

VICTORIA QUAY FREMANTLE.

INTERPRETATION PLAN

FINAL REPORT

APRIL 2010

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LOVELL CHEN

LOOKEAR PTY LTD AND LOVELL CHEN PTY LTD

IN ASSOCIATION WITH
SOUND ENVIRONMENT & MAUHAUS





VICTORIA QUAY, FREMANTLE

Interpretation Plan

FINAL REPORT

Prepared for Fremantle Ports
March 2010

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Besides the big ships, steam and sail, were the little ones, the tugs, the yawls, schooners, ketches, the tight little pilot pinnace that could battle any sea, the dredges eternally groaning and grumbling as they bucketed up the river mud, the diver's tender with the man in the helmet coming up in a cloud of silver bubbles or going down. There were the things ashore that served the ships, steam cranes and electric gantries, coal grabs and whip winches, spare parts of ships like propellers, anchors, chains through the links of which a boy could crawl, and the stuff that went into the ships or came out of them, sandalwood, karri, jarrah, mother-o'-pearl, wool, wheat, hides, multicoloured mineral ores, and curry, coffee, sulphur, crated automobiles and railway locomotives ...

The town itself was no less colourful than its waterfront, peopled as it largely was by seafarers and globetrotters that the ships of half a century left behind. The packed shops and restaurants, the wine bars, pubs, hash-houses, wash-houses, whore-houses, doss-houses, were run by people of all breeds ... Every day was a market day in that town of ships' chandlers and providors and sailormen and globetrotters ashore. The narrow streets seemed always to be thronged, always uproarious with voices, the clatter of horses' hoofs and the roll of iron wheels, the honking and grinding of the clumsy motor vehicles of the day, the clanging and groaning of the old fashioned trolley cars.

**A description of Fremantle in the early 1900s by
Xavier Herbert in his autobiography *Disturbing Element*.**

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INTRODUCTION

1.1 Acknowledgements

The development of this report has relied heavily on the input and assistance by many people. Grateful acknowledgement and thanks is given to:

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1.2 Background

Heritage places rarely start out as such. They are built for any number of reasons – utilitarian, religious, industrial, personal and artistic. And they are used for their designated purpose, often with little or no awareness that the place will one day be considered as having heritage significance.

But through the years of use and the events that occur in and around them, the places are eventually considered to have heritage value. The significance can be based on the architectural merit or uniqueness of the built fabric, and/ or based on the social or historical importance of the people, events and connections or associations of the place. Heritage conservation deals with these values and attributes of significance, and endeavours to retain where possible the integrity of the values so that they are not compromised.

Heritage interpretation is part of this endeavour. It presents the significance and values of the place – the built heritage and the associated events and people (or the intangible heritage). It allows visitors to understand why the place is important, and why aspects of its heritage should be conserved. But it is important that the interpretation does not in itself compromise those very values that it represents and is trying to explain. It is a delicate balance, to ensure that the interpretive stories are presented in interesting and engaging ways, whilst always playing 'second fiddle' to the place itself. It must be remembered that it is the place that is the significant and the main attraction, not the interpretation.

With regards to the interpretation of the western end of Victoria Quay, these issues and sensitivities have been at the forefront of thinking and design. The place is of outstanding heritage significance, both for its maritime industrial history and structures and for the extraordinary events that have occurred there. Now with the proposed ING commercial development as part of the implementation of the *Fremantle Waterfront Masterplan* (2000), an interpretation strategy is critical to ensure that developments, commercial or otherwise, take the interpretation of the site into account and incorporate it in a way that is authentic, respectful and appropriate.



The interpretation plan deals at some length with integration and complementary systems. This starts with an understanding and consideration of all relevant planning documents, and incorporating the principles and recommendations they espouse. Then it involves a unification of the various stories into primary and secondary themes, so that pieces of the historical puzzle can be presented and understood, and in context. And lastly, it involves the development of specific interpretive recommendations that integrate various forms of interpretation (including both personal and non-personal) to create effective means of communication and a total visitor experience.

Integration of the interpretive recommendations for the commercial precinct and the rest of the site is also an important issue. The interpretive recommendations for the ING development area are specifically developed by Phillip Griffiths Architects, but in a way that takes into account the principles, guidelines, themes, interpretive zones and palette recommended for the rest of the site. The end result for the visitor must be seamless.

Victoria Quay is a truly remarkable place of great significance. Conservation plans and masterplans have all stated as much, as have the numerous stakeholders who have had input into this report. It is the *raison d'être* of Fremantle. The visiting ships dominate the surrounding landscape. Its presence is always felt. And its interpretation should unmask the port, gently pulling away the shrouds to reveal its hidden side – a place that has borne witness to much of Australia's 20th century history.



Victoria Quay and wartime activity (FP Image C1940.jpg)



The Victoria Quay Interpretation Plan should be viewed and used as a working resource document. It brings together, possibly for the first time, the array of complex stories that constitute the history of Victoria Quay. Furthermore it structures these stories into themes that can then be presented in coherent and organised ways. And finally, it makes specific recommendations as to how these stories should be told and where.

The plan therefore is a document with a vision and a clear process of achieving this vision. It should be used for budget building and it should be used as the guide behind any design briefs for interpretive works.

1.3 Interpretation Principles

Interpretation is *“an educational activity which aims to reveal meanings and relationships through the use of original objects, by first hand experience, and by illustrative media, rather than simply to communicate factual information”* (Tilden, 1957).

This definition was established in the 1950s by Freeman Tilden in his ground-breaking book *“Interpreting Our Heritage”*, and remains today the basis behind much interpretive work around the world. Tilden went on to develop his six principles of interpretation. These are:

- *Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.*
- *Information, as such, is not interpretation. Interpretation is discovery based on information. But they are not entirely different things. However all interpretation includes information.*
- *Interpretation is an art, which combines many arts whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.*
- *The chief aim of interpretation is not instruction but provocation.*
- *Interpretation should aim to present a whole rather than a part and must address itself to the whole person.*
- *Interpretation addressed to children should not be a dilution of the presentation to adults but should follow a fundamentally different approach.*

Over subsequent years, similar principles and goals have been developed that serve as a basis for interpretive facilities and programs. Much of this relates to a basic premise of enriching the visitor’s experience and enhancing the appreciation of the site through knowledge and understanding of its natural and cultural values.

Through understanding, appreciation. Through appreciation, protection.

In the 1990s, Professor Sam Ham from the University of Idaho, developed a series of four basic principles based on Freeman Tilden’s work. This is known as the EROT rule – that good interpretation must be **E**ntertaining, **R**elevant, **O**rganised and **T**hemed.

Professor Ham also developed an important addition to these principles in the concept that good interpretation is *“meaning making”*. In other words, good interpretation is more than an entertaining series of facts. It must create a sense of meaning and connection with a place and its significance.

“Interpretation must be viewed not as an information-giving function, per se, but as a mechanism for producing meanings that bond people to the places they visit – and that create in us a sense of place and an empathy for the people who lived in

times past. In empathy, not in the facts alone, lie the great lessons that history purports to teach us" (Ham S., 2002)

In more recent times, the International Council on Monuments and Sites (ICOMOS) adopted the *Ename Charter for the Interpretation and Presentation of Cultural Heritage Sites (2007)*. This charter established seven cardinal principles upon which interpretation, no matter what the form, should be based.

These principles are:

- *Interpretation programmes should facilitate physical and intellectual access by the public to cultural heritage sites.*
- *Interpretation should be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditions.*
- *The interpretation of cultural heritage sites should relate to their wider social, cultural, historical, and natural contexts and settings.*
- *The interpretation of cultural heritage sites must respect the basic tenets of authenticity.*
- *The interpretation plan for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial, and environmental sustainability among its central goals.*
- *The interpretation of cultural heritage sites must be the result of meaningful collaboration between heritage professionals, host and associated communities, and other stakeholders.*
- *Continuing research, training, and evaluation are essential components of the interpretation of a cultural heritage site.*

Whilst acknowledging all these principles and using them as a basis for interpretive recommendations and developments, there is one final and overarching principle that should be considered and which connects all the previous ones.

"The primary choice of which way you organise something is made by deciding how you want it to be found".

Richard Saul Wurman

2 METHODOLOGY

The development of the interpretation plan for Victoria Quay follows a well established methodology, that has been tailored to some degree for the requirements of this project, and in particular to allow a high degree of stakeholder involvement and input. The process is according to three clear stages:

1. *Research and Concept Design*

- Understand the site – its values, significance, context/ location, influences, history
- Understand the visitors – their attitudes, interests and behaviour
- Understand the stories – involves broad and solid research – libraries, historical societies, stakeholders etc
- Familiarise with the resources – images, objects, oral histories
- Develop an interpretive structure – key themes and interpretive direction
- Develop interpretive zones according to topics and relevant heritage places
- Develop design palette and concepts – how best to engage with the audience and present the stories at hand, that is appropriate for the site
- Client and stakeholder review and input

2. *Draft Report*

- Review and incorporate where possible the client and stakeholders feedback
- Refine and further develop interpretive themes and zones
- Refine and further develop the concepts for various levels of interpretive delivery
- Assess potential audience profiles
- Assess and incorporate recommendations of relevant and associated management reports
- Develop design drawings for all interpretive elements including 2D layouts and 3D design
- Allocate specific locations for interpretive elements – primary, secondary and tertiary
- Develop the draft report
- Client and stakeholder review

3. *Final Report*

- Review report in the light of client and stakeholder feedback
- Refine interpretive elements and locations as required
- Refine 2D and 3D design drawings as required
- Develop and issue drawings and specification sheets for the development of a costs plan
- Develop a prioritised schedule of works
- Develop and deliver final report

Stakeholders have had a major role in the development of this report. This includes through the forums of individual and group meetings and discussions, presentations and workshops. A vast amount of highly valuable information was received during this process. A list of community and stakeholder consultation is provided in Appendix 1.

3 SITE SIGNIFICANCE AND CONSERVATION

3.1 Site Significance and Values

Recognising the significance of a site and its constituent parts is crucial in understanding the site's values, storylines and associated interpretive potentials.

Article 1.2 - Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups. Australia ICOMOS Burra Charter, 1999

Taking this above definition, the significance of Victoria Quay derives from the physical fabric as well as all the constituent events, context and values associated with the site. It is this broad appreciation of significance that is the basis for the interpretive proposals presented in this report.

The West End of Victoria Quay Fremantle Conservation Policy prepared by Lovell Chen in 2008, presents a summary significance statement that is in turn based on an earlier Conservation Plan prepared by Ronald Bodycoat Architect in 2005.

The West End of Victoria Quay (WEVQ) is of historical, social, aesthetic/architectural and technological significance to the State of Western Australia because:

- *The site is directly associated with the foundation of Western Australia (known as the Swan River Colony, 1829-32);*
- *As Western Australia's premier port for industry, agriculture and passenger traffic, the WEVQ has been a major driver of the local, regional and national economy since the foundation of the State;*
- *Of the site's profound social and emotional resonance as a point of entry and departure for migrants (free and convict), military personnel and refugees since the 1820s;*
- *Of its strategic significance to Allied forces during World War II;*
- *The Inner Harbour is a rare and largely intact example of nineteenth century maritime engineering, designed by noted engineer Charles Yelverton O'Connor;*
- *The presence of physical fabric from a variety of eras and phases of development constitutes a document of predominantly industrial construction techniques, materials and architectural styles beginning in the nineteenth century;*
- *After more than 150 years as a working port the place has the potential to yield a diverse range of archaeological relics;*
- *The WEVQ has been an integral component of Fremantle's social, physical and economic fabric since the foundation of the State;*
- *Of the diversity of on-going operational functions at the place, which include its status as a working port alongside education, tourism and recreation, and point of departure for excursions to Rottnest Island;*
- *Of its associations with the emergence of the Australian Labour Movement, and including the 1919 dispute between the Lumpers Union and the police that led to the death of union member Tom Edwards.*

As part of this assessment of significance, the site was divided into a number of precincts, some of which were identified as being of primary significance. These are:

Precinct	Description
South Mole Precinct	Original part of C.Y O'Connor's 1890s scheme for the Inner Harbour, and the location of WW2 defence structures.
Maritime Museum Precinct	Incorporates Arthur Head, the original promontory landform of the area and the location of the founding of the Swan River Colony by Captain Fremantle in 1929.
Slipways Precinct	Incorporates the earliest and continued operation of the west end of Victoria Quay, and the location of considerable military activity during WW2.
Cargo and Berths Precinct	Contains the main wharf and cargo sheds as envisaged in C.Y. O'Connor's scheme for the Inner Harbour.
Immigration Precinct	Contains a collection of buildings associated with immigration to Australia from the 1920s to 1960s.

In addition, several buildings, locations or items were identified as being of individual primary significance. These are:

No.	Location	Description
1	South Mole	Integral part of C.Y. O'Connor's design for the harbour
2	Lighthouse	Integral part of C.Y. O'Connor's design for the harbour and incorporates imported cast iron
3	Gun emplacement and two separate buildings	Part of the WW2 defence system
4	Anti-submarine boom net winch	Part of the WW2 defence system
5	Entry to Victoria Quay	The principal public entry to the west end of Victoria Quay
6	C.Y. O'Connor Memorial	A key commemorative element of C.Y. O'Connor
22	Fleet Street	Important historic roadway in the development and use of the port
25	Boom Defence Jetty	Part of the WW2 defence system
27 & 28	Slipway No.3 and Winch House No.3	A 1950s era slipway facility that was operational at the port
29 & 30	Slipway No.1 and Pylons and Winch House No.1	A 1940s era slipway facility that was operational at the port, including during WW2
31 & 32	Slipway No.2 and Winch House No.2	A 1950s era slipway facility that was operational at the port
33	Crane 2821	A 1949 crane that was an integral apart of the port operation – location critical
34	Luffing Crane 2818	A c.1923 crane that was an integral apart of the port operation – location critical
35	Crane 2820	A 1949 crane that was an integral apart of the port operation – location critical
41	Slip Street	Important 19 th century roadway in the development and use of the port

No.	Location	Description
47	Car park and Roadway around the A & B Sheds and Berths	Historic loading/ working area that was an integral part of the port operation
49	A Shed	1920s cargo shed
50	Wharf paved area between A and B Sheds	Historic loading/ working area that was an integral part of the port operation
52	B Shed	1920s cargo shed
53	Victoria Quay and Section of Inner Harbour	Core elements of the 1890s development consisting of timber piles and beams
55	Car park area adjacent to O'Connor Landing	Historic loading/ working area that was an integral part of the port operation. Site of the Migrant Immigration Centre and Information Bureau (1912 – 1920). Also the approximate location where Thomas Edwards was fatally injured during the Bloody Sunday riots
57	C Shed	Oldest cargo shed at Victoria Quay, built as one of the original sheds during 1901-06. Dimensions altered several times.
58	Area between C and D Sheds	Historic loading/ working area that was an integral part of the port operation.
61	Old Police Station (former Migrant Immigration Centre and Information Bureau) Built in 1907 near Cliff	Street. Used for various purposes including a migrant and tourist information office, various naval purposes during WW2 and as a Police Station.
63	Waiting Room	Built c.1926 as an addition to the Migrant Immigration Centre and Information Bureau. Was also used as a Police Station in the 1950s.
65	Car park and roadway around C & D Sheds and Berths	Historic loading/ working area that was an integral part of the port operation
73	Arthur Head	Original landform and site where Capt. Fremantle raised the Union Jack and took possession of the West Coast of New Holland in the name of the King in 1829.

3.2 Conservation Guidelines

The West End of Victoria Quay Fremantle Conservation Policy (Lovell Chen, 2008) made many references and recommendations that are relevant to the interpretation of the site, which for clarity are summarised here:

The Conservation Policy Framework acknowledges:

- *The West End of Victoria Quay is an evolved and evolving place, with layers of physical change built up over time. Change and evolution are therefore valued continuing aspects of the history of the place.*
- *Elements of primary significance in particular provide demonstrable evidence of the original form, function and early workings of the West End of Victoria Quay and are central to an understanding and appreciation of the operation and history of the place.*

The 'interpretation' policy (Policy 36) recognises that these attributes of the West End of Victoria Quay would be enhanced through interpretation, and states:

- *Interpretation of the West End of Victoria Quay should ensure that the history and significant values of the place are clearly articulated to the public.*

Policy 36 supports:

- *The use of various means and methods to present and deliver information to visitors and site users; to assist in presenting the different histories and key themes of the place; and developing an understanding and appreciation of the history and significance of the place.*
- *The presentation of information in a readable format (brochures, pamphlets, books and websites), and interpreted through objects and artifacts, buildings and structures, archaeological remains, research, art works, and landscape elements.*
- *Professional involvement in the design of signage and interpretive material, to ensure the highest standards are met and maintained.*
- *Placement of interpretation in discreet but suitable locations, including where appropriate in relation to buildings and objects, such as statues and memorial items.*
- *The use of existing buildings to support or participate in the interpretation program.*

Policy 36 recommends:

- *Interpretation planning should be developed in accordance with other relevant site policies to ensure a cohesive product.*
- *Activities associated with interpretation should have regard for the relationship with the Fremantle urban/residential context.*
- *The evolving nature of the interpretive process should be respected, and every endeavour made to capture stories that come forward.*
- *Establishing and drawing on the knowledge, ideas and enthusiasm of others with a strong interest in the history and interpretation of the West End of Victoria Quay, including representation from the local community.*



4. WATERFRONT DEVELOPMENT PROPOSAL IMPLICATIONS

(Section by Phillip Griffiths Architects, October 2009)

4.1 Background

The Fremantle Waterfront Masterplan for the redevelopment and revitalisation of the west end of Victoria Quay, an area of approximately 12 ha, was endorsed by the Western Australian Planning Commission (WAPC) in November 2001. The Masterplan envisages a significant new development within the Commercial Precinct of the Masterplan area. Expressions of Interest for development of the Commercial Precinct were called in April 2002, ING Real Estate was selected as the preferred proponent in November 2003, and a development agreement was subsequently executed.

The development site comprises approximately 2.79 hectares of the western end of Victoria Quay and is bounded to the west by E Shed (relocated to its present location in 1996), to the north by the northern side of C Shed and the southern side of D Shed, to the east by the Fremantle Ports customs area, and to the south by Peter Hughes Drive and the Perth to Fremantle Railway rail reserve.

For many years this area was a very busy part of the harbour with immigration activities, tourist shipping, excursions to Rottnest, goods and cargo handling, train and crane movements, and the hubbub of labour throughout the precinct, together with moments of industrial conflict.

Container handling operations are located on North Quay and the eastern end of Victoria Quay is used for break bulk trades such as imported motor vehicles and cruise ship docking. Some smaller ships continue to be handled at the western end of Victoria Quay but this part of Victoria Quay is no longer suitable for cargo handling. There is a significant opportunity for reactivation of this part of the port.

4.2 Nature of the Proposed Change

Overall Development

The proposed development of the Commercial Precinct consists of approximately 12,000sqm of retail space (inclusive of restaurant and food outlets), 15,000sqm of commercial office space and eight hundred and eighty vehicle parking bays.

Ground floor level throughout the development is predominantly retail space, encompassing the formation of Quay Square as a key public space. Internal 'retail streets' link to and from this space and the plan includes retention of C Shed.

The commercial space is arranged towards the southern portion of the site and is accommodated in two separate office buildings above the retail, each with a separate street address accessed via Peter Hughes Drive.

Heritage Conservation and Adaptation

The conservation and adaptation of C Shed (1903/4 and 1927) is a key element of this proposal. Accommodating restaurants, a tavern, food outlets and fashion retail, it takes advantage of its proximity and views to the working port. With the heritage structure retained and conserved and a previously demolished section rebuilt in a contemporary idiom, C Shed provides a continuity of maritime fabric for the port, maintaining an architectural language similar to the cargo shed structures along the quay edge.



The proposal also includes the retention, conservation, adaptation and refurbishment of the Migrant Immigration Office and Information Bureau (fmr) (Former Police Station) (1907, 1912/13 and 1926 - 28), the Waiting Room Building (fmr) (1926), Toilet Building (fmr) (c. 1928) buildings as a focal point of Quay Square. In addition, it is proposed a portion of rail tracks will remain at the northern edge of the plaza as an interpretation of the former movement of goods in the area.

New Development

The new development wraps around the significant minor scale heritage buildings. The C.Y. O'Connor Centre (fmr), the Electrical Sub-Station buildings and areas of bitumen paving will be removed. The development proposal for the site is in accordance with the Conservation Policy for the Western End of Victoria Quay (Lovell Chen, July 2008), is supported by the Heritage Council of WA and has development approval from the Western Australian Planning Commission.

The existing linear planning and wharf fabric guides the plan for the new development. Set between C Shed/ D Shed and the Fremantle Railway Station, it allows east-west vistas and circulation between the port architecture and connects with the City of Fremantle with new grade crossings west of the rail station and at Pakenham Street. The retail base comprises an activated podium level and although contemporary in form, this pays homage to material and colours of the existing wharf building fabric.

The Development Approval requires a Heritage Interpretation Plan for the Commercial Precinct and the plan will be developed from the principles and concepts contained in this report.

4.3 Impact of Change

The development of this section of Victoria Quay will retain, conserve, and adapt the C Shed, Migrant Immigration Office and Information Bureau (fmr), Waiting Room (fmr) and Toilet (fmr) buildings, which will remain prominent focal points of the proposed Quay Square.

The development will increase the built density of the industrial landscape, much like it was when it was occupied by goods sheds, various other structures and other associated temporary facilities.

The exterior spaces will be upgraded, and the linear planning that characterises the port's planning will remain a strong feature. The commercial office buildings are located and have been designed to limit impact to the existing heritage fabric and to retain primary vistas from Fremantle's west end precinct to the port.

4.4 Interpretation Opportunities

The interpretation plan identifies a range of key stories that relate to the history of Victoria Quay and some specific themes that relate to the development area and that are important to the history of the port. The interpretation plan has seven major themes. The principle themes for the commercial development area within the Fremantle Waterfront include Immigration and Labour History. In addition to the primary themes, there are also secondary themes that will be interpreted within the commercial precinct. The story of the development itself, which will be one of the most significant physical and land use changes seen in the port since modern cargo handling evolved, is also an interpretation opportunity.

An important part of the labour history interpretation will relate to the C.Y. O'Connor Centre (fmr) that is to be demolished. Its link to industrial peace in 1941, under the Curtin Federal Government will form part of the interpretation. There are other opportunities associated with the adaptation of the Migrant Immigration Office and Information Bureau (fmr), Waiting Room (fmr) and Toilet (fmr) buildings, as well as linkages back to the city and part of the Aboriginal story interpretation that should also be located within the Commercial Precinct.

This document identifies a series of primary and secondary nodes for interpretation opportunities located both around Victoria Quay and within the Commercial Precinct. The Precinct Map (Section 11) shows suggested locations for interpretation within the Commercial Precinct to provide commentary on the identified interpretation themes, to be composed of elements within the interpretation palette (Section 10).

4.5 Aboriginal Occupation

Aboriginal occupation of the area is discussed elsewhere in the report wherein key locations and interpretation of Aboriginal history and culture have been proposed. Within the Commercial Precinct, it is recommended a geographic representation (map) and commentary of the region pre-white settlement should be located in or adjacent to Quay Square. This concept has been developed through consultation with Aboriginal Elders.

4.6 Buildings

The uses of the existing buildings, with the exception of C Shed, are yet to be finalised. Interpretation opportunities, internal and external, will be further explored as the design develops and when the uses are finalised and an interpretation implementation strategy developed.

C Shed

Conservation, extension and adaptation of the building will enable the existent structure and building envelope to remain readily legible in the context of a new highly accessible function. In addition to the interpretation themes scheduled for the Commercial Precinct, the process of transformation of the building should be afforded interpretation scope as part of the proposed new fit out.

Migrant Immigration Office and Information Bureau (fmr) [Former Police Station]

Conservation of the building envelope and new fit out should remark on its former use and movement patterns, with extant artefacts and surface treatments preserved. This document identifies possible future uses of the space, including a potential restaurant or café, which could be themed to enable the former functions and building fabric to remain legible. Stories associated with the use of the building as both the former Immigration and Tourism Office and Police Station should be interpreted.

Toilet (fmr)

The use of this building is yet to be determined. Conservation of the building fabric could include replacement of cladding materials to translucent to adapt the space into a themed fit out.



Waiting Room (fmr)

Conservation of the building envelope should include the capacity to adapt the intimate, internal space either into an interpretation exhibition, an information centre or compatible retail use such as a heritage/immigration bookshop.

C Y O'Connor Centre (fmr)

Interpretation of the building fabric and its associations with industrial peace of 1941 as part of the Curtin Federal Government could be included within or adjacent to the new development, for example as a relief element to the entrance to VQ2.

4.7 Visitors

In addition to the number of pedestrian movements generated by office workers and other commercial uses of the development (where up to twelve hundred people may be employed), the Developer's economic study predicts the Commercial Precinct will generate some two million additional visitations to Victoria Quay annually. It is likely that a significant number of patrons would also visit the precinct as part of a historical tour of Fremantle.

To encourage return visitation and to promote the historic significance of the site, interpretative elements will be well considered, meaningful, interesting, well located and designed. Visitor services within the Commercial Precinct will be integrated with surrounding public transport services and other tour and/or guide programmes.





5 VISUAL ASSESSMENT AND LANDSCAPE

A number of reports have been developed in recent years that are directly relevant for the proposed interpretive elements at Victoria Quay.

The Fremantle Waterfront Masterplan (2000) by Cox Howlett + Bailey Woodland presented a series of objectives. These are:

- Ensure consistency with a busy and thriving working port;
- Reclaim the waterfront through greater connectivity;
- Recognise the social, industrial, architectural, and maritime heritage significance of the area;
- Retain the existing industrial character of the waterfront;
- Encourage appropriate diversity of uses that complement Fremantle;
- Provide a lively, safe and accessible destination for people of all ages (pg 5)

Specific recommendations that are pertinent for the interpretation of the area include:

- The existing industrial character of the waterfront is to be retained and protected. The strong linear character of the wharf and sheds is indicative of the Fremantle Waterfront, as is the utilitarian and industrial character of the workshops and slipways. New development will be sympathetic to the contextual character (pg iv)
- The distinct character of the waterfront in comparison to that of the west end of Fremantle is to be recognised and cultivated (Pg 21).
- The design of street lighting, public seating, public bins, and signage is required to reflect the maritime industrial nature of the area (pg 24).

Further to this, the Phillimore Street Integrated Master Plan (2005) by Donaldson + Warn included recommendations for the two key pedestrian entry points into Victoria Quay. These are:

- A new crossing adjacent to the renovated Fremantle Railway Station and leading into the ING development and the rest of Victoria Quay's western end.
- The extension of Cliff Street past Phillimore Street to create the Cliff Street Boulevard.

In subsequent related planning work, recognition has been given to the following:

- View corridors are significant, both in an east-west alignment behind the main cargo sheds, and between the sheds looking out onto the waterfront. The location of signage, street furniture and future development should acknowledge this significance.
- New works need to be carefully integrated into the older structures and environment
- Street furniture should be constructed using simple but robust materials that reference the industrial maritime character of the working port
- Public art has the capacity to communicate the area's social and industrial history in a memorable way. Fewer quality artworks at key locations or nodes are preferred over multiple pieces scattered throughout the site.
- Street lighting should consist of low level illumination to create dispersed pools of light and with decorative lighting at key sites and features, rather than large areas of floodlighting
- Directional signage should be concise, relevant and unobtrusive.
- Vertical signs, where required, should be designed using an appropriate palette of materials that matches the maritime industrial nature of the site.

All of these recommendations and design principles have been taken into consideration and influenced the development of this plan.



6 THE AUDIENCE

6.1 WA Tourism Strategies and Statistics

Several reports provide an understanding of the existing and potential audience to Fremantle and Victoria Quay.

Heritage Tourism Strategy for Western Australia (2006) by the Heritage Council of Western Australia and Tourism Western Australia.

This document highlights a number of trends and details regarding heritage tourism.

- Heritage tourism is one of the most rapidly expanding tourism segments
- This growth is largely driven by the “Baby boomer” demographic with available time and money
- Visitor attendances are consistently higher at historic places and heritage sites than at art galleries, museums, casinos, arts events and Indigenous cultural activities.
- Heritage tourists spend 38% more money per day and stay 34% longer than traditional tourists
- In Western Australia, ‘heritage places’ attract 31% of international visitors

Assessment of the Economic Value of Heritage Tourism in three Western Australia locations (2006) by the Heritage Council of Western Australia and Tourism Western Australia.

This report presents the following data for Fremantle:

- The average length of stay is 2.8 nights
- The average number of overnight visitors per year is 107,650
- The average expenditure per person is \$124.95
- Places of origin of visitors to Fremantle are approx international (22%), interstate (29%) and Western Australia (49%).
- The most common forms of transport are own vehicle (39%) and public transport (26%)
- The largest age groups are 41 to 60 years (40%) and 20 to 40 years (39%)
- The largest types of visitor groups are with family or friends (38%) and with partner (31%)
- The most common accommodation is hotel/ motel (65%)
- The main reasons for visiting Fremantle are the historic precinct (37%), eating at a restaurant/ café (33%) and shopping (24%)
- Heritage was rated as extremely important or very important by 44% and only 18% rated it as not important
- 94% of respondents visited a heritage attraction during their visit
- 72% of respondents expressed positive impressions of their experience at heritage places in Fremantle

Fremantle Tourism Statistics (2001) unpublished report by the Western Australian Tourism Commission.

Despite being a little older, some of the information presented in this report is still worthy of note. The main points include:

- Fremantle is the most popular destination for visitors within WA (75%)
- In 1995 and 1996 Fremantle was the second most visited destination by day trippers from the Perth metropolitan area, second only to the northern beaches in 1995 and Mandurah in 1996.

- The top three activities for Fremantle are:
- Dining out / organised tour
- Sports / physical activities
- Water activities e.g. visiting boat harbour or beach.
- The City of Fremantle estimates 1.4 million people visit Fremantle annually; this includes domestic and international visitations.

In addition, the ING development expects to attract approximately 2 million visitors per year to the new commercial precinct, as well as the approximate 200,000 visitors who use O'Connor Landing to access Rottnest Island ferries or Swan River and other cruises.

6.2 Roy Morgan Visitor Profiles

A frequently used tool in understanding audience/ visitor characteristics is the Roy Morgan Values Segment¹. This divides visitors into ten 'values segments' that describes their likely aspirations, behaviour and interests. Interpretive programs and products can then be developed with these audience profiles and likely attractors in mind.

The results of the Arts Marketing Taskforce (1998) states that the primary Roy Morgan Values segments attracted to regional museums and heritage places are the Socially Aware and Traditional Family Life. Secondary segments were the Visible Achievement and Young Optimism. The types of exhibits that appeal to these groups are Social & Cultural History, Contemporary Life & Culture, Technological and Natural History.

The details of these segments are:

Socially Aware – 35-49 years of age, social issues orientated, politically/ community active, environmentally aware, upmarket professionals, wealth managers, a strong orientation to the interpretive and innovative in artistic expression, in terms of advertising they respond to stylish, tasteful and intelligent appeals rather than hype and cliché.

Visible Achievement – 35 – 49 years of age, success and career driven, recognition and status seekers, good family living, wealth creators, preference for consistency and entertainment, in terms of advertising they respond to clever, unusual appeals and are sceptical about claims.

Traditional Family Life – 50+ years of age, retired middle Australia, family focussed lives, cautious of new things, passive income earners, a strong desire to investigate and learn and often requiring detailed information, relatively flexible with time and hence more likely to be able to engage fully with the interpretive facilities, respond to practical, commonsense ideas with clear and detailed communication.

Young Optimism – 18 – 24 years of age, young and progressive, experimental lifestyle, seek new and different things, trend setters, interested in image and style, innovative and interested in technology, in terms of advertising they are often sceptical of claims and respond to creativity and intelligence.

¹ <http://www.roymorgan.com/products/values-segments/values-segments.cfm>

6.3 Heritage Tourism Promotions

The interpretation proposals at Victoria Quay need to be mindful of the relevant heritage tourism opportunities, in which Victoria Quay could play a part.

In 2006, the Heritage Council of Western Australia and Tourism Western Australia developed a report titled *Heritage and Tourism Themes for Western Australia*, in which a list of ten cultural routes linked to themes were presented that would be of international historic interest. Five of these themed cultural routes are relevant to the Victoria Quay area of Fremantle. These are:

1. *The First Australians: The world's boldest pioneers and the unique culture they made.*
 - o Includes a trip to Rottnest Island and its history as a prison for Aboriginal people.
2. *Discovering Australia: explorers, pirates and mutineers.*
 - o Includes a visit to the Maritime Museum, Rottnest Island and trip along the Swan River.
3. *Gold Rush: how the world scrambled to get a piece of the action in the gay 90s.*
 - o Includes a tour of Fremantle and its rich heritage of gold rush era buildings. It also includes references to C.Y. O'Connor and his role in the development of the "Golden Pipeline" to Kalgoorlie.
4. *Great railway journeys of the world: 'The Indian-Pacific', 'The Prospector', and other famous trains of the golden west.*
 - o Includes a tour of the "historic rail port".
5. *A World at War at the end of the earth: Australia in two World Wars.*
 - o Includes a tour of Fremantle's military sites, the Round House and any visiting international naval vessels in port.
6. *Two weeks discovering historic Perth.*
 - o Includes a tour of Fremantle's historic gold rush era buildings, the maritime museum and a cruise up the Swan River.

The details of each of these themed routes could be expanded once the interpretation experiences at Victoria Quay are fully operational. It is of note that the interpretive potential and the relevant stories of Victoria Quay appear to be only partially recognised within these tour routes, and therefore there is great potential for the currently hidden or unrecognised stories of Victoria Quay to be linked with these cultural tours.

6.4 Summary

So what does this all mean for the western end of Victoria Quay?

In summary, this section of Victoria Quay has enormous potential as a heritage tourism venue. It is already a recognised heritage site. It is the location of a major maritime museum. It is transfer point for people venturing to other destinations, and with the ING development, it will be the focus of a large office/retail/ restaurant/ café hub. Furthermore, Victoria Quay is located in Fremantle, which is, in its own right, a major tourist attraction.

Critical visitation segments will include family groups and couples, professionals or retired professionals who have an interest in heritage and cultural aspects. Most of the visitors will be aged 35 years plus. Some visitors will be open to and keen to engage with innovative artistic forms and technologies. Others will be more comfortable with more



straightforward forms of expression, hence requiring a combination of media to attract and engage the various audience profiles. Intelligent and entertaining forms of delivery will be well received, whereas simplistic clichés and stereotypes will not.

The visitors will be primarily from Western Australia, but a sizeable proportion will be international visitors. Many of the international visitors will be in search of an experience that is quintessentially Australian. The historical stories of Australian life experiences are therefore of key significance.



7 SCHOOL PROGRAMS – CURRICULUM LINKS

This section of the Interpretation Plan examines linkages between relevant aspects of the WA Curriculum, and recognised heritage values of the western end of Victoria Quay. The purpose of this is to identify thematic concepts embodied in the tangible and intangible heritage values of the place, and to present a rationale to guide future development of interpretive activities and events specifically targeted at school groups.

The needs of educational users of cultural heritage resources are largely determined by how well these resources respond to curriculum and key learning areas. Teachers frequently seek out opportunities that offer not just a visitor experience, but increasingly rely on pre and post-visitation materials to extend students' awareness and understanding.

7.1 General Curriculum Information

The WA Curriculum Framework is designed to cater for the learning needs of students from kindergarten through to Year 12. It sets out to ensure delivery of *'knowledge, understandings, skills, values and attitudes that students are expected to acquire'*. (Curriculum Council Act, 1997)

Within the Curriculum Framework are eight learning areas: The Arts, English, Health and Physical Education, Languages Other Than English, Mathematics, Science, Society and Environment, Technology and Enterprise.

Society and Environment Learning Area

Society and Environment Learning Area appears to be a natural curriculum ally for educational programs based on thematic concepts and heritage values that reside in Victoria Quay.

Society and Environment Learning Area aims to develop students' understanding of how individuals and groups live together and interact with their environment; manage resources, and create institutions and systems. Students develop a respect for cultural heritage and a commitment to social justice, the democratic process and ecological sustainability.

These understandings are gained through processes of social inquiry, environmental appraisal, ethical analysis and the skills to constructively critique various perspectives from past and present contexts. Students are encouraged to apply their understandings and skills in their own lives, in developing environmental consciousness, social competence and civic responsibility. In doing so, they are engaged in actively exploring, making sense of and contributing to and improving the world around them.

Target years

The curriculum delivers learning outcomes grouped into categories aimed at Early Childhood, Middle Childhood, Early Adolescence, and Late Adolescence development years.

Initially, educational programs and activities based on Society and Environment Learning Area would be developed for Middle Childhood, and Early Adolescence phases of development. These developmental years tend to be more receptive to enquiry processes, and can later be expanded to aim at Late Adolescence.

Middle Childhood – Yr 3 to 7	Early Adolescence - Yr 7 to 10
Students develop a greater breadth of knowledge about societies and environments and can make simplistic assertions. Only later in this phase do they begin to link cause and effect, and provide evidence. They tend to form quite stereotypical views of society and environment.	The nature, background and implications of significant issues in society and environment are investigated. Connections and relationships between ideas and experiences, beliefs and practices are explored. Students are encouraged to access and present across a range of information sources and digital media.
<i>Students' development tasks include, but are not limited to:</i>	<i>Students' development tasks include, but are not limited to:</i>
<ul style="list-style-type: none"> • An expanding sense of self and their world; they develop interests in other times, places and societies, and develop the ability to think abstractly. • Students' social skills develop as well as collaborative work; they should be introduced to planning and decision-making activities, and interaction with people inside and outside their classroom. • A wide range of information sources will help to answer questions, and should be enhanced by experiences beyond their immediate environment including people from other times, places and cultures. • These learning experiences emphasise and lead to an appreciation of the commonality and diversity of human experience and concerns. 	<ul style="list-style-type: none"> • Students have well-developed interests beyond their own communities including concerns about wider issues. • Independence, peer group orientation, participate in decision-making can lead to increased responsibilities, exploration of values, and refinement of social and collaborative work skills. • Learning and teaching programs should assist students develop a comprehensive understanding of the contexts of their lives and the world in which they live.

Learning Outcomes

Each of the Learning Areas stipulate *Learning Outcomes* which describe key learning processes, understandings and values that all students should develop, and are mandatory elements of the Curriculum Framework. Within the Society and Environment Learning Area are seven Learning Outcomes:

1. Investigation, Communication & Participation
2. Place and Space
3. Resources
4. Culture
5. Time, Continuity & Change
6. Natural & Social Systems
7. Active Citizenship

Although most of these learning areas would have some potential relevance, the most pertinent for Victoria Quay potentially would be *Place & Space* and *Time Continuity & Change*. As an example, *Time, Continuity and Change* is investigated further.

Example - Time, Continuity & Change

Students understand that people's actions and values are shaped by their understanding and interpretation of the past. This can be achieved through:

- Studying people and events of the past - students can better understand the present and make informed judgments about the future. They realise that people's ideas and

values are influenced by the actions and values of those who have come before them.

- Students understand that groups value certain aspects of the past and this changes over time. They recognise that heritage can be represented by celebrations, practices and traditions; cultural artefacts; and political, social and economic institutions.
- Students further recognise that historical knowledge is tentative and that interpretation may be subjective.

In summary students should be taught:

- Understanding the past - Sequencing the past; People, events and ideas
- Continuity, change and heritage are features of all societies
- Interpretations and personal perspectives vary over time

Middle Childhood – Yr 3 to 7	Early Adolescence - Yr 7 to 10
<p><i>Learning Outcome -</i> The development of student’s understanding of time, continuity and change is achieved mainly through Australian history.</p>	<p><i>Learning Outcome -</i> Students are assisted to develop their understanding of the impact of people, events and ideas from one time period to the next, and over time. Further, they should be able to comprehend that the past has impacted on today’s society and environment.</p>
<ul style="list-style-type: none"> • Investigate important people, ideas and events and infer reasons for their significance. • Investigate causes of major changes and continuities in their local area, Australia and other selected countries over time, and understand that changes in the past have affected peoples’ beliefs and ways of life. • Use information from a variety of sources, including photographs, local histories and first-hand accounts and understand that different perspectives on people, events and ideas at a particular time can be gained through these historical accounts. • Develop understanding to see that different perspectives people have reflect their beliefs and heritage. • Through these investigations, understand significant elements of heritage in the local community, such as buildings, place names and memorials and natural places of significance to Aboriginal people. 	<ul style="list-style-type: none"> • Describe causes and consequences of events or social and political movements or economic, technological and industrial developments. • Identify the constructive and destructive consequences of continuity and change. They are able to conclude that perspectives and interpretations of people, events and issues differ, depending on one’s beliefs and heritage. • Compare different views of people about the same issue or identify sources which offer different perspectives on the same event and then suggest reasons why, over time, these portrayals and attitudes may have changed. • A key context to be developed by the curriculum, among others, is Australia in the 21st century, through a focus on the nation’s identity and its place in the world.

<p>Learning can include:</p> <ul style="list-style-type: none"> • Historical stories from Australia or Western Australia that reflect social, cultural, religious and ethnic diversity • Using time markers for describing time and sequencing • The interrelationship between people, events and ideas • Linking people’s motives and causes of events 	<p>Learning can include:</p> <ul style="list-style-type: none"> • Historical stories involving a range of significant and interrelated people, events and ideas to show how motive, change and continuity may have different effects within and across time periods • Analysing historical themes • Questioning and analysing historical evidence
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7.2 The Australian Historic Themes Framework

The Australian Historic Themes Framework is a research tool used nationally, and at state and local level to assist in identifying, assessing, interpreting and managing heritage places. It was developed by the Australian Heritage Commission, and was assisted by State and Territory historic heritage agencies, consultants and heritage practitioners.

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

(Australian Heritage Commission, Preamble to Project Report, 1995)

In relation to interpretive planning, the Australian Historic Themes Framework can be applied as a policy or educational tool to explain historic values; and in public interpretation material such as guided walks, publications and signs. This framework has been considered and applied in the development of the more specific interpretive themes and topics presented in this report.

A key aspect of the Thematic Framework is the organising principle based on *activity*.

“By emphasising the human activities that produced the places we value, and the human response to Australia’s natural environment, places are related to the processes and stories associated with them, rather than to the type or function of place. The themes do not invalidate classifications such as type and function. Themes are simply another way of investigating and interpreting the history of a place.”

The framework comprises nine principal Theme Groups, which expands into a network of focused sub-themes depending on the heritage in question.

The principal Theme Groups are:

1. Tracing the Evolution of the Australian Environment
2. Peopling Australia
3. Developing Local, Regional and National Economies
4. Building Settlements, Towns and Cities
5. Working
6. Educating
7. Governing
8. Developing Australia’s Cultural Life
9. Marking the Phases of Life

Site Values linked to Australian Historic Themes Framework

The Australian Historic Themes Framework is particularly relevant for schools based activities, but it is important that all educational and interpretive activities and material should relate back to the site values or significance. Below are Victoria Quay’s site values as per the West End of Victoria Quay Conservation Plan (Lovell Chen 2008), with suggested Historic Framework themes.

(NB – Theme groups are numbered 1-9, Themes appear as bold, followed by relevant sub-themes)

Site Values	Historic Framework Themes
<p>1. Direct association with foundation of WA (Swan River Colony, 1829-32)</p>	<p>Peopling Australia</p> <ul style="list-style-type: none"> • Living as Australia's earliest inhabitants • Promoting settlement • Fighting for Land <ul style="list-style-type: none"> - Resisting the advent of Europeans and their animals - Displacing Indigenous people • Migrating <ul style="list-style-type: none"> - Migrating through organised colonization <p>Building Settlements, Towns & Cities</p> <ul style="list-style-type: none"> • Planning urban settlements <ul style="list-style-type: none"> - Selecting township sites - Making suburbs
<p>2. WA's premier industrial, agricultural and passenger port; major driver for local, regional and national economy</p>	<p>Developing Local, Regional & National Economies</p> <ul style="list-style-type: none"> • Constructing capital city economies • Moving goods and people <ul style="list-style-type: none"> - Shipping to and from ports - Safeguarding products for long journeys - Developing harbour facilities - Making economic use of inland waterways - Building and maintaining railways • Developing economic links outside Australia
<p>3. Socially significant as entry/departure point for migrants (free & convict), military personnel and refugees</p>	<p>Peopling Australia</p> <ul style="list-style-type: none"> • Coming to Australia as a punishment • Migrating <ul style="list-style-type: none"> - Migrating to save or preserve a way of life - Migrating to seek opportunity - Migrating to escape oppression - Changing the face of rural and urban Australia through migration <p>Developing Australia's Cultural Life</p> <ul style="list-style-type: none"> • Forming associations <ul style="list-style-type: none"> - Preserving traditions and group memories - Helping other people
<p>4. Strategic significance to Allied forces during World War II</p>	<p>Developing Local, Regional & National Economies</p> <ul style="list-style-type: none"> • Lodging people • Selling companionship and sexual services (topic not suitable for younger students) <p>Governing</p> <ul style="list-style-type: none"> • Defending Australia <ul style="list-style-type: none"> - Providing for the common defence - Preparing to face invasion - Going to war
<p>5. Inner Harbour – rare, largely intact example of 19th century maritime engineering; association with engineer Charles Yelverton O'Connor</p>	<p>Developing Local, Regional & National Economies</p> <ul style="list-style-type: none"> • Altering the environment <ul style="list-style-type: none"> - Regulating waterways - Reclaiming land • Developing an Australian engineering and construction industry <ul style="list-style-type: none"> - Building to suit Australian conditions - Using Australian materials in construction <p>Building Settlements, Towns & Cities</p> <ul style="list-style-type: none"> • Supplying urban services <ul style="list-style-type: none"> - power, transport, fire prevention, roads, water, light and sewerage

Site Values	Historic Framework Themes
<p>6. Existing physical fabric representing various eras & development phases display mainly industrial construction techniques, materials & architectural styles from early 19th Century</p>	<p>Developing Local, Regional & National Economies</p> <ul style="list-style-type: none"> • Developing an Australian engineering and construction industry <ul style="list-style-type: none"> - Building to suit Australian condition - Using Australian materials in construction • Inventing devices <p>Building Settlements, Towns & Cities</p> <ul style="list-style-type: none"> • Planning urban settlements <ul style="list-style-type: none"> - Learning to live with property booms and busts
<p>7. Potential to yield archaeological relics owing to continuous use of place as a working port over 150 years</p>	<p>Peopling Australia</p> <ul style="list-style-type: none"> • Migrating • Promoting settlement <p>Developing Local, Regional & National Economies</p> <ul style="list-style-type: none"> • Developing an Australian engineering and construction industry <ul style="list-style-type: none"> - Using Australian materials in construction • Inventing devices <p>Working</p> <ul style="list-style-type: none"> • Working in harsh conditions <ul style="list-style-type: none"> - Coping with unemployment - Coping with dangerous jobs and workplaces
<p>8. The place is an integral component of Fremantle's social, physical and economic fabric</p>	<p>Tracing the Evolution of the Australian Environment</p> <ul style="list-style-type: none"> • Appreciating the natural wonders (i.e. Weather) <p>Building Settlements, Towns & Cities</p> <ul style="list-style-type: none"> • Planning urban settlements • Supplying urban services • Developing institutions • Living with slums, outcasts and homelessness <p>Developing Australia's Cultural Life</p> <ul style="list-style-type: none"> • Forming associations <ul style="list-style-type: none"> - Preserving traditions and group memories - Helping other people - Associating for mutual aid - Pursuing common leisure interests
<p>9. Diverse, on-going activities including a working port, and education, tourism & recreation (ie, Rottnest Island)</p>	<p>Developing Local, Regional & National Economies</p> <ul style="list-style-type: none"> • Moving goods and people • Catering for tourists <p>Developing Australia's Cultural Life</p> <ul style="list-style-type: none"> • Organising recreation <ul style="list-style-type: none"> - Enjoying the natural environment • Going to the beach • Going on holiday • Eating and drinking • Worshipping <ul style="list-style-type: none"> - Remembering the fallen - Commemorating significant events - Remembering disasters - Remembering public spectacles
<p>10. Associations with emergence of Australian Labour Movement, including 1919 dispute involving Lumpers Union & death of union member</p>	<p>Developing Local, Regional & National Economies</p> <ul style="list-style-type: none"> • Recruiting labour • Developing an Australian manufacturing capacity • Struggling with remoteness, hardship and failure <ul style="list-style-type: none"> - Dealing with hazards and disasters <p>Working</p> <ul style="list-style-type: none"> • Working in harsh conditions • Organising workers and work places • Caring for workers' dependent children • Working in offices

8 VISION OF THE FUTURE

8.1 The Interpretive Vision

The vision for the western end of Victoria Quay is as a destination that embraces a new life, whilst respecting and actively recognising the past. Historic buildings and items of primary significance will be conserved and refurbished in a way that maintains their integrity, whilst allowing new activities to be facilitated and housed. Some of these activities might be of a commercial nature, whereas some might be more community and education focused. The industrial landscape of the Quay will be maintained, ensuring the continuing feel and character of a working port.

And through all of this, interpretive elements will present and describe the various aspects of the port, and in particular of the people who have contributed to its history. The interpretive overlay of this vision is one of enabling visitors to recognise and appreciate the Quay's sense of place ... what has happened here and who with? If only the Quay could talk! It's also about recognising the continuum of history: the fact that history is an active process that includes recent and present day developments.

Visitors will perceive the interpretation at a number of levels, none of which are intrusive or dominating. In fact, the interpretation elements will at first glance be relatively sparse. But as people move through the site, discrete interpretive elements will emerge, in the same way as pepper and salt can sprinkle over and enhance food. The primary interpretive elements will present some of the main stories about the port, and be placed at strategic locations that are both visible, accessible and site relevant. Secondary interpretive elements will then present interesting snippets – stories that are complete in their own right, but complement and enhance the main stories.

The form of the interpretive elements will be both interesting and consistent with the industrial nature of the site. They will be diverse and employ texture, form, dimension, images, graphics and text. Some will also include integrated technology such as touchscreens, soundbytes and lighting. Some will be completely visual, possibly as paving elements, sculptures or as large semi-transparent images, and some will be totally aural such as ambient soundscapes.

The interpretation will also include programs and activities, including guided tours, workshop sessions and special events. Whilst maintaining an overall consistency as a working port and industrial site, areas within the Quay will by their very nature exhibit specific characteristics. For instance, the proposed ING development area and the adjacent cargo sheds will have a more commercial and café flavour, with the interpretation carefully integrated into the new and existing fabric. Conversely, Slip Street and the slipways area will have a much more utilitarian flavour, with activities and workshops being the prime focus and with less interpretive features/ design elements.

The WA Heritage Tourism Strategy defines heritage as both physical heritage (eg. the built structures and sites) and the intangible heritage (eg. oral traditions, knowledge, stories and histories). The vision for Victoria Quay is to interpret both these forms of heritage, and to use the physical heritage to create an insight into the intangible heritage.

Visitors will come to Victoria Quay for many different reasons, with different interests and different attention spans. The vision is that the interpretation, in all its forms, attracts and engages with the various visitors, provides them with a high quality experience, and provides an insight into the port's past and present ... people and events ... visions and emotions. It's as if the Quay had quietly shared some of its memories, but which memories will be partly up to choice and circumstance.

8.2 Interpretive Objectives

In order to undertake and realise the interpretive vision for Victoria Quay, the following objectives provide guidance as to how this will be achieved:

- To establish a clear identification with a sense of place and its significance
- To embrace and work with the character and values of the site
- To avoid dominating the site with interpretive media
- To interest and engage visitors with a variety of interest levels and attention spans – ‘skimmers, strollers and studiers’
- To take advantage of the excellent collection of strong historic images available, and employ the principle that one strong image may be better and more illuminating than several average quality images
- To place the various stories into context of a larger history
- To make Victoria Quay relevant to the present day
- To relate to the human experience
- To foster the element of surprise and the unexpected
- To provide more than simple information: by fostering inquiry, and making the unfamiliar familiar
- To use the voices and experiences of the real characters as much as possible
- To interest and engage a wide range of audience types with different ages, profiles and cultural backgrounds
- To present the stories at hand in a variety of interesting, inventive, thought-provoking and engaging ways
- To present stories of people’s lives in a broader historical and geographical context, rather than simple historical facts and figures
- To provoke emotional responses within the visitors where possible, by making strong connections with the human experience
- To integrate the various media so that technology is used where appropriate, not simply for its own sake
- To ensure that all forms of interpretive delivery, personal and non-personal, are complementary and working in a unified way to present a complete interpretive package
- To engage and involve the local community in the research, design and delivery of interpretive products and programs.
- To provide visitors with an interpretive experience that places Victoria Quay in context of Fremantle, and makes strong links with other relevant destinations.
- To serve as an educational facility, directly linked with the school curriculum requirements.

9 THEMATIC STRUCTURE

9.1 Interpretive Direction

A useful interpretive tool is a concept referred to as the Interpretive Direction. This overarching thematic direction encompasses the whole site, within which the themes for the different areas can be based. In this way, all interpretive elements are viewed as part of an integrated whole, rather than a series of disconnected fragments. The interpretive direction can also assist in framing future interpretive themes, which will then have a connecting rationale, rather than just being a good idea at the time.

The guiding principle behind this interpretive direction is to tell the various stories through the experiences of people. Rather than provide simple information about just the heritage fabric itself, the interpretive stories will be presented in a way that puts the heritage fabric into the context of the human experience – who, what, when, how and why. In this way, the interpretive direction is the 'angle' in which the various stories are told.

Victoria Quay is a living place. If only the quay could talk, it could tell of the events it's seen and the people who came and went.

Of Aboriginal people who fished and hunted in the area, and maintain the Swan River as a place of cultural meaning.

Of the coming of the first Europeans who explored and eventually claimed the land under the British flag.

Of the engineers and builders who envisaged and built the Inner Harbour.

Of the sailors and their ships who use the port to deliver and collect cargo.

Of the lumpers who toiled, often under very difficult conditions, to service the ships, and who fought hard and long for their rights.

Of the soldiers who left for war, many of whom did not return.

Of the war-weary US and allied submariners who came to this secure and friendly port during WW2.

Of the waves of immigrants who landed here in the search of a new life in a new country, and the many homesick immigrants who constantly returned and yearned for connections with their country of origin.

Of the ships that come and go, many of which tower over the surrounding landscape as they manoeuvre within the port.

Victoria Quay is a living place, with a vibrant past, an active memory and an ongoing role as a working commercial port.

9.2 Main Topics and Themes

The interpretive structure for Victoria Quay is divided into seven broad topics, each of which is presented according to primary and secondary themes. The information presented within this thematic structure is a summary of the vast array of material gathered for this project, and organised according to the themes.

It is important however to recognise that this is simply a resource – a tool for future use – and it is not suggested that all of this information can be presented in the site interpretation. Nor is it suggested that the main points for each theme are recommended text. Instead, when designing and developing the various methods of interpretive delivery, as presented in Sections 10 and 11, the interpretation should use this resource where relevant, but not be an attempt to ‘tell it all’.

Topic 1 – Places of Interest

Primary Theme

Victoria Quay contains a diverse array of industrial, utilitarian and administrative buildings and structures, all of which have played (and in some cases continue to play) significant roles in the day-to-day functioning of the quay, and some of which changed their roles during the life of the quay because of war.

Locations and Secondary Themes

Potential features and associated main points include:

- South Mole
 - This stone breakwater is a key part of CY O’Connor’s design, to protect the entrance of the Swan River and ensure safe entrance and exit of vessels to the Inner Harbour.
- Lighthouse
 - The lighthouse was part of CY O’Connor’s design, however its light was unsatisfactory and was replaced with a single green light, and a red light across the entrance on North Mole.
- Gun emplacement
 - This gun emplacement, along with one on North Mole, was built as part of the harbour’s WW2 defences.
- Anti-submarine boom net winch
 - The Inner Harbour was protected from submarine attack by a wire net strung between North and South Moles. The net was dropped when required to allow shipping through.
- Boom Defence Jetty
 - Australian Navy vessels that installed and maintained the anti-submarine boom net during WW2 were stationed at this jetty.
- Slip Street and associated workshops
 - Maintenance works and access to the slipways made Slip Street a major centre of port activity. The workshops housed carpenters, welders, plumbers, blacksmiths, painters, electricians, mechanics, fitters, turners, sail makers, garages, offices, amenities and storerooms.
- TAFE buildings ‘Minstrell’, ‘Success’, ‘Challenger’ and Building No 14.
 - The WW2 boom defences of Inner Harbour were crucial to the security of the fleet. These buildings were the centre of operations, containing offices, workshops and the commanding officer’s residence. During the America’s Cup in 1986, the ‘Challenger’ building was converted into the main media centre.

- Fleet Street and associated workshops
 - The workshops between Fleet and Slip Streets were a major centre of activity, with Fleet Street marking the southern boundary of Victoria Quay.
- Slipways and Winch Houses 1, 2 & 3
 - Built during the 1940s and 1950s, these slipways were used for servicing vessels out of the water. Slipway No1. was used during WW2 and was extended to accommodate the larger US navy vessels.
- Cranes and Luffing Cranes
 - Some 15 cranes were located around Victoria Quay by 1929, for many purposes. Luffing Cranes move objects horizontally near ground level and were used to assist with maintenance works on the slipways.
- Submarine HMAS Ovens
 - An Oberon class submarine and located on Slipway No 1. It was built in 1967 for the Australian Navy and accommodated 7 Officers and 56 men. It is part of the Maritime Museum's collection and open for guided tours.
- Arthur Head
 - The original landform at the entrance to the Swan River and where Captain Fremantle raised the Union Jack and took possession of the west coast of New Holland.
- Fremantle Ports administration building
 - Opened in 1963, the building houses the Fremantle Ports administration offices and the Harbour Signal/ Control Station.
- A to E Sheds
 - Lumpers loaded and unloaded cargo into these sheds, which were an integral part of the port's operation. Ships on one side with trucks and railway wagons on the other.
- Former Migrant Immigration Office and Information Bureau
 - It was relocated from its original position in 1912 and again in the 1920s. From 1907 to 1960, thousands of new immigrants received information from this office, their first point of contact in Australia. In the 1960s and 1980s it was also used as a police station.
- Waiting Room
 - The waiting room was built around 1926 to help service the massive demand for migrant information services. During the 1950s it was used as the Victoria Quay Police Station.
- CY O'Connor statue
 - A bronze statue of CY O'Connor and designed by Italian sculptor Pietro Porcelli. It was unveiled in 1911, and for a time was located adjacent to the Migrant Information Office and Information Bureau. (The statue is an entity in its own right and does not require additional interpretation.)

Topic 2 – Introduction and Orientation

Interpretive and orientation material will provide a simple overview of the site and its heritage significance, an introduction to some of the key stories, where to go and what to see. It is envisaged that this material will be quite straightforward, and with limited details. It may then guide people into the site where further information can be provided. In certain situations, it may be appropriate to complement this material with brochures, which can provide orientation maps and more specific information.

Primary Theme

Victoria Quay is a living place and the realisation of an ambitious dream. It has seen the comings and goings of countless people, ships and cargo, and it remains a working port.

Main points:

- Nyungar people have had a close connection with Fremantle and the Swan River for many thousands of years.
- Captain Fremantle raised the Union Jack on Arthur Head in 1829 to claim the western parts of New Holland for the British Crown.
- The early port facilities consisted of a series of jetties.
- C.Y. O'Connor, WA's engineer-in-chief designed and was responsible for the construction of Fremantle Harbour. Work commenced in 1892 and it was officially opened in 1897.
- The mail steamers were an important cargo and passenger link between Australia and England.
- Fremantle was the first port-of-call for the majority of immigrants to Australia, with some 450,000 coming through Victoria Quay into Western Australia during the peak years of the mid 20th century.
- Lumpers handled the cargo on and off the ships, and dockies maintained and repaired the ships and the harbour itself.
- In peak times with all berths occupied, up to 1500 lumpers were employed around the clock.
- On 4 May 1919, an industrial dispute that had become an impasse, suddenly erupted into running battles between lumpers and the police. A lumper, Tom Edwards, was fatally injured near C Shed and the day is remembered as 'Bloody Sunday'
- During WW2, Victoria Quay was the base for a fleet of American, British and Dutch submarines.
- Many historic vessels have visited, and will continue to visit, Victoria Quay.
- Fremantle Ports is the strategic manager of the port, which includes Victoria Quay.
- Key attractions and features within Victoria Quay to be promoted include Slip Street, the slipways, Maritime Museum and submarine, Fremantle Ports administration building, cargo sheds and workshops, port activity and the Migrant Immigration Centre and Information Bureau.

Topic 3 – The Design and Construction of the Harbour

Primary Theme

The development of Fremantle Harbour was a massive undertaking, based on a significant need to provide a sheltered port for Western Australia and Perth, and required vision, commitment, passion, skill, financial risk and courage to ensure its completion.

Secondary Themes

1. The need, the vision and the risk – “The Western Gate of Australia”

Main points:

- The early port facilities, from the 1830s through to the 1890s, were limited and unprotected from the elements consisting of a series of jetties. Long Jetty was one of the latest, and still inadequate, with ships extensively delayed whilst unloading cargo.
- The unprotected nature of the port meant that some ships were damaged whilst in port from storms and gales. The closest safe anchor was in Cockburn Sound. Visiting Captain Shaw declared that Fremantle was “the worst place I or anyone else ever saw”.
- Shipowners considered Fremantle as the ‘port to avoid’ with associated high freight rates. Albany therefore became the main port for the colony.
- Fremantle’s merchants depended on a good port for their livelihoods and started to agitate for improved facilities. Wool, wheat, whale products, tanning bark, sandalwood and other timber (especially jarrah) were exported.
- Various proposals were made including an inner harbour at the entrance of the Swan River, an outer harbour outside the mouth of the Swan River, and abandoning Fremantle for a new port in Cockburn Sound and Owen Anchorage.
- The pressure to develop a sheltered harbour and transport facilities became immense with the discovery of gold, a dramatic increase in population, and an associated increased demand. This was assisted by the colony becoming self-governing in 1890 and newly available capital.
- WA’s first premier, John Forrest, appointed C.Y. O’Connor as engineer-in-chief to provide a safe harbour at Fremantle. C.Y. O’Connor was an Irish engineer who was responsible for the design and construction of New Zealand’s railway system.
- C.Y. O’Connor investigated all options, consulted widely with sea captains and harbour masters, and despite major efforts by some to have an outer harbour at Owen Anchorage, he eventually recommended the construction of an inner harbour at the entrance of the Swan River.

2. *The Inner Harbour - C.Y. O'Connor's Grand Plan*

Main points:

- C.Y. O'Connor's plan of an inner harbour at Fremantle involved the construction of two moles to protect the entrance of the river, blasting and dredging of a 30 feet deep channel through a rock bar, dredging the river to a depth of 30 feet, reclamation of land for the quay and warehouses, and the levelling of part of Arthur Head for railway sidings, graving dock and slipways.
- O'Connor rejected the concerns about sand drift silting up the harbour, believing these claims to be due to inaccurate and insufficient information.
- The estimated £800,000 to complete the project was a major financial and political risk for the government, but one considered worthwhile.
- The wharves were constructed along the shoreline (called marginal wharves) rather than finger wharves (at right angles to the shoreline) as in most other Australian ports. With increased traffic and ship size, the marginal wharves have proved to be the most efficient, with other ports adopting this design. As such it is one of the few ports that has survived in its entirety as designed into modern times – a significant tribute to its designer.
- C.Y. O'Connor was responsible for other major projects such as the railway lines and the Goldfields Water Supply Scheme (Coolgardie Water Scheme)
- Despite the success of Fremantle Harbour, O'Connor received constant public criticism and was required to report to seemingly endless commissions of enquiry. This and the pressure of work took its toll. He felt that his position was impossible and that he was unprotected from misrepresentation. On the morning of 10 March 1902, he rode his horse into the surf at Fremantle and shot himself.

3. *Breakwaters, dredging and reclamation – the task of building the harbour*

Main points:

- Work commenced on 16 November 1892 at an official ceremony.
- The harbour was built in stages, with North Mole constructed first to allow protection for the construction of South Mole. Both these moles were designed to protect the river entrance.
- The rocky bar across the entrance was blasted and removed. Jarrah trestles were placed on top of the bar to provide a platform to drill the holes for explosives. After blasting, the fractured rock was removed by dredgers to a depth of 30 feet.
- The inner basin was dredged to a depth of 30 feet. The four dredgers (suction and bucket) were fitted with electric lights to allow round-the-clock operations.
- Land north and south of the river was reclaimed for quay and warehouse space, using quarry waste and dredging material.
- Timber wharves and quays were constructed on jarrah piles.
- Arthur Head was partially levelled to provide space for railway sidings and goods sheds.
- The turning basin was constructed. Originally 800 feet long, it was increased to 1,400 feet to allow larger ships to manoeuvre.
- The Inner Harbour was officially opened on 4 May 1897 with the entry and berthing of the steamer SS Sultan. Work was completed on the Inner Harbour the following year.
- Work on the dock at Rous Head started in 1908 but was abandoned when huge underground caverns were discovered.
- Fremantle Harbour Trust was established in 1903 as the manager of the port.



- The finished harbour consisted of 6,840 feet of breakwaters and 8,805 feet of wharves and jetties with a total cost of almost £1.5 million.
- Reportedly some lives were lost during construction – details sought.
- Maintenance work has been done in subsequent years, most notably the replacement of the timber piles with concrete because of teredo worm damage.



Victoria Quay under construction, 1896 (FP Image C1896.jpg)





Topic 4 – Events and Lives – “If only the Quay could talk!”

Cargo and Passengers

Primary Theme

Because of the port, Fremantle was called “The Western Gate of Australia”. From the time of its construction, Fremantle became the first and last calling place of many cargo and passenger ships in Australian waters, and directly connected with the State’s road, rail and ferry services.

Secondary Themes

1. The coming of the Mail Steamships – the birth of Fremantle as Western Australia’s leading port

Main points:

- The mail steamers were an important cargo and passenger link between Australia and England, and a major driving force for the development of the Fremantle port.
- Once Fremantle Harbour was constructed, Albany’s role as the colony’s mail station was over, much to the chagrin of the people of Albany and the businesses that shuttled passengers and mail between Albany and Fremantle.
- The first mail steamer to visit Victoria Quay was the Norddeutscher Lloyd Line’s Gera on 10 August 1898.
- The P&O and Orient lines followed soon after with the Ormuz on 13 August 1900. As this was the first British mail steamer, it received a major welcome and the event was heralded in the local press as “one of the most important days the town has known”



A mail steamship at Victoria Quay, circa 1904 (FP image C1904.jpg)



2. Getting in and out of the port – by rail, road and ferry

Main points:

- The first sheds were not built until 1902. Prior to that, cargo was unloaded into rail wagons and taken to the railway yards for sorting.
- The great 'Fremantle Blockage' threatened to choke the new wharf at birth. Thousands of tonnes of cargo were stacked on the wharf and around the railway lines, with iron stored on top of potatoes and butter left to melt in the sun. This was largely due to the disorganisation of the bureaucratic Railway Department, which ignored the needs of the shipping industry. The public outcry led to the dismissal of the Minister of Railways and Public Works and a reorganisation of the running of the wharf.
- Roads from Fremantle were in poor condition until and during WW2, so barges were used to take cargo up and down the river to Perth.
- After WW2, the roads were improved and the lighter traffic faded away. At this time approximately half of all cargo was moved by rail, one-quarter by road and one-quarter by pipeline.
- Cargo included loose cargo (including livestock), packaged cargo (later becoming the container trade), dry bulk cargo (handled by grabs and conveyors) and liquid cargo (generally handled by pipeline).
- Various berths were nominated for different cargo. In the 1950s, C berth was allocated for the weekly interstate vessels, F & G berths were for overseas liners, A,B,D,E & H were for general cargo. North Quay berths were primarily for petroleum products, iron and steel, livestock, rock phosphate, bulk grain and freezer cargoes.
- Cargo was either loaded directly into railway wagons at the ship's side, loaded into the sheds to be sorted, or unloaded over the side into lighters and taken up stream to Perth by barge.
- In the 1950s, Monday was the busiest day, with the arrival of one of the regular interstate vessels plus the arrival of a Blue Funnel Line vessel from Singapore. It was a common sight to see Victoria Quay choked with cargo. There were more than 2000 registered waterside workers plus tally clerks, crane drivers, watchmen, ship painters and dockers.
- All dockets and ledgers were handwritten.
- Shore handling of loose cargoes stopped in the early 1990s, now taken over completely by containers and break-bulk cargo.



Trucks and cargo, Victoria Quay c. 1934 (FP Images C1934a.jpg)

3. Rottnest gateway – a daily shuttle

Main points:

- To the Nyungar people it is called Wadjemup, meaning “place across the water”.
- The island was named “Rattenest” by Dutch explorer Willem de Vlamingh in 1696, referring to the quokkas that were mistaken for large rats.
- Rottnest Island was used as a prison for Aboriginal people from 1838 to 1931. Offences included spearing livestock, burning the bush or digging vegetables on their land. Some 3,700 Aboriginal men and boys were imprisoned on the island during this time.
- Rottnest Island was also the site of an internment camp for “enemy aliens” during WW1 and WW2.
- During WW2, four military guns and associated railways and barracks were installed on the island, as a key to the defence of the important Port of Fremantle.
- Rottnest Island has been a tourist destination since the early 1900s. From 1902, ferries carried tourists the 18km to the island on Sundays.
- In 1907, a scheme was developed to transform Rottnest Island from a penal settlement to a recreation and holiday island, and in 1917 it was declared an A-Class Reserve.
- Some 500,000 people visit the island each year, most of whom come via the ferry terminal at Victoria Quay. Key attractions are the beautiful beaches, wildlife, and water sports such as snorkelling and diving.
- Through the years, Victoria Quay has seen many people pass through on their way to and from the island.
- There is reference (in Vickeridge) to the ‘ferry wars’ in 1967 with a near collision between *Islander II* and *Katembraire*



Rottnest Island ferry (Battye Library Image No. 007946d)

Immigration

Primary Theme

Victoria Quay was the entrance point of many immigrants who came to Australia in search of a new and better life. But first impressions were often a shock, with many people suffering acute homesickness.

Secondary Themes

1. Populate or Perish – State-aided immigration schemes

Main points:

- Immigration in the early 1900s was dominated by the White Australia Policy, which through the use of a dictation test, aimed at keeping non-British immigrants out of Australia.
- Early immigration was characterised by the “bewildered mass of newcomers” who arrived with only a few possessions, basic tools and government handbook on how to sow their first crop. Then allocated some land to farm they were sent out into the bush – with some never getting over the shock.
- As a result, A.O. Neville was assigned to assist the immigrants where possible. The Migrant Immigration Centre and Information Bureau was established on Victoria Quay, with the staff dealing with many thousands of immigrants. For instance in 1910, 197 steamers were met with nearly 17,000 landing in Fremantle and another 36,000 in transit. The Bureau stayed open all day and night to handle this demand during each vessel’s stay in port.
- Most immigrants from Britain came as assisted or part refunded passage.
- Immigration dropped away during WW1, but increased again in the 1920s with the Group Settlement Scheme. This scheme was only open to British immigrants, and aimed to turn the bush into fertile farming land. Limited support and primitive conditions led to the failure of this scheme, with many people walking off their land.
- The Mass Migration Scheme and Displaced Persons Scheme after WW2 brought nearly 2,000,000 immigrants to Australia from countries all over Europe, Britain and the Baltic States. Immigration agreements were established with Britain, Malta, Netherlands, Italy and West Germany, eg £10 Poms.
- Many more men than women migrated to Australia, resulting in a significant gender imbalance.
- Child migration schemes also operated from 1913, with varying degrees of success. Some associated with these schemes have in recent years been exposed for serious child abuse.
- Fremantle was the first port-of-call for the majority of immigrants to Australia, with some 450,000 coming through Victoria Quay into Western Australia during the peak years.

2. The newcomers reception – the Migrant Immigration Centre and Information Bureau

Main points:

- The Fremantle Migrant Immigration Centre and Information Bureau was opened at Victoria Quay in 1906, and was the virtual birthplace of Western Australian tourism. It remained Fremantle's main tourist bureau and immigration reception centre up until the 1960s.
- The building was relocated to a new position in 1912 from the western end of C Shed to the foot of the overhead bridge leading from the railway station to the wharf, to be directly in the path of "passengers both to and from the station and steamers". It was moved again in 1926 to its present position on the centre line between C & D sheds along with the statue of C.Y. O'Connor.
- "Travellers passing through the Port are cordially invited to call and spend a few minutes in the Bureau inspecting samples of West Australian products, which they will find exhibited, and obtain any information they require on all matters concerning the State" Western Mail, 1907.
- Auber Octavious Neville was a senior public servant responsible for tourism and immigration in WA through Fremantle, and managed the Information Bureau at Victoria Quay. As part of this, he developed a series of pamphlets and booklets promoting the attractions of WA and in particular Perth and Fremantle. Later in his career he became the Chief Protector of Aborigines – a now rather infamous position.
- The Fremantle Passenger Terminal opened in 1960. The first passenger liner to use the facility was *SS Oriana*.



New immigrants at Victoria Quay (Battye Library. Image No. 001289d)

3. *The immigrant experience – first impressions of a new land*

Main points:

- During the early period of immigration, prior to their arrival, immigration officers met new arrivals on board their ship, usually at Gage Roads. They were given a labour bureau card, containing basic information about wages. On arrival, they entered the customs sheds on the wharf, and were then taken to state-run Immigration Homes. Migrants given jobs left by bus or train the next day to their various country destinations. Migrants with tuberculosis were deported.
- In later times, especially in the period of the Mass Migration Scheme, British immigrants were taken to the Point Walter military camp on the Swan River in Melville and Displaced Persons were taken by train to Northam or Cunderdin in the wheatbelt north east of Perth.
- Immigration officials confiscated fruit, flowers, stuffed toys and plants that were mementos of home country and family, sometimes insensitively.
- On the other hand, groups such as the Mother's Union, Salvation Army and Women's Immigration Auxiliary (in the early years) and the Good Neighbour Council, Red Cross and Travellers Aid Society (in the post-war years) provided much assistance to the new immigrants. For instance, Red Cross ladies dressed in either powder blue or powder pink handed out an orange and a cup of tea to all the new arrivals. (Significance of the uniform?)
- Some of other first and alien impressions include corrugated iron buildings, sand and flies, heat, a sense of isolation, bland food, and names becoming anglicised (even by immigration officials).
- *"We passed Rottneest, turning the name over on our tongues, tasting its strangeness. The ship came surging in. Up on deck we crowded to see the sheds along the wharf, shimmering in the heat. The olive scrub on the low hills seemed barren. Some of us just stared, swallowing our unease so that it rolled in our stomachs. A peculiar fluttering started in my heart; this is it, this is it, I can't change my mind, I hope it's going to be all right, where am I?" Kathleen (Pg 38 Working Port)*

4. *A constant reminder of home – homesickness over miles and years*

Main points:

- Many new migrants suffered terrible homesickness, and regretted the move to Australia.
- Dreams and expectations were often unmet, and combined with the feeling of not belonging and at times experiencing racial discrimination, meant that many people left to return to their homelands. Of the 285,000 immigrants to WA from 1947 to 1971, about 17 percent returned home. Many post-war refugees however had no opportunity to return and hence were stranded in an alien land. There were instances of stowaways trying to get back to their home country.
- Many homesick migrants became regular visitors to Victoria Quay, where they greeted incoming ships in search of people from their homeland and any news.
- People from the same ethnic group often stayed together forming ethnic enclaves.
- In many cases, the homesickness was nostalgia for a country that no longer existed as remembered, with different lifestyles, family rules and rituals. Some people who returned to their homeland to find this, came back to Australia in a kind of limbo, unable to feel comfortable in either place.

Labour History

Primary Theme

The life of a waterside worker was a mixture of hard, long days and no work at all. Conditions were basic and at times dangerous. The unionisation of the waterfront meant that conditions improved, but not without major confrontations with authorities.

Secondary Theme

1. Working conditions – the daily life of the lumpers and dockies

Main points:

- Working with cargo was labour-intensive and undertaken according to a set routine. Berthing gangs tied the ship alongside the wharf. Gangs of lumpers would descend into the holds once the hatch covers were dismantled. Cargo would be winched out of the holds in large slings and lowered onto the wharf. Other gangs would then sort the cargo and wheel it into the cargo shed on trolleys.
- Lumpers were characterised by their attire – navy pants and a singlet, with a hat. They carried a Gladstone bag for their food and change of clothes, including a tin of condensed milk for their tea, with the holes plugged up by small pieces of wood.
- As well as the lumpers, who handled the cargo, there were many other workers employed, often known as dockies. Tally clerks and watchmen secured the ships and kept a check on the cargo. Shipwrights, carpenters, electricians, plumbers and painters maintained and repaired ships. Some workers cleaned and overhauled boilers and mechanical equipment, and others cleaned and painted the ships' sides. Another group worked at the slipway on major refits and yet another maintained and repaired the harbour itself, such as replacing Toledo worm attack on the timber piles, laying railway track and working the dredges.
- The main employer was the Fremantle Harbour Trust that employed the maintenance workers, pilot crews, berthing gangs and lumpers. Some private stevedoring companies employed men to work with cargo on the ships.
- A typical working day would start at 7.00 am by arriving at the pick-up compound. If selected, a dockie would be given a job such as cleaning out the ship bilges, sweeping up mouldy wheat and vermin, scrubbing the boards, scraping and painting the side of a ship. A lumper would have jobs such as digging coal or sulphur, loading bags of wheat and flour, and stacking bales of wool. It was all heavy manual work.
- Often the work was dirty and dangerous with no protective gear, only primitive scaffolding, and no change facilities, showers or toilets². After the shift, sometimes for up to 18 hours, the workers were issued 'plods' which was a record of the hours and the rate of pay. The workers would then take their 'plods' to the pay windows of the various employers to get their wages.
- Some workers were taken across to the North Quay in ferries. Victor II and Ivanhoe were two ferries owned by the Fremantle Harbour Trust that operated in the 1930s. Others were privately chartered.
- After work, the lumpers and dockies would often retire to the pub. Popular pubs in Fremantle were the National, Cleopatra, P&O, Fremantle, Orient, Swan, Railway and Terminus.
- The lumpers had an annual picnic. These were major events and often held at the Zoological Gardens in Perth. The picnics were family events and alcohol-free, with river ferries taking the lumpers and their families up the river.
- Most port activities moved to the container terminal on the north wharf in 1974.

² Conditions circa 1940s from Jim Dix. In Griffiths B., 1989 Pg 51.



Lumpers and the tallyclerk (State Library of WA. Image No. 111955PD.jpg)

2. Insecure work – the bull-ring and free-selection system

Main points:

- The shipping industry was highly seasonal and unpredictable, and demand for workers was also highly variable. In peak times with all berths occupied, up to 1500 lumpers would be employed around the clock. In quiet times (winter and spring), only a few hundred men would have work.
- A few workers were permanent employees but most were casuals who picked up work when available.
- The 'free-selection' system was the main way in which people were employed. Workers congregated at the pick-up point, behind a white line painted across Cliff Street near the weighbridge. The foreman, or 'pannikin boss' as he was known, blew a whistle where upon the men would rush across the line in an attempt to get work, often pushing the old and weak aside in the stampede. The foreman then picked the men he wanted, leaving the rest.
- By the end of the 1930s, the street corner venue was replaced with fenced compounds – one for the lumpers and one for the dockies. Men would congregate in a circle (the bull-ring) and be selected for work by the foreman. It was known as the bull-ring because men waited to be employed 'with as little dignity as cattle awaiting shipment' (pg 39 Hutchison walks book)
- The system was open to corruption, with only the favoured or those willing to make 'sling-backs' getting work, eg. two bob each week into a pint pot kept behind the bar at the pannikin boss's local pub.
- In order to avoid the problem of too many workers in search of jobs, the unions limited the number of registered workers. This meant that there was another group of workers – the 'unregistered casuals' or 'seagulls' who were not part of any union. These men were often homeless and desperate, and they congregated around the Esplanade Hotel across the road from the Trades Hall, in the hope of work. To give them some level of dignity, Paddy Troy as secretary of the CDRHWU (the dockies), provided wooden seats outside the hotel. These seats are still there now.

- In the late 1960s, the casual free-selection system was replaced with permanent employment for workers, thereby ensuring a regular and secure wage – ending the era of “everybody’s and nobody’s employees”.

3. *Industrial tensions – lumpers vs. the ‘scab unions’*

Main points:

- The first major industrial action by the Fremantle Lumpers was a strike in 1899, which lasted for five weeks. It started over a drop in wages and conditions by the employers and ended with bloody battles on the wharf front between the lumpers and police. ‘Free labourers’, otherwise known as scabs, added to the turmoil, which was eventually resolved through arbitration. One special feature of this dispute was the strong relationship and solidarity between the lumpers and the people of Fremantle.
- In August 1917, the Fremantle lumpers refused to load the Singaporean ship *Minderoo* with flour, because of suspicions that it was heading for the enemy German army. The resultant strike led to the government employing a non-union workforce of ‘volunteers’ to load the ship, who then registered themselves as the Fremantle National Waterside Workers Union. This new union was supported by the then labour Prime Minister, Billy Hughes.
- The two opposing groups of workers worked alongside, but resentment grew with the ‘volunteers’ gaining much of the available work. Frequent fights between the hard men of either side, typified the growing rage.

4. *Bloody Sunday – the bad blood of “Fremantle’s Eureka”*

Main points:

- Tensions on the Fremantle waterfront exploded in May 1919, with the trigger being the earlier arrival of the cargo-passenger ship *SS Dimboola*.
- The *SS Dimboola* arrived in Fremantle on 10 April 1919, only five months after the end of WW1. It was carrying much needed provisions, as well as several passengers suspected of having the deadly Spanish Influenza.
- The ship’s sick passengers were transported to the quarantine station at Woodman Point. The ship was also required to remain at anchor under quarantine for one week. Instead, under pressure from the cargo’s consignees, the government allowed the ship to berth, where it was fumigated and allowed to be unloaded.
- Initially, both the lumpers and ‘volunteer’ National Waterside Workers Union refused to unload the ship, however after only 2 days’ quarantine, a gang of ‘volunteers’ began work unloading the *Dimboola*.
- The lumper’s reaction was swift, chasing the ‘blackleg’ volunteers off the wharf and establishing a picket. All other ships at the wharf were also embroiled in the dispute, and an impasse began.
- The Fremantle community was strongly behind the lumpers, with large public meetings and demonstrations held.
- On Sunday, 4 May, a surprise move by the government and Premier Colebatch, to bring in a team of strike-breakers by launch, was discovered, with a huge crowd of townspeople and maritime workers then racing to the wharf.
- A police cordon line had been established at the Cliff Street entrance to the harbour, holding back thousands of people. Meanwhile, a large crowd had broken through police lines along the eastern entrance and demolished barricades between B and C Sheds near the *Dimboola*. Eventually the Cliff Street crowd broke through, but not before a lumper was bayoneted in the leg. Now the battle was on, with missiles of nuts, bolts and scrap metal being thrown, and the battle concentrating around B and C Sheds. During the melee, Tom Edwards fell badly wounded with a fractured skull. By

now the surrounding crowd of townspeople started to get involved, shouting abuse and throwing missiles at the police. The police were forced back and the Riot Act was read, meaning that live ammunition could be fired. The situation was dire, for if shots had been fired it is likely that the enraged crowd would have swept the police into the river. Fortunately, Inspector Sellinger, Fremantle's senior police officer and Alex McCallum, the Secretary of the State Labour Federation, walked out to restrain the police and talk with the leaders of the lumpers. A truce was called, followed by the withdrawal of the police and volunteers. A total of 26 police and seven lumpers were injured.

- Victory was declared by the lumpers, but not without beatings of blacklegs and police on the streets of Fremantle for several days following. All extra police were moved out of the port.
- Meanwhile, Tom Edwards' condition at Fremantle Hospital deteriorated, and he died on the evening of 7 May.
- Tom Edwards' funeral was the largest ever seen in Fremantle, with a cortege of more than 5000 mourners stretching from the Town Hall to the cemetery. Flags flew at half-mast, vessels dipped their ensigns, and every train in the State stopped for three minutes as a mark of respect.
- As a result of the Bloody Sunday riot, the National Waterside Workers were removed and Premier Colebatch resigned, having served as Premier for only one month.



Tom Edwards' funeral cortege (State Library of WA. Image No. 112324PD.jpg)



5. Political activism – Communists, “The Tribune” and Paddy Troy

Main points:

- Most workers were members of one of three principal maritime unions – the Seamen, the Lumpers and the CDRHWU (Coastal Dock Rivers and Harbour Works Union).
- The CDRHWU was the second largest union after the Lumpers, and represented the construction and maintenance workers (painters and dockers), crews of harbour vessels, watchmen and patrolmen, casual lumpers and tradesmen’s assistants and general labourers.
- Paddy Troy was a familiar face at Victoria Quay. He started work there as a casual wharfie, undertaking ship repair. Later, he worked on tugs and barges and obtained a master’s certificate. He was imprisoned in 1940 for three months after the Communist Party of Australia was banned. In 1944, he was elected an official of the CDRHWU.
- Paddy Troy was the secretary of the CDRHWU from 1948 to 1952. During this time he was particularly effective as a militant who improved his members’ pay and conditions.
- Every Friday afternoon, Paddy Troy would stand at the Cliff Street entrance to the wharf and sell the *Worker’s Star* and later, the *Tribune* to waterside workers as they received their pay. The *Tribune* was the weekly national newspaper of the Australian Communist Party and through Paddy Troy’s efforts was widely read throughout Fremantle.
- In 1952, the CDRHWU was deregistered, and the workers moved to the Australian Workers’ Union. Paddy Troy then established the Maritime Services Union and became its secretary.
- Paddy Troy was generous, articulate and fiery, was active in the peace movement and supported Aboriginal rights and emancipation. He retired in 1973 and died in 1978. A pilot boat and a shopping mall in Fremantle are named after him.

6. The C.Y. O’Connor Centre

Main points:

- The C.Y. O’Connor Centre was opened in 1945 as a cafeteria and restrooms for Victoria Quay’s waterside workers.
- It provided shelter for up to 400 workers and could serve up to 250 hot meals in one sitting. It also included washing facilities, which were previously unavailable. The menu included vegetable soup, corned mutton with parsley sauce, baked rabbit, followed by American orange pie or jellied fruit.
- It is believed that the CY O’Connor Centre was established for the use of the Port workers, through the intervention of Prime Minister John Curtin.
- The centre was built on the location of the ‘First and Last Store in Australia’.



War times

Primary Theme

The port and Fremantle played an important role during war times. It was a major embarkation point for troops heading to war, it was a major submarine base for the US and Allied fleet, and it was a favoured port for sailors' shore leave.

Secondary Themes

1. An embarkation point for war – the last and first sight of home

Main points:

- Fremantle was the last Australian port for the troop ships leaving for battle in both WW1 and WW2, as well as the Boer War
- In March 1900, the Bushmen's Contingent set off to the Boer War in the *Maplemore*. (Historical photo available)
- In 1918, the troop ship *Boonah* arrived in Fremantle with many of the 1200 troops suffering from the deadly Spanish Influenza. Quarantine procedures were established with the ship anchoring at Gage Roads and 300 of the most serious cases transported to the quarantine station at Woodman Point. The conditions on the ship were dreadful with new cases arising each day. After nine days at Gage Roads the ship sailed on to Adelaide.
- In April 1941, a convoy of ships including the *Queen Mary*, *Queen Elizabeth*, *Mauretania* and *Ile de France*, escorted by HMAS *Australia*, HMAS *Canberra* and HMAS *Sydney* left with 22,000 Australian and New Zealand troops heading for Ceylon.
- Troop ships returning home were welcomed by thousands of people on the wharf, with families on shore searching for the first sight of their loved ones. One such ship, the SS *Sontag*, coming back from WW1, arrived in port after a 20-day journey from Colombo with men standing in the lifeboats or lining the deck of the ship with their legs dangling over the side.
- In more recent times, the troopship HMAS *Sydney* stopped at Fremantle in December 1969 with troops returning from Vietnam.

2. The WW2 submarine base – secret, secure and well-serviced

Main points:

- When the Japanese army overran the naval bases in Java, other sites were sought. Potential sites for bases at Darwin and Exmouth were considered unsuitable. Fremantle was, however, considered to be the most suitable and in March 1942, Fremantle was established as a naval base for submarines of the US Asiatic Fleet. Between 1942 and 1945, Fremantle was the largest Allied submarine base in the Southern Hemisphere.
- Captain Wilkes, the commanding officer ordered that two wheat-loading sheds and adjacent wharf be leased. He also commandeered four hotels as accommodation for the submarine crews.
- During the war, approximately 170 American, British and Dutch submarines were based at Fremantle Submarine Base, and made a total of 416 war patrols. Oil tankers were a particularly important merchant ship target.
- Submarine repair and maintenance work was carried out on a 24-hour shift, 7 days a week.



- The slipway at Fremantle could not accommodate the large fleet-type submarines, so repair work was undertaken with only part of the submarine pulled out of the water. Soon, a large floating drydock and submarine repair unit were installed.
- On 17 January 1945, a fire started on the merchant ship MV *Panamanian*. It was on the north wharf being loaded with bags of flour. The fire quickly spread to the Royal Navy submarine depot ship HMS *Maidstone*. This was a major threat to the Fremantle base, as it was loaded with torpedoes, ammunition and diesel, and hence was a floating bomb. The ship was towed out to Gage Roads and the fire extinguished. There were 13 US, 6 Royal Navy and 1 Dutch submarines, along with other depot ships in port. All warships were placed on standby to proceed to the Outer Harbour, but fortunately the fire on the wharf was under control by the end of the day. Ships moved from their berths to the Outer Harbour were allowed to return the following day. The fire on the *Panamanian* continued for several more days.
- The existence of the submarine base at Fremantle was relatively secret, but precautions against attack were needed. The wharf had a series of air raid shelters, and a procedure of lighting drums of imported 'fog oil' to create a thick shroud of smoke to protect the port from air attack.



WW2 submarine base (State Library of WA. Image No. 000910d.jpg)



3. Respite for the war-weary – a friendly and popular R&R port

Main points:

- In June 1919 at the end of WW1, a small group of sailors returning home from several years away, mutinied when they were required to rejoin their ship after only 4 days' leave. They were court marshalled in Sydney a month later and sent to prison.
- The American forces had a great impact on daily life, with American servicemen billeted around Fremantle and Perth. Taxis, hotels, brothels and entertainment venues all prospered.
- *"The request I received most often by Pacific Fleet submariners was to be allowed to end their patrol run at Fremantle"* Admiral Lockwood (B. Bartholomew, pg 3).
- Australian troops complained about the Americans' presence, especially regarding their success with the local women. "Over-sexed, over-paid and over-here" was the common cry, often resulting in disputes and brawls.
- 'Hosting a sailor' was very popular with the local residents, with very few sailors left on the ships when in port.
- In March 1942, HMAS *Vendetta* came into Fremantle after escaping from the Japanese invasion of Singapore. The ship was in dry dock when the invasion started, with the crew quickly making her ready for sea. The journey to Fremantle was nightmarish. The ship was under tow and under constant attack, so the first sight of Fremantle would have been welcome indeed. The crew stayed in Fremantle for 19 days and then proceeded to Melbourne.
- After the fall of Singapore, the Inner Harbour was packed with ships loaded with refugees. Up to four ships were lined up in tier and 30 ships were waiting in Gage Roads. About 75 vessels were using the inner and outer harbours at any one time.
- Once WW2 ended, naval operations dwindled at Fremantle, as did the cosmopolitan hustle and bustle of the visiting sailors.

Topic 5 – A Working Port

Shipping

Primary Theme

Victoria Quay is part of a working port, with ships, boats, ferries, people and cargo handling making it a bustling hub of activity.

Secondary Themes

1. Running the port – the work of police and firemen, pilots and controllers

Main points:

- The port had its own police and fire brigade. Security was always an important part of running the port, especially during WW2 when the port was under the control of the navy and access was only allowed with a special permit.
- The Victoria Quay police were members of the WA Police Force, who undertook patrols, investigated oil spills, guarded the bulk inflammable liquids berth, conducted search and rescue operations within the port area, and investigated cargo theft. In the 1970s, some 24 uniformed and 6 plain-clothes officers were employed on the wharf.

- The Fremantle Port Authority was formed in 1964, taking over from the Fremantle Harbour Trust, which was established in 1903. This coincided with the opening of the new administration building, which for the first time housed all the staff under one roof.
- The new administration building houses the vessel control officers and Harbour Master, who is responsible for the safe and efficient movement of ships in and out of the port. In the same way as air traffic controllers, the vessel control officers communicate with the ship masters, pilots and tug operators with directions and warnings.
- Ships over 1000 tons are required to be controlled by a pilot. Upon notification of an approaching vessel, a pilot boat leaves the Inner Harbour and meets the ship in Gage Roads. The pilot then brings the ship into port until it is moored and secure.
- Fremantle Ports has two pilot boats, one being the *Paddy Troy*, launched in 1985 and named after the well-known Fremantle union leader and activist and the other *Parmelia*.
- Until 1949, a signal station at Rottneest Island notified the harbour of approaching vessels, along with an explosive fog signal device that warned approaching ships. In addition, a signal station at Cantonment Hill watched over the movement of ships within the harbour, which closed in 1964 when the FPA administration building signal station began operating.
- Fremantle is one of the windiest ports in the world. The adjacent hazardous coastline has a chequered history of shipwrecks and heroism. (Examples needed).
- A Bailey tide gauge was established by C.Y. O'Connor in 1896, in a shed near the site of the 3000-ton slipway. The tide gauge was 'zero referenced' to a bench mark cast into the wall of the slipway. The gauge is the second oldest operating gauge in Australia – the oldest located at Fort Denison in Sydney Harbour. It was replaced in 1967, and installed in B Shed until it was relocated to A Berth. The gauge needed to be checked weekly, rewound at least every 8 days, and paper changed every month.

2. Shipping protocols – maritime rules and manners

Main points:

- Fremantle Ports operates 24 hours a day, seven days a week and provides navigation, berthing and general shipping services to all visiting vessels, including pilot transport.
- All shipping movements within Fremantle Port waters are controlled via the Fremantle Ports' signal station.
- Fremantle Ports operates a sophisticated navigational lighting system, much of which is solar powered.
- Highly experienced marine pilots contracted to Fremantle Ports guide ships safely through the channels to enter and exit the port.
- Pilots join the ships on arrival in port waters.
- Tugs are required to assist ships entering and leaving the port. The number of tugs is determined by the size of the ship and weather conditions.
- Hydrographic survey work within the harbour and channels is regularly undertaken.
- Fremantle Ports works with the Federal Government in facilitating customs, quarantine and Australian Maritime Safety activities in the port area and in maintaining compliance with Federal maritime security legislation.

3. Historic vessels – the boats and ships that have graced these waters

Main points:

- In 1837, HMS *Beagle* visited Fremantle and the Swan River as part of a survey trip up the west coast of Australia – its third voyage. HMS *Beagle* was made famous on its second voyage of 1831 to 1836 to South America, with Charles Darwin on board.

- In February/ March 1924, Britain's largest battle cruiser HMS *Hood* (45,000 tons) came to Fremantle as part of a world cruise by several British navy ships including HMS *Repulse*. This was public relations exercise known as the "Empire Cruise", which served as a "subtle reminder to friend and foe alike that Britannia still ruled the waves".
- The liner *Queen Elizabeth*, then the largest ship in the world, visited Fremantle in 1941 and in 1942, as a troop ship for Australian and New Zealand troops during WW2.
- The sail training vessel, STS *Leeuwin* was commissioned in 1986. This three-masted barquentine takes training sailing trips up the west coast of Australia to Darwin.
- The America's Cup yacht race was held in Fremantle in 1987, after wresting the cup from America in 1983 and breaking the 132-year domination by the Americans. This was a massive event for Fremantle, with six ocean liners moored along Victoria Quay for visitor accommodation. The ships and many other passenger vessels made daily excursions out to the course to allow their passengers to view the races.
- In 1970, the *Sydney Express*, the largest container ship in the world at the time, berthed at the Fremantle Container Terminal on her maiden voyage.
- The Queen on board HMY *Britannia* visited Fremantle in 1977.
- The Royal Yacht SS *Gothic* visited Fremantle in 1954 as part of the Queen Elizabeth II's Coronation World Tour.
- The US aircraft carrier USS *Midway* set a record in November 1989 as the biggest ship to berth at the Inner Harbour. The ship was launched in 1945 and amongst its extensive history, was active in the Vietnam War and the first Gulf War.
- Yachts of the Whitbread Round the World Race visited Fremantle during November and December 1989, at the end of the second leg of the race.
- Many of the world's great migrant liners came to Fremantle. These included *New Australia*, *Orontes*, *Asturias*, and *Flaminia*
- As part of Australia's Bicentenary celebrations, sailing ships from around the world visited Fremantle as part of the Tall Ships Race and the First Fleet Re-enactment. Ships included a replica of HMS *Bounty*, *Young Endeavour* and the four-masted *Dar Młodzieży* from Poland. Thousands of people thronged to Victoria Quay during this time.



HMS Hood in Fremantle, 1924 (Source http://www.maritimequest.com/warship_directory/great_britain/pages/battleships/hms_hood_page_2.htm)



Maritime Crafts and Skills

Primary Theme

The art of boat building and repair, sail making, and other trades are a crucial part of the port. Many beautiful wooden boats have been made in Fremantle by a skilled group of enthusiasts. The maintenance of these skills continues here at Victoria Quay.

Secondary Themes:

1. *Wooden boat building – a centuries old skill base that is maintained and kept alive by the endeavours of a group of talented enthusiasts*

Main points:

- Education and training programs exist, such as apprenticeship training in boat building and boat repair skills.
- Skills include spar making, blocks, rigging, ropework, restoration of old timber boats, and model boat making
- The local boat building group, the Maritime Heritage Association, have built many wooden boats some of which are used locally.

The Port City of Fremantle

Primary Theme

Fremantle is a port city, and has always had a strong connection with the workings and activities within the port. This is expressed in the architecture, lifestyle, history and aesthetics of the city.

Secondary Themes

1. *A city built around a port – an entwined life*

Main points:

- Neighbouring historic features are connected with the early operations of the port eg The Round House operated a timeball and gun for ships to obtain an accurate time and hence set their chronometers. This instrument was crucial in the determination of longitude and the ship's accurate navigation. The time gun is now sounded every day at 1pm by the Fremantle Volunteer Heritage Guides.
- Phillimore Street was the main thoroughfare to the railway station and Victoria Quay, with shipping company buildings such as the P&O Building, the former Dalgety's Building and the former Customs House.
- Warehouses, hotels, merchants' offices, banks and innumerable other buildings associated with the operation of the port dominated the west end of Fremantle.



Topic 6 – The Cultural Context

Aboriginal Connections

Primary Theme

Nyungar people have had a close connection with the Fremantle area for many thousands of years. This is as a place of plentiful resources, as well as a place of spiritual meaning where ancestors have walked and named the features they saw.

Secondary Themes

1. *Nyungar Dreaming – the Fremantle area is a cultural landscape with stories of the Waugal the carpet snake and Dwerda the dingo*

Main points:

- The Fremantle area was traditionally associated with the totemic Dingo Ancestor, known as *dwerda* (or *doorda*). Cantonment Hill was called *Dwerda Weearidinup*, meaning 'place of the dingo spirit'.
- Mythology tells the creation story of the *waugal*, the carpet snake.
- The *waugal* became very angry at *Garungup* (Rocky Bay), and caused a great flood that separated the nearby islands of Rottne and Carnac from the mainland. After this, the *waugal* wrapped his tail around one of the pillars of the limestone cave and had a rest. The name *Garungup* is derived from the word *garung*, which means angry, rage, vengeance or wrath.
- The rocky bar at the entrance of the Swan River (according to one Elder consulted); represents part of the *waugal*'s body left there after an enormous battle.
- Areas that have significance with the *waugal* include *Garungup* (limestone caves and surrounds at Rocky Bay and Minim Cove), *Niergarup* (Preston Point) and *Walgoolup* (Anglesea Point)

2. *Ngulla boodjar (our land) – Nyungar occupied this land for thousands of years which is rich in place names and meanings*

Main points:

- Fremantle is traditionally located within *Beeliar* country, the leader of which was Midgegooroo. *Beeliar* is bounded by Melville water and the Canning, on the north; by the mountains on the east; by the sea on the west; and by a line, due east, from Mangles Bay, on the south.
- Midgegooroo was the father of the famous Yagan, who was described as " ... among the princes of the country. He has greatly distinguished himself as a patriot and a warrior."
- Fremantle is located within the coastal limestone belt known in the Nyungar language as *Boyeembara*.
- *Walyalup* is one of the traditional names recorded for Fremantle. It is the view of the anthropologists and Nyungar Elders consulted on this project that this means 'place of the lungs', presumably referring to the lung-like action of the alternate sea and land breezes. These winds, which are most pronounced at the mouth of the estuary, would have made this a favourable and preferred living area, particularly during the summer months.
- *Derbal Nara* is the name given to the area including Mangles Bay, Cockburn Sound,

Owen's Anchorage, Gages Roads and the various islands such as Rottnest Island. The term *nara* has been explained to mean 'the hollow of the hand' and refers to the area where the estuary (*derbal*) empties into the sea.

- Camping grounds were selected partly due to available fresh water – rivers, springs or digging wells. Some of these include:
 - o a spring on the side of the hill at Preston Point (*Niergarup*)
 - o a spring at Blackwall Reach (*Moan gabbi* – meaning black water)
 - o the track along both sides of Blackwall Reach (*Jenalup* – meaning 'place of the foot' or footpath)
- *Matta Gerup* is the name for the shallow river crossings or fords in the vicinity of Ferry Point, and further upstream at Heirisson Island. The word *matta* means 'leg' seeming to indicate that the shallow crossings were 'knee-deep'.

3. *Manjarup – a traditional meeting place*

- The townsite of Fremantle is located on an important and traditional meeting place known as *Manjarup* (*Manjarip* or *Mendyarrup*) meaning 'place of ritual exchange'.
- The main focus of the *manjar* was ceremonial or ritual trading, with many of the items exchanged used for the production of weapons or ceremonial activities.
- Fremantle was traditionally located at the convergence of three major pathways or *bidi*. These were:
 - o from Mt Eliza along the north side of the Swan River estuary in *Mooroo* country
 - o from the Canning River area along the south side of the Swan River estuary in *Beeliar* country
 - o from the Murray River region in *Pinjarup* country
- It is suggested that the Fremantle area was ideal for this because of the rich fishing grounds in the estuary.
- The timing of the *manjar* is uncertain – suggestions include spring or summer/autumn when the salmon or mullet were running.
- The actual locations of corroboree grounds, springs and campsites are unclear and require further research.

4. *A life of plenty – pre-colonial food and resources*

Main points:

- The Fremantle area was rich in food resources, especially estuarine fish, which were caught by spearing and fish traps.
- Fish traps were either stone embankments or wooden stakes interwoven with brushwood. They were constructed in the estuarine shoals and worked as tidal traps working with the ebb and flow of the tides.
- The Nyungar were exceptionally skilful at throwing the long spears or *gidgigarbel* to strike even small fish.
- Popular fish species include yellow-finned whiting, Perth herring, tailor, sea mullet and cobbler. Prawns and crabs were also caught at certain times of the year.
- The Nyungar were scared of sharks, especially the estuary bull shark or *maadjitt*.
- Swamplands and lagoons were a common land feature, which provided foods such as tortoises, mudfish, waterfowl and frogs (*goya*).

- Animals that were hunted included possum, bandicoot, kangaroo, quokka, wallaby, emu, tamar, native rats and lizards.
- A large stand of *Xanthorrhoea* occurred in what is now Fremantle, which supplied insect larvae such as *bardi*, a favoured food supply.
- Root tubers and rhizomes were an important part of the diet and included *yanjet* (*Typha* sp.), *bohn* (*Haemodorum* sp.), *kara* (lilies) and *djubak* (orchids), as were the fruit and leaves of *kolbogo* (pigface).

* All source information for this section is taken from the draft report by anthropologists Macintyre Dobson and Associates, as a result of meetings with Nyungar elders in January and February 2009.

Colonial Beginnings

Primary Theme

Fremantle at the entrance of the Swan River, witnessed the comings and goings of the early European explorers. This heralded the beginning of rapid change, with the British claiming the area in the name of the King, and the birth of European settlement.

Secondary Themes

1. First sightings of a Promised Land – tales of early European explorers

Main points:

- The very first known European to visit the area of Fremantle was Dutch explorer Willem de Vlamingh in 1696, who anchored off Rottnest Island, sent a party to investigate the area and consequently named the Swan River after the black swans there. He also named "Rattenest Island", mistaking the local quokka for a large rat. This was 74 years before European exploration of the east coast of Australia in 1770.
- Subsequent European explorers included Matthew Flinders who circumnavigated Australia from 1801 – 1803, Joseph- Antoine D'Entrecasteaux in 1792, Emmanuel Hamelin and Nicholas Baudin in 1801, Louis de Freycinet in 1818, and Louis Dumont D'Urville in 1826, who also explored the Swan River.

2. In the name of the King – a land claimed and a country lost

Main points:

- On 2 May, 1829, Captain Charles Fremantle from the ship *HMS Challenger*, landed at the entrance of the Swan River and planted a flag at Arthur Head to take possession of "all that part of New Holland which is not included in the territory of New South Wales" for His Britannic Majesty King George IV.
- One month later on 1 June 1829, Captain James Stirling who commanded the ships *Parmelia* and *Sulphur*, arrived to officially establish the Swan River Colony. Consequently, the capital of Perth (located inland to make it safer from naval attack) and its port Fremantle were established and European settlement of the colony began.
- The first port facility was a small jetty built near Arthur Head in 1832. Because provisions were handled so frequently in unloading and transporting to their destination, the cost of bringing cargo from Fremantle to Perth was reported to "cost as much as the freight from England".

- The original shoreline is marked around the town by red bricks.
- Relations with the Nyungar people were initially good with spears and boomerangs exchanged for clothing and freshly killed swans. However, when the new settlers started to take up the land, clashes started as the Nyungar asserted their traditional rights to take food from their lands. Their use of fire, and the associated threat to settlers' property, was also a source of conflict. Aboriginal people were soon relegated to fringe dwellers.

Topic 7 – The Natural Environment

Primary Theme

The natural environment of Fremantle and the Swan River is rich and diverse, in response to the temperate coastal climate. Fish and birdlife are plentiful, much to the enjoyment of wildlife observers and anglers. But like any natural resource, it only lasts for as long as it is conserved and cared for, and this is everyone's responsibility.

Secondary Themes

1. The marine life of Fremantle and the Swan River

Main points:

- At the time of European settlement, it is reported that the river and sea were 'boiling with fish'. Sharks would have been common too, as there are reports of people bringing up snapper half eaten by sharks.
- There is an osprey nest near the Maritime Museum.
- Introduced species are a significant problem, some of which are brought into Australian waters via hull fouling and ballast water. Examples of introduced species in Australia (not currently established in the Swan) include:
 - European shore crab (*Carcinus maenas*)
An active predator, out-competes native crabs (?), feeds on mussels, snails and other crabs.
 - Pacific oyster (*Crassostrea gigas*)
These oysters have sharp shells and form dense beds on sandy or hard substrata, pushing out local species and becoming a nuisance to bathers.
 - Zebra mussel (*Dreissena polymorpha*)
Brackish and freshwater species that forms dense aggregations that clog waterways and pipes. Efficient filter feeder that can strip the water column of plankton.
 - North Pacific Seastar (*Asterias amurensis*)
Occurs in large numbers and can seriously affect mollusc populations, becoming a pest for shellfisheries.
- During summer, the area is subject to jellyfish blooms. These include:
 - Moon Jellyfish (*Aurelia aurita*)
 - Brown jellyfish (*Phyllorhiza punctata*)
These jellyfish form large blooms in summer breeding season, becoming particularly dense in back eddies. They are not harmful to humans, but are very efficient predators, particularly *Phyllorhiza*, feeding on larval fish, small crustaceans and zooplankton.
- A particularly interesting species that occurs in the area is the Flat-faced Seahorse (*Hippocampus planifrons*). It is present at Victoria Quay clinging to moorings.

- The quay has been used by generations of recreational fishers. Fish typically caught include:
 - Trevally (*Caranx sp.*)
 - Perth herring (*Nematalosa vlaminghi*)
 - Western Australian Salmon (*Arripis truttacea*)
 - King Prawn (*Penaeus latisulcatus*)

2. The Fremantle Doctor – as regular as clockwork

Main points:

- The Fremantle Doctor is the common term used for the cooling afternoon sea breeze that occurs during the summer months along the southern half of the west coast.
- It usually starts between 12pm to 3pm and is the strongest in the months of December and January.
- When it first arrives it usually blows from the WSW direction, and later moves around to the SW or SSW at its strongest.
- The wind can be quite strong reaching between 15 to 20 knots.
- The sea breeze occurs because of the major temperature differences between the sea and the land. Consequently the sea breeze is strongest in the warm summer months and minimal during the winter.
- In the winter, when the land temperature can be cooler than the ocean, a weak land breeze sometimes occurs in the early morning.

10 THE INTERPRETIVE PALETTE

The recommended interpretive palette for Victoria Quay features a series of nodes and complementary elements. Primary nodes are designed to present the general story of a particular theme, and will be supported by relevant secondary nodes that present selected elements and examples of the main theme. Complementary elements and integrated media work with these nodes to assist in the storytelling and to create interesting and engaging visitor experiences.

One of the very striking aspects about the recorded history of Victoria Quay is the exceptional collection of historical images. Repositories such as the Batty Library in the State Library of Western Australia, Fremantle Ports' collection, Fremantle History Society and private collectors will therefore enable the development of a rich visual record of Victoria Quay's past lives, which can and should be used in the site interpretation.

10.1 Primary Nodes

The Primary Nodes are structured built elements that house integrated interpretive information, designed to introduce the interpretive theme of that area.

The design of the node is based on a flexible modular system, which allows for the form itself to be manipulated. Elements can be added to, or subtracted from, to form the basis for this node. The height of the node is eye level (1650mm), which allows for minimum disruption to the vistas of the site. The nodes can be built with recycled timber, steel sheet, aluminium sheet, zinc sheeting, natural concrete and solid transparent resin bricks/boxes with found objects set within. These boxes are 'stacked' in accordance with the prescribed grid system. Objects used in this way should be simple everyday type of objects and not have any conservation or heritage significance. Facsimiles of significant objects could also be used. Examples include decking pins and bolts, old shoes, sailing boat shackles, WW2 vintage bullets, old mugs and plates, copies of luggage tags and letters, etc.

There are eight Primary Nodes in total – two are introductory and the other six are themed. Both the introduction nodes will have the same AV and integrated media and software delivery structure. The only difference is the built form and the orientation due to the different locations and the visitor experience from that location. The other six Primary Nodes will have integrated media customised for each of the stories that they convey.

10.2 Secondary Nodes

The Secondary Nodes are a series of different interpretative display elements, which are satellites to the Primary Nodes and support the interpretive theme in that area. They are designed for specific needs, based on the story they are telling and the location in which they are placed. They will use the same design philosophy as the Primary Nodes and use various integrated techniques and technologies.

Seating

Although seating can be incorporated into the primary nodes, the secondary node seating is a simple low form that allows for etched text and/or graphics, lighting and triggered soundscapes. By definition, seating will facilitate people to stop in one place for a while, and hence be exposed to the interpretation presented. The use of soundscapes can be very effective in this instance, either automatically or manually triggered. Care is needed however that the soundscapes are a positive and engaging experience, and not an intrusion.

Poster

Although the tall, narrow air-vent covers located on the cargo sheds are relatively recent additions, they are perfect opportunities to house well-crafted posters as storytelling devices. These posters could be commissioned design pieces or facsimiles of older advertising posters.

Wire news rack

Where possible, it is useful to employ a form of information delivery from the era being interpreted. In this instance, the use of wire newspaper racks is a reminder of a once very common form of news delivery, and can be used again to great effect. The wire newspaper racks will house relevant interpretative material in the news headline style with bold headers, single 'hero' images and simple text.

Text panel

Text panels can be individually configured to best represent the story line and the style of text. Standard signs on posts are not recommended for the interpretive materials. These are according to set sizes and can be inserted into a variety of forms.

Wall relief with text and image panel

There are two types of wall relief panels, one that wraps the corner of a building and one that can sit flat against a wall. Each combines a text panel with a relief pattern. Examples include steel blades that are folded and engraved, corner wrapping panels that sit proud from the walls, and panels that are repeated and staggered for effect.

10.3 Complementary Elements

There are many instances where the careful combination of interpretive forms can complement each other and present the stories at hand in very strong and interesting ways. One form may involve more didactic information, whereas the complementary form may be purely visual or artistic.

Paving treatment

Paving treatments can include stencilled or etched text and/or graphics. Paving treatment has the advantage of being virtually unnoticeable from a distance, and hence avoids the landscape issue of visual clutter. Paving treatments however, need to be considered in the light of other paving elements such as roadway markings etc, so as to avoid visual conflict and confusion.

Fence treatment

Cyclone mesh fencing is a very common material and visual element throughout Victoria Quay, and presents a great opportunity as a platform for artistic modifications and additions. Commissioned sculptural woven elements, incorporated into the fencing can be a very effective way of presenting stylised and large images that merge with, rather than dominate, the landscape.

Naming panel

There is a need throughout the site to name some of the important heritage items and buildings, along with very simple explanatory information (as per Topic 1 presented in Section 9.2). The naming panel is a small and discrete text only panel that fulfils its basic information requirement, without cluttering the site with numerous posts and signage elements. It consists of a bent piece of steel that is located on the ground with a vertical wall-hugging naming blade. The steel panel can be engraved or laser etched with the relevant text.



Wall relief

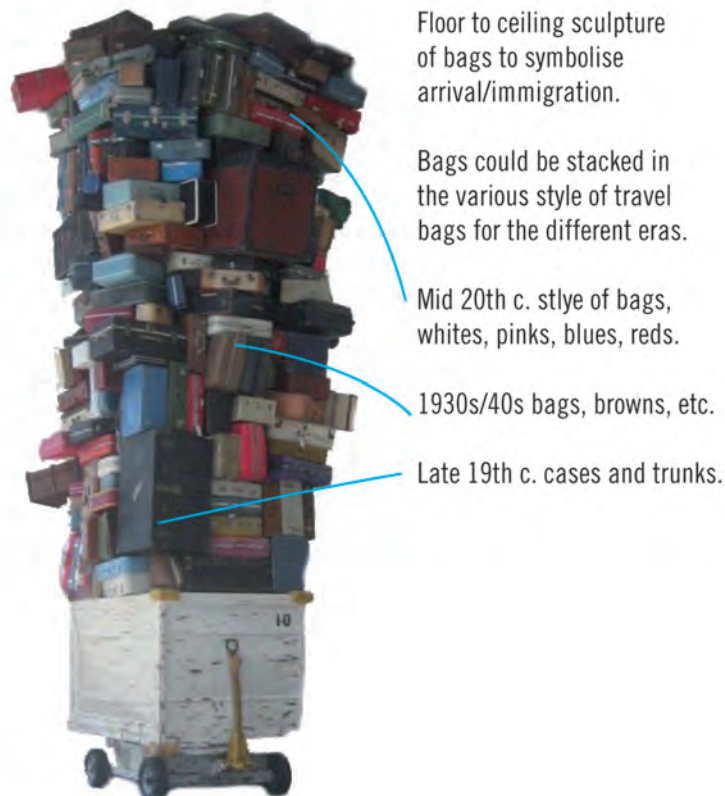
These are 3D relief structures using found or created objects, potentially as internal display elements. These pieces can be commissioned by local artists / designers based on the structural outlines as presented here.

Sculptural

Commissioned sculptural pieces based on the interpretative theme or story. Well-considered design briefs will be required for these pieces, so that the relevant stories are paramount in the sculptural design.

Large format translucent images on glass

Glass windows adjacent to relevant vistas can be the platform for large-scale translucent graphic treatments. This is particularly suited to glass walls in walkways, retail interiors, cafes or shop fronts. For instance, a view out onto the wharf edge could feature an image of lumpers loading ships, or immigrants arriving, according to the relevant interpretive theme of the location.



Example sculpture of bags and cases to symbolise arrival/ immigration.



VICTORIA QUAY INTERPRETATION

PROPOSED INTERPRETIVE SIGN FAMILY

PRIMARY NODE SYSTEM

_LARGE NODE

_MEDIUM NODE

_SMALL NODE

PRIMARY NODE SYSTEM

The design of the primary node is based on a flexible modular system which allows for the form itself to be manipulated. Elements can be added to, or subtracted from, to form the basis for this node. The divisions shown in the following design drawings depict a minimum size for a unit to be stacked. Units can be doubled, tripled, etc., to form the node.

The height of the node is capped at 1500mm (eye level is 1650mm), which allows for minimum disruption to the vistas of the site. In this modified system, the base plinth and glass blades have been removed to simplify the structure and general aesthetics of the large, medium and small nodes.

The following materials are to be used as a guide for the node manufacture and construction:

- Recycled timber (large solid block or stacked planks)
- Steel sheet (stainless steel, rusting mild steel plate or corten steel - minimum 5mm thick)
- Aluminium sheet, chequer plate pattern or flat with anodised powder coat finish at least 5mm thick
- Natural concrete - Textured or smooth finish. (pre cast preferable)
- Zinc sheeting
- solid transparent resin bricks/boxes with found objects set within.

These solid blocks or planks are 'stacked' in accordance with the prescribed grid system.

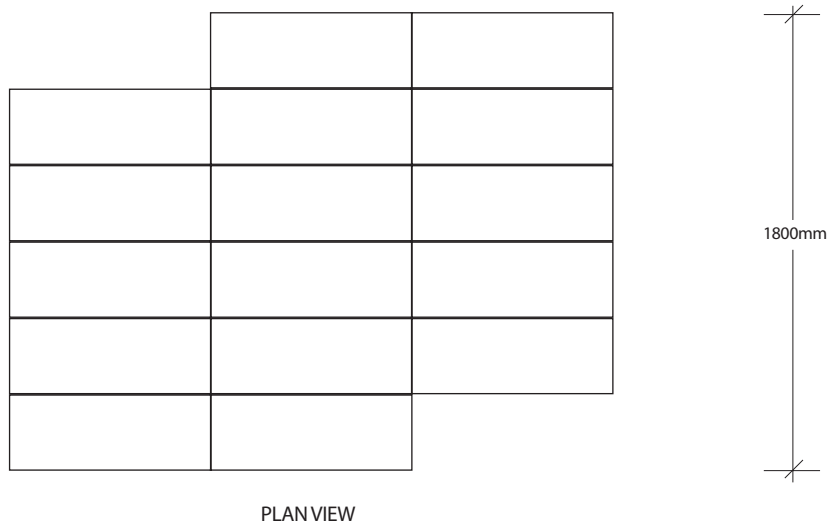
This proposal addresses modifications to the form of the primary node system only, providing 2 versions for discussion and consideration.

The following sketches show the system that makes the structure.

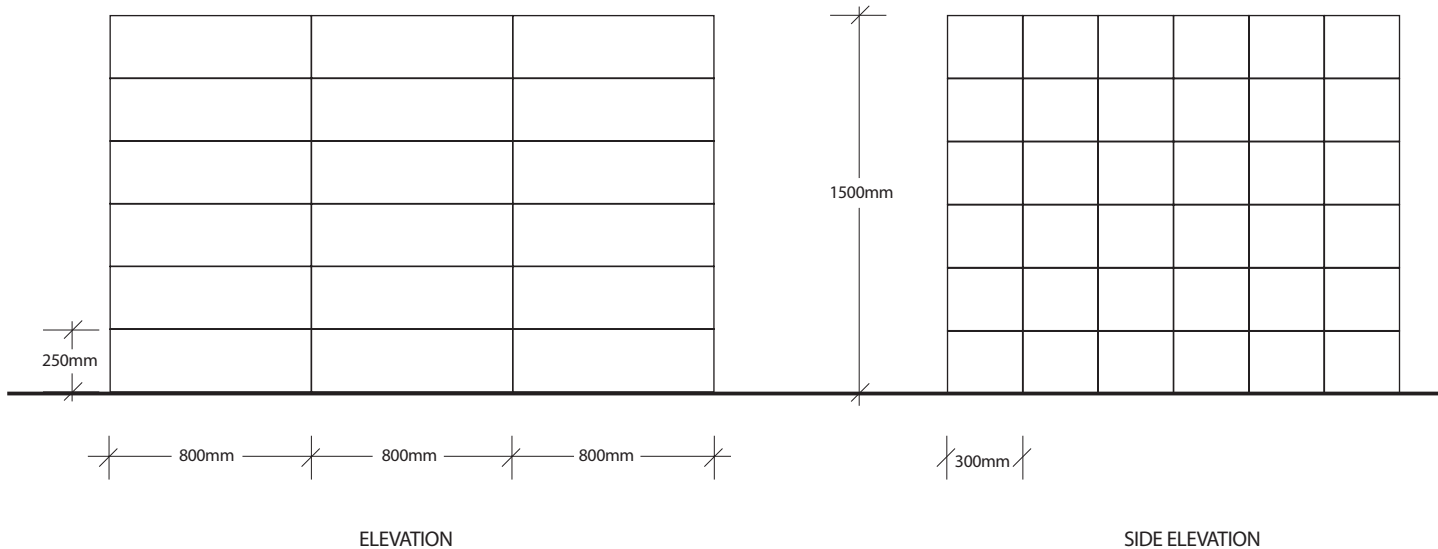


Proposed interpretive sign family

LEVEL 1 PRIMARY NODE SYSTEM - LARGE NODE



Eye level 1650



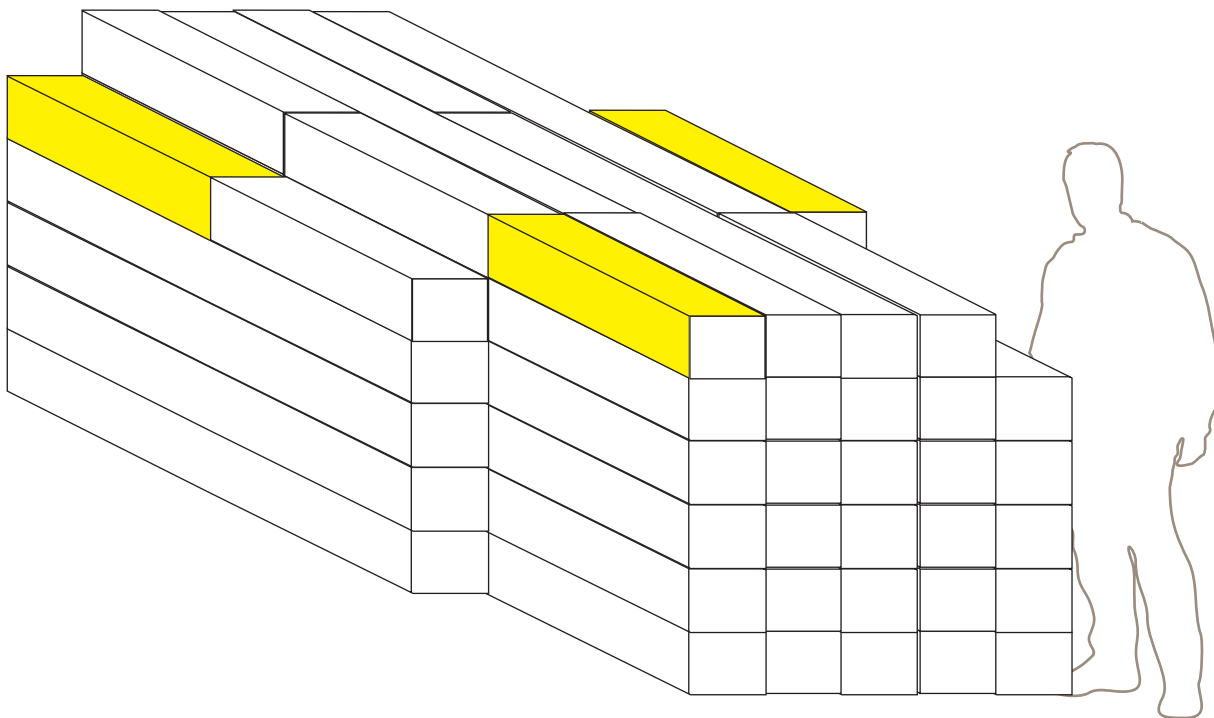
The large Primary node uses a footprint of 2400 x 1800mm and has a height of 1500mm.





Proposed interpretive sign family

LEVEL 1 PRIMARY NODE SYSTEM - LARGE NODE



Yellow denotes text panel/s

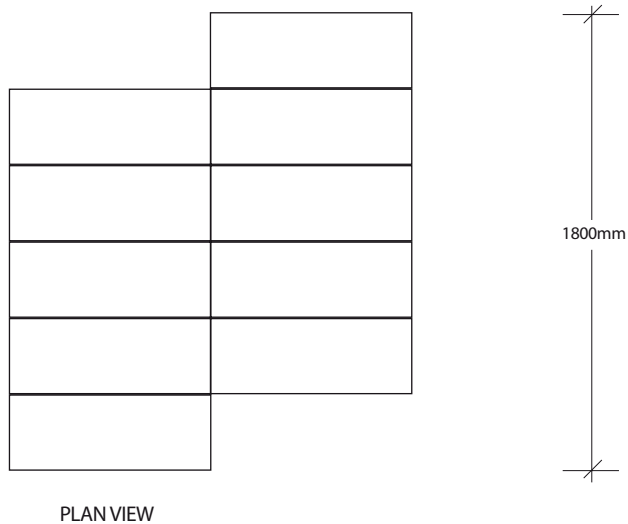
The large Primary node uses a footprint of 2400 x 1800mm and has a height of 1500mm.



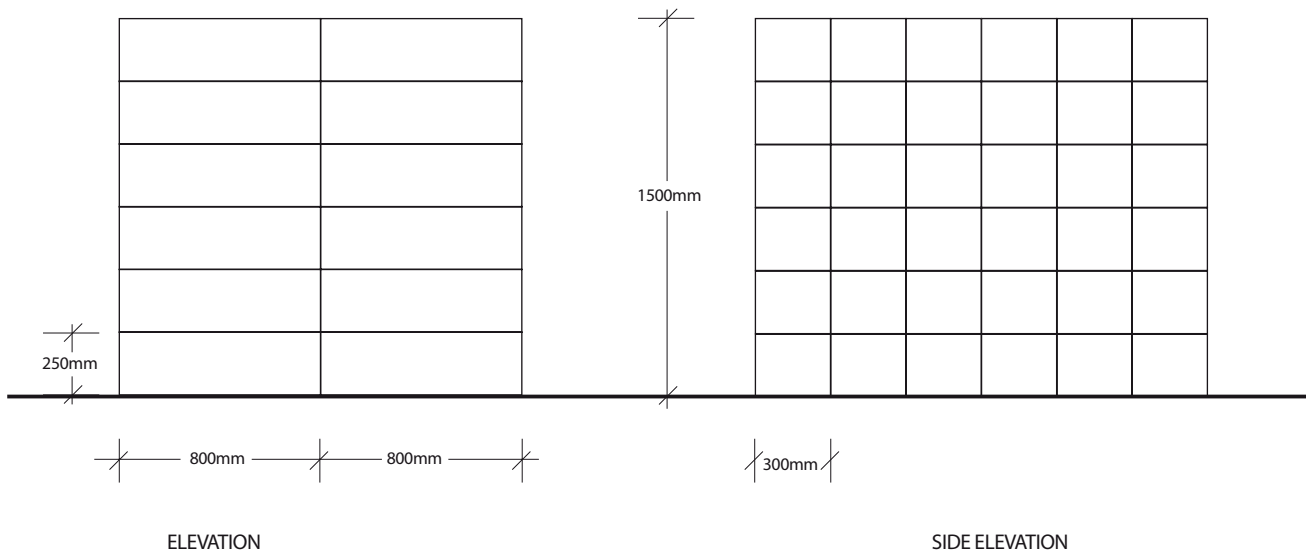


Proposed interpretive sign family

LEVEL 1 PRIMARY NODE SYSTEM - MEDIUM NODE



Eye level 1650



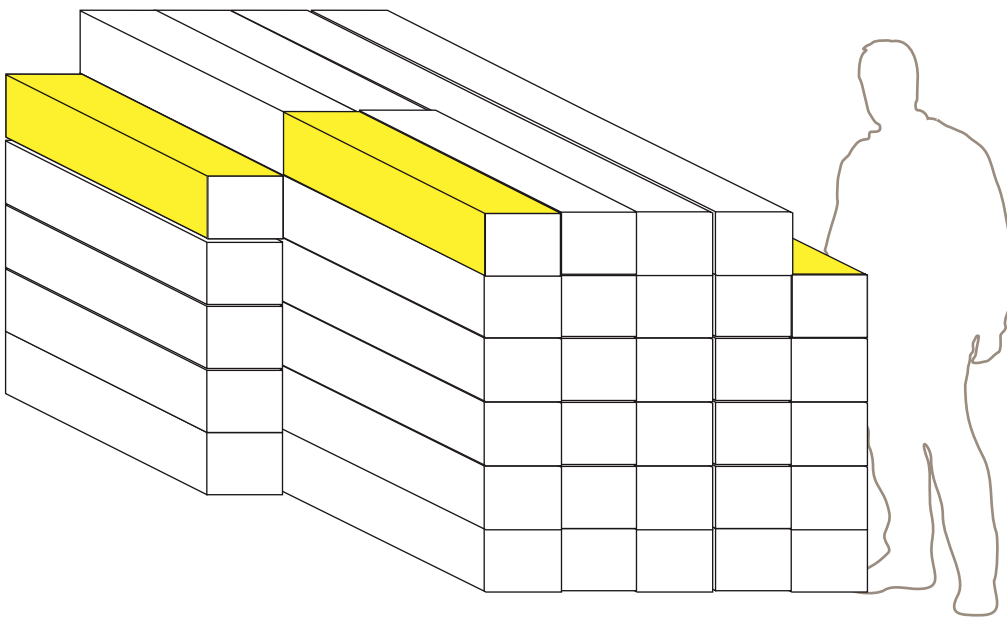
This medium node uses a footprint of 1600 x 1800mm and has a height of 1500mm.





Proposed interpretive sign family

LEVEL 1 PRIMARY NODE SYSTEM - **MEDIUM NODE**



Yellow denotes text panel/s

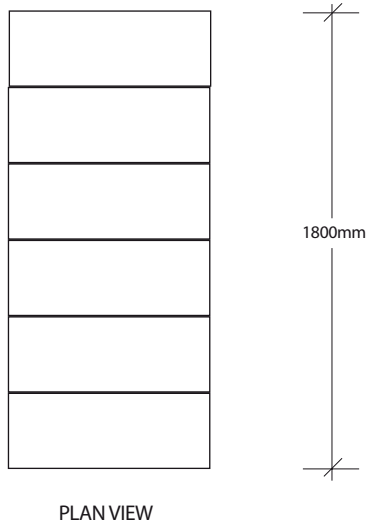
This medium node uses a footprint of 1600 x 1800mm and has a height of 1500mm.



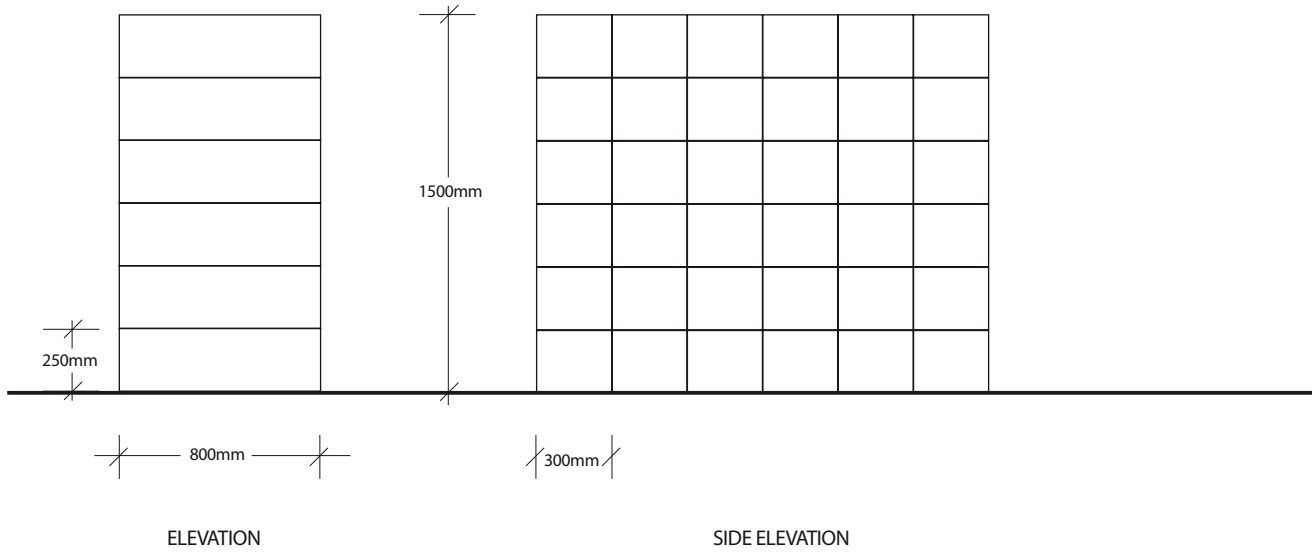


Proposed interpretive sign family

LEVEL 1 PRIMARY NODE SYSTEM - **SMALL NODE**



Eye level 1650



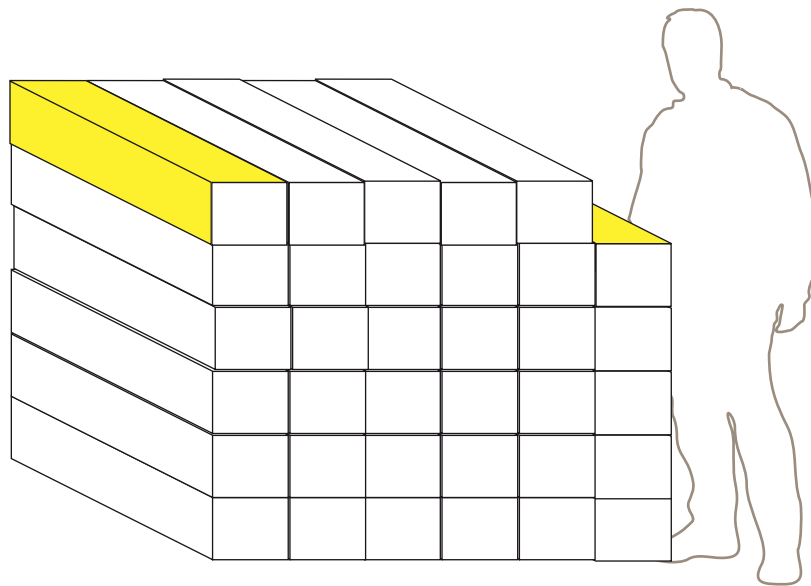
This small node uses a footprint of 800 x 1800mm and has a height of 1500mm.





Proposed interpretive sign family

LEVEL 1 PRIMARY NODE SYSTEM - **SMALL NODE**



Yellow denotes text panel/s

This small node uses a footprint of 800 x 1800mm and has a height of 1500mm.



PRIMARY NODE_ HOW TO USE THE SYSTEM...

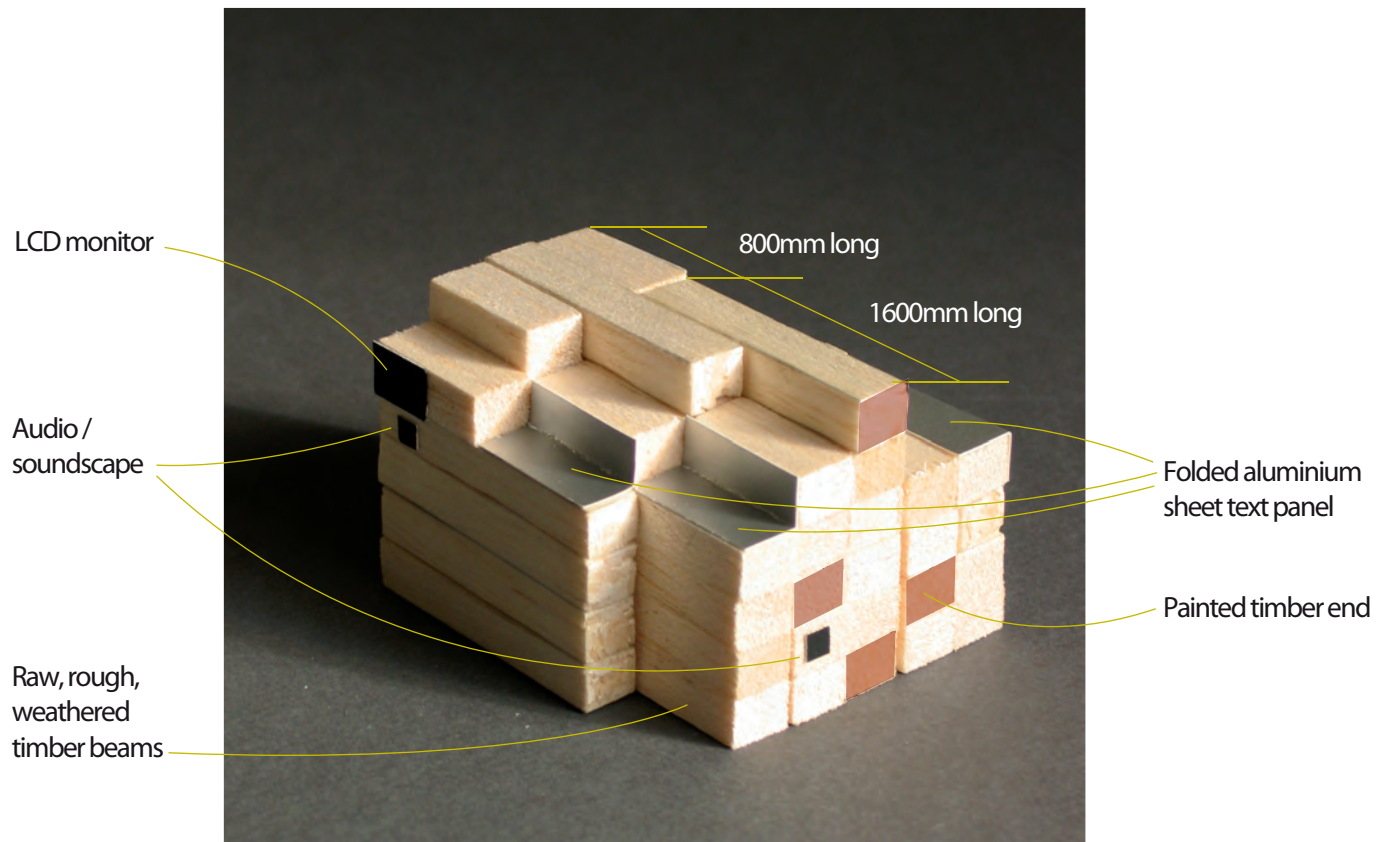
The following example shows a large node that has implemented the primary node system.

This node is designed as an information hub.



Proposed interpretive sign family

PRIMARY NODE SYSTEM - EXAMPLE OF LARGE NODE CONFIGURATION



The desired effect is stacked timber, steel, concrete or translucent resin 'planks' with objects set in. It is preferable for the node to be constructed of varying lengths - some 1600mm long, some 800mm, as shown above. The top of the node is deliberately staggered to avoid repetition.

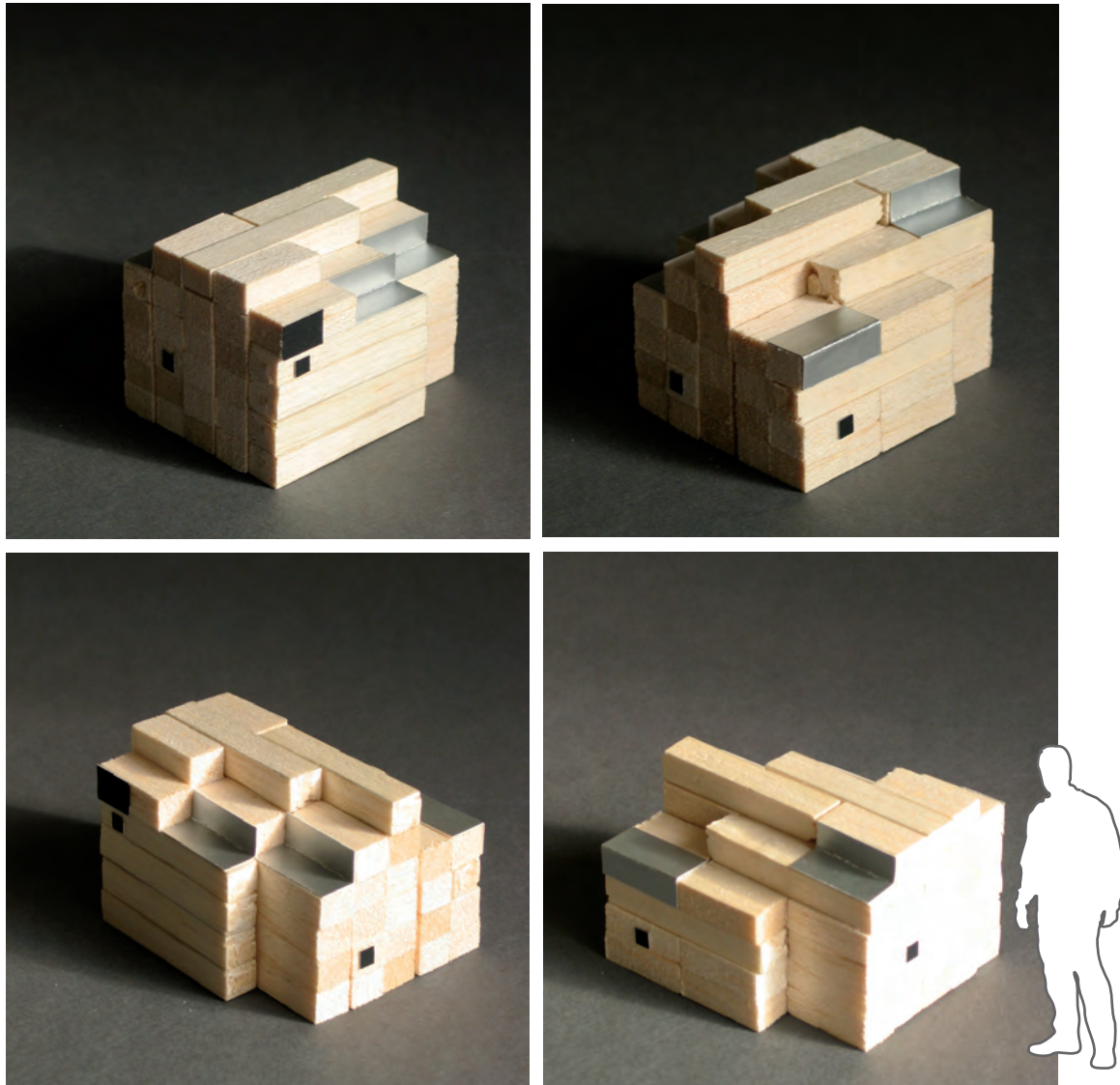
This large node uses a footprint of 2400 x 1800mm and has a maximum height of 1500mm.





Proposed interpretive sign family

PRIMARY NODE SYSTEM - EXAMPLE OF LARGE NODE CONFIGURATION



The above node shown above, is viewed from four different corners. Shown are four audio points, one LCD monitor and four wrapped text panels. Notice how the text panels can be folded and wrapped in a 'concave' or/and 'convex' configuration.

This large node uses a footprint of 2400 x 1800mm and has a maximum height of 1500mm.

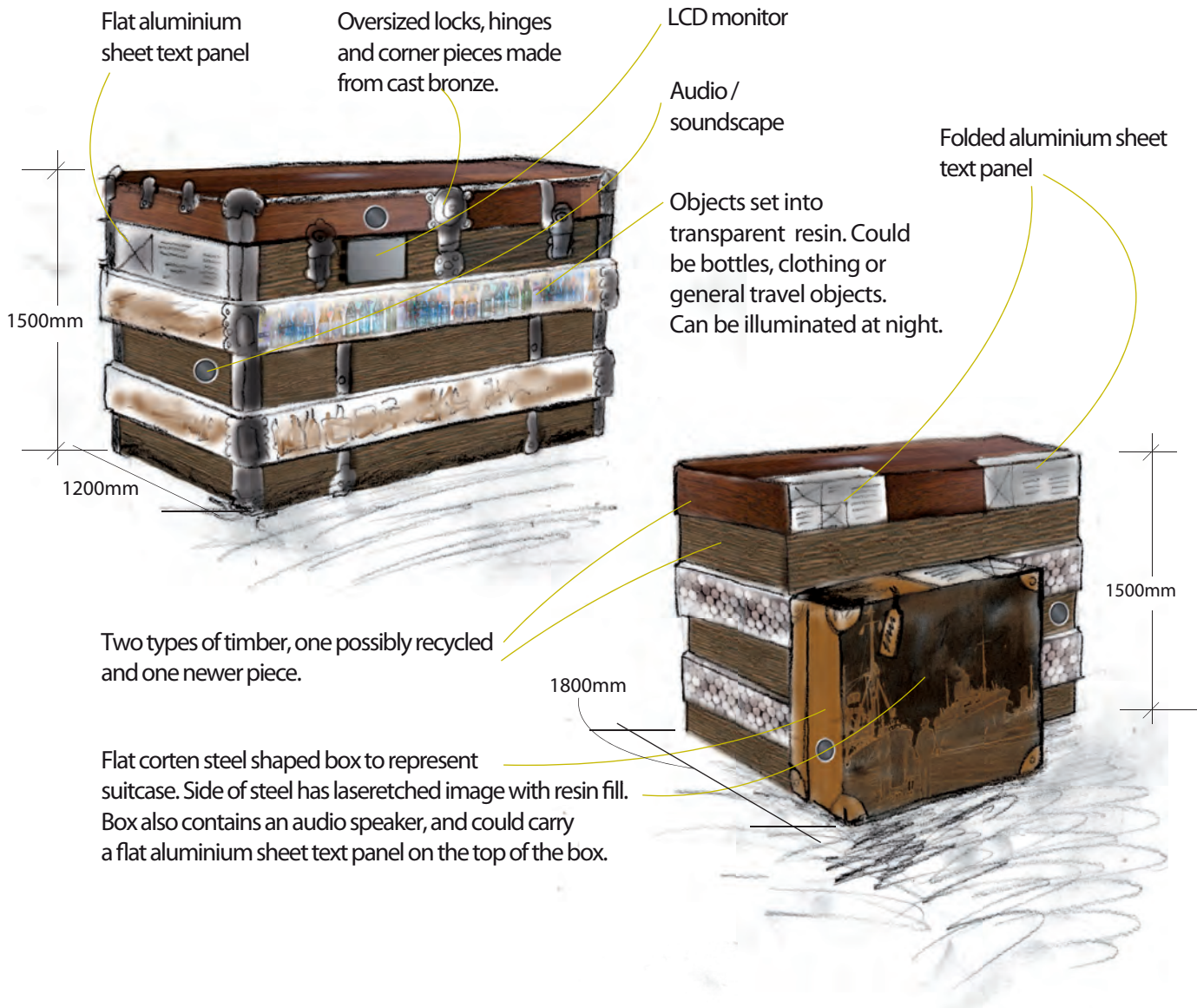


PRIMARY NODE_ HOW TO USE THE SYSTEM...

The following example shows a large node that also implements the primary node system grid – in this case, the following is designed to reflect the theme 'immigration'.

Proposed interpretive sign family

PRIMARY NODE SYSTEM - **EXAMPLE OF THEMED LARGE NODE CONFIGURATION_ 'IMMIGRATION'**
_DAY TIME



The above node is shown from two sides and uses almost the same footprint as the previous example. Representative of an old packing case and suitcase, the divisions used are the same as the primary node system grid. The node is made up of oversized luggage, which would appear to scale when viewed from a distance.

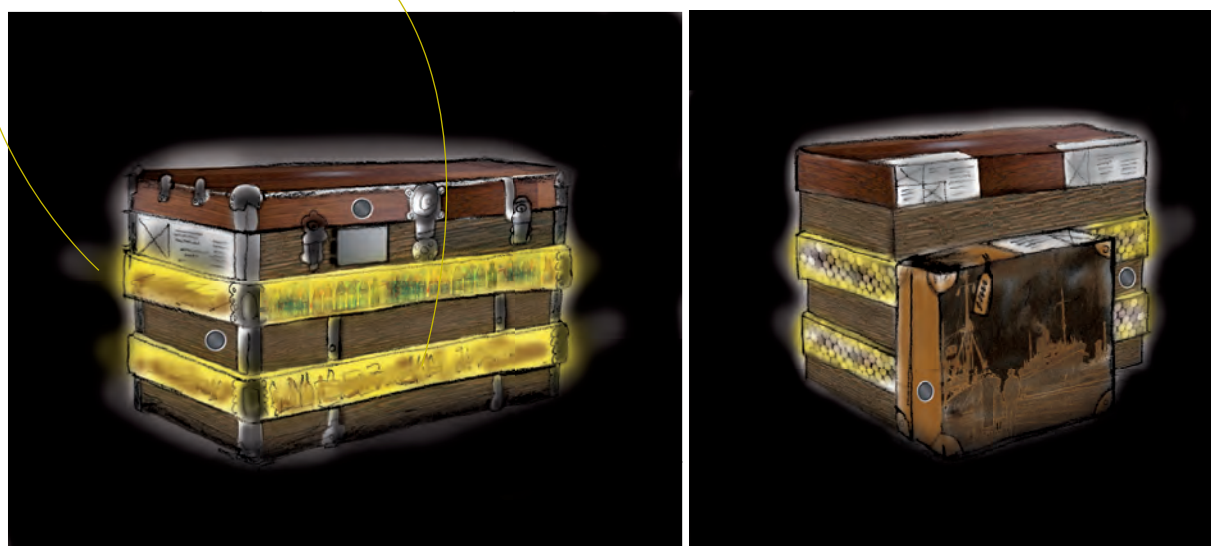
This large node uses a footprint of 2400 x 1800mm and has a maximum height of 1500mm.



Proposed interpretive sign family

PRIMARY NODE SYSTEM - EXAMPLE OF THEMED LARGE NODE CONFIGURATION_'IMMIGRATION'_ _NIGHT TIME

Resin boxes with objects
to illuminate at night



The above node is shown from two sides and uses almost the same footprint as the previous example. Representative of an old packing case and suitcase, the divisions used are the same as the primary node system grid. The node is made up of oversized luggage, which would appear to scale when viewed from a distance.

This large node uses a footprint of 2400 x 1800mm and has a maximum height of 1500mm.



VICTORIA QUAY INTERPRETATION

RECOMMENDED INTERPRETIVE SIGN FAMILY

SECONDARY NODE SYSTEM

_SEATING

_POSTER

_WIRE NEWS RACK

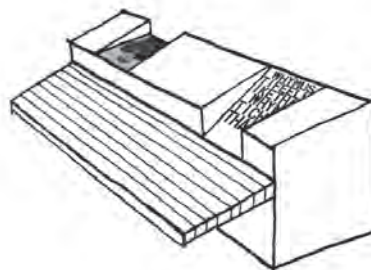
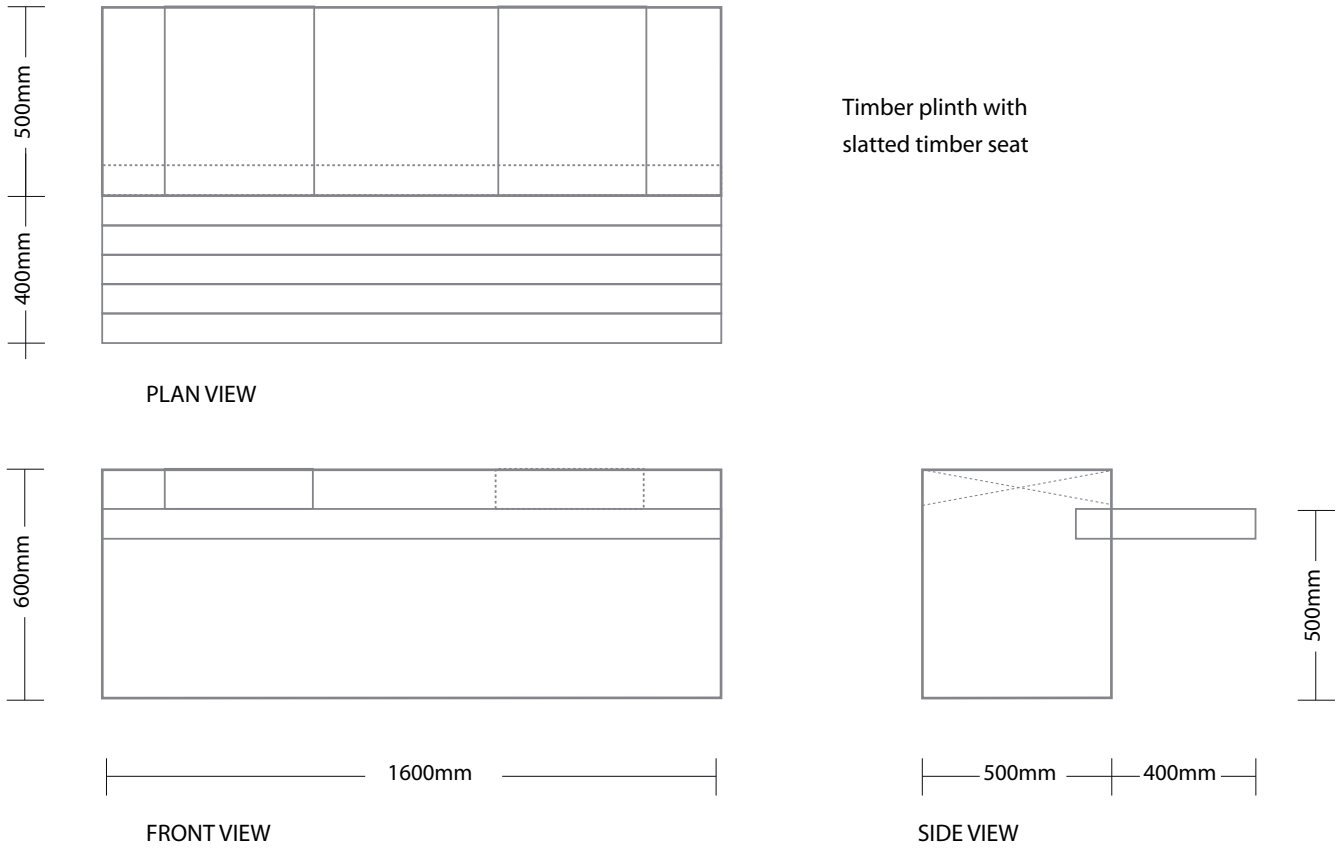
_TEXT PANEL

_WALL RELIEF WITH TEXT PANEL



Proposed Interpretive sign family

LEVEL 2 SECONDARY NODE SYSTEM_SEATING



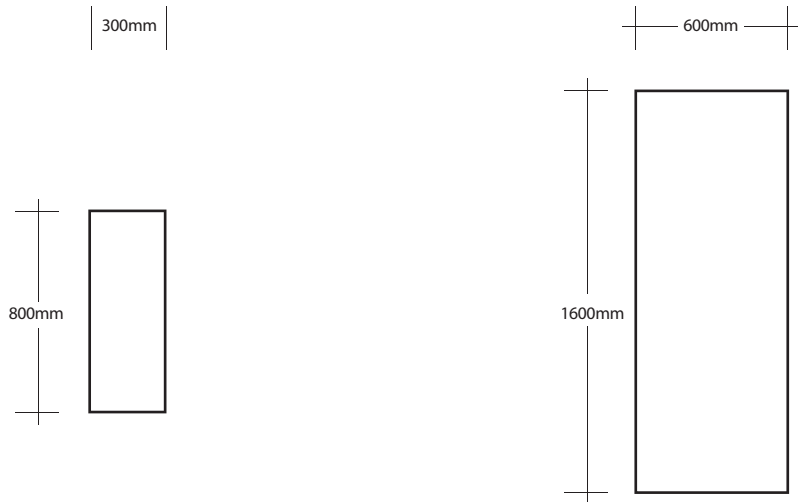
Although seating can be incorporated into the primary nodes the secondary node seating is a simple low form that allows for etched text and / or graphics, lighting and triggered soundscapes.



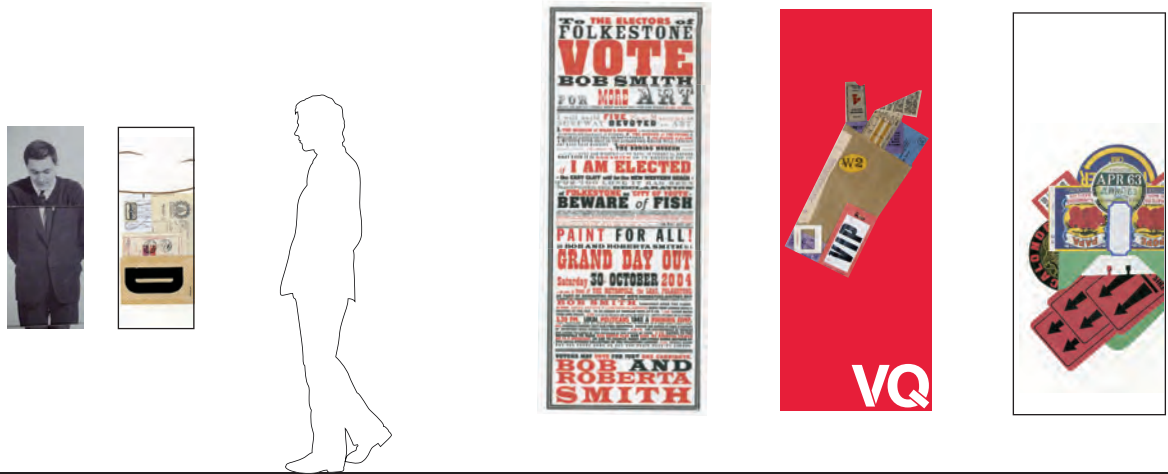


Proposed Interpretive sign family

LEVEL 2 SECONDARY NODE SYSTEM_POSTER



POSTERS



EXAMPLES OF USAGE

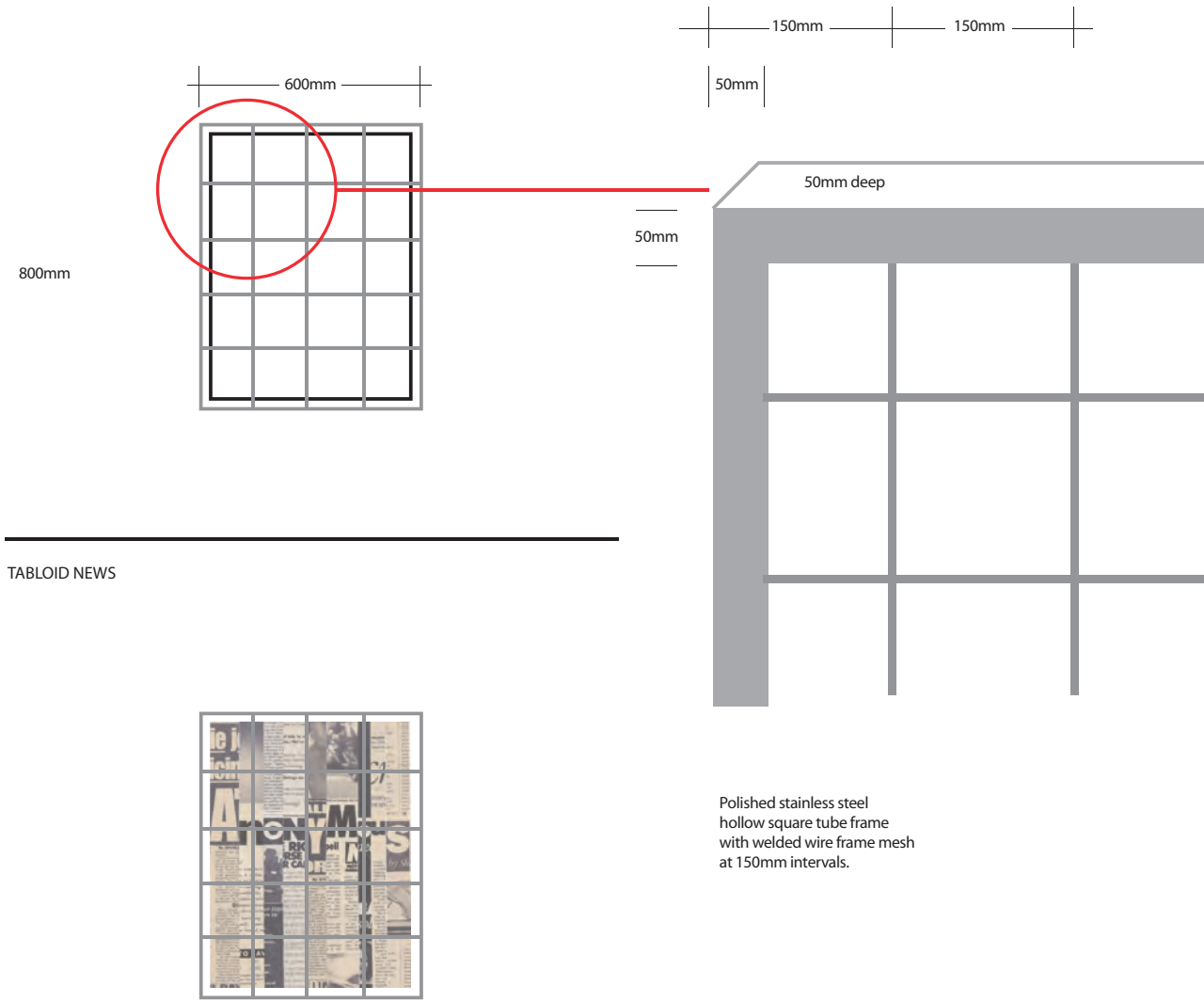
Examples of artwork shown above are by Alan Fletcher.





Proposed Interpretive sign family

LEVEL 2 SECONDARY NODE SYSTEM_WIRE NEWS RACK



EXAMPLE OF USAGE

The wire news rack is a representation of the news racks used to house newspaper headline broadsheets. It is designed to hold relevant interpretative material - this could be facsimiles of historic newspapers or commissioned designed pieces as shown here.

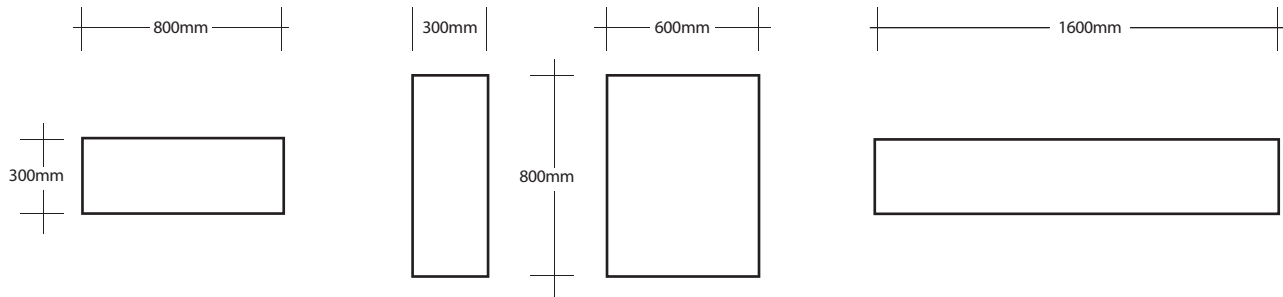
Examples of artwork shown above are by Alan Fletcher.



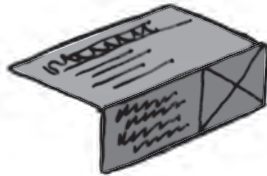


Proposed Interpretive sign family

LEVEL 2 SECONDARY NODE SYSTEM_TEXT PANELS

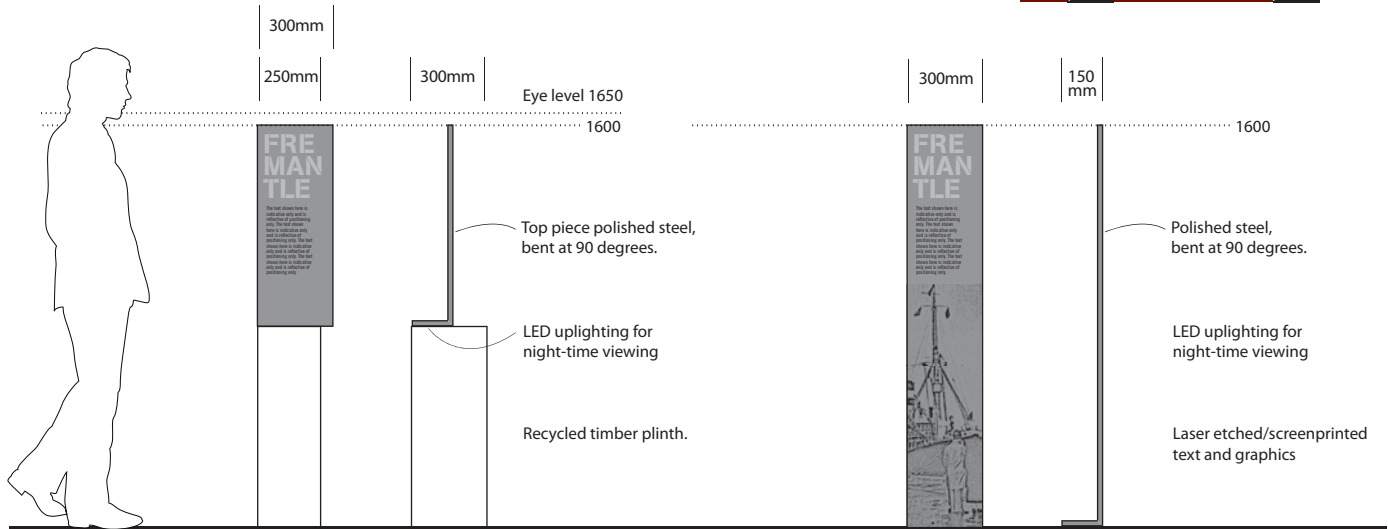


PROPOSED TEXT PANEL SIZES



Panel sizes can be combined to wrap node structures. Shown here is a 550x800mm polished steel sheet, bent to make two text panels. The top panel is 300mm x 800mm and the bottom panel is 250mm x 800mm.

Panels can be repeated and staggered for dynamic effect.



FREESTANDING INTERPRETIVE PLINTH

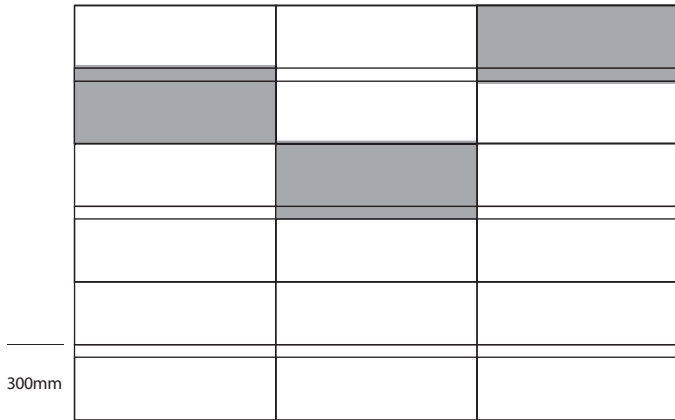
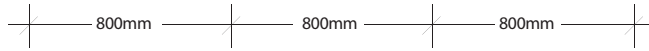
Text panels as shown here are secondary nodes and can be individually configured to best represent the storyline and length of text.





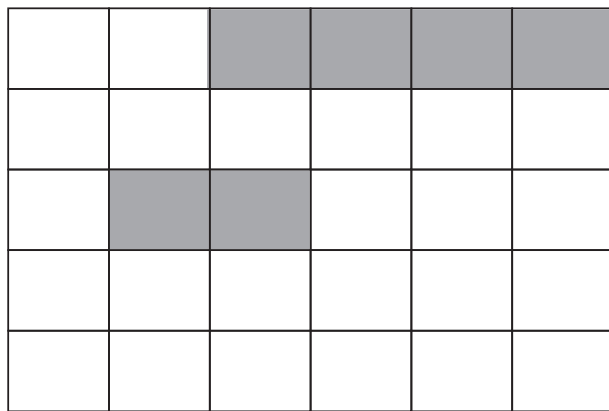
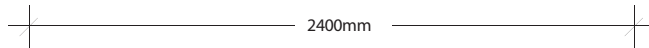
Proposed Interpretive sign family

LEVEL 2 SECONDARY NODE SYSTEM_WALL RELIEF WITH TEXT PANEL



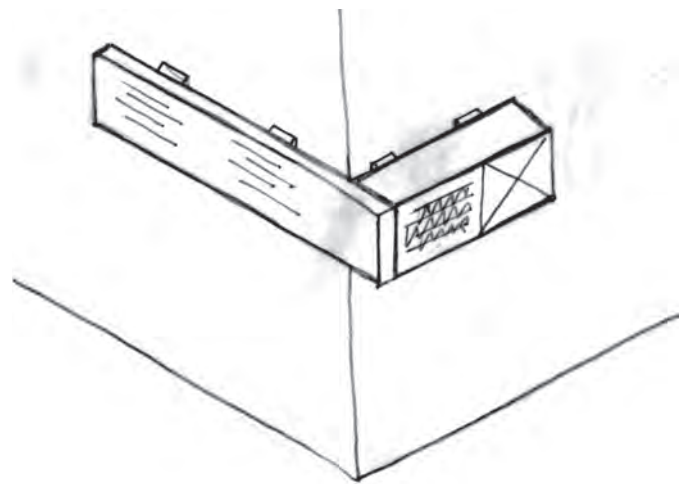
GRID SYSTEM 1

Grey shading shows text panel. See page 11 for text panel sizes



GRID SYSTEM 3

The illustration below shows a text panel wrapping the corner of a building. It is comprised of an 800 x 300 x 250mm block with a 1600mm panel.



Text panels can be inserted into wall relief designs, as shown above or they can also be wrapped around the corners of buildings if required.



VICTORIA QUAY INTERPRETATION

RECOMMENDED INTERPRETIVE SIGN FAMILY

COMPLEMENTARY ELEMENTS

_PAVING TREATMENT

_FENCE TREATMENT

_NAMING PANEL

_WALL RELIEF

_SCULPTURAL

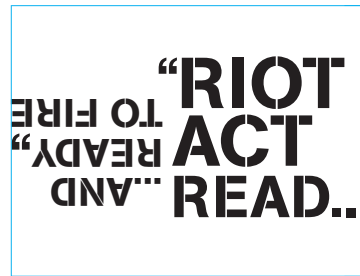
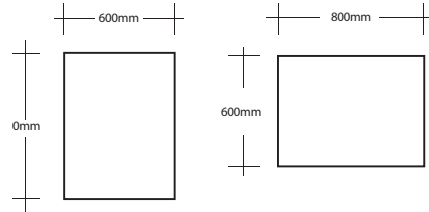
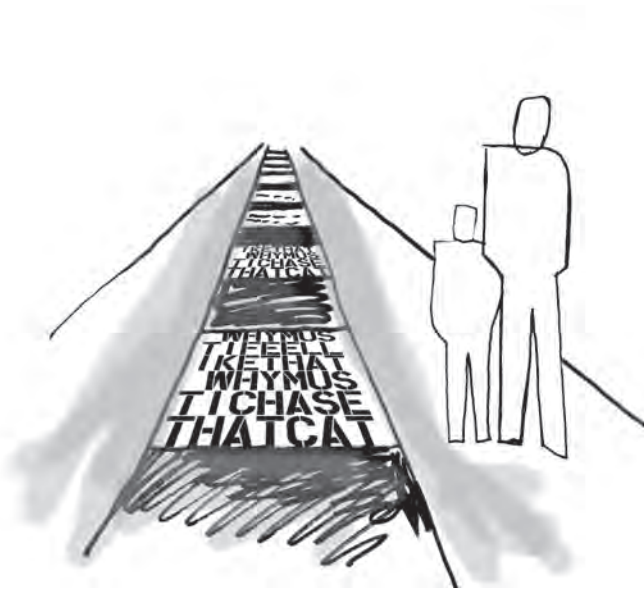
_LARGE FORMAT TRANSPARENT

IMAGE ON GLASS



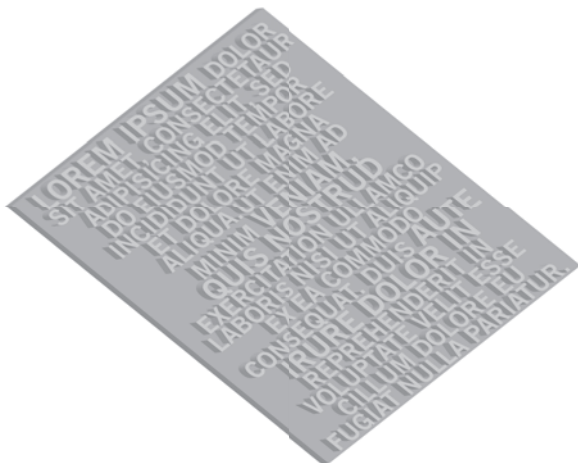
Proposed Interpretive sign family

LEVEL 3 COMPLEMENTARY ELEMENTS_PAVING TREATMENT



STENCILLED AG BOOK TEXT ON PAVING STONE

STENCILLED AG BOOK TEXT MUST FIT WITHIN THE CONFINES OF TEXT PANEL SIZES AS SHOWN ABOVE. THE FACE SHOWN ABOVE IS AN EXAMPLE OF THE STYLE IN WHICH ILLUSTRATIONS OR PHOTOGRAPHS CAN BE STENCILLED. THIS IS INDICATIVE ONLY.



LASERETCHED TRADE GOTHIC TEXT ONTO PAVING STONE

LASERETCHED TRADE GOTHIC TEXT IN SHAPE OF FOOTSTEP, SET INTO GROUND

Paving treatments include - Stencilled or etched text and/or graphics.

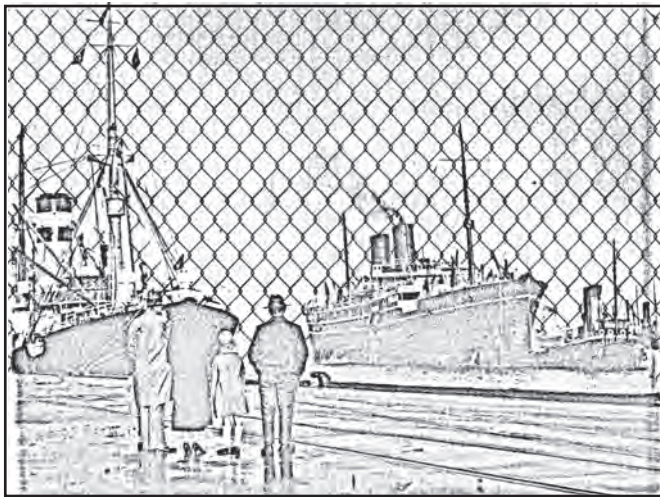




Proposed Interpretive sign family

LEVEL 3 COMPLEMENTARY ELEMENTS_ FENCE TREATMENT

Unspecified size



WIRE MESH WOVEN INTO IMAGE



EXAMPLE OF USAGE OF EXISTING ART IN NETHERLANDS

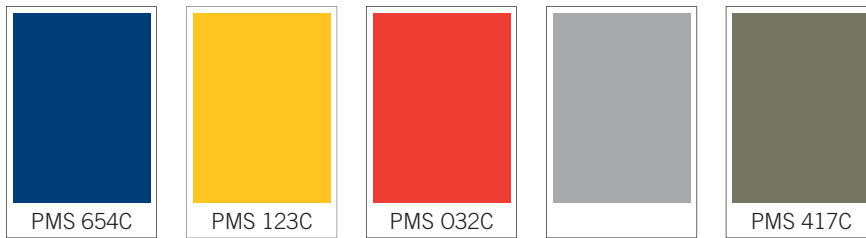
A commissioned sculptural woven element, incorporated into the cyclone mesh fence.





Proposed Interpretive sign family

LEVEL 3 COMPLEMENTARY ELEMENTS_NAMING PANEL



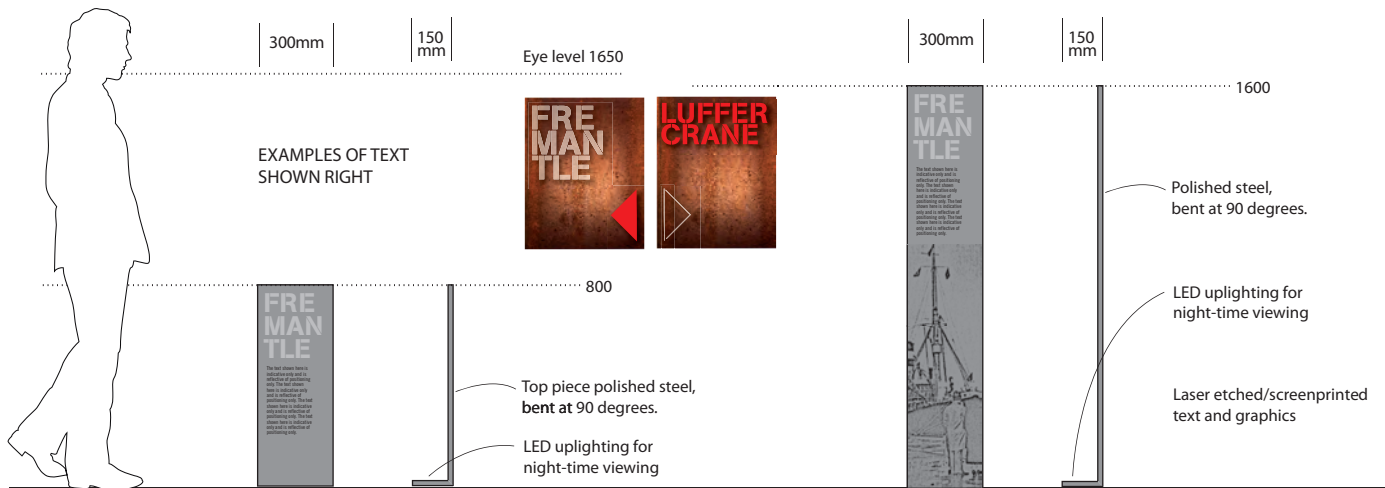
AaBbCcDdEe
FfGgHhIiJjKk
1234567890

AaBbCcDdEe
FfGgHhIiJjKk
1234567890

AaBbCcDdEe
FfGgHhIiJjKk
1234567890

Trade Gothic Condensed Eighteen Trade Gothic Condensed Twenty

AG Book Stencil



FREESTANDING INTERPRETIVE PLINTH

The naming panel is a text only small text panel designed to name different structures or architecture. This panel is made from corten steel and is 250mm wide x 300mm high.

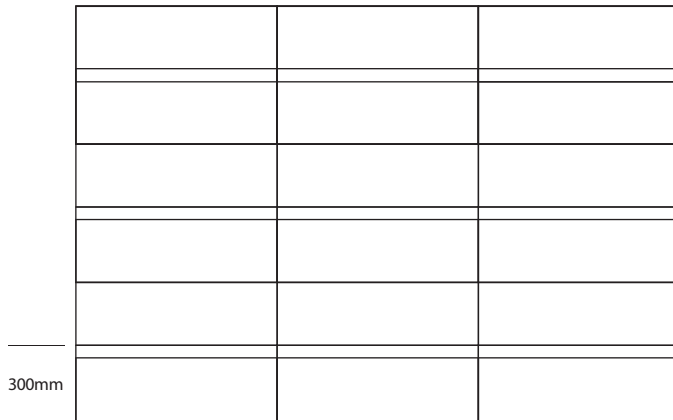
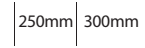
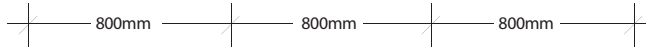




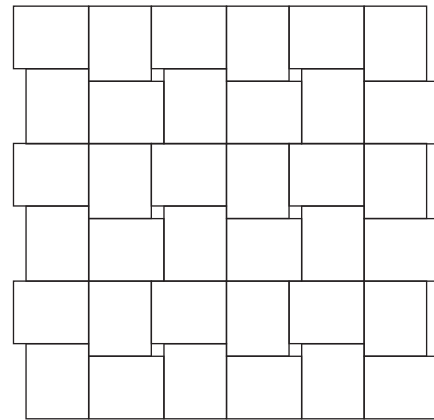
Proposed Interpretive sign family



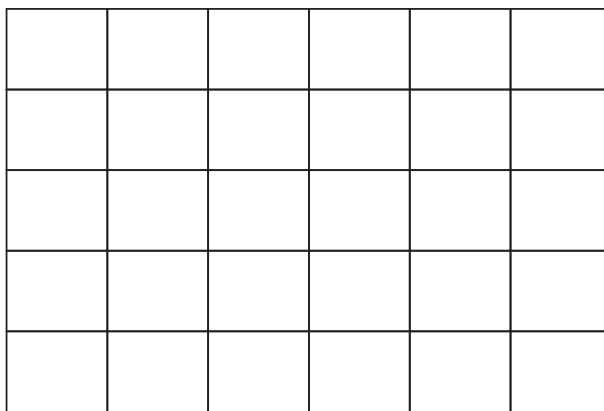
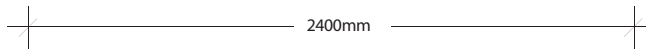
LEVEL 3 COMPLEMENTARY ELEMENTS_WALL RELIEF



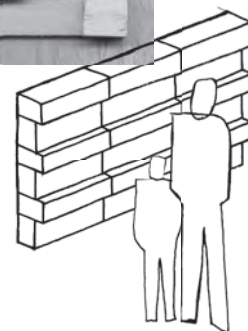
GRID SYSTEM 1



GRID SYSTEM 2



GRID SYSTEM 3



Two examples of how to use the relief grid system. Above image uses GRID1 and image right uses GRID 1.

These grids are designed for the construction of relief sculptures using found or created objects. These pieces will be commissioned to local artists/designers and will feature prominently in the newer (ING) spaces. Can be both internal and external and should be themed accordingly. *Examples shown at top of page are by artist Rosalie Gascoigne.*

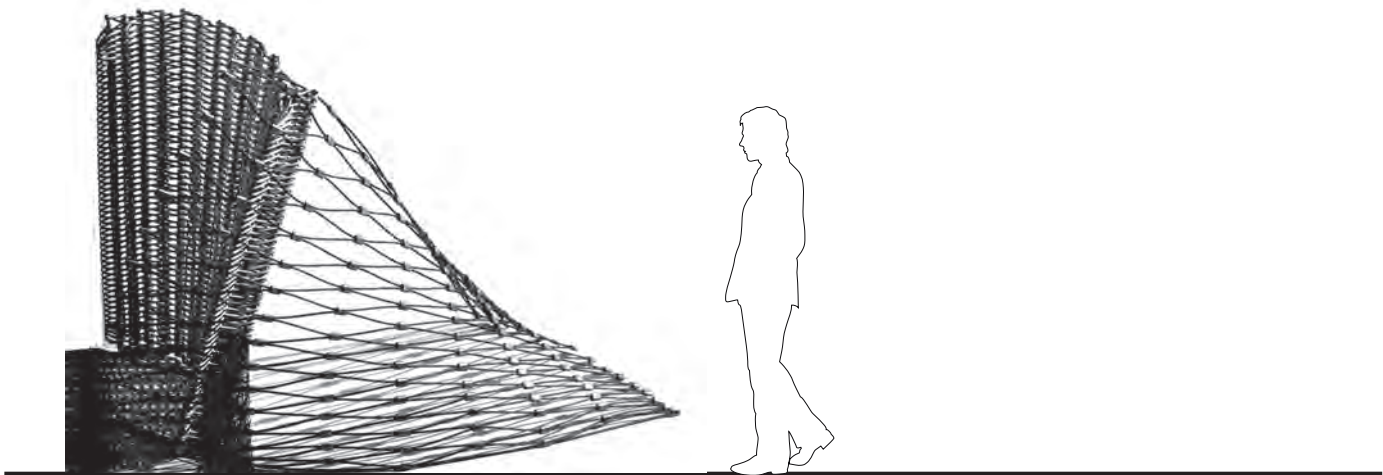




Proposed Interpretive sign family

LEVEL 3 COMPLEMENTARY ELEMENTS_ **SCULPTURAL**

Unspecified size



SCULPTURAL FORM TO BE COMMISSIONED. DESIRED RESULT IS A FORM WHICH HAS AN ELEMENT OF 'SHOWTHROUGH', OR TRANSPARENCY AS SHOWN ABOVE.

Commissioned Sculptural pieces based on the interpretative theme or story.

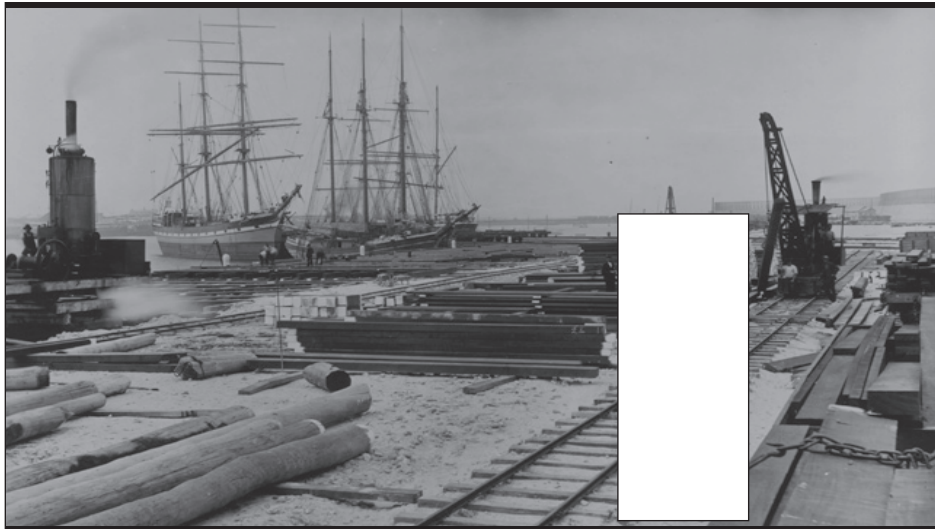




Proposed Interpretive sign family

LEVEL 3 COMPLEMENTARY ELEMENTS **LARGE FORMAT TRANSPARENT IMAGE ON GLASS**

Unspecified size



LARGE FORMAT DIGITALLY PRINTED GRAPHICS
ADHERED TO GLASS



EXAMPLE OF USAGE

A large scale translucent graphic treatment on glass, well suited to glass walls in walkways, retail interiors or shop fronts.





10.4 Integrated media

Integrated media is the incorporation of audiovisual technology into other design elements as part of the overall interpretive experience. The use of technology as an interpretive medium can be highly effective, but it is important that technology is used only when it is relevant and appropriate, not for its own sake or as a way of gratifying an urge to use the latest gadgetry.

Technology needs to take into account the heritage requirements of the site, as does all other interpretive media. The provision of power, cabling and equipment storage are some of the site issues that need to be considered and satisfactorily resolved.

In developing the integrated media recommendations, we have considered:

- the visitor's experience – by day and night
- desired interpretive outcomes
- heritage values and considerations
- site aesthetics and landscape values
- the integration with other non-technological interpretive media.

Our principle is to create a whole experience; one in which a variety of media work together to create an engaging, informative, challenging and sometimes emotive visitor experience.

Audio

As a medium, audio has the ability to create mood and emotion within a space. It can create movement and direction as well as being able to deliver specific information. The main criteria when designing soundscapes are:

- Careful integration with other interpretive material and or its surroundings.
- Its interaction and relationship to the visitor.
- Its delivery.

Depending on the requirements, audio can be very specific and contained, or ambient and spacious. It can also utilise multi-channels to create controlled movement within a space. Soundscapes can be triggered either manually or automatically by movement and proximity of the visitor.

Ambient soundscapes

These create a backdrop to the surroundings and act as a 'bed' to illustrate or emphasise part of an interpretive story. They can create mood and character, and are usually very subtle and unobtrusive, even subliminal.

Specific soundscapes

These soundscapes deliver specific interpretative material, such as oral history, narrated stories, and specific sounds and effects.

Spatial soundscapes

These soundscapes use multiple channels to allow for movement within an area. They can lead visitors through a space, they can make a static space feel more active and engaging and they can be used to help visitor flow and movement.

Interactives

Interactive media can be as simple as physical interaction with display elements like texture or form or, it can be as sophisticated as visitor movement activated elements or touch interaction with multi media.

Interactive media is not just data based computer multimedia kiosks (although these





have an important role as detailed information access for the visitors), but can also be in the form of movement-triggered sequences of light and sound. These can tell stories, help with visitor flow and give the visitor more opportunity to interact with their environment.

An important proviso about interactives, is that interactivity is not about simply lifting a text panel, pushing a button or turning a dial. That is simply mechanical. Instead, true interactivity is about facilitating 'movement between the ears'.

Specialist lighting

Lighting can be used to illuminate signage, elements and objects, as well as creating spatial effects and moods. Lighting can also be used to create large images, in a way that is impractical for other media.



VICTORIA QUAY INTERPRETATION

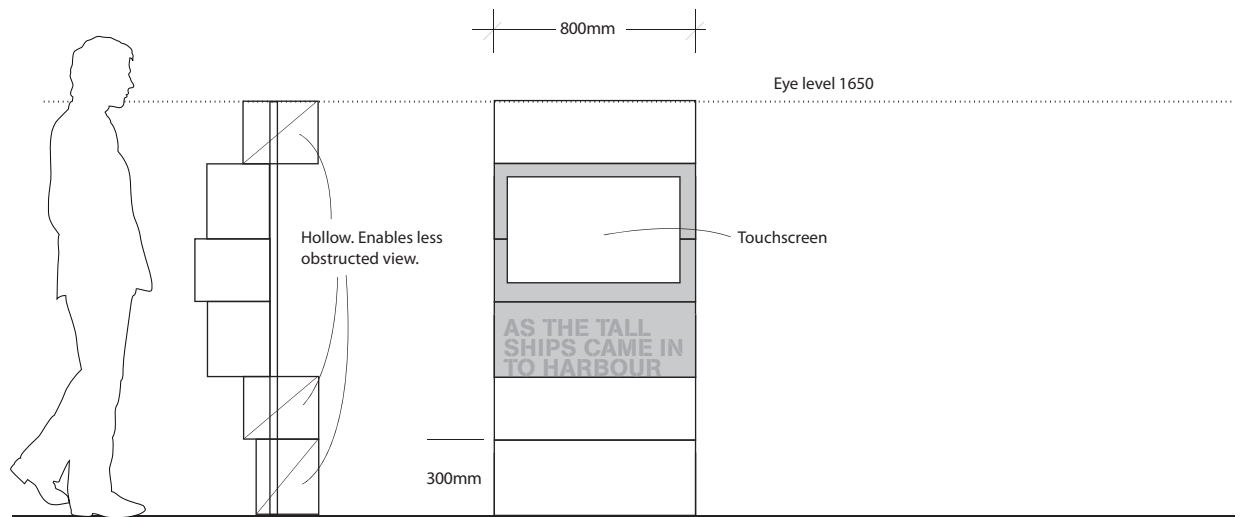
RECOMMENDED
INTERPRETIVE
SIGN FAMILY

OTHER MATERIAL

_VERTICAL TOUCHSCREEN UNIT
_FREESTANDING AUDIO PLINTH

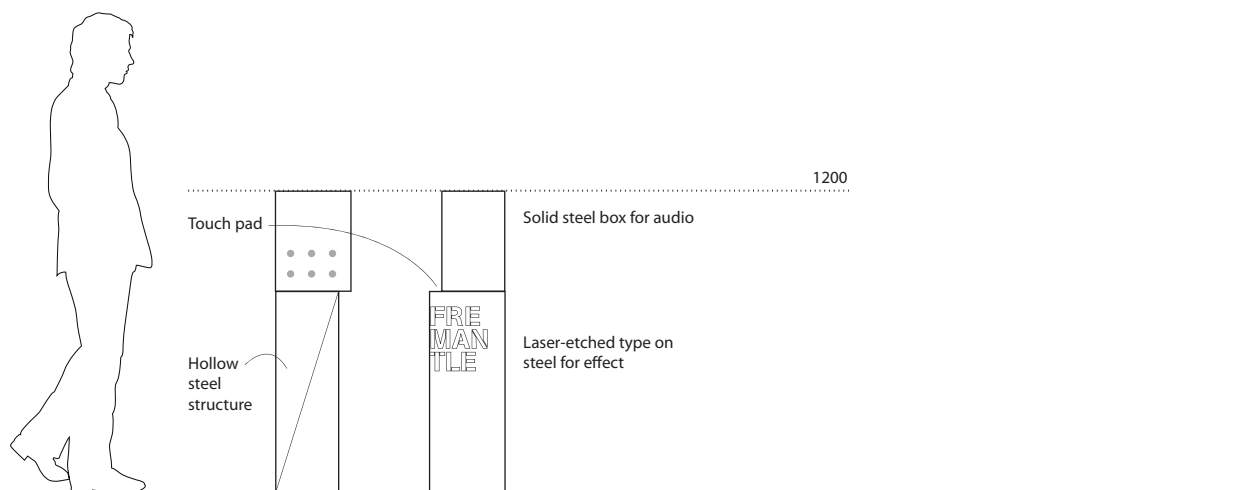
Proposed interpretive sign family

TOUCHSCREEN UNIT



STAGGERED FORM WITH TEXT ONE SIDE AND SCREEN ON THE OTHER

AUDIO PLINTH



FREE STANDING TOUCH SENSITIVE AUDIO PLINTH

If freestanding interactive kiosk or audio is required, the above shows how the modular system can adapt for other items.

10.5 Self-guided tours

Brochures/ booklets

Brochures and booklets are of great use in providing further more detailed information, for orientation, to suggest sequencing of a set walking trail, and as a take-home souvenir.

Brochures are usually free of charge and can be very flexible in the way they are written, potentially taking on the voice or perspective of selected characters. Brochures also need to be considered in the context of the various on-site elements, and compliment rather than repeat the same information. It is important to recognise that on-site brochures are not the same as promotional or pre-visit brochures. Each has quite specific objectives and should not be confused with the other.

Booklets have the luxury of being able to provide a considerable amount of more detailed information to those who are seeking more, and can include high quality images. The booklet will therefore be a saleable item that visitors will take with them to read at their leisure.

Portable AV/ iPod tours

Portable AV tours deliver interpretive information using hand-held compact hardware, like an iPod or dedicated hardware designed for this purpose, and can be a very useful tool for self-guided tours. The hardware can provide quality audio and visual content allowing the interpretive information to include way finding, factual information, oral history, images, stories and dramatic re-creations.

The production of content should be designed as an integral part of the overall site interpretation, and take into account other forms of interpretation such as brochures and permanent on-site elements.

There is potential to create two delivery forms – one as a hired hand-unit, and the other as a saleable download or DVD for visitors to install into their own equipment.

In the case of hired units, different units can allow either manual operation by the visitors at recommended locations, or automatic activation by location or GPS-based triggers. It is critical that the hardware is straightforward to operate and the navigation of the content is intuitive. Capital costs, maintenance and replacement costs, useability, and staffing requirements are some of the factors that will influence the selection of the most suitable hardware.

10.6 Programs, Events and Activities

Much of the recommended interpretive media to this point has been non-personal – in other words not involving the element of personal, human-to-human contact and dialogue. However, a considerable body of research shows that some of the most effective interpretation occurs when visitors are engaged at a human level by another person. The issue is that personal, face-to-face programs cannot fulfil all the requirements of visitors all of the time. In fact, personal programs can only ever hope to reach a comparatively small number of visitors, but the experience they will have, if well designed and executed, can be extremely memorable.

Guided Tours

Guided tours can be developed for Victoria Quay, potentially starting from the Fremantle Ports administration building. The tours can lead people through the site and should be

designed to work in consort with the static interpretive elements through the site. For instance, images presented in some of the display elements could be further described, and additional emotional accounts of farewells and/ or arrivals can be recounted.

Running interpretive tours can be very exhilarating, but also very tiring. Visitors will range from the charming and interested, to the rude and arrogant. And the understanding of the subject matter will need to be comprehensive. The tours will therefore need to be well planned, and conducted by staff who are well trained and have a genuine love for this type of work. It is important that guided tours are given by people who are clearly spoken, lively and fresh. Scripted tours that are regurgitated each day are not recommended.

Guided tours can take a number of forms.

1. The most common style of guided tour is with the guide at the front showing and explaining the various points of interest. The guide is the giver of knowledge and insights, and the visitors are the keen recipients.

2. Another version is to present the tour from a series of human perspectives. Each of the main storylines can be told through the experiences of a particular person. For instance, in the immigration area, the whole story is about a known person and their experiences. Using this technique, the personal account is both an insight into a human experience and a way of presenting the larger story about Australian immigration at Fremantle. Using this technique, it also opens up the opportunity for the visitors to tell some of their stories.

3. Taking a tour can be a form of play-acting. Normally, the guide plays a role as "the guide" and places the group of visitors into a role ... usually as "the visitors". An alternative is to place both the guide and visitors into other roles. For instance, the relationship towards the visitors will be quite different if the guide treats them as "casual lumpers" and him or herself as the "foreman". Clearly, this relationship needs to be well established at the beginning of the tour, but it offers great potential to deliver meaningful interpretive experiences.

Practical issues regarding guided tours that need to be resolved include:

- staffing and training
- careful planning of the tour
- route and timing
- bookings
- times and frequency
- allowable numbers on a tour
- costs and ticketing.

Workshop Activities

Victoria Quay is in the very fortunate position of having a series of vacant buildings and a keen group of stakeholders who are interested in developing workshop activities.

To be specific, the Maritime Heritage Association has expressed interest in occupying one or more of the Slip Street workshops to undertake wooden boat building and sail making. Furthermore, an objective of the Maritime Heritage Association is to preserve and promote the maritime heritage of Western Australia. Amongst other things, this involves education and training programs for both young and old in traditional skills (MHA promotional brochure).

This is an opportunity that should be further explored. The presence of the MHA in the Slip Street area would enliven and help revitalise this area. An important element of the MHA workshops is that the activities are process focussed rather than product focussed. In other words, in terms of interpretive objectives, the process of making the boat, getting people involved and educating about certain aspects etc, can be more important than the final product of the boat itself.

The types of activities also need to be clearly developed. They can range from casual encounters with visitors who may drop in to see what's going on, through to more formal training sessions with people booking a place. The ability of the MHA to conduct the various activities needs also to be assessed and supported where feasible.

Launches and first voyages of the vessels should be considered as a special event, with the associated promotion and publicity.

Special Events

Heritage areas are particularly suited to special events that take advantage of the aesthetics and sense of place that only a heritage place can provide. These special events can have a varying degree of relevance to the interpretation of the site. They can serve as a way to attract an increased number of people to the site, with possible interpretive spin-offs, or as an event specifically dedicated to a particular part of the site's heritage and history.

Some suggested special events can include, but not be limited to, the following.

Theatrical performances

Theatrical performances in heritage places create a special authenticity and effect that cannot be achieved elsewhere. This is particularly the case when the performances are based around events that occurred at that place.

An example of a highly successful model is at Port Arthur Historic Site in Tasmania. An independent part-time theatre group write and present plays over the summer and Easter periods in conjunction with the Port Arthur Historic Site. One play titled "The man who threw a stone at the king" presented a dramatised true account of one of the prisoners and his conflict with authority. It was a truly memorable presentation and one that could not help but move the audience and give them an insight into the life of one of the prisoners.

Events such as this should be fostered and encouraged, and where possible partnerships with contributing organisations and groups be established.

Outdoor films evenings

Outdoor film evenings are becoming increasingly popular throughout Australia and Fremantle is no exception. For example, the Fremantle Outdoor Film Festival runs during January and February. It is possible that this or a similar event could also make use of suitable locations within Victoria Quay eg Slip Street, between A and B Sheds etc.

A potential interpretive spin off is to create a short trailer about the heritage and history of Victoria Quay, based around the concept of 'If only the Quay could talk'.

Roving minstrels

Music can play an extremely effective role in the interpretation of a place, especially by reconstructing in a way, the sounds and emotions of a particular era.

During times when large numbers of people are visiting Victoria Quay, such as weekends and/ or large events, roving minstrels could play music from relevant eras. Examples include *Lilli Marlene* around A Shed (and the war time stories), *Lumpers' Life* around B & C Sheds (and the workers' stories) and *Homesick Blues* in Quay Square (and the immigration stories).

The idea is that the performances will be considered as an entertaining part of a larger event, but in a subtle way will make a useful contribution to the interpretation of the site.

Large events

This includes events recommended in other planning documents as a way to invigorate Victoria Quay. Examples include iconic events (such as ANZAC Day and Australia Day) and large waterfront events (such as farmers markets, food fairs, young artists displays and music festivals).

All of these events will attract large crowds to Victoria Quay, and this should be the opportunity to present the interpretation to a large audience. This could include events such as impromptu theatrical performances, guided tours and roving minstrels (as described above). The various "interpretive" events can add colour and movement to the large event, and fulfil specific interpretive objectives.

11 INTERPRETIVE EXPERIENCES – RECOMMENDATIONS

11.1 Zones

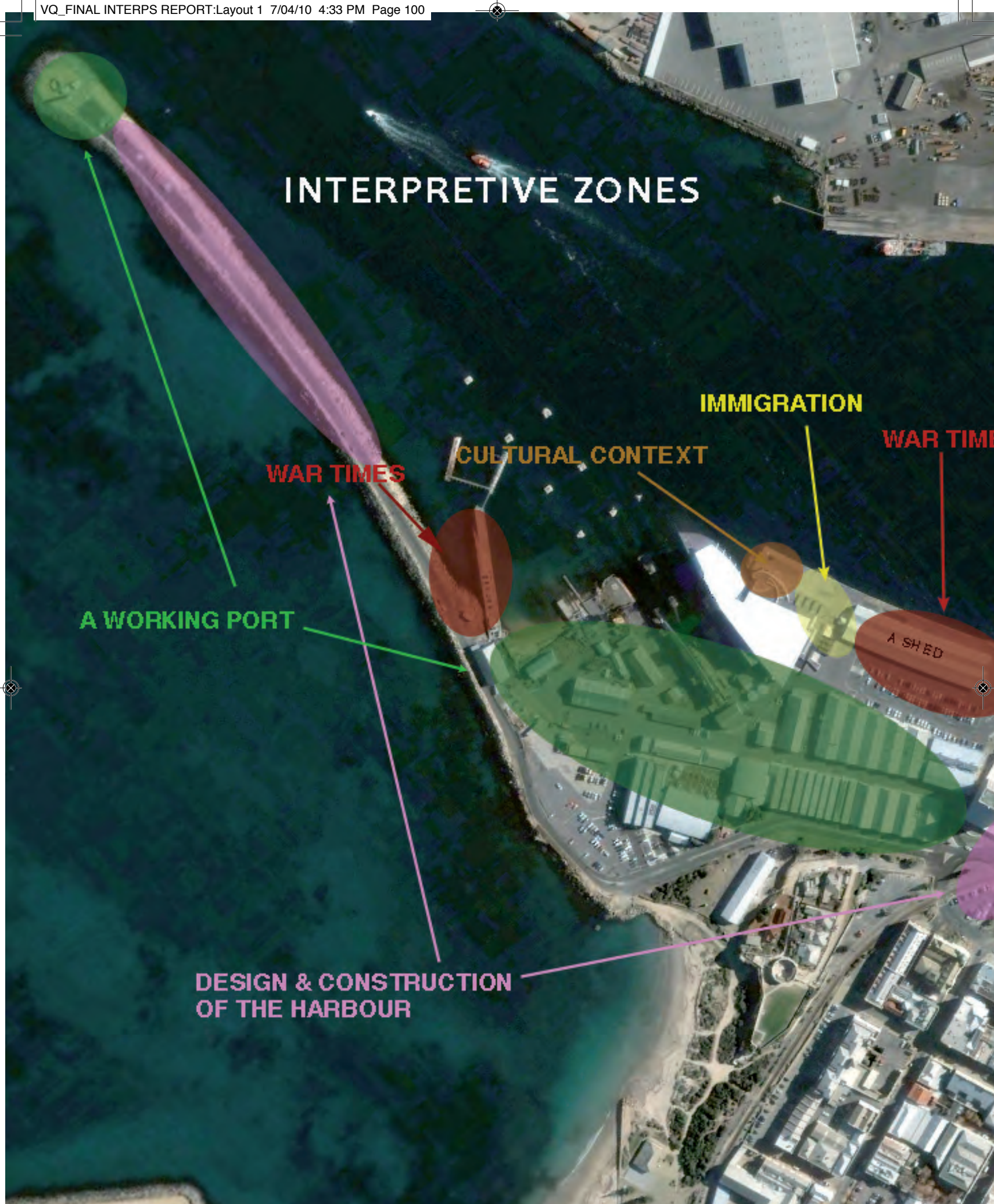
As per the Conservation Policy and the Fremantle Waterfront Masterplan, this plan has adopted a precinct approach. This is to allow the clear delineation of the various interpretive themes and to avoid the potential for a confusing array of stories covering an extended period of time, all presented in one location.

The zones are broadly based around the main topics, as presented in Section 9. These are:

- Design and construction of the harbour
- Cargo & passengers
- Immigration
- Labour history
- War times
- A working port
- Cultural context
- The Natural environment

The allocation of the zones to specific areas is based on a broad appreciation of the most suitable and relevant places to tell particular stories. For instance, the immigration story needs to be told in and around the former Migrant Information Centre and Information Bureau and the adjacent waterfront, whereas the labour history story can focus between B and C Sheds, which was the area of the Bloody Sunday riots and the location where Tom Edwards received his fatal injury.

The following plan presents the main zones for Victoria Quay, that have been used as a basis for all interpretive proposals



INTERPRETIVE ZONES

IMMIGRATION

WAR TIMES

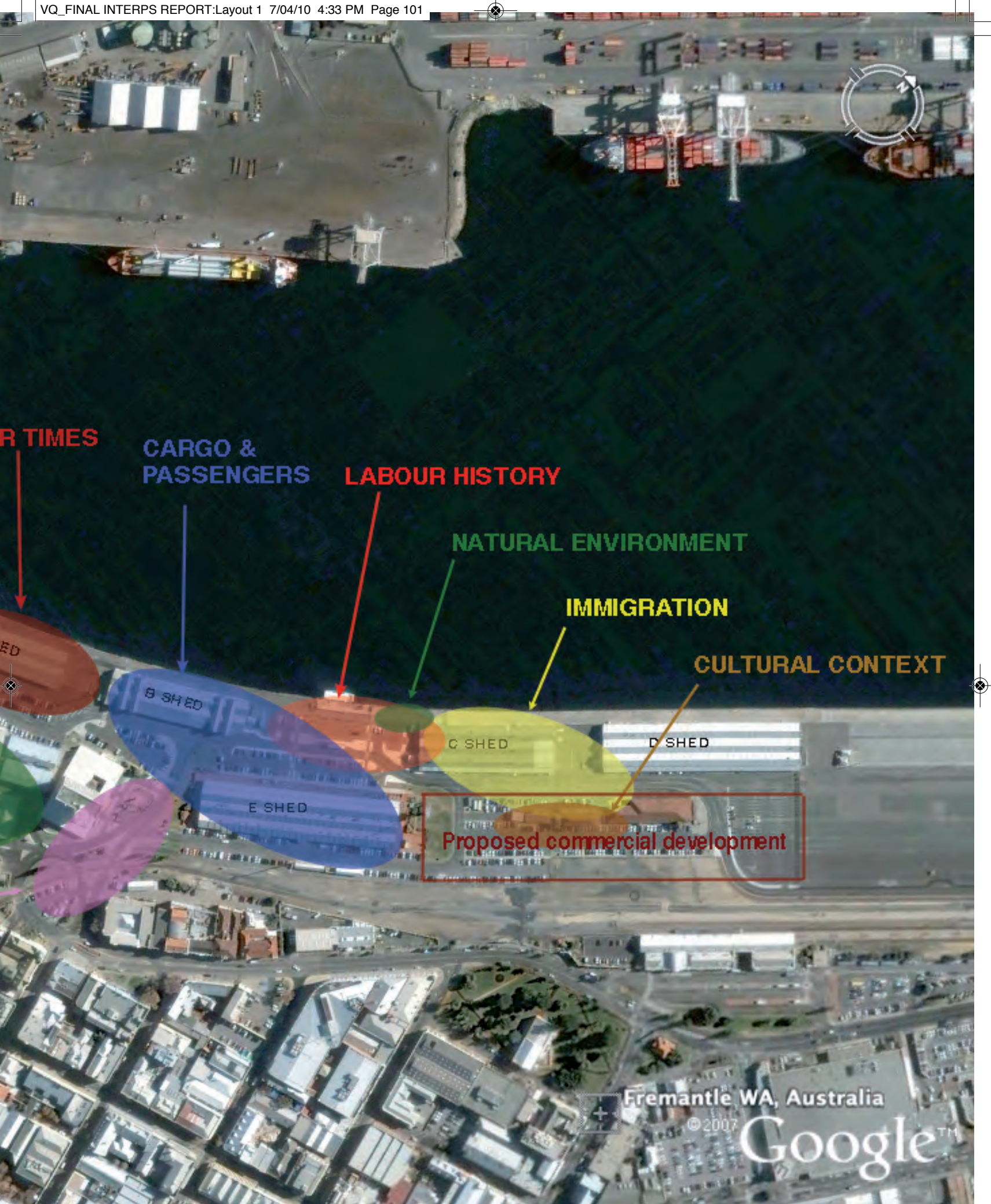
CULTURAL CONTEXT

WAR TIMES

A WORKING PORT

A SHED

DESIGN & CONSTRUCTION OF THE HARBOUR



R TIMES

CARGO &
PASSENGERS

LABOUR HISTORY

NATURAL ENVIRONMENT

IMMIGRATION

CULTURAL CONTEXT

B SHED

C SHED

D SHED

E SHED

Proposed commercial development

Fremantle WA, Australia

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Google™



11.2 Locations

Specific locations for each interpretive element have been considered and recommended. Criteria for these allocations include relevance to the interpretive zone, maintaining visual and landscape values, relevance to the location's history, appropriate level of visibility, likely visitor flow patterns, and the relationship with surrounding built elements.

Primary Nodes

Primary nodes are designed to provide both basic introductory and orientation information, along with prime interpretive material according to the area's relevant interpretive themes. The primary nodes are the largest forms of interpretation on the site, and hence need to respond to the different site conditions and requirements. The primary nodes need to be highly visible, but must not become visually intrusive. A balance is therefore needed, and consequently four models or sizes of primary nodes are suggested. The models (large, medium, small and special feature) are allocated to specific sites, taking into consideration the information delivery requirements, the visual landscape of the area, and issues of congestion and visitor flow.

Primary Node A – Large (P1, P2 & P4)

Two large primary nodes will introduce visitors to Victoria Quay and should be located at the main entry points – the proposed Cliff Street Boulevard near Phillimore Street, and in the proposed park adjacent to the Fremantle Railway Station*. A third large primary node is proposed in the vicinity of C.Y. O'Connor Landing, which will present the topics of Cargo & Passengers and Labour History.

The nodes should include:

- Four text and image panels - the panels will be recessed to allow for LED strip lighting to illuminate the text panel at night. Large text elements can be laser etched.
- Objects suspended in clear acrylic resin – this could feature stacked, solid transparent resin bricks/ boxes with found objects set within (relating to the story/ theme).
- Touch screen interactive – this can include site orientation information (such as via a touch screen map), changeable information (such as special events, opening times and special notices), and more detailed interpretive information about relevant themes. The screen should have a default screen saver mode featuring a slide show of relevant images.
- Ambient soundscapes could also be included to create a sense of life and activity. These would be designed to be appreciated from a distance and would fade down when the primary node is approached.

** These two proposed sites are not within Fremantle Ports' property, and agreements will need to be established with the relevant authorities - City of Fremantle and the Public Transport Authority.*

Primary Node B – Medium (P5, P6 & P7)

Three medium nodes will be located at the key sites in the western end of Victoria Quay. This includes in the vicinity of the Fremantle Ports administration building, between A and B Sheds, and in the Slipways area. Each of the primary nodes will be dedicated to specific topics and themes relevant to the location's zone.



The nodes should include:

- Three text and image panels – the panels will be recessed to allow for LED strip lighting to illuminate the text panel at night.
- Objects suspended in clear acrylic resin – this could feature stacked, solid transparent resin bricks/ boxes with found objects set within (relating to the story/ theme).
- Ambient soundscapes could also be included to create a sense of life and activity. These would be designed to be appreciated from a distance and would fade when the primary node is approached.

Primary Node C – Small (P3)

A single small node is proposed for the vicinity of Quay Square (within the proposed ING development), adjacent to the former Migrant Immigration Centre and Information Bureau. As this area is proposed as a public gathering space, available space will be of a premium. However, the story of immigration should be told in this area, but in a way that does not inhibit the general functioning of the area.

The node should include:

- Two text and image panels – the panels will be recessed to allow for LED strip lighting to illuminate the text panel at night.
- Objects suspended in clear acrylic resin – this could feature stacked, solid transparent resin bricks/ boxes with found objects set within (relating to the story/ theme).

Primary Node D – Special Feature (P8)

It is proposed that a special feature primary node be developed in the central ING development area that presents some of the key Nyungar stories of the area. This was a major recommendation from the Nyungar elders' consultation process and would provide an excellent insight into the Nyungar understandings and relationships with the Fremantle area. Strong connections should also be made to highlight the 'living' cultural activities of the present day Nyungar community. The design and format of this node is quite distinct from the other primary nodes.

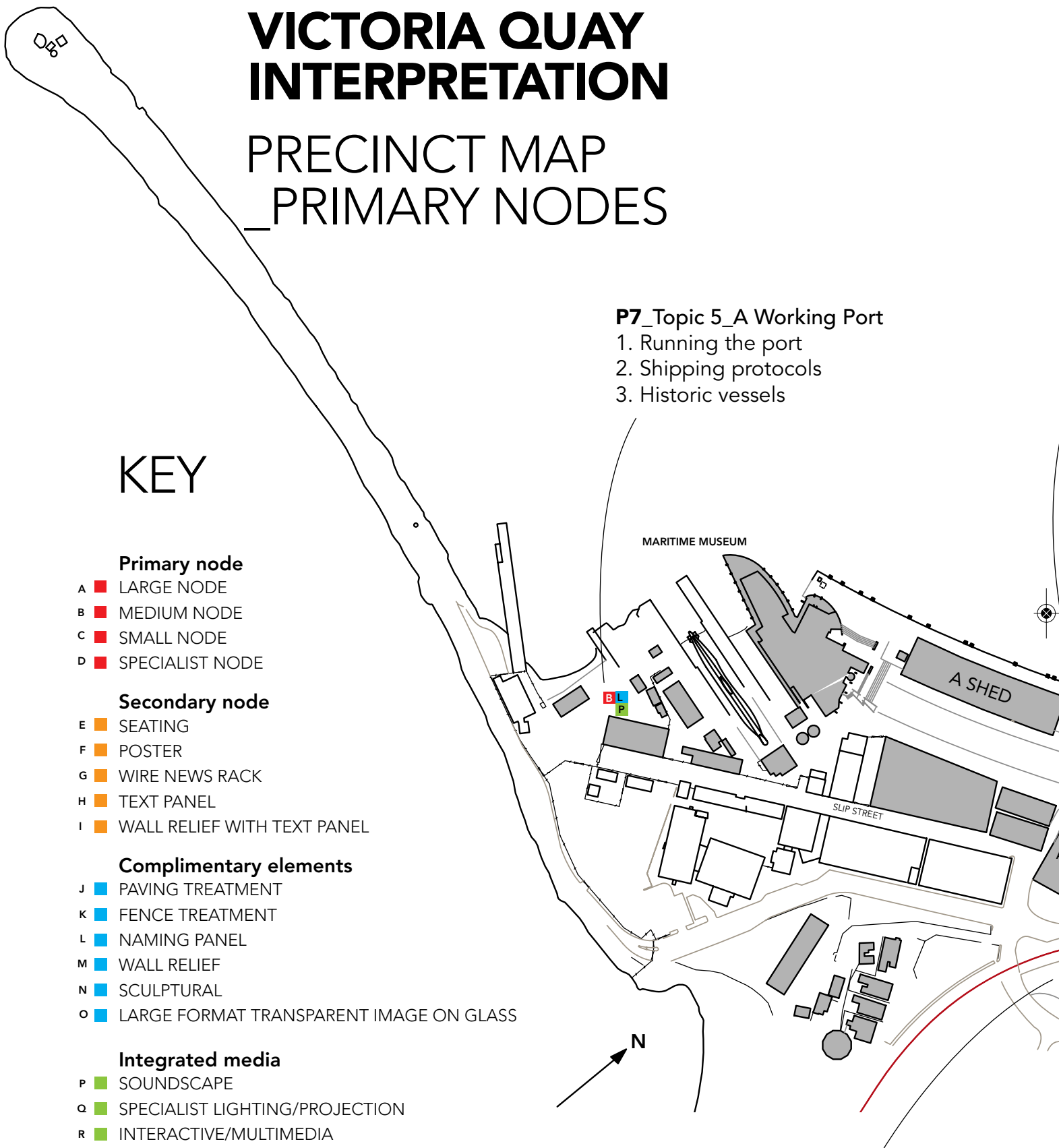
The node should include:

- Large format glass (or other suitable material) relief map of Fremantle and the lower Swan River.
- The map could feature pre-contact sites of significance to the local Nyungar community, and show important features of the original unmodified landscape.
- The map could include approximate locations of old camp sites, corroborees, river crossings, named locations, dreaming story locations etc
- Locations marked on the map could correspond with markers/ interpretive elements at the actual locations in the Fremantle area.
- The node could also be back-lit and include specific soundscape elements to assist the interpretation.



VICTORIA QUAY INTERPRETATION

PRECINCT MAP _PRIMARY NODES



P7_Topic 5_A Working Port

1. Running the port
2. Shipping protocols
3. Historic vessels

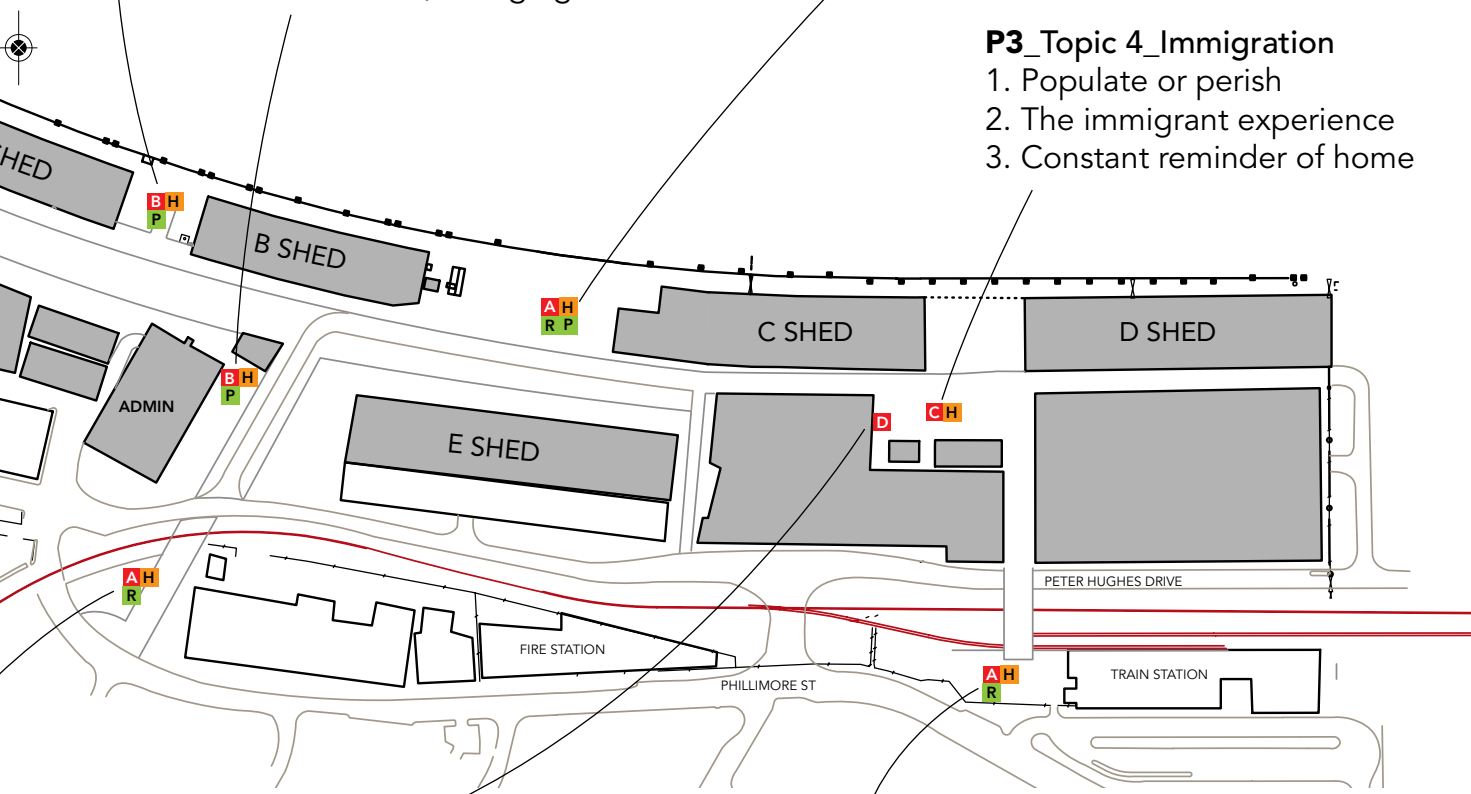
KEY

- Primary node**
- A ■ LARGE NODE
 - B ■ MEDIUM NODE
 - C ■ SMALL NODE
 - D ■ SPECIALIST NODE
- Secondary node**
- E ■ SEATING
 - F ■ POSTER
 - G ■ WIRE NEWS RACK
 - H ■ TEXT PANEL
 - I ■ WALL RELIEF WITH TEXT PANEL
- Complimentary elements**
- J ■ PAVING TREATMENT
 - K ■ FENCE TREATMENT
 - L ■ NAMING PANEL
 - M ■ WALL RELIEF
 - N ■ SCULPTURAL
 - O ■ LARGE FORMAT TRANSPARENT IMAGE ON GLASS
- Integrated media**
- P ■ SOUNDSCAPE
 - Q ■ SPECIALIST LIGHTING/PROJECTION
 - R ■ INTERACTIVE/MULTIMEDIA

P1_Topic 2 Introduction & orientation

Scale: **Not to scale**





P6_Topic 4_War times

- 1. Embarkation point for war
- 2. WW2 submarine base
- 3. Respite for the war weary

P5_Topic 3_Design & Construction of Harbour

- 1. The need, vision & risk
- 2. The inner harbour
- 3. Breakwaters, dredging & reclamation

P4_Topic 4_Cargo & Passengers

- 1. The coming of the mail steamships
- 2. By rail & road

Topic 4_Labour History

- 1. Working conditions
- 2. Insecure work
- 3. Industrial tensions
- 4. Bloody Sunday

P3_Topic 4_Immigration

- 1. Populate or perish
- 2. The immigrant experience
- 3. Constant reminder of home

P8_Special feature
Key Nyungar stories of the area

P2_Topic 2
Introduction & orientation





Secondary Nodes

It is recommended that secondary nodes be positioned at strategic locations throughout the site, in relationship with the relevant and nearby primary nodes. A total of 16 secondary nodes are recommended, using the range of suggested interpretive palettes and assisted by complementary elements and integrated media, as described in Section 10.

S1 – Topic 5_A Working Port

Sub-themes

- 1. Running the port – the work of police and firemen, pilots and controllers*
- 2. Historic vessels – the boats and ships that have graced these waters*

Description

- Seating with etched graphics or text, located in the slipways area and facing out to the entrance of the harbour
- A low profile sculptural element that incorporates images or artistic impressions of some of the significant vessels that have visited.

S2 – Topic 6_Colonial Beginnings

Sub-theme

- 2. In the name of the King – a land claimed and a country lost*

Description

- Text panel or plaque located on the walkway at Arthur Head, to signify the location where Captain Fremantle raised the Union Jack and claimed the western part of New Holland.

S3 – Topic 6_Aboriginal Connections

Sub-theme

- 3. A life of plenty – pre-colonial food and resources*

Description

- A sculptural element located in the vicinity of Arthur Head.
- The sculpture should represent the rich food resources that the local Aboriginal people enjoyed prior to the colonial times.

S4 – Topic 4_War times

Sub-theme

- 1. An embarkation point for war – the last and first sight of home*

Description

- Located on the wharf side of A Shed



- Seating with etched graphics / text
- Integrated stereo soundscape either proximity or movement triggered. The content could include footsteps of many people in the different footwear to represent the troops departing and their loved ones. This will be designed to complement the associated paving treatment. The soundscape could also include some mingled voiceovers to relay the emotion of the event.
- Paving treatment made up of many footprints coming from different directions and merging to a single point. These represent the departure of troops to war. The footprints could be made up of 2 colours. One of these colours could be black or dark red, and represent the percentage of troops that did not come back.

S5 – Topic 4_Cargo & Passengers

Sub-theme

1. The coming of the mail steamships – the birth of Fremantle as Western Australia’s leading port

Description

- Located on the wharf side of B Shed
- Seating with etched graphics/ text
- Integrated stereo soundscape either proximity or movement triggered. The content could include the sounds of the first mail ships and cargo being unloaded. It could also include transcripts from people at the time, talking about what the coming of the mail ships meant to them and Fremantle.
- Paving treatment made up of handcart and trolley tracks, weaving in and out, as they take cargo from the ship and deliver it into the cargo shed. (TBC)

S6 – Topic 4_Cargo & Passengers

Sub-theme

2. By rail & road – getting in and out of the port

Description

- Located along the roadside ramp of B Shed
- Series of posters of the main shipping and land-based transportation companies, with simple explanatory text where required.
- Multi-channel ambient soundscape designed to create the hustle and bustle of the cargo and passengers movements. It will be located along the length of the shed up on the elevated loading platform. The soundscape will provide movement and dynamics to the area and help to bring the surroundings to life.

S7 – Topic 4_Labour History

Sub-theme

4. Bloody Sunday – the bad blood of “Fremantle’s Eureka”

Description

- Paving treatment at the location of Tom Edward’s injury. This could be in the form of a

simple plaque inlay, with text quoting a pertinent excerpt from a speech given at Tom Edward's funeral.

- Wall relief with text and image panel will briefly describe the events of Bloody Sunday, and its significance in the history of Fremantle.

S8 – Topic 4_Immigration

Sub-theme

2. The immigrant experience – first impressions of a new land

Description

- Located on the wharf side of C Shed
- Seating with etched graphics/ text
- Integrated stereo soundscape either proximity or movement triggered. The content could include footsteps and voices of many immigrants disembarking from the ships. This will be designed to complement the associated paving treatment.
- Paving treatment made up of many footprints originating from a single point - the point of land where people placed their first footstep on Australian soil. From here, footsteps could fan out in all directions to represent the dispersion of the immigrants around Australia. The footprints could also feature single words that relate to the immigrants' experiences eg. hope, fear, luck, hurt, trust, anger, love, reunion, joy, weary, energy, sadness, escape, nervous, strange, foreign, new, regret, glad, happy, eager, alien, determined, etc.

S9 – Topic 4_Labour History

Sub-theme

5. Political activism – communists, 'The Tribune' and Paddy Troy

Description

- Wire news rack located on the roadside ramp of C Shed
- It will be in the form of a newspaper headline and article in 'The Tribune', featuring a dedication to the efforts of 'Comrade Paddy Troy' and his work in Fremantle.

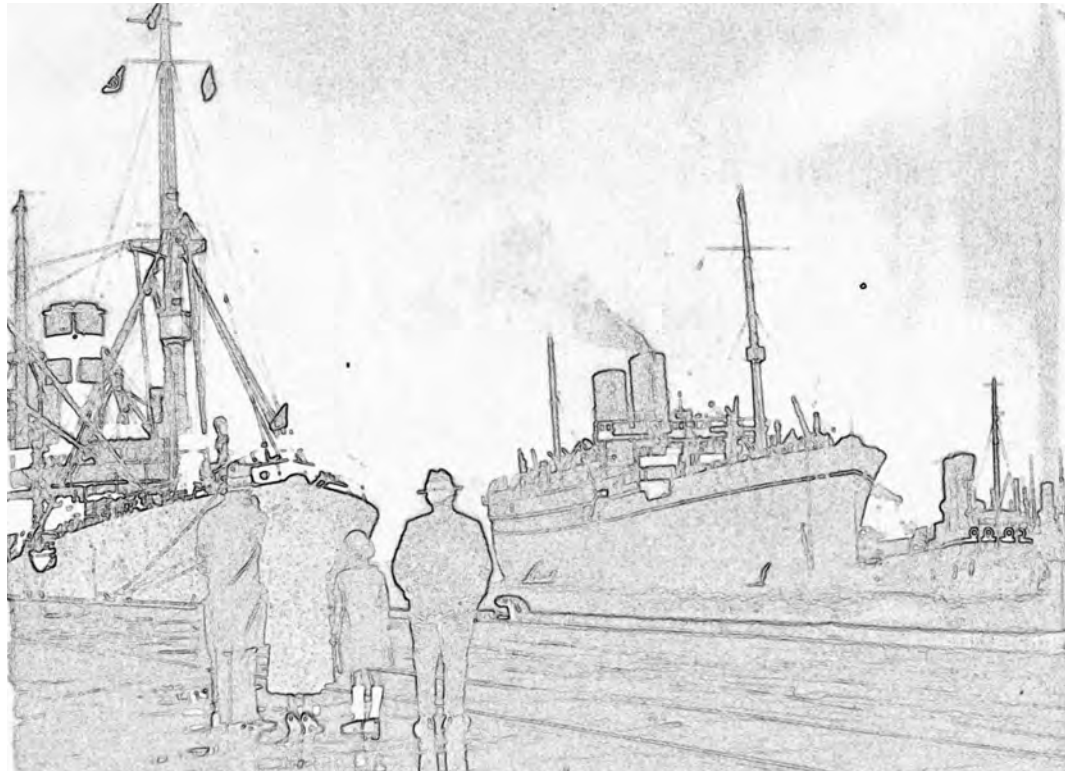
S10 – Topic 4_Immigration

Sub-theme

4. A constant reminder of home – homesickness over miles and years

Description

- Located between C and D Sheds, partly on the end wall of D Shed and partly on the barrier fence into the secure wharf area.
- Text and image relief panel dealing with the immigrant experience and in particular the homesickness experienced by many and their constant return to the wharf to greet new arrivals from their homeland.
- Fence treatment as a commissioned artwork, representing a family looking out to the immigration ships with a sense of yearning. See the following figure as an example.



(Image source: Dowson, 2004)

S11 – Topic 4_Immigration

Sub-themes

2. *The newcomer's reception – the Migrant Immigration Centre and Information Bureau*
3. *The immigrant experience – first impressions of a new land*

Description

- Located on the former Migrant Immigration Office and Information Bureau building
- Wall relief text and image panel dealing with the immigration processing that occurred there, and the sometimes bewildering experiences that the new immigrants faced.

S12 – Topic 4_Cargo & Passengers

Sub-theme

2. *By rail and road – getting in an out of the port*

Description

- Located on the northern face of E Shed
- Wall relief text and image panel, featuring a series of historic images with explanatory text about the functioning of the wharf
- This could cross-reference to the adjacent cranes and their role in the functioning of the port



S13 – Topic 4_Labour History

Sub-theme

2. Insecure work – the bullring and free-selection system

Description

- Located in the proposed park at the intersection of Cliff and Phillimore Streets.
- Seating with etched graphics/ text describing the free-selection system and the fact that the pick-up point was in this area
- Integrated stereo soundscape either proximity or movement triggered. The content could feature edited oral history recordings or transcripts of workers' recollections of the bullring.

S14 – Topic 4_War times

Sub-theme

3. Rospite for the war weary – a friendly and popular R&R port

Description

- Located on the roadside ramp of A Shed
- Poster featuring WW2 vintage advertisements of accommodation and recreation opportunities for the visiting service men, with simple explanatory text

S15 – Topic 5_A Working Port - Shipping

Sub-theme

1. Running the port – the work of police and firemen, pilots and controllers

Description

- Large night-time projections of historic images of port workers and activity onto the facing walls of the Slip Street workshops.

S16 – Topic 4_War time and Cargo & Passengers and Labour History

War time sub themes

- 1. An embarkation point for war – the last and first sight of home*
- 2. The WW2 submarine base – secret, secure and well-serviced*

Cargo & Passengers sub-themes

- 1. The coming of the Mail Steamships – the birth of Fremantle as Western Australia's leading port*
- 2. By rail and road – getting in and out of the port*

Labour History sub-themes

- 1. Working conditions – the daily life of the lumpers and dockies*

Description





- Large night-time projections onto the eastern end of A Shed
- This is a loosely themed visual collage of various historic images of activity in and around Victoria Quay. It is not meant to tell a story as such in any didactic way, merely a visual presentation of the life of the port – the Quay’s memory of what’s happened here in times past.

Simple Naming Panels

Many locations around Victoria Quay require simple naming, firstly to identify the item and secondly to provide a brief summary of its significance. These text based naming panels should be located at discrete locations adjacent to the relevant items. As recommended in Section 10.3, the naming panels will simple, angled metal blades located at ground level. They are designed to provide the relevant information but avoid interfering with the overall aesthetics of the site.

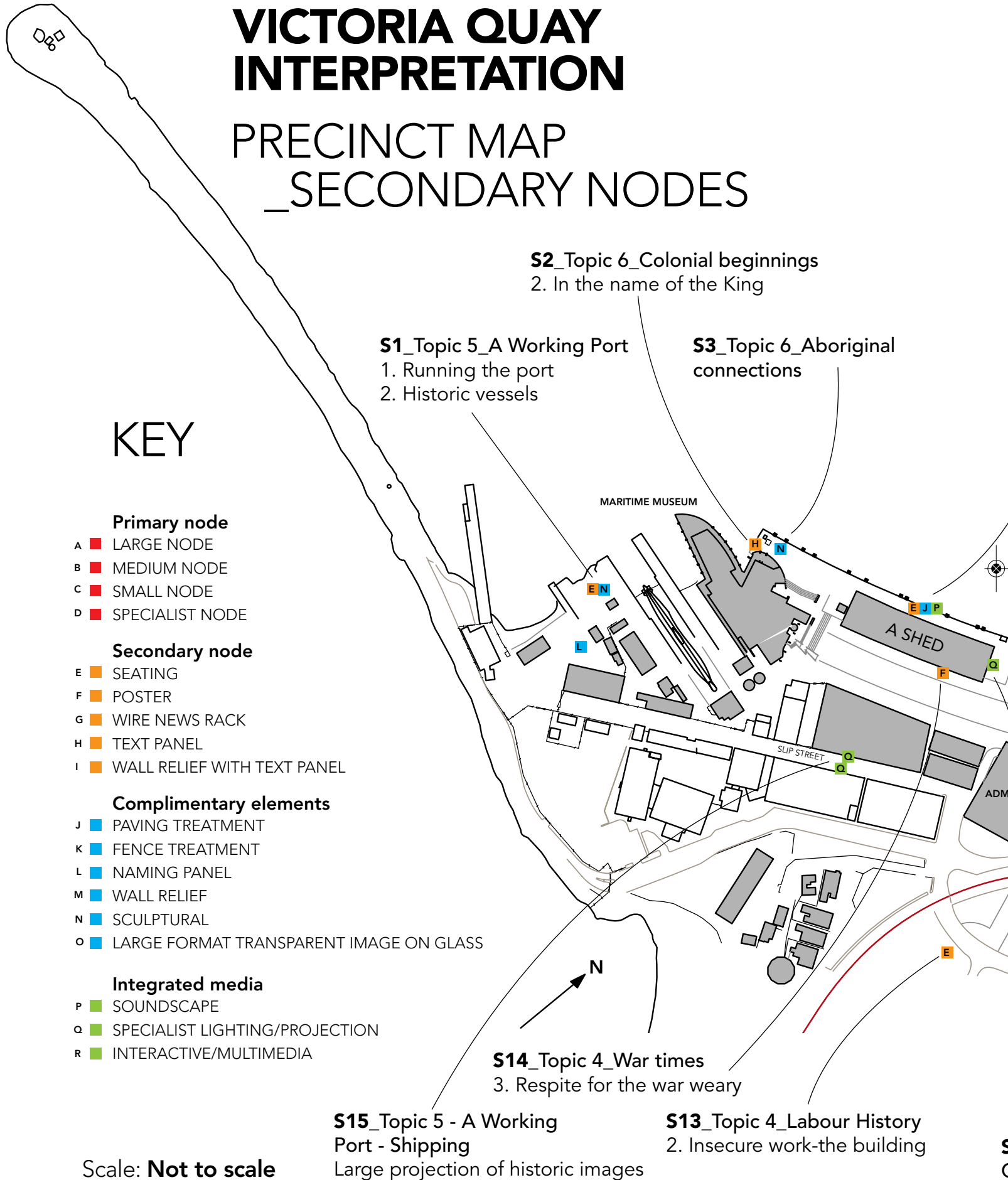
The information on the naming panels is very simple and not designed to be interpretive as such. The interpretation comes into play when the locations are recognised as part of the larger stories presented at the primary and secondary nodes.

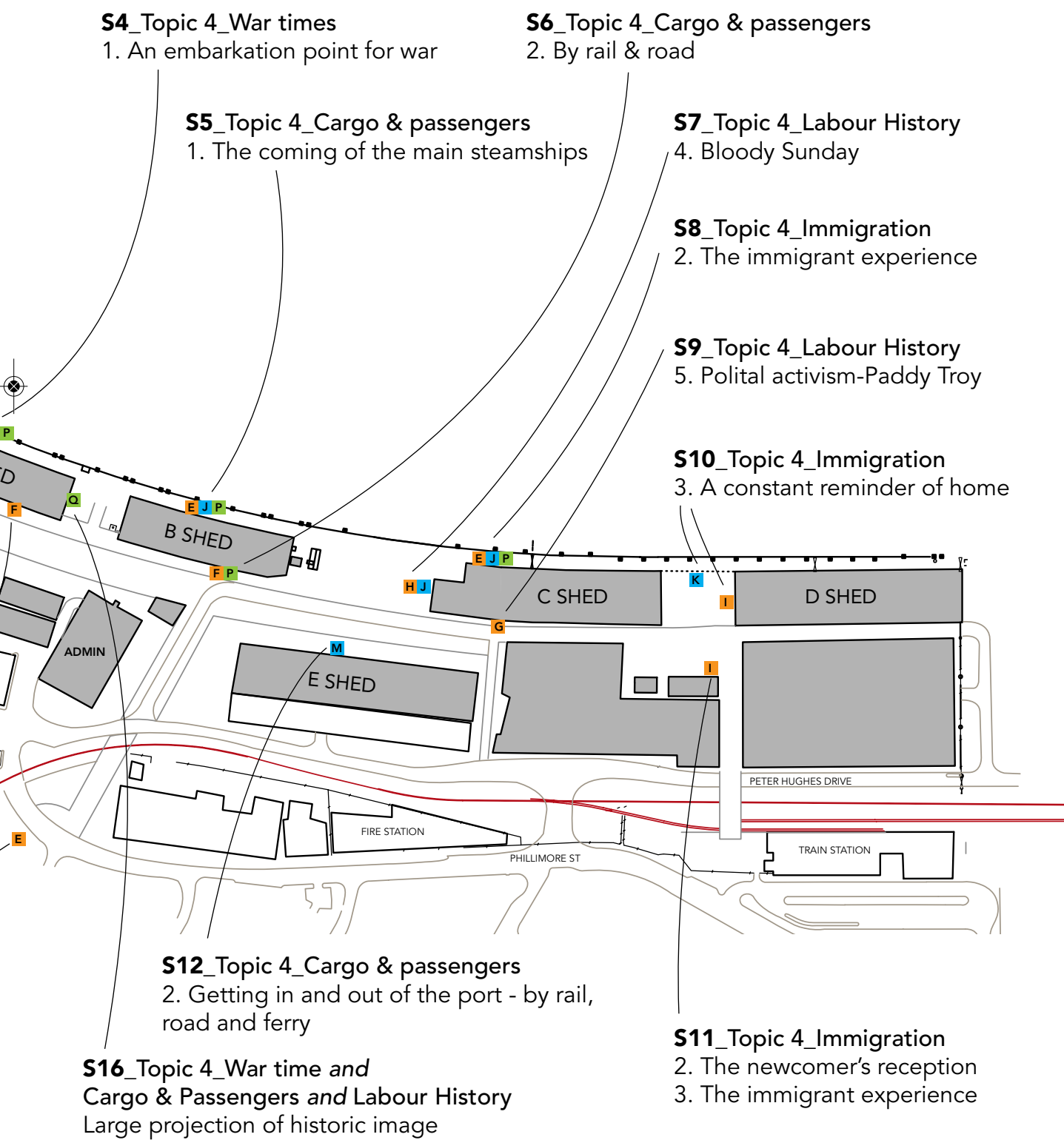




VICTORIA QUAY INTERPRETATION

PRECINCT MAP _SECONDARY NODES





S4_Topic 4_War times

1. An embarkation point for war

S6_Topic 4_Cargo & passengers

2. By rail & road

S5_Topic 4_Cargo & passengers

1. The coming of the main steamships

S7_Topic 4_Labour History

4. Bloody Sunday

S8_Topic 4_Immigration

2. The immigrant experience

S9_Topic 4_Labour History

5. Political activism-Paddy Troy

S10_Topic 4_Immigration

3. A constant reminder of home

S12_Topic 4_Cargo & passengers

2. Getting in and out of the port - by rail, road and ferry

S11_Topic 4_Immigration

2. The newcomer's reception
3. The immigrant experience

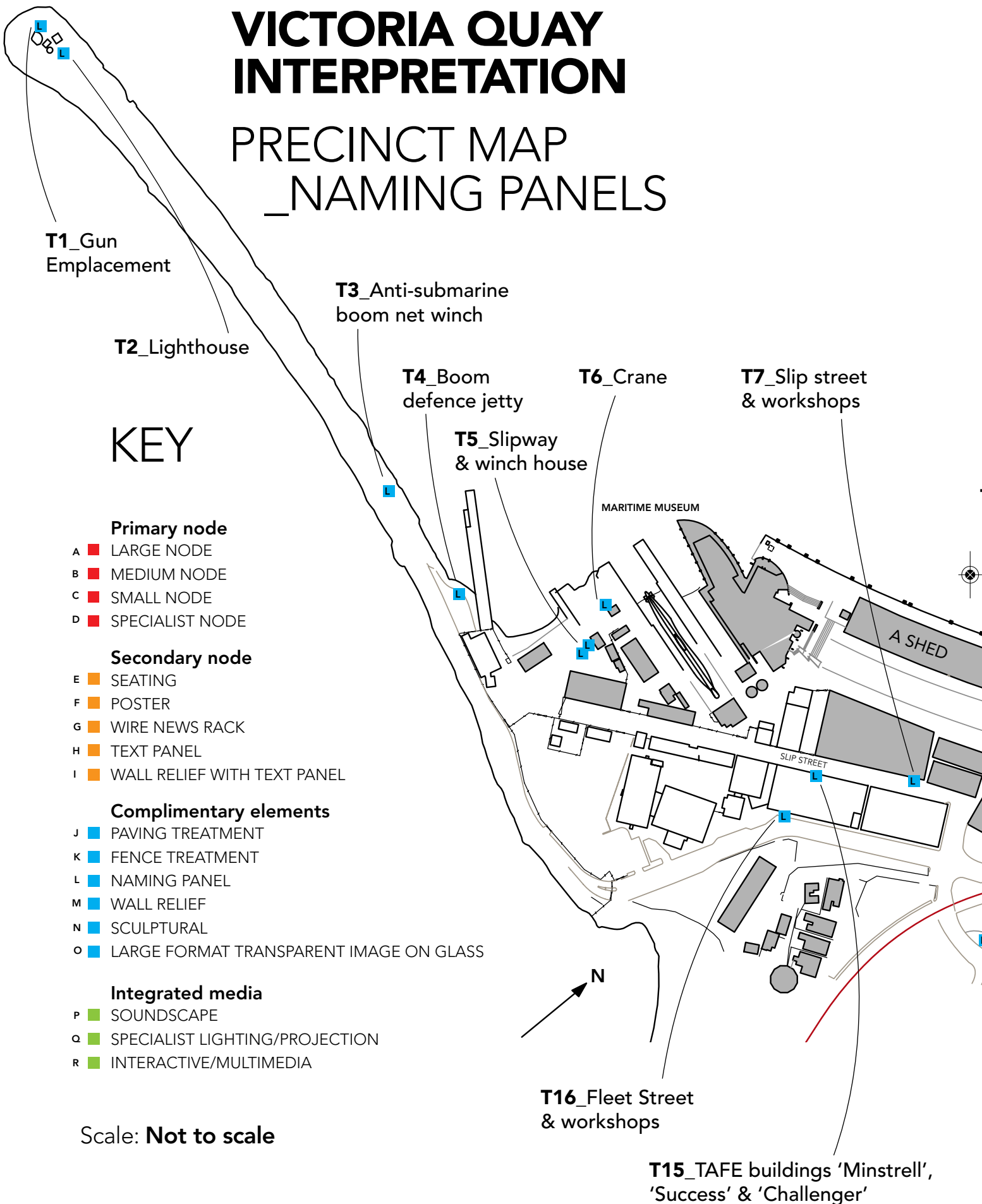
S16_Topic 4_War time and Cargo & Passengers and Labour History
Large projection of historic image

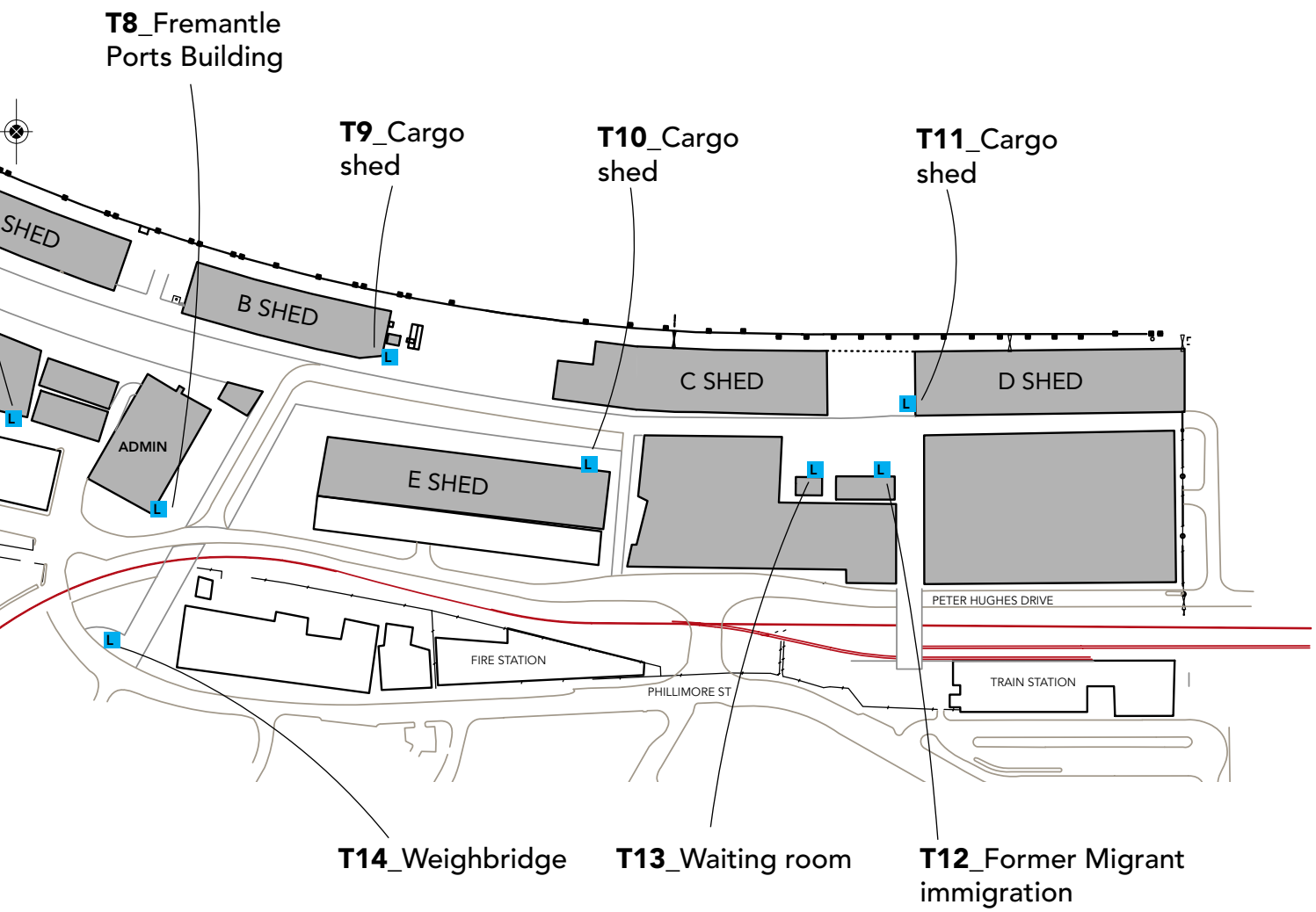




VICTORIA QUAY INTERPRETATION

PRECINCT MAP _NAMING PANELS





ell',



11.3 Individual Items – One-offs

Despite the recommended palette of design elements to present most of the interpretive material, there will be the requirement for one-off elements at specific locations. This could include:

- Themed café place mats, decor and menu items to reflect the experiences and menu that was offered the lumpers in the C.Y. O'Connor Centre.
- Reconstructed tally clerk office as part of the redevelopment of C Shed.
- Large duo-tone images of lumpers loading ships on the wharf facing windows of C Shed. This will serve as a meaningful backdrop for the retail outlets, cafés and bars.
- Replica 1960s era migrant information booklets, packaged as tourist souvenirs
- Sculptural elements
- Artefacts found by way of archaeological works to be conserved and presented if possible.

11.4 Information Centre

A common expectation for heritage places is to establish an interpretation centre where the main interpretive stories are presented. This idea is not proposed for Victoria Quay. The guiding principle behind the interpretive developments at Victoria Quay is that the site itself is the interpretation centre, and that the interpretive stories should be told in location in a way that is sympathetic and unobtrusive.

There is, however, an argument for the establishment of a basic information centre, that can serve a number of functions, including basic site orientation and the distribution of maps/ brochures, promotion and booking for events such as guided tours and boat building workshops, hire of iPod style handsets for self-guided audio tours, and sales of souvenirs and relevant guide books.

A major issue with an information centre is the economic viability of staffing and maintaining such a centre, especially during quieter times. It is therefore suggested that such a centre should be run in tandem with either a new or existing function within the site.

Potential sites include:

- as part of a café within the ING development (possibly in Quay Square)
- as part of the Maritime Museum
- the ferry terminal in B Shed or
- the foyer of the Fremantle Ports administration building

Each of these suggestions has pros and cons as discussed below.

ING development

The old Migrant Immigration Centre and Information Bureau maybe revamped as a café, and as such is central to the new development precinct. There is logic in allowing the building, at least in part, to continue as some sort of information centre, albeit in a very different context in conjunction with its new function as a café. This will also allow a continuity of function and an emphasis of the important notion of place.

Whether this or another nearby venue is considered suitable, a location within the ING development has great merit, as this is likely to be the most active and visited area within the site.

The downside of this suggestion is that the lease of the café will need to accommodate this function within the terms of the agreement and within the financial viability of the business. Some sort of favourable lease terms may need to be offered to facilitate this, along with staff selection and training guidelines.

Maritime Museum

The Maritime Museum has an existing information and sales area, which could possibly be adapted to provide information to visitors to Victoria Quay. The stories told within the Maritime Museum also have strong links with Victoria Quay, as discussed in Section 10, with this function adding to that link.

The issue with this suggestion is that the location of the museum at the western end of the Quay, makes this a less likely location for visitors to receive general information. Further, the Maritime Museum is a destination in its own right, and should be the recipient of orientation information, rather than the provider. The increased staffing demand may also make this suggestion unviable unless the costs were subsidised in some way.

B Shed ferry terminal

The ferry terminal for cruises up the Swan River and to Rottnest Island is located in the eastern end of B Shed. Plans are being developed for the substantial refurbishment of this space, with new ticketing and visitor information facilities.

B Shed is centrally located within Victoria Quay, and could provide a useful service for general orientation and promotion. Many visitors arrive at this terminal and there is significant scope for information facilities to promote the heritage opportunities in and around Victoria Quay, as well as providing general orientation information for Fremantle

The main issue with this facility being used as the main visitor information centre, is that as a commercial operation the objectives of the visitor information will understandably be to go on a cruise, rather than stay and explore Victoria Quay. There is consequently a potential issue of conflicting objectives and messages.

Fremantle Ports administration building

The Fremantle Ports building is located at one of the two prime entry points into Victoria Quay, and is a key architectural feature. The information centre could be located in the foyer, as part of the proposed reconfiguration of the foyer to include an interpretive exhibition space and café. Fremantle Ports staff would need to be trained and supported in this role, or the function could be given to a café lessee as per the ING café suggestion.

There is merit in the idea of the interpretive exhibition space being dedicated to temporary or seasonal exhibitions around a particular theme. For instance, exhibitions could include "Visions of the Past" (a series of historic photographic prints), "Look what the Cat dug up!" (archaeological discoveries from the ING development), "Quay Treasures" (including significant historic documents and artefacts), or "A Working Port" (featuring images and audio-visual presentations of some of the key people and functions such as the in the control tower etc). The exhibitions should be themed, have playful titles and be widely promoted throughout Fremantle. Assistance could be sought from the Maritime Museum to help curate and present these exhibitions, and as a means of cross-promotion for the museum. It is possible that these exhibitions could also travel to other locations with the state.

The main issue with this suggestion is that at this stage the Fremantle Ports building

is not open on weekends. In addition, despite being located on one of the two main entrances to Victoria Quay, it is likely that the main hub of activity will be in or around the ING development and associated waterfront cafes and retail outlets. This does not discount however the idea of developing themed interpretive displays in the building's foyer.

Summary

Considering each of these options, it is recommended that a combined approach be adopted, based around the idea of a main visitor centre and supported with supplementary visitor facilities.

It is considered that the most suitable location for the main information facility would be within the proposed ING development, as it is located near the main entrance point, it is located in the new central hub of the precinct, and it presents opportunities of cross promotion.

This facility should be supported by other minor visitor facilities at B Shed, the Maritime Museum and the Fremantle Ports building. The charter of these facilities should be to:

- Provide orientation information for both Victoria Quay and Fremantle
- Provide/ distribute heritage interpretation material relating to Victoria Quay and neighbouring sites
- Provide information about interpretive and educational activities conducted within Victoria Quay and neighbouring sites, including timetabling, bookings and costs.

In order for the information services to succeed, the running of the centres should be closely supported and staffed by the management organizations. Liaison and coordination between the various organisations on the site for the provision of this service will be necessary.

12 INTEGRATION WITH THE MARITIME MUSEUM

Some of the exhibitions within the Maritime Museum have a direct link with the history and significance of Victoria Quay. Topics explored within the museum include Merchant Princes and Princesses, the Railway and Harbour, Fremantle's Pilot Boats, Sails and Steam on the Swan, The Western Gateway, Immigration, Cruise Ships and Tourism, The Mail Steamers, First and Last Port of Call, Berthing a Ship, Lighthouses, Signal Stations, C.Y. O'Connor and the construction of Victoria Quay, the Lumpers and Bloody Sunday, Paddy Troy and the Union movement, Handling Cargo, WW2 submarine base, the Defence of Fremantle port.

While the museum has the advantage of being able to show excellent quality objects such as lumpers' work clothes, immigrants' bags and tickets, ships' signs etc, Victoria Quay has a different set of advantages. In many ways, the Quay itself is the object, and the interpretation within the Quay is the expression of its hidden stories and significance. The objects within the museum are comparatively small, whereas the objects within Victoria Quay are very large such as cargo sheds, the structure of the quay itself, the slipways and the cranes.

By recognising that Victoria Quay and the objects within the museum are part of the same collection and overall 'place', it means that the interpretation of the collection should be expressed in a way that is mindful of each other. For instance, the interpretation of the immigrants' experience at C Shed and the Migrant Immigration Centre and Information Bureau (the place where it actually occurred) should cross-reference to the collection and experiences told within the Maritime Museum (the actual possessions of those involved). Likewise, the stories of the lumpers (and the objects that assist this storytelling) should cross-reference back to relevant sites within Victoria Quay (where actual events happened).

This is relevant for all the themes presented within this report.

In addition to this, it is important to note the strong representation of the immigration story in the surrounding Welcome Walls. The Maritime Museum features the 'Passages' computer database touchscreens, where visitors can search for information about friends and relatives who arrived at Fremantle Port, as well as viewing archival photographs and records. Part of this facility is also available on-line. This is an excellent facility that should be strongly promoted as part of the immigration story within Victoria Quay.

As suggested in Section 11.4, there is potential for the Fremantle Ports administration building foyer to be developed as a temporary display space, featuring themed exhibitions about Victoria Quay. These exhibitions could be developed in conjunction with the Maritime Museum, especially in terms of curatorial and presentation assistance. It is acknowledged that the museum is quite stretched in terms of available resources, and it may therefore be appropriate to organise this relationship on a mutually agreeable financial basis.

13. EXTERNAL LINKAGES

Victoria Quay is central to many of Fremantle's heritage places. Potential interpretive linkages with these places should be recognised and developed where possible, and are presented below.

Maritime Heritage Walk

The Maritime Heritage Walk should be extended into Victoria Quay via the slipways, around the Maritime Museum and along the waterfront towards C Shed. This interpretive development within Victoria Quay would then become a feature with the Heritage walk and strengthen the connection between the waterfront and the city.

Pioneer Park

Pioneer Park opposite the Fremantle Railway Station is an important heritage site. An archaeological dig was recently carried out to gain an understanding of the site's history. An interpretation plan for the park is also being developed by the City of Fremantle, and the site is subject to recommendations in the Phillimore Street Integrated Master Plan (2005) by Donaldson + Warn.

The site was connected to port activity in the 19th century when it was covered by commercial buildings including a wool store. Most of these buildings were demolished by 1910, followed by the development of the Uglieland Fun Park in the 1920s. Uglieland was a fundraising venture by the Ugly Men's Voluntary Workers' Association, with money given to war widows and other welfare projects. The site is again connected to the port, as the lumpers and dockies would have been involved in this activity.

As such, the site has a direct link with the history of Victoria Quay and it is recommended that any interpretation of the site include these strong references. Conversely, reference should be made in the interpretation within Victoria Quay to this site and its history.

Railway Station

The Railway Station is a heritage building in its own right, and has a long and closely linked history with the development and workings of Victoria Quay. It is subject to the recommendations of the Phillimore Street Integrated Master Plan (2005) and in particular as a major arrival point for many visitors coming from Perth and afar. Recommendations for the Railway Station emphasise its important introductory role as a gateway into Victoria Quay.

Recommendations for interpretive developments in Section 11, include the development of a Primary Node in the vicinity of the Railway Station that introduces and orientates visitors to Victoria Quay. Arrangements and agreements with the PTA will be necessary for this proposal.

Round House

The Round House, although built before Victoria Quay, has a direct connection with the history of the place. The Round House operated a timeball and gun for ships to obtain an accurate time and hence set their chronometers. This instrument was crucial in the determination of longitude and the ship's accurate navigation. The time gun is now sounded every day at 1pm by the Fremantle Volunteer Heritage Guides.

The interpretation of Victoria Quay as a working port should include reference to the Round House and its navigational role. Conversely, the interpretation of the Round

House should include references to Victoria Quay and the inter-relationship between the two places. A brief and relevant summary of the history of Victoria Quay should be provided to visitors at the Round House, including encouragement to proceed on to Victoria Quay to explore further.

Weighbridge and Customs House

The weighbridge and adjacent Customs House, although not part of the Fremantle Ports land, are important parts of Victoria Quay in terms of function and history. They are also important parts of the Cliff Street entrance to Victoria Quay, especially in light of the proposals outlined in the Phillimore Street Integrated Master Plan (2005). These buildings should play an important part in the entrance precinct, and as such should have an interpretive component to them.

Section 10.2 recommends an introductory primary node in the vicinity of these buildings, along with a secondary node at Cliff Street dealing with the bullring workers selection system. Simple text naming panels should also be considered for the two buildings. Alternative uses for the buildings will also influence any interpretation proposals, but there is great scope to interpret these buildings within the context of suitable reuse. As stated in Section 10.2, any interpretation within this area will require an agreement with the City of Fremantle (and others).

Old Shoreline Markers

The previous shoreline around the Victoria Quay area is marked by a series of coloured markers along the footpaths of Phillimore Street. From a casual observer's perspective, the meaning of these markers is not immediately evident, but when explained, quite obvious. To assist, it is possible for some of the interpretation of *Topic 3 - Design and Construction of the Harbour* could highlight the existence of these markers and invite people to examine the alignment of the old shoreline on their return into Fremantle city.

West End of Fremantle

Numerous locations within the west end of Fremantle have strong links with Victoria Quay. Shipping company buildings, hotels, merchants' offices and many other buildings have a strong historic link with the operations and history of the port. David Hutchinson's book *Fremantle Tours* (2006) features many of these locations as part of his recommended tour.

Locations that have particular significance, and could be included and cross-referenced in interpretive tours or interpretive material include:

- Water Police Station and Quarters, Marine Terrace
- Former Dalgety's Warehouse and Bond Store, Phillimore Street
- Former Customs House, Phillimore Street
- P&O Building and Horse Trough, Phillimore Street (shipping company office)
- Howard Smith Building, Mouat Street (shipping company office)
- His Majesty's Hotel (built for the passenger liner trade)
- Esplanade Hotel (featuring the bench seats for casual workers provided by Paddy Troy)



14 INDICATIVE BUDGET AND PRIORITIES

The following budgetary details are indicative costings based on broad estimates of design time, manufacture costs and equipment costs. The budget is presented in two forms:

1. Unit costs for each of the main interpretive palette elements as presented in Section 10, covering the main design and manufacturing components plus the integrated multimedia components.
2. Locational details based on the unit costs, and recommended priorities for development.

It is important to note that the implementation of the interpretation plan will require a fair degree of finessing. All the recommendations have been developed to create a diversity of visitor experiences, however caution is always needed to ensure that the interpretive elements do not become too much. This can only be fully ascertained in the next stage of design. But a basic principle should be that if there is a potential of the area becoming over-interpreted, then err on the side of 'less is better'.

This decision-making will also be assisted by the priorities established as part of these budget details, which are designed to assist the allocation of available budgets and provide for a staged implementation. The priorities established are:

- A – 1 to 2 years
- B – 3 to 5 years
- C – 5 years plus.

The budget includes a series of explanatory notes that need to be part of the overall budgetary considerations.



14.1 NOTIONAL BUDGET

VICTORIA QUAY INTERPRETATION PROPOSALS - INDICATIVE UNIT COSTINGS

Locations	Description	Main Budget Items							MAIN BUDGET TOTAL
		Design & Project Mgt	Image license	Manu- facture/ Printing (per item)	Specialist artists	Unit Cost	20% Contingency	No of locations	
Primary Nodes									
P1, P2, P4	Primary Node A - Large	\$16,000	\$1,000	\$9,000		\$26,000	\$5,200	3	\$93,600
P5, P6, P7	Primary Node B - Medium	\$13,500	\$800	\$7,000		\$21,300	\$4,260	3	\$76,680
P3	Primary Node C - Small	\$11,000	\$600	\$6,000		\$17,600	\$3,520	1	\$21,120
P8	Primary Node D - Special Feature	\$17,000			\$20,000	\$37,000	\$7,400	1	\$44,400
Secondary Nodes									
S1, S4, S5, S8, S13	Seating with etched graphics	\$7,500	\$200	\$3,500		\$11,200	\$2,240	5	\$67,200
S6, S14	Posters	\$10,000	\$600	\$1,500		\$12,100	\$2,420	2	\$29,040
S9	Wire news rack	\$3,500	\$200	\$1,200		\$4,900	\$980	1	\$5,880
S2	Text panel	\$2,500		\$500		\$3,000	\$600	1	\$3,600
S7, S10, S11	Wall relief with text & image panel	\$6,500	\$400	\$1,500		\$8,400	\$1,680	3	\$30,240
Complementary Elements									
S4, S5, S7, S8	Paving treatment	\$7,000		\$2,000		\$9,000	\$1,800	4	\$43,200
S10	Fence treatment	\$5,000			\$10,000	\$15,000	\$3,000	1	\$18,000
T1 to T16	Naming panels	\$1,100		\$200		\$1,300	\$260	16	\$24,960
S12	Wall relief	\$6,500		\$5,500		\$12,000	\$2,400	1	\$14,400
S1, S3	Sculptural	\$5,000			\$12,000	\$17,000	\$3,400	2	\$40,800
	Large format translucent images on glass	\$3,500	\$200	\$4,500		\$8,200	\$1,640	1	\$9,840
Integrated media									
S4, S5, S8, S13	Stereo soundscapes								
S6	Multi-channel ambient soundscape								
S15, S16	Specialist lighting/ projection								
	Interactive touchscreen multimedia								
Self-guided tours									
	Brochure	\$10,500	\$1,000	\$5,000		\$16,500	\$3,300	1	\$19,800
	Booklet (saleable)	\$20,500	\$2,000	\$8,000		\$30,500	\$6,100	1	\$36,600
	Portable AV/iPod tour (hired)								
TOTALS (ex GST)									\$579,360

MAIN BUDGET TOTAL	Integrated Multimedia Options						Notes/ Comments
	Integ. Media Design & Production	Integ. Media Equipment	Multi media Unit Cost	20% Contingency	No of locations	MULTI MEDIA TOTAL	
\$93,600	\$26,500	\$30,000	\$56,500	\$11,300	3	\$203,400	Multimedia costs based on soundscapes, lighting and a touchscreen interactive
\$76,680	\$8,000	\$16,000	\$24,000	\$4,800	3	\$86,400	Multimedia costs based on soundscapes and lighting only
\$21,120	\$1,000	\$8,000	\$9,000	\$1,800	1	\$10,800	Multimedia costs based on lighting only
\$44,400	\$7,000	\$12,500	\$19,500	\$3,900	1	\$23,400	Manufacture is a broad provision sum by a specialist artist Multimedia costs based on soundscapes and lighting only
\$67,200							
\$29,040							
\$5,880							Based on estimate of 3 per location
\$3,600							
\$30,240							
							Based on size of approx 1800mm x 2400mm
\$43,200							Based on size of approx 10m 2
\$18,000							Artist costs based on 3 weeks work @ \$60/hr plus materials
\$24,960							
\$14,400							
\$40,800							Artist costs based on 4 weeks work @ \$60/hr plus materials
\$9,840							Based on size of approx 25m2
	\$6,000	\$6,500	\$12,500	\$2,500	4	\$60,000	
	\$14,000	\$13,500	\$27,500	\$5,500	1	\$33,000	
	\$27,500	\$40,000	\$67,500	\$13,500	2	\$162,000	
	\$9,000	\$8,000	\$17,000	\$3,400	1	\$20,400	
\$19,800							Based on a 10,000 print run
\$36,600							Based on a 1000 print run
	\$35,000	\$15,000	\$50,000	\$10,000	1	\$60,000	Includes loan/ hire hand units
\$579,360						\$659,400	

14.2 VICTORIA QUAY INTERPRETATION PROPOSALS - LOCATIONS, INDICATIVE COSTS

Locations	Description	Design (text, artwork & const. drawings)	Printing, Manufacture & Licenses	Integrated media prod. and equip.	20% Contingency
P1	Primary Node A - Large	\$ 16,000	\$ 10,000	\$ 56,500	\$ 16,500
P2	Primary Node A - Large	\$ 16,000	\$ 10,000	\$ 56,500	\$ 16,500
P3	Primary Node C - Small	\$ 11,000	\$ 6,600	\$ 9,000	\$ 5,320
P4	Primary Node A - Large	\$ 16,000	\$ 10,000	\$ 56,500	\$ 16,500
P5	Primary Node B - Medium	\$ 13,500	\$ 7,800	\$ 24,000	\$ 9,060
P6	Primary Node B - Medium	\$ 13,500	\$ 7,800	\$ 24,000	\$ 9,060
P7	Primary Node B - Medium	\$ 13,500	\$ 7,800	\$ 24,000	\$ 9,060
P8	Primary Node D - Special Feature	\$ 17,000	\$ 20,000	\$ 19,500	\$ 11,300
S1	Seating with etched graphics	\$ 7,500	\$ 3,700		\$ 2,240
S1	Sculptural	\$ 5,000	\$ 12,000		\$ 3,400
S2	Text panel	\$ 2,500	\$ 500		\$ 600
S3	Sculptural	\$ 5,000	\$ 12,000		\$ 3,400
S4	Seating with etched graphics	\$ 7,500	\$ 3,700		\$ 2,240
S4	Paving treatment	\$ 7,000	\$ 2,000		\$ 1,800
S4	Stereo soundscapes			\$ 12,500	\$ 2,500
S5	Seating with etched graphics	\$ 7,500	\$ 3,700		\$ 2,240
S5	Paving treatment	\$ 7,000	\$ 2,000		\$ 1,800
S5	Stereo soundscapes			\$ 12,500	\$ 2,500
S6	Posters (x 3)	\$ 10,000	\$ 2,100		\$ 2,420
S6	Multi-channel soundscapes			\$ 27,500	\$ 5,500
S7	Wall relief with text & image panel	\$ 6,500	\$ 1,900		\$ 1,680
S7	Paving treatment	\$ 7,000	\$ 2,000		\$ 1,800
S8	Seating with etched graphics	\$ 7,500	\$ 3,700		\$ 2,240
S8	Paving treatment	\$ 7,000	\$ 2,000		\$ 1,800
S8	Stereo soundscapes			\$ 12,500	\$ 2,500
S9	Wire news rack	\$ 3,500	\$ 1,400		\$ 980
S10	Wall relief with text & image panel	\$ 6,500	\$ 1,900		\$ 1,680
S10	Fence treatment	\$ 5,000	\$ 10,000		\$ 3,000
S11	Wall relief with text & image panel	\$ 6,500	\$ 1,900		\$ 1,680
S12	Wall relief	\$ 6,500	\$ 5,500		\$ 2,400
S13	Seating with etched graphics	\$ 7,500	\$ 3,700		\$ 2,240
S13	Stereo soundscapes			\$ 12,500	\$ 2,500
S14	Posters (x 3)	\$ 10,000	\$ 2,100		\$ 2,420
S15	Specialist lighting/ projection			\$ 67,500	\$ 13,500
S16	Specialist lighting/ projection			\$ 67,500	\$ 13,500
T1 to T16	Naming panels (x 16)	\$ 17,600	\$ 3,200		\$ 4,160
	Additional and non-locational items				
	Large format translucent images on glass	\$ 3,500	\$ 4,700		\$ 1,640
	Interactive touchscreen multimedia			\$ 17,000	\$ 3,400
	Brochure	\$ 10,500	\$ 6,000		\$ 3,300
	Booklet	\$ 20,500	\$ 10,000		\$ 6,100
	Portable AV/iPod tour			\$ 50,000	\$ 10,000
	PROJECT TOTAL (ex GST)				\$ 1,238,760

NOTES

- Costs are indicative only and based on 2009 prices
- Budget does not include transport and installation
- Interactive programming costs amortised over all touch screens - one main program with variations to suit each topic
- Equipment costs do not include 240v supply or central data cabling
- Ambient soundscape based on digital playback 5 channels - 5 speakers
- Ambient soundscape equipment includes control hardware and programming
- Soundscape equipment includes programming and is amortised over all soundscapes
- Lighting includes control and programming integrated with AV
- Lighting does not include external lighting on poles for the nodes

ATIVE COSTINGS AND PRIORITIES

20% ontingency	TOTAL	Prior- ities	Notes
\$ 16,500	\$ 99,000	A	Full multimedia optional
\$ 16,500	\$ 99,000	A	Full multimedia optional
\$ 5,320	\$ 31,920	A	
\$ 16,500	\$ 99,000	A	Full multimedia optional
\$ 9,060	\$ 54,360	A	
\$ 9,060	\$ 54,360	A	
\$ 9,060	\$ 54,360	A	
\$ 11,300	\$ 67,800	A	
\$ 2,240	\$ 13,440	B	
\$ 3,400	\$ 20,400	C	
\$ 600	\$ 3,600	B	
\$ 3,400	\$ 20,400	C	
\$ 2,240	\$ 13,440	B	
\$ 1,800	\$ 10,800	B	
\$ 2,500	\$ 15,000	C	
\$ 2,240	\$ 13,440	B	
\$ 1,800	\$ 10,800	B	
\$ 2,500	\$ 15,000	C	
\$ 2,420	\$ 14,520	B	
\$ 5,500	\$ 33,000	C	
\$ 1,680	\$ 10,080	B	
\$ 1,800	\$ 10,800	B	
\$ 2,240	\$ 13,440	B	
\$ 1,800	\$ 10,800	B	
\$ 2,500	\$ 15,000	C	
\$ 980	\$ 5,880	B	
\$ 1,680	\$ 10,080	B	
\$ 3,000	\$ 18,000	B	
\$ 1,680	\$ 10,080	C	
\$ 2,400	\$ 14,400	C	
\$ 2,240	\$ 13,440	C	
\$ 2,500	\$ 15,000	B	
\$ 2,420	\$ 14,520	B	
\$ 13,500	\$ 81,000	C	
\$ 13,500	\$ 81,000	C	
\$ 4,160	\$ 24,960	B	
\$ 1,640	\$ 9,840	C	
\$ 3,400	\$ 20,400	C	
\$ 3,300	\$ 19,800	A	
\$ 6,100	\$ 36,600	B	
\$ 10,000	\$ 60,000	C	
1,238,760			

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APPENDIX 1 – Community and Stakeholders Consultation List

Alexander, Dr Ian	Fremantle Society
Bax, Beth	Fremantle Volunteer Heritage Guides
Bodney, Corrie	Senior representative of the Ballaruk and Didjeral Peoples
Bodney, Melba	Senior representative of the Ballaruk and Didjeral Peoples
Bodney, William ('Toopy')	Senior representative of the Ballaruk and Didjeral Peoples
Bolton, Professor Geoffrey	Murdoch University
Brevenholt, Mike	WA Museum
Bropho, Bella	CSR & SCP (Combined Swan River and Swan Coastal Plains and Darling Ranges Native Title Holders and Traditional Owners)
Burbidge, Shirley	Fremantle Volunteer Heritage Guides
Cain, Chris	Maritime Union of Australia
Chute, Brynn	ING
Colbung, Esandra	The Bibulman Tribal Group
Corunna, Albert	CSR & SCP
Corunna, Gwen	CSR & SCP
Cousins, Valerie	Fremantle Society
Davidson, Dianne	Fremantle History Society
Davidson, Ron	Fremantle History Society
Donaldson, Dulcie	CSR & SCP
Garbett, Paul	City of Fremantle
Garlett, Greg	CSR & SCP
Garlett, Jarrad	CSR & SCP
Griffiths, Philip	Philip Griffiths Architects
Gurr, Nic	Fremantle Society
Harben, Caroline	Heritage Council of WA
Holland, Yvonne	Artsource: The Artists Foundation
Hosie, Andrew	WA Museum
Hughes, Peter	Fremantle Ports (retired long serving employee)
Hume, Patrick	IAEG (Independent Aboriginal Environmental Group)
Hume, Rebecca	IAEG
Hutchison, David	Victoria Quay Taskforce
Jacobs, Cedric	Whadjug Sovereign Group
Jacobs-Smith, Kezia	Whadjug Sovereign Group
Kelsall, Alan	Fremantle History Society
Kiera, Agnieszka	City of Fremantle
Lefroy, Mike	Formerly WA Museum
Marchant James, Ruth	Royal WA Historical Society
May, Sally	WA Museum
Mitchell, Robert	History Council of WA
Oliver, Dr Bobbie	Australian Society for the Study of Labour History
Peters, Nonja	Curtin University
Prosser, Phil	The Bibulman Tribal Group
Roberts, Tom	Maritime Heritage Association
Robinson, Ken	Tom Edwards' family



Ryan, Gavin	RAN Sailor Memorial Project
Sandover, Grayam	ING
Savage, Claire	Heritage Council of WA
Shardlow, Ross	Maritime Heritage Association
Shellam, Geoff	Maritime Heritage Association
Sherlock, Moira	Tom Edwards' family
Siew, Dr. Adelyn	Heritage Council of WA
van der Merwe, Jude	Artsource: The Artists Foundation
Vickridge, Geoff	Maritime Heritage Association
Warrell, Hayley	CSR & SCP
Warrell, Justin	CSR & SCP
Warrell, Victor	CSR & SCP
Wilkes, Olive	CSR & SCP
Wilkes, Richard	CSR & SCP
Williams, Lisa	WA Museum
Wills, Annabel	Heritage Council of WA





