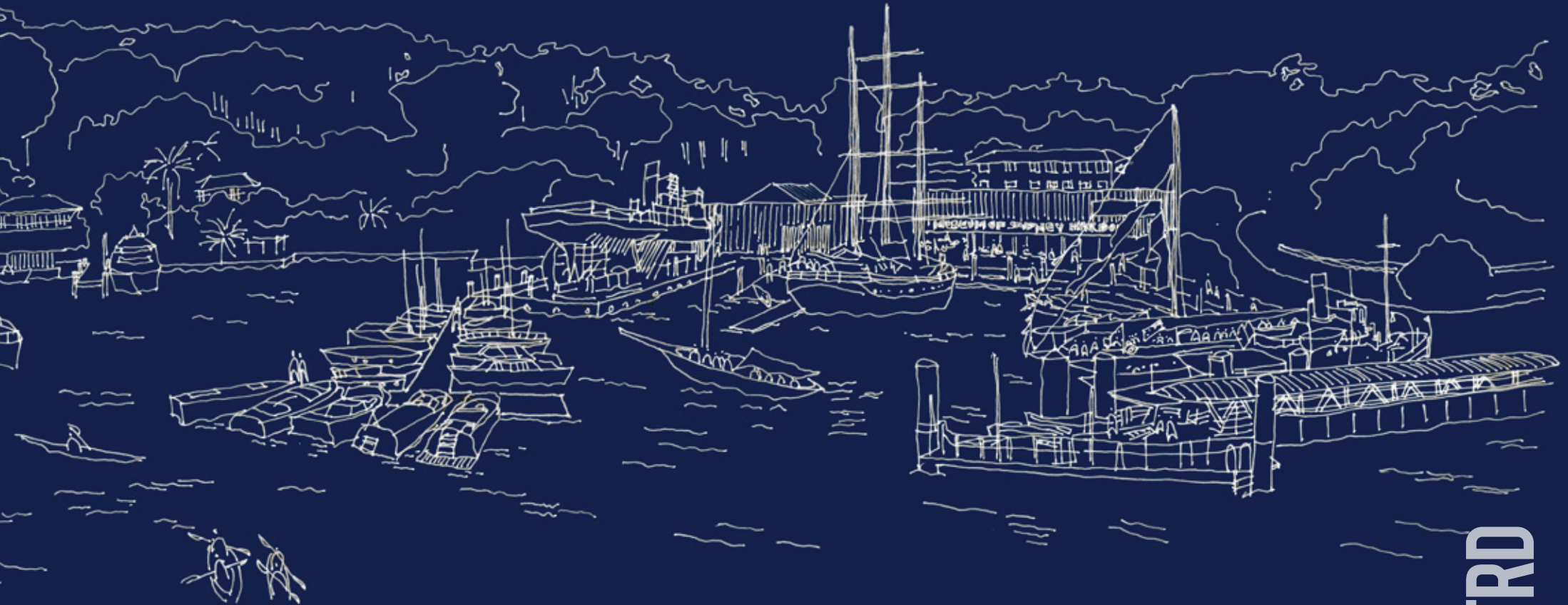


A NEW ATTRACTION

FOR SYDNEY HARBOUR



FRD



**THE NEW HOME OF THE
SYDNEY HERITAGE FLEET
MUSEUM OF
SYDNEY HARBOUR
AT BERRYS BAY**

THE MUSEUM OF SYDNEY HARBOUR

Sydney Harbour is an Australian icon – the heart of our city and its symbol. With the Bridge and the Opera House on its foreshore, the Harbour is the primary attraction Australians and overseas visitors associate with Sydney.

The Museum of Sydney Harbour is a visionary project, highly favourable to the revitalisation of Sydney. It capitalises on our city's greatest natural asset - the spectacular beauty of Sydney Harbour - which captivates tourists and residents alike.

The new Museum and its associated offerings will become a world-class destination, playing a key role in the recovery of Sydney tourism.

Local and visiting families, international travellers, individuals, tour groups, school groups and more will immerse themselves in a cultural experience at the Museum of Sydney Harbour, one that is unique to Sydney and the world. Through dynamic story telling and interactions both on and off the water, visitors will engage with the history of our Harbour and its profound impact on life in Sydney.

The new Museum combines the historic Harbour-relevant vessels and other collection items of Sydney Heritage Fleet, as well as the Fleet's restoration and maintenance workshops, to provide a new and permanent home in Sydney Harbour.

The headquarters of the Museum, located as a contemporary built form at a revitalised Berrys Bay, provides an opportunity for the adaptive reuse of a long neglected site, and a permanent and self-sustaining legacy from the road works for the Sydney Harbour Tunnel. The Museum HQ forms a recognisable starting point – a portal – to the attraction of Sydney Harbour, through which the visitor can experience the Harbour.

While not classed as a major infrastructure project - falling well under the \$50 million cost of projects managed through Infrastructure NSW - the Museum still requires the attention of smart people within government. It will require leadership to work through the complexity of the renewal of a site involving a number of government and non-government stakeholders.

Either as a separate project, or one of a small set of Sydney Harbour renewal projects, the Museum needs attention from strategic agencies within government.

Iconic cultural offerings define a city and make a statement about its history, ambition and place in the world. The Museum of Sydney Harbour has the potential to affect the way that we feel about our city, giving Sydney a new offering to be proud of. The new Museum team is keen to engage with your views on this project and the role you can play in bringing to life this new cultural and tourist icon.



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"Sydney was a significant harbour even before the moment the first colonial settlement was established ashore. During the 19th Century commerce depended primarily of ships and the cargoes they carried. In its essential shape, as a marketplace for money and ideas, as a major population centre and receiving port for new people, in all its leadership functions, Sydney is a city built from the sea.

... Our aim is to weave back into the fabric of city life some of the warmth and accessibility that has been lost along the way. These two related ends shape the plan – the telling of a valuable story, and the addition of a vital amenity to city life."

— Excerpt from The Sydney Cove Waterfront Museum Plan, 1973. (one of the earlier names of what is now Sydney Heritage Fleet)

The Sydney Heritage Fleet ('SHF') was originally formed in 1965 by enthusiastic volunteers to support the preservation of the steam yacht Lady Hopetoun. More than 50 years later, the SHF has gathered, restored and preserved a collection of vessels of national and international significance, as well as artefacts, literature and art which together tell the story of Sydney's maritime history.

Since its inception, however, SHF has been without a permanent home or restoration base. The Maritime Heritage Centre at Wharf 7, Pyrmont, currently houses the SHF administration and an exhibition of the SHF's small craft, and restored 1874 Barque James Craig is berthed alongside; the maintenance and restoration operations of the SHF are conducted at the Fleet's Rozelle Bay workshops.

Sydney firm Freeman Ryan Design has been engaged by the SHF to author this report, for the purpose of formulating recommendations for the future path of the SHF and providing plans for the implementation of those recommendations.



Building on the Concept

The FRD recommendation reconceptualises the SHF collection to become more relevant to visitors outside the SHF loop, creating a dynamic and sustainable cultural institution with a clear identity and purpose. Under this plan, the reconceptualised SHF collection forms the foundation on which to tell the compelling story of Sydney Harbour under the new name of the Museum of Sydney Harbour .

Sydney Harbour is the geographic and historical axis which defines Australia's first and largest city. The Museum of Sydney Harbour in a new Berrys Bay location will provide an engaging and immersive visitor experience and add value to the SHF collections.

The Harbour Portal

A built Museum of Sydney Harbour building in Berrys Bay is fundamental to creating the identity of the new museum as well as providing visitor engagement. It forms a recognisable starting point – a portal – to the attraction of Sydney Harbour. A dedicated museum space at Berrys Bay will also place the Museum's vessels and other collection items within a broader historical, geographical and social context.

Once informed as to what the Museum has to offer, visitors can both enjoy the on-harbour location and choose from the many experiences that the Museum has developed. Unlike most museums where collection objects are exhibited in display cases disconnected from their original context, The Museum has the distinct advantage of transporting visitors directly onto the harbour and its history in vessels relevant to the history of the harbour.

Re-imagining Sydney Heritage Fleet's central product offering, namely guided on-water tours, has given rise to a new tour model for the Museum of Sydney Harbour which combines a coherent, relevant message with an enjoyable tourist experience. These new offerings have been reconceived as immersive and enhanced with cutting-edge digital technologies.

'The Museum of Sydney Harbour Outposts' comprising collaborative, permanent exhibitions, are proposed to encourage visitors to make connections between place and the stories being told. 'The Museum of Sydney Harbour Signposts', taking the form of totems, proposed for twenty-two Sydney Ferries wharves, will feature engaging graphics and stories relevant to the Sydney Harbour location in which they are situated.

In order to become a successful commercial operation, the Museum will be



*"Oh, there never dawned a morning, in the long and lonely days
But I thought I saw the ferries streaming out across the bays –*

And as fresh and fair in fancy did the picture rise again

As the sunrise flushed the city from Woollahra to Balmain

And the sunny water frothing round the liners black and red,

And the coastal schooners working by the loom of Bradley's Head

With the whistles and the sirens that re-echo far and wide

All the life and light and beauty that belong to Sydney side."

Henry Lawson, Sydney-Side, 1898

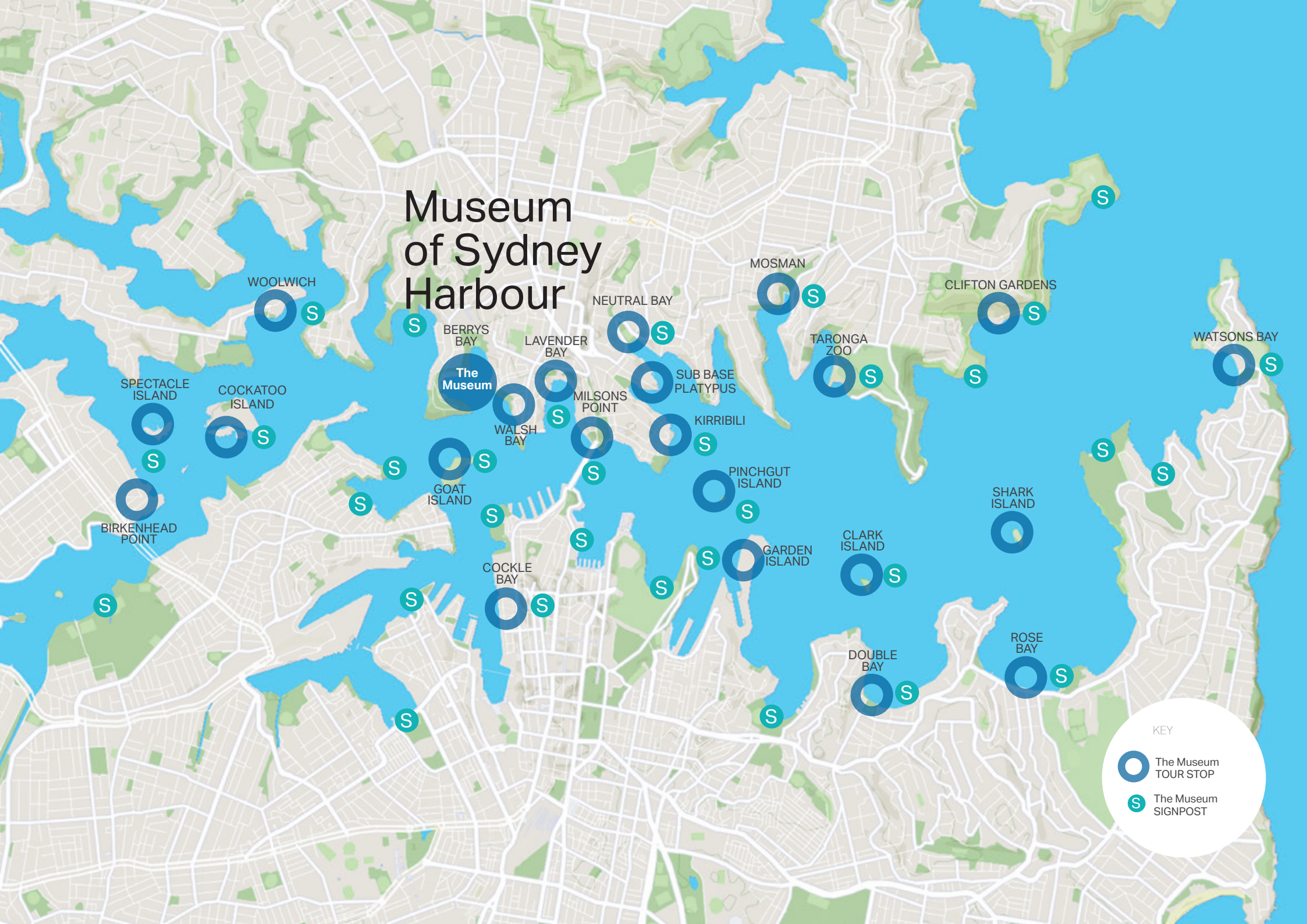
presented as a consistent, seven-day per week tourist enterprise. The income generated by an elevated, world-class tourist offering will assist in building the foundations of a sustainable heritage enterprise.

Restoration and maintenance

It is proposed that the restoration and maintenance facilities of the SHF, currently located at the Fleet's workshops in Rozelle Bay, be relocated as part of these works to Berrys Bay. The Woodleys Shipyard experience will allow visitors to observe the maritime dockyard and restoration facilities, as well as the talent and expertise of the volunteers as they work on the heritage vessels.

The following report presents the masterplan for the Museum of Sydney Harbour as a future pathway for the Sydney Heritage Fleet.

Museum of Sydney Harbour



The Museum

WOOLWICH

SPECTACLE ISLAND

COCKATOO ISLAND

BIRKENHEAD POINT

BERRY'S BAY

LAVENDER BAY

NEUTRAL BAY

MOSMAN

CLIFTON GARDENS

WATSONS BAY

TARONGA ZOO

MILSONS POINT

SUB BASE PLATYPUS

KIRRIBILLI

PINCHGUT ISLAND

GARDEN ISLAND

CLARK ISLAND

SHARK ISLAND

GOAT ISLAND

COCKLE BAY

DOUBLE BAY

ROSE BAY

KEY

 The Museum TOUR STOP

 The Museum SIGNPOST

Museum of Sydney Harbour

A new Tourist Offering for Sydney

2.0



The Museum of Sydney Harbour capitalises on the city's most spectacular and iconic natural asset.

Internationally watched events such as the Sydney Hobart Yacht Race and the New Year's Eve fireworks, which are broadcast domestically and world-wide, take place on the Harbour, anchoring it as a place of significant festivities, sport and fun.

The uniqueness of the Museum is that the SHF's historic fleet of operational vessels allows the Museum to go beyond a static museum and, from its portal at Berrys Bay, to share Sydney Harbour, literally, with its visitors – on the water. And by marking points of interest around the harbour as the Museum outposts and signposts (see map on previous page) the museum becomes truly the Museum of Sydney Harbour.



MUSEUM OF SYDNEY HARBOUR

The Museum of Sydney Harbour is an ideal project for the revitalisation of Sydney and tourism recovery.

The Museum is conceived as complementary to existing Sydney museums rather than in competition with them. The addition of a high quality cultural attraction in the Museum will generate increased visitor interest in established museums. The more world-class cultural offerings available to local and international visitors, the more those visitors see cultural institutions as a necessary chosen part of their discretionary spending in Sydney.

Partnerships with Sydney attractions and museums conceived as highly compatible and mutually beneficial include the Naval Heritage Centre, Susannah Place Museum, Justice and Police Museum, Sydney Observatory and Sydney Harbour Bridge Visitor Centre.

As a new, harbour-focused offering, the Museum envisages supporting and encouraging increased numbers of visitors to less-frequented sites via outposts which will serve to give greater numbers of people exposure to those significant places and an understanding of their importance to Sydney's history.



WOODLEY'S LTD
SLIP &
GENERAL ENGINEERS.



Historic images of Berrys Bay c1910.

Berrys Bay was once an integral part of maritime industrial activities, including coal and oil storage, boat building and repair. Although long since dispersed due to the transformation of Sydney's working harbour, the history of this site remains strongly felt.

Berrys Bay is the second largest shipyard location in the North Sydney Council area and an integral part of Sydney's ship building tradition. Heir to a long involvement by the Woodley family, the Woodleys Shipyard site is listed as a local heritage item on the North Sydney Local Environment Plan.

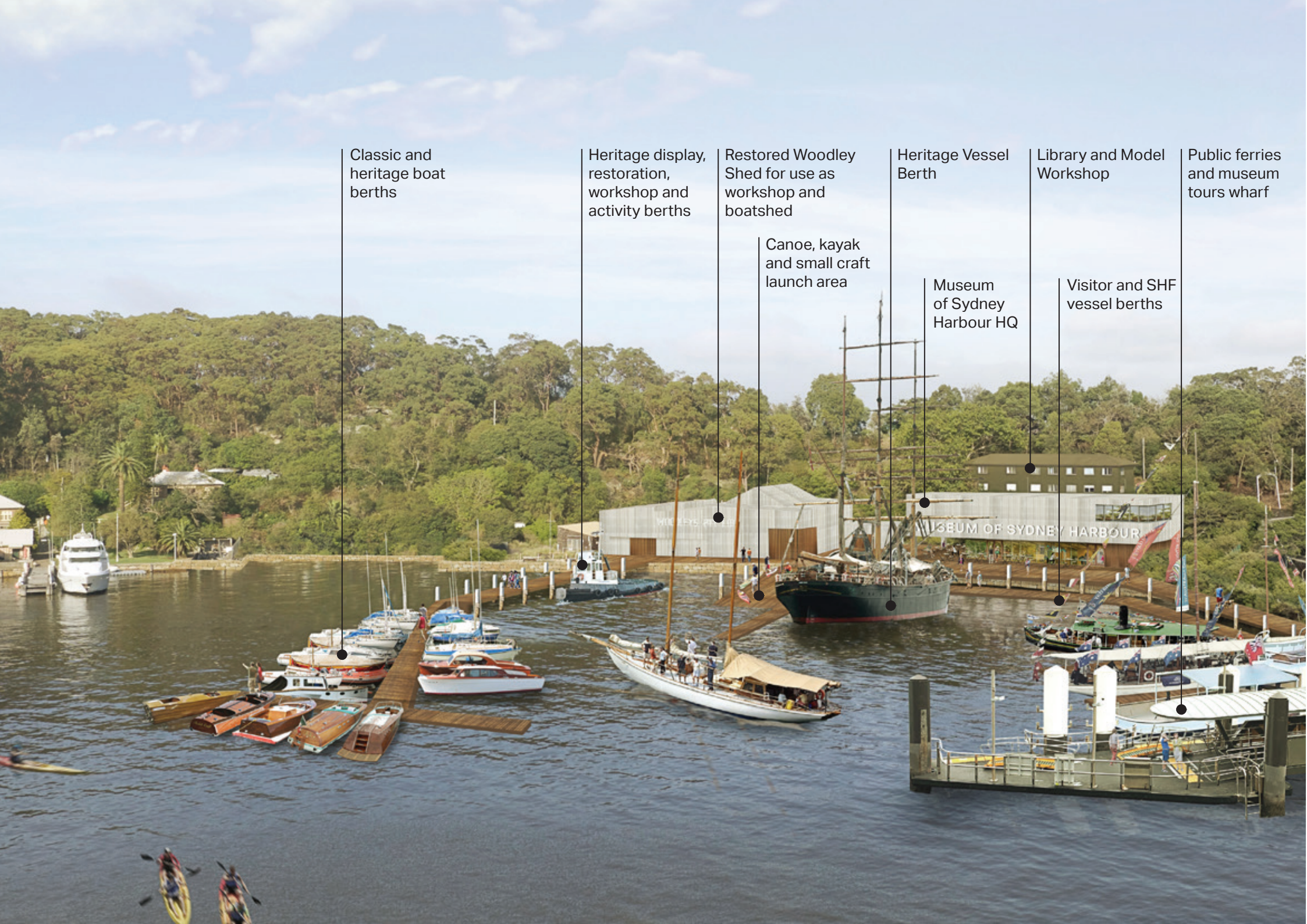
The site is located on the eastern side of the Waverton peninsula, facing east to the city. Much of the site is retained by sandstone sea walls.

Heritage Elements

Machinery and some shipyard remains are still located in Berrys Bay. The sheds remain empty on site as well as the two-storey administration building.

Woodleys Shipyard

The simple grouping of buildings and respective jetties, slipways and the wharf is set among the spectacular backdrop of the surrounding Balls Head Reserve, with views to the city.



Classic and heritage boat berths

Heritage display, restoration, workshop and activity berths

Restored Woodley Shed for use as workshop and boatshed

Canoe, kayak and small craft launch area

Heritage Vessel Berth

Museum of Sydney Harbour HQ

Library and Model Workshop

Visitor and SHF vessel berths

Public ferries and museum tours wharf

Museum of Sydney Harbour HQ at Berrys Bay

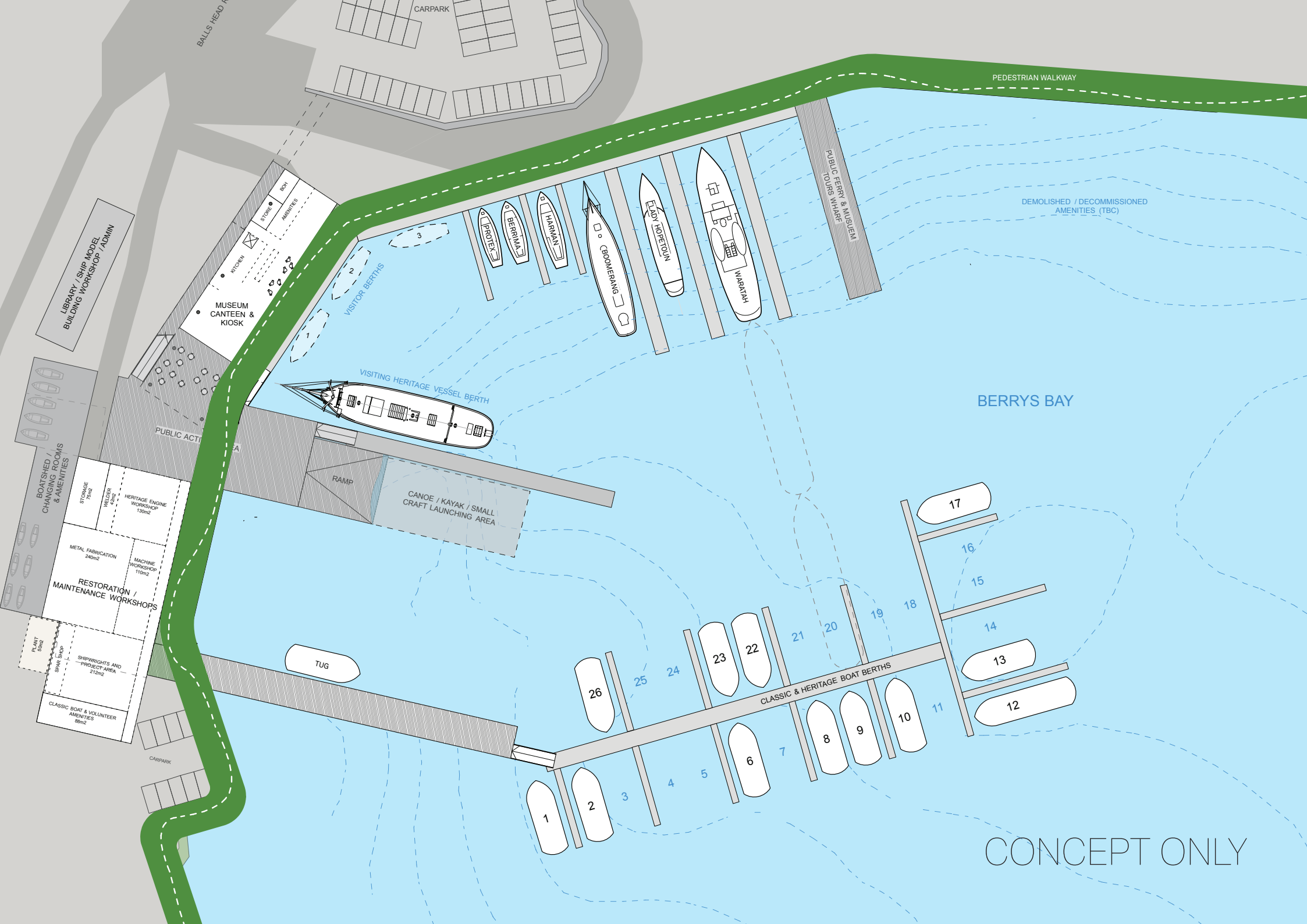


This unique enterprise, which combines heritage preservation with cultural tourism, pivots around the Museum HQ at Berrys Bay, a key location on the Sydney Harbour foreshore.

The Museum of Sydney Harbour is a contemporary museum, amounting to more than its physical built form at Berrys Bay. Berrys Bay and its history is the start of the visitor's experience; the Museum building ("The Museum of Sydney Harbour HQ") is a 'portal' through which the visitor can experience the Harbour beyond its history and stories.

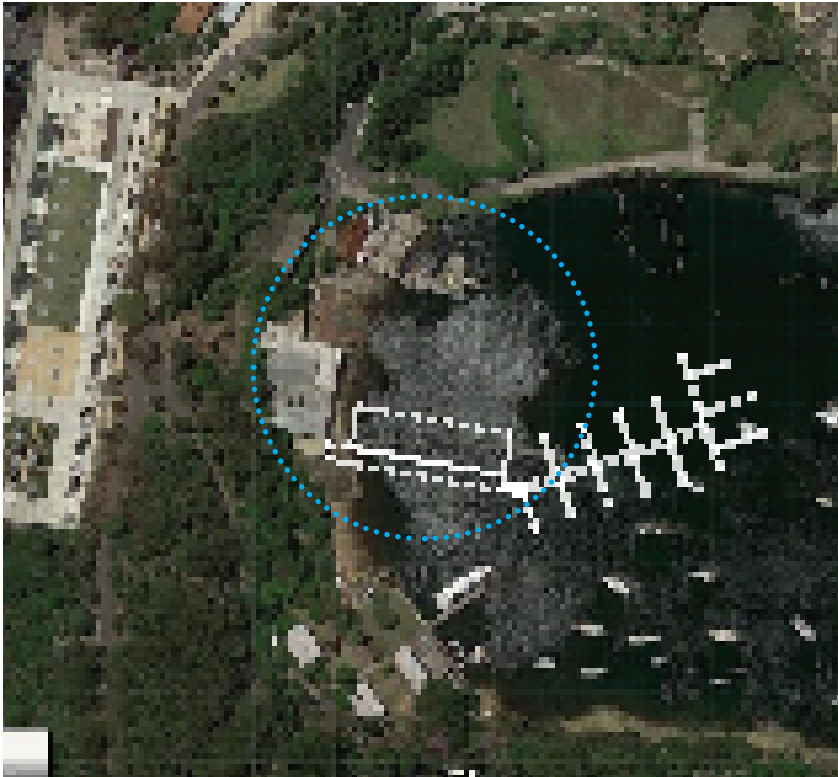
The Museum HQ is the beginning and end point for the unique harbour adventures the Museum of Sydney Harbour offers; it brings the experiences together and acts as a coherent and engaging cultural entrée to the fundamental theme of the museum: the significance of Sydney Harbour.

The Museum HQ also provides a new, focused identity for the Sydney Heritage Fleet, itself an important icon of Sydney's maritime heritage. The Museum HQ will be a place for visitors and the community to enjoy and understand the cultural importance of the work of the Fleet. It will celebrate the outstanding craftsmanship of Fleet volunteers, which has ensured the preservation and maintenance of the magnificent SHF vessels.



BERRYS BAY

CONCEPT ONLY



The location of the Museum HQ at the Berrys Bay provides an identity for the new museum and a physical place at which to introduce the stories to be told on the Museum tour offerings.

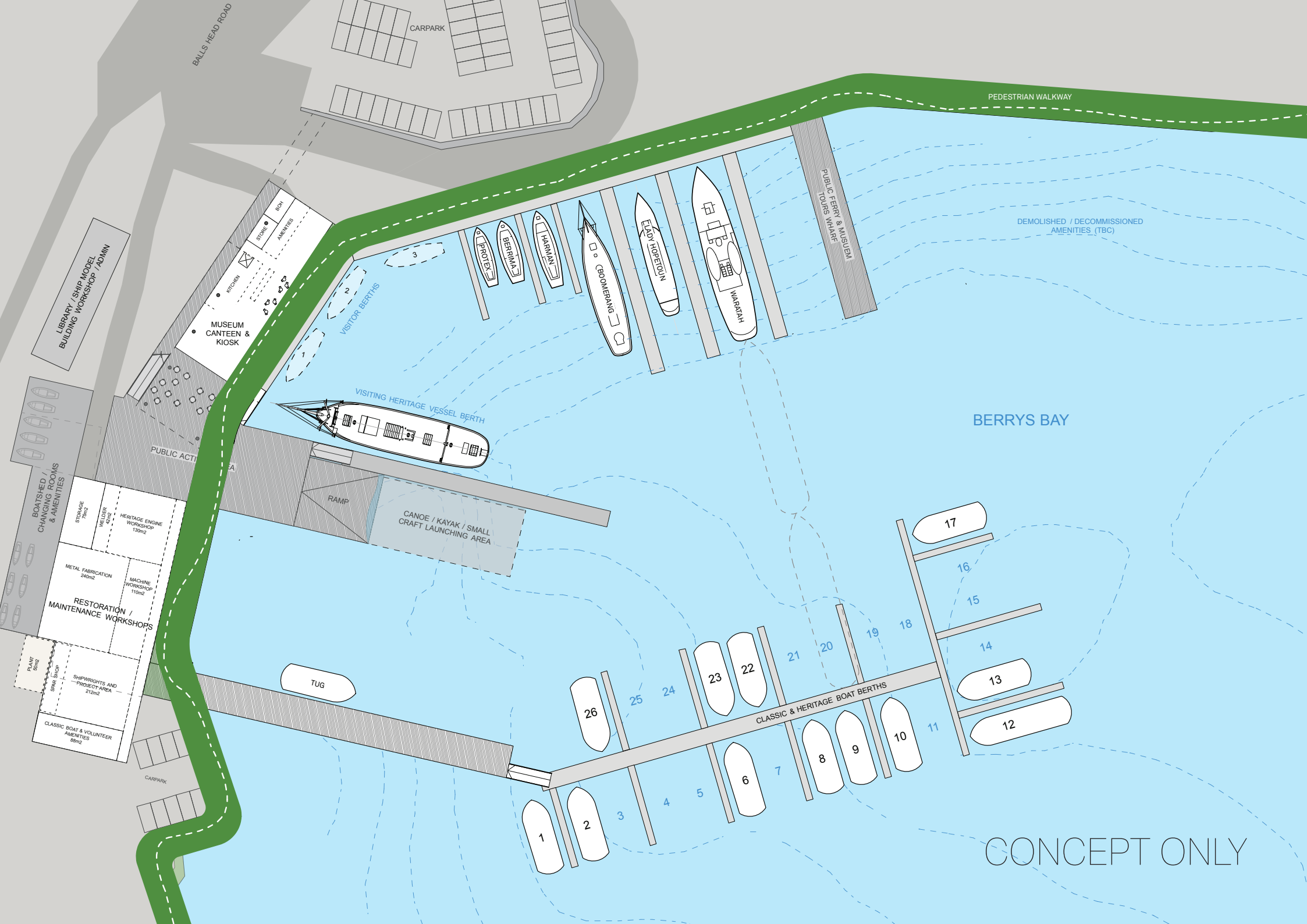
The importance of the Berrys Bay area as part of the Sydney Harbour foreshore, as well as the protection of its heritage items and the sandstone walls, have been considered as integral to the design proposal.

Visitor attractions will integrate the Museum and the Sydney Heritage Fleet restoration facilities, making it a unique international maritime attraction.

Wharves

Berthing is provided for SHF vessels. This also presents an opportunity to extend the interpretive offerings of the Museum via graphics and digital interpretations on board the SHF vessels.

It is anticipated that the majority of visitors will arrive by water, alighting at the public ferry wharf within the precinct.



BALLS HEAD ROAD

CARPARK

PEDESTRIAN WALKWAY

DEMOLISHED / DECOMMISSIONED AMENITIES (TBC)

BERRYS BAY

CONCEPT ONLY

LIBRARY / SHIP MODEL BUILDING WORKSHOP / ADMIN

MUSEUM CANTEN & KIOSK

PUBLIC ACTIVITY AREA

BOATSHED / CHANGING ROOMS & AMENITIES

STORAGE 20m²

WELDER 42m²

HERITAGE ENGINE WORKSHOP 130m²

METAL FABRICATION 240m²

MACHINE WORKSHOP 110m²

RESTORATION / MAINTENANCE WORKSHOPS

PAINT SHOP 30m²

SHIP SHED

SHIPWRIGHTS AND PROJECT AREA 212m²

CLASSIC BOAT & VOLUNTEER AMENITIES 68m²

CARPARK

TUG

RAMP

CANOE / KAYAK / SMALL CRAFT LAUNCHING AREA

VISITOR BERTHS

VISITING HERITAGE VESSEL BERTH

PUBLIC FERRY & MUSEUM TOURS WHARF

CLASSIC & HERITAGE BOAT BERTHS

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PROTEA

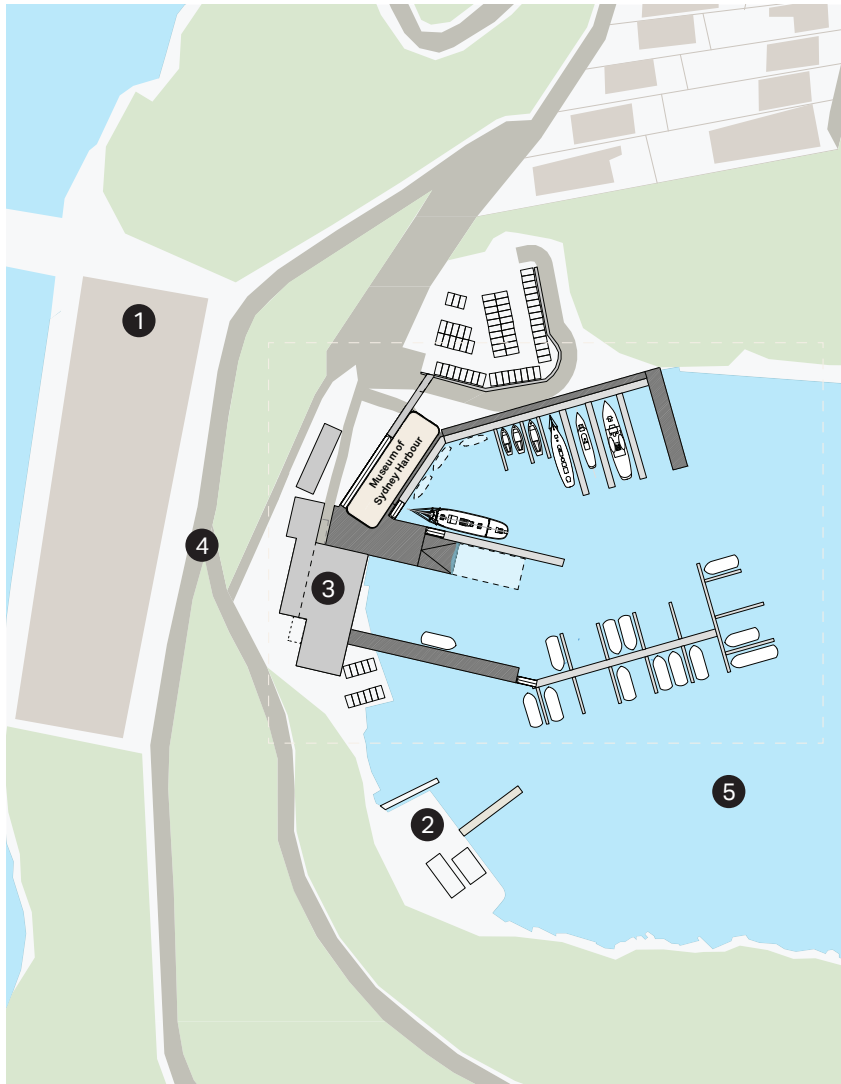
BERKHAM

HARMIN

GONNENHEIM

EADY HOFFEOUN

MARATHI



The Berrys Bay location is more than just the museum; it will be an active cultural tourism and community precinct which includes heritage boat berths, local water activities hub and public activity areas - a place with an authentic cultural identity.

Placemaking

The activities associated with the multiple daily tours proposed at the Museum will activate the precinct and draw increased numbers of visitors to the site. With continuous physical connections through the precinct and active heritage integration, the museum makes a meaningful contribution to the local community, creating an authentic cultural identity for Berrys Bay - placemaking at its best.

In the heart of Berrys Bay there lies an opportunity for an authentic heritage landmark project within a unique community precinct.

1. Coal Loader
2. Old Quarantine Station
3. Woodleys Heritage Boatyard
4. Balls Head Drive
5. Berrys Bay



Woodleys Shipyard Experience



The Museum HQ



Tours



Signposts

Museum of Sydney Harbour

More than a Museum

The Museum of Sydney Harbour HQ

The Museum building (“The Museum of Sydney Harbour HQ”) is a ‘portal’ through which local and international visitors can experience Sydney Harbour, its history and its stories. This unique enterprise, which combines heritage preservation with international tourism, pivots around the Museum HQ and its location at the heart of Berrys Bay on the Sydney Harbour foreshore.

Tours

The natural beauty and history of Sydney Harbour offers an opportunity to explore new approaches to visitor interpretation. Re-imagining Sydney Heritage Fleet’s central product offering, namely guided tours, has given rise to a new tour model which combines a coherent, relevant message with an engaging tourist experience. These offerings have been reconceived as immersive and enhanced with cutting-edge digital technologies.

Woodleys Shipyard Experience

It is proposed that the restoration facilities of the SHF currently located at Rozelle Bay will be relocated to Berrys Bay. Visitors will observe the maritime dockyard, restoration facilities, and talent and expertise of the volunteers via their work on the heritage vessels.

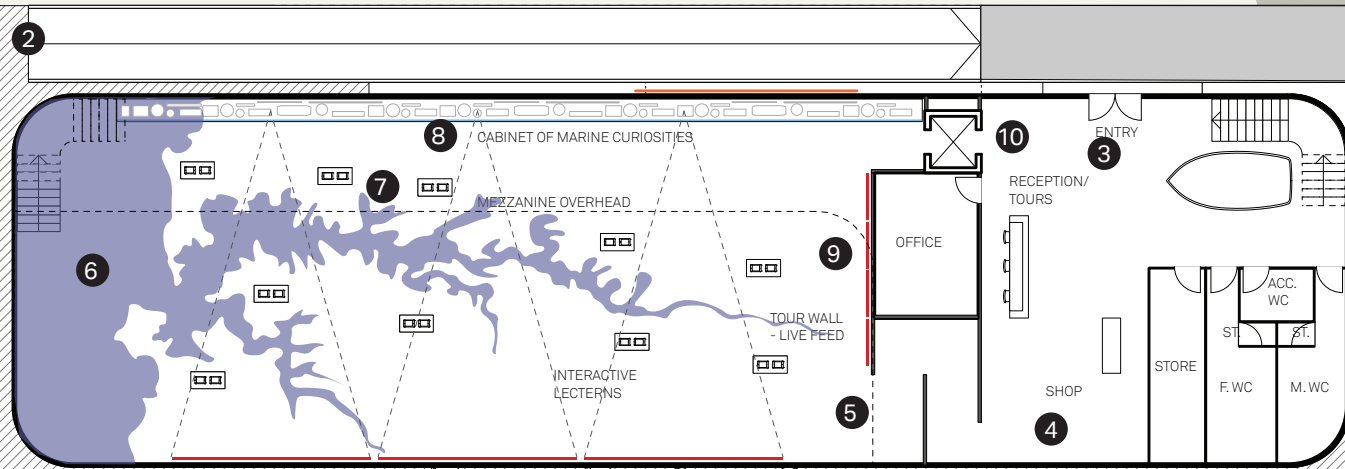
Outposts

‘The Museum of Sydney Harbour Outposts’, comprising collaborative, permanent exhibitions at selected sites, will encourage visitors to make connections between place and the stories being told. The Museum Outposts will also support and encourage increased numbers of visitors to these less-frequented tourist sites.

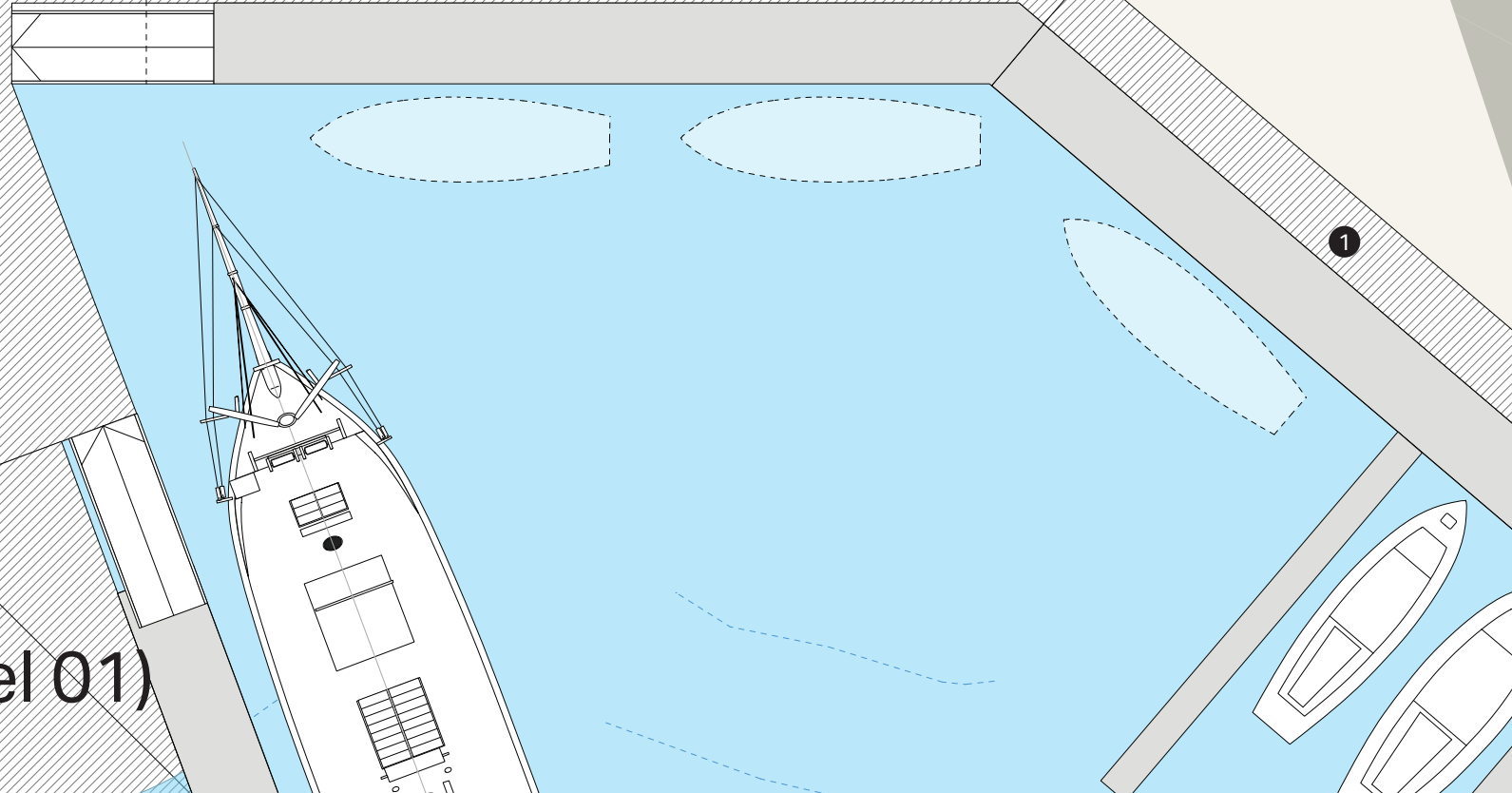
Signposts

‘The Museum of Sydney Harbour Signposts’, taking the form of totems, on thirty-two Sydney Ferries wharves feature engaging graphics and stories relevant to the Sydney Harbour location in which they are situated. The Signposts also display branding pointing potential visitors to The Museum HQ.

CONCEPT ONLY



Entry Level (Level 01)



Museum of Sydney Harbour HQ

Visitor Experience: Entry Level

- 1 Visitor engagement begins with a decision to visit a cultural offering and the taking of transportation to that venue. The arrival experience is the point at which a visitor knows they have found the venue. An ease in finding a cultural attraction is an important part of ensuring that visitors are able to focus on the experience; visitors are not able to enjoy a cultural attraction feeling confused or frustrated. To that end, it is important that the Museum HQ building, the start of the Museum of Sydney Harbour experience, is clearly identifiable. The building design (including its associated ships) is vital.
- 2 The visitor arrives at the Museum HQ, which is located at the heart of the site. There is a heritage vessel berth in front of the building, with the rest of the fleet moorings also visible. The visitor experience starts on a ramp rising up to the first floor, enabling the visitor to arrive at the heart of the activities.

The building has an open, welcoming personality, very clear circulation options, and ample space for gazing, enabling the visitor to make connections from the collection to the present happenings outside. Starting on the level above the main exhibition floor, with its need for light and sound controlled spaces, enables maximum external connections be made without compromising the multimedia installations on offer within.
- 3 On entry, the visitor is greeted with an active space and a central circulation area which enables orientation and group gathering. Parts of the collection are on show. The reception provides an active focus on all the available experiences in both the portal and on Sydney Harbour. Tour times are indicated on digital signboards and live footage of running tours is shown on multiple screens. This live footage is integrated with imagery from the presentations within the building's own visitor experience. Visitors are able to go into the exhibitions within, or book tours or visits to the partner attractions throughout the Harbour.
- 4 A key feature of the entry area is its view to the Museum berths and the SHF vessels. This direct connection to icons of the collection, including visiting tall ships provides visitors access to view on-board activity of the vessels.
- 5 The exhibition within the Museum HQ, "Explore Sydney Harbour", is key to the attraction. The positioning of the HQ as a portal to the harbour requires that the visitor is both engaged with the depth of stories on offer and excited about getting out there and experiencing the real thing. The exhibition must be more than just a museum experience; it is a signpost that provides a coherent and clear focus for all the activities.
- 6 Level 01 features a 30-metre combination graphic and digital map of the Harbour. The visitor arrives at the Harbour Heads, with the water represented by digital art. The map is both part of the 'show' from the first floor, and also provides locations for story events and demonstrates changing weather patterns. The map can illustrate changes in the geology of the Harbour over deep time, for example what it looked like during the last Ice Age, and it also provides opportunities for humour and excitement.
- 7 As the visitor walks through the map they discover lectern units with touch screen access that introduce each of the eight themes of the museum's content. The stories that appear on the floor map in front of the lecterns are also featured. Larger themes have multiple lecterns located close to key stories.
- 8 The backdrop to this experience is a cabinet of 'harbour curiosities' drawn from collections of artefacts from the Fleet and other cultural institutions. The case is two metres high and 30 metres long, ensuring repeat visitors will always find something they have never seen before.
- 9 The final part of the visitor experience is the Tour Wall. Having been engaged and excited by the breadth of stories at the portal, the visitor is invited to explore the delights of the Harbour themselves via the the Museum tours on the Fleet's vessels. Screens cover the Wall with both live footage from out on the Harbour (and pre-recorded past tours), as well as interactive tour maps and thematic imagery.
- 10 The visitor can return to the foyer to book their tour, or continue to the mezzanine level where they can view the collection from above.

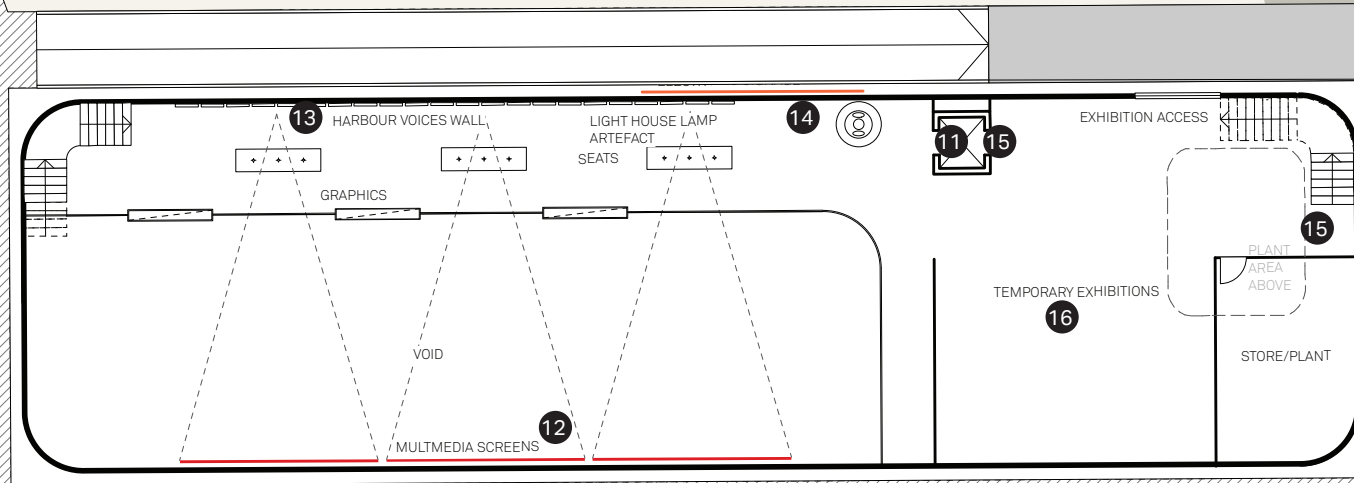
- 1 The arrival experience is the point at which a visitor knows they have found the venue. An ease in finding a cultural attraction is an important part of ensuring that visitors are able to focus on the experience; visitors are not able to enjoy a cultural attraction feeling confused or frustrated. To that end, it is important that the Museum HQ building, the start of the Museum of Sydney Harbour experience, is clearly identifiable. The building design (including its associated ships) is vital. So too the branding of the Museum, which should be strong and clear as well as complementary to the other elements of the precinct.



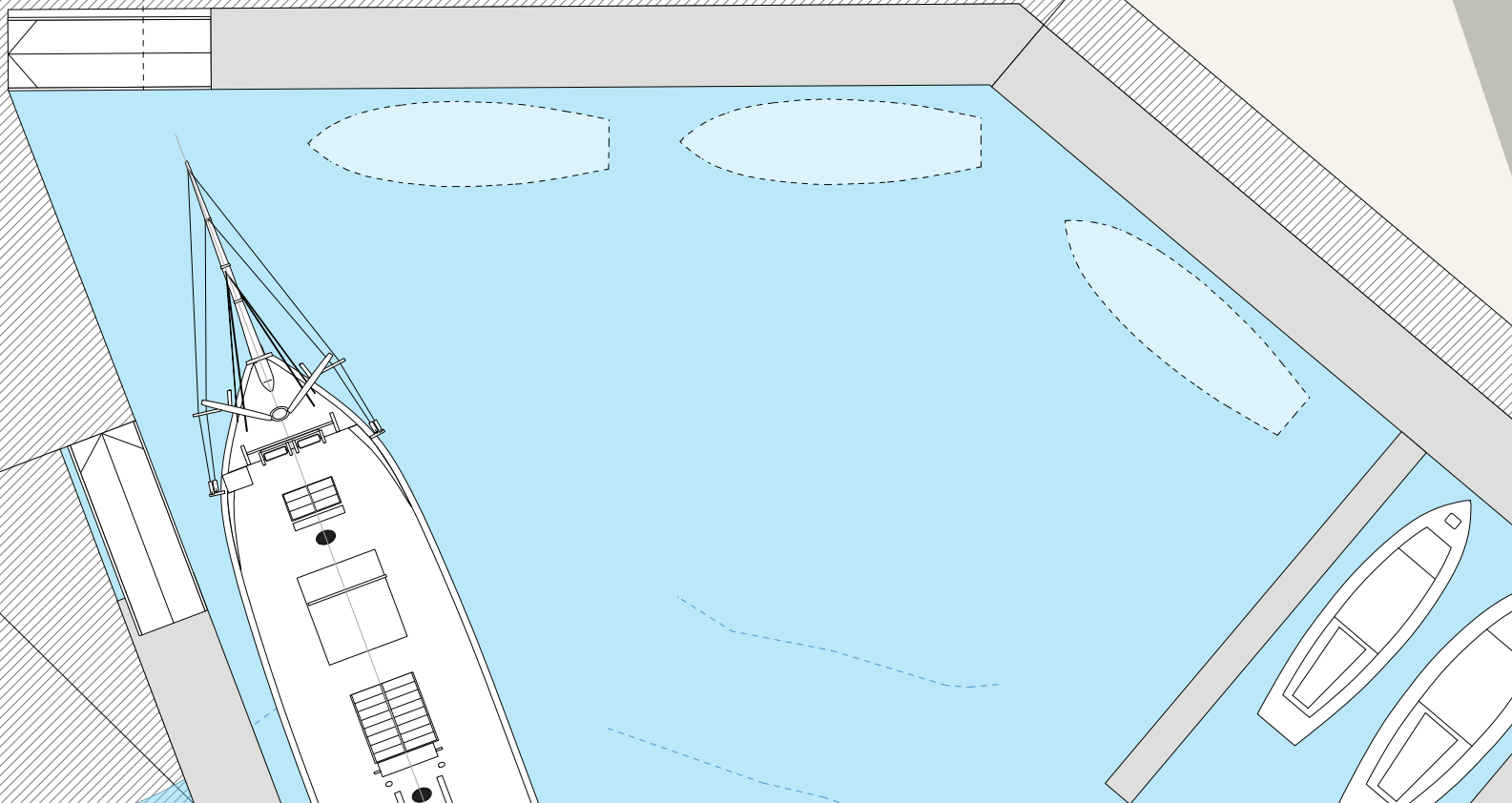


- 3 On entry, the visitor is greeted with an active space and a central circulation area which enables orientation and group gathering. Parts of the collection are on show. The reception provides an active focus on all the available experiences in both the portal and on Sydney Harbour. Tour times are indicated on digital signboards and live footage of running tours is shown on multiple screens. This live footage is integrated with imagery from the presentations within the building's own visitor experience. Visitors are able to go into the exhibitions within, or book tours or visits to the partner attractions throughout the Harbour.

CONCEPT ONLY



Mezzanine Level



Museum of Sydney Harbour HQ Visitor Experience: Mezzanine Level

- 11 Arriving at the mezzanine level, the visitor can see an impressive multimedia experience that covers both levels.
- 12 The heart of the experience is a large-scale multimedia installation that introduces the Harbour as not just as a recreational waterway, but a place of stories about the human condition and community identity. A series of key stories covering diverse themes (listed as part of the thematic framework of the content of the museum), are brought to life. These are personal stories of both the 'important and famous', as well as the 'colourful and ordinary'. Three feature stories also form part of a 'show' on map of the Harbour below.
- 13 The backdrop to the featured stories will be the Harbour Voices Walls, comprising collected stories of the many voices of Sydney Harbour. The content for the Walls will include digital content, artworks, and rich and rarely seen photographic records.
- 14 Part of the mezzanine edge will feature graphics and lectern showcases containing artefacts and imagery, allowing those interested to explore the stories featured in the 'show' further. Other related stories are also featured, for example, family connections and other aspects of stories that happened far from the harbour.
- 15 The visitors are then able to descend to the floor below.
- 16 The Museum HQ will also enable temporary exhibitions to be put on by the museum itself or traveling exhibitions from partner museums to be featured. Aspects of the Fleet's deep maritime expertise, from sail and steam technology, to ropes and timber, could become feature exhibitions here, reinforcing the significance of the Museum of Sydney Harbour being the home of the Sydney Heritage Fleet.

Part of the mezzanine edge will feature graphics and lectern showcases containing artefacts and imagery, allowing those interested to explore the stories featured in the 'show' further. Other related stories are also featured, for example, family connections and other aspects of stories that happened far from the harbour.



The lower level features a 30-metre combination graphic and digital map of the Harbour. The visitor arrives at the Harbour Heads, with the water represented by digital art. The map is both part of the 'show' from the first floor, and also provides locations for story events and demonstrates changing weather patterns. The map can illustrate changes in the geology of the Harbour over deep time, for example what it looked like during the last Ice Age, and it also provides opportunities for humour and excitement.



CONCEPT ONLY

COMMUNITY ACTIVITY AREA

MUSEUM CANTEEN & KIOSK

KITCHEN

STORE

BOH

AMENITIES

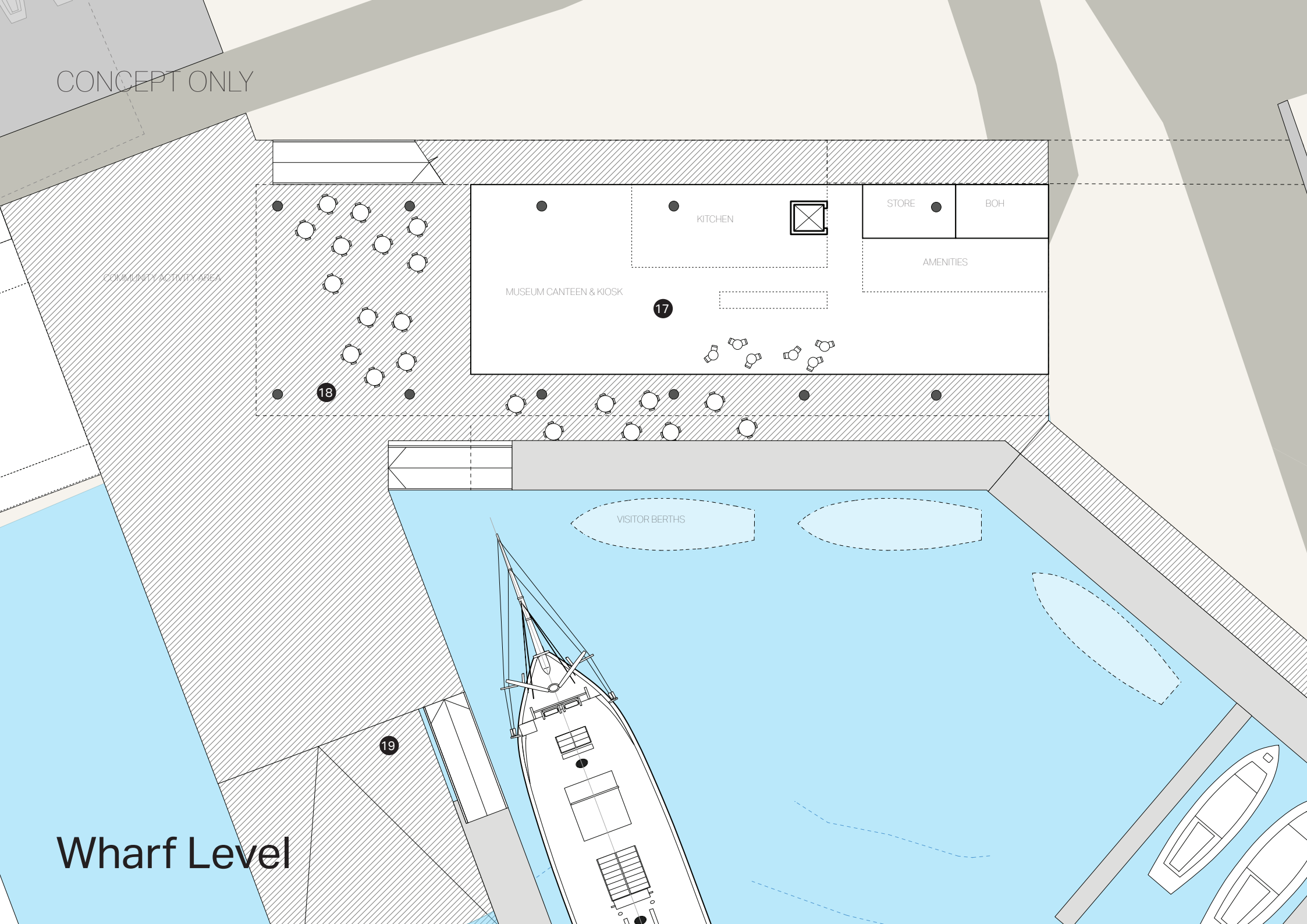
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18

VISITOR BERTHS

19

Wharf Level



Museum of Sydney Harbour HQ Visitor Experience: Wharf Level

- 17 The Museum HQ is the portal to many activities within the Woodleys Shipyard Experience and it is an active hub for the Sydney Heritage Fleet collection. The wharf level features a canteen and kiosk, from which views of the collection, Woodleys Shipyard and Sydney harbour, can be had.
- 18 The Museum HQ provides for seating and a small food and beverage offering that enables visitors to wait for tours in the midst of the Museum's unique collection. Outdoor, undercover seating in view of visiting heritage vessels when berthed, provides further opportunity for visitors and members of the local community to enjoy a coffee while viewing the collection of SHF boats on display.
- 19 A ramp provides access to canoe, kayak and small craft launching area for members of the public. There is an opportunity for storage of canoes and kayaks on site.

CONCEPT ONLY

LIBRARY
LOADING WC

MUSEUM
CANTEEN &
KIOSK

VISITOR DECK

VISITING HERITAGE VESSEL BERTH

PUBLIC ACTIVITY AREA

RAMP

CANOE / KAYAK / SMALL
CRAFT LAUNCHING AREA

BOATSHED /
CHANGING ROOMS
& AMENITIES

STORAGE
75m²

WELDER
42m²

HERITAGE ENGINE
WORKSHOP
130m²

METAL FABRICATION
240m²

MACHINE
WORKSHOP
110m²

RESTORATION /
MAINTENANCE WORKSHOPS

PLANT
50m²

SPAR SHOP

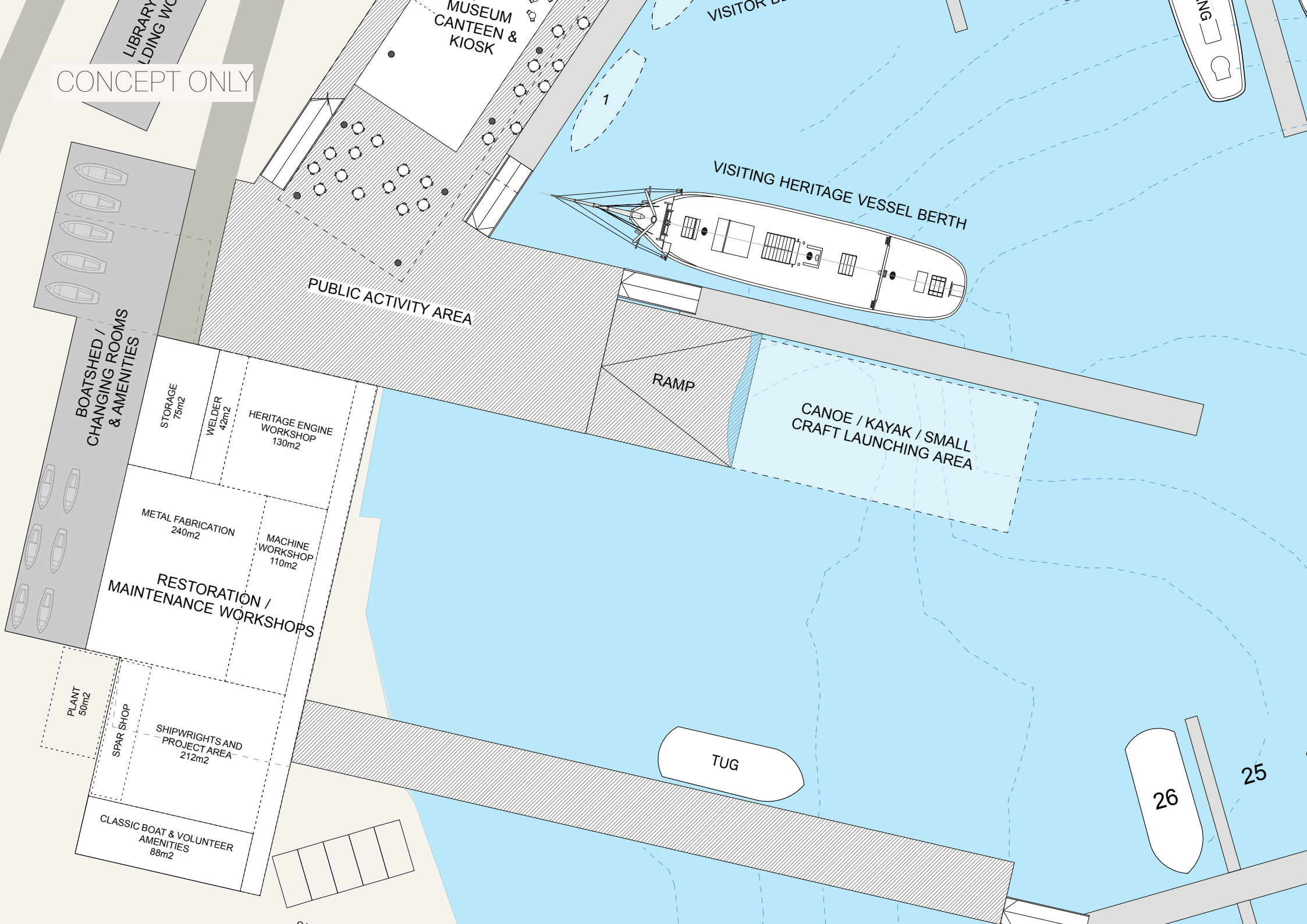
SHIPWRIGHTS AND
PROJECT AREA
212m²

CLASSIC BOAT & VOLUNTEER
AMENITIES
88m²

TUG

26

25



Woodleys Shipyard Experience

3.1



Woodleys Shipyard has the potential to form a key part of the unique maritime heritage experience offered by the Museum of Sydney Harbour, bringing together cultural collections and place.

It is proposed that the restoration facilities of the SHF currently located at Rozelle Bay will be relocated to Berrys Bay. This would give visitors the opportunity to observe the evocative maritime dockyard, fleet's workshops and active restoration facilities on the Island. SHF's flagship *Lady Hopetoun* was originally built in Berrys Bay. The skill and finesse applied by the volunteers in restoring and maintaining the vessels would be on view and would form an integral part of the Museum experience.

The existing Woodleys Shed would be revitalised as a the SHF workshop and boat storage area. Viewing restoration or refit work in progress would be a major added visitor experience and attraction.

The Woodleys Shipyard Experience provides and explains the vast significance of the maritime history of Sydney and the SHF's part in it, and offers visitors an opportunity to see what happens behind the scenes at the museum.



1. Workshop walkthrough

Visitor attractions to be featured at the Woodleys Shipyard Experience as part of the new Museum; the soul of Sydney Harbour at Berrys Bay.



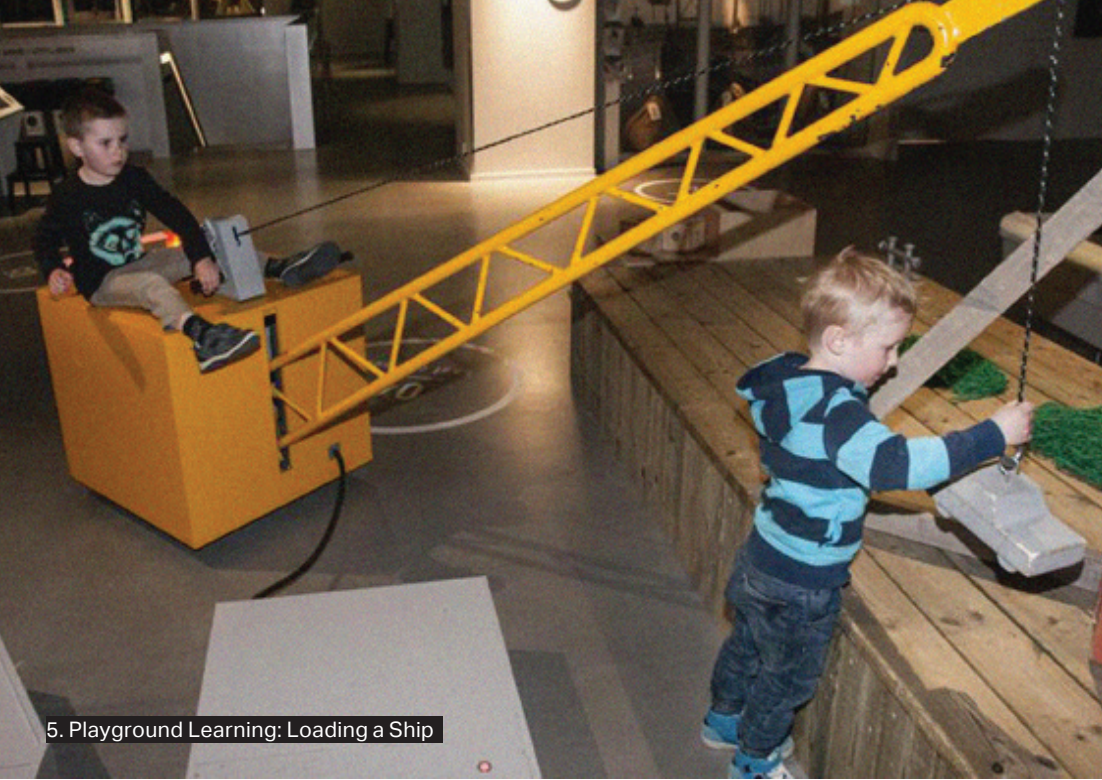
2. Restoration on the Docks



3. Learn to row a boat



4. History of Rowing on the Harbour



5. Playground Learning: Loading a Ship



6. Berthing a Vessel Interactive



7. Maker Spaces



8. Education Groups



JAMES WATSON

XV
XIV
XIII
XII

History of the Sydney Heritage Fleet

"A ship properly invested as a museum or set up as a display sends out emanations of lore, humanity, history, adventure, geography, art, literature and so on. These elements have brought me pleasure and they seem capable of doing the same for other people . . ."

— Karl Kortum, former Director, San Francisco Maritime Museum.

The SHF has a significant collection of early vessels all with connections to Sydney Harbour. Nowhere else in the world can you see—and sail on—a collection of historic vessels of this age; all saved, restored and kept operational by volunteers. It makes Sydney Heritage Fleet unique.

A strength of the collection is the breadth of its historical and thematic scope. The SHF's Maritime Records and Research Centre holds an extensive collection of maritime related artefacts. Historically significant paintings, photographs, sketches, engravings and postcards form part of this collection. The SHF also maintains a comprehensive research library and archive of maritime related documents which includes ships' diaries, letters, logs and journals. The collection includes over fifty model ships, including models of some of the Fleet's own vessels. The SHF's historically important collection of ship plans is representative of a variety of sailing vessels, steam ships and motor vessels.

The SHF's vessels range in age from 1874 to the 1960s; five are more than 100 years old. What makes them exceptional is that each and every one is fully restored and in operation. Each vessel has its own fascinating story to tell. Vessels from the early 20th century tell the rise of the steam and motor age. Tugs, pilot boats and ferries bring to light the life of working harbour vessels, elegant Edwardian leisure craft, and mid-century passenger launches.

Backed by the SHF's collection of maritime artefacts, the Fleet is perfectly suited to act as the foundation for an immersive and participatory visitor experience that recreates the history of Sydney Harbour.



"Excellent effort from crew/volunteers to revive the history and emotions of this vessel."

Visitor feedback.

The strength of the existing SHF is built on the immeasurable skills and dedication of its 450-plus volunteer group.

A vibrant and functional volunteer community is vital to the achievement of the museum's purpose. Maintaining the current SHF volunteer base, as well as strengthening its structure, is recommended in order to facilitate the ongoing maintenance of the fleet.

The new museum will offer better facilities at the proposed Woodleys Shipyard for workshops and volunteers, and restructured tours will provide a refreshing volunteer experience.

Opening workshop facilities to visitors via tours and interpretation will bring to light the crucial role of the SHF volunteers and will provide an exciting opportunity for visitors to witness the process and techniques of shipbuilding and restoration.

The SHF at Woodleys Shipyard will no longer be 'one of Sydney's best-kept secrets' but will evolve as part of a functioning museum and with open workshop space, real interpretation and access points for the public.

The strength of the existing SHF is built on the immeasurable skills and dedication of its 450 plus volunteer group.





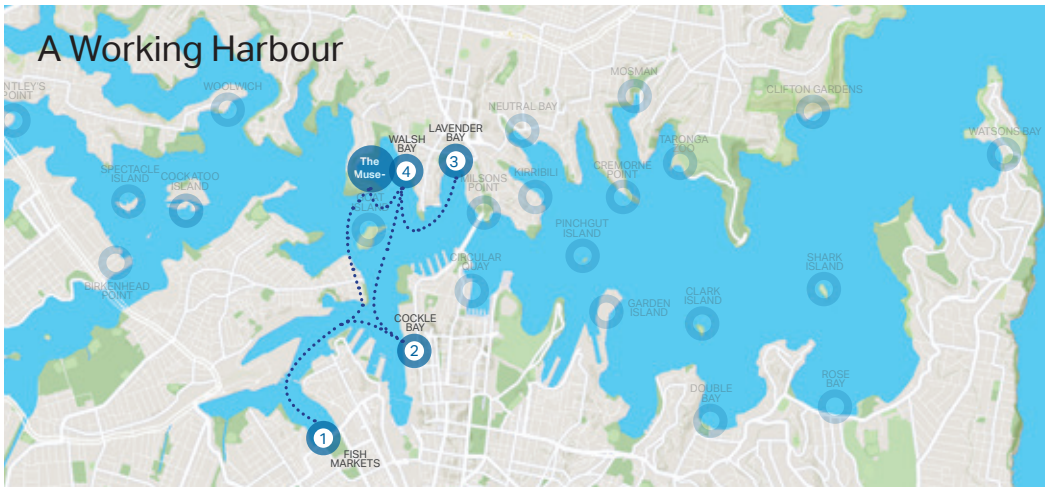
The focus of the Museum of Sydney Harbour is to engage visitors—locals and tourists alike—with the history of Sydney Harbour as a place, through a meaningful, connected, hands-on experience.

An absorbing grounding in the stories of Sydney Harbour will extend the engagement of visitors, deepening the enjoyment of going out on the harbour on a tour or upon visiting Fleet vessels on their berths.

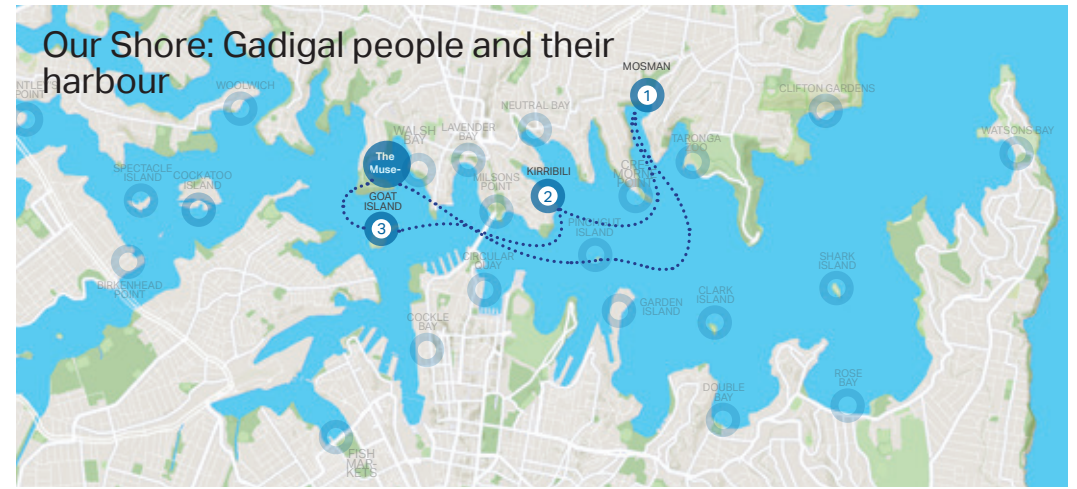
By aiming to reach a broad audience, The Museum has the potential to give people from a wide demographic the opportunity to experience the harbour in new and meaningful ways. The ability to take visitors on a real journey on the harbour, on actual historical vessels, to places of genuine historical importance, is unique, valuable and culturally significant.

By establishing the Museum HQ to support the existing fleet and tours, The Museum has the potential to become a world-class visitor experience, right at the heart of a prestigious and coveted tourist destination.

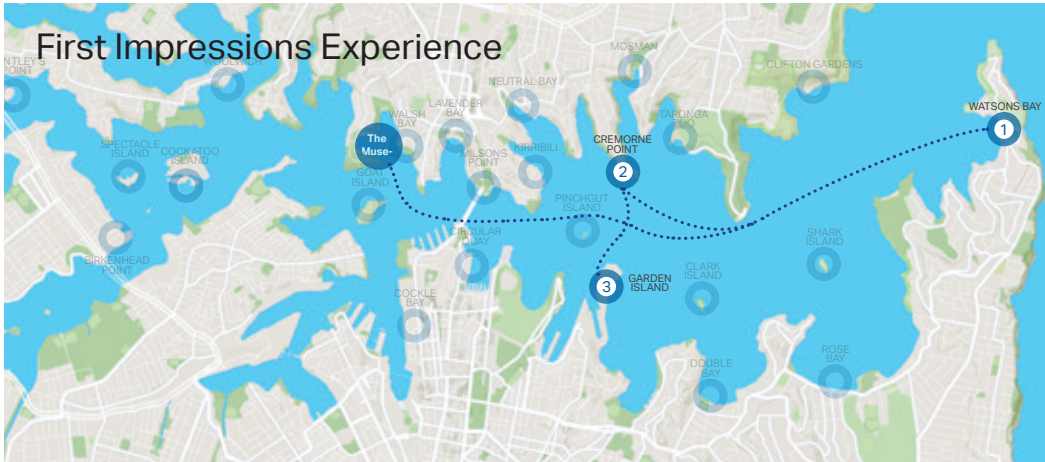
A Working Harbour



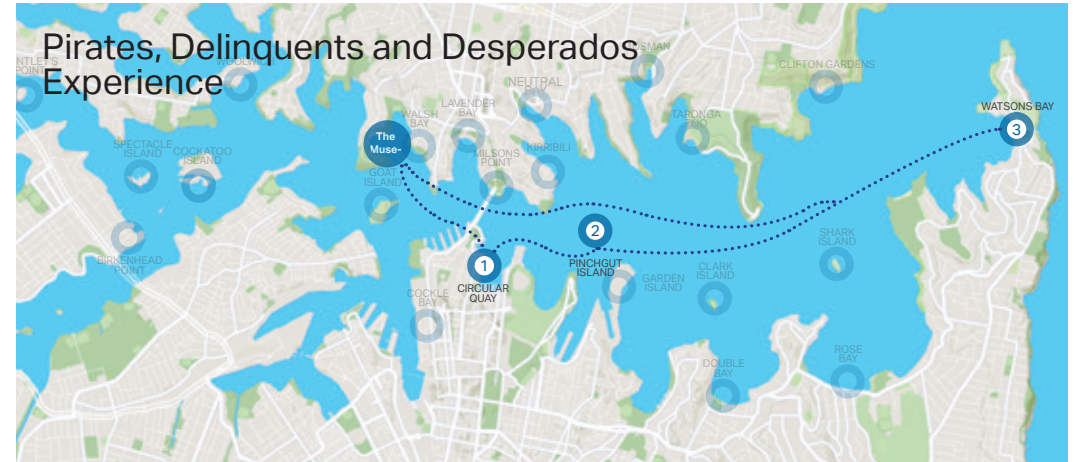
Our Shore: Gadigal people and their harbour



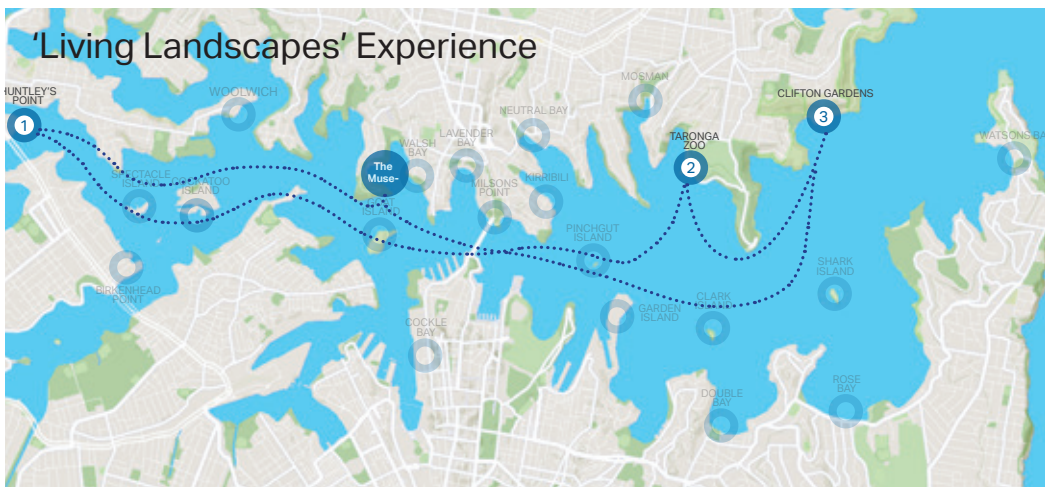
First Impressions Experience



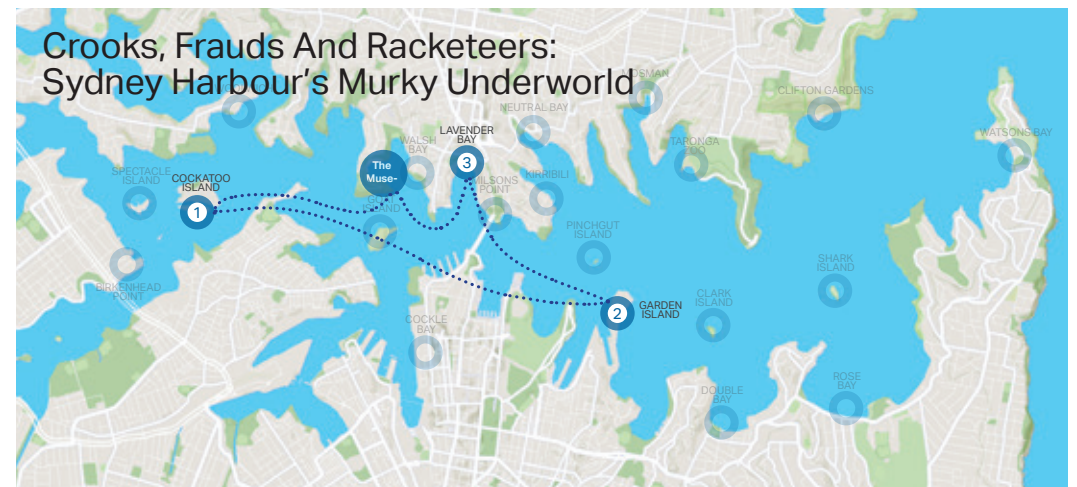
Pirates, Delinquents and Desperados Experience



'Living Landscapes' Experience



Crooks, Frauds And Racketeers: Sydney Harbour's Murky Underworld



Imagining New Adventures on Sydney Harbour



Sydney Harbour is a spell-binding place, a place that the city and its suburbs can circumscribe but never confine. It defines Sydney's identity, avails our leisure, facilitates our commuting, and exhilarates us with demonstrations of joyful celebration.

The natural beauty and history of Sydney's Harbour offers an opportunity to explore new approaches to visitor interpretation. Re-imagining SHF's central product offering, namely guided tours, has given rise to the idea that the theme of adventure, rather than tour, more neatly befits the nature of ships and the sea.

"Twenty years from now, you will be more disappointed by the things you didn't do than those you did. So throw off the bowlines. Sail away from safe harbor. Catch the wind in your sails. Explore. Dream. Discover."

— Mark Twain

The term 'tour' is tried and tested, however 'adventures' promise the potential for new knowledge resulting from new experiences. Unlike most museums where collection objects are exhibited in display cases disconnected from their original context, the Museum of Sydney Harbour has the distinct advantage of transporting visitors directly onto the harbour and its history. Casting off from a wharf promises a completely unique experience – the motion, the water, the wind, the sights and sounds – a dramatic, real-life scene set for adventure.



Imagining New Adventures on Sydney Harbour



"There shall tall spires, and dome-capt towers ascend,
And piers and quays their massy structures blend;
While with each breeze approaching vessels glide,
And northern treasures dance on every tide!"

— Visit of Hope to Sydney-Cove, Dr Erasmus Darwin,
1791

The tours and cruises currently offered by SHF have achieved a level of popularity and success largely due to the talent and dedication of the SHF volunteer guides. Through the Museum of Sydney Harbour, however, there exists the opportunity to develop a new tour model which combines a coherent, relevant message with an exciting tourist experience.

An enhanced tourist offering featuring adventures and experiences on Sydney Harbour will widen the scope of the Museum to reach new audiences beyond groups of specific enthusiasts. The refreshed offerings will attract audiences who are interested in a broad range of subject matters, from crime and literature, to geology and Aboriginal history. International and local tourists (including the lucrative backpacker market), who may have only 40 minutes to two hours to complete an experience, are one such large market. School groups and the education market are another large audience.



Technology-Enhanced Offerings



Specific MR technology devices illustrate what is possible in the specific Harbour experiences that follow in this report, for example:

Seashell Audio Experience

A 'seashell audio experience' is a playful take on the traditional audio guide. The ongoing miniaturisation of wearable technology makes embedding a small audio playback device within, for example, small conch shells a straightforward undertaking. Location-based technology would allow such shells to respond to nearby points of interest, or alternatively they could be remotely controlled by an Expert Guide via wireless communication.

Telescope Time Machine

A 'telescope time machine', taking the form of an authentically crafted personal nautical telescope, will enable the viewer to go back in time to specific points in the Harbour's history. The telescope's magnification controls could be used to set the date to show the arrival of the First Fleet, or the booming harbour ferry industry of the early 1900s. The various stages of the Sydney Harbour Bridge construction could similarly be recreated and accurately overlaid across the real-life Bridge. The current state-of-the-art in wearable technology (such as smart watches) provides relevant capability in terms of embedding small, high-performance computing devices and high-resolution screens within a telescope form-factor.



Technology-Enhanced Offerings

Harbour History Camera

A 'Harbour history camera', namely a specialised mixed-reality camera application, is another way to provide additional layers of interpretation to the Harbour experience. The current capability of smartphone technology permits overlaying detailed 3D objects with semi-realistic ambient lighting and shadow effects within the live camera feed. The quality and capability of this technology will continue to expand in coming years. Smart glasses are also likely to become a mainstream technology accessory by 2021 and will enable the same mixed-reality capabilities, minus the friction created by the smartphone.

Message in a Bottle

The romantic or poetic nature of a 'message in a bottle' is aptly suitable to participatory story-telling on Sydney Harbour.

For example, the concept could be applied as a virtual memento or postcard. Visitors could create a message for a specific friend on social media and 'tag' it with one of their Harbour history camera' photos. Their friend would then receive an invite to attend that the Museum of Sydney Harbour adventure (potentially with a ticket discount). If the friend then visited and in-turn used the 'Harbour history camera', the virtual 'message in a bottle' would float up to the surface for 'collection' to reveal the surprise message and photo.

The concept could be similarly applied to other parts of the visitor's experience, including virtual messages containing historical letters or first person accounts of dramatic events on the Harbour.

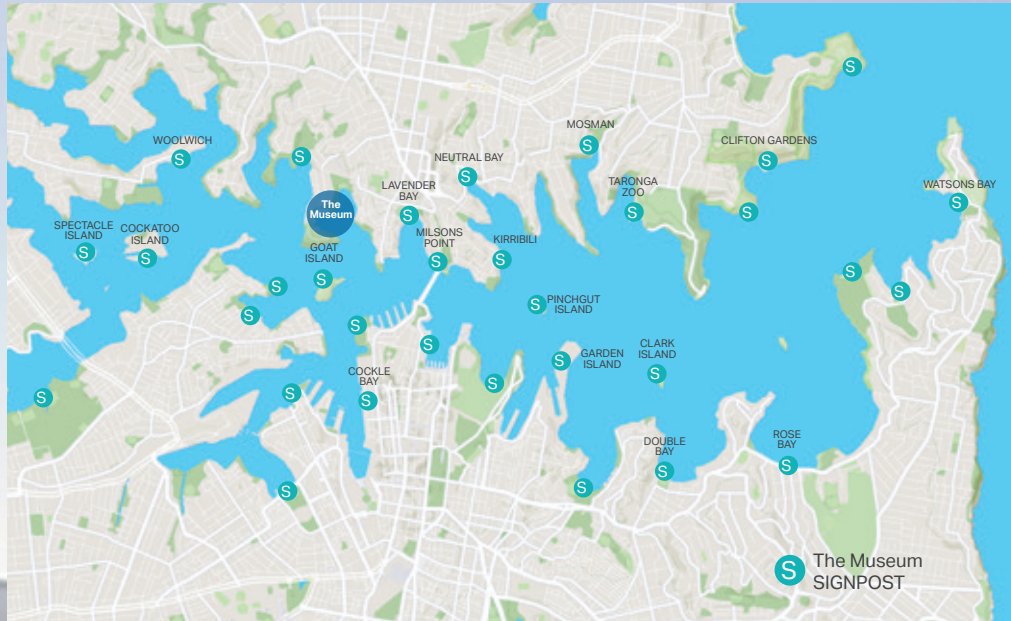
Messages could also be used to convey tasks or allude to surprises that await later in the experience/adventure. Options to add game-based elements for younger audiences could be included, such as a race to collect as many bottles as possible whilst the ferry waits to depart, or a skill-test that makes it tricky to fish the virtual bottles out of the Harbour.

1844
 1976 Präsenti sagitta, jureta id da trucidum
 1973
 1976 Präsenti sagitta, jureta id da trucidum

MUSEUM OF SYDNEY HARBOUR
 HOME OF SYDNEY HERITAGE FLEET



 1844: The first ship to arrive in Sydney Harbour was the convict ship First Fleet. The ship was the *Surgeon General*, which was the largest ship in the fleet. It was a 1000-ton ship and was the only one to have a full rig. It was the only ship to have a full rig and was the only ship to have a full rig.





The Museum Signposts, taking the form of totems, feature graphics and stories relevant to the place in which they are situated. The Signposts also display branding pointing potential visitors to the Museum HQ.

To extend the Museum experience permanently onto Sydney Harbour and enhance its offerings, 'The Museum of Sydney Harbour Signposts' on thirty two Sydney Ferries wharves and other waterfront locations have been developed.

These Signposts, taking the form of totems, feature graphics and stories relevant to the place in which they are situated. The Signposts also display branding pointing potential visitors to the Museum HQ.

For example, the Museum of Sydney Harbour Signpost on Greenwich Point Wharf might bring to life the story of Rockleigh on Lower Serpentine Road, Greenwich, and the Lyons family who lived there. The Lyons' operated a wharf, slipway and ship repair service from the lower half of their house from 1901 and built the first glider in NSW in their shipyard. Interested people engaging with the Signpost would be directed to the Museum HQ for further exploration of Sydney Harbour history and immersive, on-the-harbour experiences.

Together, the thirty two Signposts, rich with content relevant to the locales in which they sit, transform Sydney Harbour into a veritable 'sea of stories' and encourage engagement with Sydney's cultural tourist offerings.

Themes on offer at the Museum of Sydney Harbour

THEMES

Recreation The harbour as a playground	Commuting Getting places across the water	Industry/Trade A working waterfront	Naval/Military Maritime defence on the harbour	Aboriginal The harbour of the Gadigal people	Crime The harbour's murky underworld	Natural History	Food/Resources
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MAIN TOURS

		'A Working Harbour' experience		First Impressions of Sydney Harbour experience	Crooks, Frauds and Racketeers: Sydney Harbour's murky underworld	'Living Landscapes' experience	
				Our Shore: Gadigal people and their harbour	Pirates, Delinquents & Desperados Experience		

SUPPORTING TOURS

Rounding the mark Explore yacht and sailing clubs around the harbour	The Crossing Where the ferries ran before the Bridge	Once there was industry Harbour history camera tour	Where the Fleet lives Garden Island		They slipped beneath the waves Harbour wrecks		Sydney's fishing fleet-past and present
Anchorage Secret places in the harbour	Ferries of today Balmain depot tour	Slipways and Dry Docks	Defending Sydney Fortifications		Kelp & Mangroves SIMS-led harbour tour		Imports and Exports Food & Resources by sea
					The Shark Tour		

THREADS

- PEOPLE OF SHF
- SOCIAL CHANGE
- TECHNOLOGY
- CREATIVE ARTS
- INDUSTRIAL DEVELOPMENT

MAIN STORIES

Bluewater Bushmen and open boat sailing on Sydney Harbour	Billy Blue and his 'tight and clean' boat	A Southern Hub for the Whaling Trade	WWII combat in Sydney Harbour	Bidigal women shell workers	Prisoners in Hulk Bay	Bathymetry mapping of Sydney Harbour	Woolloomooloo Fish Market
First baths in Sydney Harbour	A horse-powered ferry	The Surprise and Boat building in North Sydney	Bluebirds during WWI	Aboriginal fishing guides of the early 1800s	The Row Boat Guard	Sow and Pigs Reef	Chinamans Beach and the salt pans
The Floating Museum	The Kanangra	Imports by sea	Submarine Mines	Collecting Cockles at Cockle Bay	Punishment and Cockatoo Island	Geology of Camp Cove	Native rock oysters pre-European settlement

SUPPORTING STORIES

Race watching	Aboriginal travel across the Harbour	Coal mines	Garden Island	Traditional vessels	Fort Denison	Mangroves	Sydney Fish Market
Fireworks	Building of Sydney Harbour Bridge	Oil tanks	Fortifications	Water supply	Water police	Dredging	The Barn at Mosman
Yachting and sailing clubs	Steam engines on the Bridge	Gasworks	Origin of RAN	First encounters	Colonial starvation	Wrecks	Importation
Rowing clubs	Population change	The Grain Races	Great White Fleet visit	Place names		Colonial food supply	Commercial fishing
Anchorage	Evolution of wharves	Timber wharves	Naval memorials	Rock carvings		Climate change	Environmental impact
The Nielsen Park wave	Northshore tramline	Ice cargo	WWII attacks			Industrialisation	
Bushwalking Sydney Harbour	Winter ferry commuting	Abattoirs	Snapper Island			Geology	
Luna Park	Sydney Harbour Tunnel	The Hungry Mile	WWI				
Beauty Point	Social class in Sydney	Commercial fishing					
Manly		Quarantine Station					
Fullers Bridge		James Craig sea chest					
		Maritime technology					
		Clyde underground pipeline					

Communication objectives are the ideas and understanding that visitors leave a museum with. They are clearly defined concepts which provide the purpose of a museum and inform the entire museum development process.

- 1. Sydney Harbour is the city's principal geographic axis and the heart of the place we call Sydney**
- 2. Maritime activities—recreational, commercial, civic and military—have played a crucial role in the history of Sydney Harbour and have been fundamental in creating the identity of the community that lives here**
- 3. Maritime craft have been central to that identity, affecting all who live and visit**
- 4. Conservation and restoration of the collection has been key to the preservation of its significant maritime heritage.**

A thematic framework has been developed to outline a strategy for the Museum that brings together the stories of Sydney Harbour and its history with the development of key communication objectives of the museum, encouraging visitors to connect with the collection in a meaningful and relevant way.

Museums today endeavour to provide visitor experiences that are relevant and informative. They seek to bring cultural heritage to life and help future generations learn how the past has influenced their world. These are worthy aims that are becoming harder to achieve, with museums struggling for attention in an experience-filled, contemporary world.

Stories have driven the design methodology of the the Museum of Sydney Harbour experience, arising from the belief that locating human stories at the heart of the Museum will make it a truly powerful and memorable visitor experience. Consciously pairing personal stories with the right narrative devices and technologies and appropriate tours will ensure the Museum has longevity and the most effective possible impact. This passionate commitment to effective communication will mean that the stories of Sydney Harbour become 'living' stories.

The thematic framework provides an overall focus which guides and directs the development of the visitor experience. The groups of stories and associated concepts outlined in the thematic framework directly inform the physical and intellectual visitor experience. The thematic framework works by placing the concepts the Museum wants to convey into a context easily accessible by the visitor. It also serves to showcase the the Museum collection artefacts in a coherent narrative.

Visitors will have fostered in them an authentic personal connection with the themes of the Museum and an appreciation of the significance of the stories told therein.



Two groups of four men standing on wool bales on board MAGDALENE VINNEN, March 1933



Sydney has a long and rich ship building history. Image above shows Cuthberts ship building yard in 1865.

Sydney Harbour is the birthplace of Australia's maritime industry. It forms the central axis of the city, with urban development lining both its shores. From the earliest days of European settlement, it was the conduit for transporting convicts, military, settlers and supplies to Sydney Cove.

The Harbour moulded the shape of the growing city, determining the locations of its transport and storage hubs, of its markets, workshops and factories. Via this theme, visitors will appreciate the way Sydney grew around its long headlands and deep bays, as wharves, slips and stores and then noxious industries such as abattoirs encrusted the shorelines.

From the earliest days of the colony, trading ships plied the Harbour waters, ferrying goods from afar and shipping local goods elsewhere. These vessels have their own stories to tell, as do the goods they traded.

The history of Sydney's shipbuilders provides a particularly apposite perspective on trade on the Harbour, with captivating stories of entrepreneurship, industrial development and technological change.

The rich history of naval ship-building in Sydney Harbour, spanning two centuries, is a key component of this theme.

Industry/Trade

A working waterfront

A Southern Hub for the Whaling Trade

The Surprise and Boat building in North Sydney

Imports by sea

Sydney as a great port

Era of liners

Fuel and Power Stations

Coal mines

Oil tanks

Gasworks

The Grain Races

Timber wharves

Ice cargo

Abattoirs

The Hungry Mile

Commercial fishing

Quarantine Station

James Craig sea chest

Maritime technology

Clyde underground pipeline





A group of 20 Australian nurses known as the Bluebirds en route to France during World War I.

As Australia's largest city and the locus of colonisation, Sydney has always hosted a significant naval presence.

In the late 19th century after the Crimean War, the naval presence in and around the Harbour grew markedly. Admiralty House, now the Sydney residence of the Governor General, was built to house a British Admiral and was first occupied in 1885.

In 1907 President Theodore Roosevelt sent a fleet of white ships around the world as a symbol of American sea power. When it visited Sydney, the Great White Fleet drew large crowds, and inspired Australia's new government to order several ships as the basis for a new Australian Navy.

Many gun emplacements were built around the Harbour to defend the city against invading navies. Three Japanese midget submarines famously entered the harbour on the 31 May 1942, with one striking HMAS Kuttabul with a torpedo, killing 21 sailors.

The rich history of naval ship-building in Sydney Harbour, spanning two centuries, is a key component of this theme.

Naval/Military

Maritime defence on the harbour

WWII combat in Sydney Harbour

Bluebirds during WWI

Submarine Mines

Garden Island

Fortifications

Origin of RAN

Great White Fleet visit

Naval memorials

WWII attacks

Snapper Island

WWI



Wharf scene, [Circular Quay] crowd of schoolgirls, large ferry behind, ferry on left foreground, gas lamp on wharf, [destination sign at end of wharf for McMahon's Point, Lavender Bay, N.S.W.] 1906

Photographer: Harold Cazneaux



At the start of the colony, people lived largely on the southern shore of the Harbour. As the city grew, however, people became attracted to life away from the commercial centre, and many began to live on the North Shore. With no bridge, the only way to cross the harbour was by boat.

The earliest known ferry service was run by a Jamaican seaman known as Billy Blue who rowed passengers between Dawes and Milsons Points. In the 19th century larger ferries took over, leading in 1861 to the establishment of the North Shore Ferry Company.

With the construction of train routes to the North Shore in the 20th century the demand for ferry services also grew. While less famous than the harbour bridge, Sydney's ferries have come to form an iconic and inseparable part of life in the Harbour City.

It was their more famous icon, the Harbour Bridge, which replaced the essential commuting role of Sydney's ferries for cross-harbour travel. Ferries then became a means of transport mainly for those in harbour-side suburbs, but ferries remain a vital link in Sydney's commuting.

Commuting

Getting places across the water

Billy Blue and his 'tight and clean' boat

A horse-powered ferry

The Kanangra

Aboriginal travel across the Harbour

Building of Sydney Harbour Bridge

Steam engines on the Bridge

Population change

Evolution of wharves

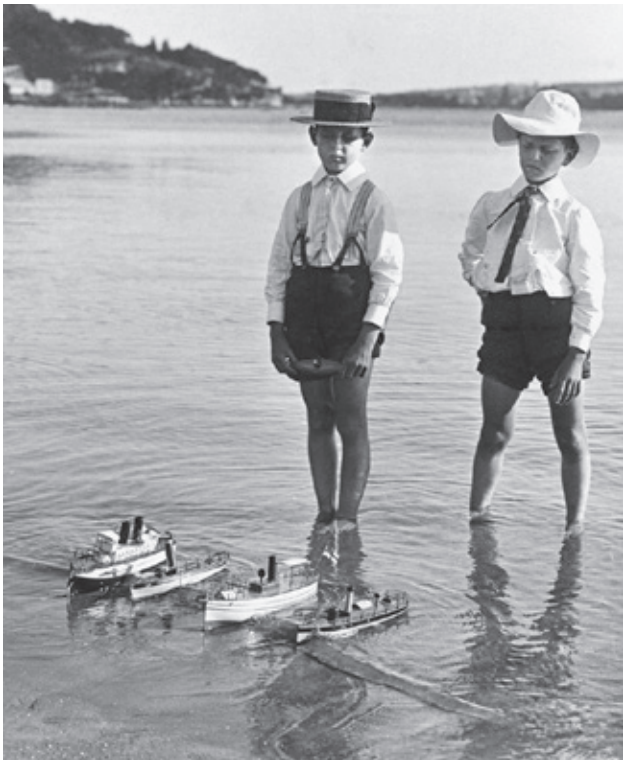
Northshore tramline

Winter ferry commuting

Sydney Harbour Tunnel

Social class in Sydney





As Sydney grew from a colonial town to a thriving metropolis, its harbour has proved an irresistible lure for sailors and boatmen. While the spectacle of the Sydney to Hobart Yacht Race with its state-of-the-art supermaxis may encapsulate the image of Sydney yachting today, the history of recreational boating on the Harbour is in fact much more varied and democratic.

Most of the recreational sailing on Sydney Harbour stemmed from its working nature, and those who participated and watched largely came from the working class. The open boats that evolved into Sydney's famous eighteen footers were largely crewed by tradesmen and footballers, their brawn and size needed to provide counterweight to the massive sail area the skiffs carried.

Rowboats, 'tinnies', motorboats, water skiing boats, jetskis, jetboats, kayaks, canoes, sailboards, and restaurant boats have also provided a means for Sydney-siders and visitors to enjoy a day on the Harbour, an experience that, for many, defines life in the harbour city.

And for those to whom recreational fishing is a 'sport' and a way of life, the harbour has proved a haven. For generations, ferry wharves sported anglers perched on piles as the ferries came and went, and tinnies gave those anglers lucky enough to own one - and find somewhere to launch it - access to more recreational harbour fishing grounds.

Recreation

The harbour as a playground

Bluewater Bushmen and open boat sailing on Sydney Harbour

First baths in Sydney Harbour

The Floating Museum

Race watching

Fireworks

Yachting and sailing clubs

Rowing clubs

Anchorage

The Nielsen Park wave

Bushwalking Sydney Harbour

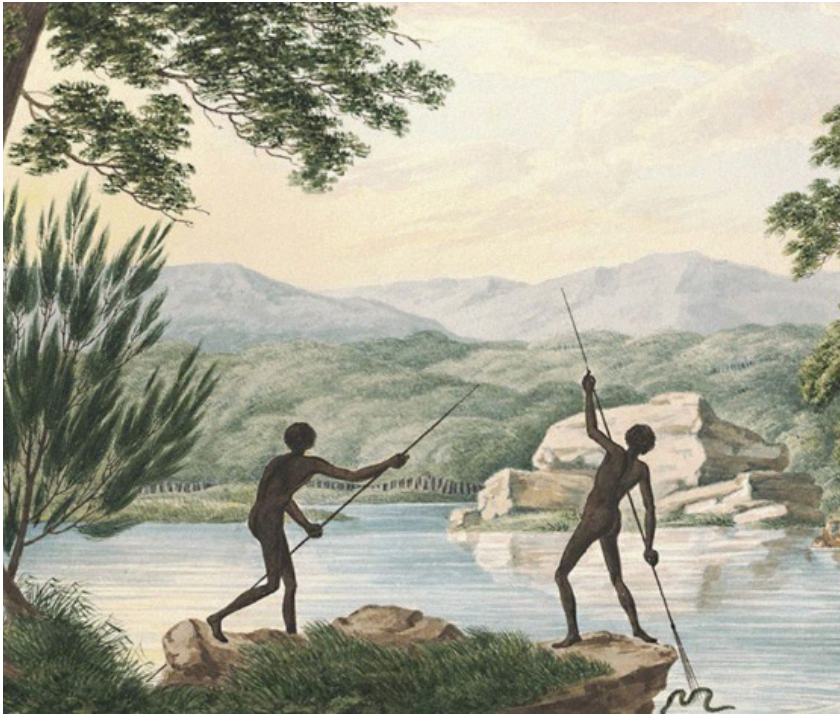
Luna Park

Beauty Point

Manly

Fullers Bridge





Two Aborigines Spearing Eels
By Joseph Lycett, c1817-20

When Aboriginal people reached the Sydney area some 40,000 years ago, the sea level was already 50 metres or more below that of the present day. At the height of the last ice age, around 18,000 years ago, it was as much as 130 metres lower, and the coastline was up to 15 km further east.

The Gadigal people, a clan of the Eora Nation, are Sydney's original Aboriginal inhabitants. 'Eora' means 'here' or 'from this place'. The 'Eora people' is the name given to the coastal Aborigines around NSW. Gadigal territory stretches along the southern side of Port Jackson from South Head to what is now known as Petersham. The southern boundary is the area that now forms the Alexandra Canal.

Following the arrival of the First Fleet in 1788, the British encountered Aboriginal people around the coves and bays of Port Jackson. Aboriginal communities here were both generous and combative towards the colonisers. Many places around the Harbour remained important hunting, fishing and camping grounds long after European settlement and are still highly significant to Aboriginal people today.

Aboriginal

The harbour of the Gadigal people

Bidjigal women shell workers

Aboriginal fishing guides of the early 1800s

Collecting Cockles at Cockle Bay

Traditional vessels

Water supply

First encounters

Place names

Rock carvings

A. CADDY, 6-3-29

1714, / A20 10
/ R 10



Arthur Caddy, 6 March 1929

A fireman (or stoker) on steamships, Caddy was known to police as a shopbreaker and had previously been arrested for drinking sly grog.

Special Photograph number 1714. New South Wales Police Forensic Photography Archive, Sydney Living Museums



In a city spawned by the harbour, the waterfront has hummed with adventure and misadventure since the first days of the colony. With schemes devised, tempers lost, deals done, the harbour has been the backdrop of fascinating characters on both the right and the wrong side of the law.

In the first decades of the Colony, a complex interplay of authority, geography, imperial directives and social conditions gave rise to brazen acts of crime and piracy in Sydney Cove. Convicts transported to Australia faced severe discipline and grim working conditions. Breaches of convict regulations, as well as crimes, were punished with floggings, hard labour in irons, extensions of existing sentences, and relocation to remote, harsh-regime penal stations.

To this day, shady characters and troublesome criminal activity have taken place on the harbour and its foreshores. Disturbing, captivating true-life crime stories are explored and brought to life via this theme.

Crime

The harbour's murky underworld

Prisoners in Hulk Bay

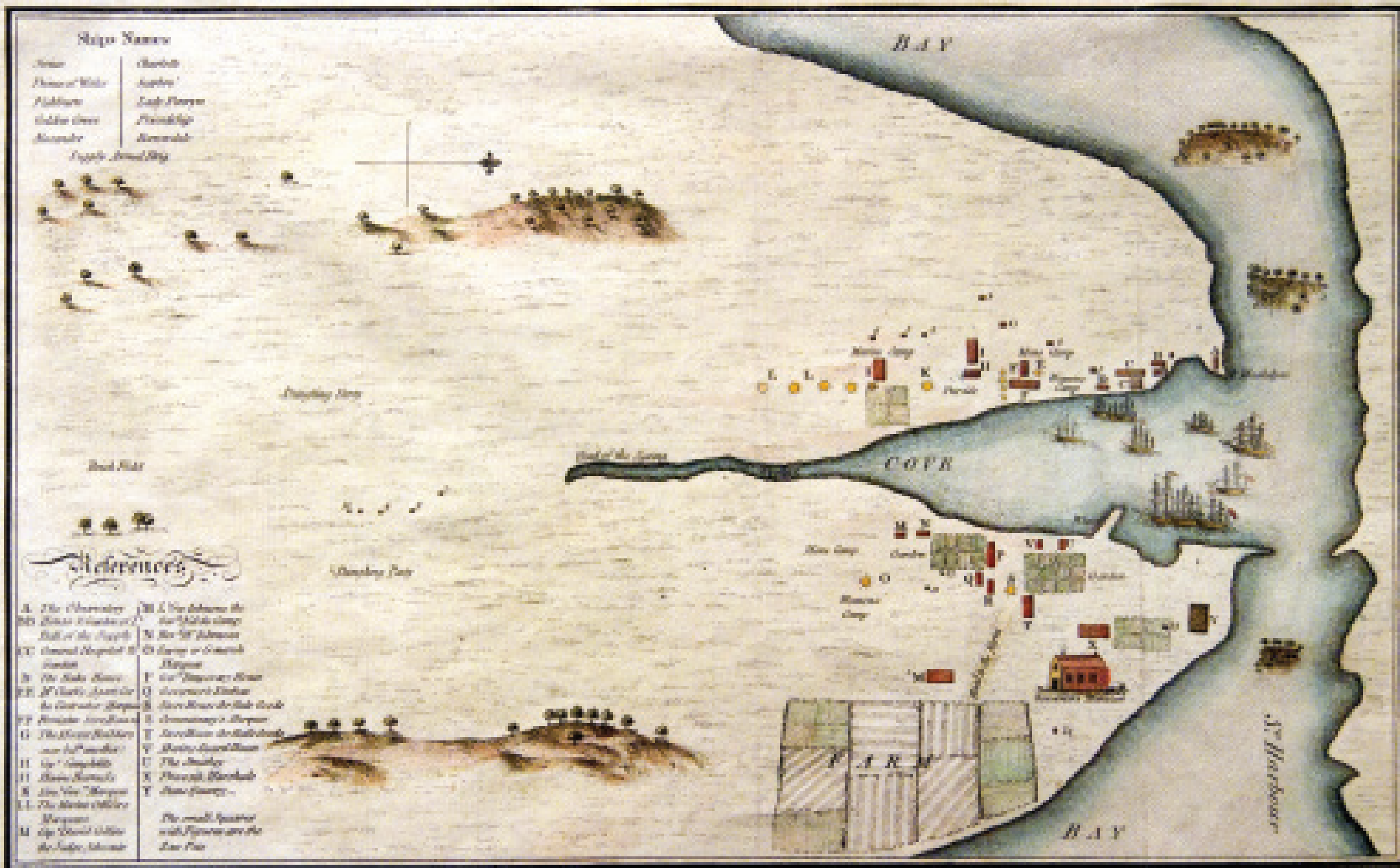
The Row Boat Guard

Punishment and Cockatoo Island

Fort Denison

Water police

Colonial starvation



Sketch & Description of the Settlement at SYDNEY COVE PORT JACKSON in the COUNTY of CUMBERLAND taken by a transported Convict on the 16th of April, 1788 which was not quite 3. Months after Commodore Phillip's landing there.



The landscape of Sydney Harbour began to form some 200 million years ago when deposits of sand, mud, silt and pebbles were washed in by large rivers and gradually compressed into the sandstone, mudstone and shale that now forms the bedrock of the Sydney basin.

Between two and twelve million years ago, the rock was uplifted to form a plateau. The Parramatta River and its tributaries flowed across the plateau to the sea, cutting deep valleys into the earth. When the sea rose to its present level some 6,000 years ago, the Parramatta River valley was drowned, and Sydney Harbour as it is today came into being.

The Harbour covers an area of 55 square kilometres, stretching some 21 km inland to the mouth of the Parramatta River. Its jagged shoreline extends over 240 km. Most of the Harbour is over nine metres deep at low tide, though it descends over 40 metres at its deepest point near the Sydney Harbour Bridge.

Natural History

Bathymetry mapping of Sydney Harbour

Sow and Pigs Reef

Geology of Camp Cove

Mangroves

Dredging

Wrecks

Colonial food supply

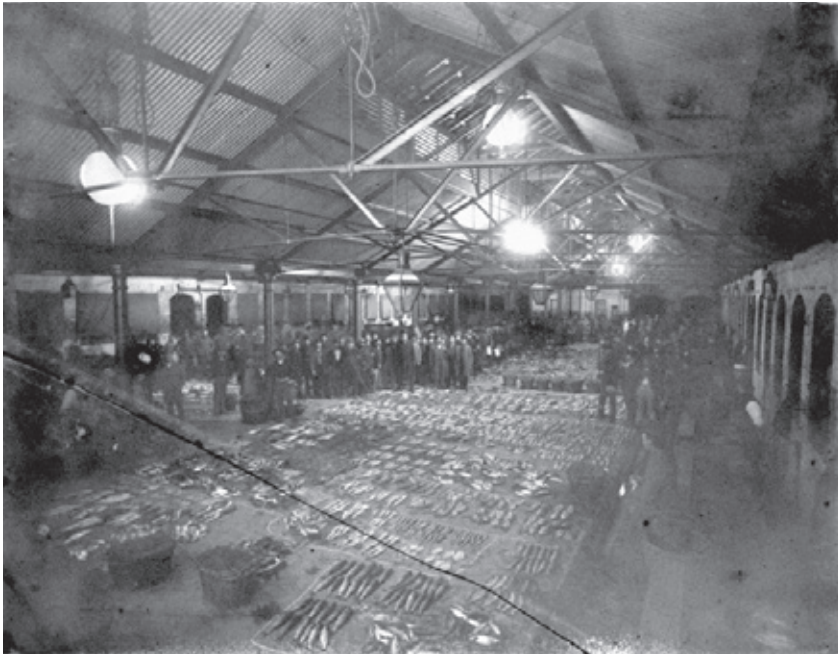
Climate change

Industrialisation

Geology



*Peninsula and Dawes Point,
Sydney Harbour*
John W. LEWIN, circa 1813



Interior of the Sydney Fish Markets, Woolloomooloo during a morning sale, about 1890.

Fishing and the fish of Sydney Harbour offer a broad theme covering a wide range of stories, from Aboriginal fishing practices, to commercial and recreational fishing, to ecology and natural history of the harbour environment. Untold numbers of vessels have fished and whaled in Sydney Harbour, and historical anecdotes abound.

Sydney Harbour supports an abundance of edible flora and fauna and is home to more than 580 different species of fish alone. It has a wide variety of habitats: rocky shorelines and platforms, kelp-covered reefs, sponge gardens, mangroves and seagrass beds.

The history of commercial fishing supplies many stories: the best fishing areas and the species found there; changes in fishing vessels and fishing technology over time; fish markets; and Sydney's place in the national and international fishing and whaling trade.

Food/ Resources

Woolloomooloo
Fish Market

Chinamans Beach and
the salt pans

Native rock oysters pre-
European settlement

Sydney Fish
Market

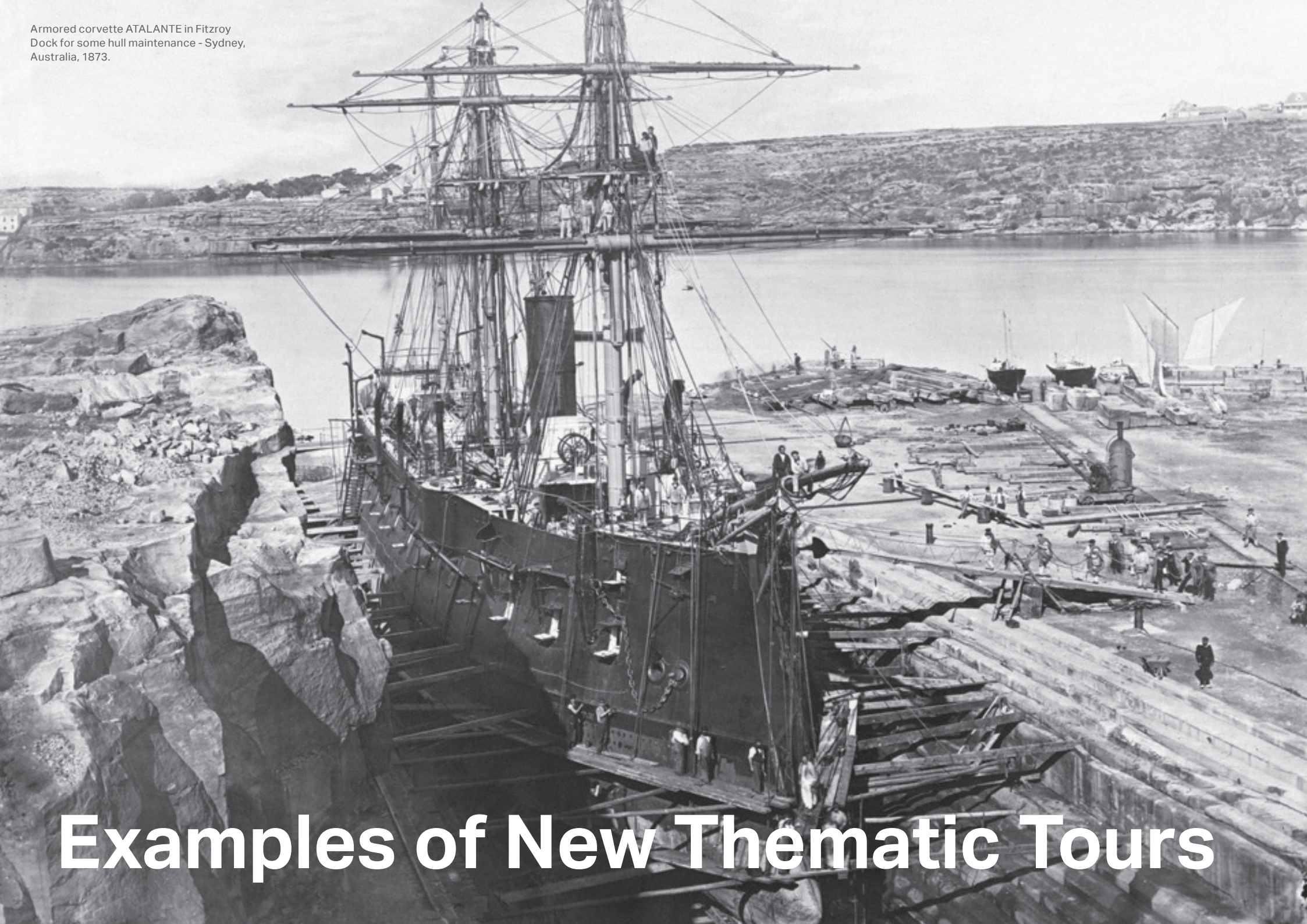
The Barn at Mosman
Bay

Importation

Commercial fishing

Environmental
impact

Armored corvette ATALANTE in Fitzroy
Dock for some hull maintenance - Sydney,
Australia, 1873.



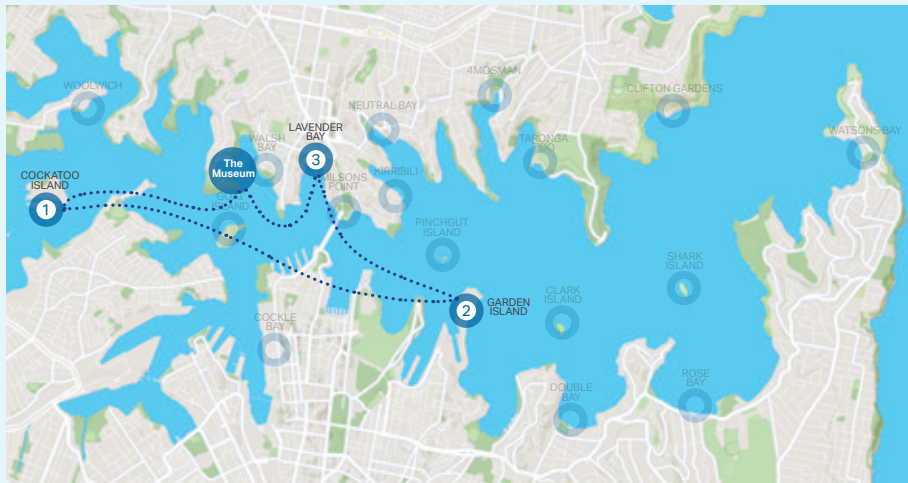
Examples of New Thematic Tours

CROOKS, FRAUDS AND RACKETEERS

In a city spawned by the harbour, the waterfront has hummed with adventure and misadventure since the first days of the colony. With schemes devised, tempers lost, deals done, the harbour has been the backdrop of fascinating characters on both the right and the wrong side of the law.

With the spirit of investigative truth-seekers, visitors will embark on the 'Crooks, Frauds and Racketeers' experience, plunging deep into the dark heart of Sydney Harbour's startling crime history. Key locations on the Harbour where real-life crimes unfolded will form the back drop of a participatory, spine-tingling journey where visitors meet shady characters and uncover the facts of troublesome criminal activity.

Crooks, Frauds And Racketeers: Sydney Harbour's Murky Underworld



The story-telling prowess of the Museum's Expert Guides would be complemented and amplified by mixed-reality technology (see 'Tour Introduction').

Harbour History Camera

Using a fit for purpose application on visitor's smartphones, a specialised mixed-reality camera application will provide additional layers of interpretation to the 'Crooks, Frauds and Racketeers' experience.

A Museum of Sydney Harbour Expert Guide would draw attention to photographic mixed-reality opportunities at various points, such as a shark swimming beside the boat or a sunken vessel deep below (as for the 'Shark Arm Murder' case detailed at 'Stop 2' below). Looking through the smartphone camera would magically reveal the virtual object under the water and would even enable a photo to be taken of the visitor with the object seamlessly included in the background of the shot.

Adding to the magic effect, these virtual objects would reside in 'shared-scenes' so that multiple visitors all see the same thing from their respective vantage points. The ship's Captain could be in on the game too, announcing that something has been spotted "hard to starboard" and abruptly changing course to get closer to the action.



Stop 1: Captain Thunderbolt Cockatoo Island Camber Wharf

Frederick Ward was born in 1835, the youngest of ten children. By the age of eleven he was working across northern NSW as a station hand and a horse breaker.

In 1856, Ward's nephew, John Garbutt, became the ringleader of a horse and cattle-stealing operation, and enticed Ward to join him. Garbutt and Ward were eventually caught and convicted for horse-stealing and of receiving stolen horses, each receiving a ten year sentence with hard labour. They were sent to the Cockatoo Island penal establishment, where convicts were initially put to work quarrying stone for the colony.

After serving four years, Ward was released and settled in Mudgee where he met Mary Ann Bugg, a part-Aboriginal woman. Soon after the start of their relationship, Bugg fell pregnant with Ward's child and the couple travelled to her father's farm near Dungog for the baby's delivery. This trip breached Ward's ticket-of-leave conditions and Ward was sent back to Cockatoo Island to serve his remaining sentence plus three additional years for possessing a stolen horse.

Surrounded by the shark-infested waters of the harbour and heavily patrolled by guards, escape from Cockatoo Island was deemed impossible. The Cockatoo Island Punishment Book has multiple entries in Ward's name for attempted escape and consistently disobeying orders.

While Ward was in prison Bugg found domestic work in Balmain. At the beginning of September 1863, she courageously swam from Long Nose Point to Cockatoo Island while smuggling a file which made its way to Ward. On 11 September, Ward, with fellow inmate Frederick Brittain, became the only prisoners to ever escape from the Island. Brittain drowned during the escape, however Ward made it to the shore.

"ESCAPE OF PRISONERS FROM COCKATOO ISLAND

On the muster roll being called at Cockatoo Island on Sunday evening, two of the prisoners, named Britton and Ward, were found missing. On search being made, the leg-irons of the former were discovered on the northern end of the island, and subsequently Britton's clothes were found; but no traces of Ward could be seen."

- Empire, 16 September 1863

It has been surmised that on the night of their escape, Bugg stood on the harbour foreshore with a lantern to mark a safe site for the men to come ashore. She then supplied Ward with provisions and horses and he headed north to the Hunter Valley undetected.

"After his escape from Cockatoo, Ward betook himself at once to the Northern districts, and commenced his lengthened career of outrages in the neighbourhood of Singleton. From that time to the present, Ward has had many conflicts with the police, but has always evaded capture, and has remained at large with numerous charges of felony hanging over his head."

- Evening News, 28 May 1870

Ward named himself "Captain Thunderbolt" after the robbery of a tollbar house at Gostwyck during which Ward startled the customs officer from his sleep by banging loudly on the door. The startled officer, Delaney, is purported to have remarked, 'By God, I thought it must have been a thunderbolt'.

After being on the run for six years, he met his death on 25 May 1870.

"Constable Walker, single-handed, pursued Ward (who fired on him) seven miles through a rough country, across creeks. Ward dismounted at a creek and took to the water. Walker, coming up, shot Ward's horse, and then encountered him. Ward presented his revolver, and said, 'Keep off.' Walker said, 'Will you surrender?' Ward said, 'No, I will die first.' Walker replied, 'Then, it is you or I for it,' and fired the last charge in his revolver, and shot Ward in the left breast dead."

- The Sydney Morning Herald, 28 May 1870



Stop 2: Shark Arm Murder

Lavender Bay Wharf

On 25 April 1935, a human arm was regurgitated by a large tiger shark which had been caught off Coogee beach. The shark was put on display at Coogee Aquarium Baths, however it soon became sick and vomited up the left forearm of a man in front of a crowd of visitors. Distinctive tattoos on the arm and fingerprints from the hand identified that it belonged to petty-criminal James Smith, who had been missing since 7 April that year. Smith's arm had been severed with a knife and murder was presumed.

"The victim of this mysterious death drama is James Smith, of Gladesville, former billiards marker at City Tattersall's Club and one-time promising lightweight boxer, and a man with seemingly not an enemy in the world ... The limb bore a crude but discernible tattoo mark, and a knotted rope still hung from the wrist. The tattoo mark was a distinctive one — that of two boxers sparring up to each other. It was so distinctive indeed that, when the description appeared in last week's Truth, Jimmy Smith's brother went along at once to Randwick police station, and informed Detective Head that he was certain that the arm was that of his former boxer brother."

- Truth, 5 May 1935

Reginald William Lloyd Holmes was a wealthy swindler who owned a boat-building business at Lavender Bay. Holmes employed Smith on several occasions to assist with insurance scams. Holmes and Smith also teamed up with former inmate Patrick Francis Brady. Together they forged cheques for small amounts and accessed the bank

accounts of Holmes' friends and clients. Smith was simultaneously blackmailing Holmes.

"Sydney waterfront is shocked at the tragedy which has removed Reginald William Holmes, whose name as a boat-builder stood second to none in the South Pacific. "Holmes's Shed, McMahon's Point" has been a landmark on the Harbour-front for many years. Launches, yachts, and harbour craft also took form in the busy yard. Reginald, well-schooled in marine architecture, and with a sound knowledge of engineering, proved the good tradesman that his father had been before him. A keen motor yachtsman himself, much of his recent work was the building of what may best be termed "luxury yachts" for harbour and ocean cruising. Ferry passengers from Lavender Bay always followed with interest the progress of the construction, and the yard, which was never idle resounded to the thud of the maul."

- The Sun, 12 June 1935

Smith was seen drinking and playing cards with Brady at a hotel in Cronulla on 7 April 1935. A taxi driver took Brady from Cronulla to Holmes' house in McMahons Point on the day Smith had gone missing. Brady was arrested on 16 May and charged with the murder of Smith.

Holmes denied any association with Brady and four days later he was shot in the head in his boatshed. Remarkably, Holmes survived and the bullet merely stunned him. Once he recovered from the shock, Holmes clambered into his speedboat and led two police launches on a chase around Sydney Harbour for several hours until

he was finally caught and taken to hospital. He refused to tell police who shot him.

"Holmes set out to sea in a speedboat, with blood pouring from a bullet-wound in his head. Police launches chased him far out to sea before they caught him and brought him ashore. Holmes was taken to hospital and remained there for a time under police guard."

- Newcastle Morning Herald and Miners' Advocate,
13 June 1935

In June 1935, Holmes told police that Brady had killed Smith, cut up his body and concealed it in a trunk which Smith had then thrown into Gunnamatta Bay. Holmes claimed that Brady had come to his home, showed him the severed arm and threatened Holmes with murder if he did not receive 500 pounds immediately. Holmes also said that after Brady had left his home, he threw Smith's arm into the surf at Maroubra beach.

On 11 June 1935, Holmes withdrew £500 from his account and left home that evening, telling his wife he had to meet someone. Early the next morning he was found dead in his car at Hickson Road, Dawes Point, having been shot three times at close range. Holmes was due to give evidence at Smith's inquest later that morning.

The police charged Brady with the murder of Smith, although he was later found not guilty and acquitted. Brady maintained his innocence in the Smith murder until his death thirty years later.

Stop 3: John Black Caesar

Garden Island Ferry Wharf

John Black Caesar was thought to have been born in Madagascar in 1763. 'Caesar' was a common slave name and it is possible he arrived in England in the aftermath of the American Revolution. In March 1786, Caesar was convicted in the Kent Assizes of stealing a small amount of money and was sentenced to transportation for seven years.

He left for the colony of Sydney on 6 January 1787 in the *Alexander*, and reached Botany Bay with the First Fleet the next year.

On 29 April 1789, Caesar was tried for theft at the Criminal Court and sentenced to a second term of transportation. Fourteen days later he stole arms and escaped into the bush, only to be apprehended on 6 June and sent to work in chains at Garden Island.

"Incorrigibly stubborn . . . his frame was muscular and well calculated for hard labour; but in his intellects he did not very widely differ from a brute; his appetite was ravenous, for he could in any one day devour the full ration for two days . . . He declared while in confinement, that if he should be hanged, he would create a laugh before he was turned off, by playing off some trick upon the executioner."

- David Collins, Deputy Judge Advocate, 1789

On Garden Island, Caesar showed good behavior and as a result was eventually allowed to work without iron belts. On 22 December 1789, Caesar escaped in a stolen canoe, again taking a gun.

His efforts to survive in the bush—by robbing settlers' gardens, threatening encamped Aborigines and taking their food—were fruitless, and on 31 January 1790 he returned to camp, having been speared by local Aborigines.

On 4 March 1790, Governor Phillip sent Caesar in the *Supply* to Norfolk Island. There Caesar established some independence. However, he returned to Port Jackson in 1793 on the *Kitty* and was soon back in custody. Caesar escaped from custody for the last time in December 1795 and led a criminal gang in the Port Jackson area, becoming Australia's first bushranger.

Settlers were warned against supplying him with ammunition and, on 29 January 1796, Governor Hunter offered a reward of five gallons of spirits for his capture. On 15 February, Caesar was shot dead by John Wimbow.



Water Police in Sydney in the early 1900s

PIRATES, DELINQUENTS AND DESPERADOS

"Come all you sons of Freedom, a chorus join with me,
I'll sing a song of heroes and glorious liberty. By tyranny
we've been oppressed, by your Colonial laws, But we'll bid
adieu to slavery, or die in freedom's cause."

- Convict ballad, circa 1829

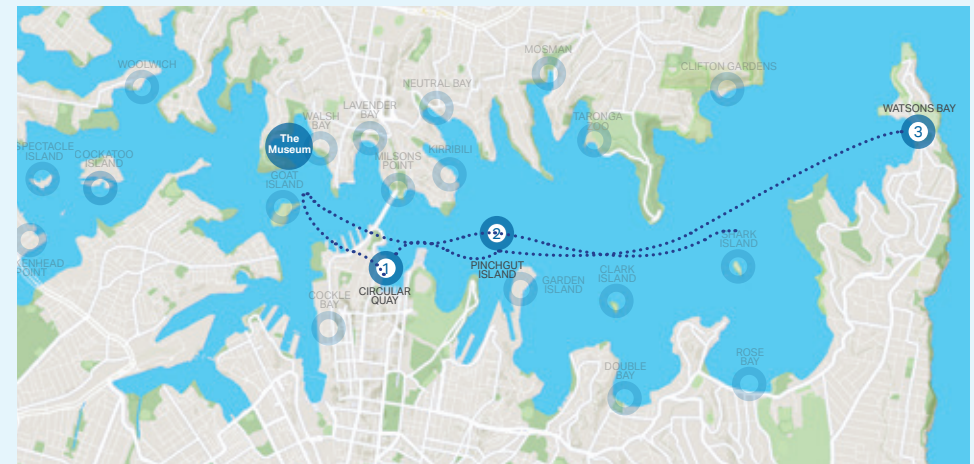
In the first decades of the Colony, a complex interplay of authority, geography, imperial directives and social conditions gave rise to brazen acts of piracy in Sydney Cove.

It was freedom, rather than plunder, which motivated convict pirates who voyaged afar. Convicts transported to Australia faced severe discipline and grim working conditions. Breaches of convict regulations, as well as crimes, were punished with floggings, hard labour in irons, extensions of existing sentences, and relocation to remote, harsh-regime penal stations.

The colonial government regularly denounced piratical escapes as witless folly, inviting shipwreck, drowning or murder by 'natives'. This did little to deter convicts from such acts of piracy. And whilst many attempts ended in tragedy for the convicts involved, several proved successful in their desperate bid for a new life.

With the spirit of a grand adventure, visitors will embark on the 'Pirates, Delinquents and Desperados Experience', voyaging by sea to destinations on Sydney Harbour key to incredible pirate escapes. The story-telling prowess of the Museum's Expert Guides would be complemented and amplified by mixed-reality technology (see 'Tour Introduction').

Pirates, Delinquents and Desperados Experience



Telescope Time Machine

Taking the form of an authentically crafted personal nautical telescope (or alternatively, larger observation telescopes mounted on the vessel's deck), this will enable the visitor to 'go back in time' to specific points in Sydney Harbour's pirate history.

Historic scenes at specific points of interest in the Harbour landscape will be accurately registered to the precise orientation of the telescope, displayed as seamless, photo-realistic overlays within the eyepiece. The telescope's magnification controls could be used to set the date to show a model of the Harbour during colonial settlement, or at precise dates on which vessels were piratically overthrown in the 1800s. Visitors would experience a portal to another time, bringing to life convicts' reckless pitch for freedom.

The Museum Expert Guide would have the ability to wirelessly control the telescopes to display imagery relevant only to their narration, making sure they remain the master of ceremonies.



Stop 1: Gypsie Smith and the William Cossar Commissioner's Steps, Campbells Cove

On 7 July 1817, a party of convicts stole the government-owned long boat, the William Cossar, from the Kings Wharf in Sydney Cove West. The site has unique historical significance as part of the earliest colonial and maritime infrastructure of the convict settlement of Australia.

Governor Lachlan Macquarie wrote of the dramatic seizure of the ship and the frantic chase that ensued.

"This morning between the hours of 2 and 3 o'clock, some unknown persons piratically cut out and ran away with the Govt. large long boat the William Cossar from her moorings close to the King's Wharf. The moment she was missed, Capt. Gill the Acting Engineer in the Government Barge with a party of soldiers set out in pursuit of her. He set off at 4 o'clock, direct for the Heads, and after going out to sea, and sailing for a few miles to the Northward returned within the Heads to search all the different Coves and Creeks of Port Jackson Harbour; but all further search was fruitless and nothing could be seen of her either without or within the Harbour. Capt. Gill and his Party therefore returned to Sydney, where they arrived about 1 o'clock in the afternoon.

There being some idea that the Cossar had been carried away by the pirates to Broken Bay to supply themselves with provisions and water there for their voyage, I dispatched the Govt. Barge under Williams the Govt. Coxswain and a party of soldiers in her to that place at 4 o'clock this afternoon, supplied with 4 days provisions,

with orders to search Broken Bay and adjoining Creeks for the Cossar. Another boat with 6 soldiers rowed guard all night between the Heads to prevent the Cossar setting out in case she may not yet be gone."

- Diary entry of Governor Lachlan Macquarie, 7 July 1817

The stolen ship was spotted from Botany Bay the following day, however the barge sent by Governor Macquarie in pursuit of the pirates returned without success.

"Tuesday 8. July 1817

Intelligence having been received at 2 o'clock this afternoon from Mr. A. Allan at Botany Bay, that the Cossar had been seen passing that Port to the Southward yesterday afternoon, steering apparently for Port Hacking.

Wednesday 9. July 1817

The Government Barge returned this Evening from Broken Bay without any tidings of the Cossar."

- Diaries entries of Governor Lachlan Macquarie

In keeping with the colony's fascination with incidents of piracy, the Sydney Gazette described the seizure of the William Cossar and the convicts involved. But as the two-masted, 20-ton William Cossar had neither decks nor anchor, it was presumed by the Sydney Gazette that its 'destruction was inevitable'.

"WHEREAS on Sunday Night last, or early on Monday Morning, the WILLIAM COSSAR, belonging to Government, was cut from her Moorings by some pirates; and the following persons being missing and supposed to be concerned in the above

Piracy, all Constables and others are hereby requested to apprehend and lodge them in any of the gaols of this Colony ;— viz. Joseph Graves, per. Atlas (3), aged 34, 5 feet 10 inches high, fair pale complexion, hazel eyes, and sandy hair. William Smith, per Fame, aged 24, 5 feet 3¾ inches high, fair complexion, hazel eyes and brown hair. William Smith, per Fame, a gipsey, aged 25, 5 feet 7 inches high, dark complexion, black eyes, black hair, fore finger of the right hand off."

- The Sydney Gazette, 12 July 1817

In late November 1818, the ship was seen to have been driven ashore at Port Stephens. The Nancy was sent to investigate and, on 10 December 1818, William Cossar was found to be lying on a beach at the high tide mark. The rigging, sails, gaffs, booms, bowsprit and rudder were missing, as was most of the copper sheathing. There were no signs of the convicts and they may have been killed. However, one survivor, known as Gypsie Smith, was returned to Sydney, after absconding to the bush and living with local aborigines.

"By the Lady Nelson, which came in last Saturday morning from Hunter's River, a prisoner of the name of William Smith, commonly known by the name of Gypsie Smith, is returned to this Colony, from whence it appears he was missing about the period of the Cossar's piratical seizure and taking off. He was delivered over to the Lady Nelson at Newcastle, by order of the Commandant; and acknowledges to having been in the bush nine months; at the time of his sudden absence his wife was missing also; it is stated that he was taken in to the settlement of Newcastle by the natives; who



at the same time declared that a white woman was still among them, supposed to have been the wife of this man."

- The Sydney Gazette, 11 April 1818

The ship was repaired and refloated after much effort, eventually being brought back to Sydney.

"Last Night arrived from Newcastle the Govt. Brig Lady Nelson, giving convoy to the Govt. boat William Cossar which had been piratically cut out and carried off about two years since by a gang of runaway convicts from Sydney. She was found some time since about 100 miles to the northward of Port Stephens, in consequence of information received from one of these piratical runaway convicts (named Gipse Smith) who was taken sometime afterwards; and now safely brought back."

- Diary of Gov. Lachlan Macquarie, 30 April 1819

On 11 March 1824, the William Cossar capsized near Fort Macquarie in a squall and three men drowned. The ship was righted and repaired but was wrecked on the Sow and Pigs Reef in Sydney Harbour, after towing the ship Mangles out to sea on 14 February in 1825.

Stop 2: The Harrington And A Body Of Desperados

Fort Denison Ferry Wharf

After dark on 16 May 1808, 30 to 50 armed convicts, motivated by desperate dreams of faraway liberty, stealthily boarded the 13-gun, 182-ton Harrington, moored in Farm Cove, from stolen boats.

The operation was efficiently led by convict Robert Stewart, who was once a Lieutenant in the Navy. The ship was boarded while the Master was on shore – Harrington's mate and twenty-three of the crew were made prisoners. The ship's cables were cut and the Harrington's disappearance from the harbour remained undetected till after sunrise. The pirates sailed 5,000 kilometres to Manila Bay, flying United States colours, and carrying forged ship's papers

"[I]t next appeared, that a vessel had been seen at day light from South Head ... no further doubt was to be entertained of her having been taken away by a body of desperadoes. A small vessel called the Halcyon, was manned about 9 o'clock and with 10 privates of the NSW Corps commanded by serjeant Windsor, was towed out to pursue the delinquents, accompanied by a fleet of boats filled with other parties of the military and a number of officers and inhabitants who volunteered on the occasion: But so dead was the calm that prevailed within the heads that it was dark before the Halcyon could make any kind of progress, and the small boats were obliged to put back; the Harrington being then out of sight for many hours."

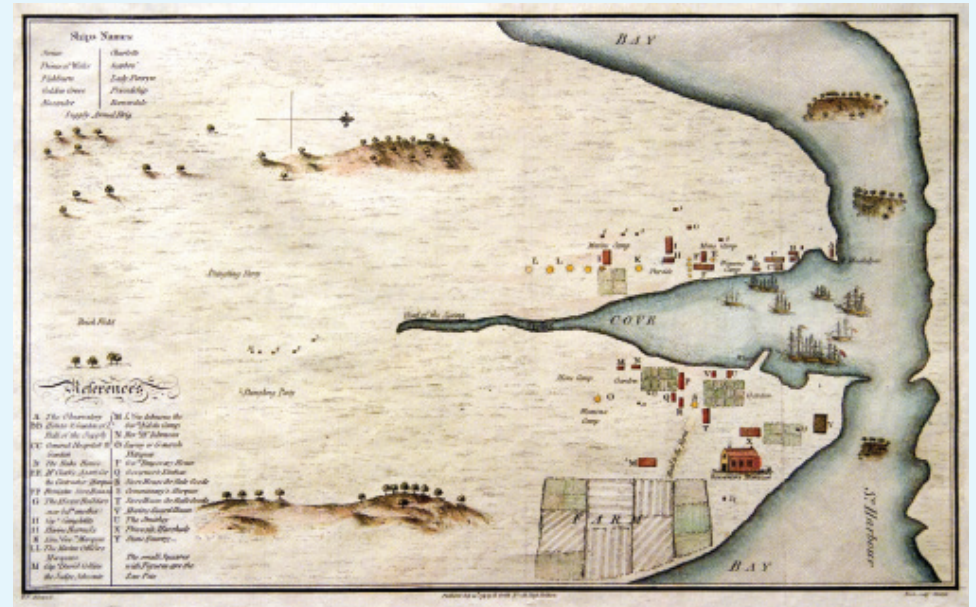
- Sydney Gazette, 22 May 1808

The Chief Officer on board the Harrington at the time of its seizure was threatened with a pistol, but was eventually ordered off the ship onto an awaiting boat.

“Between 3 and 4 in the afternoon Mr. Fisk, chief officer of the vessel, arrived back in port with the hands in two boats who jointly report, that about 10 on Sunday night, while the vessel was riding at two anchors, the ships’ company in bed within the steerage, Mr. Fisk was suddenly awakened in his cabin by two men at his bed side, one of whom held a pistol to his head, and commanded him to be silent, on pain of instant death; that others had proceeded in the same manner to the steerage; unshipped the ladder, and menaced also with immediate death the first that should offer to make any alarm; that the villains appeared to be very numerous, and frequently struck the deck with the butt ends of firelocks, that they had cut away both anchors, and towed the vessel out; and that about 7 in the morning, when upwards of 20 miles at sea, they had ordered Mr. Fisk and the crew to go on deck, one by one, in which order they were put into two boats and sent away from the vessel; and that after being 8 hours on the water they reached the shore.

Stewart seemed to be the leader in the desperate affair, and the people suppose their number to exceed thirty. Captain Campbell, who was owner as well as commander, intended to sail for the Fejees during the present week, and had provided all necessaries for the voyage. The Pegasus was sent in pursuit but failed to secure the pirates and returned to Sydney after an exhausting search.”

- Sydney Gazette, 22 May 1808



A complete list of Harrington pirates has never been identified, nor the final number of those who escaped. The colony's newspaper sought to dissuade convicts from attempting similar acts:

"It is much to be lamented, that men who have everything to hope from an orderly deportment, if such there be among the delinquents, should suffer themselves to be ensnared by crafty advisers into a project, the most ample success of which must eventually prove destructive to themselves; for should they even escape the present pursuit, whither must they fly, where hope security. Can they promise to themselves protection in so flagrant an act from any civilized nation? Can they weakly imagine that by even running into an enemy's port they are to regain the freedom they have unhappily forfeited? If so, how illusive have their conjectures been; how impotent their reasoning! They must find an enemy in every port, if they should ever gain one; for to countenance a pirate would be a disgrace to any power."

- Sydney Gazette, 22 May 1808

In March 1809, the HMS *Dédaigneuse* caught up with the *Harrington* and, while attempting to bring her under control, the *Harrington* ran aground on the coast of Luzon, Philippines and was wrecked. The leader of the pirates, Robert Stewart, was taken aboard the *Dédaigneuse*.

"Calcutta, 24 March 1809

On Friday last, a young man of the name of Robert Bruce Keith Stuart, a convict from New South Wales, was brought on shore and lodged in gaol, by an order from Government

- It appears that he had been convicted of an offence in England, for which he was transported to New South Wales; from whence, in concert with several other convicts, he carried off, in May last, the brig *Harrington*, and made the best of his way for Manilla. On being received on board the *Dédaigneuse*, her Commander, Capt. Dawson, affected by the gentlemanlike appearance of his prisoner, allowed him every reasonable indulgence, and forbore to place him under personal restraint; but having made an attempt to escape, in which he had nearly succeeded, Capt. Dawson judged it necessary to place him in close confinement. We understand that this unfortunate youth was once a Lieutenant in the navy, that he had the benefit of a liberal education, and is respectably connected. The *Harrington* after being boarded by the seamen from the *Dédaigneuse*, ran aground and was lost on the coast of Luconia, when all the convicts on board effected their escape."

- Aberdeen Journal, 4 October 1809

A letter to Mr. Edward Luttrell, Commander of the *Ship Union*, Sydney Cove, suggests that Stewart ultimately pulled off his escape.

"Sir, His Excellency the Governor having received a written communication from the Governor General of India representing that he had thought to send to this colony by the ship *Union* commanded by you a person of the name of Robert de Bruce Keith Stewart, considered by the Government of India as a fugitive convict from hence. And the governor being informed that the said Stewart had effected his escape in India from your ship, it is his desire that you do forthwith furnish him in writing with a full and accurate account of the time and means by which said Stewart was enabled to effect his escape. I am Sir Your obedient servant, Thomas Campbell
20 January 1810"

There is suggestion that Stewart found sympathy among the colonists of Calcutta, posing as an honorable and well-connected son of an aristocratic admiral. While not denying that he had escaped from Sydney by leading the seizure of the Harrington, he allegedly told his Calcutta supporters that his transportation offence was crime of honour, not a felony.

Stop 3: A Banditti of Runaway Convicts Watson's Bay Ferry Wharf

The Trial was a brig owned by the merchant Simeon Lord. On 12 September 1816, while waiting near the Sow and Pigs Reef in Port Jackson for good winds to take her to Port Dalrymple in Tasmania, she was seized by a group of thirteen convicts who had been working as a stonemason's gang on the Macquarie Lightstation tower.

"Friday 13. Sept.

About 12 O'Clock this Day, Capt. Piper the Naval Officer sent me a written Report, stating that in the middle of last Night or early this morning before Daylight, a Banditti of Runaway Convicts went on board of the brig Trial (belonging to Simeon Lord Esqr.), seized and piratically carried off from Watson's Bay near the Heads – where she lay at anchor waiting for a fair Wind, and by Day-break She was out of Sight. — Immediately on receiving this intelligence I directed the Colonial Brig Rosetta to be hired and armed to be sent after the Fugitive Pirates, and She accordingly sailed at 5'O'Clock this Evening, having a Party of Soldiers on board."

- Diary of Governor Lachlan Macquarie, 13 September 1816

It is thought that the convicts, led by an Irishman named Frank Parson, were heading north to freedom in the Dutch colonies in Batavia. They seized the ship and kept the Captain and crew on board, as well as the passengers. Anne Shortis, a stowaway, was also on board. Shortis was a female convict who one of the crew had smuggled onto the Trial in an attempt to facilitate her escape to Tasmania.

When the authorities realised that the brig had been taken by convict pirates, they sent a government ship, the Rosetta, in chase with soldiers of the 46th Regiment on board. However, the Trial had too much of a head start and they could not catch it.

"Friday 27. Sepr. 1816

This Evening about 7,0'Clock, the Colonial Brig Rosetta – which had been fitted out and sent in Pursuit of the Brig Carried off in the Night of the 12th. Inst. by a Banditti of Convict Pirates – anchored in Sydney Cove, after cruising for a Fortnight in hopes of seeing and retaking the Trial but without Success. — The Rosetta extended her Cruise to the Northward as far as Howe's Island –and then returned – not having seen or heard any thing of the Trial."

- Diary of Governor Lachlan Macquarie, 27 September 1816

The Trial was sailed northwards but was wrecked 97 kilometres north of Port Stephens, in what is now called Trial Bay. After the wreck, the convicts abandoned the ship's master, William Burnett, his crew and passengers on land nearby. Burnett and others decided they would try to walk to a place of settlement near to present-day Nelson Bay. They disappeared into the bushland without a trace, however, and nothing was ever heard of them again.

Parson and his men constructed a new boat out of the ship's remains but, according to sightings by the local Dunghutti tribe, the ship capsized and all on board perished.

"This [military party from the Lady Nelson] gave the account of their having fallen in with the wreck of the brig Trial, about fifty miles north of Port Stevens, which must be some-where near to Cape Hawke; and learnt from the natives that the people had constructed a boat out of the materials of the wreck, in which a large party went out to sea, but were swamped, and perished within their view. Others had taken to the bush, among whom was a woman with a young child — of any of whom not a single trace or vestige was to be discovered!"

- Sydney Gazette, 1 February 1817

Ann Shortis and four convicts remained on the beach at Trial Bay, having refused to get into the reconstructed boat with Parson. Some reports suggest that Aboriginals attacked their camp, killing the four convicts and kidnapping Shortis; there was talk of what local Aborigines referred to as 'the white lubra'.

On 12 January 1817, the Lady Nelson was dispatched from Newcastle under the command of Thomas Whyte, to search for the Trial. Whyte was successful; on 14 January he found the Trial's remains, which consisted of a canvas tent and smashed timbers.

"Mr. White, Commander of the Nelson, left Newcastle the 12th ult. for the purpose of running to the northward, to ascertain the fate, if possible, of some vessel which was reported by the natives to be on shore to the northward of Port Stephens. Mr. White on the 14th discovered part of the wreck of the brig Trial on the beach of a deep and extensive bay in latitude 30 ° 20' South.

A party of soldiers, who accompanied the excursion were for several days employed in running through the woods to ascertain the fate of the unfortunate persons who had been forced away by the wretches that had captured and taken the vessel away from hence. Every enquiry with the natives, however, proved abortive, further than that a part of the people who were stranded in the vessel built a small vessel out of her planks and timber, and proceeded to sea, but whether they went down or only disappeared from the view of the black spectators on shore, could not be collected from the descriptive signs and gesticulations of the natives who communicated the intelligence. The captain, passengers, and crew, it happens had endeavoured to get their way towards Newcastle, but no account has been further received; and the unfortunate woman, who it appears had secreted herself on board the Trial, is supposed to be still living; among the natives, in a state the most distressing."

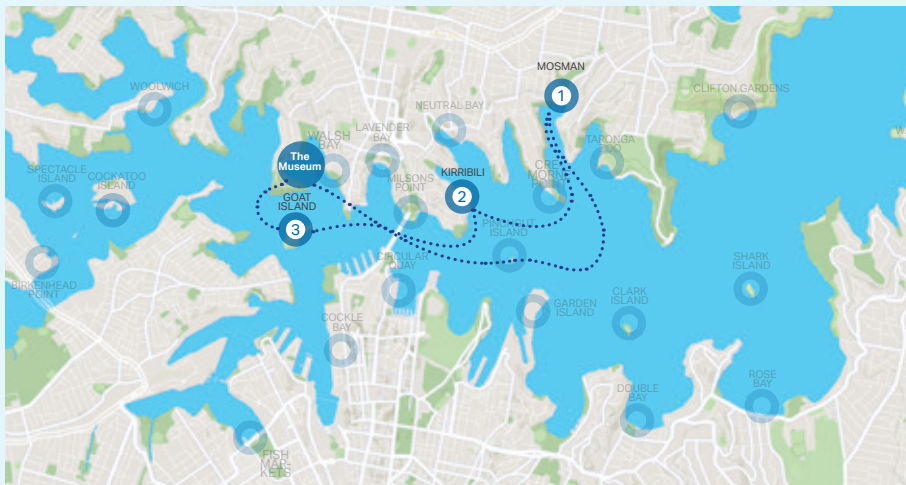
- The Sydney Gazette, 15 February 1817

In 1831, a reward was offered for evidence of a survivor of the Trial wreck. An Aboriginal man named Billy Blueshirt was tracked down by police in 1837 to the Esobar Hills at the back of Kempsey. Blueshirt told the trooper that his mother was Ann Shortis and his father was an Aboriginal elder.

OUR SHORE: GADIGAL PEOPLE AND THEIR HARBOUR

During this moving tour experience, visitors will see Sydney Harbour through the eyes of the Gadigal people, Sydney's original Aboriginal inhabitants. The Gadigal are a clan of the Eora Nation. 'Eora' means 'here' or 'from this place'. The 'Eora people' is the name given to the coastal Aboriginals around NSW. Gadigal territory stretches along the southern side of Port Jackson from South Head to what is now known as Petersham. The southern boundary is the area that now forms the Alexandra Canal.

Our Shore: Gadigal people and their harbour



Following the arrival of the First Fleet in 1788, the British encountered Aboriginal people around the coves and bays of Port Jackson. Aboriginal communities here were both generous and combative towards the colonisers. Many places around the Harbour remained important hunting, fishing and camping grounds long after Europeans settlement.

With the desire to voyage deeply back in time, visitors will embark on the 'Our Shore' experience, travelling by sea to destinations on Sydney Harbour which continue to be culturally significant to the Gadigal people today. The story-telling talent of the Museum's Expert Guides will be enhanced by a playful take on traditional audio guides.

The Sound Of The Ocean

Holding a sea shell to our ears to listen to the sound of the ocean is a fond memory of many who have visited the beach. For the 'Our Shore' experience the Museum would create special shells that really do include the sound of the ocean, as well as recordings of historic letters, Aboriginal songs, stories and music.

The special sea shells will be handed out to share by visitors at specific parts of the experience, or secured by cord to the vessel to be listened to at any point. They will bring to life the rich stories of the Gadigal people, their use of the Harbour, and their interaction with colonisers.

The miniaturisation of wearable technology makes embedding a small audio playback device within conch shells a straightforward undertaking. Location-based technology would allow the shell to respond to nearby points of interest, or alternatively they could be remotely controlled by the Expert Guide via wireless communication.

Stop 1: Bungaree, 'King of Port Jackson'

Mosman Bay Ferry Wharf

"These are my people ... this is my shore."

- Bungaree (1775-1831)

Bungaree was raised among the heathland, beaches and rainforest pockets of Broken Bay on the New South Wales Central Coast. He first came to prominence in 1798, when he accompanied Matthew Flinders on a coastal survey as an interpreter and negotiator with local indigenous groups. He later accompanied Flinders on his circumnavigation of Australia between 1801 and 1803 in the Investigator. The trip helped to transform Australia from a penal colony to a growing economic port.

By the early nineteenth century, Bungaree was a well-known figure in the Sydney colony, known for his sharp intellect, intuition and friendly demeanor. Governor Lachlan Macquarie dubbed him 'Chief of the Broken Bay Tribe' and presented him with 15 acres of land on George's Head. The gesture made Bungaree the first Aborigine to be granted land by the colonial powers.

On his land he grew peaches and other produce, while keeping a sharp eye out to sea. As ships arrived through Sydney Heads, he would go out to greet them in his fishing boat, rowed by two of his wives. Dressed in an old military jacket, tattered trousers and his trademark hat, he climbed on board to welcome newcomers to his country, levying his 'tribute', which he received in the form of presents or loans.

On one such occasion in 1820, Bungaree entered the Russian ship Nadezhda and addressed Captain Bellingshausen, who recalled:

"At about midday we were visited by a family of natives in a slovenly little European boat from the north shore; they made themselves understood in mutilated English, bowing very low in the European fashion. One man among them was wearing worn-out trousers of an English sailor. Round his forehead was a plaited band stained with red earth and at his neck



hung a copper plate shaped like a quarter-moon, with the inscription: 'Boongaree. Chief of Broken Bay Tribe. 1815.'"

After greeting the Captain, Bungaree announced:

"These are my people ... this is my shore". And in response Captain Bellingshausen 'ordered that they should be given a glass of grog each and as much sugar and butter as they might consume."

- Captain Bellingshausen's diary, 11 April 1820



Local Aboriginal people in bark canoes on Sydney Harbour, depicted by the Port Jackson painter c1790

Stop 2: Eora Fisherwomen

Kirribilli Ferry Wharf

For thousands of years the Gadigal people lived harmoniously in and around Warrane (Sydney Harbour). In the Gadigal language, 'Eora' literally means 'here' or 'this place', and when local clan members were asked by the first British settlers where they came from, their reply was simply 'Eora.' The first settlers referred to the Aboriginal people as Eora, and today the name is used to collectively describe all Indigenous peoples of New South Wales.

From time immemorial, the women of the Eora Nation were the main catchers of fish and crustaceans. While men fished from the shoreline using spears tipped with bone, women paddled their canoes, known as nawi, across the harbour to cast lines made from the bark of kurrajong and hibiscus trees. The fisherwomen were master skippers, paddling across bays, waves slapping at the sides of their vessels.

Nawi were essential to these fishing ventures, not only as a means of transport, but they also served as a mobile kitchen. Often plumes of smoke could be seen rising from onboard fires used for warmth and cooking. In the centre of the nawi, the women would build a hearth of clay for cooking freshly caught fish and as a source of light and warmth at night.

Nawi could measure up to 20 feet long and were made of bark, softened and shaped by the use of fire and then tied together at either end. The women made their carr-e-jun (fishing lines) by twisting together two strands of fibre from kurrajong trees, cabbage trees, or

flax plants. Fine animal fur and grass were also used to make lines. The distinctively crescent-shaped fish hooks (burra) were made from the broadest part of the turban sea snail.

"In general the canoe is assigned to her, into which she puts the fire, and pushes off into deep water, to fish with hook and line, this being the province of the women. If she have [sic] a child at the breast, she takes it with her. And thus in her skiff, a piece of bark tied at both ends with vines, and the edge of it just above the water, she pushes out regardless of the elements."

- Captain Watkin Tench, A Complete Account of the Settlement at Port Jackson in New South Wales, 1789

Stop 3: Woollarawarre Bennelong Goat Island Wharf

Woollarawarre Bennelong was a senior man of the Eora Nation at the time of first British Settlement in Australia. He was born into the Wangal Clan around 1764 and is regarded as one of the most significant and notable Aboriginal people in the early history of Australia. He became one of the first to be 'civilised' into the European way of life, enjoying its 'benefits' and living with the settlers.

Bennelong was captured in November 1789 as part of Governor Arthur Phillip's plan to learn the language and customs of the local people. Bennelong soon adopted European dress and ways, and was trained in the English language. He also served the colonisers by teaching them about Aboriginal customs and language.

In May 1790, Bennelong escaped from Governor Arthur Phillip's house and was said to have gone to Me-Mel, now known as Goat Island. Me-Mel literally translates to 'the eye', and is at the centre of a constellation of green harbour headlands. For Bennelong, Me-Mel held a deep spiritual significance as he was the traditional custodian of the Island after inheriting it from his father.

"Ben-nil-long often assured me, that the island Me-mel (called by us Goat Island) close to Sydney Cove was his own property; that it was his father's ... He told us of other people who possessed this hereditary property, which they retained undisturbed... strange as it may appear, they have also their real estates."

- David Collins, An Account of the English Colony in New South Wales, London 1798

It is here that Bennelong and his wife Barangaroo would feast. It is likely that there was an abundance of seafood. This is evident in the shell midden on the Island and references to fish place names. The fragmented shells in the midden consist mainly of Sydney cockles, with some Sydney rock oysters and hairy mussels. Dawe's 1790 map of Sydney Harbour, which Bennelong helped to write, includes Memel island as well as the name for a fish Wariwal (now called Elephant Fish) at its western tip.





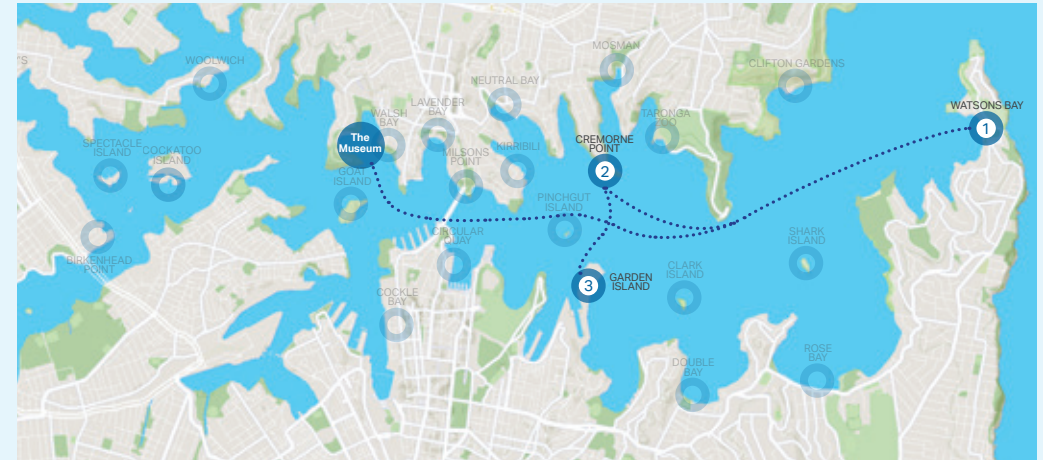
FIRST IMPRESSIONS OF SYDNEY HARBOUR

Compelling accounts of 'first sights' of Sydney Harbour will guide this visitor experience. Drawing on the diaries, journals and literary works of fascinating people throughout history, visitors will see Sydney Harbour through the lens of other eras and perspectives.

The pristine beauty of the Harbour, along with European settlers' first encounters with the original Aboriginal inhabitants of Sydney Cove, will be illuminated. The indigenous flora and fauna of the Harbour foreshore will be described in glorious detail by those who were here to see it, and the story of the white settlement of Australia will be conveyed via first-person narratives.

Visitors will be taken to key locations on the Harbour which formed the vantage points for these historical observations. The story-telling prowess of the Museum's Expert Guides will be complemented and amplified by mixed-reality technology or embedded audio story-telling devices (see 'Technology-enhanced offerings'). Visitors will have the opportunity to make their own impressions of Sydney Harbour known and recorded by, for example, participating in a virtual 'Message in a bottle' experience.

First Impressions Experience





Stop 1: Surgeon John White Watson's Bay Ferry Wharf

John White was head physician on the First Fleet expedition to Australia in 1788, responsible for the health of about 1500 people on the eleven transport ships of the First Fleet. His journal records his relief at arriving in Botany Bay:

"To see all the ships safe in their destined port, without ever having, by any accident, been one hour separated, and all the people in as good health as could be expected or hoped for, after so long a voyage, was a sight truly pleasing, and at which every heart must rejoice.

As we sailed into the bay, some of the natives were on the shore, looking with seeming attention at such large moving bodies coming amongst them. In the evening the boats were permitted to land on the north side, in order to get water and grass for the little stock we had remaining. An officer's guard was placed there to prevent the seamen from straggling, or having any improper intercourse with the natives."

- John White, Journal of a Voyage to New South Wales,
20 January 1788

Six days later White recorded his views of Port Jackson, the site selected for settlement.

"That on which the town is to be built, is called Sydney Cove. It is one of the smallest in the harbor, but the most convenient, as ships of the greatest burden can with ease go into it, and heave out close to the shore."

- John White, Journal of a Voyage to New South Wales,
26 January 1788

Stop 2: Watkin Tench Cremorne Point Wharf

Watkin Tench sailed in the transport ship Charlotte as one of the two Captain-Lieutenants of the marine detachment under Major Robert Ross, and arrived in Botany Bay on 20 January 1788.

"We found the natives tolerably numerous as we advanced up the river, and even at the harbour's mouth we had reason to conclude the country more populous than Mr. Cook thought it. For on the Supply's arrival in the Bay on the 18th of the month, they were assembled on the beach of the south shore, to the number of not less than forty persons, shouting and making many uncouth signs and gestures ...

Our passage to Port Jackson took up but few hours, and those were spent far from unpleasantly. The evening was bright, and the prospect before us such as might justify sanguine expectation. Having passed between the capes which form its entrance, we found ourselves in a port superior, in extent and excellency, to all we had seen before. We continued to run up the harbour about four miles, in a westerly direction, enjoying the luxuriant prospect of its shores, covered with trees to the water's edge, among which many of the Indians were frequently seen, till we arrived at a small snug cove on the southern side, on whose banks the plan of our operations was destined to commence ...

The general face of the country is certainly pleasing, being diversified with gentle ascents, and little winding valleys, covered for the most part in large spreading trees which afford a succession of leaves in all seasons ... In those places where trees are scarce a variety of flowering shrubs abound, most of them entirely new to an European and surpassing in beauty, fragrance and number, all I ever saw in an uncultivated state."

- Watkin Tench, A Narrative of the Expedition to Botany Bay, 1789

Stop 3: Charles Darwin Garden Island Wharf

Darwin's journal account of his arrival in Port Jackson on 12 January 1836 contained none of the exultations of the beauty of Sydney Harbour that many before him had exclaimed. Darwin had been at sea in the Beagle for more than four years and he arrived, exhausted, in Sydney during a dry summer.

"Early in the morning, a light air carried us towards the entrance of Port Jackson: instead of beholding a verdant country scattered over with fine houses, a straight line of yellowish cliff brought to our mind the coast of Patagonia. A solitary lighthouse, built of white stone, alone told us we were near to a great & populous city. — Having entered the harbor, it appeared fine & spacious; but the level country, showing on the cliff-formed shores bare & horizontal strata of sandstone, was covered by woods of thin scrubby trees that bespoke useless sterility. — Proceeding further inland, parts of the country improved; beautiful Villas & nice Cottages were here and there scattered along the beach; and in the distance large stone houses, two or three stories high, & Windmills standing on the edge of a bank, pointed out to us the neighbourhead of the Capital of Australian civilization.

At last we anchored within Sydney Cove; we found the little basin, containing many large ships & surrounded by Warehouses. — In the evening I walked through the town & returned full of admiration at the whole scene. — It is a most magnificent testimony to the power of the British nation."

- Charles Darwin, diary, 12 January 1836

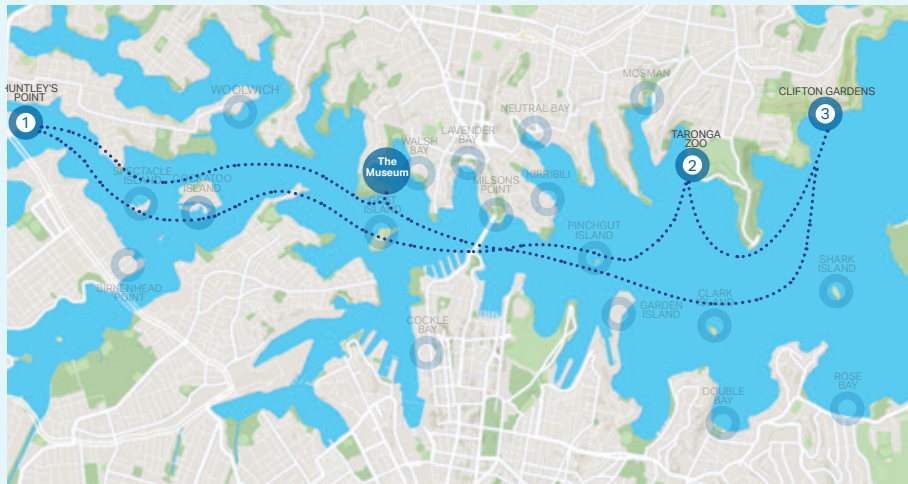
It was during his two-month stay in Australia that Darwin had a revelation that would eventually inform his grand theory of evolution by natural selection.

LIVING LANDSCAPES

'Living Landscapes' experience

During this experience, visitors will find themselves deeply engaged with the majestic beauty of Sydney Harbour's foreshore landscape. From dramatic sandstone cliffs and rocky foreshores to quiet beaches and bushland, visitors will be thrilled with an exploration of the natural environs that make Sydney Harbour so visually breathtaking.

'Living Landscapes' Experience



Using mixed-reality technology devices such as the 'Sydney harbour camera' (see: 'Technology enhanced offerings'), it will be possible for visitors to see how Sydney Harbour has changed and evolved over hundreds of thousands of years. From the last glacial period around 18,000 years ago, to the melting of the ice caps and the formation of the deep-water estuary we know today, visitors will comprehend how dramatically the coastline has changed over time.

Using this same technology, it will even be possible to show visitors in astonishing detail how, 200 million years ago, layers of sediment were compressed into sandstone, mudstone and shale to make the rugged, windblown cliffs surrounding Sydney Harbour today.

Traversing the Harbour by vessel, visitors will have the opportunity to stand beneath gigantic Sydney red gums and Port Jackson figs at the various stops, and also to absorb the sheer size of the Harbour from the middle of the Harbour itself.

Stop 1: Huntley's Point—Huntley's Point Ferry Wharf

Stop 2: Bradley's Head—Taronga Zoo Ferry Wharf

Stop 3: Clifton Gardens—Clifton Garden's Wharf

A WORKING HARBOUR

A Working Harbour' experience

The rich history of Sydney's working harbour will be brought to life for visitors in this colourful foray into industry and trade. Visitors will find themselves taken back in time via captivating stories of entrepreneurship, industrial development and technological change. Prominent and every-day people alike, who worked on and around the Harbour, will also illuminate this fascinating history.

Visitors will appreciate the way Sydney grew around its long headlands and deep bays, as wharves, slips and stores and then noxious industries such as abattoirs encrusted the shorelines. They will experience, for example, the stories of boat builders who were designing and constructing ships in Sydney Cove from the early nineteenth century.

Through mixed-reality technology devices, visitors will see for themselves the hustle and bustle of the shoreline from the Quay to Pyrmont, which was crowded with wharves and jetties. There wool, wheat and meat from the interior, as well as and manufactured goods from the rest of the world, arrived. Visitors will learn that, in the 19th century, the Harbour was a centre for change as the Industrial Revolution brought with it huge developments in technology. In front of today's Darling Harbour visitors will contemplate that the site was the place of the colony's first foundries, freezing works and hydraulic pumping station.

The stories of people who lived behind the docks, packed into small, dirty homes, will be told. The impact of the plague in 1901 will be explored, along with the inventive techniques used to confound

the rats that arrived with overseas shipping.

The gradual development of a new harbour, emptied of tankers and cargo ships and filled instead with weekend yachtsmen and sightseers, and lined by real estate, will be demonstrated via impactful digital technology, leaving visitors to marvel at the remarkable transformation the Harbour has seen.

Stop 1: Sydney Fish Market—Sydney Fish Market Wharf

Stop 2: Darling Harbour—Pyrmont Bay Ferry Wharf

Stop 3: Walsh Bay—Walsh Bay Wharf

Stop 4: Lavender Bay—Lavender Bay Wharf

A Working Harbour



Meet the Team

Berrys Bay Steering Group

GARY INBERG

Gary has headed up the strategic and operational management of large diversified property and commercial enterprise portfolios with values in excess of \$3 billion, whilst also unlocking substantial development opportunities within these portfolios. He is currently a director of CI Australia Pty Limited, joining the company in 2017, and focusing on supporting new business development opportunities, extending existing partnerships, and contributing to CI's growth strategy. Immediately prior to his appointment at CI, Gary was Director of Commercial and Property at Roads and Maritime Services.



"The relocation of the Sydney Heritage Fleet to Berry's Bay and the facilitation of a Museum of Sydney Harbour provides a once in lifetime opportunity to provide Sydney with a tourist attraction in a location where maritime activities date back to the 1800's. I've been involved in managing government property around the Harbour for many years. The Sydney Heritage Fleet is unique in the world given the type and variety of vessels restored and maintained. Providing a permanent home for the Fleet at Berry's Bay will sustain its long-term future."

Meet the Team

HOWARD GLENN

Howard is a senior public policy expert, working across the public, private and community sectors for over three decades. A strategist and problem solver, Howard has delivered a raft of significant program reforms, encompassing infrastructure delivery, safety regulation, land management, and business system redesign. Howard's ten years in senior executive roles in the NSW transport sector has included reforming the vehicle registration business and the commercial vessel regulatory system as well as delivering new ferry wharves and boating infrastructure on Sydney Harbour and across the State. Howard was part of the

policy and regulatory team of the newly formed Transport for NSW, led the State's maritime program, and TfNSW's work in coastal land management reform. Howard has been a keynote speaker at a number of national and international boating industry, safety and human rights conferences.



"We love the heritage of Sydney Harbour, but parts of the foreshore have tipped over from heritage into neglect. I'm lending my support voluntarily to the the Museum project, because it's got the elements that I've supported through my time in government or industry: public and private investment combining to revitalise critical Harbour infrastructure and to provide access and great destinations to the public."

Meet the Team

LISA CHIKAROVSKI

Lisa is a Director of Chikarovski & Associates. She is a policy strategist and communications expert with significant experience in media relations, community engagement and public affairs. The firm provides a fully integrated government and stakeholder management service to support clients with their communications and public affairs needs throughout the life cycle of their projects. Prior to Chikarovski & Associates, Lisa led the engagement team responsible for the suite of Sydney's motorways, working on large and complex projects such as the WestConnex and NorthConnex

motorways. Pivotal to this was designing and implementing a new resident-centric approach to property acquisition, which proved so successful that Lisa was asked to help establish the Centre for Property Acquisition, training a range of property acquisition practitioners.



"I am passionate about delivering projects that benefit local communities and contribute to the rich history and heritage of Sydney. The Museum of Sydney Harbour will be a landmark project for the local area, driving local tourism and enhancing the recreation and amenity of Berry's Bay. My goal is to ensure the project can be delivered in line with the expectations of the local community, with minimal disruption and maximum benefit to residents and visitors alike."

Meet the Team

ALAN EDENBOROUGH

Alan Edenborough has more than 50-years involvement with Sydney Heritage Fleet, including terms on the Board, and is an Honorary Life Member. He currently has the role of Relocation Director for the Fleet and involvement in strategic planning. Alan is President of the Australian Maritime Museums Council (AMMC); a member of the Steering Committee and Council of the Australian Register of Historic Vessels (ARHV); a member of the Executive Council of the International Congress of Maritime Museums (ICMM); and founder of ICMM's standing Ships Committee.



"The Museum of Sydney Harbour enhances the opportunity for Sydney Heritage Fleet's unique living maritime heritage perspective and social capital, built over five decades, to engage with a broader public; towards a sustainable future for both. I have long involvement with the Fleet, from salvaging James Craig to more recently as Relocation Project Director, and executive roles in the maritime museum sector both in Australia and internationally. The conjunction of SHF and the Museum in Berrys Bay is an unparalleled and viable community use for the site, enhancing cultural tourism and offering a unique encounter with the history of Sydney Harbour."

Meet the Team

STEPHEN RYAN

Stephen qualified as an architect and is a founding director of Freeman RyanDesign. FRD is a multi-discipline consultancy specialising in the museum and cultural tourism industries. After 23 years the company has an international reputation for creating innovative visitor experiences in museums and interpretive centres that focus on education and storytelling. The work of FRD covers masterplanning and institution/project development through to design and implementation

of exhibits and displays. FRD has architects, interior and graphic designers, multimedia producers, curators and writers on staff providing both advice and solutions to museums around the world. Stephen's fellow founding director at Freeman Ryan Design is Susan Freeman, who established FRD with Stephen in 1997.



"Throughout the world we have developed cultural attractions that unite communities, celebrating who they are and what makes their history special. The Museum of Sydney Harbour at Berrys Bay, incorporating the Sydney Heritage Fleet, showcases an acclaimed heritage collection on a spectacular site rich with indigenous and European history. It is a fantastic opportunity to create a meaningful and sustainable cultural destination for Sydney."

Meet the Team

RICHARD WESLEY

Initially trained as a museum curator, Richard has held senior cultural management positions throughout Australia and worked in Hong Kong between 2010 and 2020. Career highlights have included Director of Australia's largest historic site, Port Arthur; Director of the Norfolk Island Museums; Lecturer in Museum Studies at the University of Sydney and Director of Museum & Properties with the National Trust of Australia (NSW). Between 2000 and 2010 Richard's museum consulting company undertook a wide range of museum and heritage contracts for local, state and federal government agencies in Australia, the Middle East

and Asia. Following an international search, in late 2010 Richard was appointed as the Director, Hong Kong Maritime Museum to guide the museum in its HK\$140,000,000 upgrade and relocation to its new premises on the harbour waterfront in Central, Hong Kong. The museum re-opened to wide acclaim in February 2013. He returned to Australia in January, 2021 to undertake short term cultural consultancy work in the Asia Pacific region, based out of Sydney.



"Sydney is a maritime city. A new museum dedicated to permanently exploring how the sea has shaped the daily lives of Sydney siders will be a powerful tool in helping all those that call the city home to understand how important the harbour is to our current and future social, economic and environmental health. Five decades of commitment by volunteers to preserving the maritime heritage of Sydney Harbour demands a resolution to their need for a permanent home. A facility at Berry's Bay will allow for the integration of three key activities, community based maritime skill transfers, historic vessel exhibition – and on water harbour exploration."

Meet the Team

PAUL ROBINSON

Paul held a number of Senior Executive positions with various Government entities in a public sector career of over 40 years. Upon formal retirement he established a consultancy firm, P.R.I.S.M., which continues to provide strategic planning, property development and place making advice to Government and the private sector. Paul's intimate knowledge of the ownership and management of Sydney Harbour and its Foreshores began with his appointment as the Chief Surveyor of the Maritime Services Board in 1988. Over the last 30 years he has been involved in many significant public and private sector projects associated with the harbour and its foreshores and has presented at a

number of International Conferences, the most recent being the 2018 International Association of Cities and Ports Conference, Quebec, where he presented a paper on "Sydney Harbour Waterfront – Accommodating Change". Paul also is an advocate for the retention of the working harbour in Sydney Harbour. Paul was elected a Fellow of the Australian Property Institute, is a lifelong Member of the Institution of Surveyors, Australia and is an Executive Fellow of the Australian and New Zealand School of Government.



"Since my appointment as Chief Surveyor of the MSB in 1988 with responsibility for Sydney Harbour, I have had a passion for the Harbour and its history as well as its ongoing continuation as a working harbour. Whilst the Harbour is an International icon it is an asset for all Australians and has a history (both pre and post European settlement) which should be celebrated and shared. Consequently, the concept of the Museum of Sydney Harbour where such history is captured and available to all of us is an unprecedented cultural asset worth creating for future generations."

THE MUSEUM OF SYDNEY HARBOUR

THE NEW HOME OF THE SYDNEY HERITAGE FLEET

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