objectives

2.1 Vision for the Q-Station

The vision for the Quarantine Station (Q-Station operation) is to:

1. Create powerful experiences that connect the past to the present, for people to explore the future
2. Provide a haven for people to rejuvenate
3. Achieve conservation through use
4. Nurture a creative and innovative culture
5. Share the Q-Station adaptive reuse experience with others

Table 2.1 explains each element of this vision. The vision as expressed in **Table 2.1** provides both a historical and contemporary context to the Quarantine Station.

Table 2.1 Explanation of the vision for the Quarantine Station

Vision	Explanation
Create powerful experiences that connect the past to the present, for people to explore the future	We will position interpretation at the heart of our operation and weave it into every aspect of the site and its experiences. We will use interpretation to recapture the rich history of the Quarantine Station and transform it into a collection of powerful experiences that leave all visitors clearly moved. Our interpretive experiences will stimulate each visitor's senses, feelings, understanding and values. Our interpretation will make the Quarantine Station more relevant to contemporary issues that affect everyone. This approach should help our visitors not only understand the past, but offer them the opportunity to reflect on the present and talk about the future. Visitors will still think about the Q-Station the next day in the shower, and still talk about it the next week over dinner.
Provide a haven for people to rejuvenate	We will make the Quarantine Station a place for people to escape the hustle and bustle of working life, a haven where they can rejuvenate the mind, body and soul. We will create places of solitude, places to ponder and places for social interaction. We will create opportunities for people to find their own place to achieve their own style of rejuvenation. People will leave feeling refreshed and ready to re-enter their everyday life.
Achieve conservation through use	We will interlink an avant-garde range of conservation perspectives and approaches. While conserving physical places and fabric, we will create greater emphasis on conservation through complimentary uses. We will emphasise influencing rather than controlling behaviour, and we will use monitoring and adaptive management before site hardening and regulation.
Nurture a creative and innovative culture	<p>We will create and maintain a culture that leaves people feeling that they have been cared for in a professional and friendly way. Our culture will be a part of the overall image of the Q-Station and all of its business activity – made up of the personality and professionalism of our staff and the way they care for the site and its visitors. Our culture will be a critical part of our product; a critical part of people's lasting impression, and a critical part of word of mouth recommendations. Our Q-Station culture will be driven by five critical elements:</p> <ol style="list-style-type: none"> 1. Professionalism that is reliable and flexible 2. Taking personal responsibility for personal service 3. Practicing the courage to be continually optimistic and innovative 4. Honouring and connecting the past to today 5. Demonstrating how conservation and business work together <p>We will help every staff member adopt and enhance our culture, for the success of the business and for the growth of our staff.</p>
Share the Q-Station adaptive reuse experience with others	We will respect and learn from our experience with the Q-Station. We will remember the lessons learnt from the long and complex leasing process, and the many solutions generated almost every day. We will share this experience with others who face similar challenges. We will encourage others to create similar dreams and we will help them make these dreams happen. We will leave a legacy of experience and achievements for others to benefit from.

2.2 Objectives for interpretation

Drawing on the vision, the four main objectives for interpretation to achieve at the Q-Station are:

- 1 Raise awareness and understanding among the target market for a set of messages that summarise interpretive content
- 2 Provide sufficiently innovative and stimulating experiences to competitively position the Q-Station in the marketplace
- 3 Generate sufficient financial returns to be economically viable
- 4 Assist to minimise visitor impacts

These objectives are congruent with the policies and objectives outlined in the CMP and DACMP, and greater detail is intimated throughout the Plan itself. Inherent in these objectives is the continual provision of interpretive tours throughout the duration of the approval. **Table 2.2** provides a brief explanation of each objective, as well as performance indicators for each objective. These indicators have been transferred into an Integrated Monitoring and Adaptive Management System. The system coordinates the monitoring and adaptive management for environmental, cultural, social and economic conditions. Detail on performance ranges, monitoring methods and proposed adaptive management measures for each indicator can be found in Mawland (2004a).

Table 2.2 Interpretation objectives and performance indicators for the adaptive reuse of the Q-Station (* denotes the indicator is formally monitored in the Integrated Monitoring and Adaptive Management System)

Objective	Explanation	Performance indicators
1. Raise awareness and understanding among the target market about a set of interpretive messages	Interpretation and education must communicate the cultural and natural significance of the site, and reveal or stimulate the revelation of a larger truth.	<ul style="list-style-type: none"> ▪ Monthly proportion of the target market that believe that they have learnt something about at least one of the messages designated to the <i>40 Days, Defiance</i> or <i>The Sixth Sense</i> storytelling tours* ▪ Monthly proportion of guests who recognise at least one of the significant values of the Quarantine Station* ▪ Monthly proportion of the accommodation target market who sensed a feeling of isolation and serenity* ▪ Proportion of the target market who felt an emotional response during some stage of the <i>Defiance</i> or <i>The Sixth Sense</i> storytelling tours*
2. Provide sufficiently innovative and stimulating experiences to competitively position the Q-Station in the marketplace	The target market must perceive interpretation and education experiences as relevant, emotionally stimulating, enjoyable and value for money.	<ul style="list-style-type: none"> ▪ Annual proportion of visitors representing the leisure target market on storytelling tours and accommodation* ▪ Proportion of customers that participated in an interactive technique on the <i>40 Days</i> tours* ▪ Annual proportion of the target market that were very satisfied or extremely satisfied with the storytelling tours or the accommodation*
3. Generate sufficient financial returns to be economically viable	All interpretation and education at the Quarantine Station will be delivered as part of a tourism business operation, meaning that it must continually generate enough revenue to exceed expenses associated with development, operation, monitoring, evaluation and eventual replacement.	<ul style="list-style-type: none"> ▪ Annual number of participants on the <i>40 Days, Defiance</i> and <i>Sixth Sense</i> storytelling tours* ▪ Annual average occupancy level of the Learning Centre operation and the <i>40 Days, Defiance</i> and <i>The Sixth Sense</i> storytelling tours* ▪ Annual average length of stay in the Learning Centre accommodation ▪ Annual proportion of the target market who are repeat customers to the <i>40 Days</i> and <i>Defiance</i> storytelling tours or accommodation* ▪ Annual revenue from the Luggage Store Visitor Centre, storytelling tours and the Learning Centre* ▪ Annual Net Operating Profit generated from the storytelling tours* ▪ Annual funds spent on performance monitoring and evaluation*
4. Assist to minimise visitor impacts	Interpretation and education can be used to raise visitor awareness about the sensitivity of the site and the experience, and how visitors can impact and avoid impacting these.	<ul style="list-style-type: none"> ▪ Monthly average number of non-guided day visitors identified outside the Wharf Precinct* ▪ Monthly, proportion of visitors who can demonstrate an awareness of the Minimal Impact Code* ▪ Annual number of incidents of visitors breaking the Minimal Impact Code for Visitors* ▪ Monthly average number of people within the Wharf Precinct at anyone time (during peak periods)* ▪ Monthly average number of visitors on the site at any one time (during peak periods)*

2.3 Definitions of interpretation and education

The definition of interpretation provided by the Interpretation Association of Australia (2003) provides the simplest and most widely

promoted statement among Australian interpreters and supporting Australian texts:

A means of communicating ideas and feelings which helps people enrich their understanding and appreciation of the World, and their role within it.

The Interpretation Association of Australia definition was adapted from an older and longer definition provided by Freeman Tilden (1977). To stress the need to develop stimulating ideas and feelings, the Agreement to Lease included the following statement from Freeman Tilden (1977):

Interpretation is the revelation of a larger truth that lies behind any statement of fact. The interpreter goes beyond the apparent to the real, beyond a part to the whole, beyond the truth to a more important truth.

To this end, it is recognised that interpretation that seeks direct involvement of its audience is more effective than passive alternatives, and this will be demonstrated in many of the proposed interpretive techniques.

This Plan differentiates education from interpretation as education providing a more formalised form of interpretation, particularly with reference to the assessment and certification that learning has occurred. Education within a natural and cultural heritage context, has been defined by Hall & McArthur (1998) as:

A systematic form of instruction, training or study, set up to help people to acquire knowledge, skills and awareness. Participants of education choose to make themselves a part of an organised structure that has been designed to generate certain outcomes.

As a result, educators can expect more from their participants than interpreters can, and thus interpreters must strive a little harder to ensure that the experience is entertaining.

3. Content and Audience

3.1 Introduction to content

Interpretive content is considered to include cognitive, emotional and behavioural dimensions. Determining the content of interpretation can be a complex and sometimes controversial activity. The intent of this plan is to shape interpretive content to be a blend of the cultural significance of the site and vision for the Quarantine Station. The way in which the cultural significance has been considered is documented in **Appendix B**. The vision for the Quarantine Station was covered in **Section 1**. The cognitive dimension is based on various revelations and meanings that form the stories and physical significance of the site. The emotional dimension is based on providing glimpses of what people have historically felt while on the site. The behavioural dimension is based on what activities people have historically performed on the site. The cognitive and emotional dimensions have been blended into a set of themes and messages that provide a structure to the content for interpretation to focus on.

3.2 Themes

The most obvious way to describe the content of the interpretation at the Quarantine Station is through a set of themes. Themes are used in interpretation to ensure that the interpretation is relevant to the site, so a theme captures the key characteristics of the site (Hall and McArthur 1996). These characteristics have been drawn from the Primary Statement of Significance within the 2000 Conservation Plan and statements of significance from the 2001 Detailed Area Conservation Plans. **Appendix B** provides a comparison between the potential interpretive content suggested by these two documents and the proposed themes in this Plan, and demonstrates that all suggested elements have been addressed – this level of accountability is considered an innovation in interpretation planning.

The seven themes proposed for the Q-Station operation are:

1. Immigration and settlement in Australia
2. Health, disease, and the evolution of its treatment
3. The concept and practice of quarantine
4. The emotional and spiritual journey of quarantine
5. The challenge of conserving and presenting the Quarantine Station
6. Aboriginal occupation and perspectives (presence, ownership and use of the land, first contact and its effects)
7. Natural geodiversity and biodiversity of North Head (landscape, remnant communities and endangered species)

The first five 'use' themes will form the core content of interpretation of the Quarantine Station. While the final two 'place' themes certainly contribute to the primary significance of the site, they will be delivered in different ways. These place themes will be introduced at the Quarantine Station and delivered in conjunction with expertise from other partners that will facilitate the exploration of these themes across North Head to connect up relevant nearby sites and stories that provide context and linkages.

Table 3.1 explains these themes in more detail.

Table 3.1 Themes for interpretation

Theme	Explanation
1. Immigration and settlement in Australia	<ul style="list-style-type: none"> ▪ The reasons for immigrating to Australia ▪ The relationship between economic restraints and health standards on immigrating ships ▪ The experience of immigrating to Australia ▪ Contrasting past, present and future perspectives on immigration
2. Health, disease, and the evolution of its treatment	<ul style="list-style-type: none"> ▪ The relationship between living standards, health and the spread of disease ▪ The longstanding reliance on isolation and reactive treatment of disease ▪ Theories, practices, mis-perceptions, mistakes and evolutions in the treatment of disease ▪ Proactive treatment and personal responsibility for health ▪ Contrasting past, present and future perspectives on health
3. The concept and practice of quarantine	<ul style="list-style-type: none"> ▪ The purpose and system of Australia's quarantine stations ▪ The controlled process of quarantining people and goods ▪ The application of social values, classes and structures to 40 Days ▪ The living conditions and activities associated with 40 Days ▪ The scale and focus of Sydney versus other Quarantine Stations ▪ The scaling down of quarantining people and how quarantine applies today ▪ Contrasting past, present and future perspectives on the practice of quarantine
4. The emotional and spiritual journey of quarantine	<ul style="list-style-type: none"> ▪ The emotional disempowerment and dislocation resulting from the quarantine process ▪ Day to day feelings of being in quarantine (patience, frustration, anxiety, discomfort, trauma, isolation, relaxation, fun and relief) ▪ Day to day feelings of working in quarantine (eg. dedication, exhaustion, compassion and isolation) ▪ Confronting life threatening disease and death ▪ Sensing spirituality ▪ Acting on spirituality ▪ Contrasting past, present and future perspectives on spirituality
5. The challenge of conserving and presenting the Quarantine Station	<ul style="list-style-type: none"> ▪ The challenge of conserving multiple values associated with the Quarantine Station ▪ The historic events associated with the conservation and ongoing use of the Quarantine Station since it was gazetted as part of the Sydney Harbour National Park ▪ Contrasting past, present and future perspectives on conservation (including preservation, conservation, adaptive reuse, visitor management, interpretation and minimal impact codes) ▪ Overcoming complexity, apathy and conflict to make choices and commitments
6. Aboriginal occupation and perspectives of North Head	<ul style="list-style-type: none"> ▪ To be determined and delivered by Aboriginal people, but likely to cover: Aboriginal occupation before white settlers, encounters with and impacts of early white settlers, and contemporary Aboriginal culture
7. Natural geodiversity and biodiversity of North Head	<ul style="list-style-type: none"> ▪ Cliff-tops and underground springs ▪ Remnant vegetation ▪ Rare and endangered flora and fauna species

3.3 Messages

Themes on their own do not identify exactly what to say, or how much to say. Interpretation plans therefore need to define the focus of each theme (the core content). The core content that a theme focuses on are called its messages. Messages are meaningful statements about a theme that state the essence of what is going to be said about each theme, and therefore what it is hoped that visitors will take away with them (Hall and McArthur 1996). Specific detail about particular events and places to be included will be determined later, in the context of these messages.

Table 3.2 lists some of the key messages that will be communicated within each of the seven proposed themes.

Table 3.2 Messages for interpreting the Q-Station themes

Theme	Messages
1. Immigration and settlement in Australia	<p>The nature and degree of a country's immigration is an indication of the nature and degree of its society's empowerment</p> <ul style="list-style-type: none"> ▪ The early approach to immigration generally offered little choice to the people being targeted, failed to bring the people that were needed, and was so poorly managed that the health of immigrants and Australian residents was put at great risk ▪ Improvements to immigration have empowered people to choose to emigrate and empowered governments to use immigration as a key tool in shaping the size and make-up of their resident population ▪ By continually reviewing our immigration policies we continually review our cultural identity
2. Health, disease and the evolution of its treatment	<p>Our ability to respond to most illness has only recently shifted from one of isolation and basic care to one of prevention through pro-active action</p> <ul style="list-style-type: none"> ▪ For most of our history, health has been poorly understood, as evidenced by the heavy reliance on isolation as the main response to managing disease ▪ Treatments that did exist for disease were based more on treating the symptoms than the cause ▪ Quarantine Stations have been Australia's principle safeguard from hazardous disease ▪ Today we have a lot more information about how to detect and treat disease ▪ Australian's have had mixed success in adopting more pro-active and individually responsible ways of managing health ▪ Our expectations about what medicine can deliver are increasingly unrealistic
3. The concept and practice of quarantine	<p>The concept of Quarantine is to isolate diseased and potentially diseased until their health is proved</p> <ul style="list-style-type: none"> ▪ The layout and location of fences and buildings reveals how the entire site was designed to minimise risk to the surrounding environment, and deliver practical services for an essentially industrial operation ▪ The process of quarantining people was an industrial operation carried out with meticulous control ▪ To be effective, quarantine stations needed to be nationally linked by common legislation and practices ▪ The quality of life at the Quarantine Station was based on race and social class, with those that were poor and ill having to tolerate poor conditions while those that were healthy and wealthy having a virtual holiday ▪ The scale and complexity of the Sydney Quarantine Station has changed dramatically with demand ▪ The shift from Quarantine Stations to hospitals happened because of the convergence of improved health standards, immunisation against contagious disease, and a shift from sea to air travel
4. The emotional and spiritual journey of quarantine	<p>The Quarantine Station is a powerful story about real people in a state of transition and emotional chaos</p> <p>The Quarantine Station was seen as a form of imprisonment imposed on a person until proven incapable of spreading an infectious disease</p> <ul style="list-style-type: none"> ▪ Everyone arriving at the Quarantine Station experienced uncertainty, threats to their dignity and a real sense of fear ▪ Most people staying at the Quarantine Station experienced great isolation ▪ Some people were in a state of transition waiting to find out whether they were healthy or ill, some were in a state of transition waiting to die ▪ The site offers a real sense of serenity and freedom, generated from the juxtaposition of isolation and proximity to Sydney, and the juxtaposition of a drowned river valley, cliff faces and low flat heath-lands ▪ There is a strong maritime atmosphere, generated by the vistas of Sydney Harbour, the tradition of access by water and nautical influenced buildings and facilities ▪ The range of emotional experiences encountered during operation has left behind a strong human presence ▪ The stories and emotions combine to create a real sense of spirituality that is empowering
5. The challenge of conserving and presenting the Quarantine Station	<p>Managing and presenting the Quarantine Station presents a huge challenge needing pioneering initiatives</p> <ul style="list-style-type: none"> ▪ The site possesses enormous value, some of which is easily understood, and some of which is more complex ▪ Different people value the site differently, and some people have changed their values over time – this adds a further challenge to the conservation and presentation of the Quarantine Station ▪ To conserve and present the Quarantine Station to a standard worthy of its significance, requires substantial and ongoing funding, an enormous range of expertise ▪ Conservation through use has been a part of the management of the site since it became a national park, and its transition to a public-private sector partnership has been controversial, challenging and symbolic for many sites facing similar issues; it nonetheless can be a leading example of how to make contemporary conservation viable ▪ Sustainability seeks to seek blend economic, environmental, cultural and social values, create innovative solutions and assist people to become informed and take responsibility ▪ Part of the challenge of making a more sustainable future is recognising alternative values and perspectives, overcoming complexity, apathy and conflict, and making choices and commitments based on shared values and perspectives
6. Aboriginal occupation and perspectives of North Head	<p>To be determined by the local Aboriginal community. The messages could be based around the book <i>The Tale of a Whale</i> (Lee and the Metropolitan Local Aboriginal Land Council 2002). In this sense messages could incorporate:</p> <ul style="list-style-type: none"> ▪ The role of North Head as a burial island ▪ The connection to the Harbour as a 'canoe highway' made visiting, trading and ceremony between clans easy ▪ The symbolism of North Head, for its early encounters between local Aboriginal people and First Settlers, such as the meeting of women, the kidnapping of three saltwater men and the spearing of Governor Phillip ▪ The opportunity that North Head offered to the First Settlers for understanding and cooperation, and the ultimate failure of the opportunity ▪ The way that the establishment of the Quarantine Station 'broke the spell' and stopped burial and other ceremonies, but local Aboriginal people retain strong links to the area ▪ The adaptation of contemporary Aboriginal culture, including a partnership with the DEC and Mawland to jointly conserve and monitor Aboriginal sites, and to interpret Aboriginal heritage

<p>7. Natural geodiversity and biodiversity of North Head</p>	<ul style="list-style-type: none"> ▪ The Quarantine Station is part of an isolated cliff-bound tied island-complex formed by the interaction of strong bedrock and erosion (associated with changes in sea level tens of thousands of years ago) ▪ Springs within the Quarantine Station have had a profound influence on flora and fauna, Aboriginal occupation and the establishment of the Quarantine Station ▪ The North Head region is a remnant fragment of once highly common vegetation types in the Sydney region that has been lost elsewhere to urban development ▪ The North Head region contains a high degree of genetic diversity amongst its flora species ▪ The North Head region contains a number of rare and endangered flora and fauna species (particularly the Long-nosed Bandicoot, Little Penguin, Sunshine Wattle and Camfields Stringybark), and several vulnerable species (particularly the Powerful Owl and Red-crowned toadlet)
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3.4 Emotions

Emotions are another dimension of Q-Station interpretation content. The emotional content will be based on creating and / or maintaining an environment that provides visitors with access to some of the feelings that former staff and internees are known to have experienced. Feelings known to have been expressed by Quarantine staff and internees are dedication; compassion; patience; exhaustion; discomfort; dislocation; disempowerment; isolation; anxiety; relaxation; fun and relief. The emotional content proposed to be delivered is therefore feelings of:

- relaxation, serenity and peace (within the Health Retreat);
- separation and isolation (on the Jenner vessel and within the Isolation Precinct accommodation);
- being crowded and bustled (within parts of the Wharf Precinct);
- a sense of empathy; confrontation; exultation; and / or being incensed (on the Defiance storytelling tour);
- a sense of uncertainty; disempowerment; frustration; unfairness; fun; and / or relief (on the 40 Days storytelling tour);
- a sense of anticipation; alertness; fear; etherealness; intrigue, or awakened (on The Sixth Sense and the Spirit Investigator storytelling tours);

Section 4 addresses these specific applications.

3.5 Audience

Past visitor research and monitoring

There is very little information about past visitors to the Quarantine Station during its management by the NPWS/DEC. Since it became part of the Sydney Harbour National Park in 1984, there has been no visitor monitoring or visitor research strategy to guide and set priorities for visitor research or monitoring. Since 1984, there has been no visitor monitoring program in place to identify the Quarantine Station visitor trends and make comparisons over time.

Since 1984, there have only been a few visitor studies undertaken to define the audience for interpretation and education at the Quarantine Station. Tertiary students have undertaken virtually all of these studies over very short-term periods, and none of them have replicated survey techniques so as to make sound comparisons over time.

Current audience

The term audience refers to the people who experience some form of interpretation or education. The main audience for most heritage-based interpretation are the visitors to the heritage site, though it is possible to have some of the audience never visit the site but have it interpreted to them through off-site interpretive techniques, such as documentaries, magazine articles, websites and study programs.

A description of the current audience experiencing the Quarantine Station has been established through an analysis of past research projects, and through discussions with NPWS/DEC staff. This description has been provided in the Q-Station Marketing Plan (Mawland Hotel Management 2007c). Generally speaking, the audience is quite small (30,000 visits per annum), and limited to people undertaking a day tour, ghost tour, conference or function. The degree to which schools visit and have some kind of educational experience is

patchy, and currently amalgamated into the tours operation.

Target market

While anyone will be welcome to visit the Q-Station, the interpretation and education cannot be all things to all people. To be successful, each technique needs to be tailored to a target market. While it is hoped that the techniques will satisfy most if not all visitors, the target market is the group of people that the techniques have been designed to reach and satisfy the most. The description of the target market for each technique (or product) has been documented in the Q-Station Marketing Plan (Mawland Hotel Management 2003c). This information is considered commercial in confidence, and is therefore not a public document.

What can be publicly shared about the target markets for interpretation techniques is that they are based on a set of segmented markets, predominantly from the leisure market, and in supplementary form from the MICE markets (meetings, incentives, conferences, and events). Most of the target market will be free and independent travellers (80%), with the remaining 20% travelling as part of a group tour. The leisure markets are expected to be split between 70% domestic and 30% international. Half the domestic target market will be sourced from inter and intra state and half from Sydney.

The domestic target markets have been further identified using the Roy Morgan Value Segments™ (www.roymorgan.com.au/products/values). This segmentation system is based on psychographic indicators such as: family, social and environmental values; interest and involvement in social issues; preferred tourism experience; time sensitivity (for visiting the Q-Station); price sensitivity for experiencing the Q-Station; motivation for entertainment versus learning; preferred media outlets; and preferred marketing techniques and styles. The target markets from the domestic leisure sector, based on this system are: Young optimists; Visible achievers; Socially aware; and Something better.

The international target markets will largely be sourced from the Independent markets (FIT) sourced from the United Kingdom, Germany, United States, Canada, New Zealand; Scandinavia; Netherlands; France; Italy; and Switzerland. After the operations are established, international target markets will be sourced from Japan and other Asian countries.

What can be publicly shared about the target markets for education techniques (Learning Centre) is that most of the market is domestic and broken into four segments. These segments include NSW and interstate adult education providers; NSW and interstate professional development organisations; NSW tertiary institutions that cover tourism, environment and heritage management; and upper-primary schools based in Sydney.

The Marketing Plan provides a detailed description of each market, the proportional mix of the target market versus other visitors, and a match between the markets and different interpretive products.

4. Interpretation techniques

4.1 Indirect interpretation techniques

Common forms of heritage interpretation are signs, displays and publications – all of which are indirect or non-personal forms of interpretation. Research has proven that these types of indirect techniques are inferior to direct techniques based on person to person communication (Hall and McArthur 1998). The weakness of indirect techniques is in their lack of feedback needed to assist the interpreter alter the delivery to meet the needs of the audience (once the sign is in it's in, and there is no way to ensure it is read or understood). As a result, much of the technique emphasis of this plan is on direct techniques involving face to face communication (see Section 4.2). Nonetheless, there are a number of powerful indirect techniques worth delivering because if done properly, they ensure the constant presence of an opportunity for visitor exposure to an interpretive technique that allows them to create their own impression and thereby interpret the site for themselves. The indirect interpretive techniques proposed to achieve this have been grouped under five categories:

1. Similar ongoing uses of many buildings and facilities to their original use, such as accommodation in the former internee accommodation buildings, and remedial health treatment in the former hospital precinct
2. Controlled presentation of the cultural and built landscape, such as establishing footprints of former buildings and installing symbolic precinct boundary fences
3. Interior of buildings and their atmosphere inspired by a consistent historic theme, such as interior décor and the installation of maritime adventure books from the era
4. Similar access and levels of activity across different precincts to what would have occurred during quarantine operations, such as intense use in the Wharf Precinct and sparse use in the Hospital and Isolation Precincts
5. The presentation of staff and their interaction with visitors in an authentic, friendly and knowledgeable manner, such as the design of staff uniforms to reflect a contemporary interpretation of the 1920s and 1930s maritime industrial service

The extent and richness of this mix of indirect techniques is considered to be best practice heritage interpretation. **Tables 4.1 to 4.9** provide examples of each of these techniques, and **Section 5** generates actions to implement them. The fact that these initiatives have been generated by the interpretation for further development in supporting plans is considered

Approval authorities who approved the Project requested the identification of the interpretive and / or educational role of all Quarantine Station buildings and landscape features. This is provided in **Appendix C**.

Consistent with the thematic emphasis identified in this Plan, interpretive techniques will focus on the historic *use* of the site. During the 1920s and 1930s it is widely recognised that the Quarantine Station was at its height of operation (Foley 1995; Davies *et al*, 2001; Freeman *et al*, 2000). Accordingly, with the significant number of quarantines and staffing levels during this phase, there is also a considerable amount of photographic evidence documenting this period. Furthermore, Davies *et al*, 2001 state that 'the current layout of the Station dates primarily from c1920' (Vol1, p.18). Other phases will nonetheless be interpreted (e.g. Aviation Phase) in the layering of, for example, fitout and landscape elements.

Table 4.1 Indirect interpretive techniques based on similar access and levels of activity across different precincts to what would have occurred during quarantine operation

General application	Indirect interpretive techniques
Focus site access from water	<ul style="list-style-type: none"> Maintain a regular ferry service from Manly as the dominant form of assisted access to the site (as opposed to a shuttle bus service) Use marketing and pricing to make it more attractive to access the site by water than by land
Control access within the site	<ul style="list-style-type: none"> Prohibit recreational vessel access to Quarantine Wharf Limit independent day visitor vehicle access to the CP1 carpark and Wharf Precinct Introduce a precinct access system and promote as part of a Minimal Impact Code for visitors Install symbolic precinct fencing and supporting interpretive signs that demark the former precinct boundaries Limit independent vehicle access to CP1 for day visitors and the Administration Precinct for guests Minimise guest parking to designated CP1 and CP5 car parks Limit delivery goods times to mornings Introduce visitor management techniques at the walking tracks leading to Old Man's Hat and the second cemetery advising guests not to proceed any further due to site sensitivity, and risk to visitors (steep cliffs, masses of ticks)
Adjust visitor activity distribution to be similar to operating periods	<ul style="list-style-type: none"> Focus the concentration of people and activity in the Wharf Precinct Manage for moderate concentration of people and activity within the First, Second and Third Class Precincts Manage for low concentration of people and activity in the Isolation, Hospital and Administration Precincts

Table 4.2 Indirect interpretive techniques based on similar ongoing uses of many buildings and facilities to their original use

General application	Indirect interpretive techniques
Re-establish former access facilities	<ul style="list-style-type: none"> Re-establish the former use of Quarantine Wharf to provide water access to and from the site. Re-establish the former main visitor arrival flow from the Quarantine Wharf, through the Wharf Precinct and out to the Hospital or accommodation precincts Re-establish the funicular route as a transport route (for pedestrians) by removing vegetation and constructing a stairway directly over the top of the former corridor Explore the potential for the reinstatement of the road from the First Cemetery to Third Class as a walking track Explore the potential for the reinstatement of the track from A1 to A20 as a walking track
Re-use accommodation precincts for accommodation	<ul style="list-style-type: none"> Re-establish accommodation in all of the former First Class, Second Class, Third Class and staff cottage accommodation Maintain higher levels of accommodation density in Third Class / Asiatic accommodation than in First and Second Class accommodation Re-establish self-contained staff cottages as historically styled self-contained accommodation for guests (S4, S10, S12, S14-16) Maintain ongoing use of shared bathroom experiences for all of Third Class accommodation buildings and samples of most First and Second Class accommodation buildings Maintain First Class accommodation buildings (P1 and P2) as authentic accommodation (no spatial changes to rooms and no private bathrooms) Re-establish residential occupation of at least one former staff cottage for operations staff Reconstruct the burnt former hospital building H1 for tour use Reconstruct the burnt former Third Class accommodation building P22 as accommodation
Re-establish former uses of industrial buildings	<ul style="list-style-type: none"> Re-establish the First Class dining room (P5) as a major venue for guest dining based functions Re-establish the Third Class dining room (P27) as a venue for functions and conferences Re-establish the former use of the telephone box (P33) by installing a public telephone for visitor use Re-establish the former use of the First Class kitchen (P13) for cooking education and as an informal dining space for small conference groups, by re-using facilities and installing supplementary mobile equipment Re-establish the cart shed (A23) as storage for transport and temporary guest luggage Re-establish the former use of the greenhouse (L13) to propagate plants for staff cottage gardens and bushland regeneration Re-establish the use of the stables (A24) and the loading bay to load, unload and store goods, consistent with its previous use Adapt the remaining cabinets in the former Store building (A2) to present and interpret relevant samples of moveable heritage.
Re-establish former recreation areas and activities	<ul style="list-style-type: none"> Re-establish the former use of the men's smoking room (P3) and ladies sitting room (P7) as guest lounge communal social areas Re-establish the use of the Main Axial Street within the First Class Precinct for occasional soft ball cricket among staff and guests Restore badminton courts (L23) for the use of guests Adapt the former tennis court terrace (L22) for guest croquet Supply outdoor recreational equipment used by internees during the 1920s to 1930s, such as quoits, croquet and badminton During summer periods, initiate guest swimming races from the Quarantine Wharf to the Quarantine beach front

Figures 4.1-4.7 Some of the recreational activities that will be reintroduced as part of an accommodation experience (quoits, badminton and cricket)

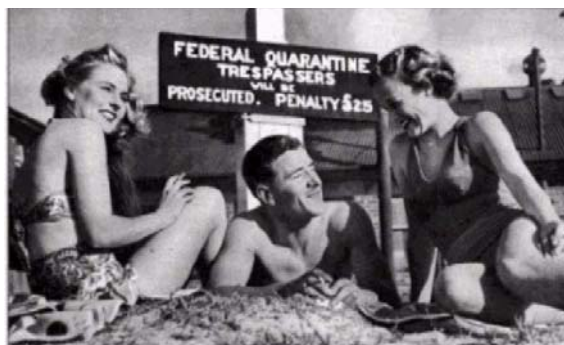
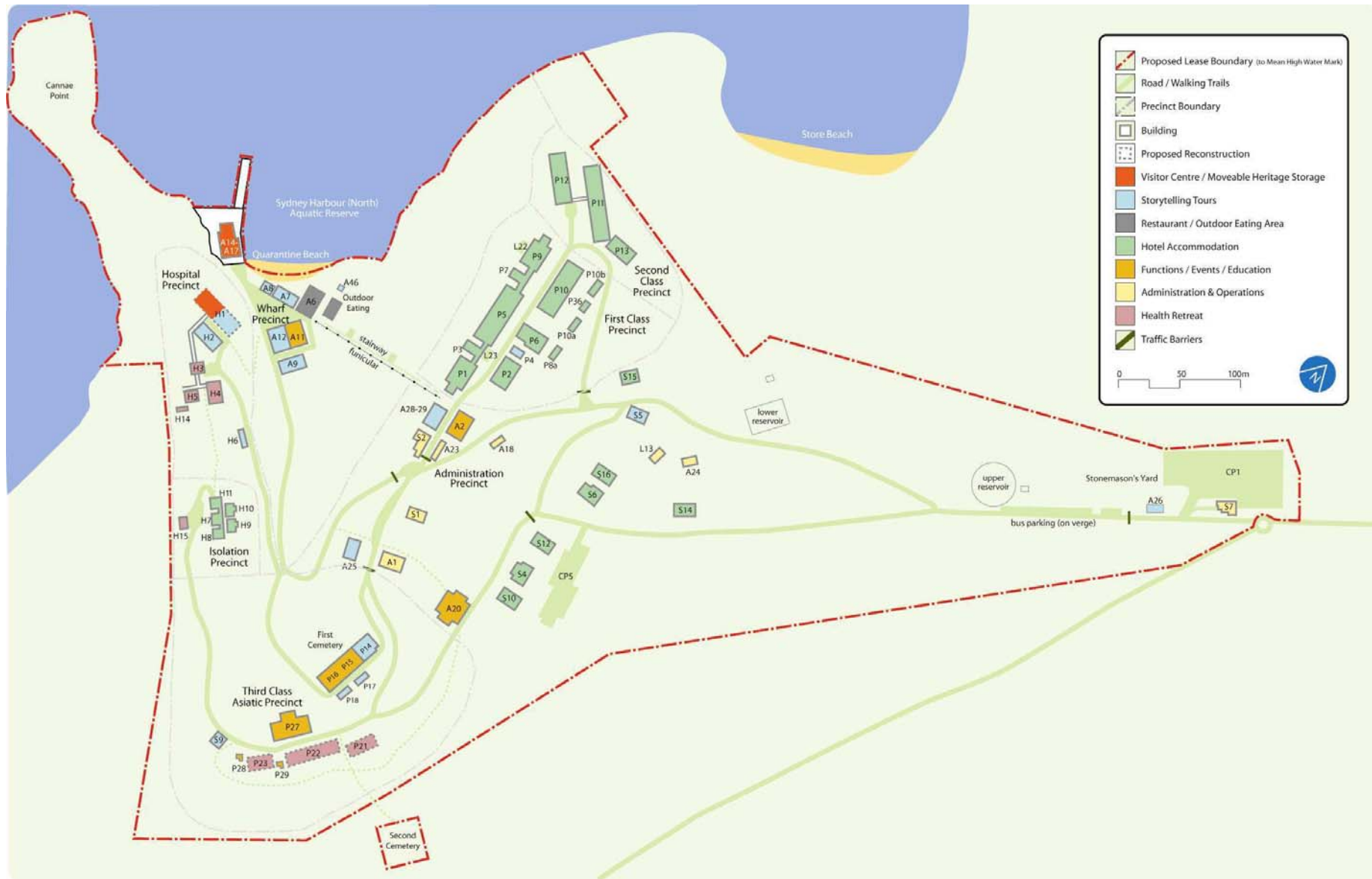


Table 4.3

Indirect interpretive techniques based on controlled presentation of the cultural and built landscapes guided by reinterpretation of historic use

General application	Indirect interpretive techniques
<p>Re-establish the cultural landscape to reflect the Aviation Phase</p>	<ul style="list-style-type: none"> ▪ Install symbolic fences on the edges of roads and walking trails that pass through former precinct boundaries, and interpret the former precincts and the interpretive and visitor management value in maintaining some degree of precinct-based access ▪ Maintain a distinct edge between introduced grasslands and bushland as per the early Aviation Phase ▪ Re-establish simple, low maintenance gardens, containing the same species as was historically documented, around the front and back of staff cottages to interpret a domestic residential setting ▪ Plant low native shrubs under buildings P10 and A2 ▪ Plant low native gardens and around the western (lower) sides of the first class buildings ▪ Plant a row of six to eight palm trees along the western side of Main Axial Street (First Class Precinct) consistent with historic Aviation Phase landscape ▪ Remove the bitumen surface covering the sandstone footprint of the former waiting room building A5, and install a simple plaque acknowledging former building name and number ▪ Install a landscape technique that reflects the number of people buried at the Second Cemetery and manage the vegetation to a low level so that the site continues to convey its use as a cemetery ▪ Produce a flag that integrates the original quarantine yellow flag with the Q-Station logo, and fly on the Cannae Point Mast ▪ Repaint formerly painted inscriptions (in the Wharf Precinct) that reflect the 1920s to 1930s condition, to assist visitors read and interpret the original (fading and collapsing) collection ▪ Install fade in and fade out lighting in front of lower Wharf precinct inscriptions to heighten their spiritual presence, while introducing plantings (no fencing or lighting) in the upper section to allow night tours to interpret them in their natural state. Avoid installing lighting on the upper Wharf Precinct, so that Ghost Tours have an authentic environment to interpret the inscriptions ▪ Implement presentation standards for all signs to ensure that they are consistent and sympathetic with the landscape ▪ Create P62 footprint outside A2 as a breakout area to reflect previous use as a recreational space, with a simple plaque acknowledging former building name and number ▪ Move beach fence back to its original location over the seawall (where former post holes are evident) ▪ Reinstate low paling fencing in front of staff cottages and remove galvanised fencing, consistent with historical landscape ▪ Re-instate selected former access paths within the Third Class/Asiatic precinct
<p>Re-establish the built landscape to reflect the Aviation Phase</p>	<ul style="list-style-type: none"> ▪ Reconstruct buildings P21 and P23 to re-establish the cultural landscape of the Third Class Precinct as the dominant form of accommodation ▪ Establish a consistent colour scheme for painting the interior and exterior of buildings that reflect the cultural significance of the site (based on endorsed research) ▪ Paint a mural over the entrance wall to building A28-29 that depicts internees from the 1920s to 1930s ▪ Repair and maintain maritime structures to ensure they are presented as authentically as possible ▪ Reinstate recreational equipment storage for L22 under P9 as per previous use as tennis equipment storage shelves

Figure 4.8 Location of former precinct boundaries, symbolic precinct fences and supporting signage to deliver the former precinct management system



Figures 4.9-4.11 Past, present and future: First class Main Axial Street in 1935; Main Axial Street in 2003; and a perspective of planned reintroduced palms along Main Axial Street



Figure 4.12-4.15 Past [top] and future [bottom]: Sketch of Wharf Precinct in 1955; Wharf precinct photo in 1919; Perspective of restored footprint of the former waiting room (building A5); Perspective of funicular staircase.

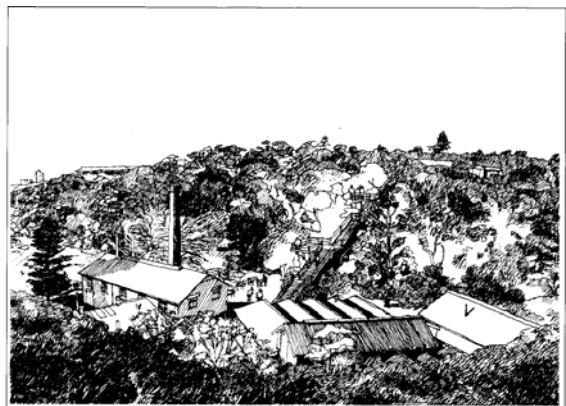


Figure 4.16-4.18 Past, present and future: Third class P27 in 1964; Third class P27 in 2003; Perspective of the re-established Third Class Precinct cultural landscape, featuring reconstruction's of P21 and P23.

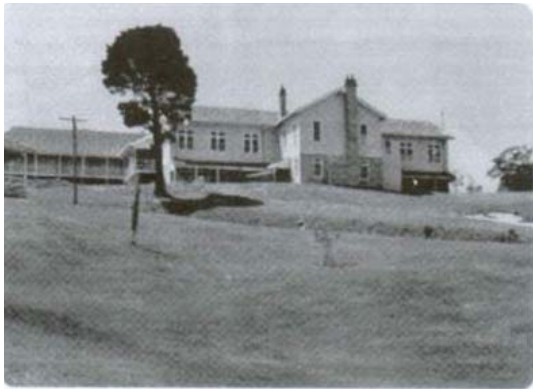


Figure 4.19 Integrating past and future: Suggested symbolic precinct boundary fencing (layered on 1940s photo) to reinterpret precinct boundaries



Reintroduced symbolic precinct boundaries

Table 4.4 Indirect interpretive techniques based on designing the interior of buildings and their atmosphere to a consistent historic theme

General application	Indirect interpretive techniques
Establish a consistent theme and period for the interior of buildings	<ul style="list-style-type: none"> • Design the interior fitout and atmosphere of buildings to reflect a maritime theme of a 'Ship on land' (given the class translations) and the approximate period of 1920-1940 to reflect peak use • Design the fitout of rooms within First and Second Class accommodation and former Isolation Ward to be inspired by maritime 1920's themed fittings, fixtures and décor, such as the use of chrome and copper fittings and blue and white materials • Install light weight chairs and tables on accommodation verandahs, such as deck chairs or cane and wicker, along with single potted palms delineating the space between each bedroom • Design the fitout of the former staff cottages to be inspired by 1930's themed fittings, fixtures and décor, varied between cottages according to whether they were occupied by families or single staff • Blend historic elements with contemporary fitout elements, consistent with Moveable Heritage Plan policies
Curate and reuse suitable moveable heritage in locations close to their original use	<ul style="list-style-type: none"> • Curate and reuse suitable original furniture throughout the operation such as cupboards, dressers, chests of drawers, ceramic kitchenware, wooden benches • Curate and reuse suitable original fittings throughout the operation, such as shower and light fittings • Curate and reuse suitable original furnishings throughout the operation, such as pillows, rugs, curtains, enamel bowls, basins and jugs
Create a historic and communal atmosphere in accommodation areas based on the 1920s to 1930s	<ul style="list-style-type: none"> • Produce metal name signs for all First, Second and Third Class accommodation buildings, based on ships quarantined at the Station to provide a practical reference system with an interpretive basis for guests • Produce metal name signs for former staff cottages, based on significant former staff that resided in the buildings Station to provide a practical reference system with an interpretive basis for guests • Communal lounges will stock books from the 1920's era, featuring books about escape, adventure and exploration • Communal lounges will stock games from the 1920's era, featuring dominos, backgammon, Chinese checkers, draughts and chess • Communal lounges will stock audio equipment and music from the 1920's to 1930s • Historic photographs and subtle text interpretation of the former quarantine experience will be framed and hung in the relevant accommodation precincts
Curate and create an atmosphere that interprets the former use of the luggage shed (A14-17)	<ul style="list-style-type: none"> • Retain or adapt at least half of the luggage racks within the former luggage sheds (A14-17), and transfer the other half of the racks to building A23, for ongoing use as luggage racks for guests checking in and out • Locate, curate and install a collection of luggage from the 1920's-1930's, including suitcases, chests, hat boxes, tool boxes and beds • Curate the funicular rails that pass through the building so that they are in good condition and safe to walk over • Remove the concrete covering the former railway turntables and install a checker plate or perspex lid to enhance interpretation of the former use
Curate and create an atmosphere that interprets the former use of the Boilerhouse (A6)	<ul style="list-style-type: none"> • Retain and curate the boilers, steel structures, exposed pipes and electrical fittings and fixtures • Theme the fittings, fixtures and furniture to be industrial and solid • Design menus and/or table cloths to incorporate some interpretation of the former use of the boiler house and/or aspects of dining during the former 1920's-1930's operating period (such as dining room photographs and original menus) • Incorporate into the restaurant menu (as regular or special function nights) historically themed dishes to increase the sense of authenticity • Stock and periodically play music from the 1920's-1930's • Install a simple interpretive display within the two parts of the boiler house that interprets its former use through photographs and text
Reconstruct and curate the former hospital building (H1) to interpret its former use	<ul style="list-style-type: none"> • Reconstruct the former hospital building (H1) over the original footprint using the same structure (with minor variations), and conserve and integrate the remaining hospital chimneys and bathroom block (room 10) • Install a plaque and/or interpretation signs on the reconstructed building to interpret the fire and differentiate the original and reconstructed parts of building H1 • Locate, curate and install approximately twenty hospital beds (with linen) and bedside furniture into the eastern dormitory, consistent with the 1920's-1930's period of operation • Locate, curate and install nursing furniture and facilities into the eastern dormitory, consistent with the 1920's-1930's period of operation • Locate, curate and install patient personal effects into the eastern dormitory, consistent with the 1920's-1930's period of operation • Install jars of carbolic acid and phenol into the eastern dormitory of the hospital, for slow release of the odour

Table 4.4 (cont.) Indirect interpretive techniques based on designing the interior of buildings and their atmosphere to a consistent historic theme

General application	Indirect interpretive techniques
<p>Curate and create an atmosphere that interprets the former use of various industrial buildings</p>	<ul style="list-style-type: none"> • For the autoclaves (A7), locate and install suitable personal effects for disinfection consistent with the 1920's-1930's period of operation • For the formalin chambers (A8), locate and install a sample of the material used to treat internees during the influenza pandemic • For the laundry(A9), locate and install suitable linen for washing consistent with the 1920's-1930's period of operation • For the shower block (A12), produce a recording of the sounds of the shower block when it was in full operation for use by the tours (water flow, conversations, movements of internees) • Complete the curation of the hospital block (H2) consistent with the 1920's-1930's period of operation • For the post office (A25), curate interior fittings and fixtures, particularly the mail sterilisation box, and produce a range of mail, some of which should be treated as it would have by the mail sterilisation system • For the morgue (H6), Install jars of carbolic acid and phenol for slow release of the odour likely to have been present in the morgue consistent with the 1920's-1930's period of operation • For the laboratory section of the morgue (H6), locate, curate and install relevant equipment and medical texts consistent with the 1920's-1930's period of operation • For the grave diggers cottage (S9), locate, curate and install a simple collection of very basic furniture and décor, reading material, personal effects and clothing consistent with the 1920's period of operation, and maintain in an un-kept form • For the staff cottage (S5), curate to reflect a simple and small scale of accommodation for staff rather than families, by locating, curating and installing a functional collection of furniture, bedding and décor, reading material, clothing and personal effects consistent with the 1920's period of operation • For one dormitory within the Asiatic quarters (P14-16), remove fluorescent lights and carpet, curate floorboards, and locate, curate and install approximately 20-25 bunk beds with linen, as well as long wooden tables and benches • For Asiatic cooking and eating area (P17), locate, curate and install relevant cooking equipment and mock bags of cooking supplies and complement with sculptures of two or more 'Asiatic' internees preparing a meal using the existing large metal cooking pot to interpret historic use

Figures 4.20-4.21 Re-established settings to the 1920-30s: First Class dining room (as a functions room) and former Engine Room (as a restaurant)

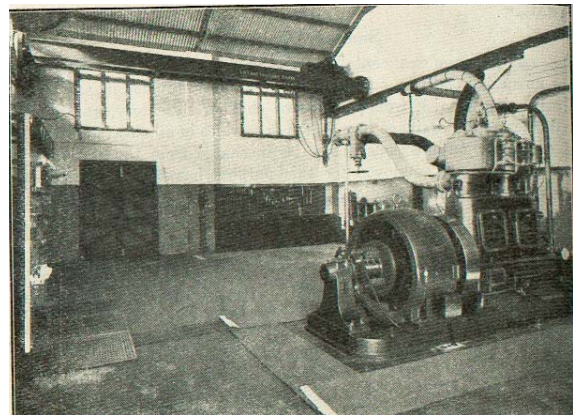


Table 4.5 Indirect interpretive techniques based on the presentation of staff and their interaction with visitors in an authentic, friendly and knowledgeable manner

General application	Indirect interpretive techniques
Staff presentation	<ul style="list-style-type: none"> • Integrate into various forms of staff attire a common design element(s) based on a maritime theme and the period of the 1920's –1930's • Provide all staff with a functional item of outdoor clothing that is based on a maritime theme and the period of the 1920's –1930's, such as a hat, jacket or raincoat. • Provide all staff with name and title badges, to be worn at all times when on site
Staff knowledge	<ul style="list-style-type: none"> • Train all staff to have a knowledge of the history of the Quarantine Station, natural/heritage values, and the proposed operations (particularly staff responsible for marketing, general inquiries, the ferry and shuttle bus, reception, Luggage Store Visitor Centre, restaurant, environmental management and community liaison) • Offer conferences a welcome and introduction to the Quarantine Station that includes a brief history of the buildings they will use
Staff friendliness and interaction	<ul style="list-style-type: none"> • Incorporate into selection criteria for all staff who come into regular contact with visitors, a friendly and helpful manner and interest in creating opportunities to interact with visitors and guests • Train all staff who come into regular contact with visitors in customer service skills, to ensure visitors feel welcome and cared for • Conduct regular informal staff/visitor information sessions throughout the first three years of the operation to inform people of the recent and imminent changes to the site and its operations and any inconveniences which consequently may arise, and to encourage return visits to experience the improvements • Initiate a regular cricket game involving staff and guests on the Main Axial Road

4.2 Direct interpretation techniques

4.2.1 Introduction to direct techniques

Direct interpretation techniques featuring person to person communication are considered the most powerful and effective form of interpretation available (Hall and McArthur 1998). Mawland Quarantine Station have concentrated direct interpretation on person to person communication, particularly the use of storytelling and immersion theatre to attract a wider range of visitors and make heritage more interesting. The shift from traditional tour guiding to storytelling and immersion theatre will signal a shift from an emphasis on cognitive learning to a mix of cognitive, emotional and behavioural learning, through a greater degree of intrigue and interactivity. The concentration on this type of person to person communication is considered to represent best practice interpretation.

Seven types of direct interpretation are proposed for the Q-Station operation:

1. Reintroduction of historic arrival by water and introduction to the site by the skipper along the route
2. Visitor shuttle to provide controlled road access and introduction to the site by the driver enroute
3. Luggage Store Visitor Centre featuring displays and historically themed merchandise
4. Two Interim storytelling tours, five storytelling tours (40 Days, Defiance, The Sixth Sense, Ghost Boy and Spirit Investigator) and the potential for special interest tours
5. Special events based around interpretive events and community days
6. Gallery for interpretive exhibitions
7. Publicly accessible moveable heritage collection

The primary forms of direct interpretation for the Q-Station will be the *Luggage Store Visitor Centre* and storytelling tours. Each of these techniques is briefly described in this section. The routes and stops for the storytelling tours will need to vary to reflect changes in weather, group interests and access to unoccupied buildings and spaces, within the provisions on the Visitor Management Plan. **Appendix C** provides an indicative interpretive emphasis of buildings and structures, and **Appendix D** provides further detail on the routes and interpretive messages covered by each storytelling tour, including interim storytelling tours, which will be adaptations of the existing day Heritage Tour and Ghost Tour.

4.2.2 Reintroduction of historic arrival by water and introduction to the site enroute

Water-based access to the Quarantine Station will be delivered in accordance with the Visitor Management Plan.

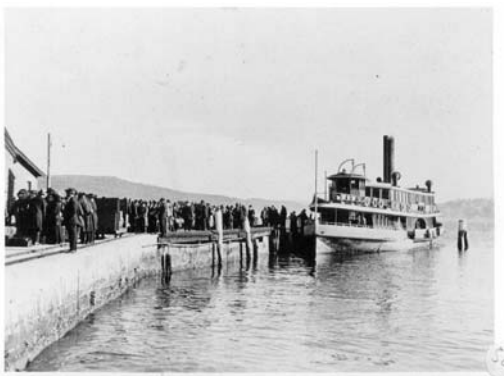
The Jenner, a heritage vessel connected with the former operation of the Quarantine Station, has been purchased to provide daily ferry services from Manly Wharf to the Quarantine Station Wharf. The Jenner was built in 1959 to transport the Quarantine Station doctor out to recently arrived quarantined ships nearby. The Jenner has been converted into a passenger ferry and can carry up to 30 people.

Accessing the Quarantine Station by water will help visitors to relive the sense of arrival for those who were once quarantined. Arrival by water will also set up the opportunity for visitors to follow the former visitor flow associated with the quarantine operation – arrival through the Wharf Precinct and up to the accommodation or Hospital Precinct. The other benefit of reintroducing arrival by water is that the more visitors that arrive by water, the less traffic flow will occur on the site. The ultimate result of this benefit is that the site will resemble the low traffic cultural landscape of the Aviation Phase.

Some of the critical elements of the ferry service that will be developed to increase visitor interpretation include:

- restoring the Jenner to feature elements connected with its former use (such as re-registering and repainting the *Jenner* on the vessel and life buoys, installing life buoy and badge);
- installing a display (historic photographs and text) about the Quarantine Station and the Jenner on the Manly Oceanworld Wharf for passengers to read while awaiting disembarkation;
- installing a display (historic photographs and text) about the Jenner's use at the Quarantine Station inside the vessel;
- curating and installing the original Jenner life buoys inside a display cabinet inside the vessel;
- a short spoken interpretation of the Jenner's use at the Quarantine Station, as well as an introduction to the former arrival experience of those who were quarantined, from the skipper to passengers travelling to the Quarantine Station, to assist passengers relive the sense of arrival.
- travelling at a slow speed from Manly wharf to view the natural coastline and approach the isolated Quarantine Wharf, to assist visitors feel the sense of escape from the city; and
- keeping side windows open, to help visitors feel closely connected to the environment as they approach the site.

Figures 4.22-4.23 Former arrival and departure at the Quarantine Wharf



Figures 4.24-4.25 Re-establishment of arrival and departure by water via the return of the former quarantine vessel Jenner



4.2.3 Visitor shuttle to provide controlled road access and introduction to the site enroute

Controlling road access and thereby minimising traffic serves as an indirect interpretive method of maintaining the cultural landscape and a sense of isolation and quietude. A visitor shuttle service and introductory commentary will be provided to heighten these benefits and provide a controlled form of road access within the site.

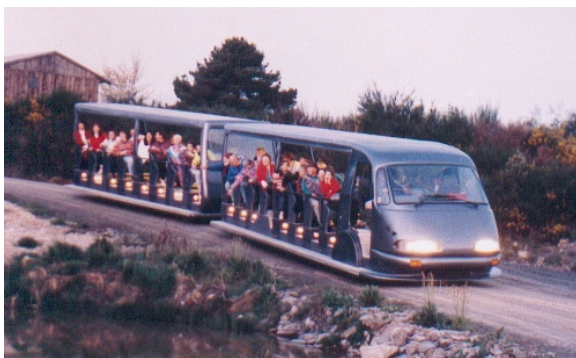
Day visitors arriving at the site by vehicle (as opposed to ferry) will park just inside the entrance at carpark CP1, and await the shuttle service inside the former delivery store (A26), adapted into a waiting area with seating and displays inside. The displays will explain how the shuttle works and why it is used, as well as introducing the Quarantine Station and the experiences available.

The shuttle service will transport visitors to the accommodation reception and / or *The Luggage Store Visitor Centre* within the Wharf Precinct. Along the route, the driver will provide introductory commentary on the former arrival experience of those who were quarantined, to help visitors begin to discover the Quarantine Station's connection with Sydney's heritage.

The shuttle service will be provided by vehicles called people movers, which will be designed to fit the industrial style of the Q-Station (sourcing the former funicular and its luggage carriages), to avoid a kitsch replica look. The people movers will have open sides and high window openings to provide a high vertical view-field and to maximise views of the site and surrounding landscape.

Road access to and within the site will be delivered in accordance with the Visitor Management Plan.

Figures 4.26-4.27 Potential people movers



4.2.4 Luggage Store Visitor Centre featuring displays and historically themed merchandise

The former luggage sheds alongside the wharf (building A14-17) will be adapted to function as *The Luggage Store Visitor Centre*. *The Luggage Store Visitor Centre* and its surrounding wharf area will continue to function as a form of introductory processing and channelling of people into the site as an authentic arrival experience. The processing will be based around welcoming and introducing visitors to the site and the various experiences it offers. *The Luggage Store Visitor Centre* will be staffed whenever it is open. The

combination of arrival by historic ferry onto the wharf, welcome and orientation, and launching onto the site by guided storytelling tours, will create a strong arrival experience that reflects the same route as the former internees.

The *Luggage Store Visitor Centre* will interpret the site and its stories such that a visitor who visits nothing but the Centre gains an overall account that triggers more specific interpretation through other techniques. The provision of interpretive material in this building will allow all visitors to gain an understanding of the context, significance and history of the Station. After visitors either book a tour and/or gain further information about the site and how they wish to experience it, they will leave the Centre with at least a basic understanding and appreciation of the Quarantine Station's direct and associated history and the present challenges of conserving the site for the future.

The configuration of *The Luggage Store Visitor Centre* will maximise the quality of the interpretive experience while retaining as much fabric as possible. The progression through the visitor centre will involve:

- main entrance and exit, providing visitor welcome, orientation and retail;
- interpretation of the immigration and disease themes via a series of reconstructed ship cabins and supporting displays for shared use by casual visitors and participants of the *40 Days* storytelling tour; and
- interpretation of the practice of quarantine, health treatment and the challenge of conservation and presentation at the Quarantine Station; while the
- third former clean storage section (A17) will provide a set and theatre for the *Defiance* storytelling tour.

Interpretive displays will layer their content so that visitors can quickly browse through the entire story in 5-10 minutes and then return and spend up to an hour exploring each theme in more detail.

Interpretation of the former luggage store

Upon entry, it is envisaged that patrons will gain an appreciation that the layout and fitout is a deliberate attempt to reflect and adapt its former use and atmosphere as a luggage store.

The majority of the baggage racks will be retained in situ or removed and reused in a form such that they can be returned to the building. A considerable portion of luggage racks will have their former use interpreted with 1920s baggage and supporting displays. In accordance with the Moveable Heritage Plan authentic items will be differentiated from introduced items. The removed luggage racks will be reused as luggage racks in building A26. The racks will temporarily hold and secure guest baggage as part of the accommodation operation. The original location of the racks will be acknowledged on a sign inside building A26, and all racks will be carefully removed so that they could be reinstated into the former luggage store, if warranted in the future.

More broadly, approval for physical changes to the buildings will be sought in a separate building application as part of the approval process. Approval for fabric changes are not being sought as part of this Interpretation Plan.

Table 4.4 listed a number of indirect methods to interpret the former use of the luggage store. A feature of this will be some 50 to 70 items of luggage from the 1920s to 1930s, stacked on the baggage rails to interpret the role of the racks and building. The stacks will be densely created in the first clean storage room and along the upper racks of other rooms above proposed displays. The luggage and curatorial work on funicular rails and turntables will be directly interpreted through small displays that explain the role of the building and its linkages to other buildings, such as the autoclaves. A small sign will also be installed in the toilet block to acknowledge the areas former use by doctors to inspect arriving internees.

Among the displays will be curated items of moveable heritage that convey important stories supporting the main themes. Moveable heritage will be chosen for display because it is robust and / or able to be made secure enough to be safely displayed. Most items will be displayed on the former luggage racks. The interpretation will clearly delineate between authentic items originating from the site and introduced items (in accordance with the Moveable Heritage Plan).

Visitor welcome and orientation

Near the external of the main entrance door will be an entrance sign and supporting information about the centre, such as opening hours and services. Also outside will be an introductory regional orientation sign, highlighting the relationship of the Quarantine Station to the Sydney Harbour National Park, the relationship of the Quarantine Station to North Head (acknowledging buildings and sites

related to quarantine) and the relationship with the DEC. Alongside this will be a simple display introducing the natural and Aboriginal values of the site.

Staff will provide a meet-and-greet service for each group of visitors arriving by ferry, to help them feel welcome and part of the Q-Station community (a warm welcome will be provided to all visitors as they enter *The Luggage Store Visitor Centre*). Staff will work behind a counter to arrange bookings and ticketing for storytelling tours, answer visitor inquiries and process retail sales. The counter will include a computer and cash register for bookings, stock and sales management. Behind the counter will be large displays presenting and differentiating the storytelling tours (including route maps, departure times, availability and costs). Immediately obvious as visitors walk in will be a map presenting the layout of the lease area and the current uses of buildings, an interpretive display outlining visitor access and the precinct management system (using maps and supporting text), and the minimal impact code for visitors.

In order to continue the interpretive process after visiting the Q-Station, the entrance area will retail a collection of themed merchandise based around providing reminders of the Q-Station and its visitors' experiences, integrated with supporting interpretive displays. The retail outlet will hold a similar theme to that of a general store of the 1920's, further highlighting the atmosphere of the era and will stock Australian made and environmentally friendly merchandise. The products will be similar to those offered at the Australian Maritime Museum and National Park visitor centre's, but will draw on key symbols of the Q-Station, such as the inscriptions, historic photographs of ships, people and buildings, arts and crafts and design features within the buildings and décor.

The retail space will also include copies of Q-Station key management plans and reports (these are also available on the internet, in addition to other links interpreting the site). There is also a likelihood that publications will be produced to interpret the site. Most items will be displayed on the former luggage racks.

Immigration and health

A section of the visitor centre will be dedicated to interpreting the introductory theme of immigration settlement to Australia, and the health and disease implications of the journey.

The feature of this section will be a reconstruction of the accommodation of a former steamship transporting immigrants to Australia, who are soon to be quarantined. A portion of this space will be used by the 25 person groups undertaking the *40 Days* storytelling tour (see Section 4.2.7).

Quarantine and the challenge of site conservation and presentation

Interpretive displays will also interpret the concept and practice of quarantine. An aspect of this theme that will be highlighted is the way the site grew and declined (and the reasons for this). This aspect of the theme will be addressed using an interactive model of the Quarantine Station that differentiates the major building phases. To create the contrast, the model may use one 3D base and additional stacked models. The model will contrast the main phases of operation with the buildings and cultural landscape associated with each phase. The model will be the major interpretive focus for *The Luggage Store Visitor Centre*. Supplementing the model will be an adjoining display that interprets all remaining buildings, as well as the connections between the Quarantine Station and Berry's Bay, the Coast Hospital and Cowper's Wharf. The profiles would feature photographs and descriptions of former and current use, sourced from, among other places, the DACMP (Davies *et. al.* 2001). At the end of the room will be displays interpreting heritage conservation and environmental management that has and will be applied to the site.

The displays will also contrast the past, present and potential future of each theme, and continuing the story of the site after Quarantine. This will be interpreted by addressing not only the major events of the site since the Quarantine Station closed and became a part of the Sydney Harbour National Park in 1984, but also confront the challenges of planning for, conserving, presenting and interpreting the site, as well as the rationale for a lease and the complex process that unfolded. Finally, this theme should capture future plans and challenges – this should be a major opportunity for visitors to ponder over complexity, conflict, choices and futures.

Aboriginal values

The visitor centre will also provide an acknowledgement and introduction to local Aboriginal heritage and culture. This will be determined in conjunction with MLALC. This theme will be fully interpreted later in the development program by initiatives such as special interest tours or education programs developed and delivered in accordance with the partnership agreement with MLALC.

Natural values

The visitor centre will also provide an acknowledgement and introduction to the natural environmental values and context of the site. This theme will be fully interpreted later in the development program by initiatives such as special interest tours or education programs to be developed and delivered in conjunction with expertise from other organisations such as the DEC.

Defiance theatrette (Building A17)

The third clean storage room will be converted into a set and small theatrette to accommodate approximately 50 participants of the *Defiance storytelling* tour (see Section 4.2.7).

Displays

The Luggage Store Visitor Centre will be densely packed with layered levels of theme and message based interpretive displays. To gain an overview should require 10-15 minutes and to fully engage in all of the displays should require 90 to 120 minutes. Just inside the entrance will be a major panel that presents the layout and themes of the visitor centre. The entrance panel should concisely depict what the visitor centre offers and how to get the most from it. It will specifically present:

- How to gain a quick introduction to the site;
- How to return and explore the displays in more detail; and
- How to access additional sources on information and interpretation.

At the beginning of each theme will be a banner signalling the change in theme, and at the end will be a summary panel that provides: key questions that provoke thought on contemporary / future positions on the theme; and sources of further information. Sources of information could include Q-Station storytelling tours; maritime and immigration museums; books; sites with interpretation; and retail products). Within each theme should be a panel that focuses on contemporary perspectives, examples and issues relating to the theme. The panel should provide a means for staff or visitors to add material themselves, such as newspaper cuttings and quotes from recent reports.

There will be no food or beverage vending machines, commercial advertising signage or laser/neon lighting, either as part of the Luggage Store Visitor Centre or the Quarantine Station project.

4.2.5 Interim storytelling tours

None of the direct or indirect interpretive techniques will be implemented immediately, because they will require some type of physical works, employment and training before they can start. Therefore, the operation will begin in an interim phase where most of the interpretation offered will be through a simple visitor centre and adaptation of the DEC run day Heritage Tour and Ghost Tour. They will be modified to begin their transition to the proposed storytelling tours and to link them with visitor management requirements expressed in the conditions of approval. **Table 4.6** identifies the main changes that will be made to the two tours for their interim operating period. **Appendix D** provides a proposed route for the current day tour.

The major changes for tours will be to:

- transport all day visitors by mini-bus between the entry gate and Wharf Precinct, thereby making the Wharf Precinct the start and finish point for all tours;
- establish a temporary visitor centre within the former laundry (building A9), by transferring the theatrette (in P14-17) and supporting displays back to building A9; and
- increase the number of interim day tours on weekends.

Table 4.6 Summary of interim storytelling tours

Interim tour characteristics	The Quarantine Station Story	Ghost Tour
Max group size	25 persons	25 persons (participants must be over 14 years)
Duration of tour	120 minutes	120 minutes plus supper
Schedule	Wednesday – Sunday (1/day Wednesday – Friday, 2/day Saturday – Sunday)	Wednesday – Sunday (1/day Wednesday – Thursday + Sunday, 2/day Friday – Saturday)
Tour times	11.00am, 1.10pm and 3pm	7.30pm
Major changes	<p>Mini-bus transfer of group from entry area to the Wharf Precinct, with introduction to the tour along the way</p> <p>Introductory audio-visual at the beginning of the tour</p> <p>Incorporate more content on emerging changes to the Q-Station, particularly future uses of buildings</p> <p>At the end of the tour, offer a flier summarising the imminent new products and providing contacts for more information</p> <p>Mini-bus transfer of group from Wharf Precinct back to entry area</p>	<p>Mini-bus transfer of group from entry area to the Wharf Precinct</p> <p>Introduction to the tour Assembly and lantern preparation between A12 and A11</p> <p>Starting the tour at the inscriptions</p> <p>Transfer of supper from the former Men's Smoking Room (P3) to the former Second Class Kitchen (P13)</p> <p>At the end of the tour, offer a flier summarising the imminent new products and providing contacts for more information</p> <p>Mini-bus transfer of group from Supper room back to entry area</p>
Access changes	No internal access to buildings being adapted	No internal access to buildings being adapted

4.2.6 40 Days storytelling tour

The *40 Days* daytime storytelling tour will explore the Q-Station from the perspective of those who were quarantined (internees). The storytelling tour will feature the processing of internees and a number of key events that symbolise life in quarantine, leading up to the eventual release out of quarantine. To give participants a real insight and feeling of what it was like to be quarantined, each participant will become a passenger of the S.S. Niagara steamship, which was quarantined in 1918. Participants will take on the identity of a former passenger or crew member, and then move through places and participate in activities that represent the process of being quarantined. The tour will therefore visit areas where the former internees were processed and spent most of their time (recreation areas and facilities and inside accommodation and dining buildings).

The experience will be based on the period of 1918 when the influenza pandemic struck the world killing 25 million people in six months. The S.S. Niagara was travelling to Sydney from Vancouver via Auckland, and several people died of influenza along the journey. Most of the immigrants were European and a book *Freeman of Stamboul* published a passenger's controversial complaints of conditions and responses by the Health Department. This period and disease fully utilised the industrial buildings and offers the use of breathing masks as a similar clothing item that bonds participants as a group. Participants will be involved in interactive techniques that help them feel the character they have been given and some of the emotions that the internee would have experienced.

The structure of the two-hour tour will be roughly as follows:

1. Assembly in the Luggage Store Visitor Centre (A14), where the guide will introduce the tour and introduce the first part of the story of a journey of an immigrant ship and its quarantine in Sydney
2. Transformation of participants into passengers via the handing out of passenger tickets with individual former passenger profiles on the back that briefly describes the passenger, along with individual influenza masks
3. Processing through the doctors inspection, waiting room, formalin chamber, and shower block/bath-house
4. Admittance of one or two passengers to hospital with influenza, a few passengers to Third Class, a few passengers to Asiatic accommodation (bathrooms and cooking area) and the remainder to First and Second Class (bathrooms, accommodation room, the smoking or dining room)
5. Release of passengers on the funicular stairway overlooking Sydney

A selected range of 1910 cabins from the S.S. Niagara steamship will be represented in the visitor centre. These cabins will be built to differentiate relative space and comfort associated with class-based travel. Speakers will be fitted into various bunks to project sound

effects of the voyage of a steamer, including the rhythmical pistons, occasional whistle, ships bell and gulls. Participants will sit on some of the bunks to listen to the guide's introduction.

Each of the interactive techniques will then single out one or several passenger identities (represented by members of the group) to make a story around them and then offer them the opportunity to participate in an interactive technique that demonstrates the story and a message about the processing, experiences and emotions of internees.

To provide good quality interpretation, the guide will have the skill to act out stories and help the group participate in the interactive activities. The key messages that the storytelling will aim to communicate are covered in **Table 4.5**. The key emotions that the storytelling will aim to generate are a sense of uncertainty; disempowerment; frustration; unfairness; fun; and relief. The preferred size of each group will be 20 people and the maximum will be 25 people. From the outset, *40 Days* will be the most frequently run tour.

The key point of difference for the *40 Days* storytelling tour is the interactive role playing that helps visitors to relive and feel the experience of 40 Days (from fear to fun to relief).

Figures 4.28-4.30 Third Class accommodation on the SS Niagara (which will be reconstructed as a set in the Luggage Store Visitor Centre for the 40 Days storytelling tour); the former baggage store that will be converted into the Luggage Store Visitor Centre and set (2003); and influenza masks worn at the Quarantine Station (which will become part of the interactive role playing on tour)



Some of the critical elements of the *40 Days* tour that will be developed to increase visitor interpretation include:

- having the guide pass around the group bottles containing liquids used in the operation (such as zinc sulphate in the inhalation chambers, phenol in the showers and onion and carbolic acid in the hospital) and class-based foods (such as rice in Asiatic and olives in First Class) to help participants experience authenticity and feel a sense of community;
- momentarily getting participants to play a recreational activity (such as cricket in the Third Class street and quoits in First Class) to help participants experience authenticity and feel a sense of community;
- integrating into some of the character profiles relatives that face imminent or actual death from disease (such as by being allocated to the hospital or isolation ward or cemetery), to experience authenticity and confront spirituality;
- linking historic stories about immigration and health with contemporary issues to assist participants discover a connection to Sydney's heritage, entertain and inspire them;
- stopping the group on the funicular stairway landing to conclude the historic and contemporary issues and gain feedback from participants.



4.2.7 Defiance immersion theatre

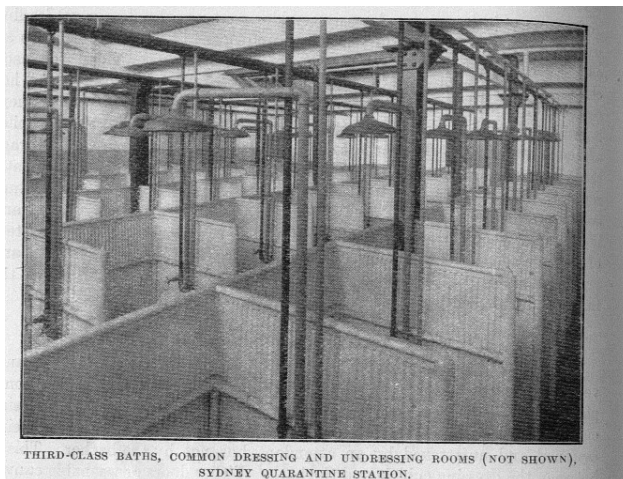
Defiance is the dramatic telling of a real story that is historically accurate and emotionally engaging. *Defiance* is a moving theatre, involving visitors travelling through the site at night on the people mover, and entering several buildings faithfully recreated to quarantine operations at the turn of the century, where the essence of the story unfolds. The storytelling blends audio-visual, performance theatre and son et lumiere. The story will move across distinct periods of time across the history of the Quarantine Station.

The structure of the tour will be developed with the input of a writer and theatre production expert, but is tentatively proposed to be:

1. Assembly and guide introduction in A17, the fourth section of the Luggage Store Visitor Centre.
2. Act 1, initiated by a powerful, short audio-visual and the introduction of actors.
3. Act 2, where the group leaves A17 and walk through the shower block, where a combination of lighting and sound effects combine with narrative to create a scene of disempowerment.
4. Act 3, where the group boards a people mover and travels to the hospital precinct and moves into a reconstructed purpose fit out of building H1.
5. Act 4, where the group becomes part the hospital dormitory and undergo a stirring portrayal of patients.
6. Act 5, where the show appears to end, but is interrupted by a contemporary guide interpreting the scene to the tour group. Discussion among the tour group question how much has really changed, leaving the same questions in the Defiance group.

The group then re-boards the people mover and is transported to the hotel reception (for those returning to their accommodation or the wharf via the funicular stairway) and the entrance waiting shelter (for those leaving the site).

Figures 4.31-4.34 Three proposed sets for *Defiance*: The Rocks in the late 1800s (inside A17 of the Luggage Store Visitor Centre); the proposed theatrette space as it looks in 2003; early 1900s interior of the Asiatics accommodation and late 1800s interior of the hospital



The two key points of difference for the *Defiance* will be the strong personal real story, and an experience that blends actors and immersion theatre. Some of the critical elements of the *Defiance* tour that will be developed to meet market needs, include:

- delivering a powerful and moving story, to entertain and inspire participants;
- using actors to increase the human dimension and participants connection with the characters; and
- providing powerful sets inside buildings such as the hospital, to provide authenticity and to inspire participants;
- using people movers to provide access for people who otherwise could not take a tour, and to provide participants with a sense of value for money.

The key messages that the storytelling will aim to communicate are covered in **Table 3.2**. The key emotions that the storytelling will aim to generate are a sense of empathy; challenge; exultant; and being incensed.

It is intended that *Defiance* will become the highest profile, most entertaining tour of the Q-Station. The two-hour show would be programmed to cater for between 40 to 50 people per show and run two shows per night. During the first year and low periods of demand, the two shows will be run up to four nights per week. In the second year the shows will be run 7 nights per week. Growth will be accommodated through running additional concurrent shows each night that are sufficiently staggered to avoid overlap.

This tour be confined to formed roads and spotlights and flash photography will be restricted.

4.2.8 The Sixth Sense storytelling tour

When *Defiance* begins operation and takes over the primary night tour role, *The Ghost Tour* will be completely redeveloped and split into two tours *The Sixth Sense* storytelling tour and Spirit Investigator. *The Sixth Sense* experience will shift from a passive listening tour to an active engagement with the spiritual world. A clairvoyant guide will interpret the past and present spiritual history of the site, as well as offer participants the opportunity to be taught basic clairvoyance sensory skills. The clairvoyant will therefore provide interpretation and education of the site's past, present and future from a spiritual perspective.

The Sixth Sense will be marketed and delivered as an organic product with varying levels of spiritual energy and connections, depending upon the night and the group's behaviour. *The Sixth Sense* will not follow a defined route and programmed set of stops, but certain sites and buildings will be made available for interpretation and / or education. Buildings and places with a strong spiritual presence will be the likely venues for clairvoyant interpretation. In order to increase the incidence of this, the unique buildings identified for exclusive use on this tour will be specially restored and curated to preserve their spiritual energies. In buildings that the guide feels contain a weaker spiritual energy, the story telling and educative techniques will be focussed upon. Places without a spiritual presence on the night may be omitted.

Some of the sites and buildings that are being considered to be made available for this tour include:

1. The autoclave chambers (A7) and laundry (A9) to introduce the tour and the presence of former quarantine workers
2. Inscriptions part way up the wharf road, to introduce the ongoing human presence of the workers and internees
3. The shower block to introduce the disempowerment of internees
4. The Hospital (H2) to introduce the helplessness of the sick and the authority of the nurses
5. The Morgue to introduce the more macabre reality of death
6. The boatman's / grave digger's cottage and second cemetery to acknowledge scale of death
7. The Third Class Asiatic Precinct (particularly the Third Class kitchen) to acknowledge confused or lost spirits
8. The Post Office to offer participants the opportunity to discuss their spiritual experiences

To heighten the visitor experience, the guide will have the ability to:

- progressively shift from stories of negative spiritual experiences to positive ones, particularly towards the end of the tour;
- deliver stories in a strong and engaging way, to entertain and inspire participants;
- communicate stories and experiences that provide a greater sense of immediate connection to the group, the guide and the site;
- tactfully manage disruptive participants;
- teach participants in an accessible way to develop their own 'sixth sense', and
- facilitate a group discussion in the former post office at the end of the tour, to create a sense of community, inspire people and engage directly with any participants that may require it.

The key messages that the storytelling will aim to communicate are covered in **Table 3.2**. The key emotions that the storytelling will aim to generate are a sense of anticipation; alertness; fear; ethereal; being mystified; intrigued; and awakened.

Ultimately, the key point of difference for *The Sixth Sense storytelling* tour will be the use of a clairvoyant, to assist participants access the emotional and spiritual side of the Quarantine Station via an experienced spiritualist. The supporting point of difference is the opportunity to experience the site with little activity, noise or other distractions.

The Sixth Sense will be offered approximately five nights per week to a maximum of 15 people. A careful combination of marketing, pricing and rules will be used to minimise highly disruptive behaviour. For example, participants will not be permitted to take drugs or alcohol on the tour, and may be required to be breath tested before being permitted on the tour. Participants will be asked to sign a liability waiver absolving all but themselves of the responsibility of physical and spiritual injuries. The clairvoyant guide will need to make peace with the spirits of the site and agree not to antagonise or release spirits from the site.

This tour will be confined to formed roads and paths or the Funicular stairway, and spotlights and flash photography will be restricted.

4.2.9 The Ghost Boy storytelling tour

The *Ghost Boy* storytelling tour will be based on the retelling of the fictional book *Ghost Boy* (Pulman 1995). The story is based on a boy (Froggy) in contemporary Sydney who encounters the ghost of a boy (Tad) who had been quarantined with his family during the small pox outbreak of 1881. Froggy's encounters with Tad help him discover his own link to the past, confront a fundamental fear (swimming) and social dislocation with his friends.

The *Ghost Boy* storytelling tour will follow a route that allows the key events of the story to be told in-situ, or at least provide a visual connection to buildings that are a part of the story on several occasions. The storytelling tour will be designed for upper primary children (10 to 13 years of age). At least one adult will need to accompany up to four children each. The group size will be 25 people (including adult supervisors). The 90 minute tour will run on demand from schools and other organised groups of children, but is expected to be offered on two to three weekdays during school terms, as part of a three to four hour packaged site visit by schools. The preferred scenario will be to book two schools sequentially at designated times and weekdays of the week.

The broad structure of the *Ghost Boy* storytelling tour will be as follows:

1. In the hospital precinct, introduction to contemporary character Froggy, then quarantined boy Tad visiting his step mother in the hospital;
2. Two ends of the beachfront to interpret Tad's visit to his father on the ship *Faraway* and then his drowning in a distant sea cave near Dobroyd Head;
3. Bushland cliff edge for Froggy encounters with Tad's ghost;
4. Various buildings then inscriptions (featuring Dearbourne family) as Froggy and friend are taken on a tour;
5. Administration building where Froggy and friend break into records; and
6. Funicular stairway to recall the hunt for the treasure near Dobroyd Head.

Some of the critical elements of the *Ghost Boy* tour that will be developed to meet market needs, include:

- creating a route and stopping at points where key parts of the story happened;
- delivering highly creative and engaging storytelling, to entertain, inspire and provide children with a sense mystery and spirituality;
- getting children to take turns at acting the key characters while the story teller conveys what is happening, to entertain and inspire children;
- using props inside and outside the buildings that help tell the story, to help children experience authenticity and feel a sense of community (such as the character's clothes, belt, gold locket and treasure); and

- packaging the sale of the book *Ghost Boy* at a discounted price in the Luggage Store Visitor Centre, to provide participants with a sense of value for money.

The key point of difference for the *Ghost Boy* storytelling tour is that it has been designed specifically for children, providing an opportunity for children to take part in an entertaining and imaginative story about a boy having an adventure with a ghost boy who was quarantined and died nearby.

4.2.10 Spirit Investigator

This *Spirit Investigator* is the “left brain” adaptation of the former Ghost Tour, designed to attract those with a scientific, rationalistic approach to the paranormal. In this sense it is the flipside to *The Sixth Sense*. This two hour experience will be designed to investigate the widely reported paranormal activity that exists on the site, using a range of investigative equipment. Prior to starting, the group will be breath tested to ensure that all are in a fit state to participate and will sign a Waiver of Liability to ensure that all understand that any affects of paranormal activity are their responsibility. The group of 25 will be broken up into groups of five, with each group being given a backpack and aluminium case containing: visual recorders; voltage finder; digital voice activation audio recorder; walkie talkies; temperature gauge hydrometer / clock / thermometer; EMF Meters; and torches.

The group will then be given an outline of what paranormal activity is and how and where it has been recorded in the past. The Group will then be trained in how to operate their equipment, paying special attention to what can artificially trigger an apparent source of evidence. The groups will then visit several buildings, targeting those with past activity and the capacity for the groups to work in different areas but still be easily accessible to the guide. Buildings likely to be targeted include: A7, A12, H1 and H2, P27 and S9 and A25. The experience will conclude with the full group sharing anything they were able to uncover, and looking at the results of other groups in the event that nothing was found at the time.

The key messages that the storytelling will aim to communicate are covered in **Table 3.2**. The key emotions that the storytelling will aim to generate are a sense of anticipation; alertness; fear; ethereal; being mystified; intrigued; and awakened.

Ultimately, the key point of difference for *Spirit Investigator* will be the use of a clairvoyant, to assist participants access the emotional and spiritual side of the Quarantine Station via an experienced spiritualist. The supporting point of difference is the opportunity to experience the site with little activity, noise or other distractions.

Spirit Investigator will be offered six nights per week to a maximum of 20 people. A careful combination of marketing, pricing and rules will be used to minimise highly disruptive behaviour. For example, participants will not be permitted to take drugs or alcohol on the tour, and may be required to be breath tested before being permitted on the tour. Participants will be asked to sign a liability waiver absolving all but themselves of the responsibility of physical and spiritual injuries. The clairvoyant guide will need to make peace with the spirits of the site and agree not to antagonise or release spirits from the site.

Spirit Investigator is expected to be the second most popular night tour experience after *Defiance*.

4.2.11 Special interest tours

Beyond the storytelling tours outlined above, there may be opportunities to develop special interest tours. No special interest tours have been proposed but some potential tours that could be based within the lease area or may move beyond it include:

- an inscriptions tour that focuses on the stories behind the inscriptions, and features inscriptions across the lease area and perhaps, Old Mans Hat;
- evening guided viewing of Long-nosed bandicoots, possibly linked to monitoring of foraging activity;
- a marine tour, ranging from snorkeling off Quarantine Beach to dive trips off Sydney Harbour Heads;
- an Aboriginal heritage tour of North Head that begins at the Quarantine Station;
- a North Head tour that links attractions such as the Third Quarantine Station Cemetery, former Artillery School and North Head Fort; and

- seasonally based guided whale watching, using advance notice of approaching whales (June to August travelling north and September to October travelling south)

If a special interest tour is held after sunset, it will be held away from bandicoot foraging habitats, or if in the Wharf Precinct, will be located principally indoors. If the tour is held at night, it will be confined to formed roads and paths or the Funicular stairway, and spotlights and flash photography will be restricted. Furthermore, participants will be transferred to either the Wharf, the accommodation area of the carpark at the conclusion of the tour.

The Visitor Management Plan proposes a set of policies to respond to proposals for special interest tours, which incorporates approval conditions relating to their interpretation, access and visitor management and monitoring techniques. Approval for any special interest tours must be sought from the DEC.

4.2.12 Gallery for interpretive exhibitions

A small gallery will be established to provide alternative exhibitions of the Q-Station and a space for artists to interpret themes and issues relevant to the site. The gallery may exhibit paintings, photographs, sculptures and oral histories. Interactive elements could include the opportunity for people to create rubbings over copies of some of the inscriptions. Other uses may include displays featuring relevant research projects and information about the conservation and management of the site for the community days. As a special event feature, the gallery will also be used to host rotating exhibitions organised in conjunction with other museums in Sydney such as the Maritime Museum, Sydney Museum and Victoria Barracks to help people discover a connection with Sydney's heritage.

The main gallery space will be the former bathhouse (A11), though other multi-use buildings may be able to be temporarily used (such as the doctors and nurses quarters and staff cottage S5).

4.2.13 Special events

Special events will be progressively introduced in the second or third year of operation to expand the range of activity and people visiting the Q-Station. Four special events per annum will be interpretive and two will be based around community days. All special events will be published in a calendar of events for the Q-Station, which will be distributed as part of a Q-Station newsletter to the guest mailing list and advertised through other channels.

Interpretive events

The interpretive-based events will draw on the historic atmosphere of the Quarantine Station to celebrate an historic event or aspects of past operations. Examples of interpretive events which will take place, include:

- interpretive picnic on Boxing Day to view the Sydney to Hobart yacht race;
- presentations and stories from past staff and internees, including slide and film nights held in distinctive venues such as the First Class Men's Smoking room or Asiatic classroom, to help people discover a connection with Sydney's heritage;
- monthly food theme nights from cultures of past internees for guests to experience a sense of mystery and community;
- themed mystery dinner parties, with costumes and characters to be played out over dinner, providing ways to be entertained and inspired;
- theatrical performances that explore issues relevant to the Quarantine Station such as health, immigration and travel to entertain and inspire people;
- musical performances from cultures of past internees, to provide relaxation and rejuvenation;
- re-enactments of vessels arriving by tall ship at Quarantine wharf from Circular Quay for quarantining, including a *40 Days* tour and an overnight stay, to experience authenticity and discover a connection with Sydney's heritage.

Most interpretive-based special events will be run in the Wharf and Hospital Precincts, though other precincts such as the third class dining and the grassy slopes near the staff cottages may also be utilised for outdoor events. Interpretive events will be planned and run as integrated packages including accommodation and/or meals and will serve as a public relations tool and value adding for Q-Station guests. Small scale special events will be offered throughout the year, while the number of large-scale special events requiring overflow

parking will be restricted to four per year to minimise crowding and visitor impacts. Special events at the Q-Station will either be initiated by the Q-Station or occur concurrently with existing Manly and Sydney events, such as the Food & Wine Festival, the Arts Festival or the Jazz Festival. An effort will be made to link each special event with tourism and transportation planning in Manly and Sydney generally, and connections will be sought with other Manly-based events and their marketing.

If a special event is held after sunset, it will be held away from bandicoot foraging habitats, or if in the Wharf Precinct, will be located indoors. Approval for any special events will be sought from the DEC in accordance with the Visitor Management Plan.

Community Days

Community days will be jointly run by Mawland Quarantine Station and the DEC as a means of assisting interested people to better understand how the site is being conserved and managed, and help people gain confidence and support for the public-private sector project. Each event is likely to feature a mix of the following communication techniques:

- a presentation on recent planning, assessments, conservation and adaptive management works, with the opportunity for questions and discussion afterwards;
- a display within the Gallery on the results of some of the integrated monitoring being undertaken;
- a special interest tour to parts of the site where conservation and / or adaptation work has been, is being or is planned to be undertaken (including access inside some buildings, consistent with the need for ongoing operations and guest privacy).

The presentation and tour could be repeated several times within the day to ensure people could access them. Media releases and web-based promotions will be used to stimulate awareness and interest in attending. There is potential for information sheets to be distributed.

There will be two Community Days run each year, probably on alternating Saturday and Sundays (11am to 3pm). To manage potential visitor impacts, people interested in visiting the site to take up one or more of the community day activities will need to book in advance. These pre-booked visitors attending Community Days will not have to pay for the specific activities being offered. Community Day visitors will be treated the same way as all day visitors in terms of site access – being limited to the Wharf Precinct and escorted to other precincts by a guide. The number of visitors permitted to enter the site specifically for a community day will be the difference between the number of existing and pre-booked paying visitors and the capacity limit of 450 at any one time. A pre-booked paying visitor will be given priority. It may be necessary to cap the number booked and entering the site, to ensure that the total number of visitors on site at any one time does not reach 450 (see the Visitor Management Plan for more detail on this technique).

4.2.14 Publicly accessible moveable heritage collection

In accordance with the Moveable Heritage Plan (DEC 2007) and DACMP archaeological resource management policies, a publicly accessible moveable heritage collection will be located within one of the dormitories of the former Asiatic accommodation building (P15-16). Simple and small in scale, the collection will be established to store, conserve and present artefacts and some of the moveable heritage that is not able to be safely or practicably used in its original location, and is worthy of keeping because of its ability to interpret relevant stories about the Quarantine Station. The collection will include medical equipment, personal items of quarantined internees, furniture, working tools and equipment, and headstones unable to be re-instated in their original location.

Public access will be limited to guided access or pre-booked research activity. The collection may be able to become an investigation stop on the Spirit Investigator Additional interpretation and access may be introduced several years after all tours have been consolidated and one or more is in need of invigoration. A curator will be contracted to select appropriate items and present them in a safe and meaningful manner within the Visitor Centre. Surplus items will be de'accessioned and items may be added if they add value and are relevant to the significance of the Quarantine Station

4.3 Theme emphasis across direct and indirect techniques

Mawland Quarantine Station will expand and emphasise some themes more than others. The themes receiving the greatest emphasis will be those most dependent upon being on the site to be effectively interpreted (particularly the concept and practice of quarantine and the emotional and spiritual journey of quarantine). The themes receiving less emphasis will be those that can equally be interpreted:

- through ongoing museum displays (such as the theme of immigration and settlement in Australia at the Maritime Museum, and the theme of health, disease and the evolution of its treatment at other museums);
- through Aboriginal run tours, educational programs or cultural centre (such as the theme of North Head Aboriginal occupation and perspectives); and
- at other parts of North Head or Sydney Harbour National Park (such as the theme of natural geodiversity and biodiversity of North Head).

Table 4.6 demonstrates this variation in theme emphasis, and also shows the relative degree of theme emphasis of indirect and direct interpretive techniques – this is considered to be best practice heritage interpretation. **Table 4.7** breaks down the emphasis of the seven main themes across specific indirect and direct techniques. The techniques that play the strongest consistent role in communicating almost all of the messages are: similar ongoing uses of buildings and facilities; controlled presentation of the cultural and built landscapes to early Aviation Phase; and *The Luggage Store Visitor Centre*; and *40 Days* storytelling tour.

During the first year, the existing Ghost Tour will continue to be run in a similar form, but change its route to begin in the Wharf Precinct and avoid visitor or operations noise and distractions associated with the future increased site activity. This tour would continue to be based on walking through part of the site and into some of the buildings holding lanterns and hearing the guide tell stories of ghost encounters, with the group finishing with a supper. The structure would start in the Wharf Precinct and pass through the hospital and morgue, Isolation ward, grave diggers cottage, Asiatic dormitory, post office and return down the wharf road (until the funicular stairway is built).

Table 4.6 Emphasis of themes across proposed indirect and direct interpretation at the Q-Station

Themes	Emphasis of indirect techniques	Emphasis of direct techniques	Overall emphasis
Immigration and settlement in Australia	♣	♣ ♣	♣ ♣ ♣
Health, disease, and the evolution of its treatment	♣	♣ ♣	♣ ♣ ♣
The concept and practice of quarantine	♣ ♣ ♣ ♣	♣ ♣ ♣ ♣ ♣ ♣	♣ ♣ ♣ ♣ ♣ ♣ ♣ ♣
The emotional and spiritual journey of quarantine	♣ ♣ ♣ ♣	♣ ♣ ♣ ♣ ♣ ♣	♣ ♣ ♣ ♣ ♣ ♣ ♣ ♣
The challenge of conserving and presenting the Quarantine Station	♣ ♣ ♣	♣ ♣ ♣	♣ ♣ ♣ ♣ ♣ ♣
North Head Aboriginal occupation and perspectives		♣ ♣	♣ ♣
Natural geodiversity and biodiversity of North Head		♣	♣

Table 4.7 Theme emphasis across indirect and direct interpretation at the Q-Station

Indirect interpretation and education techniques	1. Immigration and settlement in Australia	2. Health, disease and the evolution of its treatment	3. The concept and practice of quarantine	4. The emotional and spiritual journey of quarantine	5. The challenge of conserving & presenting the Quarantine Station	6) NH Aboriginal occupation and perspectives	7) NH natural geodiversity and biodiversity	Overall emphasis
Similar access and levels of activity across different precincts to the original period (eg. limited access to site and precincts, use of visitor shuttle)	0.0	0.0	2.0	2.0	3.0	0.0	0.0	7.0
Similar ongoing uses of buildings and facilities (eg. re-establish former accommodation, recreation activities and industrial uses)	0.0	2.0	8.0	8.0	5.0	0.0	0.0	23.0
Controlled presentation of the cultural and built landscapes to early Aviation Phase) (eg. retention of fences, building exterior, and vegetation)	0.0	0.0	6.0	6.0	4.0	1.0	0.5	17.5
Design the interior of buildings and their atmosphere to a consistent historic theme (1920-40 maritime/deco theme to select furnishings and reuse artefacts)	1.0	0.0	4.0	4.0	3.0	0.0	0.0	12.0
Presentation of staff and their interaction with visitors in an authentic and knowledgeable manner	1.0	1.0	2.0	2.0	0.0	0.5	0.5	7.0
<i>Overall emphasis of indirect techniques</i>	2 = †	3 = †	22 = † † † † †	22 = † † † † †	15 = † † † †	1.5 = †	1.0 = †	66.5
Direct interpretation and education techniques	1. Immigration and settlement in Australia	2. Health, disease and the evolution of its treatment	3. The concept and practice of quarantine	4. The emotional and spiritual journey of quarantine	5. The challenge of conserving & presenting the Q-Station	a) NH Aboriginal occupation and perspectives	b) NH natural geodiversity and biodiversity	Overall emphasis
Reintroduction of historic arrival by water	1.0	0.0	2.0	1.0	0.5	0.0	0.0	4.5
Visitor shuttle to provide controlled road access	0.0	0.0	1.0	0.0	0.5	0.0	0.0	1.5
Luggage Store Visitor Centre featuring displays and historically themed merchandise	2.0	2.0	5.0	1.0	8.0	0.5	1.5	20.0
Publicly accessible moveable heritage collection	0.0	1.0	2.0	1.0	1.0	0.0	0.0	5.0
Gallery for interpretive exhibitions	1.0	1.0	1.0	2.0	2.0	0.5	0.5	8.0
<i>40 Days</i> storytelling tour	3.0	2.0	7.0	5.0	0.0	0.0	0.0	17.0
<i>Spirit Investigator</i> storytelling tour	0.0	0.0	1.0	4.0	0.5	1.0	0.0	6.5
<i>Defiance</i> storytelling tour	0.0	1.0	2.0	8.0	0.0	0.0	0.0	11.0
<i>Ghost Boy</i> storytelling tour	0.0	0.0	1.0	3.0	0.0	0.0	0.0	4.0
<i>The Sixth Sense</i> storytelling tour	0.0	0.0	1.0	4.0	0.5	1.0	0.0	6.5
Aboriginal Heritage Tour (determined by Aboriginal people)	0.0	0.0	0.0	0.0	0.0	6.0	0.0	6.0
Health retreat and wellness centre	1.0	4.0	0.0	1.0	2.0	4.0	3.5	15.5
Special events	1.0	0.0	1.0	2.0	2.0	0.0	0.0	6.0
<i>Overall emphasis of direct techniques</i>	9 = † † †	11 = † † †	24 = † † † † † † † †	32 = † † † † † † † † † †	17 = † † † † †	13 = † † †	5.5 = †	111.5

5.0 Strategies

5.1 Introduction

This plan contains ten initial strategies that are designed to establish and trial the interpretation provided at the Quarantine Station. The second edition of the Plan will refine these strategies into a more operational-orientated form, and may exchange some of these strategies with others that provide more detail on other interpretive techniques, such as special events and education. The ten strategies are listed below and then described in more detail in the remainder of this section of the Plan:

1. Establish interim tours and supporting displays
2. Deliver similar ongoing uses and a controlled presentation of the cultural and built landscape
3. Design the interior of buildings and their atmosphere to a consistent historic theme
4. Establish authentic presentation of staff and friendly and knowledgeable interactions with visitors
5. Establish *The Luggage Store Visitor Centre*
6. Develop the *40 Days* storytelling tour
7. Develop the *Defiance* storytelling tour
8. Adapt the Ghost tour into *The Sixth Sense and Spirit Investigator* storytelling tours
9. Develop *Spirit Investigator* storytelling tour
10. Develop the *Ghost Boy* storytelling tour
11. Develop ongoing guide resources and training programs
12. Assist educational groups utilise the Q-Station
13. Assist the MLALC to develop and deliver an Aboriginal tour and / or education program
14. Develop a research, monitoring and evaluation program
15. Establish a publicly accessible moveable heritage collection
16. Establish a gallery, interpretive exhibitions and special events

5.2 Establish interim tours and supporting displays

This strategy seeks to immediately enhance visitor services and interpretation, within the limitations of an unadapted site.

Table 5.1 Actions to establish an interim visitor centre and tours

Actions	Explanation	Timing
Recruit a team of guides to provide a guiding service for the Interim Day and Ghost Tours	The guides will be sourced from those that would like to continue working at the Quarantine Station, followed by new sources once these guides cannot meet all shifts	Pre lease activation
Develop separate training programs that assist guides to deliver the interim Day and Ghost Tours	The training will need to emphasise the mini-bus transfer, a revised introduction to the tour, the timing and stories along the revised route, and the interpretation of the Proposal and partnership	Pre lease activation
Train guides to integrate the proposed changes to the Interim Day and Ghost Tour	Separate training programs will need to be run for the two tours and guides will need to deliver a practice tour and have a Mawland manager present on their first few tours	Pre lease activation
Introduce a mini-bus transfer between the Entry Gate and Wharf Precinct for day visitors undertaking an interim tour	Day visitor vehicle access is not permitted past the entry gate. Assembling tour groups at the entry gate and transporting them into the site will establish the general access restrictions and enhance interpretation of former access restrictions	Stage 1 (1 – 4 months)
Produce two identical interim displays about the adaptive reuse of the Q-Station for buildings A9 and P6	Visitors on the interim tours should have access to information about the imminent products and associated changes to the site	Stage 1 (1 – 4 months)
Adapt audio visual into a shorter introduction run on DVD or powerpoint	The Audio Visual should remove material better covered by the day tour and add in some contemporary and proposed changes. Slides and some script should be re-used.	Stage 1 (1 – 4 months)
For the Interim Ghost Tour, transfer all equipment to lockable space first in P6 First Class kitchen, then between buildings A11 and A12	The Interim Ghost Tour needs to start in the Wharf Precinct, close to the interim Luggage Store Visitor Centre	Stage 1 (1 – 4 months)
For the Interim Ghost Tour, transfer the supper from the Men's Smoking Room to the former First Class Kitchen	For the Interim Ghost Tour supper needs to occur in a room that will not be adapted while it is being run. Toilet facilities will be reliant on those in the First Class Precinct	Stage 1 (1 – 4 months)

5.3 Deliver similar ongoing uses and a controlled presentation of the cultural and built landscape

Many of the indirect interpretive techniques will be delivered via other plans and operational initiatives, and therefore do not need to be driven by a strategy in this Plan. The purpose of this strategy is to make sure that the interpretive integrity of initiative being delivered through other plans is achieved, and that initiatives not able to be delivered through other Plans are delivered through this one.

Table 5.2 Actions to assist deliver similar ongoing uses and a controlled presentation of the cultural and built landscape

Actions	Explanation	Timing
Transfer relevant indirect interpretive techniques from Tables 4.1 to 4.3 into the Heritage Landscape Management Plan	Many of the indirect interpretive techniques are best delivered through the Heritage Landscape Management Plan, such as the construction of the funicular stairway, symbolic fences, inscriptions fence and lighting, badminton and croquet courts, and management of the grass-bushland edge	Pre lease activation
Transfer relevant indirect interpretive techniques from Tables 4.1 to 4.3 into the Visitor Management Plan	Many of the indirect interpretive techniques are best delivered through the Visitor Management Plan, such as the operation of a ferry service, concentration of use, visitor access and goods delivery	Pre lease activation
Transfer the pricing and promotion of ferry and carpark access to the Marketing Plan	Pricing and promotion is best delivered through the Marketing Plan	Pre lease activation
Investigate options for the reinstatement of a covered walkway between buildings P5 and P6	The Heritage Landscape Management Plan will investigate this opportunity and refer to policy and action within the DACMP	Pre lease activation
Prepare an Inscriptions Management Plan to direct the conservation, visitor access and indirect interpretation of the inscriptions	The plan should feature conservation works, options for enhancing their interpretation (such as repainting and taking moulds), and an assessment of impacts associated with these. The plan should be submitted to the Heritage Advisor then DEC and Heritage Council for approval	Pre lease activation At the same time as the Landscape Plan
Establish design guidelines for outdoor signage	Appendix E provides the draft guidelines and the Outdoor Infrastructure Plan will provide more structural detail	Pre lease activation
Establish a consistent and historically informed colour scheme for painting the exterior of buildings	The colours should source endorsed research and reflect DACMP 2001 policies	Stage 1 (1 – 4 months) Prior to painting buildings
Produce and install outdoor entry and visitor management signs and co-ordinate the removal of approved existing DEC signs	Appendix E presents the location, content and type of signs that will assist to manage visitor access, direct visitor flow and minimise risk to visitors.	Stage 1 (1 – 4 months) Following approval of outdoor sign guidelines
Produce a display about the Jenner and install inside the Jenner	The display should feature historic photographs and text about the Jenner's former use and curated former lifebuoys	Stage 1 (1 – 4 months) During conservation works on the Jenner
Produce several interpretive signs about the inscriptions	The signs should target painted inscriptions with a strong story, or translate an Asian language inscription	Stage 1 (1 – 4 months) As part of the installation of the protective fence
Paint a mural over the exterior of the visitor shuttle waiting shelter building A26	The mural should depict the major experiences provided on the site as well as people in the visitor shuttle and instructions for visitors to wait for the visitor shuttle to transport them to the Wharf Precinct.	Stage 2 (5 – 13 months)
Purchase outdoor recreational equipment and arrange activities for guests	Former recreation activities are a key indirect interpretive technique, and also keep guests on site longer.	Stage 2 (5 – 13 months)
Paint a mural over the entrance wall to building A28-29	The mural would be designed to depict some aspect of the way visitors interpret the site	Stage 3 (14 – 19 months)
Investigate options to symbolically present the Second Cemetery	An approach to symbolically representing the persons known to have been buried there will be assessed in the Heritage Landscape Management Plan	Stage 4 (20 – 24 months)
Produce and install a flag for Cannae Point	The flag should integrate the original yellow quarantine flag with the Q-Station logo and brand established in the Marketing Plan. Hoist flag to fully launch the site.	Stage 5 (25 – 33 months)

5.4 Design the interior of buildings and their atmosphere to a consistent historic theme

Many of the indirect interpretive techniques will be delivered via other plans and operational initiatives, and therefore do not need to be driven by a strategy in this Plan. The purpose of this strategy is to make sure that the interpretive integrity of initiative being delivered through other plans is achieved, and that initiatives not able to be delivered through other Plans are delivered through this one.

Table 5.3 Actions to assist design the interior of buildings and their atmosphere to a consistent historic theme

Actions	Explanation	Timing
Transfer relevant indirect interpretive techniques applying to accommodation fitout and curatorial works from Table 4.3 into the Interior Fitout Plan	Many of the indirect interpretive techniques relating to accommodation-based fitout and curatorial works are best delivered through the Interior Fitout Plan, should be inspired by a maritime theme of a 'Ship on land' and the approximate period of 1920-1940	Pre lease activation
Prepare a colour scheme for the exterior and internal areas of all buildings based on paint scrapings	The colour scheme should be based on a former colour that the building was painted in. The colour scheme could also be designed to consolidate the identity of Precincts	Stage 1 (1 – 4 months)
Purchase books, games and music consistent with the 1920s and 1930s	Stock communal lounges with 1920's books featuring escape, adventure and exploration Stock communal lounges with 1920's games featuring dominos, backgammon, Chinese checkers, draughts and chess Stock communal lounges with 1920's to 1930s music and contemporary audio equipment	Stage 1 (1 – 4 months) Ongoing to Stage 5
Transfer relevant indirect interpretive techniques applying to the fitout of building A6 into a restaurant, from Table 4.4 to the Fitout Plan	Some of the indirect interpretive techniques are best delivered by the Fitout Plan, such as curatorial work on the boilers, steel structures, exposed pipes and electrical fittings and fixtures, themed new fittings, fixtures and furniture to be industrial and solid	Stage 1 (1 – 4 months) During the detailed building design phase
Brief the Food and Beverage Manager operations planning to adopt relevant indirect interpretive techniques applying to the establishment of a restaurant building A6 from Table 4.4	Some of the indirect interpretive techniques are best delivered by the restaurant manager, such as: the design menus and/or table cloths to incorporate some interpretation of the former use of the boiler house and/or aspects of dining during the former 1920's to 1930's operating period; the incorporation into the restaurant menu (as regular or special function nights) of historically themed dishes and the playing of music from the 1920's to 1930's	Stage 1 (1 – 4 months) When the Food and Beverage Manager is employed
Install two interpretive signs about the former use of the Boiler House within the two parts of the boiler house that interprets its former use through photographs and text	Install one sign in the Engine Room and one sign in the Pump House to explain their former use. Signs should feature historic photographs of the buildings and acknowledge changes to the buildings. Signs should be metal and should be wall mounted and removable	Stage 2 (5 – 13 months) During adaptation of building A6
Replace corroded metal name signs for all First, Second and Third Class accommodation buildings	Building signs such as P11 are located on buildings but barely readable due to weather deterioration	Stage 2 (5 – 13 months)
Replace corroded metal name signs for former staff cottages	Building signs such as P11 are located on buildings but barely readable due to weather deterioration	Stage 3 (14 – 19 months)

5.5 Establish authentic presentation of staff and friendly and knowledgeable interactions with visitors

The purpose of this strategy is to influence the way staff are dressed and assist them to interact with visitors and guests in a way that builds a sense of community.

Table 5.4 Actions to establish authentic presentation of staff and friendly and knowledgeable interactions with visitors

Actions	Explanation	Timing
Integrate into various forms of staff attire a common design element(s) based on a maritime theme and the period of the 1920's –1930's	Research archives and historic photographs to identify past Quarantine Station uniforms as source material for a new uniform. A common element for staff attire could be a colour, design, material, buttons, belt, shoes	Stage 1 (1 – 4 months)
Write cultural requirements common to all staff into position descriptions	Incorporate into selection criteria for all staff who come into regular contact with visitors, a friendly and helpful manner and interest in creating opportunities to interact with visitors and guests	Stage 1 (1 – 4 months)
Provide all staff with a functional item of outdoor clothing that is based on a maritime theme and the period of the 1920's –1930's	Item could be a hat, jacket or raincoat	Stage 2 (5 – 13 months)
Produce name and title badges, to be worn by staff at all times when on site	Design of the name badge should consider a maritime theme and the period of the 1920's –1930's	Stage 1 (month 1) and Stage 2 (month13)
Train all staff who come into regular contact with visitors to have a basic knowledge of the history of the Quarantine Station and the proposed operations	Training should focus on staff responsible for marketing, general inquiries, the ferry and shuttle bus, reception, Luggage Store Visitor Centre, restaurant, environmental management and community liaison	Year 1-3 Ongoing with each induction program
Conduct regular informal staff/visitor information sessions	Sessions should inform people of the recent and imminent changes to the site and its operations and any inconveniences which consequently may arise, and should encourage return visits to experience the improvements	Year 1-4
Train all staff who come into regular contact with visitors in customer service skills	Training should ensure visitors feel welcome and cared for	Stages 2 – year 3 (10 – 40 months)
Initiate a regular cricket game involving staff and guests on the Main Axial Road	Cricket was a popular activity for First Class internees, and its re-establishment could generate bonding among staff and guests	Stages 3-4 (10 – 40 months)

5.6 Establish the *Luggage Store Visitor Centre*

This strategy is designed to coordinate a simultaneous collection of tasks needed to establish a visitor centre within building A14-17, the former luggage store. The main tasks are building adaptations, curatorial works on the building and introduced moveable heritage, display production, retail fitout and purchase and stocking of retail products.

Table 5.5 Actions to establish The Luggage Store Visitor Centre

Actions	Explanation	Timing
Prepare a brief and select a contractor for the establishment of the Luggage Store Visitor Centre	The Brief should refer to Section 3 and be based on Sections 4.2.3 and Table 4.4. Mawland will undertake supporting research. The fitout will include a sales counter, adaptation of luggage racks to retail racks, additional retail displays, cash register, phones and computer. The displays are to be produced and installed by an interpretation specialist under contract direction from the Brief.	Pre lease activation
Collect luggage from the 1920's to 1930's for presentation on luggage racks in building A14-17	Approximately 150 to 200 items of luggage need to include suitcases, chests, hatboxes, toolboxes and beds. The items should be identified as introduced to the site and installed on remaining sections of luggage racks not being used for displays and retail	Pre lease activation
Adapt building A14-17 in readiness for its interpretive fitout to function as the Luggage Store Visitor Centre	Major works include sealing the roof and floor, creating an opening between the unclean and clean sections, glass walls or doors inside two openings, removing up to half the luggage racks, fitout of bathrooms, curating the funicular rails that pass through the building so that they are in good condition and safe to walk over, and removing the concrete covering the former railway turntables and install a checker plate or perspex lid to enhance interpretation of the former use	Stage 1-2 (Month 3-6)
Fitout building A14-17 as the Luggage Store Visitor Centre	The fitout and displays will follow the direction established in the Brief	Stage 2 (months 7-10)
Install outdoor signage as per Sign Plan and co-ordinate the removal of approved existing DEC signs	Outdoor signs to include: Site map and 'You are here'; outline of visitor shuttle services, precincts, facilities and disabled access; opening hours of facilities; Minimal Impact Code for visitors; and Minimal Impact Code for vessels	Stage 1 (Month 4)
Approach authors and publishers of Quarantine Station books to discuss partnership publishing and distribution	Partnerships could include book launches, pre-purchasing stock and joint editing	Year 1-3
Establish retail stock storage areas in loft of building A14-17 and in A11	Storage areas need to be made safe from weather and vermin, be well ventilated and locked	Stage 1 (Months 3 – 4)
Purchase and install retail stock in building A11 and A14-17	Purchase small volumes of stock to test market interest and experiment with alternatives	Stage 2 (Months 5-7)
Launch the Luggage Store Visitor Centre	The launch should coincide with the launch of the 40 Days storytelling tour and first major set of adaptations	Stage 2 (Month 13)

5.7 Develop the 40 Days storytelling tour

The 40 Days storytelling tour will be the first new tour established, the most interactive and the most regularly run tour.

Table 5.6 Actions to develop the 40 Days storytelling tour

Actions	Explanation	Timing
Research the most suitable quarantined ship to identify set fitout, interpretive events and characters of former internees for 40 Days	The ship, period and disease need to offer strong and realistic stories, opportunities for interactive techniques and linkages to inscriptions and other site-based evidence that it really occurred	Stage 1 (Month 4)
Develop a route and set of stories and interactive techniques for 40 Days	The route needs to emphasise the processing of all internees and care of the sick (Wharf and Hospital Precincts), supplemented by accommodation and recreation class contrasts. The stories and techniques need to directly or indirectly communicate or demonstrate the messages	Stage 2 (Month 5)
Develop a mock up of the storytelling tour and pilot test with the target market for 40 Days	The mock up needs to take participants along the route and provide as close an example of the tour as possible, followed by a focus group to discuss and improve the tour. The aim will be to determine target market interest, price sensitivity and suggested improvements. The preferred method will be focus groups. The target market is identified in the Marketing Plan	Stage 2 (Month 6)
Curate the inside of buildings needed as major stops for 40 Days	For the formalin chambers (A8), locate and install a sample of the material used to treat internees during the influenza pandemic Complete the curation of the hospital block (H2) consistent with the 1920's-1930's period of operation For the Asiatic cooking and eating area (P17), locate, curate and install relevant cooking equipment and mock bags of cooking supplies, perhaps adding sculptures of two or more 'Asiatic' internees preparing a meal using the existing large metal cooking pot to interpret historic use For the post office (A25), curate interior fittings and fixtures, particularly the mail sterilisation box, and produce a range of mail, some of which should be treated as it would have by the mail sterilisation system	Stages 1 – 2 (1 – 13 months)
Fitout Section 2 of building A14-17 as ship-based Third Class accommodation for 40 Days	The fitout should feature double bunk beds along the walls (possibly as part of the luggage racks) and single bunks in the centre for participants to sit on. Retained luggage racks near the entrance should contain the clothing items and identity cards that participants will adopt for the tour.	Stage 2 (Months 7-10)
Recruit full time, part time and casual guides for 40 Days	Establish a web-based network of advertising and securement for hiring full and part time guide staff	Stage 2 (Months 10-11) After the pilot test confirms the tour should proceed
Deliver an introductory training program for guides to deliver 40 Days	This course would cover: interpretive messages, target audience; key interpretive techniques; minimal impact code for guides; and the minimal impact code for visitors	Stage 2 (Month 12)
Launch the 40 Days storytelling tour	The launch should coincide with the launch of the Luggage Store Visitor Centre and first major set of adaptations	Stage 2 (Month 13)

5.8 Develop the *Defiance* storytelling tour

Defiance will be the signature experience of the site, and will represent the greatest investment, revenue and expenses of all the storytelling tours.

Table 5.7 **Actions to develop the *Defiance* storytelling tour**

Actions	Explanation	Timing
Reconstruct building H1 in time to provide a major venue for <i>Defiance</i>	The DEC are to manage the reconstruction	Pre-lease - Stage 1 (Month 4)
Contract a theatre production company to develop and deliver <i>Defiance</i>	The company needs to have the capacity to develop a full concept and projections for <i>Defiance</i> , then reliably deliver the show as a separate business entity, working closely with other operations. The company should feature a writer, theatre producer, audio visual and special effects specialist. The projections should feature development budget and operating forecast revenue and expenses	Stage 1 (Month 3)
Identify a real story and integrate it with an approximate route and major building stops for <i>Defiance</i>	The story needs to involve Sydney residents being quarantined, a real problem and a significant outcome from the experience.	Stage 1 (Month 4)
Refine the involvement of audio visual and special effects	Work with The Shirley Spectra to refine their role with respect to writing, production, son et lumiere and effects	Stage 2 (Months 5 – 13)
Pilot test a full concept of <i>Defiance</i> with the target market	The aim will be to determine target market interest, price sensitivity and suggested improvements. The preferred method will be focus groups. A focus group comprising of the target market (identified in the Marketing Plan) should have access to some materials that explain the story, route and major points of entertainment	Stage 2 (Month 7) After completion of the concept
Develop the script and techniques for <i>Defiance</i>	Script to be developed around proposed message coverage, techniques to be designed to entertain and create emotional responses.	Stage 2 (Months 8-9) After the concept and budget are approved
Develop a mock up of the storytelling tour and pilot test with the target market	The mock up needs to take participants along the route and provide as close an example of the tour as possible, followed by a focus group to discuss and improve the tour	Stage 2 (Month 10) After the route, stories and interactive techniques are developed
Curate the inside of the shower block (A12 and/or A9) as a major stop along the tour	Produce a recording of the sounds of the shower block when it was in full operation for use by the tours (water flow, conversations, movements of internees)	Stage 2 (Month 11) Location of items could begin in Year 1 but internal curatorial work needs to be in Year 2
Curate one hospital dormitory to its former appearance in the 1920's-1930's period of operation, for use as a major stop on <i>Defiance</i>	Curatorial works should include: efforts to locate, curate and install approximately twenty hospital beds (with linen) and bedside furniture into the eastern dormitory, consistent with the 1920's-1930's period of operation; locate, curate and install nursing furniture and facilities into the eastern dormitory, consistent with the 1920's-1930's period of operation; locate, curate and install patient personal effects into the eastern dormitory, consistent with the 1920's-1930's period of operation ; and install jars of carbolic acid and phenol for slow release of the odour likely to have been present in the hospital into the eastern dormitory	Stage 2 (Month 11)
Complete full contract with theatre production company to deliver <i>Defiance</i>	The company needs to operate as an independent business, providing its own training and staff management	Stage 2 (Month 12)
Deliver an introductory training program for guides to deliver the storytelling tour	This course needs to cover: messages; target audience; key interpretive techniques; audience introductions, management of the visitor shuttle and visitors in the dark; tour route; substituting loss of experience caused by faulty technology and the minimal impact code for guides; minimal impact code for guides; and minimal impact code for visitors	Stage 2 (Month 13)
Launch the <i>Defiance</i> storytelling tour	The launch should coincide with the launch of <i>The Sixth Sense</i> storytelling tour	Stage 3 (Month 14)

5.9 Adapt the Ghost Tour into *The Sixth Sense* storytelling tour

The adaptation of the Ghost Tour into *The Sixth Sense* storytelling tour will allow the tour to continue in a more active site and with a renewed purpose.

Table 5.8 **Actions to adapt the Ghost Tour into *The Sixth Sense* storytelling tour**

Actions	Explanation	Timing
Recruit a small team of clairvoyants prepared to act as storytelling guides on a contracted part-time basis	Contact individual businesses and relevant associations capable and interested in acting as storytelling guides	Stage 1 (1 – 4 months) During the lease negotiation process
Develop the route, stories and techniques	Script to be developed around proposed message coverage, techniques to be designed to provide each individual with personal space and a chance to engage in reflecting about their own sense of spirituality	Stage 3 (14 – 19 months)
Develop a mock up of the storytelling tour and pilot test with the target market	The mock up needs to take participants along the route and provide as close an example of the tour as possible, followed by a focus group to discuss and improve the tour. The aim will be to determine target market interest, price sensitivity and suggested improvements. The preferred method will be focus groups. The target market is identified in the Marketing Plan	Stage 3 (14 – 19 months) After the route, stories and interactive techniques are developed
Curate the inside of morgue (H6) as a major stop along <i>The Sixth Sense</i> route	For the morgue (H6), Install jars of carbolic acid and phenol for slow release of the odour likely to have been present in the morgue consistent with the 1920's-1930's period of operation	Stage 3 (14 – 19 months) After the route, stories and interactive techniques are developed
Curate the inside of morgue (H6) as a major stop along <i>The Sixth Sense</i> route	For the grave diggers cottage (S9), locate, curate and install a simple collection of very basic furniture and décor, reading material, personal effects and clothing consistent with the 1920's period of operation, and maintain in an un-kept form	Stage 3 (14 – 19 months) After the route, stories and interactive techniques are developed
Contract a clairvoyant business	Establish a contract with a small group of clairvoyants to act as storytelling guides on a contracted part-time basis	Stage 3 (14 – 19 months) After the pilot test confirms the tour should proceed
Deliver an introductory training program for the clairvoyant guides to deliver <i>The Sixth Sense</i>	This course would cover: interpretive messages, target audience; key interpretive techniques; minimal impact code for guides; and the minimal impact code for visitors	Stage 3 (14 – 19 months) After the route, stories and interactive techniques are developed
Launch <i>The Sixth Sense</i> storytelling tour	The launch should coincide with the launch of the <i>Defiance</i> storytelling tour	Stage 4 (20 – 24 months)

5.10 Develop the *Spirit Investigator* tour

The development of the Spirit Investigator tour requires extensive research to document paranormal activity, test and refine technology, and develop a documentary and website that will build a long term clientele base.

Table 5.9 **Actions to develop *Spirit Investigator* tour**

Actions	Explanation	Timing
Purchase a trial investigations kit	Kit is required for research investigation	Stage 1 (Month 3)
Research the level and nature of paranormal activity in buildings available for potential use	Buildings include A7, A12, A25, H1, H2, S9, P14-16 and P27. The research will log activity and experiment with alternative technology to finalise the most suitable investigations kit	Stage 1 – 2 (3 – 8 months)
Convert results of research into a base product outline	The outline will cover where people go and what they do	Stage 1 (Month 9)
Prepare a simple documentary about the research activity	The documentary should capture evidence of paranormal activity and the challenges of collecting it.	Stage 2 (Months 6-9)
Develop support / substitution experiences	In the event that paranormal activity is not discovered, supporting experiences need to be available that will give the participants an adequate level of satisfaction with the experience	Stage 2 (7 – 9 Months)
Develop a documentary of the activity	Documentary is to become a key marketing tool and potentially part of the substitution experience	Stage 2 (Month 9 – 13)
Develop a route and set of stories and interactive techniques	The route needs to emphasise the way the site operated and the people who operated it. The stories and techniques need to directly or indirectly communicate or demonstrate the messages and provide more time for group members to ask questions and engage in discussion	Stage 2 (10 Months)
Develop a mock up of the storytelling tour and pilot test with the target market	The mock up needs to take participants along the route and provide as close an example of the tour as possible, followed by a focus group to discuss and improve the tour. The aim will be to determine target market interest, price sensitivity and suggested improvements. The preferred method will be focus groups. The target market is identified in the Marketing Plan	Stage 2 (11 Months)
Recruit full time, part time and casual guides to deliver Spirit Investigator	If the existing guides are unable to provide the service, recruit new full and part time guide staff	Stage 2 (12 months) After the pilot test confirms the tour should proceed
Deliver an introductory training program for guides to deliver the storytelling tour	This course would cover: investigative techniques and care for equipment, broader key interpretive techniques group management, interpretive messages, target audience;; minimal impact code for guides; and the minimal impact code for visitors and emergency and evacuation procedures	Stage 2 (12 months) After the route, stories and interactive techniques are developed
Develop a website and membership program	Membership is to create long term repeat customers and maximise their cooperation to contribute stories and images that confirm the benefits of taking the tour. Website is also to post results of activity for members.	Stage 2 (Month 13)
Launch Spirit Investigator tour	The launch should include suitable organisations to endorse the project, such as Paranormal Australia	Stage 2 (Month 14)

5.11 Develop the *Ghost Boy* storytelling tour

The Ghost Boy storytelling tour will be specifically designed for children and packaged with the book and sequel book by Felicity Pulman.

Table 5.10 **Actions to adapt the Ghost Tour into the Ghost Boy storytelling tour**

Actions	Explanation	Timing
Recruit full time, part time and casual guides to deliver the Ghost Boy storytelling tour	If the interim guides are unable to provide the service, recruit new full and part time guide staff	Stage 2 (Month 10)
Obtain permission from the author and publisher to adapt the book into a storytelling tour	A written agreement between the parties would offer the author involvement to assist with the adaptation, assures the tour is free of copyright and commercial fees, and could offer cross promotion and packaging of the book and tour	Stage 2 (Months 8-10) In association with reprinting and a distribution commitment
Develop a route and story structure for the tour based on the book	The focus needs to be the Hospital and Isolation Precincts, S9 and A25, with stops to emphasise the Ghost Boy story.	Stages 2-3 (Months 10-14) After permission is obtained
Develop a script for the storyteller	Script to be developed around proposed message coverage and the Ghost Boy story, techniques to be designed to provide an entertaining and not too disturbing experience.	Stage 2 (Months 10-11) After the route and structure are determined
Develop a mock up of the storytelling tour and pilot test with the target market	The mock up needs to take participants along the route and provide as close an example of the tour as possible, followed by a focus group to discuss and improve the tour. The aim will be to determine target market interest, price sensitivity and suggested improvements. The preferred method will be focus groups. The target market is identified in the Marketing Plan	Stages 2-3 (Months 12-13) After the route, stories and interactive techniques are developed
If the DEC service cannot be provided, employ guide staff	Establish a web-based network of advertising and securement for hiring full and part time guide staff	Stage 3 (Month 13) After the pilot test confirms the tour should proceed
Deliver an introductory training program for guides to deliver the storytelling tour	This course would cover: interpretive messages, target audience; key interpretive techniques; minimal impact code for guides; and the minimal impact code for visitors	Stage 3 (Month 14)
Launch the Ghost Boy storytelling tour	The launch should coincide with the launch of the fully operational capacity of the site	Stage 3 (Month 15)

5.12 Develop ongoing guide resources and training program

While all guides will be expected to have interpretation skills for guiding, they will need to continually refine their skills. This strategy is designed to provide all guides with introductory training for delivering tours they have not done before, and continually improve their skills.

Table 5.11 Actions to develop an ongoing training program for tour guides

Actions	Explanation	Timing
Deliver an interim training program for the interim tours to be provided	This course should cover transporting visitors between the entrance gate and wharf, initial changes to the day historic tour and ghost tour, minimal impact code for guides and the overall Mawland proposal and its implementation	Stage 1 (1 – 4 months)
Deliver an introductory training program for shuttle vehicle drivers and the skipper of the historic ferry service	This course would cover the main operations on the site and the minimal impact code for visitors, with particular emphasis on precinct access.	Stage 1 (1 – 4 months) Deliver several days before staff transport services commence
Compile a collection of resource material for guides to borrow and learn from	The resource material should include copies of the Interpretation Plan, Visitor Management Plan, Quarantine Station CMP and DACMP, and supporting publications on quarantine, health and cultural tourism issues. Store the resource material in the guide offices	Stage 1 Months 1-4) After the Plan is approved
Deliver an induction training program for all staff	This short program will be a prelude to formal training relating to each position, and will be based around: an introduction to the history and significance of the site; the main operations; environmental management (minimal impact code and relevant operating conditions); and the role of staff in interpreting the site (key messages and interactions)	Stage 1 (Months 1-4)
Deliver an introductory training program for all regular contractors and trades people involving in conservation, adaptation and fitout	The program will be based around: an introduction to the history and significance of the site and environmental management (minimal impact code and relevant approval conditions). Further detail on this is provided in the Environmental Management Plan.	Stages 1 – 4 (Months 0-24)
Assist storytelling guides to access advanced interpretation training	Guides could nominate a course to be run at the Q-Station in the low season; or could identify suitable courses run off-site for consideration.	Years 3-5 During low season
Provide professional incentives for storytelling guides to achieve guide certification	Certification skills include interpretation, customer service and group management skills. Potential programs run by the Institute of Australian Tour Guides or Ecotour Guide Certification Program	Years 3-5
Offer visitor services staff the opportunity to work in complimentary positions	Position transfers within visitor services include alternative tours, Luggage Store Visitor Centre, transportation, special events and special function presentations	Years 3-5 After the main operations are established

5.13 Assist educational groups utilise the Q-Station

This strategy provides direction for the Conference, Education and Functions operation to assist educational groups utilise the Q-Station as a venue for day and overnight educational programs. While school groups will have access to the site without the need to stay overnight, overnight school groups will be subject to a high level of supervision.

Table 5.12 Actions to assist educational groups utilise the Q-Station

Actions	Explanation	Timing
Research and identify a set of adult education providers that suit the Q-Station venue	Preferred programs to offer are environmental, cultural and historical programs reviewed and endorsed by the NSW Department of Education, health and well being programs that are run over several days and require an atmosphere of quiet reflection	Stage 3 (Months 14-19)
Develop half-day programs in liaison with the NSW Board of Studies for school groups to visit and learn about the Q-Station	Programs could package a specialised presentation in classrooms within buildings P15-16 with storytelling tours and special interest tours	Stage 4 – Year 3
Develop a partnership with the Sydney Harbour Federation Trust to deliver educational programs about North Head	Programs could be based on natural or cultural heritage where both sites have inter-linked stories to tell	Year 3
Evaluate the merits of establishing contracts with private teachers to design and / or deliver educational programs specific to the Q-Station	The ideal educational programs will be those that feature the cultural and / or natural significance of the Quarantine Station as part of a broader environmental / history-based program.	Year 3
Evaluate demand for additional accommodation to meet the demand of education groups	The assessment will assess demand for the reconstruction of additional former Third Class accommodation buildings, consistent with conservation policy guidelines	Year 4

5.14 Assist the MLALC to develop and deliver an Aboriginal tour and / or education program

The Metropolitan Local Aboriginal Land Council has signed a partnership with Mawland Quarantine Station and the DEC, to (among other things), develop and deliver an Aboriginal tour and / or education program (Mawland Quarantine Station 2003). The Agreement covers: Aboriginal involvement in the management and interpretation of local Aboriginal heritage; consultation with Aboriginal community groups; protection of Aboriginal heritage; monitoring of Aboriginal heritage; no marketing of Aboriginal sites; interpretation of Aboriginal heritage; retailing of Aboriginal heritage; and a business partnership

Table 5.13 Actions to assist the MLALC to develop and deliver an Aboriginal tour and / or education program

Actions	Explanation	Timing
Participate in the process with MLALC of determining a suitable location for a centre for Aboriginal cultural heritage	The decision is one to be made by, among other groups, the MLALC, and Mawland will participate in the process and assist wherever possible.	Stage 2 (5 – 13 months)
Investigate the opportunity to develop the Health Retreat based on Aboriginal treatments and products	The partnership should involve and provide direct benefits to Aboriginal people	Stage 2 (5 – 13 months)
Assist the Metropolitan Local Aboriginal Land Council to develop and deliver an overnight educational program about local Aboriginal heritage and people	The program could target adult education or upper primary schools. It will be co-delivered by Aboriginal people and teachers / trainers at the Q-Station and other parts of North Head. Direct and in-kind support is documented in Mawland (2003)	Stages 3 – 4 (19 – 30 months)
Soft launch the Aboriginal education program	The launch should be designed and managed by the providers of the program, with assistance from Mawland	Stage 4 (20 – 24 months)
Assist the Metropolitan Local Aboriginal Land Council to develop and deliver a stimulating 2-3 hour tour about local Aboriginal heritage and people	The tour would start at the Q-Station and incorporate other parts of North Head. Direct and in-kind support is documented in partnership agreement	Year 4 After the main storytelling tours are introduced
Soft launch the Aboriginal storytelling tour	The launch should be designed and managed by the providers of the program, with assistance from Mawland. The launch could be a part of a broader Q-Station product reinvigoration launch	Year 5

5.15 Develop a research, monitoring and evaluation program

The performance of this plan and the interpretation and educational techniques need to be monitored and periodically evaluated to determine their quality and performance. Detail of the performance indicators, their monitoring methods and potential adaptive management measures can be found in the Integrated Monitoring and Adaptive Management System Mawland (2002). The predefined performance standards and monitoring system, and the way the interpretive indicators are integrated with other social, economic and environmental dimensions is considered to be best practice interpretation planning. To supplement the Integrated Monitoring and Adaptive Management System, this strategy proposes research to identify issues with existing product and opportunities for new product. Detail on potential research projects can be found in **Appendix F**.

Table 5.14 **Actions to develop a research, monitoring and evaluation program**

Actions	Explanation	Timing
Develop and test a method of monitoring the proportion of visitors representing the leisure target market	The aim of this strategy is to develop and pilot test a simple questionnaire for the leisure-based visitors that identifies them by origin, independent or group travel, day or overnight stay and socio-demographic segmentation (Roy Morgan™ market segments for domestic visitors and the Australian Tourist Commission market segments for international visitors)	Stage 1 (1 – 4 months)
Develop and test a method of monitoring the proportion of visitors representing the business and events target market	The aim of this project is to develop and pilot test a simple questionnaire for the business and events-based visitors that identifies them by the type of business product they want to do	Stage 1 (1 – 4 months)
Develop and test a method of monitoring interpretation and education-related performance indicators	The interpretation and education-related performance indicators are listed in Table 2.1. The aim of this strategy is to refine the monitoring so that it can be regularly and cost effectively run	Stages 1 – 3 (0 – 24 months)
Monitor the interpretation and education-related performance indicators	The monitoring should regularly identify the proportion of the target audience, and focus results of other indicators on respondents representing the target audience. The monitoring should be directed by the integrated monitoring and adaptive management system	Years 1- 5
Support researchers prepared to work with priority research projects supporting interpretation and education	Appendix F lists a set of priority interpretation and education research projects. Other research should not receive less support and not compete for resources otherwise allocated to priority research	Years 2 - 5 Respond as proposals are put forward
Establish a process for incorporating, analysing and interpreting relevant new materials pertaining to the Quarantine Station that could be used to reinvigorate existing (or establish new) interpretive techniques within the life of this Plan.	For example, in the event that archaeological evidence is discovered, the significance of the find can be incorporated into interpretive techniques. Other examples could include oral histories or new archival material.	Years 2- 5
Develop and test a method of monitoring the proportion of visitors representing the education target market	The aim of this strategy is to develop and pilot test a simple questionnaire for the education-based visitors that identifies them by the type of education they want to do, their educational level and where their institution is based	Stage 4 (20-24 months)
Revise the priority research projects	The priority list may need revising because the projects have been completed or because superior proposals are put forward	Year 4 After all direct techniques are fully established

5.16 Establish a publicly accessible moveable heritage collection

The establishment of a publicly accessible moveable heritage collection seeks to locate all non-reusable moveable heritage and archives into one safe location, and provide a system for their curation, access and interpretation. All actions will be conducted in accordance with the Moveable Heritage Plan, DACMP and AMP policies.

Table 5.15 Actions to establish a publicly accessible moveable heritage collection

Actions	Explanation	Timing
Conduct archival recording across the site before adaptation	Archival recording needs to occur before any building, historic item or cultural landscape element can be adapted. The records should include measured drawings of all buildings and structures and photographic recording of all heritage sites, buildings, structures and moveable items. The recording needs to be in accordance with Heritage Office guidelines, and be submitted to the Heritage Advisor as part of an application for a construction certificate.	Pre-lease activity
Assist the DEC to prepare a moveable heritage plan	The moveable heritage plan should provide an inventory and condition assessment, schedule of conservation works, system for referencing and recording items, storage requirements for all items, a loan and public access system, a cross referencing system for items stored outside the site, fabric sampling guidelines and an approach to documenting and storing fabric removed during adaptation.	Pre-lease – Stage 1 (1-3 months)
Adapt buildings P14 and P15 to store all moveable heritage not in active use	The work should start after d'accessioning and conservations work are well underway	Stage 3 (14 – 19 months)
Transfer the moveable heritage from A20 and archives from A1 into P14 and P15	A person with curatorial expertise should coordinate the transfer.	Stage 3 (14 – 19 months)
Apply for funding to expand the archive collection to cover relevant records	Relevant material includes documents needed to develop and reinvigorate the interpretive techniques. Copies of relevant material could be copied from the State Archives, State Library and Maritime Museum libraries and stored at the Q-Station.	Year 3 After the collection is transferred
Apply for funding to curate of the moveable heritage collection rated as having less than very high significance and conservation	Some items need curatorial work to prevent further deterioration, while others need curatorial work to be safely displayed	Year 4 After the collection is transferred
Conduct archival recording across the site after adaptation	Archival recording needs to occur and be submitted to the Heritage Office as part of an application for a compliance certificate	Year 3 After adaptation

5.17 Establish a gallery, interpretive exhibitions and special events

Interpretive exhibitions can provide additional ways to interpret the Quarantine Station to existing and new visitor markets.

Table 5.16 **Actions to establish a gallery and interpretive exhibitions**

Actions	Explanation	Timing
Develop and run programs and materials for Community Days	Two community days per annum will be held on weekends or public holidays. The days will require the production of displays, presentations and specialised tours, as well as visitor management procedures and marketing	Years 1 – 5 Every six months
Adapt building A11 for part-time use as a gallery	Being located in the Wharf Precinct makes building A11 highly accessible, and its empty state and natural light makes it a multi-use building suitable for exhibitions	Stage 2 (5 – 13 months)
Develop a database of relevant past exhibitions that could be exhibited in the Gallery	A range of oral history, artwork and research about the Quarantine Station could form the first round of work to be exhibited	Stage 4 (20 – 24 months)
Research and develop special events	The collection of events should comprise up to four special events requiring overflow parking and smaller events/functions not requiring overflow parking	Stage 4 (20 – 24 months)
Progressively launch special events	Events should form a calendar of events	Stage 5 (25 – 33 months)
Offer residential education guests the opportunity to produce exhibitions for the gallery as part of their programs	Educational groups could gain great satisfaction from creating an interpretation of the Quarantine Station as part of their stay, and then leaving it behind for others to experience after they leave	Years 4 – 5
Offer tertiary institutions running arts programs free use of the space for exhibiting works inspired by the Quarantine Station	Individuals or entire courses may be seeking inspiration and exhibition space that is cost-free and connected to a ready market	Years 4 – 5

6. Implementation plan

6.1 Staging plan

The staging of actions within the Interpretation Plan have been designed to support the most recent approved staging plan. **Table 6.1** presents the commencement date of the main products, based on this staging plan. It is critical that these products commence on the date proposed, as the financial case (and subsequent payment of finance and rent) is dependent on these products starting revenue generation on these dates.

Table 6.1 Proposed timetable for the introduction of Q-Station products

Accommodation	End Stage 1 (1-4 mths)	Stage 2 (5-12mths)	Stage 3 (13-18 mths)	Stage 4 (19-24 mths)	Stage 5 (25-30 mths)
Accommodation - Authentic un-refurbished					
Accommodation - Authentic refurbished			Mth 15 (19)		
Accommodation - Parlour			Mth 15 (12)		
Accommodation - Superior			Mth 15 (33)		
Accommodation - Suites			Mth 15 (16)	Mth 21 (20)	
Accommodation - Cottages				Mth 21 (6)	
Total room stock			80	90	
Staff Cottages			Mth 18 (1)		
Conference and Functions Centre	End Stage 1 (1-4 mths)	Stage 2 (5-12mths)	Stage 3 (13-18 mths)	Stage 4 (19-24 mths)	Stage 5 (25-30 mths)
Conferences, Functions and Food & Beverage			Mth 15		
Boilerhouse Restaurant			Mth 15		
Transport	End Stage 1 (1-4 mths)	Stage 2 (5-12 mths)	Stage 3 (13-18 mths)	Stage 4 (19-24 mths)	Stage 5 (25-30 mths)
Ferry service		Mth 5			
People Mover			Mth 14		
Storytelling tours	End Stage 1 (1-4 mths)	Stage 2 (5-12 mths)	Stage 3 (13-18 mths)	Stage 4 (19-24 mths)	Stage 5 (25-30 mths)
The QS Story (interim day)	Mth 1				
Ghost Tour	Mth 1				
The Sixth Sense storytelling tour			Mth 14		
Luggage Store Visitor Centre			Mth 14		
40 Days storytelling tour (day)			Mth 14		
Ghost Boy storytelling tour (day)			Mth 14		
Defiance storytelling tour			Mth 14		
Special interest tour(s)				Mth 21	
Spirit Investigator			Mth 14		
Health Retreat & Courses	End Stage 1 (1-4 mths)	Stage 2 (5-12 mths)	Stage 3 (13-18 mths)	Stage 4 (19-24 mths)	Stage 5 (25-30 mths)
Health Retreat - SPA				Mth 21	
Special interest short courses				Mth 19	

6.2 Monitoring implementation

The following indicators would assist monitoring the achievement of the objectives and the implementation of the strategies, should be considered when forming the Integrated Monitoring and Adaptive Management System;

- Clearly differentiated cultural landscape matching to the early aviation phase
- Painted inscriptions showing colour over the majority of the painted surface
- Visitors who arrive by ferry
- Visitors within the Wharf Precinct at any one time
- Participants on Storytelling Tours
- Leisure target market on 40 Days and Defiance Storytelling Tours
- Leisure target market staying in accommodation who sensed a feeling of isolation and serenity
- Leisure target market who perceive that crowding reduced their satisfaction
- Leisure target market that believe they have felt the intended the emotional response during the Defiance, Sixth Sense and 40 Days Storytelling Tours
- Leisure target market that believe that they have learnt something about one of the emphasised themes from the 40 Days or Defiance Storytelling Tours
- Leisure target market who were very satisfied or extremely satisfied with 40 Days, Defiance or Sixth Sense Storytelling Tours, or their overnight stay
- Visitors with an awareness of the Minimal Impact Code
- Visitors that believe that the Quarantine Station is being adequately conserved
- Visitors that believe that there is adequate public access to the Quarantine Station
- Visitors that believe that DEC are present on site
- Visitors that believe that the DEC have an ongoing roll on the Quarantine Station
- Visitors that believe that the Quarantine Station is part of the Sydney Harbour National Park
- Public bookings to access archives and Moveable Heritage Collection

6.3 Development budget

To implement this plan over five years will cost approximately \$1.1m. The costs of purchasing transportation infrastructure, in-kind contributions and most building construction, adaptation and conservation works would increase this budget to approximately \$10m.

A comprehensive development budget to implement the strategies and actions detailed in **Section 5** has been prepared, however it forms part of the Q-Station's overall development budget which is confidential and therefore not presented in this publicly accessible Plan. The budget is based on the major budget items across the five development stages and clearly identifies the finance allocations for every interpretation strategy element.

6.4 Operational budget

An operating budget has been prepared to run the retail outlet within *The Luggage Store Visitor Centre* and the storytelling tours, but is confidential and therefore not presented in this publicly accessible Plan. The operating budget is based on five-year forecasts of visitation, length of stay and a structured pricing system. These forecasts take in seasonal patterns and some changes in the economic climate. Forecast use is provided in the Visitor Management Plan and pricing is detailed in the Marketing Plan.

The revenue is mainly derived from the storytelling tours, followed by the educational component of the Conference, Education and Functions venue, and then the retail outlet of *The Luggage Store Visitor Centre*. The main ongoing operating expense is labour (principally storytelling tour guides), followed by ongoing conservation of the site and rental to the DEC. Forecast profits will be realised when the full development budget has been implemented in year three.

6.5 Accessing this Plan

A hard copy of the Final Plan will be available for public viewing within the Quarantine Station Community Resource Room (in building S7) and the Manly Library. Personal copies may be made available at a cost price.

6.6 Revising this Plan

The Interpretation Plan will operate for up to five years before being revised. Revision of the Plan should address:

- the range of interpretive programs being offered (in terms of content, methods of delivery and consideration of best practice);
- an analysis of relevant monitoring results and adaptive management measures;
- revision of the performance standards, based on the results of monitoring to date;
- positioning the main interpretive techniques and educational programs on a product life cycle, to determine their relative need for rejuvenation and to plan for a rejuvenation phase for some; and
- consideration of any current endorsed conservation management plan for the site.

Recommendations for any revisions to the Plan will then be provided. The Plan will be revised by a suitably qualified or experienced interpretive planner in consultation with the NSW Heritage Council and the Quarantine Station Community Committee and submitted to the DEC for approval.

7. References

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Appendix A – Past interpretation plans and research

Quarantine Station Interpretation Brief (Feb 1988)

Written by NPWS Interpretation Project Officer (Roslyn Jehne) and Project Manager (Russell Couch). Contains interpretation aims, themes, interpretation techniques, identification of buildings needed for interpretation and resources required for implementation.

Quarantine Station Handbook (1987)

Prepared by the NPWS Quarantine Station Interpretation staff. Contains mostly background material, themes for four school group markets, a list of on-site educational resources, an explanation of the pricing and booking system for tours and a little marketing material.

The Killer Flu Primary Teachers' Kit (1987)

Prepared by the NPWS Quarantine Station Interpretation staff as part of the Quarantine Station Educational Resource Kit. Contains background to influenza and a set of educational activities for primary students.

Quarantine Station Interpretation Guidelines (Oct 1991)

Written by NPWS Quarantine Station interpretive staff Sarah Brooks and Rosemary Williams. Contains interpretation aims, primary themes, secondary themes, interpretation techniques and identification of buildings needed for interpretation.

Proposed Tour at the Quarantine Station (Ghost Boy) (date unspecified)

Written by NPWS Quarantine Station Guide (Brian McDonald). Contains an outline of a tour based on the book Ghost Boy by Felicity Pulman that takes school children through the Wharf Precinct, Hospital Precinct, Third Class and Asiatic Precinct, Second Burial Ground and Administrative Precinct. Also contains teacher's notes and various educational activities.

Orientation Manual / Tour Script for New Guides (1998)

Written by NPWS Quarantine Station Senior Guide (Diana New). Contains background, interpretive themes, and the route and format for day tours.

Evaluation of the Interpretation Program of the Quarantine Station (Oct 1998)

Written by Macquarie University student (Jeanne Spry-Merriman). Assessed performance of tours against objectives verbally identified by then Senior Guide (J. Yeung) using a review of NPWS files, observations, interviewing and visitor surveys. Contains results, discussion, recommendations and conclusion.

Interpreting Heritage through Ghost Stories (Oct 1998)

Written by NPWS Community Educator (Sarah Breheny). Paper for Interpretation Australia Conference. Contains description of Ghost Tours, brief summary of visitor profile and response to Ghost Tours, and brief review of success and challenges of the operation.

Appendix B – Comparison of themes with conservation plan heritage values and themes

Comparison with Primary Statement of Significance

While the Conservation Management Plan (Freeman *et. al.* 2000) did not recommend any themes or messages for interpretation, it did recommend that interpretation should increase understanding, appreciation and awareness of all heritage values of the Quarantine Station and its position on North Head. The Primary Statement of Significance for the North Head Quarantine Station was used as the basis for comparison with the proposed themes in this Interpretation Plan. Also considered were values and places within the North Head region, and linkages to other relevant state and national stories of importance.

Table B-1 Comparison with Primary Statement of Significance

Elements from Primary Statement of Significance (Section 7.8, pp. 225-226)	Proposed themes
A symbol of the distance travelled and perils faced by many immigrants Reflection of the growth of Australia as a small island nation Demonstration of major themes in Australia's history Reflection of the development of society, government, and social welfare	Immigration and settlement in Australia
Development of medical practices in controlling infectious diseases Health care and the treatment of disease	Health, disease and the evolution of its treatment
Division of the healthy and sick, dying and dead Application of the class and race system	The concept and practice of quarantine
Breathtaking scenery and iconic views Contrast between rugged areas and those offering sanctuary, such as the tranquil calm of the Quarantine and Store beaches The tangible sense of isolation, which, together with death and disease, are the essence of the history of the place Layers of emotions Evidence of hardships experienced by internees Tragic deaths	The emotional and spiritual journey of quarantine
The nations oldest and most intact facility of its type Natural systems and historic built forms that remain unchanged All buildings and developments reflect changing social and scientific demands Conservation	The challenge of conserving and presenting the Quarantine Station
Aboriginal occupation and its abrupt halt Aboriginal heritage values of the Quarantine Station and North Head	Aboriginal occupation and perspectives
Rugged topography Natural systems	Natural geodiversity and biodiversity of North Head

Themes identified by Detailed Area Conservation Management Plans

Some 26 themes were sourced from Detailed Area Conservation Management Plan General Conservation Policy 13, Volume 1 (Davies *et. al.* 2001), and contrasted against the themes proposed in this Interpretation Plan.

Table B-2 Themes identified by Detailed Area Conservation Management Plans

Relevant themes from DACMP	Proposed themes Interpretation Plan
Maritime Settlement	Immigration and settlement in Australia
Health	Health, disease and the evolution of its treatment
Quarantine Site planning Processing Division Bureaucracy Institutionalisation	The concept and practice of quarantine
Foreign territory Harsh conditions Isolation Remoteness Views from within the landscape Scenic beauty Mortality Death	The emotional and spiritual journey of quarantine
Cultural vegetation / plantings	The challenge of conserving and presenting the Quarantine Station
Nothing specifically addressed in Policy 13	Aboriginal occupation and perspectives
Nature Natural processes Evolution Topography Dynamic landscapes Geomorphology Drainage Bushland / natural vegetation	Natural geodiversity and biodiversity of North Head

Specific elements suggested for incorporation into interpretation

In addition to the general principle of reflecting the significance of the Quarantine Station within the proposed themes and messages, various documents have also made specific reference to items that should somehow be interpreted. It is the intention of this interpretation plan to incorporate these elements during the development of content associated with specific techniques. The table below lists the recommendations, source and proposed technique that will incorporate the recommendation.

Table B-3 Specific elements proposed for incorporation into interpretation

Source: Conservation Management Plan (Freeman et. al. 2000)	
Recommended aspect to be interpreted	Proposed technique
Aboriginal view of Aboriginal history in Australia (General Conservation Policy 9)	Educational program prepared and delivered by or with the assistance of local Aboriginal people Special interest tour developed and delivered by Aboriginal people
Areas of importance in Aboriginal use of the land, such as the close associations with Sydney Harbour and its foreshores (Conservation Practices Policy 10)	Educational program prepared and delivered by or with the assistance of Aboriginal people Special interest tour developed and delivered by Aboriginal people
Aboriginal heritage values of the Quarantine Station and North Head generally (Section 9.6)	Displays within <i>The Luggage Store Visitor Centre</i> prepared with input and endorsement by Aboriginal people Educational program prepared and delivered by or with the assistance of Aboriginal people Special interest tour developed and delivered by Aboriginal people
Historic themes and use (Section 9.6)	Displays within <i>The Luggage Store Visitor Centre</i> <i>40 Days</i> storytelling tour <i>The Defiance</i> storytelling tour Special interest tours Special events Introduction of hotel accommodation into First Class, Second Class and Isolation Precincts Boilerhouse restaurant
Linkages to other state and national stories of importance (Section 9.6)	Displays within <i>The Luggage Store Visitor Centre</i> <i>The Defiance</i> storytelling tour Special events
Historically valid names for each area and building in the station (Section 9.6)	Names on buildings Hotel accommodation room pictures and supporting text
Broader Sydney Harbour National Park (Section 9.6)	Luggage Store Visitor Centre displays
DEC management of natural and cultural places (Section 9.6)	Displays within <i>The Luggage Store Visitor Centre</i>
Connections between the Quarantine Station and Berrys Bay, Cowpers Wharf and Coast Hospital (Section 9.6)	Displays within <i>The Luggage Store Visitor Centre</i> Special interest tours
The use/reuse of rooms (Section 9.6)	Introduction of hotel accommodation into First Class, Second Class and Isolation Precincts Introduction of overnight accommodation for education students
The use/reuse of moveable heritage (Section 9.6)	Introduction of hotel accommodation into First Class, Second Class and Isolation Precincts
Conservation values of the North Head Aquatic Reserve (General Conservation Policy 12)	Displays within <i>The Luggage Store Visitor Centre</i> Special interest tours
Limited access areas and minimal impact behaviour (Conservation Practices Policy 10)	Displays within <i>The Luggage Store Visitor Centre</i> Precinct signs Visitor management signs for Quarantine Beach, tracks to Old Mans Hat, Store Beach
Source: Detailed Area Conservation Management Plans (Davies et. al. 2001)	
Recommended aspect to be interpreted	Proposed interpretive technique
Associations with other parts of North Head (Policy 13.1.10)	Luggage Store Visitor Centre displays Special interest tours
The arrival experience (Policy 13.2.10)	Commentary on board The Jenner Symbolic presentation of building A5 footprint (waiting room) Sculptures on A14-17 forecourt Displays within <i>The Luggage Store Visitor Centre</i> <i>40 Days</i> storytelling tour <i>The Defiance</i> storytelling tour Special events
Route through Wharf Precinct (Policy 13.2.11)	Symbolic presentation of building A5 footprint (waiting room) <i>40 Days</i> storytelling tour <i>The Defiance</i> storytelling tour

Remaining cultural plantings (Policy 13.3.15)	Landscaping initiatives Special interest tours
Maritime landscape structures	Special interest tours Displays within <i>The Luggage Store Visitor Centre</i> Publicly accessible moveable heritage collection Special events
Colour schemes	Internal fitout of buildings
Layers of history (GCP1.6)	Cultural landscape Special interest tours Displays within <i>The Luggage Store Visitor Centre</i> Publicly accessible moveable heritage collection Special events
Inscriptions (CPP10.4)	Interpretation signs Subtle phased lighting <i>The Sixth Sense</i> storytelling tour <i>Ghost Boy</i> storytelling tour
Services (CPP14.7)	Ongoing use of access facilities, power systems and lighting fittings, water supply and drainage systems) <i>Spirit Investigator</i> tour, if sufficient time Special interest tours
Buildings (CARP2.6)	Ongoing use (eg. accommodation for accommodation, dining rooms and recreation facilities) Displays within <i>The Luggage Store Visitor Centre</i> <i>Spirit Investigator</i> tour Special interest tours
Endangered species	Displays within <i>The Luggage Store Visitor Centre</i> Special interest tours
Visitor access and elements of the site	Ongoing limited access to the site Precinct visitor access system Symbolic fences and interpretation signs Displays within <i>The Luggage Store Visitor Centre</i> <i>40 Days</i> storytelling tour

Appendix C – Interpretive role of places and structures

Table C-1 Interpretation of buildings and cultural landscape features

Building / cultural landscape feature	Similar ongoing use or dedication to tours or education	Feature display in Luggage Store Visitor Centre	Interpretation sign or display in / on building or site	Symbolic (e.g. mural, fencing, sculpture, headstones, new curatorial additions)
L7 (former wharf)	√	√		√
A14-17 (former luggage sheds)	√	√	√	√
Beachfront (former arrival area)	√	√	√	√
Inscriptions	√	√	√	
A5 (former waiting room)	√	√		√
A8 (former inhalation chambers)	√	√		
A7 (former autoclaves)	√	√		√
A6 (former boiler house)		√	√	√
A9 (former laundry)	√	√		√
A11 (former 3 rd class bath house)	√	√		
A12 (former 1 st & 2 nd class showers)	√	√		
H1 (former hospital)	√	√		√
H2 (former hospital)	√	√		
H3 (former hospital changing block)	√	√		
H4 (former doctors & nurses quarters)	√	√		
H5 (former hospital kitchen)	√	√		
H6 (former morgue)	√	√		
H6 (former laboratory)	√	√		√
H7-11 & H14-15 (former isolation ward)	√	√		
S9 (former staff cottage)	√	√		√
P21-23 (former 3 rd class accommodation)	√	√	√	
P28-29 (former 3 rd class bathrooms)	√	√		
P27 (former 3 rd class kitchen & dining)	√	√		
P16 and P17 (former Asiatic kitchen)	√	√	√	√
P14-15 (former Asiatic accommodation)	√	√		√
A20 (former staff mess)	√	√		
A25 (former post office)	√	√		√
A1 (former administration)	√	√		
A2 (former store)		√		
A28-29 (former carpenters/store)		√		√
P1 & P2 (former 1 st class accommodation)	√	√	√	
P3 (former 1 st class smoking room)	√	√		√
P4 (former 1 st class meat house)	√	√		
P5 (former 1 st class dining and accom)	√	√	√	√
P6 (former 1 st class kitchen & accom)	√	√	√	
P7 (former ladies embroidery room)	√	√		√
P9 & P10 (former 1 st class accomm)	√	√	√	
P10b, P36, P10A & P8A	√	√		
P11, P12 (former 2 nd class accomm)	√	√	√	
P13 (former 2 nd class kitchen & dining)	√	√		
S1, S2 & S7 (former staff accommodation)		√		
S4, S5, S6, S10, S12, S14, S15, S16 (former staff accommodation)	√	√	√	√
A23 (former cart shed)	√	√		√
A24 (former stables)	√	√		
A26 (former receiving shed)	√	√		√
1 st cemetery	√	√		
2 nd cemetery	√	√		√
Funicular (former luggage transport)	√	√	√	√
Main Axial Street (1 st & 2 nd class)	√	√		
L13 (former green house)	√	√		
L22 (former tennis court)	√	√		
L23 (former badminton court)	√	√		√
LO2 & LO8 (water reservoirs)	√	√		
A18 (former locomotive shed)	√	√		
(former stonemasons yard)	√	√		

Table C-2 Role of tours in directly interpreting buildings and cultural landscape features (most interpretation of buildings will be indirect through use)

Building / cultural landscape feature	Proposed storytelling tours (excludes potential special interest tours)									
	40 Days		Defiance		The Sixth Sense		Ghost Boy		Spirit Investigator	
	Outside	Inside	Outside	Inside	Outside	Inside	Outside	Inside	Outside	Inside
L7 (former wharf)										
A14-17 (former luggage sheds)	√	√		√						
Beachfront (former arrival area)	√				√		√		√	
Inscriptions	√				√		√		√	
A5 (former waiting room)		√								
A8 (former inhalation chambers)		√								
A7 (former autoclaves)						√				
A6 (former boiler house)										
A9 (former laundry)				√		√				
A11 (former 3 rd class bath house)	√									
A12 (former 1 st & 2 nd class showers)	√	√		√						
H1 (former hospital)	√		√	√	√	√	√	√	√	√
H2 (former hospital)		√	√			√			√	√
H3 (former hospital changing block)			√							
H4 (former doctors & nurses quarters)			√							
H5 (former hospital kitchen)										
H6 (former morgue)						√				
H6 (former laboratory)			√			√				√
H7-11 & H14-15 (former isolation ward)					√					
S9 (former staff cottage)						√				
P21-23 (former 3 rd class accomm)	√						√			
P28-29 (former 3 rd class bathrooms)										
P27 (former 3 rd class kitchen & dining)	√		√			√	√		√	√
P17 and P18 (former Asiatic kitchen)		√	√		√				√	√
P14-16 (former Asiatic accomm)	√			√	√					
A20 (former staff mess)										
A25 (former post office)		√				√				
A1 (former administration)			√		√		√			
A2 (former store)										
A28-29 (former carpenters / store)				√						
P1 & P2 (former 1 st class accom)		√								
P3 (former 1 st class smoking room)										
P4 (former 1 st class meat house)			√							
P5 (former 1 st class dining and accom)		√								
P6 (former 1 st class kitchen & accom)										
P7 (former ladies embroidery room)			√							
P9 & P10 (former 1 st class accomm)			√							
P10b, P36, P10A & P8A (bathrooms)										
P11, P12 (former 2 nd class accomm)			√							
S4 (former staff accommodation)					√					
S5 (former staff accommodation)										
S9 (former doctors accommodation)										√
S16 (former staff accommodation)					√					
1 st cemetery	√		√		√					
2 nd cemetery					√					
Funicular (former luggage transport)							√			
Main Axial Street (1 st & 2 nd class)										
P13 (former 2 nd class kitchen & dining)										
S1, S2, S6, S7, S10, S12, S14 & S15 (former staff accommodation)										
A18 (former locomotive shed)										
A23 (former cart shed)										
A24 (former stables)										
A25 (former Post Office)		√					√			√
A26 (former receiving shed)										
L13 (former green house)										
L22 (former tennis court)										
L23 (former badminton court)										
LO2 & LO8 (water reservoirs)										
(former stonemasons yard)										

Appendix D – Tour routes and timetables

Table D-1 Preliminary route for interim day tour (for development and testing)

Stop	Location	Interpretation focus at each stop	Duration (mins)
1	Transfer to from entry gate to Wharf Precinct	Introduction to tour (guide, story, route and timing) Collect money from unbooked / un-prepaid visitors Verbal survey of repeat visitation and origin	6
2	Inside interim Luggage Store Visitor Centre (A9)	Access to displays Presentation of existing audio-visual (while guide shifts mini-bus to Administration carpark)	14
3	Inscriptions	Outline of content addressing historical incidents, individual accounts of their stay and reflections on social patterns through identification of initials, memorials, drawings and poems Activity went from 1830s throughout active period of Quarantine Station. Value as a very personal reflection of who was here Big challenge to preserve limited lifespan in rugged conditions	6
4	Quarantine Beach	Recount situation of early arrivals and tents for accommodation on beach, contrasted with expansion to current scale via wharf, luggage sheds, autoclave etc. Re-state reason for selecting site as being its isolation from the Sydney population Acknowledge future visitor access via ferry and promote as most realistic form of arrival	5
5	Autoclave (A7)	Connect function of baggage store with autoclave and funicular, then explain function of autoclave	5
6	Shower block (A11)	Connect function of formalin chamber (A8) with shower and parallel processing of baggage (in autoclave) and clothing (in laundry) with the processing of people, then explain shower processing procedure Pull together connections and industrial scale of operation to reinforce the effort gone to prevent the spread of disease	6
7	Outside and inside hospital (H2)	Recognise hospital as some of the oldest buildings on property (makes sense), and oldest ones visited on tour, aligned with dated rationale for location and construction materials (miasma theory) Briefly describe each type of diseases hospitalised, then contrast with prevalence and treatment today	10
8	Outside doctors & nurses quarters (H3)	Reinforce today's access with the isolation of the operating period, by stressing no land access and attempted escapes by land and sea Identify workplace difficulties in staying healthy and contrast inequity between paid doctors and unpaid nurses	4
9	Inside morgue, alongside laboratory (H6)	Purpose of morgue (identifying undetermined deaths) represented a growing sophistication in medicine, but most still being learnt very late in course of a disease (just after death)	8
10	Alongside First Cemetery	First cemetery, a sobering site for passengers entering site, and continually for 3rd class passengers Early on a lack of understanding increased health risks - spring water passing through cemetery and collected for drinking may have contained bubonic plague Headstones removed for crushing into road material a reflection of that the heritage value of the Quarantine Station has largely evolved since its closure	4
11	Asiatic accommodation (P14-18)	Introduce concept of the transfer of ship transport ticket classes to accommodation classes, with Asiatic the lowest Describe then contrast dense accommodation, ration-based food supplies and self-cooking with first class accommodation, catering, smoking rooms and holiday-like lifestyle	9
12	Inside Post Office (A26)	Briefly explain health-induced process for managing post Further contrast class system through divisions in Post Office	5
13	Inside prototype room in P6	Acknowledgment of First and Second Class accommodation and explanation of future access and interpretation Introduce new Q-Station accommodation room type and contents, highlighting modifications to the interiors Introduction of different Q-Station accommodation experiences across room types and precincts Sum-up the evolution, growth and decline of the operating period of the Quarantine Station, interpreting what happened in health to render the Station no longer required for quarantining people	8
14	Drive through First Class Precinct and transfer back to entry gate	Re-board mini-bus Briefly outline the period of conservation management by the DEC, highlighting the expensive nature of conserving so many buildings that were built in a rugged environment to only last for the short to medium term Acknowledge the need for constant, long term funding to conserve the site and progressively enhance the visitor experience Introduce the shift to a lease and partnership between DEC and Mawland Quarantine Station, the subsequent forthcoming uses (reflected by building works), the plans that guide the changes and how to access more information	6
Average total time of Interim day tour			90

**Table D-2 Preliminary route for 40 Days storytelling tour
(for development and testing)**

Stop	Location	Interpretation focus at each stop	Duration (mins)
1	A14 (group are seated on bunks)	Introduction to tour (guide, interactive technique, route and timing) Verbal survey of repeat visitation and origin Explanation of interactive technique and dispensing of identity cards Immigration and the ship journey	15
2	Beachfront	The arrival at quarantine	4
3	Inscriptions	The inscription of the ship Niagara	3
4	A5	Initial processing	2
5	A8	Function of Formalin Chamber and dispensing of masks	3
6	A12	Function of showers and bath house	6
7	H2	Function of hospital and management of disease	13
8	First cemetery	Death at the Quarantine Station	3
9	P14-18	Class based accommodation	8
10	A25	Class based post office	6
11	P1 or P2	First Class accommodation room	5
12	Main Axial Street	Recreation activities (quoits)	4
13	P5	First Class Dining Room	3
14	Top of funicular	Expansion and contraction of the Quarantine Station	8
15	Funicular landing	Future of the Quarantine Station	4
16	Outside A14-17	Verbal satisfaction and feedback survey card	3
Average total time of 40 Days tour			90

Table D-3 Preliminary route for the Defiance storytelling tour (for development and testing)

Venue	Location	Interpretation focus at each stop	Duration (mins)
1	Inside A17	Group are seated in a set of The Rocks Introduction to tour (guide, interactive technique, route and timing) Verbal survey of repeat visitation and origin	6
1	Inside A17	Audio visual introduction to set the scene and establish the story	6
1	Inside A17	First performance by actors to provide emotional moment in story	10
2	Inside A12	Processing of main characters Walk through shower block with sound and light effects (no actors)	8
3	Inside A9	Enter laundry Group are seated for behind the scenes story from staff perspective	15
4	Drive to Hospital	Resumption of sub plots during journey	5
5	Inside H1	Finale of story in H1 hospital set with group sitting on or around hospital beds	25
5	Drive H1 to Wharf Precinct	Leave building, return headsets to guide, reboard people mover Drop off points at Wharf Precinct, then shuttle to CP1	5
Average total time of the Defiance storytelling tour			80

Table D-4 Preliminary suggested route for The Sixth Sense storytelling tour (for development and testing)

Stop	Location	Interpretation focus at each stop	Duration (mins)
1	Inside building A7	Introduction to tour (guide, story, route and timing) Verbal survey of repeat visitation and origin Hand out lanterns and instructions for their safe operation Introduction to the notion of the spiritual presence at the Quarantine Station	15
2	Unlit inscriptions part way up road from Wharf	Introduce the proof that the Quarantine Station remains full of the presence of those who were quarantined, that each person had a story to tell about their stay, and that some died and were buried on the site.	8
3	Inside laundry (A9)	Personal experiences with spiritual presence Optional ghost stories include: Children knocking on doors story	7
4	Inside hospital (H2)	The spiritual presence from the sick and dying Optional ghost stories include: moving beds story; elderly man story; and smallpox face story	12
5	Inside hospital (H1)	The spiritual presence of objects	7
6	Inside laboratory, looking into morgue	Science and the spiritual world Optional ghost stories include: Extra child on tour story; the reality of death	6
7	Outside Isolation Wards (H7, H8 & H11)	The spiritual presence from fear Optional ghost stories include: Nurse story sailor story; locked and unlocked gates story; and the same man story	10
8	Inside Grave diggers cottage (S9)	Learning to sense the spirit world Optional ghost stories include: White 2D image story	15
9	Second Cemetery	The scale of death at the Quarantine Station and the spiritual presence from death Optional ghost stories include: Three figures waving story	10
10	Dining room (A20)	Testing individual senses of the spirit world Optional ghost stories include: the Druid story; and the footsteps story	5
11	Cottage (S4)	Testing individual senses of the spirit world Optional ghost stories include: Marching story	3
12	Cottage (S16)	Testing individual senses of the spirit world Optional ghost stories include: Visiting apparitions during sleep story	3
13	Cottage (S15)	Testing individual senses of the spirit world Optional ghost stories include: Ripped and torn clothing story	3
14	Post Office (A25)	Personal experiences with spiritual presence Discussion of past spiritual experiences Conclusion, Return lanterns Verbal satisfaction and feedback survey card	16
Average total time of the Sixth Sense storytelling tour			120

**Table D-5 Preliminary route for Ghost Boy storytelling tour
(for further development and testing)**

Stop	Location	Interpretation focus at each stop	Duration (mins)
1	Outside A14-17 near slipway	Introduction to tour (guide, story, route and timing) Verbal survey of repeat visitation and origin Introduction to Tad and his arrival on headland	10
2	Southern end of Quarantine Beach	Tad's visit to his father on the ship Faraway	7
3	Northern end of Quarantine Beach	Tad's father's drowning in a distant sea cave	5
4	Hospital precinct	Tad visits his step mother in the hospital	12
5	Bushland cliff near in Hospital Precinct	Froggy encounters with Tad's ghost	15
6	Various buildings and inscription by Wharf Precinct junction	Froggy and friend are taken on a Quarantine Station tour Recognition of Dearbourne family	25
7	Administration building	Froggy and friend break into the Quarantine Station records	6
8	Above funicular	The hunt for treasure near Dobroyd Head	7
9	Return to Luggage Store Visitor Centre via funicular	Verbal satisfaction and feedback survey card	3
Average total time of the Ghost Boy Tour			90

Appendix E – Sign plan and design guidelines

Design guidelines for outdoor signs

The visual heritage values of the Quarantine Station were considered when designing a Sign Plan and installation procedures. The proposed guidelines for the installation of signs includes: (excluding standards regulatory road signs such as speed restriction)

- Outdoor signs will be produced on metal plates and posts, to be consistent with a former industrial site
- The colour and type face system will be consistent across the site. Colours and typeface will be inspired by the marketing brand and the cultural landscape. This includes Tangerine on a black background with white text.
- Signs will be produced on a black background, white text and figures will be used to enhance visibility for guests. The Q-Station logo will be on all signs and will integrate the use of tangerine, the brand highlight colour
- Signs will be mounted low to the ground (wherever possible from visibility and safety perspectives)
- To minimise the number of individual signs, each sign will contain multiple messages, or directions.
- Installation of signs will take place in accordance with Conditions of Approval relating to archaeology (CoA, 99a). Archaeological assessments will be made for signs requiring small but significant excavation.
- The Maintenance Program will include the regular cleaning of Welcome, Identity and Interpretation signs, and their periodic replacement as required.

An interim sign plan has been devised. This sign proposal is in accordance with the permanent plan detailed in the approved interpretation plan and the schedule detailed in **Appendix F**. The main difference between the interim and permanent signs is the material used in their construction. Interim signs will be made from corflute and vinyl adhesive. This is a light weight weather proof material that is easy to erect and dismantle. Original street signs including no entry signs and speed signs will be utilised. Revised designs will be placed over the sign currently in place. This method minimises the potential impact on the environment as no additional digging is required. Where possible the corflute signs will also be placed over original timber constructed directional signage.

Sign Plan

The following sign plan lists each proposed outdoor sign and its location, materials and indicative content (text, maps and photographs). The Sign Plan distinguishes five types of signs:

1. Welcome, located at major entry points mainly to identify the facilities and services available
2. Identity, to provide brief and simple information, such as the name of a building
3. Directional, to guide drivers and pedestrians to key buildings and facilities
4. Visitor management, to limit traffic and pedestrian access and introduce minimal impact codes
5. Interpretation, to explain key features within the independently accessible areas

There are approximately 50 outdoor signs proposed across the lease area, the majority of which are Directional and Visitor Management in purpose. The Directional signs and some of the Visitor Management Signs (such as speed restriction) have pre-set guidelines for design based on road sign standards, to ensure they are easily read and not a hindrance or danger to traffic. The Welcome, Identity and Interpretation signs provide the opportunity for customised design and location. The following Sign Plan may be updated in the Outdoor Visitor Infrastructure Plan, which will be produced after this Plan.

Table E-1 Proposed Visitor Management Signs

Sign no.	Type of sign	Location of sign	Content of sign
1	Identity sign (1 metal)	End of the Wharf, between the water and handrails, facing west	Quarantine Wharf – no private access or mooring Minimal Impact Code for vessels permitted to use the Wharf (consistent with historic practices)
2	Direction signs (2 metal, back to back)	Where the Quarantine Beach meets the Wharf	On one sign, a direction arrow to the Luggage Store Visitor Centre On the other sign direction arrows to the Restaurant and Wharf
3	Visitor management sign (1 metal)	On the proposed fence at the northern end of Quarantine Beach, near the high watermark	Please do not access the rocky foreshores as you may harm yourself and you will disturb Little Penguins (also highlight historic rationale as rocks effectively formed access boundary)
4	Visitor management sign (1 metal)	On the proposed beach just beyond the concrete slipway (W1/A13a), below the cliff line	Please do not access the rocky foreshores as you may harm yourself and you will disturb Little Penguins (also highlight historic rationale as rocks effectively formed access boundary)
5	Visitor management sign (2 metal on stands)	Quarantine Beach above mean high watermark between A6 and A7	Advise visitors that access to the northern part of the Quarantine Beach is not permitted between sunset and sunrise during the little penguin breeding season (place signs on the beach between sunset and sunrise over July-February)
6	Welcome sign (1 metal)	Near the main entrance door to the Luggage Store Visitor Centre	Site map showing 'You are here' and emergency muster points Outline of visitor shuttle services, precincts, facilities and disabled access Opening hours of facilities Minimal impact code for visitors
7	Interpretation sign (1 metal)	On the outside wall to the Luggage Store Visitor Centre	Interpretation of SHNP, natural and Aboriginal values
8	Interpretation sign (2 metal)	Entry area of male and female toilets within A14-17	Former use of section of building for health inspection of arriving passengers
9	Interpretation sign (2 metal)	On the fence or wall that borders the inscriptions by the Wharf	Brief explanation and photographs of key inscriptions Brief explanation of why physical access to the inscriptions is limited Request for visitors to adhere to minimal impact code
10	Interpretation sign (2 metal)	On the internal walls of building A6 (Pump house and engine room)	Former use of the two parts of the building featuring historic photographs and acknowledging changes associated with the adaptation
11	Interpretation sign (1 metal)	At the base of the funicular stairs	Brief explanation of the funicular system (where it was located, why it was located, why and how it was operated) featuring historic photographs and a site map of the former funicular route and advice that the use of the funicular stairs is limited to tours and accommodation guests only.
12	Precinct sign (12 metal)	Alongside the funicular stairway on the precinct boundary	On the sign facing the Wharf Precinct, a site map showing the precincts, interpretation of the Visitor Impact Code, 'You are here' an emergency muster points, information on the Administration Precinct, and advice that access into the Administration Precinct is limited to tours and staff (based on historic use precedent)
13	Precinct sign (1 metal)	Bottom of the walkway that leads from the Wharf to the Hospital Precinct, on the precinct border	On the sign facing the Wharf Precinct, a site map showing the precincts, interpretation of the Visitor Impact Code, 'You are here' and emergency muster points, basic information on the Hospital Precinct, and advice that access to the Hospital Precinct is limited to tours and health centre guests only (restricted access consistent with historic practices)
14	Interpretation sign (1 metal)	On the reconstructed face of building H1	Explanation of fire in 2002 and acknowledgment of the original and reconstructed elements
15	Direction sign (1 metal)	Alongside H3	Left direction arrow to: the Isolation Precinct Right direction arrow to: Wharf
16	Precinct sign (1 metal)	Top of walkway at current fence, between the Hospital and Isolation Precincts	On the sign facing the Hospital Precinct, a site map showing the precincts, interpretation of the Visitor Impact Code, 'You are here' and emergency muster points, succinct interpretation of the Isolation Precinct, and advice that access to the Isolation Precinct is limited to Isolation Precinct guests (restricted access consistent with historic practices)
17	Precinct sign (1 metal)	Next to the road on the precinct boundary between the Isolation and Third Class Precincts	On the sign facing the Third Class Precinct, a site map showing the precincts, interpretation of the Visitor Impact Code, 'You are here' and emergency muster points, succinct interpretation of the Isolation Precinct, and advice that access to the Isolation precinct is limited to Isolation Precinct guests only (restricted access consistent with historic practices)
18	Interpretation sign (1 metal)	On the reconstructed face of building P22	Explanation of fire in 2001 and acknowledgment of the original and reconstructed elements
19	Visitor Management Sign (1 metal)	10 metres in from the start of the track to Old Man's Hat	Something like 'To avoid damage to this sensitive natural area and for your own personal safety, please do not walk along this track without a guide. For more information contact the Luggage Store Visitor Centre': Pictogram with a cross through the walker sign
20	Visitor Management Sign (1 metal)	5 metres in from the lease boundary and the start of the track to the second cemetery	Something like 'To avoid damage to this sensitive historic area and for your own personal safety, please do not walk along this track without a guide. For more information contact the Luggage Store Visitor Centre' Pictogram with a cross through the walker sign

21	Direction sign (1 metal)	At the intersection, on the opposite side of the road to P21 facing east	Right direction arrows to: Administration Hotel Reception Wharf Left direction arrow to: Health & Wellbeing Centre
22	Precinct sign (1 metal)	Next to the road on the precinct boundary between the Administration and Third Class Precincts near A1	On the sign facing the Third Class Precinct, a site map showing the precincts, interpretation of the Visitor Impact Code, 'You are here' and emergency muster points, succinct interpretation on the Administration Precinct, and advice that access into the Administration Precinct is limited to tours and staff
23	Direction sign (1 metal)	Before the intersection below the first cemetery, facing east	Right direction arrow to: Wharf (vehicles)
24	Direction sign (1 metal)	Before the intersection below the first cemetery, facing west, back to back with sign 23	Straight direction arrow to: Exit
25	Precinct sign (1 metal)	Next to the road on the precinct boundary fence between the Administration and Wharf Precincts	On the sign facing the Wharf Precinct, a site map showing the precincts, interpretation of the Visitor Impact Code, 'You are here' and emergency muster points, succinct interpretation on the Administration Precinct, and advice that access into the Administration Precinct is limited to tours and staff
26	Precinct sign (1 metal)	Next to the road on the precinct boundary fence between the Administration and Hospital Precincts	On the sign facing the Administration Precinct, a site map showing the precincts, interpretation of the Visitor Impact Code, 'You are here' and emergency muster points, succinct interpretation on the Hospital Precinct, and advice that access into the Hospital Precinct is limited to tours and health centre guests
27	Precinct sign (1 metal)	Next to the road on the precinct boundary between Third Class and Administration precincts, bordering the first cemetery, facing the Third Class precinct	On the sign facing the Third Class Precinct, a site map showing the precincts, interpretation of the Visitor Impact Code, 'You are here' and emergency muster points, succinct interpretation on the Administration Precinct, and advice that access into the Administration Precinct is limited to tours and staff
28	Precinct sign (1 metal)	Next to the road alongside A20 on the precinct boundary between the Administration and Third Class Precincts.	On the sign facing the Third Class Precinct, a site map showing the precincts, interpretation of the Visitor Impact Code, 'You are here' and emergency muster points, information on the Administration Precinct, and advice that access into the Administration Precinct is limited to tours and staff
29	Destination sign and Welcome sign (1 metal)	On building A1	Hotel Reception (A1) Information includes a: Site map showing 'You are here' and emergency muster points Outline of visitor shuttle service, precincts, facilities and disabled access Operating hours of facilities Interpretation of Minimal Impact Code for visitors
29b)	Identity sign	In front of Building A1 at ground level to direct visitors up to the reception	Hotel Reception and an upward pointing arrow
30	Direction sign (1 metal)	On the lay-by at the intersection between buildings S1 and S2 facing east,	Right direction arrows to: Wharf (pedestrians) Right downward direction arrow to: Exit Left direction arrow to: Wharf (vehicles) Left downward direction arrow to: Administration Hotel Reception
31	Direction sign (1 metal)	At the top of the funicular stairway on the main Axial Street	Funicular stairway path to: Wharf Left direction arrow to: Hotel Reception
32	Direction sign (1 metal)	Next to the road beside building P10 and opposite building P9 facing west	Right direction arrow to: Hotel Reception Wharf
33	Precinct sign (1 metal)	On the precinct boundary between the first class and administration precincts, facing the administration precinct	On the sign facing the Administration Precinct, a site map showing the precincts, interpretation of the Visitor Impact Code, 'You are here' and emergency muster points, information on the First Class Precinct, and advice that access into the First Class Precinct is limited to functions and overnight guests.

Table E-1 Proposed Visitor Management Signs (cont.)

Sign no.	Type of sign	Location of sign	Content of sign
34	Identity sign (10 metal)	On the first, second and third class accommodation buildings	Simple name plates for each building based on ships quarantined during the 1920's and 1930's (e.g. Montoro, Ventura, Tasman, Niagara, Bonna, Commeric, Makura, Arafura, Barabool and Aorangi), followed by Former First Class / Second Class / Third Class accommodation (all based on historic precedents)
35	Identity sign (6 metal)	On the staff cottages	Simple name plates for each building stating based on staff that resided in the cottages (ideally during the 1920's and 1930's), such as Metcalfes Cottage, followed by Former quarantine staff accommodation (all based on historic precedents)
36	Precinct sign (1 metal)	On the precinct boundary between First and Second Class, facing the First Class precinct	On the sign facing the First Class Precinct, a site map showing the precincts, interpretation of the Visitor Impact Code, 'You are here' and emergency muster points, information on the Second Class Precinct, and advice that access into the Second Class Precinct is limited to functions and overnight guests.
37	Direction sign (1 metal)	Past Building S15 before the intersection facing north-east	Onward (up) direction arrow to: Hotel Reception Wharf
38	Direction sign (1 metal)	Back to Back with sign 37 sandwiched to face the road	Onward (up) direction arrow to: Exit
39	Speed restriction and bandicoots (1 metal)	Opposite S5, facing into the fork of the junction	15kmph (top) silhouette of bandicoot (below)
40	Direction sign (1 metal)	At the intersection between S12 and S6 (facing east)	Left direction arrows to: Hotel Reception Wharf Health & Wellbeing Centre Administration
41	Direction sign (1 metal)	Just before the intersection near the Upper Reservoir (L8) facing north east	Right upward direction arrows to: Wharf Hotel Reception Left upward direction arrow to: Administration
42	Direction sign (1 metal)	Just before the intersection near the Upper Reservoir (L8) back to back with sign 41	Straight direction arrow to: Exit
43	Speed restriction and bandicoots (1 metal)	10m from building A26, facing towards entry	15kmph (top) silhouette of bandicoot (below)
44	Orientation signs (2 metal)	Inside the waiting shelter (A26)	On the first sign a site map showing 'You are Here' and emergency muster points, outline of visitor shuttle service, precinct, facilities and disabled access and opening hours of facilities Advice to remove all personal belongings from cars, or from view, and remind that cars should be kept locked On the second sign basic information about tours and an interpretation of the Minimal Impact Code for visitors
45	Parking sign (1 metal)	Opposite the entrance to the driveway into proposed CP1 carpark	Something like 'Parking for day visitors' Something like 'Hotel guests please proceed to the boom gate and intercom' Something like 'Illegally parked vehicles on the site will be towed away' Something like 'Bus and Coach parking'
46	Welcome sign (1 metal)	On the fence at the entrance gate near S7	Opening hours of facilities Pictograms identifying basic management regulations (e.g. no dogs) The sign should also acknowledge that one is entering a National Park by the use of the DEC logo and design standards and should state Quarantine Station as well as the operational name of Q-Station
47	Disabled parking sign (2 metal)	In two parking spaces within CP1 close to the waiting shelter (A26)	Disabled 'wheelchair' pictogram

Table E-2 Proposed signs external to the lease area

Type of Sign	Explanation	Location
Direction sign (2 metal)	Two directional signs will be installed through Manly to direct traffic efficiently to the Quarantine Station. The signs will display the Q-Station symbol and state 'Quarantine Station' with an arrow pointing traffic to the right direction	One sign will be placed on the corner of The Corso and Darley Road, and the second will be placed on the corner of Ashburner St and Darley Road, further directing traffic up Darley Road, to the Quarantine Station
Speed restriction and bandicoots (2 metal)	Signage will be updated to warn drivers of the presence of bandicoots and the need for slow and careful driving These signs will be the responsibility of DEC.	Signs will be placed along Darley Road and into the Quarantine Station along North Head Scenic Drive where they are deemed necessary
Bandicoot mortality (1 metal)	The sign will indicate the number of bandicoot road mortalities and give information regarding their endangered status, the population size, the threat that road deaths pose to their continued survival and a running tally of the mortalities of the current year which is to be updated after any confirmed road death. The sign is to include a phone number to allow the public to report of any mortalities and injured bandicoots. This sign will be the responsibility of DEC.	The sign will be placed at the entrance to Sydney Harbour National Park, after the Parkhill Archway

Table E-3 Proposed changes to existing DEC signs

Type of sign	Location of sign	Content of sign	Conditions for removal
DEC entry and identity sign	On entrance fence	DEC and Quarantine Station identity sign with phone numbers and access instructions	Sign may be removed, however the new welcome sign replacing it must acknowledge that one is entering a National Park by the use of the NPWS logo and design standards. The sign should state Quarantine Station as well as the operational name of Q-Station
Interpretation sign	Alongside building S7	Gatekeepers Cottage	Sign may be removed
Visitor management	Alongside building A26	Stop	Sign may be removed
Speed restriction sign	By boom gate	25km/hr with red circle	Sign may be removed
DEC entry and identity sign	Free standing by boom gate	Identity sign with phone numbers and access instructions	Sign may be removed
Visitor management sign	On boom gate	Quarantine Station. Trespassers will be prosecuted	Sign may be removed
Visitor management sign	By boom gate	Distances to Conference Centre, Administration and Store	Sign may be removed
Interpretation sign	Further down road from boom gate by the pathway which leads to the stonemasons yard	Stonemasons Yard	Sign may be removed
Visitor management sign	On the other side of the road from the stonemasons yard	Endangered bandicoots slow down	Sign may be removed
Visitor management sign	In the fork of the main entry road	All Traffic	Sign may be removed
Visitor management sign	In the fork of the main entry road	Ghost tours this way	Sign may be removed
Speed restriction sign	Just before the fork in the road, on the right hand side	25km/hr with red circle	Sign may be removed
Interpretation sign	In front of L13	Glasshouse	Sign may be removed
Interpretation sign	Alongside building S5	Staff cottage	Sign may be removed
Visitor management sign	On chemical shed, by road at intersection close to A6	Danger chemical store, no entry	This sign may not be removed
Traffic management sign	In the fork of the road opposite S5	Stop	Sign may be removed
Traffic management sign	Alongside building P21	No entry	Sign may be removed
Interpretation sign	In front of P27	Third class dining room and kitchen, reconstruction of original colour scheme	Sign may be removed
Traffic management sign	Past building S9 on the side of the road in the vegetation	Caution with exclamation mark	Sign may be removed
Interpretation sign	Alongside building S9	Staff cottage S9 reconstruction to accommodation phase	Sign may be removed

Interpretation sign	Alongside building H15	Bunk hut adaptation as store room	Sign may be removed
Interpretation sign	Alongside building H8-H11	Isolation wards and adaptation	Sign may be removed
Traffic management sign	In vegetation of isolation ward	No parking, turning area	Sign may be removed
Interpretation sign	Alongside building H6	Laboratory and mortuary	Sign may be removed
Interpretation sign	Alongside building H3	Changing Block	Sign may be removed
Interpretation sign	Alongside building H1	Hospital ward H1 reconstruction of colour scheme	Sign may be removed
Interpretation sign	Alongside building H4	Doctors and nurses accommodation	Sign may be removed
Visitor management sign	On box beside road	Chlorine poison gas	This sign may not be removed
Traffic management sign	On side of the road leading to Wharf area	No busses past this point	Sign may be removed
Visitor management sign	on the beach fence	Sydney Harbour National Park Quarantine Station Historic Place	Sign and others which are the same may be removed
Visitor management sign	on the beach gate	Sydney Harbour National Park, area closed for restoration. No entry to unauthorised vehicles or pedestrians	Sign may be removed
Entry and identity sign	On Quarantine Beach	Green wooden sign 'Sydney Harbour National Park, Quarantine Station North Head'	This sign may not be removed as it shows people they are entering a National Park which is part of the NPWS
Interpretation sign	On doors of buildings A28-29	Two small and separate signs, 'Painter' and 'Carpenter'	Signs may be removed
Traffic management sign	In front of building P11	Parking Area	Sign may be removed
Traffic management	In front of building P10b	Parking Area	Sign may be removed
Identity sign	On building P12	National Parks and Wildlife Service Conference Centre	Sign may be removed
Identity sign	On building P11	Bussorah Merchant	Sign may be removed
Interpretation sign	In front of building S15	Staff cottage	Sign may be removed
Direction signs	At fork of road opposite S5	Directions to accommodation, conferences and administration check sign	Sign may be removed
Direction signs	On the lay-by at the main intersection between buildings S1 and S2	Directions to specific operations	Sign may be removed
Visitor management sign	On Quarantine Beach	'All vessels No Anchoring' MSB management sign and little penguin signs	These signs may not be removed
Visitor management sign	These signs are situated on the rooves of various buildings throughout the site, particularly on those within the hospital and isolation precincts.	Danger, keep off this roof	These signs can be removed, yet they should be replaced with signs that are consistent with the building or some other management measure should be adopted if the roof is not being repaired immediately to limit liability

Appendix F – Potential research projects

Relative support for researchers

There is likely to be considerable interest to undertake market, visitor and social research at the Quarantine Station. Mawland welcome research designed to assist achieve its management objectives for the Q-Station. The more research is tailored to these objectives and their operational needs, the more likely the results can be adopted. Tailored projects will receive access to the site and relevant operations staff, and highly tailored projects are likely to also receive some degree of further in-kind or direct assistance. Tables F-1 and F-2 list moderate and high priority research projects.

Table F-1 High priority research projects supporting management objectives

Research project	Explanation
<p>Test and refine a tool that monitors the proportion of visitors representing the leisure target market</p> <p>Preferred timing: Year 1</p>	<p>Refine the larger tool that was developed to benchmark participants (so we knew which segment they definitely represented – this tool is called The Personality Test and contains approximately 20 questions in a questionnaire format.</p> <p>Trial The Personality Test against 60 participants to identify their market segment.</p> <p>Using the same 60 participants, test the picture based tool to confirm its performance against the results from objective 2.</p> <p>Develop and test alternative ways to apply the tool.</p> <p>Recommend how the tool should be applied on an ongoing basis.</p> <p>Develop an efficient way to record and store the data so reports to management can be efficiently produced within one week of each monthly use of the tool.</p>
<p>Develop and test a way to measure the number of visitors on site at any one time</p> <p>Preferred timing: Year 1</p>	<p>Explore the most reliable and cost effective way of estimating the number of visitors on-site at any one time.</p> <p>A condition of our approval is a maximum number of visitors on-site at any one time. The challenge, is how to cost effectively determine this. We are considering a range of techniques, including a tailored bookings system that manages the accommodation and tours, a combination of car counter and ferry counter, and periodic observations to literally count people or create an average number of visitors per car for correlating the car counts. The research is needed to fit into the Tourism Optimisation Management Model and pre-set limits on the maximum number of visitors at any one time and the maximum number of visitors on tours at any one time.</p>
<p>Pilot testing target market responses to new products at the concept and pilot stages</p> <p>Preferred timing: Year 1</p>	<p>The proposed storytelling tours contain alternative approaches to contemporary tours at the Q-Station. The aim will be to determine target market interest, price sensitivity and suggested improvements. This project requires the pilot testing of <i>40 Days</i>, <i>The Defiance</i>, <i>Sixth Sense</i> and <i>Spirit Investigator</i>. The preferred method will be focus groups. The research could address one tour or several.</p>
<p>Evaluate the effectiveness of community days</p> <p>Preferred timing: Years 1 – 5</p> <p>Ongoing partnership project with an institution</p>	<p>The community days are a requirement of the approval, and will feature free displays, guided walks and presentations designed to assist interested members of the community to gain an understanding of how the Quarantine Station is being managed and conserved. Two community days will be run each year and a report on their outcomes will be sent to the Quarantine Station Community Committee.</p> <p>This project would identify a profile of the people attending, assess what people gained from the experience and what they would like to see added or altered. Research should compare perceptions of pre and post experience, and the perceptions of those who did not participate, targeting local residents. Delivery via one or more supervised tertiary or post graduate students</p>
<p>Monitor community attitudes</p> <p>Preferred timing: Years 1 – 5</p> <p>Ongoing partnership project with an institution</p>	<p>The aim of this project is to establish a reliable and cost effective way of monitoring community attitudes towards the adaptive reuse of the Q-Station and the public-private sector partnership. The research is needed to fit into the Tourism Optimisation Management Model, which will seek to monitor something similar to the following indicators:</p> <ul style="list-style-type: none"> ▪ Proportion of visitors who believe that the introduction of a public-private sector partnership is adequately conserving the site ▪ Proportion of visitors who believe that the introduction of a public-private sector partnership is providing adequate public access ▪ Proportion of visitors who believe that the introduction of a public-private sector partnership is delivering sufficient success to have been warranted ▪ Proportion of visitors who recognise that the DEC are present on-site at the QS ▪ Proportion of visitors who recognise the ongoing on-site role of the DEC at the QS ▪ Proportion of visitors who believe that the QS is part of the Sydney Harbour National Park <p>The indicators need be contrasted on and off-site, and should start with visitors undertaking the Community Days, then expand to off-site residents of the Manly LGA.</p>
<p>Develop and test a method of monitoring interpretation and education-related performance indicators</p> <p>Preferred timing: Year 2</p>	<p>This project will develop, test and refine interpretation and education-related performance indicators so that the monitoring can be regularly and cost effectively run within the Integrated monitoring performance monitoring system (Mawland 2002). Indicators needing assistance include:</p> <ul style="list-style-type: none"> ▪ Proportion of the target market who felt an emotional response during some stage of a storytelling tour ▪ Proportion of the target market that believe that they have learnt something about at least one of the messages designated to a storytelling tour or educational program ▪ Proportion of the target market who demonstrate that they have learnt something about the messages designated to a storytelling tour or educational program ▪ Proportion of visitors who are aware of the precinct management system for day visitors ▪ Proportion of visitors who can demonstrate an awareness of most of the Minimal Impact Code for Visitors ▪ Local community understanding of and attitudes towards the operation

Table F-2 Moderate priority research projects supporting management objectives

Research project	Explanation
Price sensitivity Preferred timing: Year 2	Each interpretive experience is priced differently, based on the cost to deliver it and the forecast preparedness of the market to pay for the product. The aim of this project is to explore the sensitivity of the market to variations in price and packaging, and how this might result in the level of custom and customer satisfaction.
Assessment of emotional response and learning from interpretation Preferred timing: Year 2	Each of the main interpretive techniques are being designed to communicate certain messages and generate an emotional response. The aim of this project is to delve a little deeper than the performance monitoring system, to explore exactly what visitors are learning, and what sort of emotional responses they are feeling during and after an interpretive experience.
Commission a visitor research project to assess visitor satisfaction at varying crowding levels Preferred timing: Year 3	Assess and contrast visitor satisfaction among the target market: when there are between 315 and 350 visitors on site at any one time; and when there are between 350 and 450 visitors on site at any one time. Delivery via one or more supervised tertiary or post graduate students
Commission a research project to evaluate the minimal impact codes Preferred timing: Year 3	The research should identify visitor awareness of the code and identify the most successful ways of communicating the code to the various visitor markets. Delivery via one or more supervised tertiary or post graduate students
Commission a research project to consider the justification for increasing the night tour capacities Preferred timing: Year 3	The research should also identify any potential impacts on the Long Nosed Bandicoot population and on the significance of the site. Delivery via one or more supervised tertiary or post graduate students
Guide assessment Preferred timing: Year 3	Each guide has an individual style and an individual emphasis in the interpretive content that they deliver. The aim of this project is to explore the consistency of what guides communicate and how they adjust the tour to reflect the characteristics and needs of different groups. The project should not try to determine whether one guide is better than another, but focus on how consistency and adaptability to changing circumstances are balanced.
Visitor recognition of indirect interpretive techniques Preferred timing: Year 3	The aim of this project is to determine visitor awareness and reaction to a selection of indirect interpretive techniques listed in Section 3. It is hoped that this insight will suggest the importance of indirect interpretation and specifically, the degree that indirect interpretation is communicating messages about the Quarantine Station.
Guest attitudes to shared bathrooms and ensuites Preferred timing: Year 3	The aim of this project is to explore guest attitudes towards using historic shared bathrooms and the new ensuites. The research would explore: the attractiveness of both experiences; the price sensitivity to both; and the role that shared bathrooms play in gaining an authentic experience, contrasted with other elements (such as reintroduced recreation activities).
Research and compile a profile and stories of the ethnic groups that were represented at the Quarantine Station during its time of operation. Preferred timing: Year 3	The profiles and stories of the various ethnic groups at the Quarantine Station will be used to develop a point of difference for the Q-Station as a meeting venue. This point of difference will enable the Q-Station to connect with market segments that we could otherwise not reach. The materials to research are spread across a number of libraries and agencies and include the Q-Station archives, State Library, Mitchell Library, Maritime Museum Library, State Archives and many others. The research project should make recommendations on how these stories could be used in developing new products for the Q-Station and who the target markets for those products would be.
Comparison of marketing images and customer expectations Preferred timing: Year 3	Each interpretive tour will be marketed as a distinctive product, so it is hoped that each customer will be able to confidently choose the tour that best meets their interests and needs. The aim of this project is to make a comparison of the marketing characteristics of a tour with the expectations of a customer about to go on a tour, and the customer's impression of the tour afterwards. It is hoped that this feedback will assist to refine marketing of tours.
Investigate the demand for Japanese and German tour groups to purchase tours in their native language Preferred timing: Year 3	If occasional demand is identified, contract and train tour guides to deliver the 40 Days day tour as a pre-booked specialised service. If demand is regular, employ and train staff to deliver the 40 Days day tour and the 1918 Defiance as a pre-booked specialised service
Investigate the demand for accommodation staff and / or food and beverage staff to speak a second language Preferred timing: Year 3	Foreign language most likely to come from one of the target markets (eg. Japan and German)

Appendix G – Approvals

NORTH HEAD QUARANTINE STATION CONSERVATION AND ADAPTIVE REUSE – APPROVAL OF THE INTERPRETATION PLAN

TRIM No: DOC05/10392 – Electorate – Manly – MP – David Barr

ISSUE

Approval of the Interpretation Plan for the North Head Quarantine Station Conservation and Adaptive Reuse Project.

BACKGROUND

The North Head Quarantine Station Conservation and Adaptive Reuse Project was approved on 23 December 2003. The Department of Environment and Conservation (DEC) and its intended lessee, Mawland Hotel Management Pty Ltd (Mawland), are co-proponents for the project.

Conditions arising from the approval required the co-proponents to prepare an Interpretation Plan (Conditions 100 and 101). Mawland have prepared a plan to meet these conditions.

CURRENT POSITION

The Interpretation Plan requires the approval of both the DEC and NSW Heritage Office. The original copy of the plan, for signing, is provided in Appendix 1. Officers from both departments have reviewed the plan and support its approval.

The Interpretation Plan was presented to the Quarantine Station Community Committee for review on 16 December 2004.

The Interpretation Plan is presented for approval by the Deputy Director-General, Parks and Wildlife Division, DEC. If approved, the plan will be forwarded to the NSW Heritage Office for approval. A letter to the Heritage Office on this matter has been drafted (Appendix 2).

Mawland will be advised of DEC's approval of the plan by letter (Appendix 3).

RECOMMENDATION

It is recommended that the Deputy Director-General, Parks and Wildlife Division, DEC:

1. Approve the Interpretation Plan fulfilling DEC's obligations under Condition 100.
2. Sign the attached letter to the NSW Heritage Office requesting their approval of the Interpretation Plan.
3. Sign the attached letter to Mawland advising of DEC's approval of the Interpretation Plan.

Siân Waythe
9th May, 2005

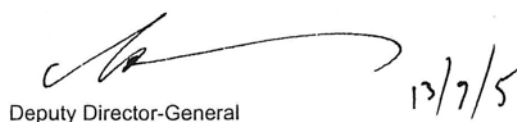
Area Manager, Harbour North Area



Manager, Sydney Region



Director, Central Branch



Deputy Director-General



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File: H04/00060
Our Ref: HRL35772

Deputy Director-General
Head, National Parks and Wildlife Service
Department of Environment and Conservation
PO Box 1967
HURSTVILLE NSW 2220

Attention: Sian Waythe ~ Quarantine Station

Dear Ms Waythe

**Re: Quarantine Station – Final Endorsement of Interpretation Plan under Clause 100
Conditions of Approval**

Thank you for a copy of the final Interpretation Plan for the North Head Quarantine Station dated March, 2005 received by the Heritage Office on 15 July, 2005. The Plan was submitted in accordance with Clause 100 of the Conditions of Approval for the conservation and adaptive reuse of the Quarantine Station which requires the co-proponents submit the final Interpretation Plan to both the National Parks and Wildlife Service (NPWS) and the Heritage Council for approval.

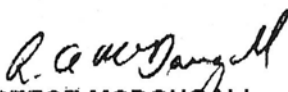
Both the Heritage Office's interpretation specialist and the Heritage Advisor, appointed under Clause 54 of the Conditions of Approval, reviewed the Plan and forwarded comments to the author. The Plan was revised to address the comments. The plan was considered by the Quarantine Station Community Committee and minor amendments were made.

The Plan will be a useful management tool to effectively provide for the best practice interpretative strategy of the identified heritage significance of the Quarantine Station buildings, landscape, open space and views. The revisions arising from the review enhance the document's effectiveness to meet the specific requirements of the Conditions of Approval and relevant conservation management plans. The Plan's monitoring and review procedures will allow the proposed strategy to be assessed and adapted to meet the site's future requirements.

Accordingly, it is advised that the Interpretation Plan, dated March, 2005 is endorsed under delegated authority by the Director of the Heritage Office. The signed original of the Plan is attached.

If you have any queries please call Ed Beebe, Senior Heritage Officer 8973 8588.

Yours sincerely


REECE MCDOUGALL
Director *8/10/05*

cc. Simon McArthur - Mawland