

KAMAY BOTANY BAY NATIONAL PARK

INTERPRETATION & STORYTELLING PLAN





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EXHIBITION

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Acknowledgement

We acknowledge the Dharawal as the Traditional Custodians of the land in which we are working and designing for, and give respect to the Elders — past, present and future — and through them to all Aboriginal and Torres Strait Islander peoples.

Warning

This report contains the names and images of Aboriginal and Torres Strait Islander people who are deceased.

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The Kamay Botany Bay National Park (KBBNP) Interpretation and Storytelling Plan (the Plan) defines how the National Parks and Wildlife Service (NPWS) will connect with existing and new audiences through the delivery of engaging narrative experiences, digital tools, and enhanced interpretive signage.

This document outlines how NPWS will meet initiatives as identified within the Master Plan (2016) and those identified during the various consultation processes undertaken. Development has been based on site visits, stakeholder interviews, community consultation, and investigation into global best practice. The Interpretation and Storytelling Plan identifies opportunities to engage existing and new audiences using the varied, extensive and shared history of the area.

The framework outlines the use of narratives, digital tools, other devices - such as tours, trails, and events, to deliver appropriate storytelling experiences for all users. These tools will enable audiences to engage with the site in unique and personal ways.

The narratives within the park already focus on Kamay Botany Bay's cultural and scientific features, and its role as the location of the first recorded contact between Australia's First Nations people and Europeans. This Plan has incorporated an approach of "new perspectives" to express a range of experiences available to NPWS. The Plan also outlines a set of principles developed from the themes of Living, Journey, Plenty, and Remembering. These principles complement and enhance the approaches available within the Park whilst considering new experiences and opportunities.

The Plan aims to ensure that interpretation and storytelling approaches are appropriate, considered and embrace the various expectations of stakeholders.

2.1 INTRODUCTION

PROJECT BACKGROUND

In March 2020, National Parks and Wildlife Service, the managers of Kamay Botany Bay National Park, commissioned WolfPeak Environment & Heritage to prepare a Interpretation and Storytelling Plan (ISP) for the Kurnell side of the National Park.

The scope of works for the project includes:

- Review of Existing Documentation
- Research of Narratives
- Gap Analysis
- Community Consultation
- Stakeholder Review and Engagement
- Preparation of a Interpretation and Storytelling Plan

Kamay Botany Bay National Park is listed on the NSW State Heritage Register as a site of State significance, and the Kurnell Peninsula is registered on the National Heritage List. The National Trust has recognised the site as a landscape conservation area for its visual amenity and scenic value.

Its significance relates to the Aboriginal and European connections that are woven into the very fabric of the site, the cultural values of the area, and the recognition as the starting point of our country's shared history, and as an area of scientific importance for the vast variety of plant and animal species associated with the place.

CONTEXT

In 2008, a Master Plan was completed for KBBNP in order to emphasise the concept of a Meeting Place throughout the national park. A Meeting Place is defined as: a place where cultures met and continue to meet and where conflict and reconciliation, celebration and sorry business can be acknowledged in the one landscape.

In 2016, the Office of Environment and Heritage engaged Neeson Murcutt Architects Pty Ltd, together with Sue Barnsley Design and Freeman Ryan Design, to review the 2008 Master Plan and to expand it to include the broader Kurnell Precinct geographical area.

This ISP is designed to provide additional information and planning to the existing Master Plan for interpretation and storytelling within the site.

KBBNP CORE VALUES

The development of the ISP has been founded on the core values of KBBNP which are:

- The long and continuing connection between Aboriginal people and this landscape
- The association with European expeditions of exploration and settlement and the history of contact between Aboriginal Australians and Europeans
- The diverse and evolving symbolism that comes from these initial and later meetings between cultures — the 'meeting place' theme allows for continuing recognition of this symbolism and the opportunity to explore social issues such as reconciliation

- The enduring scenic landscapes that define the entrance to Botany Bay and are a continuing connection between the place that existed prior to 1770 and today — providing the setting and backdrop for park visitors to enjoy and learn about the park's natural and cultural values
- The largest remnants of the original vegetation communities of the Kurnell Peninsula and eastern suburbs, representing an important sample of the landscapes, ecosystems, and habitats of the Sydney coastline.

2.2 DOCUMENT PLANNING

PLAN DEVELOPMENT

This Plan has been developed in consultation with NPWS and stakeholders. The consultation undertaken provided a vast array of ideas, concepts, impressions, concerns, desires, as well as perspectives on the current and future use of the park areas. All comments provided have allowed a greater degree of consideration to be undertaken, prior to the preparation of this Interpretation and Storytelling Plan.

PLAN STRUCTURE

The ISP has been structured to provide an easy to read, plain-English account outlining the approach and initiatives. The document structure is:

- 1 | Interpretation and Storytelling Vision
- 2 | Project Background and Context
- 3 | Interpreting the Place
- 4 | Key Elements
- 5 | End Notes & Abbreviations

Appendices providing more detailed information:

- A | Heritage Significance
- B | Strategic Considerations
- C | Consultation
- D | Evaluation
- E | Implementation

RESOURCES

A range of material has been reviewed and has informed the preparation of this ISP. There are several reports covering various aspects of the site and its history, heritage significance, conservation planning and specific site project details for various locations throughout the Park.

This ISP does not seek to retell information, nor does it undertake any significant primary research other than for detailing of narratives.

The information contained within the following sources has been the basis for analysis and documentation by team members throughout this plan, to help guide, inform and inspire the overall direction for future interpretation within KBBNP.

The following are key sources that have been utilised in the preparation of this ISP:

- Kamay Botany Bay National Park, Kurnell Precinct Master Plan, 2016
- Draft Kamay Botany Bay National Park, Plan of Management, 2019
- Alpha House Heritage Reports – including Statement of Heritage Impact, 2019, and Interpretation Plan, 2019
- Final Report on Aboriginal Archaeological

Monitoring and Salvage Excavations, Meeting Place Precinct, BBNP, Kurnell, NSW, Paul Irish, Australian Archaeological Consultancy Monograph Series, 2010

- Final Report on Aboriginal Archaeological Test Excavations, Meeting Place Precinct, BBNP, Kurnell, Paul Irish, 2007
- Kamay Botany Bay National Park, Kurnell Precinct Conservation Management Plan, 2013
- Kamay Botany Bay La Perouse Headland & Bare Island, Final Interpretation, Landscape & Architectural Plan, 2011
- The Meeting Place Precinct, Kamay Botany Bay National Park, Interpretation Plan, Landscape and Architectural Design and Documentation, Final Design Report, Volume 2: Interpretation, 2007
- The Meeting Place Precinct, Botany Bay National Park, Kurnell, Heritage Assessment, 2006
- Botany Bay National Park, Plan of Management, NPWS NSW, 2001

Additional resources have also been utilised and where applicable have been listed in the reference section of the document.

IMAGES

Unless stated otherwise, images have been captured by the author. Permission to use has been provided where appropriate.

AUTHORSHIP

The following team has prepared this report:

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ACKNOWLEDGEMENTS

The following people have assisted the project team during the preparation of this Plan:

- NPWS Staff
- Members of the local Aboriginal community and La Perouse Local Aboriginal Land Council
- The communities of Kurnell and La Perouse

2.3 SITE INFORMATION

SITE LOCATION

The Kamay Botany Bay National Park is located on the northern and southern headlands at the entrance to Botany Bay and covers approximately 492 hectares.

The Kurnell Precinct is located on the southern headland and its curtilage is shown in the map adjacent.

Kurnell is located approximately 21km from

the Sydney CBD and is located within the local government area of Sutherland Shire.

THE PLACE TODAY

Today, KBBNP is a well visited and utilised site for family outings, recreational pursuits, whale watching, and scuba diving among other activities. It is a picturesque coastal location, with an abundance and variety of natural and built heritage assets, that makes it a rare and exciting place within the Sydney landscape. Whilst it has been known as a site intrinsically associated with the arrival of the *HMB Endeavour*, it is increasingly being identified and recognised as a culturally significant place

for Australia's First Nations People who have lived in the area for thousands of years.

The Park's management approach has been proactive and inclusive in the portrayal of various perspectives of history, creating an engaging experience for all who venture through the gates. Although adjacent in physical location to the Caltex Oil Refinery, it has maintained its environmental focus, with natural cliff formations, a variety of native wildlife, as well as its array of plant and animal species prospering within its borders.



Figure: Contemporary view of park usage.
Source: Sam Reid, NPWS, 2020.

2.4 PLAN OBJECTIVES

Undertake a detailed gap analysis of the interpretation that currently exist within KBBNP

Provide development of existing and additional themes and stories to enhance the storytelling

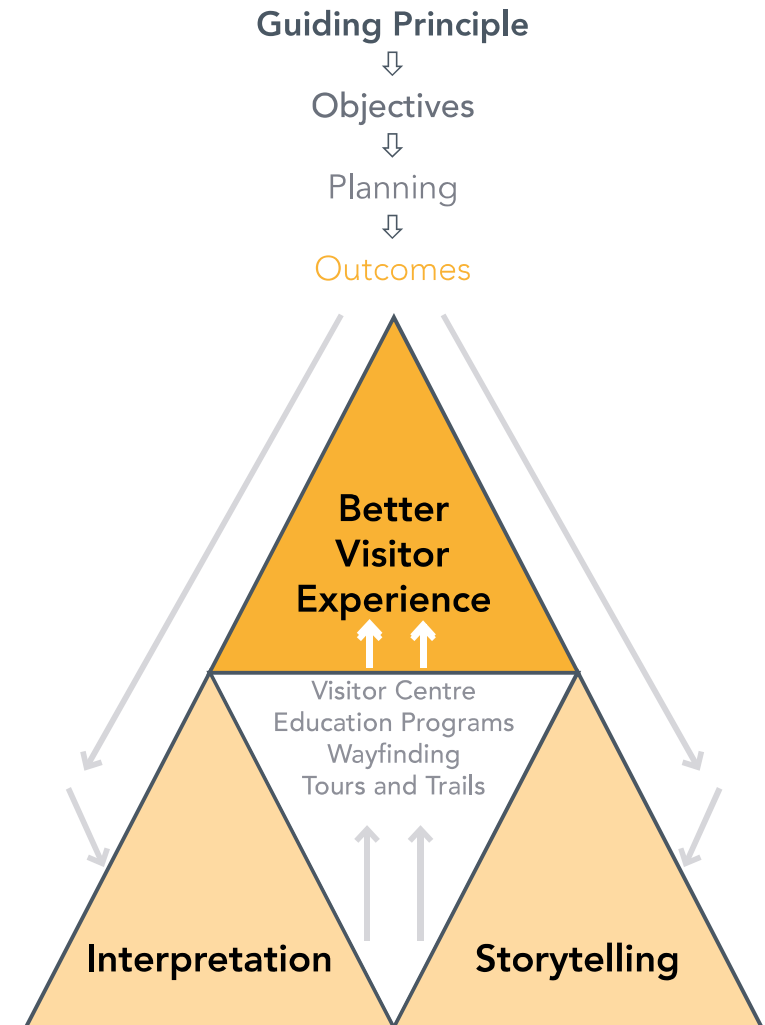
Identify, describe and validate opportunities for effective and engaging storytelling throughout the Park

Identify interpretation zones, trails and opportunities based on current site usage to capture audiences

Provide display, materials and options for interpretive devices to ensure consistency in approach

Provide detail to refresh existing interpretation and the Meeting Place installation

Investigate ways the interpretation, and wayfinding, can be integrated in different formats for a better visitor experience



2.5 LOCATIONS MAP & JOURNEYS

The following list outlines areas referred to throughout the Plan with their location.

- | | | | |
|----|-----------------------------------|----|--|
| 1 | Park Entry | 15 | The Eyes of the Land and the Sea Sculpture |
| 2 | Visitor Centre | 16 | Canoes Sculpture |
| 3 | Collection Garden | 17 | The Whales Sculpture |
| 4 | Meeting Place | 18 | Cook's Well |
| 5 | Alpha House | 19 | Inscription Point |
| 6 | Commemoration Flat | 20 | The Leap |
| 7 | Cricket Pitch | 21 | Yena Gap |
| 8 | Cook's Monument | 22 | Cape Solander |
| 9 | Loop Path | 23 | Picnic Crescent |
| 10 | New Wharf | 24 | Yena Track |
| 11 | Pathways | 25 | Muru Trail |
| 12 | Banks Monument | 26 | Cape Baily Lighthouse |
| 13 | The Stream | 27 | Coastal Track |
| 14 | Solander and Sutherland Monuments | | |

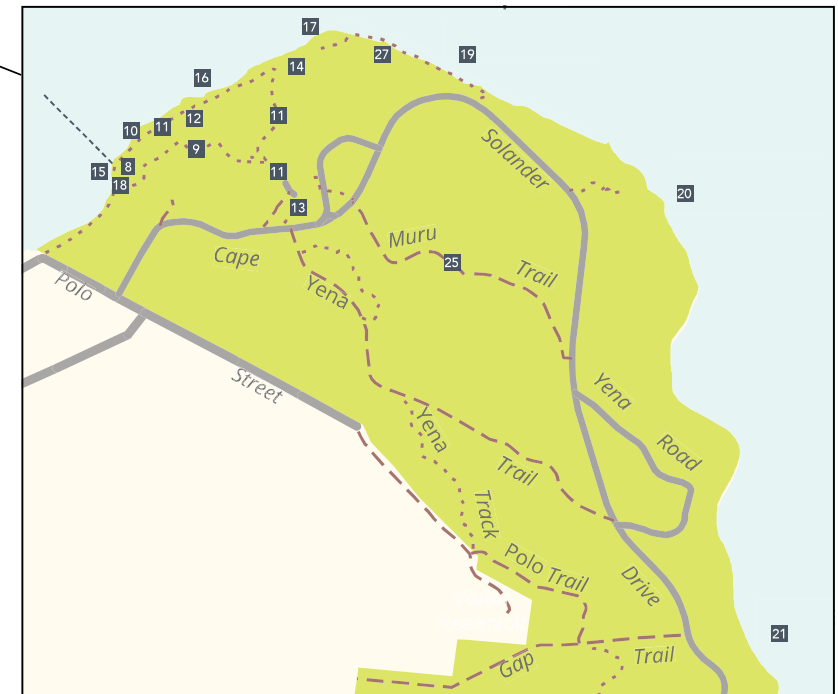
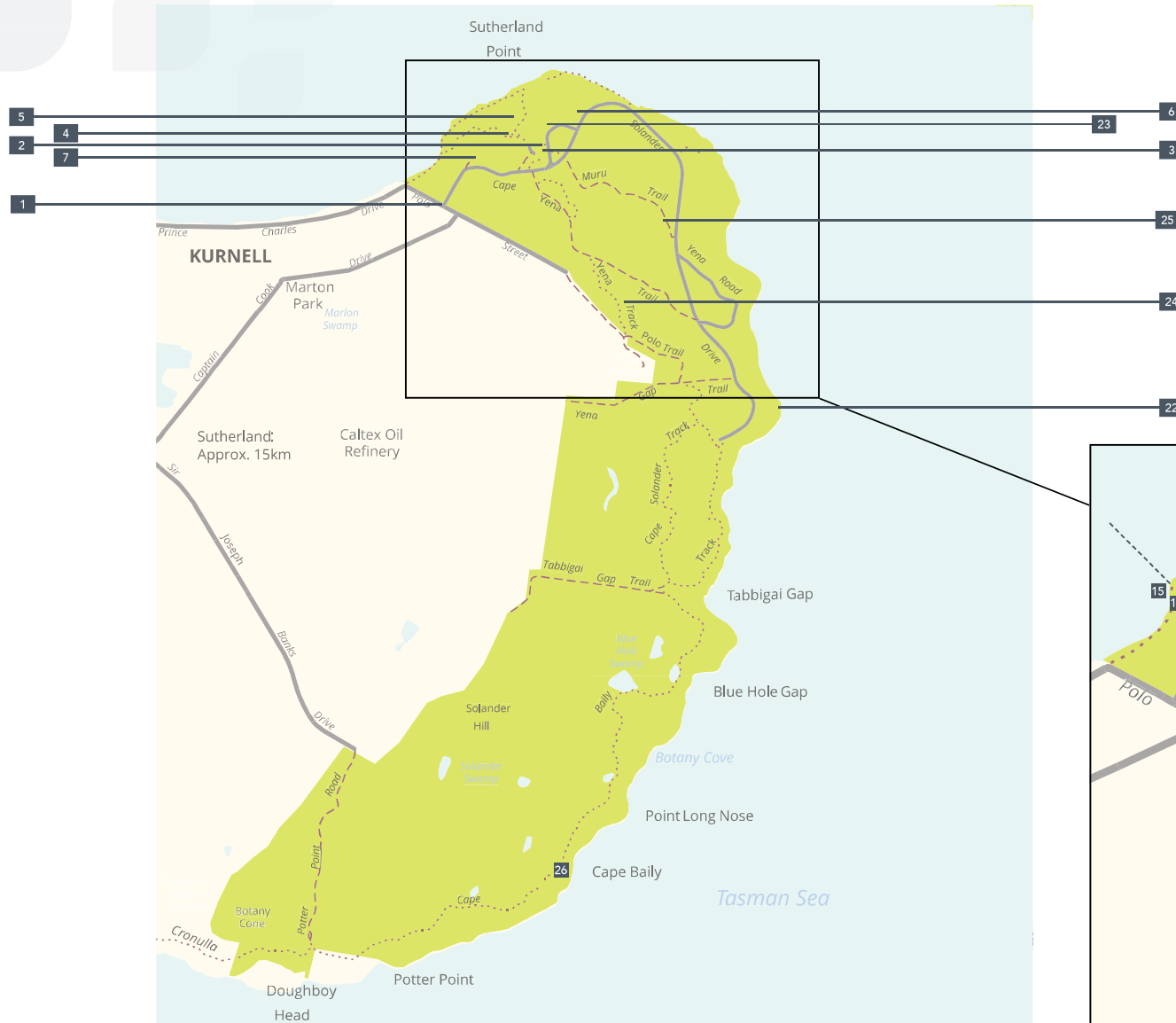
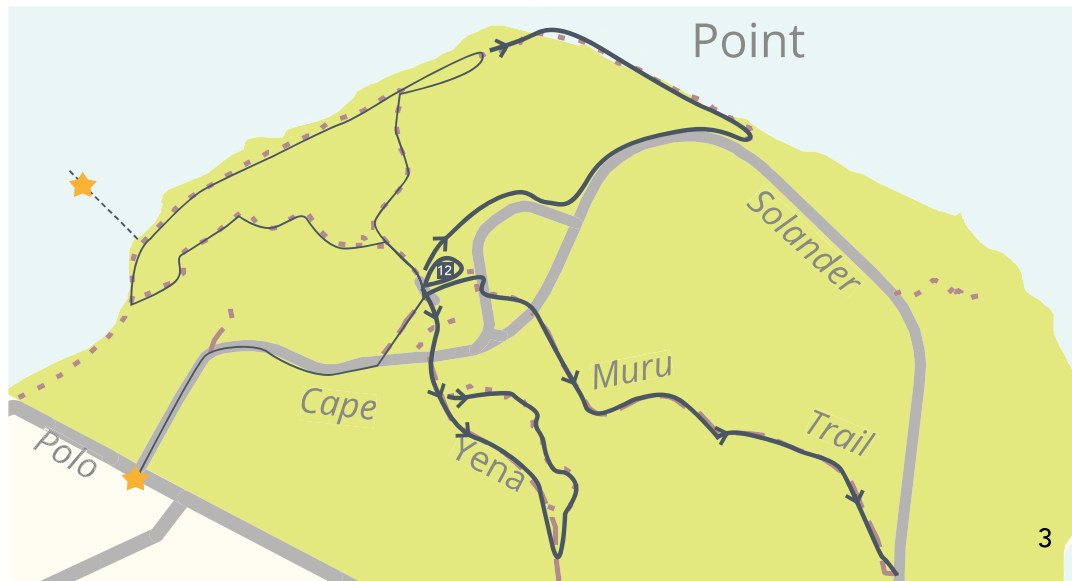


Figure: Base plan of Kamay Botany Bay National Park. Source: NPWS 2020 Overlays by WolfPeak.



- Key:
- ★ Arrival Point
 - ➔ Visitor Journey's
 - 12 Visitor Centre

Map 1
Visitor journey from Park Entry arrival point, parking at Visitor Centre.

Map 2
Visitor journey from new wharf arrival point.

Map 3
Additional journey's for visitors from either arrival point (entry and wharf) from Visitor Centre.

Map 4
Journey options for visitors parking at Cape Solander



2.6 STORYTELLING PRINCIPLES

These seven principles have been adopted when reviewing, introducing or updating interpretation and storytelling devices.

THEMES

Stories should be divided into the 4 existing themes represented in the Park. These will help guide the implementation of storytelling and interpretation.

INCLUSIVENESS

Encourage and celebrate inclusive histories and storytelling throughout the Park and in all activities, narratives and events that are implemented.

INNOVATION

Connect and utilise digital in combination with physical interpretation to increase digital engagement.

EASY

Make it easy for people to find the information they are seeking - before, during and after their visit. Make them want to come back.

SHARED EXPERIENCES

Create opportunities for the narratives and interpretation to overlap, providing and promoting shared experiences whenever possible.

ENGAGING

Approach storytelling and interpretation as if revealing information to ensure visitor engagement is most effective.

LAYERED STORIES

Layer stories throughout the site – Aboriginal with European, Nature with Colonisation, Aboriginal with Plants/Animals, Interaction between Aboriginal people and Europeans.

2.7 CONSULTATION OVERVIEW

The main ideas from the stakeholder consultation are represented here. The detailed feedback can be found in Appendix 3.



3.2 CURRENT INTERPRETATION IN KBBNP

INTERPRETATION ELEMENT	DESCRIPTION	LOCATIONS
SIGNAGE AND MARKERS		
Storytelling Hubs	Foci for concentrated stories and memories. Focused on 4 themes: Journey, Remembering, Living, Plenty. Format is usually a short statement on the topic (history/context) followed by memory captures from journals, quotes from significant people related to the topic.	Visitor Centre, Meeting Place, The Stream, Waterfront Viewing Platform, Cape Solander
Object/Locality Identifiers	Associated with memorials/significant locations, with stories/explanations directly related to that object or location.	Park Entry, Captain Cook's Landing Place Memorial, Cook Obelisk, Banks Monument, Solander Memorial, Alpha House, Pathways
Miscellaneous Makers	One-off signs or installations.	Banks' Journal, Burrawang Walk, Ferry Shelter, Cook's Well, In-path
SOUNDSCAPES		
Audio recording	Aboriginal Welcome to Country	Visitor Centre Carpark near Welcome Sign
Audio recording	Various sounds, voices, and music	Burrawang Walk
ONLINE MEDIA		
Website and Social Media	NPWS website and social media presence.	Online
APP - Whale Watching	OEH Whale watching APP for the East coast of Australia.	Downloadable
APP - Bush Walking	NPWS bush trails APP.	Downloadable
TRAILS		
Loop Path	Begins: Visitor Centre. Storytelling: Meeting of Cultures, parks natural and cultural history. Experiences: Interpretive devices, soundscape, Welcome Wall, Meeting Place, Cook's Landing Place, Ferry Shelter, Banks' Memorial, The Stream, Alpha House. Ends: Visitors Centre	Visitor Centre, Sutherland Point, Commemoration Flat
Banks and Solander Track	Begins: Visitor Centre and branches off Yena Trail. Storytelling: Botanical value of the park as described by Joseph Banks and Daniel Solander in 1770. Experiences: Interpretive devices, natural landscapes, eucalyptus, banksia and ferns. Ends: Returns to Yena Track	Visitor Centre, Yena Trail
Muru and Yena Loop	Begins: Visitor Centre. Storytelling: Landscapes and natural features. Experiences: Interpretive devices, natural landscapes, cliffs, ocean views, eucalyptus, banksias, coastal scrub and ferns. Ends: Visitors Centre	Visitor Centre, Cliffs, Coastline
Cape Baily Trail	Begins: Southern end of Cape Solander Drive. Storytelling: Cliff dwellings, Cape Baily Lighthouse history, military fortifications. Experiences: Interpretive devices, natural landscapes, clifftop views, Cape Baily Lighthouse, sand dunes, spring wildflowers, heathlands and hanging swamps. Ends: Return or walk to Cronulla.	Visitor Centre, Cliffs, Yena Track, Cape Baily Lighthouse, Cronulla Station
Coastal Track	Begins: Commemoration Flat. Experiences: The Whales Sculpture, interpretive devices, views of Kamay, Botany Bay, rock features natural landscapes and Inscription Point. Ends: Inscription Point and return.	Cliffs, Beach, Commemoration Flat, Inscription Point
VISITOR CENTRE		
Visitor Centre	Features NPWS Operations, shop, exhibition space, amenities, education space.	Visitor Centre, Park Arrival Point
KAMAY 2020 SCULPTURES		
Foreshore	Three sculptural elements installed for the 250th commemoration celebrations in 2020. The Eyes of the Land and the Sea, The Whales, and The Canoes.	Foreshore adjacent to Commemoration Flat

3.3 MASTER PLAN THEMES AND STORYTELLING

The themes identified in the Kurnell Precinct Master Plan 2016 that are already implemented throughout the park are *Living, Journey, Plenty* and *Remembering*.

These themes were referenced as a positive outcome for the site, its interpretation, and its future directions, in feedback received during consultation.

MASTER PLAN RECOMMENDATIONS

The Master Plan identifies the following locations, stories and associated themes when considering future interpretation of the site:

1. WELCOME TO COUNTRY
Welcome points. Introducing visitors to all themes and caring for Country.
2. JOURNEYS
Sea journeys: Indigenous boats, Cook landing, old ferry from La Perouse.
3. REMEMBERING
Ways of remembering: Indigenous (ephemeral - stories, memory); historical, contemporary, European (physical - monuments, plantings).
4. REMEMBERING
The view of the site from England: Cricket Pitch, Commemorative plantings.
5. LIVING/ JOURNEYS/ PLENTY/ REMEMBERING
Permanent display of the significance of the site: contact story, 8 days of Endeavour visit. Pre- and post-contact history and context. Aboriginal voices.

Dynamic temporary focus displays with contemporary readings, art exhibitions etc.

6. LIVING/ JOURNEYS/ PLENTY/ REMEMBERING
Meeting place, Aboriginal voices interpreting the site through guided tours, cultural practice.
7. PLENTY
Mixing of saltwater/freshwater: species, stories, symbolic meanings.
8. LIVING/ PLENTY
Continuity of Indigenous culture, bush foods, animals, campgrounds in 20th Century.
9. PLENTY/REMEMBERING
Midden, Alpha House and Farm, public recreation (caretakers, experiences), Indigenous connections.
10. PLENTY/REMEMBERING
Banks and Solander plant species: naming, collection, European and Indigenous knowledge and science. History of visitor and discovery centre interpreted.
11. JOURNEYS/ PLENTY
Ocean life: whales and other migratory animals, whale counts, seasonal activity, worlds beyond the horizon.
12. LIVING/ PLENTY
Caring for country, cultural practice, sustainability, the night sky, surfing and the sea.
13. JOURNEYS/PLENTY
Geomorphology of the site: two rivers into a sandy bowl bordered by Kurnell Kamay Botany Bay and La Perouse, hunting for stingrays.

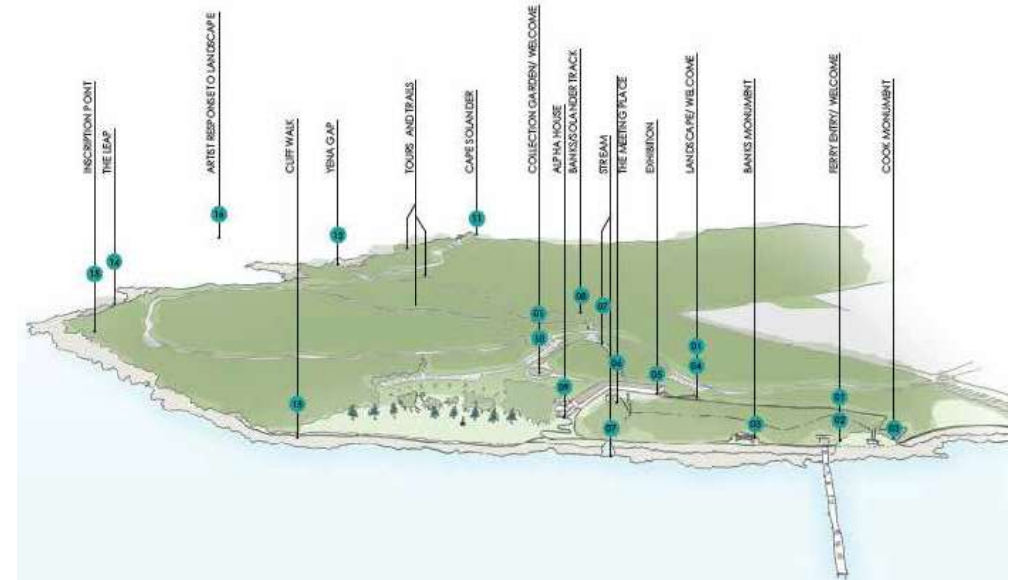


Figure: Master Plan theme locations. Source: Master Plan 2016.

14. LIVING
A place for the marginalized: living and dying, smallpox, the depression, cliff dwellers.
15. PLENTY
Bay life: diverse bay ecology eg, sea dragons, seaweed, sharks, whales, oysters.
16. REMEMBERING
Balancing the European monuments.

3.4 STORYTELLING OPPORTUNITIES

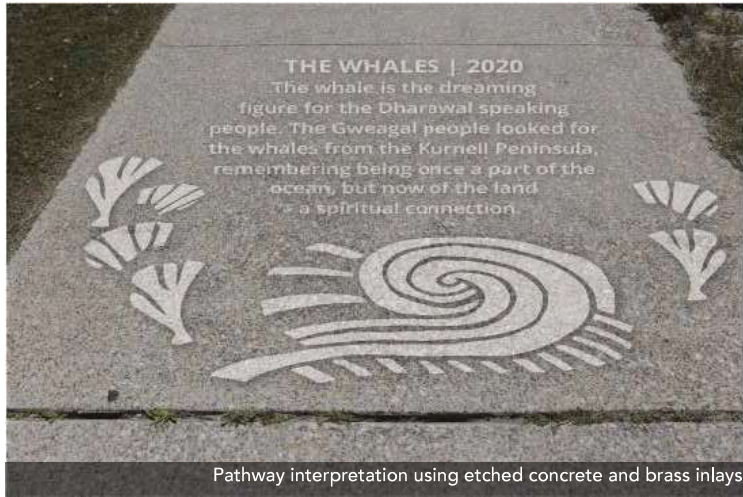
To achieve effective interpretation and storytelling it is essential to understand the site, the audience, the physical constraints, and opportunities available. The suggested opportunities have been identified and gathered during the consultation process, considered, and the appropriate items listed here for consideration.

- Inclusion of dual naming and Dharawal language throughout the site
- Greater inclusion of Aboriginal stories, involvement, and decision-making for the management of the National Park
- A greater connection with the La Perouse side of the Park should be developed
- Better utilisation of the existing interpretation, appropriate modern language used, existing and new stories
- Better materials used for the construction of signs to make them easier to read
- Inclusion of different types of interpretation – inclusion of in-path elements and destination interpretive devices (ie. Identify best viewing points for new sculptures) as well as providing an inclusive approach to the experiences (both in perspective and accessibility)
- Need to address safety and vandalism of the site's interpretation and monuments
- Greater use of the Park for major exhibits and events
- Better use, design, and curation of the Visitor Centre and museum

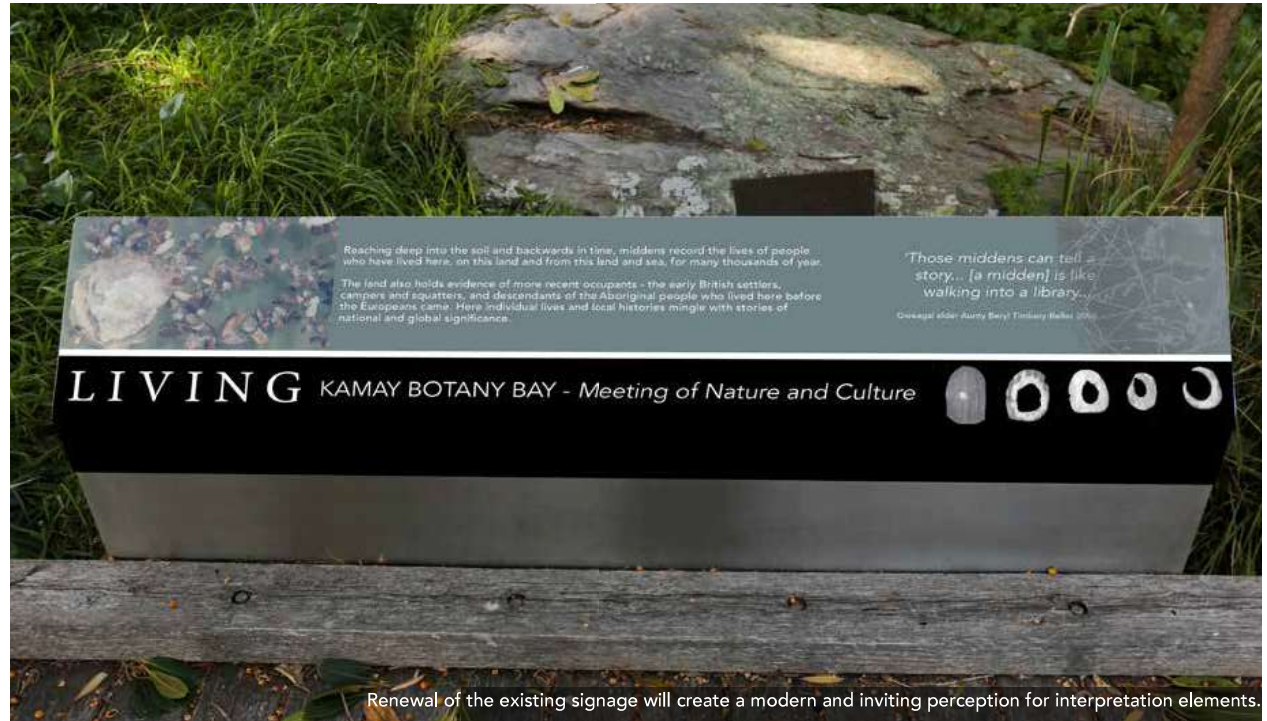
OVERVIEW OF OPPORTUNITIES

LOCATION	OPPORTUNITY	NARRATIVES
Generally	<ul style="list-style-type: none"> • Connection to La Perouse (Wharf and ferry) • Oral histories (Visitor Centre and digital) • Alpha House (Connecting interpretation hubs) • Archaeology (Museum, signage, digital, connecting to Country) 	<ul style="list-style-type: none"> • Overall inclusion of Dharawal Language and Usage • Australia's First Nations People Perspectives, ie. Cook's arrival • Life in the area, before and after colonisation
Signage	<ul style="list-style-type: none"> • Update and reuse existing locations where applicable • Add additional signage to enhance the stories available • Include stories on digital assets as part of trails 	<ul style="list-style-type: none"> • Reuse existing stories - update language and content as required • Include additional stories as outlined in Section 3.6
Trails and Walks	<ul style="list-style-type: none"> • Expansion of storytelling throughout the Park (New signage and/or digital, such as QR codes on wayfinding) • Upgrade the Freshwater Stream interpretation hub to include more botanical, geological, and archaeological information • Create online resources, such as audio files, for visitors to listen to whilst walking the various trails • Create more clearly identified "destinations" throughout the Park, such as Cape Solander, Cape Baily Lighthouse, Sculptures, Collection Garden 	<ul style="list-style-type: none"> • Annual Migrations • Local stories about caring for Country (old and new) • Sustainability • Fishing • Natural History/Geology • Banks Notes • Marginalised communities / Depression era shacks expanded • Tabbigai Gap • Cape Baily Lighthouse • Marine life
Education	<ul style="list-style-type: none"> • Identification tags/plaques/signs for Collection Garden • Discovery Tours • Online resources 	<ul style="list-style-type: none"> • Botanical names and associations • Aboriginal food and plant uses • Caring for Country • Sustainability
Wharf Area	<ul style="list-style-type: none"> • Map/signage directing visitors (Signage and digital) • Meeting area for tours/guides/groups (Vistor Centre collateral) • Aboriginal art/motifs/Dharawal language integration on wharf and Park connection • On ferry digital experience 	<ul style="list-style-type: none"> • Welcome to Country • Wharf design • Downloadable information available during ferry trip
Pathways	<ul style="list-style-type: none"> • New path-side or in-path signage • Relocation of existing 'story' sign of the object to this trail sign • Include wayfinding to upcoming "destinations" 	<ul style="list-style-type: none"> • Dharawal language to describe area, animal, view, etc • Sculptures - quotations and marker with directional pointer to further interpretation if inlaid • Motifs - visual narratives
Visitor Centre	<ul style="list-style-type: none"> • Modern museum experience • Flexible events space • Integrated digital hub - allows for variation in information provided • Accessibility options • Inclusion of dual naming standards (English/Dharawal) • Learning/community use spaces • Keeping Place • Cultural events space 	<ul style="list-style-type: none"> • Inclusive histories from multiple perspectives: life before colonisation, arrival and impact of outsiders, life after colonisation • Archaeological evidence based history • Cultural traditions - hook making, basket weaving, fishing, oral history, artworks

3.5 CONCEPTS



Pathway interpretation using etched concrete and brass inlays.



Renewal of the existing signage will create a modern and inviting perception for interpretation elements.



Updated digital assets.

Standardised Brass Inlay Text



3.6 NARRATIVES

There is an extensive amount of information and stories already present in the existing interpretation signage within KBBNP. As part of this Plan's development, consideration of the existing narratives has been undertaken. The following is a list of items, topics and/or narrative overviews taken from existing signage:

1. Welcome to Country
2. La Perouse Aboriginal Community
3. Kamay - origin and connection to Botany Bay
4. Kurnell Peninsula Headland National Heritage Listing
5. REMEMBERING Kamay Botany Bay - Meeting of Past and Present. A place for ceremony and celebration, to remember the past and imagine the future.
6. Olympic torch relay in Kurnell 2000.
7. Various quotations from European voices.
8. JOURNEY Kamay Botany Bay - Meeting of Cultures. The special qualities of this place have drawn visitors here in the past and continue to attract them here today. Significance of Cook's expedition in 1770.
9. A range of memories and stories from local Aboriginal elders
 - ferry
 - food supply conservation
 - Oral tradition
 - Aboriginal language
 - Fresh water spring
 - Middens
- Ancestral home and connect
- Shellwork, artefact and boomerang businesses
- Connection to La Perouse
- Cook's landing
- Recognition of Aboriginal People
10. PLENTY Kamay Botany Bay - Meeting of Saltwater and Freshwater. This meeting place of land and sea, of saltwater and freshwater, is a place of remarkable natural abundance.
11. LIVING Kamay Botany Bay - Meeting of Nature and Culture. People have lived here, from this land and sea, for thousands of years: the traditional Aboriginal owners; other Aboriginal groups who resettled around the bay after British settlement; early British settlers; campers and squatters.
12. Meeting Place - Botany Bay is a place of profound significance to Australians and Australia. The eight days in 1770 when *HMB Endeavour* replenished its supplies and history was forever changed in Australia.
13. Burrawang Walk - key stories and historical monuments.
14. Soundscape (audio).
15. Alpha Farm House 1800s, accommodation house 1902.
16. Solander Monument
17. Banks Monument
18. Humpback Whales and other general whale information, details and whale watching.
19. Middens record the lives of people who have lived here. Middens are the remains of Aboriginal campsites and can also be places of burial.
20. Smallpox
21. 19th-century landholders - 700 acre grant.
22. Over the Bay at 'La Par'.
23. Campers & Cliff-dwellers - From the late 1920s, the camping areas and cliffs had become makeshift homes for hundreds of out-of-work Sydneysiders. As the Depression deepened, many people evicted from their homes in the city and suburbs set up camp or moved into huts built illegally in the bush for weekend fishing trips.
24. New Communities with Old - Today it is a place of significance to all Australians.
25. Stream of Hope - Freshwater Stream. This stream can be a symbol of many things. The dam built in the early 1900s can be seen as symbolic of the attitudes and aspirations of mainstream Australia at that time: of determined power and progress, of a new nation taking control of an old land.
26. Descriptive panels regarding various native flora and fauna, such as Burrawang.
27. Botanical collection of Joseph Banks and Daniel Solander in 1770.
28. Mixing of waters - fresh and salt water.
29. Marine life and food supply.
30. Inscription Point Plaque
31. Cook Obelisk
32. Ceremonial plantings
33. Flagpole
34. Forby Sutherland Monument
35. Cook's Well
36. Landing Rock Monument
37. Captain Cook Bouy
38. Healing place - Public ceremonies and celebrations have also been important in remembering and honouring this place.
39. 1788 - Journey of a Nation
40. Ferry Service
41. Bay of Encounters - the eight days of the *Endeavour*
42. Turning Point - A second set of orders instructed Cook to seek out the unknown coastline of 'a Continent or Land of great extent' and 'with the Consent of the Natives to take possession'.
43. The Sea - The sea has carried many travellers to and from this place across the millennia. Here at the shoreline, visitors from many lands have arrived and departed.
44. Ferry Shelter
45. The Landing Place of Captain Cook.

The following stories are provided as additional narratives, either new or expanding on existing stories, that should be considered for KBBNP.

FOCUS ON ARCHAEOLOGY - EVIDENCE BASED

The previous archaeological investigations⁴ that were undertaken within the Park determined that there is a very large shell midden stretching almost the full length of the area, sections of which are disturbed and sections of which are relatively intact. The midden contains the shells of a wide range of shellfish, although oysters and mussels predominate. It also contains the bones of many types of fish, with bream and snapper predominating, and bones of local fauna. Where disturbed, it also contains evidence of early European activity in the vicinity.

The notable aspects of the midden material are:

- It provides good and broad information about local diets, possibly up to 1500 years BP, which is not available elsewhere
- It contains, in parts, rare evidence of the working of shells to manufacture fishhooks and other tools, such as scrapers
- It contains evidence of stone tools, including axes and cutting tools
- It also contains evidence of the working of fauna, bird and fish bones to make tools

The Precinct is also known to have been the location of several burials, including several Aboriginals and one European (Forby Sutherland – crewman on the Endeavour), some of which are recorded post-contact (early nineteenth century) burials, although the locations are unclear. There are also historical reports of human skull/s and skeletons being

found in the vicinity. A small number of human bones found in disturbed fill were identified as likely to be adult female Aboriginal (although the identification is acknowledged as tenuous), probably pre-contact. These bones were dissociated in fill material and may have been relocated from elsewhere on the site.

There are other notable sites of Aboriginal activity in the Precinct, including an area west of Alpha House which contains evidence of the manufacture of tools from local rock and a cave to the east with numerous Aboriginal burials. A rock outcrop within the precinct contains rock engravings.

Key Findings:

- The Precinct was a significant occupation site for, at least, the last thousand years. People have lived, fished, collected shellfish, cooked, worked (and died) in the area for many centuries.
- Combined with historical reports, it is likely that there was a semi-permanent residential camp in the Precinct pre-1800.
- There was an intermittent freshwater stream (now named "Freshwater Stream") running through the Precinct, which was dammed and channelised in the early twentieth century. This stream would have supported the Aboriginal encampment and is presumed to be Cook's water source. Recent works have removed the dam and reopened the watercourse to the seafront.
- The Precinct was a place where tools and implements were manufactured, using materials sourced from the sea (mollusc shells and fish bones), from the land (various



Figure: Examples of individual shells retrieved from Cook's Stream during archaeological excavations. Source: Final Report on Aboriginal Archaeological Monitoring and Salvage Excavations, Paul Irish, 2010, page 50.

types of stone and timber, as well as animals and birds). Evidence of shell-working is rare in NSW.

- All of the area is archaeologically sensitive.

Opportunities:

LIVING: Consider "place of living" for extended periods of time prior to European contact.

JOURNEY: Place of work and 'manufacture' – tools, implements.

PLENTY: Range of fish, shellfish and birds regularly consumed, local botany providing food source, identification of plants for consumption.

REMEMBERING: Death and burials.

KURNELL CLIFF DWELLINGS & MINORITY GROUPS

During the Great Depression, 'shanty-towns' sprang up all over Sydney. Communities of homeless, unemployed people camped in makeshift houses of timber scraps, corrugated iron, hessian and canvas; at once both desperate and defiant, people lived by their wits in the middle of a modern city. Sydney then, luckily, had plenty of unused 'Crown' land and, with names like 'Happy Valley' and 'Frog Hollow', these shanty-towns existed throughout the 1930s, till the approaching World War brought new industrial activity and employment returned.

In the early 1930s, some resourceful individuals started carting corrugated iron and bits of timber to the cliff faces south of Kurnell, where sea winds had carved deep caves in the coastal escarpments. They built substantial dwellings in these caves, tapping freshwater streams for water and fishing from the cliffs for a daily seafood diet. Whilst many of the occupants were single men, there were couples and families and, by the mid-1930s, there was a string of dwellings along the cliffs, with well-made access tracks and weather-tight buildings, fitted out with kerosene fridges and portable electric generators for light. The Government granted them 'permissive occupancy', with a small annual fee to the Lands Department and nominal rates paid to Sutherland Council. Many considered themselves fortunate to have found such a comfortable niche, considering the times, and some stayed well after the Depression had passed.

By the 1960s, however, with the War over and the economy booming, attitudes changed, and the Lands Department issued Notices to Quit to

all the cliff communities. Within ten years, they had gone and, over the following decades, the remaining structures were removed by National Parks Rangers. Only the caves, and the stories, remain.⁵

All of the area is archaeologically sensitive, except specific locations which are known to be disturbed.

Opportunities:

- LIVING:** Innovative response to economic and environmental impacts.
- JOURNEY:** Technology used, adaption of living styles. Social connections and family life.
- PLENTY:** Fishing and living off the resources in the area.
- REMEMBERING:** Local history, descendants.

Tools:

- Historic Video (<https://www.youtube.com/watch?v=jKoB5NCJLgY&fbclid=IwAR1AO2bL-DOFA75AXUGVa8aTOGlxlutGW69V5rMjDvgWo1V3SYyPeOs0Ars&app=desktop>)
- Images and stories
- 3D recreations of spaces (digital or in museum exhibition space)



Figure: Screenshot from 'Kurnell Cliff Dwellers' video. Source: Youtube.

ABORIGINAL STORIES AND THE CULTURAL LANDSCAPE

There are many opportunities to include Aboriginal stories and cultural elements throughout the interpretation of the Park.

The importance of diversity, engagement and inclusion cannot be overstated, and it is one of the main strengths of this site, place and management strategy. The idea to establish and nurture stories and storytelling within the Place, to facilitate the sharing of knowledge through open dialogue and co-operation, as well as building pathways to transform how history is told, perceived and written are mammoth aims.

A continued empathy, and a willingness for all to be part of the communication circle will be a driving force and strength for KBBNP as it walks into the future. The celebration of the complex, diverse and often difficult history of the site is an opportunity that should continue to be undertaken without hesitation.

The history of this area should continue to evolve, as understanding and evidence comes to light, so should the changing nature of the voice heard throughout the Park, the signage, the tours and the Visitor Centre.

Previous consultation has been undertaken and considered as part of this project. The following outline the information provided during various consultations for archaeological programs, Master Planning, and the Kamay 2020 installations.

- A greater focus on the Aboriginal perspective should be included in interpretation and the new Visitor's Centre.

- That Aboriginal stories relating to the connection between the people and the land/sea, the land/sea as a resource, and its ecology need to be told.
- The need to include dual naming where relevant was essential.
- That Aboriginal stories should be interpreted and told by Aboriginal people to create opportunities to employ and involve Aboriginal people in interpretation, tours and cultural learning programs for schools visiting the Park.
- Aboriginal community members also strongly recommended the need for Aboriginal owned businesses to be established on site. With Aboriginal owned establishments, employment of Aboriginal staff will be further facilitated.

Opportunities:

LIVING: Unity between Aboriginal groups along the coast - the communication pathways describing the arrival of the Endeavour.

Pre/During/Post contact - Impacts and Life Ongoing

Contemporary Aboriginal connections to the area

JOURNEY: Dharawal Dreaming Story

Aboriginal continuation - Oyster farming, fishing industry, ceremonies and living.

PLENTY: Intersection of Dharawal/ Gweagal and European knowledge around plants, animals and fire.

The abundance of fishing in the area, the importance of the whale, large deposits of shells.

REMEMBERING: Dialogue, Resistance and Impact - after the eight days in Kamay - how it affected lives of the Dharawal.

Tools:

- Oral Histories, storytelling, memories
- Tours and events
- Local artists and artwork/crafts
- Archaeology

NOTE: These are only provided as a starting point for further discussions around appropriate Aboriginal stories and narratives that should be included in any update to content within KBBNP.



Figure: An example of a series of interpretation panels that tells the local creation story in an installation near Melaleuca at Port Davey in the Tasmanian Wilderness World Heritage Area. Source: <https://www.themercury.com.au/news/opinion/saturday-soapbox-green-glitter-hides-cultural-truth/news-story/cda2398165796569f570e402a729801a>

NEW WHARF & PARK ARRIVAL POINT

The proposed reinstatement of the wharves at Kurnell and La Perouse will reconnect the two parts of KBBNP and enhance the interaction and cultural linkages of the two communities.

The reconnection of cultural values and accessibility through the re-establishment of the water crossing will also help strengthen the Aboriginal community's long, unbroken relationship with the land and water.

The new Kurnell wharf should provide visitors with a sense of arrival. Arrival to the national park, arrival to a special place for environment and nature, and arrival on Dharawal country.

Narratives in this location should be minimal, instead the use of imagery, motifs, abstract art and integrated interpretation should be utilised. This will make it visually appealing and inviting, whilst also conveying meaning through a medium that is not as limiting as language.

Signage located on the shoreline, or end of the wharf, introducing the various directions for other park assets is advisable.

Opportunities:

LIVING: Continuing cultural connections, gatherings and events

JOURNEY: A meeting place, archaeological evidence and narrative

PLENTY: Gathering resources, local animals and plants, shell middens and usage

REMEMBERING: History of the wharves, water crossings, boats/canoes, connections

Tools:

- Inlaid and incidental design interpretation
- Artworks - local artists
- Lighting (natural) installations
- Wayfinding/signage at meeting with KBBNP



Figure: 1905 view to KBBNP from the ferry wharf. Source: Benson, Doug & Eldershaw, Georgina. (2007). Backdrop to encounter: the 1770 landscape of Botany Bay, the plants collected by Banks and Solander and rehabilitation of natural vegetation at Kurnell. Cunninghamia. 10. 113-137.



Figure above: Artist's perspective of the proposed ferry wharf at Kurnell. Source: Arup. Figure left: examples of inlaid, lighting and incidental design interpretation. Source: Pinterest

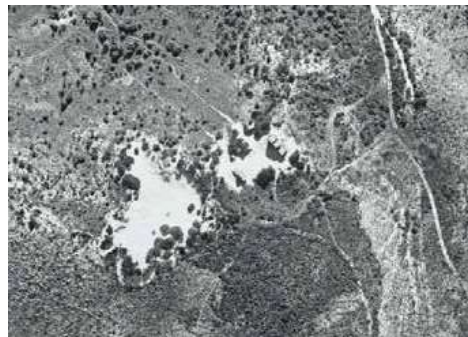
MILITARY FORTIFICATIONS - SOLANDER & CAPE BANKS

- Visual triangulation - pre-radar observation post and gun placement (La Perouse).
- World War II installation designed to protect the entrance to Botany Bay.
- Located at Cape Banks (ruins still visible) and Cape Solander (fortress observation post removed), additional observation post south at Marley (Royal National Park).
- Manned by a crew, in shifts, of approximately 4-5 men at any one time.
- Removed c. 1980s.
- These forts were an effective deterrent against naval bombardment during the Second World War.

In the late 1930s, prior to World War II, Solander Hill was part of the Coastal Artillery range-finding system, forming one of the observation posts for the Cape Banks 9.2inch guns. Observations of ships at sea from dispersed observation posts enable triangulation of the targets and Solander operated in conjunction with similar observation posts at Marley Head, Maroubra and Dover Heights⁶. In 1941, following the development and testing of Coastal Artillery radar at Dover Heights, additional radar sets were installed at Solander, Marley and, on the north, at North Head and Beacon Hill (Brookvale). This early radar technology was used to warn Army coastal defences of the approach of surface vessels and, by accurate range measurement, assist in gun-laying. This equipment operated on a wavelength of 15 metres/200 megahertz and could detect

vessels up to 40 kilometres from the coast. Radar technology was further developed by the CSIR (now CSIRO) and used for Australia's air defence, including at Darwin, three days after the first Japanese bombing on February 19, 1942.

All of the Coastal Artillery in Australia was decommissioned in 1965 and the Cape Solander radar station no longer exists. Ruins of the North Head radar station remain today, and a plaque has been erected at Dover Heights to commemorate the pioneering radar development carried out there.



Figures: 1955 Aerials. Source: <https://maps.ssc.nsw.gov.au/ShireMaps/>



Figure: <https://csiropedia.csiro.au/radar/>

CAPE BAILY LIGHTHOUSE

A lighthouse at Cape Baily was first considered in 1931. It was not until 1951, that the existing lighthouse was operational. Built in 1950, the lighthouse is noted for its unusual square concrete tower crowned with a 19th Century Chance Brothers lantern. The lighthouse was never manned and is now solar powered⁷.

The lighthouse continues to provide a navigational aid to north-bound ships, allowing them to remain closer to the coast to avoid stronger currents from southerly winds further out to sea.

When constructed, the light had a range of 18 miles (approx. 29 km) and gave three white flashes every 9 seconds.

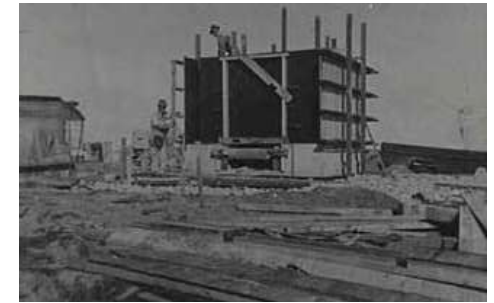


Figure: Cape Baily lighthouse under construction, 1950. Source: Southerland Shire Library/Trove <https://trove.nla.gov.au/version/201247654>



Figure: Cape Baily lighthouse under construction, 1950 Source: Southerland Shire Library/Trove <https://trove.nla.gov.au/version/201247657>

FLORA & FAUNA - BOTANICAL & GEOLOGICAL REFERENCES

Build in various narratives as appropriate to location regarding flora, fauna, and geology. Information to be sourced from Banks and Solander information located on rbgsyd.nsw.gov.au and local NPWS expert knowledge.

4.1 VISITOR CENTRE

- Create a sense of engagement and intrigue.
- Create a centralised arrival point.
- Create a space where people 'want to come back'.
- Create an engaging 'museum' space that allows for change and evolution in its displays and interaction with visitors.

The Visitor Centre will form a significant and integral part of the visitor experience. From being the main meeting point, to a place to complete their visit, it should provide a destination experience for all visitors. A visitor centre that is inspirational, effective and that creates a sense of wonder should be the aim of the new building within KBBNP. Successful visitor centres understand that they exist as part of the experience, not as being the place that people come to visit.

RECOMMENDATIONS

- The Visitor Centre is the vital hub of information on how to access and experience the destination. The information should be presented in a variety of ways – physical (hard copy), virtual (digital), verbal (tours), as well as making items accessible to the various levels of people's ability, and people with different language and cultural backgrounds.
- The integration of the various aspects of

the Visitor Centre is vital to its success. The design should integrate its location within the National Park (views and vistas from the building), the desire of visitors to access historical information (create an innovative museum experience), provide education (educational hub and/or activity centres) and provide amenities (toilets, food, seating areas, family space), as well as be the starting point to further explore the Park.

- Storytelling should be a major and important role of the Visitor Centre. Just as the museum should be curated, so should the stories that visitors, and potential visitors, come to hear, see, and share. Stories of People and of Place should be the focus. Given Kamay Botany Bay's complex history there is a range of opportunities that can be utilised in this area:

- Aboriginal history – pre and post 1770
- European arrival
- Aboriginal perspectives
- Dharawal language
- Land use
- Geological, geographical, botanical, fauna and scientific values
- Cultural values and landscape

- Embrace the online opportunities that can be built into the Visitor Centres collateral:
 - Updates to the NPWS website
 - Social media
 - Online contact messaging and live chat features
 - Online maps, brochures and information on specific activities and places within the Park
 - Online newsletters



Figure: Examples of a purpose built visitor's centre with flexible display space that incorporates arrival point, displays, interactive areas, commercial area and signage. Source: <https://www.architectmagazine.com/project-gallery/tweed-visitor-centre>

- Focus on education through tourism through a continual education/marketing program that aims to inform visitors of the exceptional nature of the Place, you will bring the type of visitors that will engage with, benefit from, and appreciate the site. The Visitor Centre's role in this aspect of interpretation and storytelling is as the focal hub or 'where to go to get the right information'.
- Create a Visitor Centre that can evolve and grow over time, can be creative and that changes how things are done to always strive for the best engagement levels possible with visitors.
- Create an experience that guides people through the historic, cultural and natural environment of the site but that is exciting and engaging.
- Ensure that the outside 'collection garden' area and spaces link with the Visitor Centre and provides an opportunity to explore the native plants through interpretative signage.
- Include a Keeping Place within the Visitor Centre.
- Incorporate the archaeology and collection of the museum into an immersive and exciting experience that explores culture, history, Aboriginal dreaming, and voices.

4.2 SIGNAGE UPDATE

Update the signage to make it easy to read.

Update the content, imagery and language to meet the needs of a contemporary audience.

Reuse the signage infrastructure to increase environmental sustainability.

Include accessibility options.

The signage within the Park has been well received since its installation, and during consultation the overarching idea regarding the signage was update, renew, and add too. The current signage requires updating both physically and, in the content, and style of language utilised.

RECOMMENDATIONS

- Reuse the existing interpretation signage by adding new “covers”, of a suitable metal.
- Design the updates using full colour to increase the ability to easily read the content.
- Include more graphics, images, and maps and less text.
- Include a greater concentration of Aboriginal voices and language.
- Update the text to include contemporary knowledge, views and evidence that complements the existing appropriate content.
- Create a new “trail” approach to all the signage to provide an engaging activity for all aged visitors to travel around the park. This should involve iconography relevant to each “trail”, associated printed/digital collateral, and provide relevance to the trails focus, ie. nature, botany, heritage, cultural values, etc. All signage should address the NPWS signage manual, and facilities manual where applicable, and integrate a suitable approach.
- The new design should be completed using “best-practice” approaches and include alternative physical options for visually impaired visitors, and utilise a digital option, to enhance and include a greater array of visitor types.
- Create/use trail icons and pictographs where possible to provide a greater access to information by tourists. This should be integrated into the various elements of interpretation to provide greater access by a range of visitors, but not used as an isolated or individual element.
- Create a signage, marker and interpretation style guide for the whole of park approach so any future signage or devices fit in and complement the existing items.

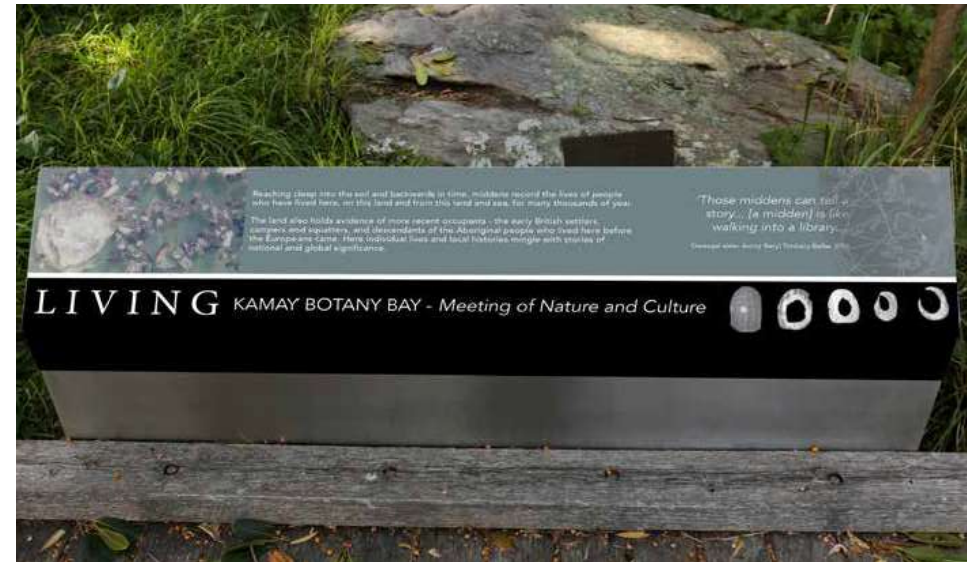


Figure: Example of renewed signage within KBBNP. Note: content is not finished artwork, just representational.



Figure: Updated signage can include interactive elements such as those on signage at Woodford, Blue Mountains. Source: <http://www.naturetourismservices.com.au/heritage-interpretation.html>.

4.3 EXISTING MONUMENTS AND MARKERS

Clearly identify items of historical significance as part of the trails and paths.

Create a new interpretive marker - an icon, to complement existing monument plaques, places, items or areas.

Provide digital information for each site on the website or APP.

The existing monuments and place markers throughout the site should be more fully integrated into the Place's interpretation and storytelling narrative. Currently items can be misunderstood, missed or overlooked completely due to a lack of knowledge or understanding of the item or its significance. Through the introduction of a recognisable, but subtle, marker, that identifies the place as one of significance, and the introduction of improved information and/or digital linkages, these important historical sites will become a true part of the site's experience.

RECOMMENDATIONS

- Create a new monument icon that forms part of the site's interpretation and storytelling, as well as wayfinding portfolio that will be easily recognisable by visitors and tourists.
- Integrate digital content for these sites to improve visitor engagement and interaction, as well as providing a suitable multiple access experience.

- Use the icon marker to provide a new discovery experience throughout the park - that is uniquely monument based.
- Create a Loop Path and include on Park collateral - focus being the history tourist or visitor.
- Integrate Aboriginal art, Dharawal language or naming into the icons throughout the Park.



Figure above: Trail, monument and place markers or wayfinding can be overt, or simple in design, but are highly effective at moving people through a site. This image is from the World Heritage Listed Port Arthur in Tasmania.



Figure left: Markers can be interesting, minimal, and include QR codes for ease. Source: <http://www.naturetourismservices.com.au/interpretive-signs.html>

4.4 NEW INTERPRETATION DEVICES

New signage locations to highlight focal points - such as the Kamay 2020 sculptures.

Integrate interpretation into pathways, trails, and new spaces both within the Park and new Visitor Centre.

Involve greater digital elements as part of the interpretation suite.

The opportunity exists to incorporate new stories, locations and trails into the existing network of interpretation and storytelling. These should not be thought of as “signage” opportunities, but rather as interpretative opportunities.

Devices such as inlaid pathway iconography or text should be utilised to greater effect, the soundscape experience should be expanded to an online format, children’s interaction with the site should be developed. In this way, KBBNP has the unique ability to create an approach that is environmentally responsible, physically attractive, an example of excellence in design throughout the Park, improving and enhancing its setting to a world-class level.

RECOMMENDATIONS

- Utilise the existing and/or new pathways from the Visitor Centre to the foreshore to create inlaid path trails and integrated incidental interpretation.

- Introduce a prominent physical Welcome to/Acknowledgement of Country that respectfully acknowledges the location and builds awareness of the significance of the site at main entry points, or arrival points to the Park.
- Use Aboriginal artwork as identifiers for areas of botanical interest or archaeological recognition.
- Incorporate the archaeology through the design of interpretation devices, online content and imagery on signage.
- Extend interpretation and storytelling principles and design to high-visitation areas of the Park, such as Cape Solander for whale watching, to create interest in the rest of the site.
- Create the desire for people to delve deeper into the site’s history and stories that interest them by activating the site with digital and online elements and connect them to the physical elements located within the Park.
- Ensure that all content – new, existing, physical and digital – match and build on the updated existing signage, and that updates are carried out in a logical and easy to understand manner. Materials should be the same or compliment exiting interpretation.

NEW MATERIALS:

- New signage should be designed to be consistent with existing signage and be constructed from stainless steel/anodised aluminium and timber where possible.



Figure: Examples of artwork within pathways and landscape – provides a more subtle, less invasion approach to interpretation and storytelling. Source: <https://www.marion.sa.gov.au/things-to-do/art-in-public-places>.



Figure above: Interactive panels along the Bosworth Battlefield Trail. The first image shows an audio sign that tells the story of a soldier on the battlefield. Image two shows the battlefield itself through a frame and some information contextualising the battle within the landscape. The third provides a QR code that leads to more information. Source: <http://www.culturesyndicates.co.uk/2018/01/heritage-interpretation-methods/>.

Figures left: Examples of concrete and stone sidewalk inlays with details etched. Source: Pinterest



NOTE: Images shown in this plan are examples only and do not represent, in all cases, the materials recommended for this site.

4.5 TRAILS AND TOURS

New destination focused guided tours and experiences utilising a range of culturally appropriate tour guides.

Update existing trails to include better signage and wayfinding.

Engage with the adventurers/nature-loving visitors to connect different aspects of the Park.

Today's visitor is seeking culturally appropriate and genuine experiences when visiting locations. They wish to be well informed with a high degree of planning prior to trips being undertaken, as well as being able to plan activities, such as guided tours, before reaching their destinations.

RECOMMENDATIONS

- Create a set of signature experiences for the Park that are recognisable and associated uniquely with KBBNP.
- Create partnerships with third-party operators to establish a range of tour options within the Park, that enhances visitor knowledge and information.
- Assist with, or create, tour content and approaches to ensure culturally appropriate, and historically correct information is provided.
- Establish links with the Park's activities and assets to expand engagement and

provide a "we need to come back to see everything" feeling with visitors.

- Create, or renew, trails to maximise tour operator involvement with the Park and its assets.
- Investigate live performance experiences for another perspective on trails and tours for the park.
- Design language and collateral that respond to the diversity of visitor needs.
- Create online video tours for international visitors to experience a "taste of" what KBBNP has to offer.
- Create sensory aware trails for visitors who require "quite" experiences and utilise pictograph collateral to provide information.
- Introduce gamification to enhance the visitor experience for children.



Figure: The human connection is always an effective interpretation and storytelling method.



Figure: The use of multi-sided trail signage allows a vast array of information to be included. The use of icons or pictographs also crosses the language barrier.

Source: <https://www.walkingsa.org.au/walk/find-a-place-to-walk/coast-to-vines-rail-trail-including-the-shiraz-trail/>



4.6 DIGITAL TECHNOLOGY

Use an array of digital technology, appropriate to location, to enhance visitor experience.

Allow users to investigate deeper into the history and heritage of the site.

Use lightweight, simple web and digital technologies to mitigate data usage.

Digital technology and the way in which people interact with cultural and natural heritage spaces has changed significantly over the past twenty years and will continue to change going into the future.

Sites that do not embrace the evolution of technology to cater to the younger visitors may risk fundamentally excluding one of their target visitor markets.

RECOMMENDATIONS

- Ensure that any digital engagement includes the option of sharing experiences, for instance encourage social advocacy for the Park through social media platforms, hashtags, trip advisory forums, etc.
- Utilise "own devices" where possible for interactive audio, visual, and translatable content to ensure diversity in accessibility.
- Utilise existing platforms and add additional information, tours and content. The NPWS Self-Guided Tours App,

through mytoursapp.com, has an extensive array of features available to it which should be more fully utilised. This will ensure engaging content, contemporary information, without the expense of customising digital platforms.

- Create "ranger tours" that can be accessed through phones or ipads - without downloading APPS, ie. audio file on website.
- Include translatable content so that visitors can listen to narratives or information in their own language.
- Use QR codes throughout the new signage to link further information, audio files, videos or trail information.
- Use "virtual" landscapes - showing past and present views of areas of interest which can be displayed through the website rather than an APP.
- Introduce live feeds for coastal outlooks - allows people to "check-in" before travelling.

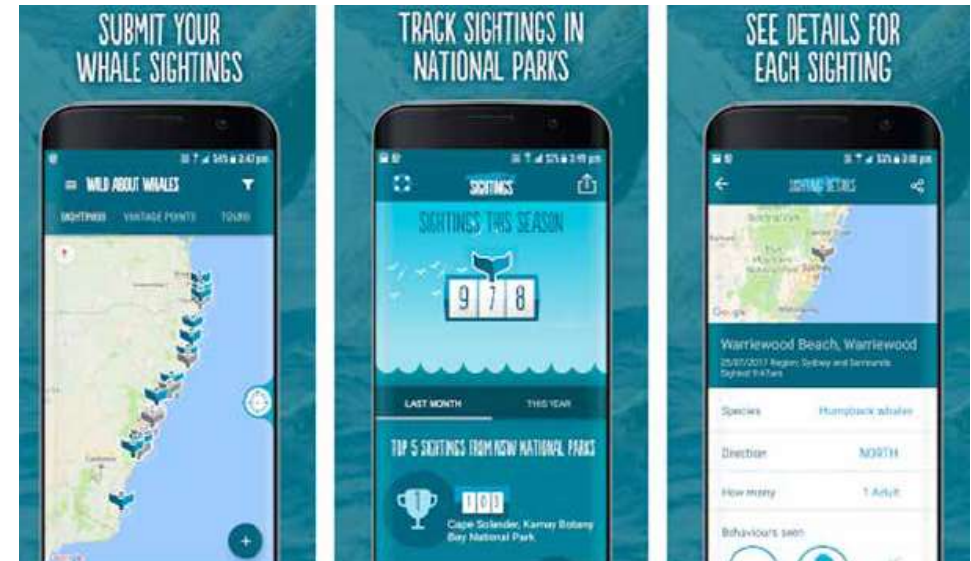
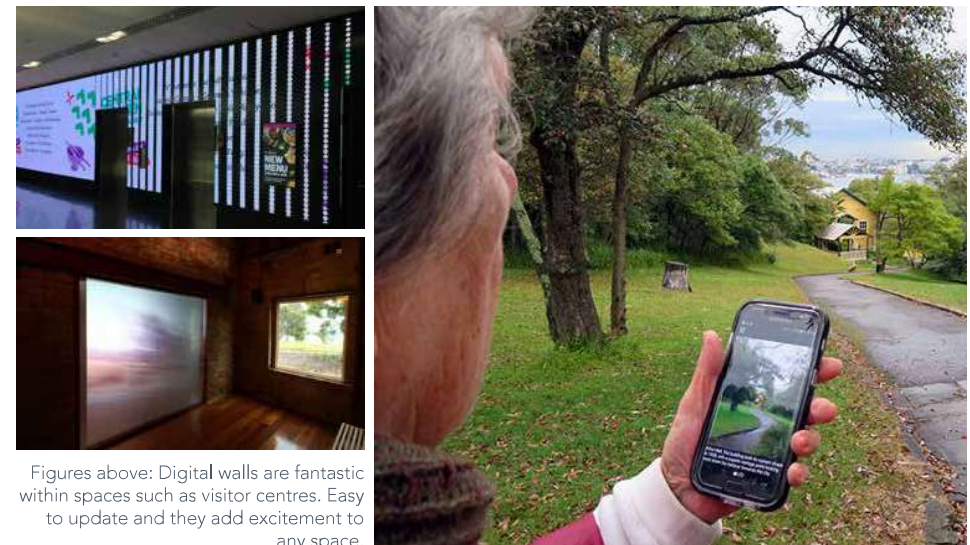


Figure above: Example of an existing App utilised by OEH to encourage visitation to whale watching points, including Cape Solander and KBBNP. Figure below: The NPWS Self-Guided Tours APP has the potential for greater utilisation within the Park. Source: nationalparks.nsw.gov.au



Figures above: Digital walls are fantastic within spaces such as visitor centres. Easy to update and they add excitement to any space.

4.7 EVENTS

Create a range of event-focused collateral that can be utilised by patrons when visiting the Park. Provide clear and easily accessible information for visitors looking to access the Park's facilities.

Create a "temporary signage" collection to use when events are taking place.

Events offer an organic method of introducing a greater audience to KBBNP. By encouraging responsible event management, nature-based themes, and temporary interpretative signage whilst events are in progress, visitors will be more willing to engage with other aspects of the Park and its heritage.

RECOMMENDATIONS

- Promote cultural events and link to new Visitor Centre exhibitions, information, and other Park areas.
- Provide incentives for visiting patrons to return to the Park at another time to experience the full range of assets available.
- Create a range of temporary signage to utilise during events to direct patrons to other significant areas or features of the park.
- Encourage use of the Park on a regular basis for traditional cultural practices, increasing awareness in the broader

community of Aboriginal cultural values, practices and to foster connections through shared experiences.



Figure: Example of festival event at Hill End . Source: <https://www.nationalparks.nsw.gov.au/venues/special-events>



Figure: Traditional yarning circles are an example of planned events within the Park on a regular basis, like this yarning circle held at Currans Hill Public School to help with children's wellbeing. Source: www.hatch.mcleay.net

4.8 EDUCATION

Promote knowledge of the site through education.

Connect the history and heritage of the Place to the next generation through engaging education programs.

Connect nature-based, culture-based and history-based content to engage visitors.

Education is the key to gaining knowledge, tools and skills. Equipped with knowledge, individuals can begin to interact on a global scale. Knowledge increases cultural awareness and understanding.

Connect and enhance the relationship between the Park and the Education Centre through Ranger involvement, promotion of student programs, and by creating inclusive and accessible content for a full range of visitor abilities and ages.

RECOMMENDATIONS

- Create a range of educational collateral including trails, tours, ranger experiences, digital and workshop events to engage with visitors at different levels. Users to use own devices.
- Include a variety of hands-on experiences that are season appropriate.
- In collaboration with the local Aboriginal community, create tours that are hosted

by Aboriginal people who have planned itineraries that offer reflections, stories and perspectives of the history and culture of the Place.

- Utilise the natural environment of the national park to promote school curriculum aligned programs.
- Engage with the cultural landscape of the Place to create wide ranging content to enhance school programs and educational requirements.
- Investigate the use of live performance shows and interactive performances to enhance the educational experience of the Place.
- Introduce gamification to enhance the visitor experience for children.
- Investigate the development of a children's story book in collaboration with the La Perouse Aboriginal Land Council - Dual Dharawal/English language.



Figure: Examples of hands-on culturally focused education programs that engage, intrigue and teach participants as they are entertained. Source: www.nps.gov

- 1 Kamay Botany Bay National Park, Kurnell Precinct Master Plan, 2016.
- 2 Botany Bay National Park, Plan of Management, 2016, NSW National Parks and Wildlife Service, page 27.
- 3 <https://www.dailytelegraph.com.au/newslocal/manly-daily/a-graffiticovered-concrete-block-on-north-head-has-a-remarkable-past-as-the-oldest-radar-unit-left/news-story/c729a4a77345a-3b8e335086ef734deb3>
- 4 Final Report on Aboriginal Archaeological Monitoring and Salvage Excavations, Meeting Place Precinct, BBNP, Kurnell, NSW, Paul Irish, Australian Archaeological Consultancy Monograph Series, 2010 and Final Report on Aboriginal Archaeological Test Excavations, Meeting Place Precinct, BBNP, Kurnell, Paul Irish, 2007
- 5 Historic Video (<https://www.youtube.com/watch?v=jKoB5NCJLgY&fbclid=IwAR1AO2bL-DO-FA75AXUGVa8aTOGIxlutGW69V5rMjDvgWo1V3SYyPeOs0Ars&app=desktop>)
- 6 <https://lighthouses.org.au/nsw/cape-baily-lighthouse/>
- 7 Kamay Botany Bay National Park, Kurnell Precinct Master Plan, 2019.
- 8 NSW State Heritage Register (NSW SHR) under the Heritage Act of 1977 (NSW SHR Number 01918)
- 9 The Domestic Visitor Market for NSW National Parks, NSW National Parks and Wildlife Service, page 3.
- 10 Travel to Sydney Tourism Region, Year ended December 2019, Destination NSW.
- 11 Sydney Visitor Profile, Year ending December 2019, Fact Sheet, Destination NSW.
- 12 Department of Foreign Affairs and Trade, <https://www.dfat.gov.au/about-us/publications/trade-investment/business-envoy/>
- 13 *ibid.*

The following abbreviations may be used within this report:

Burra Charter	The Australia ICOMOS Charter for Places of Cultural Significance
DPC	Department of Premier and Cabinet
DPIE	Department of Planning, Infrastructure & Environment
GG	NSW Government Gazette
CMP	Conservation Management Plan
Heritage Act	NSW Heritage Act 1977
HNSW	Heritage NSW
HIP	Heritage Interpretation Plan
HIS	Heritage Impact Statement
HMP	Heritage Maintenance Plan
ICOMOS	International Council on Monuments and Sites
ISP	Interpretation and Storytelling Plan
KBBNP	Kamay Botany Bay National Park
LEP	Local Environmental Plan
LGA	Local Government Area
ML	Mitchell Library
NP&W Act	National Parks and Wildlife Act 1974
NPWS	National Parks and Wildlife Service
SA	State Archives NSW
SEPP	State Environmental Planning Policy
SHI	State Heritage Inventory
SHR	State Heritage Register
SLNSW	State Library of New South Wales