

Concept Study for Establishing a Heritage Centre of Human Migration

John Petersen Heritage Consulting



A report completed for the Port Kembla Community Investment Fund by the Multicultural Communities Council of Illawarra and The Illawarra Migration Heritage Project.

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Executive Summary

The Multicultural Communities Council of Illawarra (MCCI) and the Illawarra Migration Heritage Project (MHP) received funding from the Port Kembla Community Investment Fund to scope the feasibility of a regionally significant museum of human migration to be located in Port Kembla. John Petersen Heritage Consulting was contracted to research a Feasibility Study with input from a Steering Committee of stakeholders. The draft went through public consultation. This Study builds on community advocacy for a museum since 1995, including for the Wollongong City Council's 2013 feasibility study for a museum and its 2018 draft tourism development plan. This Study found that strong support for a museum of human migration remains evident and also to create a Port Kembla arts and cultural precinct to take advantage of vacant lands. A cultural facility is noted widely as a potential 'game changer'. It would support efforts to rebrand Wollongong, by generate new economic, employment, and tourism opportunities.

Following advice from the Illawarra Aboriginal Land Council, the Steering Committee adopted the term 'heritage centre' rather than 'museum'. The vision is for a heritage centre of human migration with digital arts and significant First Nations representation of country and culture, through the Illawarra Aboriginal Land Council. It would orientate visitors to the natural and cultural heritage places of the region and tell the multicultural story of its people. Research would use the thematic collections method developed through the MHP publication *Every Story Counts*. The vision is aligned with recent strategies that seek to develop tourism, creative industries, job creation and technology based industries – new Wollongong industries for old. It would advance the Wollongong City Council's *Economic Development Strategy 2019-2029* and *Creative Wollongong 2019-2024 Cultural Plan*, the University of Wollongong *2020-2025 Consultation Draft Strategic Plan* and Destination Wollongong's *Destination Development Plan*. The heritage centre also progresses the NSW Government's *2025+ Cultural Infrastructure Plan* and its Regional Plan Alignment for the Illawarra-Shoalhaven. This includes themes of diversity, participation, culture and STEM.

The Study found that successful regionally significant museums, with high visitation, were feasible when built by governments and then sustained with 80% public funding rather than through Not for Profit and community models which can struggle. The highly successful Newcastle Regional Museum, with in excess of 165,000 visitors, is viewed as an excellent comparative and aspirational model for Wollongong. Many local governments staff their cultural facilities recognising their community cultural and economic benefits.

The Study noted that collections held by Wollongong communities illuminate the themes of human migration, in particular colonial and settler history and all waves until the present. The collections have been independently assessed as being of cultural heritage significance for the people of NSW and the nation. There is need for an environmentally controlled storage facility and trained staff to support volunteer museums which are in a state of crisis.

The Study outlines three options and models of what a 21st century heritage centre might look like from regional facilities, including a shared multicultural centre, to one reflecting Wollongong's acknowledged metropolitan status. Among its recommendations are for the Steering Committee to explore the Study's options further, including direct advocacy to decision makers in local and state government including for construction costs and recurrent funding to staff a revived Migration Heritage Centre for the region.

SECTION 1: Background

The Project

The Multicultural Communities Council of Illawarra (MCCI) and the Illawarra Migration Heritage Project (MHP) received funding from the Port Kembla Community Investment Fund (PKCIF) in 2019 to undertake this project. It has been completed as a collaborative initiative between the two organisations to scope the feasibility and viability of a regionally significant museum of human migration.

The NSW Government established the PKCIF to activate, enhance and build community amenity in Port Kembla. The ongoing program is linked to the long-term lease of Port Kembla and is designed to achieve:

- increased economic activity;
- enhanced activation and connectivity of public infrastructure, precincts and community spaces;
- improved environmental air, land and waterway quality; and
- projects funded under the fund must positively contribute to one or more of these desired outcomes.

As outlined in the funding application for the project, this report is intended to deliver a Stage One Feasibility Study into the *concept, establishment and business case for a regional scale Museum of Human Migration, of relevance to the Illawarra and wider NSW, to be located in Port Kembla.*

The broad objective of the study is to investigate the concept of a museum of human migration to contribute towards the PKCIF objectives and, ultimately, to make a contribution to the region's economic development and social history. To complete this project, MCCI and MHP signed a memorandum of understanding that established a shared understanding of how the project would be undertaken. It included the formal engagement of John Petersen Heritage Consulting by MCCI to complete the study and consultation with a range of community stakeholders.

Originally conceived as a study for a *Museum* of Human Migration, the word 'museum' has been replaced by the concept of a 'heritage centre' throughout this report. This is due primarily to the negative associations of the word 'museum' for many Aboriginal communities and the intended purpose of developing a concept that is reflective of not just the past but also the living and evolving cultural 'heritage' of the Illawarra community. The feasibility study is not a government initiative. It is community led with ideas and insights from a range of stakeholders.

The community museums of the Illawarra Region, with leadership from the MHP and members of the Illawarra Regional Museums Network, have been actively advocating for a regional migration museum for two decades. The community envisions the establishment of a cultural institution that rethinks and redefines the 'migration museum' for the 21st century. It will be a place where the region's rich and diverse multicultural collections and stories - beginning with the First Nations' community stories - are kept, interpreted, shared, celebrated, learned from, and valued for future generations.

Project Partners

Multicultural Communities Council of Illawarra.

Formed in 1975, the Multicultural Communities Council of Illawarra (MCCI) is the regional peak body representing the interests of culturally and linguistically diverse communities in the Illawarra and Shoalhaven areas. MCCI provides a range of community-based services to migrants, refugees and the mainstream community. MCCI's vision is for an inclusive society that embraces, celebrates and values diversity. Discussions about establishing a regional 'museum' focussed on migration stories can be found in the board minutes of MCCI dating as far back as the mid-1990s.

Illawarra Migration Heritage Project

The Illawarra Migration Heritage Project (MHP) is a community association established in 2001 which aims to record, protect and promote the heritage of the Illawarra's diverse communities. The association achieves these goals by: linking with a wide range of communities; advocating the importance of protecting our heritage; conducting research and presenting exhibitions; and providing resources to assist groups and individuals to record and celebrate their heritage. <https://mhpillawarra.com.au/>

The MHP has produced a significant body of work encompassing research and exhibitions highlighting the heritage of migrants. The group continues to advocate the need for a significant museum presence in the region. Its representatives come from cultural organisations and clubs, from the community service sector and the University of Wollongong. The MHP has received funding from numerous bodies including the IMB Community Foundation, Wollongong City Council, the University of Wollongong, the Department of Environment and Heritage as well as funding and support from the former NSW Migration Heritage Centre.

Consultant Preparing the Feasibility Study

John Petersen is an accredited historian, an international member for heritage place conservation and a community advocate for rural and regional museums and collections. He has worked with the Illawarra Migration Heritage Project for 15 years, supporting their collection research partnerships. He is the founding manager of the former NSW Migration Heritage Centre, a collection research centre, at the Museum of Applied Arts and Sciences (formerly Powerhouse Museum), a NSW Government initiative supported by Multicultural NSW (formerly Community Relations Commission for a Multicultural NSW). He is the Regional Museums Advisor funded by Wollongong City Council and Museums and Galleries of NSW.

In Brief: What is a Heritage Centre of Human Migration?

The Concept

Meredith Walker defined migration heritage in her 2015 publication *Every Story Counts* which was researched with multicultural communities in Wollongong in 2003-2005, and again in 2019, for the Illawarra Migration Heritage Project. Meredith Walker wrote that *migration heritage is the legacy of people's experiences of leaving one country and culture, travelling, adjusting to a new place, and becoming familiar with its people and continuing and adapting traditional culture in a new multicultural context. The legacy of migration can be found in many aspects of life such as personal belongings, language, beliefs and traditions,*

food and music [and places] - aspects of life that have continued or adapted in Australia. These are the things which have significance for individuals and groups. The community museums of Wollongong hold a wealth of diverse and collections significant in the history of New South Wales that tell the story of the history of migration and settlement from colonial times to the present. The people of Wollongong also have a wealth of first-hand knowledge and experiences of post-Second World War migration, including heritage collections, which the Multicultural Communities Council of Illawarra and the Illawarra Migration Heritage Project would like to see recorded, remembered and appreciated by families, organisations and the wider community in a Heritage Centre of Human Migration... The overwhelming majority of people in Wollongong have a personal or family history of migration. Greater Wollongong was home to over 2% of indigenous people in 2011. This multiculturalism is one of the region's greatest strengths.

The Centre will be a cultural institution that brings to life the heritage and stories of our culturally rich and diverse community. It will be a collections research centre and a place of social history enquiry. It will showcase vibrant and interesting collections in physical and digital formats and presentations. It will draw all its activities from an active curatorial research program, educating the children and broader community of our region and beyond, and celebrating the social fabric of multicultural Illawarra.

The Heritage Centre will begin with the stories of the First Australians from The Dreaming to the present day as told through their eyes and experiences. Through ongoing engagement, research, documentation, community engagement and exhibition, the Heritage Centre will draw visitors from near and far to showcase the region's social history and how the waves of migration and associated cultural practices have shaped multicultural Illawarra.

Why is a Heritage Centre of Human Migration Important?

Without a heritage centre that has the role of recording and keeping our past and present collections and stories safe, the region's social history will be lost and forgotten. New generations of residents and visitors will have little opportunity to learn about the significant collections and remarkable history of the Illawarra region, including that of Port Kembla, nor how important places in our region came to be what they are today.

The Illawarra's current voluntary-run museums don't have the capacity to do this work and it does not fit the remit of our local libraries. Wollongong is the 10th largest city in Australia, the 3rd largest in New South Wales by population and one of its most culturally diverse. It does not have a metropolitan or regional museum or a heritage centre worthy of this status.

Will it replace all the other museums in the area?

A new regional scale Heritage Centre would not replace the existing smaller museums of the Illawarra. On the contrary, it would aim to support and sustain the research and enquiry of smaller museums. It could potentially bring their collections into the larger museum as loan objects as part of permanent or temporary exhibitions. The museums would also have a potential option to become a part of the Heritage Centre in the future, including transferring collections that are associated with the migration and settlement theme. This is from the 19th century to the present and includes Anglo migration history.

Feasibility Study Method

Literature Review

Research for the Feasibility Study included a literature review supported by Museums and Galleries of NSW and Wollongong City Council's ten-year old Regional Museum Advisor program. It also included information from Destination Wollongong, Advantage Wollongong and Wollongong City Council plans and strategies. Sources reviewed are listed in the bibliography at the end of this Study.

A finding of the literature review is that there is limited Australian literature supporting the quantitative economic, tourism and social benefits of a museum or gallery using an economic evidence base. There is strong body of evidence based visitor data. Known successes in Australia include major art gallery venues like MONA in Hobart or regional museums like the Newcastle Museum and Museum of the Riverina.

The brief for the Feasibility Study included research and consultation for:

- Economic benefits
- Tourism benefits
- Site acquisition options
- Funding and operating models (sustainability)
- Sponsorship and philanthropic opportunities
- Ownership and Governance
- Strategic partnerships
- Reviews relating to existing museums in Australia
- Governance
- Funding models
- Sustainability
- Community engagement
- A concept plan for a heritage centre of human migration in Port Kembla
- The significance of Port Kembla as the place of settlement
- Foster collaboration and engagement with community and heritage groups
- Elucidate educational and research opportunities and links with UOW and the broader education sector
- Collections
- Sourcing acquisitions and loans
- Development and research
- Storage

Steering Committee

John Petersen worked with the MHP and MCCI to research and develop this Feasibility Study, with input from a Steering Committee of interested stakeholders. The Steering Committee, which was advisory in nature, involved participants from the following organisations:

- Wollongong City Council
- Shellharbour City Council
- Museums & Galleries NSW

- Illawarra Local Aboriginal Land Council
- ITSOWEL
- Polish Museum
- Destination Wollongong
- Illawarra Museum
- Illawarra Historical Society
- Members of the MHP

As part of the project's consultations it was discovered that the Illawarra Aboriginal Land Council is leading a parallel proposal for the development of an Aboriginal cultural centre at Port Kembla at, or near, Hill 60. Hill 60 is an historic Aboriginal camp site of traditional and continuous social significance for local Aboriginal people and is recorded on the NSW Heritage Register.

The Illawarra Aboriginal Land Council has stated that it is supportive of collaborating with the development of a heritage centre for human migration as part of its proposal to develop an Aboriginal centre. This would be driven by a leading modern and technology driven representation of Aboriginal cultural heritage.

Wollongong's multicultural communities would tell their stories through collections, supported by museum methods and trained staff, with designated spaces and a collections store. It would offer local communities and visitors with potentially intercultural narratives associated with Port Kembla as a place. This would recognise that the histories of Aboriginal people and multicultural communities are inextricably intertwined including Aboriginal displacement from traditional lands like Hill 60.

Conversely, through this Feasibility Study, there was strong agreement among the stakeholder committee members that any future Heritage Centre of Human Migration in the Illawarra must start with and be inclusive of the stories of the region's many Aboriginal communities, including its traditional owners and those who themselves 'migrated' to the region often through forced settlement and relocation. The shared objective of bringing together First Nations' stories with those of multicultural communities represents a major opportunity to pursue a regional cultural institution for the Illawarra that leads the nation.

Prior consultations

There has been community advocacy for a migration museum in Wollongong, or a regional museum telling the story of Wollongong, since 1995. A string of publicly funded reports have recommended a museum or strategies to work toward one. This current Feasibility Study should be considered with reference to the report assessing the feasibility of a regional museum (with a virtual museum) researched by consultant Kirsten Davies for Wollongong City Council in 2013. The local museum community was consulted for this report, and are aware of its existence, but the report has not been made public.

As part of the PCKIF application, MCCI and MHP conducted a range of consultations to understand the broad and continuing community of interest in such a proposal. There was universal support for the concept proceeding to a Feasibility and Concept Plan development stage, as presented in this Stage One report.

This current Feasibility Study advances recent extensive community consultations by Wollongong City Council to develop its *2019-2024 Creative Wollongong Cultural Plan* and by Destination Wollongong to research its *2014 Destination Development Plan*. Council has

also consulted the community for a 2018 draft cultural tourism strategy. This is known in the community but is not yet as a public document.

It is understood that these community and regional organisation consultations have:

- identified and advocated the need for an *environmentally controlled storage facility* for the region's heritage collections; and
- Indicated support to create a Port Kembla *arts and cultural precinct to take advantage of vacant lands* and develop in Wollongong an *iconic cultural facility* that might be in the form of an innovative and distinctive museum. This type of initiative was noted as a *game changer* for the region's economic development and tourist experiences.

There is broad acknowledgment that this would rebrand Wollongong, generate economic growth and employment, and drive tourism. A heritage centre would draw the region's collections into a multicultural and intercultural showcase for both the region and NSW.

Summary of Steering Committee Feedback

At the commencement of this project, a consultation steering committee was formed and held three meetings between June and October 2019. The Steering Committee was formed to help conceptualise the Heritage Centre and seek feedback on what it might 'look like' in the future and to build a broad base of support for the initiative.

Minutes of Steering Committee meetings provide a summary of key discussions.

Steering Committee feedback was as follows:

- a digital arts model was supported and embraced including that for the forthcoming Electronica Arts Festival. This is not a heritage festival but rather an arts, technology and science festival. It will contain a presentation of Aboriginal culture, country and technology developed by the Illawarra Aboriginal Land Council for the Ars Electronica project. Digital arts can interpret culture, country and heritage collections and places to give the centre a major point of difference in New South Wales and Australia;
- it was agreed that this should not lose sight of the need to focus the heritage centre on collections and associated memories of migration and settlement from colonial settlement to the present;
- an intercultural model where Aboriginal histories are combined with multicultural histories was strongly encouraged;
- the project needs to be called a 'heritage centre' or similar, rather than a 'museum'. The word 'museum' has negative associations for Aboriginal people for warehousing living cultures, however 'museum practices' were acknowledged as being of critical importance to the success of a heritage centre;
- the Illawarra Aboriginal Land Council has advised that any facility that tells the story of Aboriginal people in Wollongong should start with Hill 60 as a significant Aboriginal place since The Dreaming, including as a place of forced removal;
- the Wollongong City Council staff expressed that the Council is unlikely to pick up the costs to develop a heritage centre or staff a heritage centre from its own budget;

- an approach that combines arts and collections and that has a contemporary focus, as well as history, was preferred as an appeal for young people and as a tourism magnet. This approach reflects contemporary practice and aids sustainability;
- a small museum or heritage centre would not be reflective of Wollongong's status as Australia's tenth largest city and the aspirations of its diverse community and it would not be the game changer required to help rebrand Wollongong and take it forward;
- the local volunteer community museums sector holds the story of Wollongong and requires a place to share, loan and store its collections. Many of their objects relate to the migration and settlement, working and community lives of Anglo migrants and their descendants;
- a heritage centre must not lose sight of the region's urgent need for a regional-scale museum for local collections. A number of museums are in a state of crisis through ageing volunteers, privately leased facilities closing and no safe place to store highly significant collections which are under threat of loss or dispersal. Local museums need support and expertise from staff from a new facility and to be a part of it;
- the Red Point Artists Collective in Port Kembla may offer scope for collaboration but this was not explored during the Feasibility Study;
- opportunities exist for partnerships with the University of Wollongong through its social history research, innovation and digital arts and media expertise; and
- a museum or heritage centre is needed in Wollongong and advocacy for one will not end. Each decade the need has become greater. Wollongong could easily lose its collections and capacity to tell its own story forever. It would be a game changer in local tourism and support economic development.

Public Submissions

The project developed a Fact Sheet for the study (see Appendix Eight), which was widely circulated by MCCI and MHP through their networks. The purpose of the fact sheet was to explain the project objectives and invite written submissions to help develop the concept. The steering committee called for written submissions or one-page concept position statements. These are at Appendix Six and comprise submissions from:

- Ethnic Communities Council of NSW
- University of Wollongong (Fiona Probyn-Rapsey, Professor and Head of School of Humanities and Social Inquiry)
- Deakin University and University of Melbourne (Dr. Mirjana Lozanovska Associate Professor, Co-Editor Fabrications JSAHANZ, School of Architecture and the Built Environment, Deakin University)
- Edmund Rice College (Mrs Helen Lothian History and Languages Coordinator)
- Illawarra Historical Society [Illawarra Museum]
- ITSOWEL
- Jules McCue
- Vera Cleary
- Penny Edwell, Mount Kembla Mining Heritage Collections Project

Summary of Public Submission Feedback

Ethnic Communities Council of NSW

The Ethnic Communities Council of NSW has made a submission in support of the Multicultural Communities Council of Illawarra (MCCI) proposal to establish an Illawarra museum of Human Migration through this Feasibility Study. The Ethnic Communities' Council of NSW is a state-wide peak body for culturally and linguistically diverse communities in NSW promoting multiculturalism across the state and providing advocacy, education and community development initiatives.

Illawarra Historical Society

The Illawarra Historical Society's submission supported this Feasibility Study's concept of 'an integrated approach to presenting the migration experience as it relates to Aboriginal as well as other cultures and to the recognition of migration as a process that involves the complex movement of people into, through and out of the region' and stated it will endeavour to collaborate with the Human Migration heritage centre project where feasible. The submission highlighted the need for the Society to find a sustainable model to secure its own future.

University of Wollongong (Fiona Probyn-Rapsey, Professor and Head of School of Humanities and Social Inquiry)

The submission expressed that is excited about the prospect of a new museum devoted to stories of migration and keen to support the project and work with the community to make the museum a success including engaging in serious discussions about human migration and climate change.

The University sees opportunities for students in programs including Indigenous Studies, History, Sociology, Politics, Cultural and Gender studies and possibly also for Language students to assist with translation and public engagement. Subsequent to this submission, the University of Wollongong has indicated that it will formally review this Feasibility Study and determine a position on it.

Deakin University and University of Melbourne (Dr. Mirjana Lozanovska Associate Professor, Co-Editor Fabrications JSAHANZ, School of Architecture and the Built Environment, Deakin University)

The Australian Research Council funded project by the University of Melbourne and Deakin University entitled *Architecture and industry: the migrant contribution to nation-building* is interested in engaging with the heritage centre project and could serve to research changing places and histories at Port Kembla. The project is structured through case studies and there is research on Port Kembla focusing on labour migration to the Steelworks in Port Kembla. The grant details are: Anoma Pieris, Mirjana Lozanovska (Deakin); Andrew Saniga; David Beynon (Deakin); Alexandra Dellios (led by The University of Melbourne).

ITSOWEL

The submission for this feasibility study from ITSOWEL noted the importance of the museum being shaped by 'grassroots community involvement' to provide the 'lived experience' of former migrants to the project including the Italians with a 40 year history in the Illawarra.

Penny Edwell, Mount Kembla Mining Heritage

Penny Edwell notes the migration stories associated with objects held in the Mount Kembla Mining Heritage Collection and that stories of human migration are integral to the history of Mount Kembla in the Illawarra where European settlement began in the early 1800s.

Vera Cleary

This submission requests photo albums and book collections to be included in the heritage centre.

Jules McCue

This submission expresses interest in being part of the heritage centre team and offers skills and knowledge in the subject area.

Edmund Rice College (Mrs Helen Lothian History and Languages Coordinator)

The College notes that many schools in the area would be interested in a museum as an excursion and learning experience for students including Year 9. The College considers such a facility would serve history and language students. It encourages experiential approaches such as visiting a nissen hut like Fairy Meadow.

SECTION TWO: Conceptualising an Illawarra Heritage Centre

Why Port Kembla?

Port Kembla is a place of great significance to the Illawarra region, New South Wales and Australia. Since The Dreaming the locality remains an important cultural place for the region's Aboriginal community. For over a century, it has played a vital role in the development of the Illawarra's heavy industry and manufacturing sectors contributing significantly to the nation's economic growth and cultural history.

Port Kembla and surrounds is also the place that many of the nation's post-WW2 migrant communities first settled. The Illawarra provided work for many migrants at the steelworks and related industries for one of the largest single workforces in Australia. At its peak, the migrant workforce at Port Kembla was even larger than the celebrated Snowy Mountains Hydro Scheme. Thousands of new migrants made Australia their home through employment offered from Port Kembla and surrounds. At least five migrant accommodation centres were located in Wollongong, a hub without known parallel in any other part of Australia.

Port Kembla has a strong claim to the New South Wales migration and settlement story. The suburb is synonymous with migration, having taken on an iconic status across Australia. Moreover, many migrants and their descendants settled and stayed in Wollongong rather than dispersing to other regions. As a consequence, the Illawarra today has one of the most successful multicultural communities in New South Wales and, consequently, a strong claim to being the preferred location for a 'migration museum' or heritage centre for the people of New South Wales. The story of New South Wales can be told through the history and collections of Wollongong and Port Kembla.

Why Now

The Illawarra is changing

The Illawarra's economy has been in a state of transition following the decline of mass-employment generating industries in the manufacturing, steel-making, and mining sectors that first drew many migrants here. Leveraging its proximity to Sydney, Wollongong has enviable lifestyle and tourism opportunities, and an internationally ranking university. Substantial efforts are being made by the Illawarra's government, business and community sectors to chart a new course for the region's economic and social development. New industries like tourism, arts and cultural development are emerging. New visitors and residents are seeking different experiences and want to understand the places they are engaging with. A regionally significant Heritage Centre aligns with several strategic objectives and plans that the city and region are actively pursuing as part of the Illawarra's economic and social transition.

Our migration stories are being lost

First generation migrants who settled in the Illawarra primarily to work in the region's major industries are getting older. Despite the efforts of some smaller community museums and the work of organisations like the MHP, migration history, its collections and associated memories are being lost to future generations. Their stories provide valuable insights into the region's social and economic development as well as the factors that have led to a cohesive and supportive community fabric that is the Illawarra today. A regionally significant Heritage

Centre becomes the place to focus research and development of a critical mass of expertise, education, and enquiry to ensure these stories are not lost forever.

First Nations and migrant stories are not being told together

Consultations undertaken as part of this study have highlighted the possibility of creating a centre that brings together a more complete and integrated story of the consequences of human migration. That is, the stories of invasion, colonisation, displacement and the meeting of different cultures. There is broad community support to create a unique and innovative heritage centre that seeks to reconcile the multilayered cultural contexts of the Illawarra community, side by side with First Nations people. The history of First Nations people cannot be told without mediating the context of colonisation and migration and settlement.

Our smaller museums are in crisis

The existing community heritage collections managed by volunteers at Port Kembla and Wollongong need support and urgently require an environmentally controlled storage facility. A regional-scale Heritage Centre has the potential to offer advantages of trained expertise and to help sustain local collections. This includes three collections independently assessed in reports as containing substantial holdings of state cultural heritage significance. Details of the collections held in the Wollongong area are at Appendix Five. The Illawarra Museum noted in its submission that its reliance on volunteer efforts makes it vulnerable in the future. Two museums with significant collections have closed recently - Breakwater Battery and Mount Kembla Mining Heritage. A new group Wollongong Heritage Collections Inc. is trying to find solutions to preserve the collections and make them publicly accessible.

It would be imprudent to create another small scale museum in the region. To do so would be to ignore learnings from existing enterprises.

Mainstream museums are not diverse

A landmark Diversity Arts Australia report (2019) noted with compelling evidence the 'white' and Anglo culture of leadership across the spectrum of Australian cultural organisations. The report noted that this does not represent or reflect the cultural diversity of Australian communities. The report noted that this 'whiteness' also impacts on programming across the NSW arts and culture sectors.

The museums and galleries sector of NSW, its staff profile and programming is not reflecting NSW's culturally diverse populations, including Aboriginal people, nor the state's multiculturalism or fostering intercultural perspectives. Where do we learn about the migration and settlement history of New South Wales and contemporary multiculturalism? Where do we learn the histories of First Nations people? This is a lost opportunity and fails to capitalise on the many advantages of having a multicultural population and international tourism. Australia is not monocultural. Australia is diverse and multiculturalism is the story of Australia.

Vision

Heritage Centre Concept

The concept of a Heritage Centre envisions the establishment of a regional-scale cultural institution that rethinks and redefines the 'museum of human migration' for the 21st century. It will be a place where the region's migration heritage collections and contemporary

multicultural stories, alongside the First Nations peoples', are kept, interpreted, told, studied, learned from, shared, celebrated and valued for future generations.

The vision is also for an immersive experience of sound and visual scapes of place making and heritage collections interpretation, using new technology. These technologies are exemplified by the Electronica Art Centre in Linz, Austria. This would be informed by one of the strongest curatorial research programs in New South Wales to document migration and settlement object stories of people and places that leave a heritage legacy for posterity. An opportunity exists to leverage expertise emerging via the University of Wollongong's Innovation Campus. The heritage centre will orientate people to sights and sounds of place and country through a digital presentation how migration and industry changed Port Kembla over time.

The concept is for a centre:

- that is a standalone heritage centre of regional significance that is valued by the community and supported by government, community and business sectors;
- establishes a major new attractor for residents and visitors, and which contributes to the Illawarra's social and economic transition
- that pursues strategic partnerships with a wide range of sectors in business, research, community and government sectors;
- where the First Nations stories of The Dreaming and truth of invasion and colonisation are told;
- where diverse stories are told, from first European settlement to the present;
- where collections are interpreted through people's stories and culturally diverse communities are content partners and creators and agents in their own histories, with their own significant collections associated with broader historic themes of migration and settlement;
- where immersive and digital experiences are had;
- where school children can learn;
- where research and enquiry is at the core;
- where it links to other cultural tourism experiences and orientates people to unique places and experiences; and
- that supports local museums through expertise and storage of collections and where is desirable uplift of the collections.

Strategic and Policy Alignments: NSW and Wollongong

A Heritage Centre for Human Migration aligns with a number of strategic and policy objectives of the NSW Government and Wollongong City Council. A summary of these plans and strategies is presented below.

2025+ Arts Summit and Cultural Infrastructure Plan

The vision for a Heritage Centre of Human Migration at Port Kembla will advance the NSW Government's *2025+ Cultural Infrastructure Plan* and its *Regional Plan Alignment* for the Illawarra-Shoalhaven. In particular, under the Plan, the proposed museum will 'strengthen the economic and cultural self-determination of Aboriginal communities', 'protect the region's cultural heritage', 'build socially inclusive safe and healthy communities', 'grow regional strategic assets to support economic growth across the region' and 'grow the opportunities for investment and activity in the region's network of centres'.

As well as being a major tourist attraction, the Heritage Centre will deliver the *Region Specific Opportunities* in the plan 'to support Wollongong's growth as a major metropolitan area', 'consolidate and grow creative industries' and 'expand arts education opportunities' across the region. This ensures that the young people of Wollongong will have access to the same arts and educational opportunities as other major regional centres and metropolitan areas in New South Wales and within Sydney. It will also expand opportunities in digital arts media and new industries.

Themes of diversity and participation and fusions between arts, culture and STEM (Science, Technology, Engineering, Mathematics) were advocated by both Premier Gladys Berejiklian and Arts Minister Don Harwin at the 2025+ Arts Summit, where the NSW arts community was consulted to shape new policies. Some of the key themes advanced by the Premier and Minister are summarised as follows:

- The NSW Government recognises that participation in the arts contributes strongly to an innovative and robust local economy;
- A priority for the NSW Government is to increase the attendance at cultural venues and events with flow-on benefits for job creation, the visitor economy and education;
- Imagination and creativity are the key skills younger generations will need in their professional lives to adapt to the furious pace of technological advances;
- The education system is responding to these demands with a focus on *STEAM* - science, technology, engineering, arts and maths – and art and creativity are fundamental. These are the building blocks for a better society, and a better quality of life for all;
- Supporting strategic investment in Aboriginal arts, screen and cultural initiatives;
- Encouraging diversity at all levels of employment in arts, screen and cultural organisations, from leadership roles to programming and engagement.

Wollongong City Council *Creative Wollongong 2019-2024 Cultural Plan*

Building on the community consultation for the NSW Government's current *2025+ Cultural Infrastructure Plan* this Feasibility Study builds also on the extensive community consultations for the Wollongong City Council's *Creative Wollongong 2019-2024 Cultural Plan*.

On museums, history and heritage, the Plan notes: *There is concern that our history is being lost; our built environment is changing and our local museums are becoming vulnerable. Our community greatly values our local history and heritage, as it contributes to our identity and sense of place. Many feel that history and heritage is undervalued and would like this to be something we focus on into the future.*

Under *Celebrating Our History and Heritage*, the Plan identifies actions including to:

- *Undertake investigations to assess the feasibility of an iconic cultural institution for Wollongong;*
- *Investigate alternative long term storage and display options for local museum and cultural collections; and*
- *Work with local museums to develop a sustainable model for future management of our local museums.*

Wollongong City Council, Economic Development Strategy 2019-2029

This Feasibility Study for a museum advances the Wollongong City Council's recent *Economic Development Strategy 2019-2029*. This notes that *'Wollongong needs to invest in its tourism infrastructure if it is to build on the impact of major events and expand its tourism industry'*. This includes, the report notes, *'investment in additional beds and new attractions'* and that the attraction of major events and major tourism investment infrastructure investment would be a *'game changer'* for the local tourism industry *'with potential to deliver benefits through the broader economy via improved perceptions about Wollongong'*. The same report advocates business support for increased focus on the information, technology and communications and start-up industries, with Wollongong becoming a strong technical hub and support for *'more emphasis on Wollongong's future as a tech hub and the provision of resources and infrastructure for this "new eco system to flourish"'*.

University of Wollongong 2020-2025 Consultation Draft Strategic Plan (26 August 2019)

An immersive experience of sound and visual scapes of place making, combining new technology exemplified by the Electronica Art Centre is an opportunity exists to leverage expertise emerging via the University of Wollongong's Innovation Campus.

There are three interconnected priorities in the Draft Strategic Plan:

A digitisation priority sees the University pursuing projects which further enhance its digital capacity and teaching, learning and research practices. Its growth priority sees the University focussing on opportunities to differentiate its offerings and ensure long-term financial sustainability. The collaborations priority sees the University increasing its strategic engagement with its communities, industry partners and peers to help address wicked problems that have impact for individuals and our world.

Its goals are:

- Empowering students for their future - Renowned for innovative educational experiences that prepare students for future work;
- Creating knowledge for a better world - Globally recognised for delivering impactful research that drives positive change; and

- Making a difference for our communities - Continue to leverage our transformative capability in the interests of society. This includes partnering with organisations and individuals on shared social purposes through philanthropy and investment to create transformative change.

Destination Wollongong

Destination Wollongong has received long term strategic support from Wollongong City Council. It recognises tourism as a major economic driver of change within the region. Destination Wollongong commissioned a *Destination Development Plan* for Wollongong Local Government Area in the context of the Illawarra Region. It accompanies Destination Wollongong's *Destination Management Plan* and sets out the key strategic focus for the sector. The *Destination Development Plan* is intended to be an aspirational document.

Destination Wollongong wants to secure opportunities including the Asian Century, Seniors Market, Nature-based tourism and eco-tourism and surf tourism cultural and heritage tourism. It notes that Wollongong and region's key strengths that have appeal to a diverse range of market segments and special interest groups.

The points marked in bold below, are directly associated with First Nations peoples, migration and settlement and multiculturalism, the people and significant places that form the Illawarra and that would shape and participate in the new Heritage Centre vision. They are also the key strengths would draw and sustain visitors to such a Heritage Centre from outside the Illawarra region via modes of transport.

The Destination Wollongong views key strengths as:

- ***Unique and differing landscapes [place]***
- *Proximity to Sydney International Airport and to Canberra*
- *Grand Pacific Way*
- ***Wollongong's beaches***
- *South Coast Rail line connects most of the region together*
- ***The region has a diverse cultural community***

The NSW South Coast is the third most visited region in NSW after Sydney and the North Coast for domestic travellers (for the period 2011-2012).

Destination Wollongong also noted that:

- The visitor economy is worth \$700 million per annum including 10,000 day visitors per day and 280,000 overnight visitor nights per month on average;
- Tourism is already the 4th highest employing industry in Wollongong and much higher when indirect jobs are shown;
- Tourism is already a substantial industry, yet the development of products is quite poor;
- Comparatively Wollongong is the 'poor cousin' in the Sydney surrounds competitive set. This is mainly due to lack of leisure and events product;
- The NSW government had set a policy to double overnight visitor expenditure by 2020. The Illawarra has a strong role to play as Sydney is constrained and Illawarra is accessible with great capacity;

- Investment in tourism requires genuine facilitation and dedicated planning; and
- The foreshores and crown lands must be protected and expertly planned to achieve sensible yet commercial outcomes.

Destination Wollongong has been keen to improve the experience of Wollongong for existing visitors and new ones from Sydney.

The region's cultural tourism development plans, following extensive community consultations, including local business organisations, call for an iconic cultural facility or museum with innovation and regional distinctiveness to serve as a needed attraction for the region and to build needed tourism infrastructure.

There is no venue to learn about the uniqueness of the area, its stories or orientate tourists around the area or provide them with memorable experiences.

Extensive visitor research has been completed for the Newcastle Museum. This 'steel sister' city has one of the most successful regional museums in New South Wales. It is well-loved by its local population and central to community life. Details of its younger skew visitor profile (57% under 45) are illuminating.

Since moving and re-opening in the iconic Honeysuckle Railway Workshops in 2011, Newcastle Museum has high visitor numbers of approximately 165,000 a year, an extensive exhibition program and a dynamic range of events for a diverse audience. The Museum showcases Newcastle through its extensive collection, exhibitions and programming. The Museum has a mix of permanent exhibitions that include local history in *A Newcastle Story*, Supernova Hands-on Science Centre, and BHP and Coal stories in *Fire and Earth*, plus a dynamic temporary and travelling exhibition program.

- Almost three-quarters (73%) of Newcastle Museum audiences live within 50 km of the Museum. This is more than in an average museum audience or Hunter and North NSW gallery audiences.
- International and interstate tourists account for 11% of Newcastle Museum audiences. This is slightly more than Hunter and North NSW gallery audiences but less than an average museum audience, perhaps due to its distance from Sydney.
- Newcastle Museum audiences skew younger compared to the general LGA population, with 57% under 45. This compares to 34% of an average museum audience and 31% of Hunter and North NSW gallery audiences.
- 10% of Newcastle Museum audiences are aged 15-24. This is similar to Hunter and North NSW gallery audiences but slightly higher than an average museum audience.
- Around one-quarter of Newcastle Museum audiences are ages 35-44. This is a higher percentage than found in the general LGA population, an average museum audience and Hunter and North NSW gallery audiences.
- Audiences who live closer to Newcastle Museum are more likely to be 25-44.
- Audiences who live more than 50 km away, i.e. tourists, are more likely to be over 45.
- The Newcastle Museum audiences aged 15-24 are equally likely to live either within or over 50 km from Newcastle Museum.
- Newcastle Museum tourists are likely to be younger than an average museum tourist.

What will the Museum of Human Migration look like?

The Heritage Centre is envisaged as a flagship regional tourism destination for Wollongong, with focussed, evidence based collections and story-telling set in a broader historic context and anchored in Port Kembla as a place.

All museums have one key focus. This museum of human migration would focus on the region's social history, people and places and associated significant collections.

The MHP has already conducted significant community research. The MHP publication *Every Story Counts: Recording Migration Heritage* provides themes in Wollongong's migration and settlement as a case study and practical methods for recording stories and promoting community participation in heritage for an ongoing sustainable collections research program.

The histories of colonisation and Aboriginal dispossession, more recent activism and maintaining culture, also fits within these broader themes which can also be a catalyst for intercultural dialogue.

Migration and settlement and Aboriginal dispossession and activism are not discrete narratives but ones inextricably linked. Any history and themes for the Heritage Centre, and use and interpretation of Aboriginal places, photos, oral history, artefacts and other cultural material including contemporary art, would be developed in partnership with the Illawarra Aboriginal Land Council.

The migration and settlement narrative would be developed by the Illawarra Migration Heritage Project and look at diverse perspectives and collections. The Heritage Centre would generally not focus on ethno-specific histories and separate narratives of culture. It would research how communities experienced and shaped our migration history through various waves. This interprets the cultural interactions of living and working in the same places in a multicultural society. It would mediate the consequences of human migration, emphasising the individual, diverse and varied experiences of migrants over time within their historic context. Individual ethnic groups would also tell their own stories of migration, in particular through temporary exhibitions. These would be curated with input from their communities. Ethnic groups could also form their own sub-collections in line with a collections development policy, to be determined. This would be in accordance with assessing the cultural significance of collections using *Significance 2.0* and within in a broader Heritage Centre context on the historic theme of migration and settlement with associated people, place and events and with an interest in the broader historic context.

An outline of Human Migration Themes

This is an indicative list of suggested themes but further research is necessary for heritage centre exhibitions and collections drawing from the research methods in the MHP's publication; *Every Story Counts*. Wollongong is now Australia's tenth largest city. It is built on Aboriginal land and over 40,000 years of Aboriginal history since The Dreaming began. The Illawarra has a history of 16th century Portuguese mapping of the coastline, 18 and 19th century and Aboriginal massacres and displacement following European settlement and colonisation, including through convictism and free settlement. The 20th century post

Second World War wave of migration and industrialisation was through the settlement of migrants through at least five migrant accommodation centres. The migrant and refugee population has come to define the region's community and shape its culture.

The History of First Nations People

(As determined by the Illawarra Aboriginal Land Council)

- Traditional Lands at Hill 60
- Dispossession and forced removal to 'Coomaditchie'
- Was, Is, Aboriginal Land with a recent 19th century and post Second World War Migration History. The campaign to regain control of Hill 60.
- Significant Aboriginal places, collections, traditions, cultural practices of the Illawarra
- Racism, discrimination and activism
- Contemporary and living culture

Human Migration

- Who were the migrants, why did they come?
- Global and domestic migrations from colonial times to the present
 - The impact of Second World War, including no choice for Aboriginal people removed from Hill 60 by truck for a military installation and displacement at 'Coomaditchie' (bad water).
 - The decision for migrants to emigrate and the choice or not of Australia.
- Journey to Australia and Wollongong
- How migrants changed the landscape of Wollongong
 - The physical landscape of Bluescope steelworks, textile and clothing industries and factories
 - The filling of 'Coomaditchie' and further displacement of Aboriginal people
- Migrant accommodation
- Migrant Work
- Migrant Worship
- Creating new communities including Aboriginal people and where displaced people lived and made new homes
- Resources for migrants and resources for Aboriginal people
- Home and family

- Adjusting and identity
 - Aboriginal people of country and not of country
 - Australian identities and enduring connections to homelands
- Celebration and reflection
 - The fight for Hill 60
 - Reconciliation - including this cultural centre of human migration at place and repatriation of Hill 60 to the Illawarra Aboriginal Land Council
 - Multiculturalism including contemporary Aboriginal culture and lore and new arrivals including refugees and recent waves.
- Wollongong as Australia's tenth largest city on Aboriginal land and one of its most culturally diverse
- Multicultural includes Aboriginal. Contemporary arts expression, including artistic collaborations with Port Kembla and Wollongong's artists, (and Community Arts Cultural Development by artists Aboriginal and non-Aboriginal)
- Community cultural events
- Multicultural hub and community meeting places (including as determined by the Illawarra Aboriginal Land Council)
- Access to staff and facilities by all the community museums in the City of Wollongong

Learning and Memorable Visitor Experiences

Consultations for this Feasibility Study have highlighted a strong interest in a heritage centre that incorporates both internal and external spaces and orientates visitors to Wollongong. The heritage centre could interpret intangible cultural heritage by offering memorable and unique cultural experiences including ones that would appeal to people that do not always like visiting museums. Ideas for visitor learning and memorable experiences that could be offered include:

- Book on a fishing trip at Hill 60 with an Aboriginal guide and learn about the importance of Hill 60 and fishing for local Aboriginal people of country and traditional ways of fishing from the dreaming and their evolution and adaptation to the present;
- Book on an Aboriginal cultural tour of place and go on a bush walk with an Aboriginal guide through a local rainforest and learn about Aboriginal lore;
- Be taken on a tour of culturally diverse places of worship and faith in Wollongong. Is it possible to be taken to a sacred Aboriginal site by an Aboriginal guide or to camp on it with a guide? ;

- Book on a Bluescope steel works tour with a former migrant who worked there and learn about the migrants that worked there;
- Book on a Fairy Meadow Nissen Hut tour (migrant accommodation) and learn about one of five migrant accommodation centres in the region;
- Book on a clothing and textile factory site tour with a female former migrant who worked at Crystal, L.E. Isaacs, Cormar Coniston, Friedelle, or Silknet;
- Book on a one day cooking course at one of the cooking stations, representative of different communities based at Wollongong, for example learn to make passata. Take a tour of the diverse and interesting food businesses in Cringila and explore the past when the place was abuzz with shops catering for the wave of post-war European migrants.

New South Wales School Curriculum Linkages

Education programs are an important way that Heritage Centres are relevant to the cultural and learning needs of young people. They are a key to sustainability and ongoing financial growth. For example, the State Government's Powerhouse Museum charges \$15 per 'learner' with minimum and maximum class sizes depending on the program.

The Heritage Centre will employ trained teachers to deliver education programs. In the main, museums are carefully aligned to history curriculum but there are opportunities to engage with broader curriculum associated with languages, civics and multiculturalism and creative arts, sociology, journalism, law and ethics. Museums also provide opportunities for leveraging New South Wales anti-racism and bullying programs targeted to schools through diverse funding sources.

As well as curriculum linkages and learning programs, simply visiting a heritage centre is a positive form of engagement for schools, the elderly and people in aged care, life-long learners and people with disabilities. A centre of human migration has very relevant and significant curriculum linkages with current New South Wales education programs.



SECTION THREE: Operating Models

Ownership & Governance

A Heritage Centre of Human Migration will require consideration of ownership, governance and funding models. Broadly speaking, a legal 'entity' needs to be properly formed to: receive, raise and expend funds towards the Centre's purpose; be responsible for operating the centre; employ staff and manage volunteers; develop the collections; pursue strategic partnerships and research collaborations; allocate resources to operate the centre; engage with stakeholders and the community; promote the Centre, and so on.

The ownership options for museums in Australia can be summarised as:

- private ownership, whereby a Centre would be wholly privately owned and typically resourced through a private trust fund or foundation;
- publicly owned and managed by either a state or local government, resourced through recurrent government (local and state) funding, admission fees & charges, and donations;
- a non-profit entity, typically a Company Limited by Guarantee, that is resourced through a combination of government funding (local &/or state), membership fees, admission fees & charges, and other sources such as sponsorships, grants and charitable donations.

In each of these ownership structures, a Heritage Centre would generally be governed by an advisory committee or board of directors, with employees and volunteers to support and manage its day to day operations. How those boards are appointed, their powers, and responsibilities will depend on the ownership structure and mechanisms by which they are established.

Private Ownership

Privately-owned museums are established usually by individuals and/or families, and often as a 'legacy' project or initiative with wholly private funds. Typically through a gift or bequest, a private trust or foundation is formed to manage funds or assets with an appointed trustee or trust board. The trustee is required to use any property belonging to the trust for the good of the beneficiaries and not for their own purpose.

Public Ownership and Governance

Publicly-owned museums are established either as an initiative of local government or, in the case of state-owned museums, are created under enabling legislation. Their governance is typically overseen by a museum committee or board to advise the local council and/or responsible agency/Minister, and an appointed Chief Executive Officer/Director and staff to oversee their operations. Personnel are employees of the public agency responsible for establishing the Centre. Publicly-owned museums are generally supported by a recurrent annual budget allocation that is typically supplemented by grants, admission fees, sponsorship and philanthropic organisations for specific projects.

Non-profit Entity Ownership and Governance

Non-profit museums can be established as independent legal entities as either an Incorporated Association under the *Associations Incorporation Act 2009* (NSW) or as a Company Limited by Guarantee (CLG) under the *Corporations Act 2001* (Cth). Incorporated

Associations are generally for smaller organisations with assets and/or annual revenue of less than \$2M. Both forms of non-profit entity may seek registration as a charity under the Australian Not-for-Profits and Charities Commission (ACNC).

Because a regional-scale Heritage Centre is likely to have assets and/or revenue >\$2M pa, an Incorporated Association structure is not explored further in this report. The most likely non-profit governance structure for a Heritage Centre if one is established is as a CLG entity, which has the following features:

- a specialised form of public company which operates as a separate legal entity designed for non-profit organisations
- registered with ASIC and subject to the *Corporations Act 2001*, and
- is membership-based, governed by a constitution and board of directors who are elected by company members and who hold a range of fiduciary duties towards the company.

A CLG is a legal entity which has the ability to independently own and manage assets, as well as employ staff. It has the ability to receive funds from a range of sources to dedicate towards the objects of the company, including government grants, sponsorships, donations, membership fees, admission fees and charges. CLGs are regulated in accordance with the *Corporations Act (Cth)* and, if also registered as a charity, by the *Australian Charities and Not-for-Profit Commission Act (Cth)*.

Non-profit CLGs have the ability to seek registration as an Australian Charity and, with 'deductible gift recipient' (DGR) status, seek and receive community donations that are tax deductible. To register as a charity, a cultural organisation such as a museum must have a charitable purpose as set out in the *Charities Act 2013 (Cth)*. These include the following that might apply to a heritage centre or cultural organisation:

- Advancing health, education, religion, culture or social or public welfare
- Promoting reconciliation, mutual respect and tolerance between groups of individuals that are in Australia
- Promoting or protecting human rights and
- Other purposes beneficial to the public.

It is likely that if a CLG entity is formed to develop and manage a Heritage Centre that it would also register as charity. To do otherwise would limit the CLG's ability to raise funds from the community or business via tax deductible donations to support its operations and sustainability.

Establishment Costs

The establishment costs associated with developing a Heritage Centre relate to the acquisition of suitable land and the capital costs associated with constructing a new facility. Other than some notable exceptions that have been privately funded, such as MONA in Hobart, the establishment of new cultural institutions in Australia is usually heavily resourced by government:

- in the case of smaller institutions, typically local councils
- in the case of regionally significant larger institutions or initiatives linked to cultural tourism ventures, typically by either the federal or state government or both.

Table One: Some recent cultural institutions that have been funded in NSW

Institution	Location	Cost to Build	Funded By
National Opal Centre	Lightning Ridge	<p>\$35 million</p> <ul style="list-style-type: none"> - Fully sustainable Glenn Murcutt designed - Two storeys, building is 100 metres long and 30 metres wide 3000 square metres - Permanent and temporary exhibitions, education and learning facilities, cinema, research library, scientific laboratory and underground gardens. 	<p>Stage One –</p> <p>\$20 million NSW Government</p> <p>\$1 million public donations</p> <p>\$2 million Walgett Shire Council</p> <p>Federal Government TBC</p> <p>Claimed creation 345 new jobs and \$50 million annual contributions to NSW economy.</p>
Regional Museum	Orange	<p>\$ 8 million</p> <ul style="list-style-type: none"> - 1,000 square metres, including 600 metres of display space and 200 metres of entry lobby and tourist information centre. Visitors information, café, museum space, office, loading bay, outdoor dining, amphitheatre 	<p>\$4 million Federal Government Community Development Fund in 2013</p> <p>\$1 million NSW Government donation of value of Crown land.</p> <p>\$2 million Orange City Council</p> <p>\$1.25M public donations</p> <p>\$80,000 NSW grant for programs and \$45,000 NSW Arts and Cultural Development Program</p> <p>Claimed 31 full time jobs created during construction.</p>
City Museum	Shellharbour	<p>\$ 1.5 million</p> <ul style="list-style-type: none"> - small exhibition space and environmentally controlled store room. It is understood that the galleries are not museum standard environmentally controlled. 	<p>In \$58 million 14,000 metre Civic Centre with Library of 2000 metres.</p> <p>\$16 million Shellharbour City Council borrowings</p> <p>\$34 million from asset sales</p>

Museum of the Riverina	Willans Hill	<p>\$ 3.88 million</p> <ul style="list-style-type: none"> - Building 405 square metres with standard air-conditioning suitable for machinery but not environmentally controlled museum standard due to low humidity in the region. Cost included relocation of farm machinery. 	NSW Government and Wagga Shire Council \$180,000 from Wagga Wagga City Council and \$700,000 NSW Government's Regional Growth and Environment Tourism program
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Operational Funding

A sustainable Heritage Centre will require a reasonably secure income stream to resource its operations once established. These operations include the major cost centres associated with:

- employee costs to manage a Centre;
- direct costs associated with establishing, maintaining, storing and developing collections, exhibitions and programs;
- indirect and overhead costs, including asset/facilities management, utilities, marketing & promotion, etc.

Revenue for operating a Heritage Centre can be derived from a range of sources. A brief summary of these sources is below.

The museums approached for this Feasibility Study declined to publicly offer operational funding details. Annual Reports do not provide detailed operational expenditure breakdowns. The Newcastle Regional Museum is a good indicative comparison for a quality regional scale heritage centre at Wollongong and offered a sample of its budget at Table Four shows indicative operational funding costs for a local government funded regional museum.

Recurrent annual allocations from local and state government agencies

A recurrent funding commitment from Wollongong City Council or the NSW Government via Create NSW potentially in partnership with the Illawarra's three local government bodies who each has an interest in a regional-scale facility, is likely to generate the most stable and sustainable funding model for a regional Heritage Centre in perpetuity. If a non-profit entity is created to own and operate the Centre, this income could be supplemented with a range of income sources as outlined below. At the preparation of this report, it is noted that no such funding commitment has been made by either the NSW Government or the regions' local councils.

Government grants

Government grants are generally available for short-term, project-based work by museums and community organisations with an interest in heritage. They may be available for individual projects or initiatives but generally not for core operations of Heritage Centre. This source of funding is alone unlikely to support a sustainable Heritage Centre.

Membership fees (e.g. 'Friends of the Illawarra Migration Heritage Centre')

A Heritage Centre formed as a non-profit entity has the ability to accept 'members' to the CLG and charge an annual membership fee. Tiered membership structures (e.g. gold, silver, bronze) can be created with a range of scaled 'member benefits' for higher rates of member fees. Taken alone, membership fees are unlikely to generate sufficient revenue to operate and maintain a centre; however, membership fees do have the ability to make a modest contribution to the Centre's revenue.

Admission fees and charges

Museums and galleries in Australia are either free of admission charges or an entry fee per visit is charged. Smaller museums operate on a 'gold coin' donation basis, while larger regional museums or galleries charge between \$10-15 per person generally. Sometimes a marquee exhibition might attract a higher 'exhibition entry fee' (typically in galleries for major international exhibitions) and act as a visitation drawcard due to the significance of a particular collection. This is an unlikely option for a regional scale museum. Taken alone, admission fees are unlikely to generate sufficient revenue to operate and maintain a centre and can operate as a barrier to visitation; however, modest admission fees do have the ability to make a contribution to the Centre's revenue.

Gifts, charitable donations, sponsorship and philanthropic sources

Most museums have the ability to seek community gifts, sponsorships, philanthropic and charitable donations. Charitable fundraising in NSW requires an authority from the Office of Fair Trading and, to accept tax deductible donations, registration as a charity with the Australian Not-for-Profits Commission.

The Australia Council for the Arts has noted that private support for the arts continues to grow with philanthropic donations overtaking corporate sponsorship as the dominant source.

Major corporate sponsorships for a museum, for example one of the four major Australian banks, would generally be at the \$50,000 to \$100,000 level per annum. Banks are sponsors of Not for Profit ethnic and culture based museums in Victoria. While insufficient to build a museum, sponsorship would support budgets to develop projects such as exhibitions and publications. More substantial funding can be sought for major gallery or infrastructure works.

Philanthropic organisations each have their own funding level and criteria and could fund anything from a program to a gallery space or major building project. It would be unusual for these organisations to fund recurrent staffing and operational costs rather than facilities, like a particular gallery, projects or finite programs. A significant multicultural and community engaged Heritage Centre in Wollongong, a relatively green field location for any significant philanthropic funding outside of that which is locally sourced, is likely to be appealing. Some of the key philanthropic organisations with a strong record in supporting museums and cultural programs are:

- Besen Foundation
- Gandel Philanthropy
- Myer Foundation and Sidney Myer Fund
- Ian Potter Foundation
- Paul Ramsay Foundation
- Scanlon Foundation

- Judith Neilson (White Rabbit Gallery Chippendale)
- Balnaves Foundation

Ancillary Uses

Many museums and galleries in Australia derive income by operating or leasing sections of their buildings to commercial operators: typically a café and in the case of the State Library of Victoria a commercial bookshop. Bathurst City Council constructed a large environmentally controlled collections store and leases out shelves by the metre to other museums and archives. Ancillary uses such as the above are unlikely to generate sufficient revenue to operate and maintain a centre; however, do have the ability to make a contribution to the Centre's revenue

Comparison of some Australian museums

The existing faith-based, ethno-specific and migration museums of Australia are located in Victoria and South Australia. Their legal entities were created either:

- via enabling legislation and funded publicly by recurrent annual budget allocations, with opportunities to source funding through revenues, donations, sponsors, members and Trusts; or
- as stand-alone not-for-profit entities, generally as Companies Limited by Guarantee and most are Registered Charities.

Many of the not-for-profit museums receive a proportion of their income from government grants. Some museums in Victoria, like the Chinese Museum, receive recurrent funding from the state government. This was granted historically at the time of establishment. These museums typically were gifted or granted a surplus building or land on which to raise funds for a building, from a mixture of government and private sources.

Another example, the Jewish Museum of Australia, has two Companies Limited by Guarantee: one for operations and a foundation model for other fundraising and disbursement that serves as a separate trust and reserve of sorts.

A summary of these and other museums and their published funding sources is presented in the table below:

Table Two: Published Financials of Not for Profit Ethnic and Culture Museums
(Most recent reports submitted to Australian Charities and Not For Profits Commission)

Museum	Employee Expenses	Income (total)	Govt Grants	Donations and Bequests	Goods and Services	Other Revenues	Income Investments
Islamic Museum of Australia	27%	\$1,246,924	49.37%	21.79%	28.39%	0	0
Jewish Museum of Australia	51.13%	\$1,239,021	11.49%	33.67%	27.47%	27.14%	0
Hellenic Museum of Australia	27.2%	\$1,681,377	23.79%	56.22%	19.7%	0	0
Chinese Museum of Australia	45.68%	\$717,923	20.98%	2.06%	68.58%	8.38%	0
Golden Dragon Museum Bendigo	48.52%	\$608,716	0	29.99%	64.33%	3.01%	2.62%
Duldig Studio Museum	59.41%	\$223,236	14.41%	60.5%	13.89%	1.43%	9.77%
Sydney Jewish Museum	55.12%	\$4,442,065	0	43.82%	23.21%	20.03%	12.93
Co.As.It Vic (includes Museo Italiano)	31.12%	\$12,946,498	90.16%	0	3.99%	0	5.88%
Comparison with a Local Government funded regional museum - Newcastle Museum	25%	\$2,211,962 (there appears to be an ongoing recharge for the building use of \$1,447,228 bringing the total to \$3,231,618)	80%	0	19.33%	0	0

Table Three: Data Disclosed By Some Comparable Museums & Galleries in Australia

Museum	Date Estb.	Recent Estimated Visitation	No. of paid staff (FTE)	No of volunteers (FTE)	Government Funding disclosed and other notes
Jewish Museum of Australia (Vic)	1977	20,000	9.3	80 = 3.2 FTE	Not for Profit. Approx. \$70,000 p.a. Creative Vic OIP; other ad hoc project-based support from local and federal government
Chinese Museum of Australia (Vic)	1985	50,000	5.6	20 = 3 FTE	Not for Profit.
Museo Italiano (Vic)	2010	10,000	3	4	Not for Profit. Nil
Hellenic Museum (Vic)	2007	35-45,000	5.5	15 = 1.5 FTE	Not for Profit. Nil 2015/16
Islamic Museum of Australia (Vic)	2010	20,000	6	36	Not for Profit. \$200,000 for 2015/16
Wollongong Art Gallery (NSW)	1978	87,590	5	30	Annual budget allocation from Council.
Shellharbour Museum (NSW)	2018 first established Albion Park in 1988	12,000	1	6 (2 FTE staff)	Annual budget allocation from Council. Building cost \$1.5 million construction with environmentally controlled storeroom and permanent exhibition space. \$60,000 discretionary for website, marketing, printing, graphics etc. Co-located with the library and other Council facilities means there are staff and security. In Community Connections Department. One manager in charge libraries and museum.
Newcastle Museum (NSW)	2011	165,000	10 FTE	Varies	Annual budget allocation from Council.
Museum of the Riverina (NSW)	1962 and MoR 1999	50,000	5 FTE	2	Annual budget allocation from Council. Willans Hill project 3.88 million from Regional Cultural Infrastructure fund for building, landscaping, object relocation and temporary storage. Council contribution \$70 k plus \$240 in kind.

					Building 45m x 9m wide. Standard air-conditioning (low humidity area).
Albury Library Museum (NSW)	2007	220,000	Not specified	Not specified	Annual budget allocation from Council.
Hawkesbury Library, Museum and Gallery (NSW)	2005 and 2008	240,000	5 FTE Museum	56 Museum volunteers	Annual budget allocation from Council. Library is with Gallery and Museum.
South Australian Migration Museum (SA)	1984	210,348	10 FTE	12 focus on curatorial	The Trust is funded by a South Australian Government annual grant to the Trust.

Summary

The capital costs to construct or establish cultural centres or museums have historically and recently been supported by the federal & state governments, and local councils to support cultural, social and economic development objectives. Detailed estimates of land acquisition and capital costs for a Heritage Centre in the Illawarra are beyond the scope of this Stage One study.

A range of ownership, governance and funding sources are available to support the establishment and recurrent operations of a Heritage Centre. Some, such as the Hellenic Museum in Melbourne, are known to be supported by philanthropic donors. Most museums, however, report the level of public donations to be relatively low to sustain operations.

Membership, admission fees & charges, one-off grants, and ancillary uses like cafes do support the revenue of museums; core employment and operational costs are generally well above what these funding sources can generate.

In considering the feasibility of any future Heritage Centre in the Illawarra, it is reasonable therefore to conclude:

- the capital costs to establish a Heritage Centre are likely to only be realised if they come from public investment by government or a very significant personal or commercial philanthropic venture,
- an investment in a regional scale museum of human migration in the Illawarra community is consistent with the plans for growth and diversification strategies for the region's future as articulated to date,
- depending on the size and scope of a Heritage Centre, government investment could come from the Commonwealth, State or Local Governments, or a joint venture investment by every level of government to realise the project,
- there are examples of private investment into museums in Australia; however, at this stage there have been no discussions with the private sector or personal donors to explore their interest,
- there are significant risks involved in establishing a Heritage Centre without ongoing recurrent funding commitments or substantial and committed private resources to operate the facility. The reality is that most are very heavily supported by governments essentially as public cultural institutions or as tourism infrastructure linked to local and regional economic objectives.

SECTION FOUR: Establishing A Heritage Centre at Port Kembla

Section 4 of this Feasibility Study presents three broad concept options to realise the establishment of a Heritage Centre of Human Migration, along with the identification of potential site options in the Port Kembla and surrounds area.

The options presented are for a Centre that is:

- Metropolitan Scale Heritage Centre (Newcastle and Wollongong scale)
- Regional Scale Heritage Centre
- Regional Heritage Centre in a Multicultural Hub

Very preliminary cost estimates to build (excl. land acquisition costs) and operate each option are presented based on similar scale museums elsewhere in Australia as referenced earlier in this report. Substantial further work would be required to refine these estimates should this work proceed to further stages of building design, site acquisition, and operational partnership commitments developed with government, business and community stakeholders.

Table Four: A summary of the key features of each option.

Option	Capital Build	FTE	Recurrent	Visitation
Metropolitan Scale State Significant Heritage Centre	\$35M (suggest Lightning Ridge level NSW Government funding model)	30	\$7.5M	250,000 (major tourism draw to digital arts)
Regional Museum Scale Significant Heritage Centre	\$12M	10	\$2.25M	165,000 (Newcastle Museum benchmark)
Regionally Significant Heritage Centre (Shared Multicultural Centre)	\$6M plus Multicultural Centre construction costs unknown.	5	\$1.125M	90,000 (Wollongong Art Gallery benchmark)

Option 1

Metropolitan Scale State Significant Heritage Centre (including Digital Arts Vision)

Option 1 is for a metropolitan scale state significant heritage centre that includes digital arts story-telling with programs, events and object-based exhibitions of excellence, and a major research agenda. There are no comparable recent projects in Australia other than the Australian Centre for the Moving Image in Melbourne which cost \$100 million in 2002 (upgraded 2020 for \$31 million) and the Powerhouse Museum redevelopment's stated budget of \$645 million at multicultural Parramatta in Western Sydney. The Powerhouse Museum's current operating costs across three venues is currently over \$16 million

The Glenn Murcutt designed National Opal Centre at Lightning Ridge is a large and state of the art regional heritage centre with a national and state remit to support tourism in the area. It is a recent example of \$20 million in NSW Government funding for Stage One of its \$35 million dollar budget. There is logic in advocating for this level of funding from both the NSW Government and the Federal Government, or even ten percent of the total cost of the Powerhouse Museum at Parramatta project, appealing to notions of 'metropolitan' parity and equity.

Option 1 would likely comprise:

- A \$35M construction budget
- an iconic and architectural building design with an estimated floor space of 6000 sqm and innovative use of its site
- visitation of 250,000 boosted by tourism and use of digital arts
- 30 FTE depending on the extent of digital arts after display fit out and development
- admission fees and charges similar to that of cinema ticket pricing, including concession and ticket pricing
- operational recurrent costs of \$7.5M pa, heavily supported by government (80%), supplemented by philanthropic, fundraising, membership and project grant funding.

Option 1 would only be feasible if supported by a government partner or operator and a collaboration with the University of Wollongong on digital arts would be mutually beneficial.

It is possible that a large Heritage Centre in the Illawarra could be annexed as a branch museum to the Museum of Applied Arts and Sciences (Powerhouse Museum, Sydney) under enabling legislation. The regional story of human migration is of significance to the people of New South Wales, and its collections tell the wider story of the State's migration and settlement. A locally appointed board or advisory committee could be formed to ensure that local community interests and partnerships were served. Such an arrangement would generate efficiencies of scale in terms of overheads and staffing costs, but would need further detailed consideration by government. The Federal Government would be unlikely to partner having a strong presence in Sydney already at the Australian National Maritime Museum which includes a stated public interest in migration history already.

Aligned with the Illawarra Aboriginal Lands Council vision to realise an indigenous cultural centre at Hill 60 or nearby, there may be an opportunity to bring the two projects together with establishment and operational support from all levels of government and secure the higher end of funding.

A large facility would be unlikely to be feasible or sustainable as a stand-alone non-profit entity (Company Limited by Guarantee and Registered Charity) in the absence of recurrent funding commitments from government or significant philanthropic gestures to support the centre on an ongoing basis.

Option 2

Regional Museum Scale Heritage Centre (reduced digital arts component)

Option 2 is for a regional museum scale heritage centre that includes a reduced digital story-telling with programs, events and object-based exhibitions of excellence, and a major collections research agenda.

Comparable recent projects include the 2017 Orange Regional Museum at \$8M and the highly successful Newcastle Museum which opened in 2011. The Orange Regional Museum is an elegant facility sometimes acknowledged as being too small for purpose at 1,000 square metres with a further 600 square metres of space utilised off site and tight back of house spaces. The Newcastle Museum's development cost is not useful being developed in the historic Honeysuckle Railway Workshops through adaptive reuse of a 19th century heritage building.

Option 2 would likely comprise:

- an \$12M construction budget for a quality building
- operational recurrent costs of \$2.25M heavily supported by government (80%), supplemented by philanthropic, fundraising, membership and project grant funding. supplemented by philanthropic, fundraising, membership and project grant funding.
- a quality building design with an estimated floor space of 2000 sq m .
- achievable visitation of 165,000 per annum using Newcastle Museum's visitor numbers as a guide.
- an estimated 10 FTE employees
- free admission

This would be feasible with a government partner and operator. It would best be developed in partnership with the Illawarra Aboriginal Land and could be on or near Hill 60. A partnership with the University of Wollongong would also be beneficial to realise the digital arts vision.

This would require the heritage centre to reduce its digital arts emphasis. This would be expensive to maintain and require additional technical staff.

A heritage centre at the scale of a regional museum could be a Not for Profit model sustained or partnered with Wollongong City Council with funding from the NSW Government to assist with construction costs. It could also still be achieved through an additional partnership with the University of Wollongong to support MCCI and MHP.

A Not for Profit model is not recommended unless it is clear how it would be sustained on an ongoing basis with a reliable funding base.

Option 3

Regionally Significant Heritage Centre (Shared Multicultural Centre)

Option 3 is for regionally significant joint venture MHP/MCCI/Multicultural co-location option with a standalone museum business unit under a Group Company. It would need a recurrent commitment of funding from government to staff it. Option 3 would see co-investment to either:

- Build a new building in Port Kembla (or elsewhere) as a shared multicultural centre or hub concept that meets a regional museum needs of 2,000 square metres of heritage centre space plus environmentally controlled storage space, expansion options and office/community centre spaces.

Option 3 would likely comprise:

- a \$6M construction budget for the heritage centre component alone on a level and easy to build site
- a quality but simpler building design with an estimated floor space of 2000 square metres set aside for the heritage centre and museum functions
- visitation of 90,000 supported by adjacent multicultural centre foot traffic and limited or no digital arts
- 5 FTE employees and 3 FTE volunteers after display fit out and exhibition
- free admission
- operational recurrent costs of \$1.125M fully supported by government, supplemented by philanthropic, fundraising, membership and project grant funding.

A number of museums are sustained by being collocated with another venue including other government funded Council facilities such as a library, tourist information centre or gallery. Clustering of facilities can achieve greater site activation and engagement through a broader engagement with community groups and other cultural practitioners. This enables the venue to come under the umbrella of other front of house staff (needed for both reception and point of contact and collection security).

The Shellharbour Museum in the Council building that cost \$58M is anecdotally very small for its purpose and the MHP has greater ambitions for its future.

This model would not be worth pursuing unless there was, at a minimum, a permanent and temporary exhibition gallery for a changing program of exhibitions, an education activity space, back of house facilities for temporary object storage, and an environmentally controlled storage facility, meeting rooms and trained staff accessible to support volunteer community run museums. It would also need to have the capacity to expand its footprint.

It is noted that, at this stage, the MCCI Group has not given detailed consideration to this option but is open to exploring future possibilities in partnership with government and interested stakeholders. MHP has not given detailed consideration to this option.

The Polish Association in Wollongong Inc. is a debt free, sole owner of the land of 1.1 hectares at 143 Gipps Road, Gwynneville, NSW 2500. In case of dissolution of the Association the Polish Association in Wollongong Inc has indicated in its constitution that the heritage centre for human migration might be an optional beneficiary.

Potential Site Options

The brief for this Stage One Feasibility Study is to investigate establishing a large and regionally significant heritage centre located at Port Kembla. Wollongong City Council staff have indicated it does not own developable land in Port Kembla that could be included as potential site options. During consultations for this Study, a number of potential sites were recommended to the consultant by community and business organisations, as both suitable and potentially available, for a new heritage centre. The ownership of these sites is unknown.

It is outside of the scope of this Feasibility Study to investigate the development plot ratios, viability and politics of the suggested sites or ownership, planning restrictions and opportunities. This Study recommends community consultation for any proposed site option for a heritage centre including impact on surrounding communities and heritage, including archaeology, indigenous heritage and the natural environment.

It is worth noting that Port Kembla is relatively isolated, has public transport options that are slow and not immediately obvious to tourists, and would not seem an ideal location for a new heritage centre despite its natural beauty and advantages. For it to succeed, it would need to be an iconic and major heritage centre of innovation and distinctiveness or co-located with another enterprise to help activate it.

One person consulted indicated that the distance of Port Kembla from the city centre of Wollongong looms in local people's minds, as if it is a piece of folk lore, but in reality the area is close to the city. Port Kembla is a hub for new initiatives and it is only a ten-minute drive from Wollongong CBD. In time the various new enterprises currently planned for Port Kembla, including Flagstaff's proposed Community Campus for people living with a disability will require improved public transport similar to the highly successful and frequent new city loop bus services that link the city with places such as the University of Wollongong campus. The proposed campus for disabled people is not a potential site for the heritage centre because the master planning project does not allow the construction of new buildings and existing buildings would be likely adapted for uses associated with disability services.

Private-land holdings in Port Kembla

Establishing a Heritage Centre on private land-holdings in Port Kembla will likely require the acquisition and consolidation of multiple sites. Site acquisition costs have not been extensively reviewed for this Study; however, it is noted that a Port Kembla CBD commercial property of 277m² is currently listed at \$800,000s¹. A review of recent sales would be needed to confirm the likely acquisition costs and whether this value of \$2,888/m² represents the current market value of property in the Port Kembla commercial precinct.

Industry World, Port Kembla

BlueScope Steel owns significant landholdings in the Port Kembla area within the precinct for funding through the Port Kembla Community Investment Fund. These areas are generally reserved for heavy industry and/or future Port-related uses and are unlikely to be available for a future Heritage Centre. No detailed discussions with BlueScope steel have occurred in the preparation of this report.

¹ 18 Church Street Port Kembla

Old Cadet School, Hill 60 Port Kembla

This site is adjacent to the State Heritage Register listed Hill 60 site which is of historic and social significance for local Aboriginal people. It is within the precinct for funding through the Port Kembla Community Investment Fund.

Former School Site, Hill 60, Port Kembla

This site is adjacent to the State Heritage Register listed Hill 60 site which is of historic and social significance for local Aboriginal people. It is within the precinct for funding through the Port Kembla Community Investment Fund.

Breakwater Battery Precinct, Port Kembla

Breakwater Battery is managed by New South Wales Ports and is on the NSW Heritage Register. It includes and is associated with Hill 60 which is known to be Crown Land managed by Wollongong City Council and is of historic and social significance for local Aboriginal people. The precinct is on the NSW Heritage Register and subject to a complex system of overlapping legislation to manage its heritage values. These include a requirement to refer proposals to the Illawarra Aboriginal Land Council for advice. Breakwater Battery includes the community military museum with the building owned by New South Wales Ports and managed by the recently formed Wollongong Heritage Collections Inc. which is working to reopen the closed museum to the public. Its military collection has been independently assessed as being of regional, state and national significance rather than generic in type. It tells the story of the impact of wars on the people of Port Kembla.

143 Gipps Road, Gwynneville, Polish Association in Wollongong Inc.

The Polish Association in Wollongong Inc. is a debt free, sole owner of the land of 1.1 hectares at 143 Gipps Road, Gwynneville, NSW 2500. In case of dissolution of the Association the Polish Association in Wollongong Inc has indicated that the heritage centre of human migration might be an optional beneficiary.

SECTION 5: RECOMMENDATIONS

A significant Heritage Centre of Human Migration would be feasible and successful with government funding and partnerships. In particular, Options One and Two would advance the aligned strategies and policies for Wollongong and support cultural, economic development and tourism in the region and the volunteer community museums and their collections.

- To progress this Feasibility Study, the Multicultural Communities Council of Illawarra and the Illawarra Migration Heritage Project are encouraged to meet with the Illawarra Aboriginal Land Council to continue discussions for a more formal relationship to work together to progress a Heritage Centre of Human Migration.
- To progress this Feasibility Study, the Multicultural Communities Council of Illawarra and the Illawarra Migration Heritage Project could draw together the Illawarra Aboriginal Land Council, Wollongong City Council and the University of Wollongong as lead organisations, to continue to steer this project and progress their preferred options, along with Wollongong Heritage Collections Inc., ITSOWEL, the Polish Museum, Destination Wollongong and Advantage Wollongong. This Feasibility Study and a preferred option could be referred to Wollongong City Council to assist it in its Cultural Plan action to Undertake *investigations to assess the feasibility of an iconic cultural institution for Wollongong*.
- A further report should be researched to develop the Steering Committee's preferred option and sites in detail, including information from Wollongong City Council **staff** on site ownership and development opportunities and constraints under relevant overlays and planning schemes.
- In the meantime, the Electronica Arts Festival is an opportunity to showcase what is possible for Multicultural Communities Council of Illawarra, Illawarra Migration Heritage Project, Illawarra Aboriginal Land Council and University of Wollongong. This is in terms of new arts, science and technology that can also be used for collections, stories and culture. It a potential platform to advocate for significant government funding for the development of creative industries in Wollongong.
- The communities of Wollongong were actively consulted for both the 2013 Kirsten Davies Feasibility Study for a regional museum and the 2018 draft tourism development strategy that were prepared for the Wollongong City Council. Local community museums and their networks were vocal advocates for a regional museum with a shared environmentally controlled storage facility. The consultant notes advice from Wollongong City Council that the documents have been considered but are not publicly available for a range of reasons. Public access to these reports would add further insights and value to current discussions.
- The consultant has met with the NSW Minister for Arts (and Minister for Aboriginal Affairs) and his advisor during the course of researching this Feasibility Study. It would be worth the Steering Committee meeting with him for a position on supporting

their preferred option for a Heritage Centre of Human Migration. This could include for Option One, as a future metropolitan annex or branch museum to the Powerhouse Museum under a local Wollongong board. This could also be for his position on reviving the NSW Migration Heritage Centre and basing this former NSW collections research Centre in the Heritage Centre of Human Migration and seeking \$1 million annual recurrent funding for this purpose. It would also be worth meeting with the Chief Executive Officer of Multicultural NSW. This is the organisation that historically co-funded the NSW Migration Heritage Centre for ten years.

- Advocacy for this Feasibility Study is encouraged on a bipartisan basis to both State and Federal Ministers and to Wollongong City Councillors. This involves lobbying the top directly, on the basis of strategy alignment, vision and need, in the first instance, rather than viewing grants criteria as a barrier.
- The highly successful Newcastle Museum is offering a relationship to the Steering Committee to assist it in benchmarking museum operating costs. It has generously supplied detailed supporting materials which have been passed onto the Multicultural Communities Council of Illawarra and the Illawarra Migration Heritage Project.
- This report does not recommend that a Not for Profit, Company Limited by Guarantee model should be adopted given the difficulties in sustaining operating costs.
- The *Creative Wollongong 2019-2024 Cultural Plan* has an action for the Wollongong City Council to *investigate alternative long term storage and display options for local museum and cultural collections*. The Council has noted that at this time it is not considering funding a storage facility. An environmentally controlled storage facility would be an essential part of the successful operations of any proposed museum option. The Steering Committee is encouraged to advocate for the Council to pursue this urgently needed store as an immediate and first step toward a Heritage Centre of Human Migration. It can also continue discussions for an active and dynamic museum program funded by Wollongong City Council in accordance with the Council's *Wollongong Draft Museum Development Plan 2013-20* prepared by and the Kylie Winkworth, former Regional Museums Advisor. At a community level this advocacy will support Wollongong City Council to action the *Cultural Plan to Work with local museums to develop a sustainable model for future management of our local museums*.
- The Council has noted that at this time it is not considering funding for a full-time curator. The Steering Committee is also encouraged to advocate for the Council to employ a full-time trained museum curator in a new position to support its local community museum sector and the action in the previous dot point and the *Draft Museum Development Plan*. This is the custodian of collections known as being significant to the people of New South Wales, as well as Wollongong. Finding an ongoing solution for storing the Mount Kembla Mining Heritage collection safely is an immediate priority. The new position would also assist the new Wollongong Heritage Collections Inc. with securing the future of the collection at Breakwater Battery. In

accordance with the *Draft Museum Development Plan*, the position would also assist the Council in forming a partnership to assist the Illawarra Historical Society in securing a sustainable future (refer to its submission). The position would also assist ethnic communities to develop their own collections in their communities. These collections are all relevant to the future capacity of a heritage centre to tell Wollongong's story of colonial migration and settlement and all waves until the present including Anglo migration.

Appendix One

History of Port Kembla including Hill 60

Hill 60 and Port Kembla have a long and significant Aboriginal history, both pre and post contact. This is reflected in the abundance of Aboriginal archaeology at the site and the ongoing Aboriginal communities (both local and otherwise) attachment to the site. Hill 60 was listed on the State Heritage Register on 14 December 2001. It is understood to be Crown Land managed by Wollongong City Council.

Port Kembla – Environment (Council Library Website)

The general area of Port Kembla is formed on inter-bedded quartz-lithic sandstone, siltstone and claystone of the Illawarra Coal Measures. The Coal Measures are exposed at the headlands and rock shores, with coarse marine quartz Holocene sands. Upon settlement, much of the land was cleared for grazing and the foreshore of Port Kembla Harbour is based on disturbed land with introduced rock and soil fill.

On the coastal strip, sand dunes support a variety of native and exotic vegetation, with Banksia and coastal heath predominating. Hill 60 rises steeply above Fisherman's Beach to a peak of 71 metres above sea level. The area around Hill 60 is heavily infested with Lantana and Bitou Bush. There are a number of active clean up and regeneration groups now working at restoring the area to its original condition. In particular, the beaches of the area and Hill 60 are of important archaeological significance, containing many Aboriginal shell middens and artefacts. (Dallas, 2000)

[History of Port Kembla from Wollongong Library Online Resource, *Historical Records of the Illawarra Region of NSW, Australia 1770 – 1855 A Chronological Guide to Sources and Events* Michael Organ and A.P. Doyle]

(New South Wales Heritage Inventory information)

The earliest evidence of Aboriginal occupation of the Illawarra region comes from an archaeological site located within Bass Point, NSW. This shell midden site has been dated to 17,000 years BP. At the time, this site would have been located further inland due to sea level changes and it is approximately 20km south of the subject area. During this time the Five Islands of the current Five Islands Nature Reserve would have been accessible on foot. Lake Illawarra formed 3000 years ago, once sea levels stabilised (Niche, 2015, 6).

Early ethnographic accounts suggest a highly mobile, largely dispersed population of Aboriginal people living in the Illawarra region, with higher population numbers around Lake Illawarra. The Coastal Plains of the region are characterised by a combination of warm temperate and subtropical rainforest communities, interspersed with patches of sclerophyll forest, woodland, estuarine and swamps. These communities supported a range of resources that would have been used by Aboriginal peoples along with those coastal resources that would have been available, both for food as well as to fulfil social and cultural needs (ibid, 2015, 6).

The Port Kembla area is the traditional country of the Tharawal-speaking people. Tindale has identified the Tharawal boundaries as being from the south side of Botany Bay to north of the Shoalhaven River, and running inland to the Campbelltown and Camden Area (Attenbrow, 2010, in Niche, 2015, 7). Tharawal people distinguished themselves as Fresh Water, Bitter Water or Salt Water depending on where in the wider language boundary their

traditional lands were - the inland hills and valleys, the plateaux and swamps or the coastal plain respectively (DEC, NSW, 2005, in *ibid*, 2015, 7).

The arrival of the First Fleet in Sydney Cove in 1788 was followed the next year by a smallpox epidemic, which spread to the neighbouring regions and, although the exact effects are not known, likely killed over half the Aboriginal population of the areas affected (Organ, 1990, in *ibid*, 2015, 7). An overview of historical and ethnographic sources notes resource gathering, camping and occupation, laws, customs, ceremonies, burial practices throughout the Illawarra (*ibid*, 2015, 7).

Colonial Era

Charles Throsby was one of the first Europeans to settle the region, having had a hut and cattle in the area of present-day Wollongong prior to 1816 (Organ and Dale, 1994, in Niche, 2015, 8). In 1816 John Oxley, Surveyor-General, was sent to the Illawarra region to carry out a series of surveys and observations, one of which was to locate areas of land for grants that Governor Macquarie had promised to certain people. On 24 January 1817 five people were issued grants in the region. They were Richard Brooks, George Johnson, Andrew Allen, Robert Jenkins and David Allan (*ibid*, 2015, 8).

Allan, Deputy Commissary-General of the Colony, received a grant of 2200 acres on 24/1/1817, which he called 'Illawarra Farm'. It was located at Five Islands and included Red Point (*ibid*, 2015, 8). In 1822 Allan left the colony and leased out Illawarra Farm. An advertisement for it described a 'good cottage and offices, the whole being enclosed, with 200 acres clear and subdivided into excellent paddocks' (Sydney Gazette, 22/6/1824). In August 1826, Captain Bishop, a Magistrate of the Colony, was appointed Commandant, Civil and Military, at the Five Islands. He was dispatched as Captain of the 40th Regiment with a detachment of Foot Troops for the preservation of order. A notice was given that 'all communications respecting the Police of said District are to be to that Officer' (Sydney Gazette, 22/7/1826, 1: *The Australian*, 5/7/1826, 2)(*ibid*, 2015, 9).

An article in 'The Monitor' newspaper at the time suggested that as more settlers received grants in the area, the cedar cutters found they had less cedar available to them since many settlers would not permit them to cut cedar on their property. In response, cedar cutters began employing bushrangers to harass settlers. 'The Monitor' claimed that Captain Bishop was sent to Five Islands to deal with bushrangers and that his very presence would scatter them ('The Monitor', 28/7/1826, 3). It seems his main role was Magisterial as he would settle disputes and deal out sentences. Within five months at Illawarra he had reportedly brought the district into complete subordination. (Sydney Gazette, 2/12/1826, 3). That month he was removed from the Illawarra and sent to the new settlement at Moreton Bay (Sydney Gazette, 27/12/1826, 2)(*ibid*, 2015, 9).

Dallas (2000, 20) and Organ and Doyle (1994, 19) report that Bishop's post was at Red Point where he established a stockade, however this is not confirmed by any primary sources. Newspaper articles confirm that the posting was at Five Islands, but letters published in 'The Australian' from Bishop and Nansy Woolehan show that he occupied two rooms of a cottage on the property of Andrew Allan (*The Australian*, 23/8/1826, 2). Allan was one of the first five grantees in the Illawarra district. He was not, however, allocated land at Red Point. David Allan was granted the land including Red Point and the present-day Hill 60. It is thus unclear where Bishop was actually posted. If at Red Point, it seems Andrew Allan had taken over David Allan's property by mid-1826. This is possible if the two men were related. Further research and analysis of primary sources is required to confirm occupation of Red Point by Bishop. According to Organ and Doyle (1994, 19) Bishop's official quarters of his original posting were transferred from Red Point to Wollongong in 1829 (*ibid*, 2015, 9).

In 1828 Illawarra Farm was advertised for sale, comprising 2200 acres, bounded to the north by Tom Thumb's Lagoon to a bend of Allen's Creek, to the west side of a salt marsh, to the south west by Illawarra Lake and (to) the east by the coast line. It was for sale by the Sherriff's Office as part of the court hearing 'Widow Rowe vs Allen and mother' (Sydney Gazette, 22/2/1828, 1). The following week the sale was postponed until further notice (Sydney Gazette, 26/2/1828, 1)(ibid, 2015, 9).

In the late 1820s the property was sold to Richard Jones who then on-sold it to William Charles Wentworth. Under Wentworth the property was renamed 'Five Islands Estate'. In 1843 it was advertised to let as 2200 acres, 120 of which had been cultivated, with the right to an adjoining Government Reserve of 2000 acres. Several small portions of the land were being let (Sydney Morning Herald, 5/9/1843, 3)(ibid, 2015, 10).

Wentworth died in 1876 and his son, D'Arcy Bland Wentworth inherited Five Islands Estate. The construction of Port Kembla Harbour required resumption of 500 acres of land from the estate in 1899 and in 1913 a further 1470 acres of land was resumed for the harbour works (Wollongong City Libraries, 2015 Warrawong)(ibid, 2015, 10).

With development of the coal mines at Mount Keira, the Port Kembla harbour and growing industry in the area, a portion of the Five Islands Estate was resumed for Port Kembla township on 1/9/1900. Soon after on 1/5/1905 a smelting company was also established on land within the estate. From the 1900s onwards parcels of Wentworth's Five Islands Estate were sold for industry or resumed for public infrastructure, not only for the harbour and the township, but for roads and, in 1909, for Defence purposes (ibid, 2015, 10).

In November 1922, D'Arcy Bland Wentworth died without heirs and his nephew, William Charles Wentworth III inherited what remained of Five Islands Estate (Brisbane Courier, 18/11/1922, 6; Wollongong City Libraries, 2015, Warrawong, ibid, 2015, 10).

Military history of Hill 60 Reserve (1901-1945)

A desire for a more effective military defence was one of a number of reasons that led Australia to form a federation in 1901. Australia was keenly aware that it was a vast country with a sparse population and, as a nation, felt vulnerable and incapable of defending itself. The colony was located on the other side of the world from its British origins and was rich in agricultural lands and resources. Fears of foreign invasion surfaced at various times during the 19th century (Dibb, 2006, in Niche, 2015, 13).

The first Defence Act was created in 1903. The Australian Army and Commonwealth Naval Force were created by the Australian Government and vantage points for military observation points and potential fortifications were acquired for the defence of the nation. The strategic importance of a hilltop overlooking the harbour at Port Kembla was quickly recognised. Port Kembla was rich in coal - a valuable resource - and three large mining companies operated in the Illawarra area (Dallas, 2000, 31).

In 1900 the Port Kembla Harbour had been built with two large jetties and reclaimed land to service coal production. Hill 60 was land acquired by the Commonwealth under the Lands Acquisition Act 1906 for purposes of Defence at Port Kembla. The acquisition was dated 21/6/1909 and authorised by Governor-General Dudley. Once Hill 60 was acquired, little was done with it for Defence purposes. The land had always been occupied by the local Aboriginal community and had been reported as an 'Aborigines camp' (Dallas, 2000, 31). After military acquisition, it continued to be occupied by Aboriginal people who had 'maintained a connection to that land for thousand(s) of years' (Dallas, 2000, 31)

The threat of attack in Australia was not strong enough to develop defences on the land at Hill 60 (ibid, 2015, 14).

Aboriginal people continued to live at Hill 60 throughout World War 1. In the late 1920s there was a push to exile the Aboriginal community and newspapers reported a concern by the local Council for preserving the natural landscape of Hill 60. In 1928 a motion to remove all persons living on the Military Reserve at Hill 60 was put forward by Alderman Jarvie and carried. He claimed that the natural herbage was being destroyed by stray cattle, which in turn would cause sand drift and that all buildings on the site should be removed (Illawarra Mercury, 16/3/1928, 11). There was opposition to this, as the Progress Association agreed to protest against the Council's intention to vacate all Aboriginal people (South Coast Times and Wollongong Argus, 1/11/1929, 15). Presumably this local opposition bought the Aboriginal community a little more time at the site (ibid, 2015, 14).

The importance of Newcastle, Sydney and Wollongong as industrial centres was recognised in defence policy as early as 1935. Prior to the outbreak of World War 2 the coastal defences were prioritised at Sydney, Newcastle, Brisbane and Fremantle as they were considered easy coastal targets for attack. However the policy emphasised that the greater part of the Australian Army were to concentrate on the Newcastle, Sydney and Port Kembla areas. Defences at Port Kembla therefore relied on the Army's ability to quickly mobilise during an emergency (Willard, 1989, 23)(ibid, 2015, 14).

When war broke out in 1939 Australia had become more independent from Britain than in World War 1 and therefore had greater control over its war-time efforts. On 27/9/1939 a War Cabinet formed to oversee the war effort and defence in Australia (Kass et al, 2006, 2-8). It was the supreme command from 1939-41 and controlled all Commonwealth government departments (Kass et al, 2006, 2-9, in ibid, 2015, 14).

In September 1940 it was reported that Port Kembla was being supplied with electricity and an extension of Council's electrical mains had been carried out from Reservoir Street to Hill 60 to supply military authorities (Illawarra Mercury, 27/9/1940, 8). Also a new Military Road was being surveyed, intended to allow access to the Port Kembla defence locations via a safer inland route. The Crown Plan for the road shows a number of buildings on its alignment which required demolition, including cottages and a brick surf club and closure of part of the earlier Military Road. It seems, however that this new section of Military Road linking to Hill 60 was not officially constructed until after the war as part of an unemployment relief scheme (ibid, 2015, 14-15).

In April 1941 a report on defence of Port Kembla by Lt.Col. W.J.Estell identified six points of vulnerability in the district to coastal attack (on 26/3/1941 SS Millimumul had been sunk through enemy action off the NSW coast). Two of these six points of vulnerability were part of the Hill 60 site and were described as:

Red Point: ... owing to the steep sides and rocky foreshore the southern face of Red Point could not be used by A.F.V.S, but only by infantry, armed with L.M.Gs (light machine guns) or M.M.Gs (medium machine guns);

Red Point Beach: ...the only still water beach on the front under consideration, being screened from the open ocean by Perkins Island...this land to the rear of the beach rises steeply to the top of Hill 60 (Illowra Trig). An enemy landing on this beach with A.F.Vs (armoured fighting vehicles) would only have two courses open to him:

a) attempt to scale the hill behind which would be difficult; b) advance to the north along the beach and work his way on up to the level ground lying west of point 915406...

The appreciation noted the likelihood of two types of enemy attack on Port Kembla: one of magnitude whereby the military should have 7 days of warning of a raid without warning with the object of destroying vital industries (shipping port, which in 1936 was used by 551 vessels with a value of cargo of over 3 million British pounds). The coal industry remained strong and Australian Iron, Steel and Metal Manufacturers at Port Kembla played a significant role in Australia's wartime efforts...the steelworks at Port Kembla was only one of two in the nation and produced the steel needed for machinery and equipment as well as non-ferrous metals needed for equipment such as electrical cable, bullets, shells. Local coal was required to provide power (Kass, 2010, 126, in *ibid*, 2015, 16).

The Breakwater Battery was completed in 1941 and under the command of Lt. H.G. Morton. This Battery, the Illowra Battery at Hill 60 and the Drummond Battery were to become a linked network called the 'Kembla Fortress'. The Breakwater Battery was initially the headquarters. It was primarily used as a training facility for the Volunteer Defence Services (VDS). They comprised men who were 45-plus, too old for regular services and many of whom had served in World War 1...The 13th Garrison Battalion were men from the VDC and they serviced the 'Kembla Fortress'. They camped at Port Kembla to undergo 21 days of training (likely to have been at Breakwater Battery) after which they were organised into platoons to service the Port Kembla defence posts (*ibid*, 205, 17).

Coastal defence preparations accelerated and Australia's independence from Britain became urgent when Britain's great naval base at Singapore fell after Japan's entry into the war in late 1941 and their rapid advance southward towards Australia. Prime Minister Curtin appealed to the United States seeking help to defend Australia. America responded by sending armed forces to Australia (Kass et al, 2006, 2-3). However Australia also had to set up defence points along the coast, with command and control points that acted as headquarters. Control centres were established at Sydney, Newcastle and Wollongong (Robertson & Hindmarsh, 2006, vol.2, 11, in *ibid*, 2015, 17).

On 26/12/1941 additional coastal defences in the Newcastle to Sydney to Port Kembla area were ordered by a secret telegram resulting in construction of the battery at Illowra (Hill 60). A radar was set up at Illowra and worked in conjunction with the battery. The ports of Port Stephens, Newcastle, Sydney and Port Kembla were protected by large groups of batteries. Each had a series of structures: gun emplacements, section posts, searchlight posts, command posts, fortress observation posts, magazines, power generators, water suppliers, land defence networks, etc. Each was designed to suit the topography and geology of the particular site, although common design principles were used (Robertson & Hindmarsh, 2006, vol. 1, 183, in *ibid*, 2015, 17).

Anti-aircraft guns and search lights arrived on Hill 60 in December 1941. In 1942 Hill 60 became the control centre of 'Kembla Fortress'. The 13th Garrison Battalion patrolled the whole area from Lake Illawarra to Tom Thumb Lagoon (Herbert, 2000, 45, in *ibid*, 2015, 17).

A requisition issued on 13/1/1942 to construct emplacements for heavy coastal guns in the eastern command, which included Illowra Battery. Funding of 50,000 pounds was authorised. Supplies of surplus naval 6" guns were converted into coastal batteries, creating the 6" Mk. XI gun on a P Mk. 6A mounting. These were eventually stationed at Signal Hill battery in Sydney and at the Breakwater and Illowra Batteries at Port Kembla (*ibid*, 2006, vol.2, 65, in *ibid*, 2015, 17-18).

On 19/1/1942 a secret memo was sent informing that rear protection shields for these guns be of concrete rather than originally intended steel. Guns were to be installed with (at Illowra) a 3 pounder gun at the Southern Breakwater and accommodation for 11 officers, 42 sergeants, 225 O.R. Requirements were 'messing, kitchen, officers, recreation, latrines,

ablutions and stores to be built, and in 'cottage' formation. Sleeping to be in well-dispersed and camouflaged tents'. On 19/2/1942 Japanese air raids on Darwin commenced, making installation of such guns and searchlights and HQ facilities at Ilowra all the more pressing. It was around this time that all the Aboriginal people who lived at Hill 60 were evacuated for defence purposes. To ensure they left and did not return, their houses were burnt to the ground (Wollongong Advertiser, 9/8/2006, 9).

Hill 60, MM Beach and Aboriginal People

The area of Hill 60 and MM Beach was home to a group of Aboriginal families who continued traditional fishing practices, maintained their cultural attachment to the place by community, built and maintained their houses and maintained connections with family elsewhere on the coast. This area saw the prolonged struggle of the Aboriginal community to remain on traditional lands. The Wadi Wadi community of the south coast region, which includes people who were born and lived in the study area prior to forced removal, have consistently asserted their cultural affiliation to the place.

The relatively isolated and economically self-supporting Aboriginal community maintained good relations and participated in the wider community post contact, through the provision of labour to local industry (in steelworks) and produce (seafood) at a commercial level. They maintained a culturally distinct Aboriginal lifestyle firmly based on the maintenance of family connections over the wider region and traditional economic practices.

A highly successful Aboriginal fishing enterprise was established at the Hill in the late 1800s supplying the local and Sydney market up until WWII. The Hill was used as a fish-spotting lookout providing direction for the boats and netting operation below at Fisherman's Beach. This practice continued a traditional fishing method common along the south coast.

The area of Hill 60 was also an integral part of the network of coastal military installations constructed to protect NSW's two major industrial areas of Newcastle and Port Kembla during WWII, in particular the coal industry, which was vital for the manufacture of iron and steel for the war effort. These installations included gun batteries, tunnels, engine houses, search and spotlight positions, and communications cabling. Hill 60 was also chosen for its 360 degree views of the coast and escarpment.

MM Beach

An interpretive plaque for Hill 60/Ilowra Battery that was approved in 2016 commemorates 100 years of manufacturing by Metal Manufactures Ltd. (MM) at its Port Kembla plant on Gloucester Boulevard. Today the company trades as MM Kembla and is synonymous with the famous Kembla brand. MM Beach is the affectionate name locals give the adjacent beach. A number of cottages still stand in Port Kembla that were previously owned by MM and housed former employees. These cottages are part of the rich history that Port Kembla and MM Kembla continue to share. The Australian copper manufacturing industry was born out of wartime necessity. In 1914 Commonwealth Government embargoes on the export of base metals led the Australian mining industry to partner with British cable manufacturer BICC Ltd. to forge a local manufacturing industry with the development of a Copper Rod, Wire and Tube manufacturing facility in Australia.

In 1915 an expansive site was chosen at Port Kembla, due to its central location close to raw materials, power, harbour and railway access and a central geographic location. A 28 year old engineer from the UK, Harold Greenwood, was chosen to plan and supervise construction of Australia's first rod rolling and wire drawing mill that would provide Australia

with local supply of copper wire to service the expanding telephone network and electrification of the railways at the time.

On 22 March 1916, Metal Manufacturers Ltd. was incorporated and foundations for the Port Kembla factory laid. The arrival of plant and equipment from the UK was delayed when the original ship transporting it was torpedoed and sunk in the English Channel.

In 1918, the original Rod and Wire Factory commenced operation with its first official order of 15 miles of hard-drawn bare copper cable from the Sydney City Council. By 1920, the Tube Mill was established to produce copper brass tubes for use in steam locomotive boilers, ships and general engineering work.

MM Kembla's D Mill holds a place in industrial history as the only tube manufacturing mill in Australia to be operated entirely by women. A wartime manpower shortage in the 1940s led to the Department of Labour and Industry granting the company permission to employ female labour from the local community.

By the mid-1950s, 30% of the plant's employees were immigrants, largely from Yugoslavia, Italy, Greece and Germany. Women also continued to feature prominently in the workforce following their wartime working experiences.

This Port Kembla based manufacturing company achieved its centenary in 2016. Its long history is testament to the tight-knit community that exists both in its workplace and the Port Kembla area. Today MM Kembla continues to produce copper tube out of its Port Kembla manufacturing plant for sale across Australia, New Zealand and Asia and provides employment opportunities to residents of the Illawarra and beyond (Interpretive sign, 6/2016).

Appendix Two

Port Kembla Context History

Port Kembla was originally known as Red Point. It has also been referred to as "Kembla Bay" and "Five Islands Bay". The residential and industrial areas of Port Kembla are situated on 2200 acres of land granted to David Allan in 1817. The land was called "Illawarra Farm".

In 1883 a port was opened to ship coal brought from the mine at Mt Kembla. Because of its association with the jetty serving the Mount Kembla mine, the area previously called Red Point became known as Port Kembla. The earliest reference to this name seems to have been in 1892. The new harbour was named Port Kembla by William Burall who opened the Mt Kembla Colliery and constructed the tramway between the colliery and the jetty.

Land grants

David Allan was one of the first five land grantees in the Illawarra, Allan was originally promised land in the Airds district of New South Wales in October 1813, by Governor Macquarie. It was 1816 before Deputy Surveyor Meehan located land for the grant, which is shown as Portion 53, on the Parish of Wollongong map. The land was described as 'bounded on east by ocean, north by Tom Thumb Lagoon, Allan's creek, a line southerly to Illawarra Lake at Griffin's Bay, then easterly to 'Red Point'.' (Dowd. p. 11)

Allan named his property 'Illawarra Farm'. On 1st November, 1827, Illawarra Farm was sold to Richard Jones. Richard Jones sold it to William Charles Wentworth in 1828. Wentworth renamed the property 'Five Islands Estate'. The present day Steelworks is now located on a section of this grant. (Dowd, 1960; Port Kembla Public School : Heritage Assessment, 2002)

Port Kembla Harbour

In 1882, the Mount Kembla Coal and Oil Co. built a private jetty at Port Kembla, with a rail link to the Company's mine at Mount Kembla. Because of its association with the jetty servicing the Mount Kembla mine, the area became known as Port Kembla, rather than Red Point. (Port Kembla Public School Heritage Assessment, 2002)

The first shipment of coal from Port Kembla was on the 'S.S. Arawata' which took on approximately 2000 tons of coal on 27th February, 1883. Seven years later, the Southern Coal Company built a jetty at Port Kembla, which was linked by rail to the State Rail system near Unanderra. In 1889, a total of 233,438 tons of coal shipped from these private jetties.

As the Coal Company extended during 1880s, it constructed several buildings near the end of the railway line and jetty. These buildings were occupied by a number of company employees and their families. In the late 1890s the Mount Lyall Company erected a Coke Works at Port Kembla. Around this time the colliery, and other commercial interests in the area, proposed an artificial harbour.

The Port Kembla Harbour Act was passed on 23rd December, 1898. The Act allowed for the building of 2 breakwaters, which would give protection to the many ships that were now visiting the port. In 1900, the Public Works Department resumed nearly 500 acres for harbour works. Stone from local quarries was used, with work commencing in 1900. For every linear foot of breakwater required 100 tons of rock! A small boat harbour was built from stones too small for the breakwater.

In 1908, a low level jetty was built by the newly established Electrolytic Refining and Smelting Co. (ER & S) and was known as No. 4 jetty. It was to be used for general cargo loading and unloading. (Catterall, 1994; Port Kembla Public School Heritage Assessment, 2002)

In 1928 Hoskins' Iron & Steel leased land south of No. 1 jetty and built No. 2 Jetty. No. 2 Jetty was continuously used until the opening of the Inner Harbour, when it became redundant.

The years 1940 to 1960 saw such an increase in shipping traffic, that it was recognised that a secondary harbour was needed to cope with the extra demand for docking and loading space. The State Government eventually agreed to proceed with construction, and dredging commenced in the 1950s. The Inner Harbour opened on 28th November, 1960. (Catterall, 1994)

Australian Iron & Steel (AIS) / Broken Hill Pty Co Ltd (BHP)

In 1927, Charles Hoskins entered into an agreement with the State Government to build a steelworks at Port Kembla, as part of the building of the Unanderra - Moss Vale train line (See Kembla Grange page). Hoskins acquired land near Cringila, and in 1930 operations began at Port Kembla with one blast furnace which had a daily capacity of 800 tons.

In July 1935, AIS began negotiations with BHP to merge the two companies. This merger became effective on 18th October, 1935.

Australia's first hot strip mill was officially opened by Prime Minister Robert Menzies in 1955. During the 1950s, BHP was involved with the State Government in the construction of the Port Kembla Inner Harbour. (Catterall, 1994)

Electrolytic Refining and Smelting Co. (ER & S)

ER & S began operations at Port Kembla in 1907. It was the first industry established at Port Kembla. Initially the refinery was used to treat 'Blister Copper', brought in from Mount Morgan and Mount Lyall, with the first batch of copper produced on 11th February, 1909.

ER & S specialised in treating gold, silver and copper ores from various centres throughout Australia. Platinum, Palladium and Selenium were also treated. In September 1990, the company was sold to CRA and is now known as Southern Copper.

The company's smoke stack was historically a landmark of the Port Kembla industrial skyline. It stood above all the buildings in this industrial area, at a height of 650 feet above ground level. Building of the stack began in 1960. It was built by Tileman and Co of concrete (9,800 tons), bricks (220,000) and steel reinforcement (531 tons). The total weight of the stack is 14,000 tons. (Catterall, 1994)

Early transport

Railway

Private railway lines

In 1882 a railway was constructed by the Mount Kembla Coal and Oil Co from Mount Kembla colliery to Port Kembla first jetty (7.5 miles), at a cost of 3,000 - 4,000 Pounds. In the same year a rail incline was built from the pit tunnel to the valley below.

In 1887 the Mount Kembla signal box was built at Unanderra where the colliery line crossed it. In 1889 a second crossing was opened for the Southern Coal Co. The Australian Coke Co established its ovens adjacent to this second crossing. They were served by a siding built in October 1889. (Stone, 2002; Singleton, 1984)

Government railway lines

The first mention of the Dept of Railways in the Port Kembla area was on 7th February 1912 when it was decided to add a siding at the junction of the Southern Coal Company's line.

The rail line to Port Kembla opened on 3rd July, 1916. Until 1920 the line was used solely for carrying goods. The first passenger services commenced to Wollongong on 5th February 1920. (Catterall, 1994)

Roads

In 1889 construction began on a bridge over Tom Thumb Lagoon to connect Wollongong and Port Kembla. The bridge was built by volunteers and completed in 1902 or 1903. The bridge was constructed of rough bush timber and was approximately 3 feet (1 metre) wide. During spring high tide the bridge would sometimes be underwater. Before the bridge was built, men coming to Port Kembla from Wollongong to work had to cross the channel either by wading across or using a flat bottomed punt. (Catterall, 1994)

The Public Works department made a decision to build Military Rd in 1907. A motor bus service was established in 1913. (Port Kembla Public School : Heritage Assessment, 2002)

Port Kembla - Historic buildings

Breakwater Battery Military Museum

Situated between the eastern breakwater and the north beach (M.M. Beach) Built around 1930. This is a 4 storey brick and concrete structure, gun pill box and air raid shelter. It is a good example of functional architecture, originally built as a lookout disguised to look like a block of flats. (City of Wollongong Heritage Study, 1991)

E.R. & S. Assay Office - Military Road, Port Kembla

The Assay Office was built in 1910 for the Electrolytic Refining and Smelting Company Pty. Ltd. The office produced tests for various ores such as copper, silver, gold and platinum. The building represents the early technological and industrial development of the Wollongong district. The building is constructed of brick with a corrugated metal roof. (City of Wollongong Heritage Study, 1991)

Steelworks Hotel - Corner Jubilee and Wentworth Streets, Port Kembla

Built in 1890, and originally named the Great Eastern Hotel. Constructed of brick with tiles on the exterior lower floor. A verandah with its wrought iron lace has been removed. In 1921 it was purchased by Tooths, and later, the Lindsay family. It was renovated in 1938. It was the first hotel overlooking the harbour. This is an imposing landmark of the area, dating back to

the beginnings of the town as a Port and industrial centre. (City of Wollongong Heritage Study, 1991; Ali, 1980)

Hill 60 Military Installations - Military Road, Port Kembla

Illowra Battery (Military Reserve)

Built in 1910, these early fortifications once housed a steel gun from the H.M.A.S. Adelaide. The gun is now at Port Wakefield, South Australia, with only the mount remaining at Hill 60. The battery once housed munitions and explosives. (Ali, 1980)

Gun Emplacement, Illowra Battery

This is a concrete bunker connected to an underground tunnel system. Hill 60 is honeycombed with tunnels. The site of a World War II gun emplacement, which is of military historical significance. This is one of many gun emplacements which are part of the military precinct. All fittings have been removed. (City of Wollongong Heritage Study, 1991)

Military Installations - northern end M.M. Beach, Port Kembla

Breakwater Battery

One of two gun emplacements with related underground facilities. The emplacements once housed 6" (inch) ex-naval guns. Of Military historical value, and part of the coastal defence network and military precinct. (City of Wollongong Heritage Study, 1991)

Concrete Tank Barriers

High concrete tetrahedrons originally placed on beach to prevent tank movement. These were originally located at Berkeley Harbour. (City of Wollongong Heritage Study, 1991) Port Kembla Primary School - Military Road, Port Kembla.

The school was originally founded in 1890, The existing 2 storey building was built in 1916. It was designed by the Government architect. The building is indicative of industrial development and associated population growth at the turn of the last century. This is a rare public building that dates the industrial growth period of Port Kembla. (City of Wollongong Heritage Study, 1991)

Port Kembla is located approximately 10.5 kilometres south of central Wollongong. It is bounded on the east by the Pacific Ocean. To the north its boundary lies at the northern most aspects of the Steel Works along Springhill Road. On the West, the boundary of the suburb lies along Shellharbour Road, Warrawong and the boundary of the Steel Works to Cringila. To the south the boundary lies along Parkes Street, and Cowper Street, then Surfside Drive to Kemblawarra.

Appendix Three

Migration History of Port Kembla

The Illawarra Migration Heritage Project recently embarked on a project to identify, document and assess migration heritage places in Wollongong. The population of Wollongong more than doubled between 1947 and 1961 due to migration yet previous heritage studies of Wollongong, including the source material above, had not fully acknowledged migration as a significant historic theme in the city's development. A good example of the absence of migration history in Wollongong's mainstream narrative can be found in the submission from ITSOWEL for this feasibility study. It noted that Wentworth Street in Port Kembla was known as Wollongong's 'Little Italy', a history well known locally that is not featured in many local histories and the role of migrants in the city's physical and cultural development. The Illawarra Historical Society's submission also recognised the importance of human migration as an integral part of the past and future heritage of the region.

The MHP project study aimed to begin to address historical oversights by investigating the migration heritage of the city in the post-World War Two period.

The project investigated the impact post-World War Two migration had upon the development of the City of Wollongong. In particular the study investigated the themes of first places of accommodation, women's work-places, Wollongong Harbour and worship.

The history of migration and settlement at Port Kembla and within Wollongong is still being written and the stories of people and places in *Every Story Counts*, lead pathways for further thematic studies with communities to drive the heritage centre's research programs and ensure strong historical research and active collections documentation program underpinned by significance assessment methods in *Significance 2.0*. This will help the culturally diverse staff at the heritage centre to learn the tangible and intangible meanings of objects for people, families and communities and provide rich and changing content for the heritage centre.

First Accommodation

When migrants arrived in Australia their first priority was to find a place to live. If they were displaced persons or assisted migrants accommodation was offered by government or arranged by community organisations, family or friends. Accommodation in the post war period in Wollongong was scarce. It was hard to find building materials and there were long delays in getting homes built. In response to the housing shortages and as part of their agreement with the settlement of migrants, hostels were constructed by industry and by the Commonwealth Government. Wollongong featured at least five migrant accommodation centres a cluster that was

Women's Work Places

Finding work was another priority for migrants upon arrival. Work in Port Kembla steel and metal manufacturing industries together with the coal industry was readily available and attracted migrant men to Wollongong. This however led to a large workforce made up solely of men. Women who accompanied the men in their families to Wollongong on the other hand had limited options and unemployment for women was high. The government attempted to overcome this problem by providing incentives for factories to move to Wollongong and other regional centres. The majority of factories subsequently built in Wollongong were garment manufacturers. The clothing industry became a major source of employment for women in

the post war period and this history is documented admirably by the Illawarra Migration Heritage Project's Stamina project researching places and memories of the clothing and textile industry.

Women also found work in the assorting room at the Tin Mill and at MM Kembla as well as in more traditional jobs such as in cleaning companies and service industries like cooking in the hostel kitchens.

Wollongong Harbour

Wollongong Harbour, also known as Belmore Basin has always been a working harbour. The Belmore Basin was constructed using convict labour (an earlier migration history) and the harbour was the first place early colonists arrived when they travelled to Wollongong prior to construction of roads and railways linking the settlement to the rest of the colony. It was a working port where large shipments of coal were exported and at one stage it even had its own coke works. Today the harbour is home to a fishing fleet which has associations with migrant families. It is also a place which has symbolic meaning for some migrant community groups. For instance the Macedonian Orthodox Church holds a traditional ceremony which links the church in Stewart Street to the harbour where a diving for the cross takes place.

Worship

The religious practices of each cultural group travelled with them to their new country. When work and home had been established then the communities could focus on creation of places to practise their faith. The large numbers of places of worship demonstrates the diversity of the migrant population of Wollongong. According to the Interfaith Harmony project there are at least 25 different religious affiliations in Wollongong. These include Macedonian, Greek and Russian Orthodox churches; Italian Catholics of the Calabrian order; Islam; Hindu; Buddhist and many others. The Church of the Immaculate Conception in Unanderra was the first one established by the Calabrian order from Italy. The Reform Church in Fairy Meadow was built by the community and for many years had services in the

Appendix Four

Port Kembla Timeline

- 1770** Red Point named by Captain James Cook
- 1796** Bass and Flinders land near Red Point
- 1817** Governor Macquarie's grants 2,200 acres to David Allan. Names property 'Illawarra Farm' - Steelworks now on this site.
- 1826** Captain Bishop, 1st Commandant, Civil & Military of Illawarra (Five Islands) appointed, living quarters at Red Point, on Allan's grant
- 1827** Illawarra Farm sold to Richard Jones
- 1828** Richard Jones sells 'Illawarra Farm' to William Charles Wentworth - renames it "Five Islands Estate"
- 1829** Headquarters of military detachment removed from 'Red Point' to Wollongong, accommodated in tents
- 1887** Southern Coal Co. opens jetty at Port Kembla to ship coal from its mine at Mount Kembla
- 1890** Steelworks Hotel built (Great Eastern Hotel)
- 1890** Dept. of Public Instruction received application for establishment of public school at Port Kembla - Provisional School established - 29 children.
- 1890** Construction of 48 foot diameter gun pit commenced on Flagstaff Point. 6 inch breech loading pneumatic disappearing gun mounted
- 1890** Mount Lyell Company erects Coke Works
- 1892** Red Point becomes known as Port Kembla
- 1895** Decision to develop Port Kembla as the deep water port for southern coalfields, rather than smaller Wollongong Harbour
- 1898** Port Kembla Harbour Act passes - allows 2 breakwaters to be built to protect shipping
- 1899** Mt. Lyell Co. establishes coke ovens alongside Mount Kembla Colliery jetty - operated until 1925
- 1900** Bridge across entrance to Tom Thumb lagoon opened - provides easier access from Wollongong to Port Kembla
- 1900/01** Work commences on Port Kembla's eastern breakwater
- 1901** Port Kembla Provisional School (part-time) becomes a Public School (full-time) - 50 pupils

- 1902** Wollongong and Port Kembla provided with reticulated water supply from Cordeaux Reservoir, built by Wollongong Municipal Council
- 1906** Reid's Hill quarry opens
- 1908** Work commences on Port Kembla northern breakwater
- 1908** G. & C. Hoskins, steelmakers of Lithgow, acquire land at Port Kembla
- 1909** Land resumed at Hill 60 by Commonwealth Government
- 1909** Electrolytic, Refining & Smelting (E.R.& S.) works opens at Port Kembla. Works able to refine blister copper, previously sent to U.S.A.
- 1909** Public Works Department resumes nearly 500 acres for harbour works at Port Kembla
- 1909** No. 4 Jetty completed by Public Works Department to handle materials for E.R.&S.
- 1910** Port Kembla Ambulance service established
- 1910** Port Kembla Surf Club established - 100 members
- 1910** Coke works, Port Kembla, built for Mt. Lyell Co. incorporated a coal washing plant
- 1911** Guinery's Hotel Port Kembla built
- 1911** St. Steven's Church of England established in Military Road
- 1911** Methodist Church, Wentworth Street, Port Kembla established
- 1912** Police Station opened. Constable Somerville first policeman at Port Kembla
- 1916** Freight train runs; New Port Kembla line opens; Port Kembla station proposed
- 1917** Port Kembla Hotel opened
- 1917** Port Kembla Public School opened on 30 June 1917
- 1918** Metal Manufactures Ltd commences operations at Port Kembla
- 1918** Foundation stone laid for St Patrick's Roman Catholic Church
- 1919** Charles Hoskins became sole owner of Hoskins Iron & Steel Co. Ltd. (Illawarra Index)
- 1920** Passenger train service at Port Kembla begins
- 1921** Australian Fertilizers Ltd commences operations at Port Kembla

- 1926** Charles Hoskins died. Succeeded by sons Cecil and Sidney Hoskins (Illawarra Index)
- 1927** Licence granted for Commercial Hotel
- 1928** No. 1 blast furnace at Steelworks, Port Kembla goes into production
- 1928** A.I.&S. formed to be based at Port Kembla (Illawarra Index)
- 1931** A.I.S. No.1 open hearth furnace operational, together with 6 soaking pits, bloom mill, rail and structural mill
- 1935** A.I. & S merges with BHP
- 1936** Lysaghts Works Pty Ltd commences production
- 1938** Commonwealth Rolling Mills Pty Ltd commences production
- 1938** Australian waterside workers show support for Chinese people by staging actions protesting Japanese militarism. Wharf workers refuse to work on the British steamer *Dalfram* docked at Port Kembla.
- 1940** St Andrews Presbyterian Church opened 26 October 1940
- 1948** Port Kembla Public Library opens in former Presbyterian Church building
- 1948** National coal strike (Illawarra Index)
- 1950** Immigration programme commences - displaced persons from Europe. Workforce exceeds 5000 (Illawarra Index)
- 1952** No. 3 Blast furnace commissioned (Illawarra Index)
- 1955** Hot strip mill commenced (Illawarra Index)
- 1956** No. 2 open hearth commenced - 31 furnace commissioned (Illawarra Index)
- 1960** Inner Harbour opened on 28 November (BHP Review, Vol 54/2, July, 1978, p. 9).
- 1961** 2K electric furnace commissioned (Illawarra Index)
- 1962** New Public Library opens, cnr. Wentworth and Church Streets, Port Kembla
- 1962** The 135 ft high brick stack, located in front of Metal Manufacturers Ltd, demolished (Illawarra Index)
- 1962** Five Aboriginal families move in to recently completed cottages near Coomaditchie Reserve (Illawarra Index)
- 1963** New branch office for the Australian National Line officially opened (Illawarra Index)

- 1963** The first train hauls a load to the new coal loading jetty at the inner harbour (Illawarra Index)
- 1963** Steelmaking exceeds 3,000,000 tonnes. Workforce exceeds 15,000 (Illawarra Index)
- 1964** Port Kembla Coal Loader opened (Illawarra Index)
- 1965** Port Kembla District Hospital officially opened (Illawarra Index)
- 1968** New footwear factory (Robin Bros) begins production at Port Kembla (Illawarra Index)
- 1969** Official opening of Hill 60 Lookout (Illawarra Index)
- 1969** Aboriginal boxer, Roy Burns, dies at Coomaditchie (Illawarra Index)
- 1972** New Port Kembla Baptist Church opened (Illawarra Index)
- 1972** No. 5 blast furnace commissioned - A.I.&S. no.2 plant tonnage oxygen plant 800 t/day (Illawarra Index)
- 1973** Salvation Army church hall burned down (Illawarra Index)
- 1973** Steelmaking exceeds 4,000,000 tonnes. Workforce exceeds 20,000 (Illawarra Index)
- 1974** First female metallurgist employed at AIS (Illawarra Index)
- 1974** Electrical trade apprenticeships with Port Kembla's heavy industry offered to teenage girls for the first time (Illawarra Index)
- 1974** Huge seas cause damage to Port Kembla harbour (Illawarra Index)
- 1974** Serious labour shortage has prompted AIS to recruit 600 British workers (Illawarra Index)
- 1974** English for Migrants courses introduced at Port Kembla steelworks (Illawarra Index)
- 1975** John Lysaght (Aust) Ltd fined \$400 for an infringement of the Clean Waters Act, 1970 (Illawarra Index)
- 1977** Lord Mayor Ald. Arkell officially opened a branch of the ANZ Bank at AIS (Illawarra Index)
- 1977** July 7 - no.1 open hearth ceased production (Illawarra Index)
- 1981** Port Kembla Senior Citizens Centre Allen Street officially opened (MSS 1187)
- 1983** Maldon-Port Kembla railway project announced by Premier (LCF)

- 1988** Government cancelled Maldon-Dombarton rail link project (Illawarra Index)
- 1991** Port Kembla Culture Festival ran from 1-7 October (LCF)
- 1992** Whiteway Theatre destroyed by fire (LCF)
- 1993** Port Kembla High School becomes Illawarra Senior College (LCF)
- 1996** The first of two giant oil rig platforms (Esso) sails from Port Kembla Harbour (LCF)
- 1998** Port Kembla loses its last bank (LCF)
- 1999** Port Kembla Bowling Club closes its doors (ANZ Newsstand)
- 1999** Port Kembla Public School closes (ANZ Newsstand)
- 2000** New Port Kembla School opens (LCF)
- 2000** Former Commonwealth Bank building and First Station listed on the NSW State Heritage Register (www.heritage.nsw.gov.au/)
- 2001** Hill 60 and Illowra Battery listed on the NSW State Heritage Register (www.heritage.nsw.gov.au/)
- 2002** RSL Club Port Kembla celebrates 85th year - oldest RSL sub branch in Australia (ANZ Newsstand)
- 2002** Port Kembla Cricket Club celebrates 90th anniversary (ANZ Newsstand)
- 2004** Port Kembla Pool reopens after refurbishment (LCF)
- 2005** The new wave-to-energy plant designed by Dr Tom Dennis leaves harbour to final position offshore (ANZ Newstand)
- 2005** Port Kembla Leagues Club celebrates 50th anniversary (ANZ Newstand)
- Present** Recent arrivals which will form part of the ongoing story of migration to the Illawarra.

Appendix Four

1. Background to Collections and Museums and Galleries of NSW and Wollongong City Council Museum Advisor Program

A Heritage Centre of human migration should be created around the collections held in the Wollongong area. Governments are unlikely to fund the construction of a museum as an empty shell with no existing collection or identified heritage need. Wollongong is fortunate in having a wealth of collections of regional and state cultural heritage significance. These are held by volunteer community museums and local organisations and families. Some of these are featured online in the virtual museum *Wollongong Heritage and Stories*. This is known locally as an outcome of one recommendation from the 2013 Kirsten Davies feasibility study for a regional museum (with a virtual museum) that was prepared for Wollongong City Council www.wollongongheritageandstories.com.au

Material culture provides primary sources of historic evidence to inform the histories of Port Kembla and to connect a new heritage centre with people and places and associated memories. The collections will connect present communities with the past and provide opportunities to interpret compelling personal experiences within a broader historic context as storytelling.

It is worth noting that the migrant and former migrant communities of Port Kembla and Wollongong offer unrivalled opportunities to survey and record a migration and settlement story of national significance through collections. Many of the collections are still held in families, private homes and community organisations. It would be one of the richest areas for in situ migrant and settlement collections in Australia both in terms of people and places. For example, the Illawarra Macedonian Welfare Association, Illawarra Migration Heritage Project and NSW Migration Heritage Centre partnered with the Museum of Applied Arts and Sciences (Powerhouse Museum) for the Sydney Design Week international exhibition at the museum entitled *Ties With Tradition Macedonian Apron Designs* with aprons entirely sourced from Wollongong and Port Kembla.

The Illawarra Migration Heritage Project has researched and curated numerous exhibitions in Wollongong shop fronts and the Wollongong Regional Gallery on migration themes. Not having its own collection, it has borrowed objects from local people. The Council area is characterised by museums that can no longer be sustained by an ageing volunteer base. Some collections in Wollongong are under threat of loss and dispersal.

The Council has no public position on a Heritage Centre of human migration but is aware of community advocacy for a museum. It has noted that it is excluded from accessing the NSW Government's Regional Cultural infrastructure fund and cannot progress a facility in the future without such a partnership. The Council has actively participated on the steering committee for this report.

It is noted that while Council is ineligible for funding, locally elected local and NSW members should be noting the bipartisan interest in a Heritage Centre of human migration, and advocating for funding. This can be achieved by meeting the highest levels of government directly including Multicultural NSW, and at the community level, the Ethnic Communities Council of NSW which has made a submission to this study.

The Council has a Coordinator Cultural Development position that includes support for the community run Illawarra Regional Museums Network. The Council has employed a Museums Advisor for the last 10 years, and 20 days a year, under a partnership with NSW Museums and Galleries. A 2003 report is the first known of a series of reports by either Powerhouse Museum Regional Services. The 10 years of the museums advisor program has recommended that the Council staff develop a regional strategy for museums including work with the volunteer community museums in partnerships towards a regional museum.

(Report on Wollongong Museums with recommendations for future directions for the museums sector, Linda Raymond, Regional Museums Advisor, Wollongong City Council, May 2003).

Under the Museums Advisor program, Kylie Winkworth wrote the *Draft Museum Development Plan 2013-20*. This was not endorsed by the Council but serves as a reference and guiding report for the activities of Council staff and the Illawarra Regional Museums Network. This draft strategy included recommendations for a partnership with the Illawarra Historical Society to work towards a regional museum. The Illawarra Historical Society has not entered into such a partnership with the Council. The submission made to this Feasibility Study is a significant step in this direction and should be actively embraced by the Council. The report also encouraged a city of villages model. This is in recognition that that the Wollongong Council area is large and diverse. There are many villages of significant collections reflecting stories of local people and places and associations. These are ideally interpreted in situ because of the collections' cultural heritage significance.

The strategy recommended that the Mount Kembla Mining Heritage and Helensburgh Historical Society collections could be potentially uplifted into future Council cultural facilities and upgrades, such as the library proposed at Helensburgh. This model would see Council support for museums in their current locations. A trained Council employed curator would form the important bridge to the communities with the Council on museums strategies.

Appendix Five - Collections of Regional, State and National Significance, Wollongong

a. Wollongong City Council

The Wollongong City Council manages seven libraries with largest located in central Wollongong where the majority of the Local Studies Collections are housed. The holdings are strongly related to the collections held by volunteer run museums in the Council area. The collection was formed following an initial donation in the 1990s by the Illawarra Historical Society. That organisation was formed in 1957 and the donation transfer included early collections. Since the 1990s the Local Studies Collection has been managed by the Council as part of its library services. The significance assessment of the collection notes that the collection has high historic and social significance at a local and regional level and that parts of collection relating to early mining and development of industry have relevance and research significance for themes in New South Wales' history. The collection derives its high social significance from both its inception as a gift by a community group and its ongoing acquisition by community donation. This high social significance for the people of Wollongong is also demonstrated by its high use by families, students and local genealogists and family historians.

(Watterson, S *Wollongong City Council Library, Local Studies Collection, Significance Assessment Report*, June 2014)

The Council is also the custodian of the extraordinary Starr Family Shell Collection.

This is arguably a Powerhouse Museum quality collection that is well known in museum circles outside of Wollongong for its scientific, research and historic significance and aesthetic value including for its high level of technical accomplishment and its provenance and rarity. It also has potential financial value. The Council has advised that the collection has been deaccessioned (at least in part). The consultant has not viewed documentation of this process and how it reflects standard museum practice.

b. Breakwater Battery Museum, Port Kembla

The assessment of the cultural significance of this regionally sourced collection found that it tells the stories of local experiences of military engagement and wartime experiences of Port Kembla residents. The collection was formed by locals who sourced the collection through people who had direct experience of the war at Port Kembla as children or young people. The collection was housed at the museum in 1988 during the Bicentenary. It comprises a number of items with direct associations with World War One, Two to the end of the Vietnam War of historic, aesthetic and social significance including for their provenance and rarity.

Some 40% of the collection has been identified as having a strong connection to World War One, 40% relates to some aspects of World War Two and 10% relates to the Vietnam War. (Eberhand, K *Significance Assessment, Breakwater Battery Military Museum, Port Kembla*, June 2014)

This Museum has lost its incorporation, and has closed, though the collection remains in a building owned by NSW Ports. The incorporation's wind-up clause did stipulate the Wollongong City Council as the future collection custodian but Council has refused the collection in consideration that it was not consulted when the original constitution was written.

A new incorporated body Wollongong Heritage Collections Inc. has been created by the community in a bid to ensure that the collection is transferred into a new form of public ownership. This included RSL members keen to revive the Museum. Some locals are keen for this building on public land to become a regional museum. The building is art deco, on an elevated waterfront, with great views. Recently it was painted externally. Following the 2014 significance assessment, the collection needs a preservation needs assessment, and preservation work funded through the Federal Government's Community Heritage Grants program. To allow transferral from the old incorporation to the new one being formed, the collection needs an audit against existing documentation and detailed cataloguing on eHive by a trained curator funded by a grant, potentially from the Port Kembla Trust.

c. Illawarra Migration Heritage Project (MHP)

The MHP has over 18 years of research into Illawarra people, places, collections, associated memories and traditions from the early 20th century to the present. As well as exhibitions in shop fronts, malls and the Regional Art Gallery the Project has a virtual museum. While the project includes a research collection, it is not a collecting body. It borrows or photographs collections from individuals, families and organisations across the area for its projects and returns the items at the end of loans. It has demonstrated the passion for migration and settlement and multicultural history across the region, and for a museum. The richness and distinctiveness of collections in the Illawarra associated with people and places and the depth of research completed by the community would form the core of the stories in the proposed Heritage Centre.

The MHP is a community initiative designed to protect and promote the heritage of Illawarra's diverse cultural communities. It has researched a substantial body of work mainly on Post Second World War migration in the Illawarra but also including early 20th century migration. Its research is both ethno-specific and based on the migration themes of the area that are shared across many community groups and people from Portuguese, Italian, Vietnamese, Greek and Macedonian and Maltese backgrounds have been well-represented in MHP projects. The MHP also works with a Polish museum group, It.So.Wel, an Italian virtual museum with its own body of research and the Illawarra Macedonian Welfare Association which has worked with it on the Sydney Design Week exhibition at the former Powerhouse Museum, *Ties With Tradition Macedonian Apron Designs*.

Since 2001, the MHP group has undertaken a wide range of projects which have received support from local and state institutions: IMB Community Foundation, Wollongong City Council Community and Cultural Services and the University of Wollongong, the NSW Migration Heritage Centre at the Powerhouse Museum, the Heritage Council of NSW and the NSW Office of Environment and Heritage. MHP has promoted the recording and appreciation of migration heritage through: workshops to help groups and individuals document their heritage records, photographs and objects; exhibitions including Celebrations: Spirit of Communities at Wollongong City Gallery and other locations in 2003; George Cross Falcons Club: Maltese Australians in The Illawarra in 2006; and Collections of Hopes and Dreams in 2012 at the Wollongong City Gallery; and mini book Stamina: Aspiration and Capability in 2011 on migration heritage and the textile, clothing and footwear industry in Wollongong 1940s to 1970s; working with the University of Wollongong to help save the remaining Nissen huts from the Balgownie Hostel at Fairy Meadow, now on the State Heritage Register; researching Wollongong's migration heritage places: compiling

home movies that document the lifestyles and experiences of migrants who settled in the Illawarra; and undertaking historical research on Early Migrant Pioneers of the Illawarra 1830s-1920s and the John Radecki Stained Glass Artist Walking Trail. The Project has also completed research for exhibitions and public programs on the themes of first homes and food businesses. It produced the NSW National Trust Heritage Awards Highly Commended book by Meredith Walker *Every Story Counts* which reflects several years of work on the ground meeting local families and community groups to discover their histories, places, collections and traditions in the Illawarra.

ITSOWEL is a member of the MHP and has made a submission to this feasibility study. It would like to see development of an Italian heritage collection including heritage artefacts, oral history, video testimony and archives and suitable storage for it. It has collections that could be showcased in a heritage centre and would have staff to support such initiatives. A Polish Museum is also forming in Wollongong and it is also a member of MHP. It would also like to support collection development in the same way. There also have been submissions from residents in Wollongong and Port Kembla who would like to part of the team and also see a library to house collections of migration histories.

(Castle, E Stamina: Aspiration and Capability. Working Life. Migrant Heritage and the TCF Industry in Wollongong 1940s-1970s, Illawarra Migration Heritage Project

Trajcevski, M; Walker, M; Ward, L; Evans, R; Petersen, J *Ties With Tradition Macedonian Apron Designs*, Powerhouse Publishing, 2009

Walker, M and Petersen, J (ed.) Powerhouse Museum *Every Story Counts Recording Migration Heritage A Wollongong Case Study*, 2015 for Illawarra Migration Heritage Project Inc. and NSW Migration Heritage Centre)

d. Mount Kembla Mining Heritage

Mount Kembla is a unique village within the Illawarra region which has very strong ties to the coal mining industry, most notably as **Mount Kembla Mine was the site of an explosion in 1902 which killed 96 men**. The Disaster and its aftermath have been commemorated every year since, and the anniversary of the event is the focal point of a community celebration of its mining heritage. Mount Kembla Mining Heritage Inc was formed to (a) arrange the annual festival and (b) to gather, display and interpret items, objects and memories that capture that heritage for the benefit of future generations. Since it was formed in 2002, Mount Kembla Mining Heritage Inc has established an interpretative centre on the main street of Mount Kembla village, and was actively seeking to expand its activities and enhance its collection and exhibition capacity and its volunteer base until its closure in 2018. The organisation is still incorporated until it transfers its collections to the forthcoming Wollongong Heritage Collections Inc. to ensure they remain in community public ownership.

The focal point of the collection is the 1902 mining disaster. The significance assessment for Mount Kembla Mining Heritage noted that the collection holds a number of items with direct association to this event which have historic, aesthetic or social significance as well as comparative significance through excellent provenance, rarity and a high degree of interpretative capacity. Approximately one third of the collection can be classed as having a strong connection to the mine site and/or the 1902 disaster, and this remains potentially a powerful focal point for the growth and development of the collection. It is certainly a clear

point of differentiation between Mount Kembla Mining Heritage and other collecting and cultural institutions within the Wollongong City Council area, each of which hold certain items that have relevance to the mine or 1902 disaster, but which may not have the same degree of significance as the items held and used, in local context, by Mount Kembla Mining Heritage.

(Eberhand, K *Significance Assessment of Heritage Items held by Mount Kembla Mining Heritage Inc* May 2011)

Amongst these items is a **miner's lamp of the naked flame type** which, in all probability, was the original source of ignition of gas in the 1902 explosion. This lamp, when presented with the **medals awarded to three local men for their efforts in rescuing their fellow miners immediately after the explosion** are powerful reminders of the human dimension of the disaster: a very small flame, used to provide scant light in a dark, dirty and dangerous workplace caused a catastrophe; awards of honour presented to men who gave their strength and endurance in the face of further danger in an attempt to save as many souls as possible. The interpretative potential of these items is very high.

Andrew Lysaght's diary is a rare example of a different kind of humanity: a learned man using his considerable strength of mind to struggle, on behalf of miners who couldn't, against a system which many saw, and continue to see, as unjust, unsupportive and uncaring of the men who provided wealth to a few. The diary's direct relationship with the post-disaster Inquest and Royal Commission, and the insights it contains about individuals caught up in the legal process, plus Lysaght's sketches, notes and comments provide a record of events and processes that cannot be found anywhere else. The fact that his career and reputation developed as a result of his work for the miners, and this led to his eventual elected position as Attorney-General of NSW, gives this item a degree of State significance. **This item was assessed recently by the National Library of Australia as being of national cultural heritage significance. A digitised version has been accessioned into its national collection.**

It is hard for non-miners to imagine what the conditions at the mine were like. **Architectural drawings** of the buildings on the mine surface, including the layout of the wash and change rooms, provide an intimate insight into one aspect of mining that almost everyone can relate to. The rarity of such drawings within publicly-accessible collections adds to their significance.

Industries associated with coal mining, such as timber-getting, which ensured a supply props, supports, and other structural material to the mine, are often forgotten or neglected, yet without these support industries, the costs of mining would have been much higher, reducing the feasibility of mines in inaccessible places such as those found along the Illawarra escarpment. The **tool collection** which belonged to local timber-getter Jack McNamara, who later turned to poetry and recording history, and was subsequently awarded a posthumous OAM, is a wonderful supplement to the mining collection held by MKMH. Its direct association with a practice that has disappeared, and a man honoured for his contribution to the local community gives these items a high level of local significance.

These items, which provide very special insights into **Australia's worst industrial accident**, form the core of a collection which is unique and rare, and historically significant for the local community and for the State.

The Museum has closed and it has surrendered its lease. The wind-up clause stipulated the Council as the collection custodian or Wollongong University but both organisations have refused the collection in consideration that neither organisation was consulted when the original constitution was written.

As a consequence of the museums closure, the collection was until recently stored in a lockable shipping container, in a lockable shed, in a bush fire prone reserve. It is in a stable condition but this is an inadequate long term storage solution denying community connection and public access and interpretation. In 2020 the collection has been evicted a second time and is housed in a leased facility temporarily at Unanderra. Its future is unclear. The Wollongong University Archives has indicated it has space to acquire one box of the collection. Some 12 boxes of archives are being held at the Wollongong Library with acquisition possible. The Local Studies Librarian and team have been very supportive.

The Dendrobium Trust grant, auspiced by Museums and Galleries of NSW under the Museum Advisor Program employed curator Penny Edwell to fully catalogue the collection on eHive and systematically work through its transfer documentation.

eHive cataloguing will be completed by April 2020 and enable Mount Kembla Mining Heritage to be retained as one collection with homes in a number of locations. This in the absence of any current capacity, or endorsed strategy, for the Council to recognise it as an iconic heritage collection, or to preserve it, in a centralised environmentally controlled storage facility.

e. Illawarra Museum (Illawarra Historical Society)

The Illawarra Historical Society was established in 1944 at a time when it was the only heritage related organisation along the coast between Sydney and the Victorian border. The Society established the Illawarra Museum in 1966 with a collection remit that covered the local government areas of Wollongong, Shellharbour and Kiama. In the intervening years, other societies and collections have been formed and the Society's remit has been concentrated on the City of Wollongong area.

The Illawarra Museum relies on volunteer efforts and struggles to provide an active collection maintenance program and to open nine hours per week. The average annual visitor numbers are between 1700-2000. In addition to regular opening hours, the Museum opens for group and school visits by appointment.

The future of this museum is not secure as highlighted in its submission to this Feasibility Study. The Winkworth museum strategy recommended that the Museum and Council form a partnership to work towards a sustainable vision for this museum and its significant collection.

Significance of Collection

The Illawarra Historical Society collection is historically significant for its associations with the settlement and development of the Illawarra and Wollongong region which was, and still

is, an important manufacturing centre and a source of exports and wealth for NSW and Australia. From the second half of the 19th century, Wollongong was a centre of trade, industry, and innovation and this is reflected in many themes including maritime history, farming, retailing, mining and manufacturing, including the sectioned Owen sub-machine gun, designed in Wollongong and manufactured at Port Kembla.

The collection is significant for its rare, provenance, locally made vernacular and improvised artefacts which demonstrate skills and ingenuity of colonial settlers and their way of life, both in the Illawarra and, by extension, Australia. These items included **a rare provenanced cabbage tree hat** and an important collection of vernacular furniture. Turning points, tragedies, and pivotal developments in the history of the region, and the nation, are reflected in the collection, including **poignant artefacts associated with the 1902 Mt Kembla mine explosion which killed 96 men and boys and is one of Australia's worst peacetime disasters**. Almost all the objects in the collection were owned and donated by local residents and were or used in the Illawarra, making a collection of high social significance for the people of the Illawarra.

The collection has research significance and the potential to interpret the history, heritage, identity, and character of the Illawarra and Wollongong, which is an important centre of population and industry in NSW. Although it is primarily pre 1950, the collection touches on themes and activities that are still highly relevant to contemporary life in the region, such as innovation, mining, manufacturing and making do, land development, migration and making a home in a new land. **The collection's scope, quality, and links local people, places and stories, makes it one of the most significant historical society collections in NSW.** The collection is in many ways one of the hidden treasures of the Illawarra.

(Winkworth, K *Illawarra Historical Society Museum Significance Assessment Report*, February 2011)

f. The Old Mine Surgery Museum, Helensburgh

The museum of the Helensburgh and District Historical Society is located in the former surgery of Dr Cox, who was mine doctor in Helensburgh for many decades. The small three roomed building houses a **collection of items that belonged to Dr Frederick Henry Cox (1870-1942)** and his family and shares their stories. Other collection holdings reflect the social history of the district. There is no significance assessment of the collection the core of which is associated with the moved building that is of historic and social significance for the people of Helensburgh. The museum is run by two people. There is an inactive membership of some 40 elderly people. The Museum has recently put its collections online through the Collecting Bug project. It is still progressively photographing the collection ahead of aggregating it into Trove. The Museum wants office space, a store room and a permanent historical display in the new library planned by Council in the local area. The Old Mine Surgery, is a moved building and the museum is well known and infamous in museums and galleries circles across New South Wales because the volunteers have no toilet. They do have a recently installed external tap for water for cups of tea. A recent grant to adapt an old toilet shed for a new accessible toilet has stalled as a consequence of confusion over land ownership and the jurisdiction for facility approval.

g. Balgownie Primary School Museum

There is no known independent significance assessment for this museum and collection which is mainly used as a teaching collection for the school. Opened in 1988, the Balgownie Primary School Museum aims to preserve the history of Balgownie through the conservation of artefacts, documents, and photographs of the social and working lives of the community of Balgownie. **School photographic records, stories, letters and work samples of the pupils dating back to 1890.**

This museum is staffed by two volunteers when the school wants to access it. It recently has secured its relationship with the new school principal and its low key status quo prevails.

h. Bulli Miners Cottage Museum

The building is now empty. The consultant has not viewed documentation of how the Wollongong City Council process for the museum's closure and the deaccessioning of this collection reflects standard museum practice. Some collection items were transferred to the Illawarra Museum and the Council Library's Local Studies Collection. Other items were discarded. Museums and Galleries of NSW has noted that it appears the recommendations and strategies of its *2007 Standards Program* report for the Bulli Miners Cottage were not followed.

i. Black Diamond Heritage Centre

The Bulli Black Diamond Museum Heritage Centre is located on the eastern platform Bulli Railway Station. The museum opened in 1989 and houses a collection of railway and local coal mining artefacts, as well as physical and photographic exhibitions of local interest. The Black Diamond Heritage Centre has recently worked hard to revive the Centre's membership, profile, finances and visitor numbers with success but the small number of active volunteers leaves it vulnerable.

While the collection is in excellent condition, a badly weathering steam locomotive and coal truck in the open air and on a collapsing base is a long-standing problem for the museum. It was donated to the Centre when government organisations distributed collections items to community groups that could not afford to conserve them before the creation of Transport Heritage NSW and the former Office of Railway Heritage's work. A conservation management plan is needed to stabilise the fabric of it and to build a shed/shelter over it.

Rail in Bulli has a long history of over 150 years, beginning with the 1861 horse drawn tramway for the Bulli Mine. The horse drawn trams were followed by the first steam locomotive in May 1867. The South Coast Line was opened between Clifton and Bombo on June 21 1887, with full duplication of the line completed May 27 1923.

Visitor entry to the museum is through the porch at the roadside on the Station 'down side' which opens into the Main Waiting Room. There are four other rooms each with discreet displays including the Signals Room, housing the operating levers which were used for the control of signals and points; the Lamp Room, used for the storage of oil lamps, oil and cleaning equipment; and the Ladies Waiting Room. There are a series of Bulli's heritage trails available at the museum.

There is no significance assessment of the large collection however contract curator and Helensburgh resident Marsha Canning recently researched the significance of its **Blincko**

Sisters Collections including the textiles. The collection was donated in 1999 by Alice Williams the sister of Elsie and Rita after their deaths. They were part of collection that were kept in their childhood home and later the home Elsie and Rita lived out the rest of their lives in at 4 High Street, Woonona. All these items were amassed over many years since the Blinkco family moved there from the early 1900s after their paternal grandmother's home was resumed by the Water Board to make way for the construction of Cataract Dam. As this collection contains several items from a long-time frame it is not known for certain if these items were made by Elsie, Rita or Edith May but due to the style of the pieces and the known skill of these women it is thought that most of these items were made by them.

The collection is of historically significant for telling the story of the lives of two working class women who did not marry and were able to support themselves through having their own business as dressmakers having worked previously for renowned businesses such as Singers and Murdoch's. This collection provides a tangible link to sewing and dressmaking - an aspect that played a major part of Elsie and Rita's life and which ties many parts of the collection together. Dressmaking was a skill that these women learnt the basics of at a very young age and went on to assist their mother in making clothes and items for their household and used these skills to enter local and rural fairs which has shown their lifelong dedication and prowess in this area. This was the foundation of their careers as working women in Sydney before they moved back to their childhood home to retire.

The textile collections demonstrate aesthetic values and a high level of skill and workmanship particularly with the use of lacework. The **white cotton textiles** noteworthy for the different panels and designs of lacework which have been intricately sewn together and is aesthetically quite beautiful for what would have been an everyday dress.

The collection has research significance for domestic life such as the clothing and household furnishings of a working-class family who lived during both World Wars and the Great Depression and the use of materials and limited materials available. The collection can be researched for fashions and undergarments popular in the early twentieth century and for sewing and dressmaking as "women's work" personalised by their makers and to express their personality and tastes.

The **tunic with a mandarin collar** demonstrates how other cultures and fashion influenced fashions and taste in an area which would be considered far removed from the hub of Sydney, but which however showed an influence of "Orientalism" which persisted in fashion from the 1880s to the 1930s.

The collection has historic significance for understanding the role of women in creating clothing and furnishing homes and fulfil gendered roles in the early twentieth century. The collection is associated with the domestic life of a working-class family in Woonona which is not often told. The collection has social significance. Community interest in the women persists long after their deaths including well-attended open days. The report demonstrates that these items are rare for their survival and provenance and for their excellent condition. (Canning, M with Christian, K Blinkco *Report for Black Diamond Heritage Centre, Museums and Galleries of NSW, 2018*)

j. **ITSOWEL Virtual Museum of Italian Immigration in the Illawarra**

The aim of the Virtual Museum is to collect, protect and celebrate Italian heritage and resettlement experiences of Italian immigrants and their families from the 1940s onwards in the Illawarra. The Illawarra region, outside Sydney, has the highest concentration of people of Italian heritage. The Virtual Museum acknowledges the diversity and wealth of the Italian culture. It includes a video gallery. www.vmiii.com.au There is no an Italian-specific collection in the region despite a significant Italian presence.

Appendix Six - Submissions Received

- a. Ethnic Communities Council of NSW (attached separately as PDF)
- b. University of Wollongong
- c. Deakin University and University of Melbourne
- d. Edmund Rice College
- e. Illawarra Historical Society
- f. ITSOWEL
- g. Jules McCue
- h. Vera Cleary
- i. Penny Edwell, Mount Kembla Mining Heritage Collections Project

Dear Chris,

The School of Humanities and Social Inquiry at the University of Wollongong is very excited about the prospect of a new museum devoted to stories of migration. There is great promise in stories of the past and present collected and celebrated in such a way.

Our School is eager to support the project and keen to work with the community on ways that we can make the museum experience meaningful, delightful, and of course seriously engaged with the big questions that human migration poses for all of us (and will, increasingly pose for us as the climate crisis dictates).

We can see opportunities for our students in our various programs (Indigenous Studies, History, Sociology, Politics, Cultural and Gender studies etc) to engage with the materials, and possibly also for our Language students (Mandarin, French, Spanish, Italian, Japanese) who may wish to assist with translation and engagement.

The School has recently been working with WAG (Wollongong Art Gallery) in presenting public lectures – the Entanglements series - to extend our reach into the community, and this museum would be a terrific addition to that engagement.

Looking forward to hearing about future developments.

Best wishes,

Fiona Probyn-Rapsey

Professor and Head of School

School of Humanities and Social Inquiry

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From: Mirjana Lozanovska [mailto:mirjana.lozanovska@deakin.edu.au]
Sent: Friday, 6 September 2019 5:58 PM
To: Chris Lacey <chris@mcci.org.au>
Cc: Alexandra Dellios <alexandra.dellios@anu.edu.au>
Subject: FW: Illawarra Museum of Human Migration

Dear Chris

As way of introduction, I am an academic in architectural history and theory, focussing on migration and architecture.

A message Re: a Museum of Human Migration at Port Kembla was sent to me by Alexandra Dellios. Both Alex and myself are Chief investigators on an ARC Discovery Project,

Topic: Architecture and industry: the migrant contribution to nation-building. This project aims to explore the post-war architectural, rural and industrial landscapes of Australia as shaped by the labour of displaced persons. Migrants after the Second World War were critical to the spatial making of modern Australia. Major federally-funded industries driving post-war nation-building programs depended on the employment of large numbers of war-displaced persons. While the immigrant contribution to nation-building in cultural terms is well-known, its everyday spatial, architectural and landscape transformations remain unexamined. This project aims to bring to the foreground post-war industry and immigration to comprehensively document a how Australia has uniquely shaped its built environment.

The grant details are :Anoma Pieris, Mirjana Lozanovska (Deakin); Andrew Saniga; David Beynon (Deakin); Alexandra Dellios (led by The University of Melbourne).

The project is structured through case studies. I will be working on Port Kembla focusing on labour migration to the Steelworks in Port Kembla.

In this way I would be very interested to know more about the feasibility application and approach; and discuss ways we might coordinate and cooperate on the research.

Kindest regards
Mirjana

Dr. Mirjana Lozanovska
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From: Helen Lothian <hlothian@erc.nsw.edu.au>

Sent: Monday, September 2, 2019 7:56 pm

To: General Enquiries; Chris Lacey

Subject: Re: Museum of Human Migration Feasibility Study Call for Submissions Reminder

Many thanks for your email. This is a wonderful idea and I know that many schools in the Illawarra would be more than happy to support the museum.

I know that at Edmund Rice College we teach Migration Experiences to the Year 10 students and this has been a unit that has always resonated with the boys due to the high multi-cultural background of the students.

I would love to be able to take the students for an excursion to the new museum one day where they are able to listen to guest speakers and maybe have some hands-on experiences, such as English learning classes as well as video presentations and even a visit through one of the hostel huts that were placed at Fairy Meadow - if possible to have a small replica of one built on the grounds of the museum.

In stage 5 History, all students have to undertake a site study and it would be wonderful if the museum was able to incorporate some working document for the students to complete which addresses the necessary criteria.

A wonderful idea, and I wish you all the very best

Regards

Helen Lothian



Mrs Helen Lothian
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From: Jules Mccue [<mailto:julesmacarts@gmail.com>]

Sent: Tuesday, 3 September 2019 9:57 AM

To: Chris Lacey <chris@mcci.org.au>

Subject: The Museum

It is grand that this is on the table, because I also had this idea.

I have seen the Diaspora Museum in its construction phase at Dún Laoghaire, the Port for Dublin, Ireland, a few years ago.

It is shaped like a huge boat! I am a painter, writer, researcher, designer and musician. I am presently completing designs based on Celtic/Irish imagery that could be used for stained glass, tiles, murals, etc.

However, I have studied architecture in depth, both the disciplines and the history . I have many ideas.

I would live to be part of the team.

Please refer to my website to investigate further, my work and life.

Of course, I live near Port Kembla and have ancestral history in the Illawarra.

I have written the story about my great grandfather to be read in the Illawarra Historical Society website: "From Cork to Coalcliff: Finding Richard Coady."

Thank You

Jules McCue

julesmccue.com

Frown Flicks and

Two Islands Rambling (TIR)

From: Vera Cleary [mailto:vera.cleary09@gmail.com]

Sent: Sunday, 1 September 2019 3:57 PM

To: Chris Lacey <chris@mcci.org.au>

Subject: Port Kembla Migration Museum

Please also include a photographic album section where you would have the albums that migrant families have donated.

I also think you should have a book section. I have two books published where over 200 first generation nonni were interviewed by their grandchildren and their responses have been included...questions such as

Why did you come to the Illawarra? When where how...

What was it like when you first arrived?

Vera

--

Vera Cleary

"Corradini Cottage"

Unanderra

"Earth is but a halting place for us who journey towards a heavenly Home." Saint Therese of Lisieux (Carmelite)

Penny Edwell Migration stories in the Mount Kembla Mining Heritage Collection

Stories of human migration are integral to the history of Mount Kembla in the Illawarra where European settlement began in the early 1800s. The movement of human populations in and out of the area is reflective of wider narratives of changing economic conditions and the growth and decline of industry. Australia's first kerosene mine was established on the slopes of Mount Kembla in 1865 and was soon followed by coal mining – an industry that continues in the area to this day.

By 1884 the coal mine at Mount Kembla was employing 198 men, many of whom had been drawn from countries such as Scotland, England and Germany with the promise of local accommodation and secure weekly earnings. These skilled immigrants brought with them increased rights for mine workers including medical schemes and more appropriate rates of pay² and the establishment of community services such as schools, but also a variety of religious beliefs, traditions and practices.

The history of Mount Kembla is dominated by the 1902 mining disaster, an incident that claimed the lives of 96 men and boys and profoundly impacted the local community for generations. Many of the families affected were recent immigrants, such as George John (Jack) Nees. Nees was a German miner who had arrived in Australia in the late 1880s before gaining employment at the Mount Kembla Colliery and starting a family. Nees was killed in the devastating explosion that occurred in the mine on 31 July 1902, leaving his wife and 6 young children.³ Nees is buried at the Mount Kembla Cemetery and copies of photographs and records of the Nees family have been donated to the Mount Kembla Mining Heritage Inc for the benefit of future researchers.

Collection summary: The Mount Kembla Mining Heritage Inc (MKMHI) collection consists of around 600 objects as well as 14 boxes of archival material that reflect and record the history of the local community. The collection is an accumulation of items given to MKMHI since the early 2000s, sparked by commemorations to mark the centenary of the 1902 Mount Kembla Disaster.

The artefact collection contains a variety of items including books, textiles, tools, ceramics, household items and sporting memorabilia while the archival collection is comprised of research materials such as newspaper clippings and articles, photographs, artworks, draft reports, ephemera, correspondence, oral history transcripts and some published material such as miner's handbooks and information booklets on a variety of local history topics.

In addition to themes such as family life, industry, religion and the mining disaster of 1902, stories of human migration are strongly represented in the collection. There are stories about the journey to Australia, mementos of former countries but also tokens of community-building in a new land, faith, tradition and the imprint the village left on the hearts of those who left.

² Lee & Piggins, *The Mount Kembla Disaster*, Oxford University Press (1992) p17

³ Laba, Zofia, *Identifying early Illawarra pioneers from diverse cultural backgrounds from settlement to the 1940s*, A Migration Heritage Project Research Project (2012), p28-29

Artefact Collection Highlights

Petticoats – (not yet photographed) two antique floor length petticoats, estimated to be over 120 years old. These petticoats were donated by Mrs Beryl Barrett and were made by her grandmother who emigrated from Scotland in 1898. According to the donor it was custom in Scotland for a girl to be gifted 12 yards of cotton at age 12 to make part of her ‘glory box’ (a box of items in preparation for marriage).

Patchwork cushion cover – (not yet professionally photographed) made from a variety of dresses, including bridal gowns, that Mrs Barrett’s grandmother made when she was employed as a dressmaker in Sydney soon after her arrival from Scotland.

Fishlock’s milk bottle, 1920s - (not yet professionally photographed) purportedly the first one used in the Illawarra. This bottle originates from the Fishlock Dairy established by Robert James Fishlock and his wife Eliza. The dairy was a well-known business in the area, and Robert and Eliza’s son E.R. Fishlock was known to many through his milk deliveries. The Fishlocks came to Australia in 1844 and settled in the area around Mount Kembla, becoming an established family. Notation on the bottle reads:



*This bottle always remains the property of
E.R. Fishlock
FRESH MILK
FIG TREE DAIRY*

This artefact accompanies a family history file on the Fishlocks (Archival Collection, Box 4, File 29) that includes family history resources and five original photographs of early members of the Fishlock family (see below).

Highlights from the Archival Collection

Oral History Transcripts (Box 2, File 12)

The MKMHI collection includes several recorded and transcribed oral histories, created in 1975 and 2007, with numerous local personalities. Migration is a recurring theme in these interviews, either with interviewees recounting their own journeys to becoming citizens of the Illawarra, or describing the impact that migration had on life in the village. Some extracts below.

Bill Barr (interviewed in 1975) discusses his journey from Scotland to begin work at the Mount Kembla mine at 16 where he lied about his age to get a better position. Barr notes how quickly he was accepted in the village: “in a couple of months I was just an Aussie”. He describes the Methodist Church which had a ‘marvellous’ choir that was made up primarily of Welsh people.

Marion Hunt – (interviewed in 1975) describes the so-called ‘Geordie-Row’ in Kembla Heights. When the mine was short of miners, they brought a large number out from England and built a row of houses to accommodate the influx that became known as ‘Geordie Row’. (NB Geordie is a term referring to someone from Northern England, it is thought to derive from the name ‘George’, a common name among coal miners in northern England.) Marion

reminisces about the different churches and some of the miners who migrated to Mount Kembla from places such as England, Scotland, Wales and Germany.

Eva McAllen (nee Bull) and Martha Lund (nee Bull) – (interviewed in 2007) were born in England and emigrated to Australia with their family when Martha was twelve and Eva was three with their brother who was about seven. They came in 1925 and talk about the trip through the Suez Canal. Their father had come out three years earlier to work at Berry on a farm but was living at Kembla by the time the family joined him. Their family was from Stoke-on-Trent and their father worked in the potteries in England but moved to Australia after the war after seeing Depression-era advertisements promoting Australia. Fishlock Family History File (Box 4, File 29)

This file contains notes on the Fishlock family's history, as well as five beautiful original photographs. The Fishlock family are a multi-generational local Mount Kembla family whose Australian story began in 1844 with the immigration of Robert (1799-1885) and Elizabeth (1801-1877) Fishlock. The Fishlocks came to the colony of New South Wales from Bishop's Canning, Wiltshire (UK), on the ship *Neptune* with their five children Mary Ann, Thomas, Michael, Eliza and James.

Robert and Elizabeth worked in Dapto initially before purchasing land at Cordeaux River in 1852. According to local historian Jack McNamara, the Fishlocks were the first Europeans to settle in the Cordeaux River area. Robert and Elizabeth are the ancestors of many people who still live in the Cordeaux and Mount Kembla areas; in fact there are four generations of Fishlocks buried in the local Church cemetery.

One well-known branch of the Fishlock family were James and Elizabeth Fishlock. (James was the grandson of Robert and Elizabeth.) In the early 1920s James and Elizabeth, along with six of their children, moved to Lot 51 Soldiers Road, Mount Kembla Heights after having to vacate their Cordeaux home due to the resumption of their property for the Cordeaux Dam catchment.

The resumption of land in the Cordeaux Valley by the Water Board in the early 20th century halted the work of many orchardists and farmers living in the area. With the opening of No. 1 dam in 1903, No. 2 dam in 1915 and No.3 dam in 1926, many of the early pioneering families, including the Fishlocks, were obliged to relocate to places such as nearby Mount Kembla. Memories of life in the short-lived Cordeaux Valley community remained strong in the community of Mount Kembla, and several of those stories are captured in the MKMHI collection (see also the manuscript of Robert Nielsen, below).



Figure 1: Albert Fishlock (1892-1976), age 25. Albert is buried at the Mount Kembla Cemetery.



Figure 2: Fishlock family picnic at Cordeaux River, 1916

Letters of Robert Nielsen and Arthur Parkinson (Box 2, File 8)

This collection includes manuscripts by former resident Robert Nielsen and correspondence between Robert and his friend Arthur Parkinson. Nielsen's parents were of Danish and Scottish descent and moved the family to Mount Kembla in the 1920s where Nielsen and Parkinson met as children and developed a life-long friendship. Nielsen went on to become a decorated member of the RAAF during WWII where, among many accomplishments, he was awarded the Distinguished Flying Medal and served as navigator on the flight of the first Lancaster to Australia in 1943. He later settled in America, however his memories and attachment to Mount Kembla and Cordeaux Valley remained strong right up until his death in 2001. A collection of letters between Nielsen and Arthur Parkinson, written between 1990 and 2001, include personal, detailed and humorous reminiscences of the people and places of Mount Kembla and Cordeaux. Nielsen completed a manuscript in 2000 that details his childhood and a history of Cordeaux and the Illawarra region. The manuscript is titled *Beneath the Southern Cross: The Decline of Cordeaux River Valley* and was not published before his death in 2001. A copy of this manuscript is in the MKMHI collection.

Family Religious Studies Book, Document Collection, Box 3

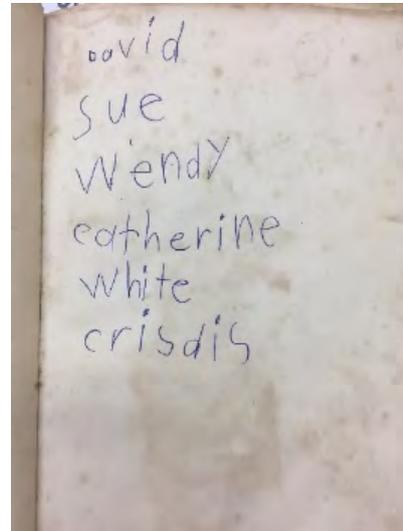
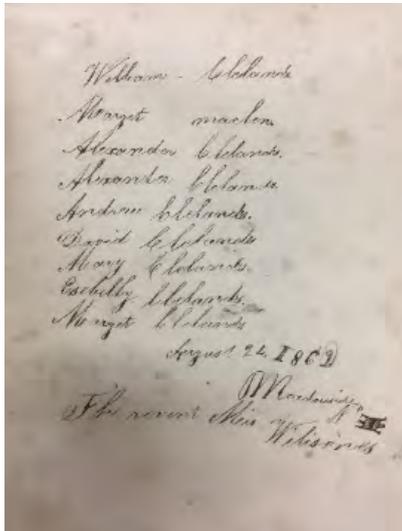
Book titled *Willison's Works*

Fabric, leather, paper

Volume I (of three) of *The Practical Works of the Rev. John Willison*, Blackie & Son, Glasgow, 184?.

This book was donated by Jean White who is now in her 90s and still living in Kembla Heights. The book was brought out to Australia by Jean's grandfather Andrew Clelland/Cleland who migrated from Scotland in 1886 with his wife Agnes and months-old son, Duncan. Andrew and Duncan came to be well-known carpenters, working in both the Mt Kembla village and the mine throughout their lives. The book is covered by a number of charming handwritten inscriptions written by a member of the Cleland family in Scotland in the 1860s. Including among these inscriptions are the names of the Cleland family, appearing in order of age, including Andrew (the second eldest), his parents William and

Margaret and his siblings as well as the place names Meadsie and Kilsyth, Banton (Scotland) – the home of the Cleland family. Later inscriptions and children's names, added in the 1970s and 80s in Australia, appear scrawled in biro alongside those of their Scottish ancestors.



Appendix Seven Feedback on Consultation Draft

- a. Michael Rolfe, CEO Museums and Galleries of NSW
- b. Andrew Krajewski, Polish Association in Wollongong Inc.
- c. ITSOWEL
- d. Stephen Phillips, Image Scape Design Studios
- e. Jules McCue
- f. Dr. Mirjana Lozanovska, Associate Professor. School of Architecture and the Built Environment, Deakin University
- g. Wollongong City Council, Community Cultural and Economic Development

a. Michael Rolfe, CEO Museums and Galleries of NSW

Supports the concept and development of a museum of human migration in the Illawarra region. The project should continue to involve strong collaboration between multiple local stakeholders. Representing stories of First Australians, told through their own voices, alongside multicultural stories as a point of difference from most regional museums. Research confirms that museums and galleries can contribute to economic growth, employment and can drive tourism.

b. Andrew Krajewski, Polish Association in Wollongong Inc.

Strongly in favour of establishing the Centre in Wollongong. Support for Option 3. The Polish Association in Wollongong Inc. is a debt free, sole owner of the land of 1.1 hectares at 143 Gipps Road, Gwynneville, NSW 2500. In case of dissolution of the Association the Museum of Migration could be an optional beneficiary. The consultation draft was updated to reflect this feedback.

c. ITSOWEL

A well-written document which summarises the discussions held in the Steering Committee meetings in 2019 and acknowledges the contribution made by ITSOWEL.

ITSOWEL is supportive of this project. It noted that few public submissions were received from long-established ethnic community groups. Not everyone present at the Steering Committee agreed with the decision to replace the word 'museum' with 'heritage centre'. There needs to be reference in the report to the ITSOWEL Virtual Museum of Italian Immigration in the Illawarra.

ITSOWEL advocated for a place in the Museum for individual ethnic groups to tell their story of migration, with exhibitions curated with input from the individual communities. ITSOWEL requested to have a say in what goes in the museum to reflect the Italian migration story.

There are many more activities to showcase than making 'passata'. Any tour of Cringila would need to reference the past when the place was abuzz with shops catering for the wave of post-war European migrants in the 1950s and 1960s and beyond.

ITSOWEL will be happy to continue participating in this project if there is scope to include an Italian-specific collection. However, the concern is that the Italian story will be absorbed into a more generic story of post-war European migration. An Italian collection does not yet exist in the region. ITSOWEL hopes that a trained museum curator employed in the Migration Centre would also be given the mandate and responsibility to assist ethnic communities to develop their own collections.

The consultation draft was updated to reflect this feedback and address concerns where possible.

d. Stephen Phillips, Image Scape Design Studios

Unclear as to what type of museum is wanted and how to balance being entertaining, research and educational. Reference to the university needs to be expanded as a valuable link. Likes the Aboriginal references and aspect.

e. Jules McCue

Hill 60 ought to be a definite heritage site of interpretation for a First Nations history and stories recorded urgently including post WW2 immigrants who have gone or are very old.

There must be an existing building in the port, steel works areas near to Hill 60 that could be procured or donated to commence and to orientate people to the area. There is a need to convince government that such a cultural facility will enrich and invigorate the community and economy. The submission included suggestions on heritage centre facilities.

f Dr. Mirjana Lozanovska, Associate Professor. School of Architecture and the Built Environment, Deakin University

The innovative agenda of the heritage centre should aim for the depth of Aboriginal cultural heritage (prior to colonisation and after) and the trans-cultural and global migration of peoples that settled in Illawarra

Port Kembla has a strong documented and studied history related to the Steelworks from the perspective of industrialists and land grant recipients but studies on the diverse peoples are lacking. Omitting histories of diverse peoples limits history to dominant well-trodden narrative and elides accounts of the many realities of the peoples that make history in Australia.

g. Wollongong City Council, Community Cultural and Economic Development

Council requested that their submission not be summarised in the study.

The consultation draft was updated to reflect this feedback and address concerns where possible. Further information was sought by seeking advice from the Illawarra Aboriginal Land Council and Museums and Galleries of NSW.

Museum of Human Migration Port Kembla - Information Sheet 2 - August 2019

A Museum of Human Migration for our region

Feasibility Study

The Illawarra Migration Heritage Project Inc. (MHP) and the Multicultural Communities Council of the Illawarra (MCCI) have received funding from the Port Kembla Community Investment Fund to scope the feasibility and viability of a large and significant museum that will tell the story of our rich and diverse heritage through the lens of human migration.

What is a Museum of Human Migration?

A Museum of Human Migration will be a place that brings the stories of our culturally rich and diverse community to life. It will be a museum of social history.

It will begin with the stories of the First Australians and through ongoing engagement, research, documentation and exhibition, showcase how all the waves of migration have impacted on and shaped our region.

These stories will be told through the eyes of the people who lived and came to live here.

Why is a Museum of Human Migration Important?

Without a museum that has the role of recording and keeping our stories safe, they will all be lost and forgotten and new generations will have little opportunity to learn about the history of their city. Our current voluntary run museums don't have the capacity to do this work, and it does not fit the remit of our libraries. We are the 10th largest city in Australia and we do not have a museum worthy of our status.

This is not just our idea, the need for a museum in our region was identified in Wollongong City Council's new cultural plan and by Destination Wollongong following extensive local community consultation which drew united and enthusiastic responses.

Will it replace all the other museums in the area?

This Museum would not replace any of the smaller museums. On the contrary, it would aim to support and sustain the research and enquiry of smaller museums, bringing them into the larger museum as part of permanent or temporary exhibitions.

Why Port Kembla?

Port Kembla NSW is a port of great significance to Wollongong and to Australia. For over a century, it has played a significant role in the development and growth of heavy industry in the region as well as playing a central part in facilitating trade for NSW and contributing to the economic growth of the nation. It is a key area of cultural significance to our local Indigenous

community and holds an iconic role in migration history providing work for one of the biggest workforces in Australia after the Second World War, even larger than the Snowy Mountains Hydro Scheme. Port Kembla has a strong claim to the New South Wales migration and settlement story, with many migrants and their descendants settling and staying in the Wollongong region.

Who is preparing the feasibility study?

John Petersen (MPHA, MICOMOS) is the founding manager of the former NSW Migration Heritage Centre at the Powerhouse Museum and head of property for Hyde Park Barracks Museum, Sydney. John is working with the MHP and MCCI, supported by an advisory committee made up of people representing State and Local government, heritage and community sectors.

Scope of the Feasibility Study

The study will include the following:

1. A Business Case which articulates

Economic benefits Tourism benefits Potential site options Funding and operating models (sustainability) Sponsorship and philanthropic opportunities Ownership and Governance Strategic partnerships

2. Review of current successful regional and state museums in Australia including:

Governance Funding models Sustainability Community engagement

3. A concept plan for a museum of human migration in Port Kembla which includes:

Story of human movement, displacement and settlement Impact on the indigenous communities The significance of Port Kembla as the place of settlement Fosters collaboration and engagement with community and heritage groups Elucidate educational and research opportunities and links and the broader Education sector Collections

How can I contribute?

If you or your organisation have ideas or information to support a proposed Museum of Human Migration at Port Kembla – please get in touch.

You can follow progress on this Study by signing up to the eNewsletter on the Migration Heritage Project website www.mhpillawarra.com.au and by following the MHP or MCCI Facebook page.

If you would prefer to make a more formal submission, please do so by the 7 September 2019 by emailing Chris Lacey CEO MCCI, chris@mcci.org.au or writing to:

Museum of Human Migration Feasibility Study MCCI 117 Corrimal Street, Wollongong NSW 2500

In your submission you may wish to include: what you would expect/need from this type of museum, how you might be able to contribute, your views on the feasibility of the proposal, possible funding sources.

John Petersen Heritage Consulting, with; Illawarra Migration Heritage Project and Multicultural Communities Council of the Illawarra

August 2019

Post script

Why are Museums important in our society?

This is an extract from the Submission to the NSW Legislative Council Parliamentary Inquiry into Museums and Galleries from the Council of Australasian Museum Directors (CAMD) 12 August 2016. It provides an eloquent description of the roles of museums in our community.

“Museums have a core role to communicate information drawn from the collections and associated research to the public through their exhibitions and programs on and off site and online. They are among the most trusted of Australia’s institutions due to the knowledge implicit in their collections and the careful objectivity of the research infusing their exhibitions and public programs. In their communications to the public they bring together a multitude of viewpoints on significant issues, interpret complex subjects, promote community understanding and engage users of all ages in the search for the past, an understanding of the present and to canvass future solutions to ‘big issues’ such as national identity and sustainability’

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