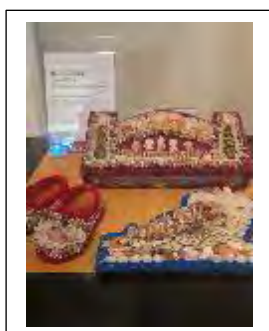


LA PEROUSE MUSEUM

CURATORIAL REVIEW AND UPGRADE FRAMEWORK



Prepared by Margaret Betteridge for TKD Architects
on behalf of Randwick City Council
Final Report, 17 June 2020

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SPECIALISTS IN THE IDENTIFICATION, ASSESSMENT, MANAGEMENT AND INTERPRETATION OF CULTURAL HERITAGE

ACKNOWLEDGEMENT OF COUNTRY

We acknowledge the place we know today as Guriwal La Perouse, as the land, the sea and the sky of the Kameygal and Gweagal peoples who traditionally occupied the northern and southern shores of Botany Bay.

We acknowledge Aboriginal and Torres Strait Islander people living here today and pay our respects to Elders, past and present and emerging.

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PREFACE

“Shifting visitor experience from the museum's self-proclaimed voice of authority to genuine conversation utilising the agency of collections to empower, engage, to uncover layers of meaning is the future”

Elizabeth Cotton, Head of Human History, Auckland War Memorial Museum – Tamaki Paenga Hira, New Zealand

Our cultural institutions are confronting multiple challenges as they navigate their way forward in increasingly difficult economic times. They face increasing pressure to meet the expectations of their diverse audiences and the demands for accountability, inclusiveness sustainability, and resilience. Like the library revolution of the early 21st century, museums are listening to their visitors and the broader community and taking proactive measures to build new audiences and to anticipate and meet future audience expectations.

Museums have an important role in documenting, measuring and presenting evidence of social and cultural change and platforms for informed debate and collecting attitudinal responses.

In these times of accelerated change, museums are adopting new ways to engage with their audiences and to remain relevant in local and global contexts. Embracing the digital revolution, social media and innovative interpretation will keep them not just connected, but able to grow the new audiences with new experiences.

EXECUTIVE SUMMARY

In September 2017, Randwick City Council (RCC) signed a 42-year Management Agreement (as leasehold for 21 years and a further 21 years extension) with the NSW National Parks and Wildlife Service (NPWS), on behalf of the NSW Government, enabling RCC to manage the La Perouse headland including the significant sites within the area of the headland created by the Anzac Parade ring road known as the 'loop'. RCC meets regularly with its key stakeholder, the La Perouse Museum and Headland Trust, to provide updates on matters relevant to the building, the headland and Museum activities.

The 'loop' is significant for its setting and its heritage values as the traditional land of the Kameygal clan whose occupation of the northern and southern shores of Botany Bay extends over 7,000 years.

The site is associated with the arrival of French explorer and navigator, Jean-Francois de Galaup, comte de Lapérouse who, with the crew of his ships, *Astrolabe* and *La Boussole* entered Botany Bay on 26 January 1788, anchoring in Frenchman's Bay and establishing a small stockade and garden while the crew made repairs to their boats. It is a site of First Contact between Aboriginal people and French people and an important memorial site commemorating the first French person to die in Australia, the Franciscan priest and scientist travelling with Lapérouse, Père Receveur. After leaving Botany Bay on 10 March 1788, Lapérouse was never seen again, believed to have lost his life at Vanikoro, an island in the Solomon Islands where wreckage believed to be from Lapérouse's ships was first discovered in 1826.

Dominating the eastern side of the 'loop' is a sandstone Martello watchtower, built c. 1822 on the order of Governor Lachlan Macquarie for surveillance and defence purposes, later becoming a customs office and a school for local children and subsequently a home for retired customs officers.

The western side of the 'loop' is dominated by a two-storey building designed by NSW colonial architect, James Barnet, built in 1882 as the cable station for the Eastern Extension Australasia China Telegraph Ltd. It was here on the headland that the first submarine cable for the transmission of telegraph communications had been laid in 1876, connecting New Zealand to Australia and thence to England via the company's established network.

The cable station ceased to function at this location in 1903 and the building was used for overflow accommodation to quarantine patients from the Coast Hospital during the influenza epidemic in 1919 and later, night duty nurses, and during World War II, soldiers from a coastal defence unit. In 1944, the NSW Government leased the building to the Salvation Army as a women's and children's refuge, the first in Sydney. From 1987, the structures with the 'loop' came under the protection of NPWS.

In 1988, the Laperouse Museum (now La Perouse Museum) opened as a French-Australian Bicentennial initiative, with the southern wing of the cable station dedicated to honour Lapérouse, his voyage of discovery, the search for him and his crew. Moving forward RCC recognises the need to diversify the content of the Museum to acknowledge the traditional custodians of Guriwal La Perouse, the

significance of the setting and natural environment, the history of the cable station and the social history of La Perouse.

Under the 2017 Management Agreement, RCC have custody of the monuments and structures in the 'loop' and has developed a Business Plan to

- provide the direction and strategies to improve the amenity of the site and strengthen the connections between the stories it can tell and
- redevelop the Museum as an inclusive regional cultural facility for the 21st century which honours the unique history and community of La Perouse.

In 2019, RCC commissioned Tanner Kibble Denton Architects (TKD) to prepare a Masterplan for the headland area and the design and documentation of upgrade works to the La Perouse Museum building and associated external spaces which provide dedicated venue space and improves access to the Museum. The Masterplan has been informed by RCC's Business Plan 2017 - 2027.

As part of the masterplanning process, a Curatorial Review of the Museum was undertaken to establish a framework for the upgrade of the Museum. The framework adopts the five pillars established by RCC to guide and integrate the site's features into the narratives to be developed for Museum exhibitions. It discusses ways for:

- improving and enhancing facilities which deliver the objectives of the Museum;
- developing and expanding the Museum's exhibitions, collections and narratives to meet audience expectations and to grow;
- generating income to offset the operational costs associated with the Museum;
- creating a two-way relationship between the Museum and its setting;
- re-focusing the Museum and strengthen narratives using the Five Pillars;
- using a combination of a chronological framework, themes and narratives for storytelling to provide a clearly articulated framework;
- strengthening links with local Aboriginal community, Friends of the La Perouse Museum, Randwick and District Historical Society; provide a 'keeping place' for their stories and traditions and encourage their participation in public programs;
- using digital platforms and audio to condense content, activate spaces and expand visitor engagement with the narratives;
- attracting new/increasing audiences as an international destination including international visitors, multilingual interpretation (French), religious events (Catholic mass), local (Aboriginal people), visitors (divers, restaurant patrons, coastal walkers);
- increasing public and school programs and children's activities; and
- engaging in dialogue to emphasise the importance of the counterpoint between La Perouse and Kurnell.

Recommendations

This report makes the following recommendations:

Site interpretation (Section 8)

Recommendation 1

Connectivity with the Museum

That site interpretation of major features of natural and cultural heritage create a two-way relationship between the Museum and the headland.

Recommendation 2

Site interpretation: Level 1

That Level 1 site interpretation of the significant features within the 'loop' on the headland are interpreted with in situ information connecting back to the Museum and designed sympathetically to integrate with wayfinding and Museum signage.

Recommendation 3

Site interpretation: Level 2

That forward planning, in consultation with key stakeholders, consider the installation of Level 2 site interpretation at locations outside the 'loop' which contribute to understanding the significance of the area.

Masterplanning the Museum

Functionality (Section 10)

Recommendation 4

Deficiencies

The upgrade of the Museum must address the deficiencies associated with the building, its facilities and its presentation which currently diminish the Museum's ability to reach its potential.

Recommendation 5

Functionality and sustainability

That the baseline functional requirements and/or improvements set out in this Review in Sections 10.2, 10.3 and 10.4 inform the development of the architectural brief and fit out of the Museum. These are designed to improve and enhance facilities which deliver the objectives of the Museum. All decisions for the functional upgrade should consider the sustainability of every feature and the implications for on-going maintenance and life cycle.

Recommendation 6

Addition

The addition of flexible space which provides opportunities for maximising the ability of the Museum to reach wider audiences and generate revenue through activities and venue hire is recommended provided any new addition is sympathetic to the heritage values of the building.

Museum Environment (Section 11)

Recommendation 7

Museum environmental standards

That RCC commit to ensuring that the accepted standards for museum environments are upheld and that the recommendations in the Preservation Needs Assessment, 2015 are adopted to inform the Museum upgrade and implemented, where appropriate.

Recommendation 8

Architectural brief

That the masterplanning process consider the implications for environmental management and museum standards outlined in this review and used to inform the architectural brief for the fit out of the Museum.

Recommendation 9

Materials conservation

That funds are allocated for materials conservation for objects requiring work, prior to their re-installation in the Museum.

Five Pillars (Section 12)

Recommendation 10

Five Pillars

That the Five Pillars are the foundations for developing the Museum framework.

Recommendation 11

Icon objects

That the Five Pillars are introduced using 1 icon object each and displayed in the Instrument Room and integrated with wayfinding and a historical chronology to underpin the legibility of the Museum.

Recommendation 12

Acquiring icons

Where an icon object does not currently exist but is desirable, funds are allocated for the commission or purchase of an appropriate item to be added to the RCC Sub-Collection.

Recommendation 13

Themes and narratives

That the Five Pillars establish the connecting themes and narratives for delivering legible, relevant and cohesive permanent and temporary exhibitions and inspire public programs.

Recommendation 14

Authentic voice

That the authentic voice and representation of the La Perouse Aboriginal Community - as part of the interpretation of the Museum and Headland - is informed through the early engagement of an Aboriginal consultant and/or curator, and also from the outcomes of Randwick City Council's Aboriginal Cultural Heritage Study.

Recommendation 15

Connecting stories

That the Five Pillars are not delivered as silos but are interrogated to identify the connecting themes and the inter-related narratives outlined in Section 12.2.

Recommendation 16

Diversification

That the narratives are constructed as balanced, credible, legitimate and authentic and are supported with relevant objects and/or other media which enhances their understanding.

Recommendation 17

Gaps analysis

That the develop of narratives in the Museum investigate opportunities through a gaps analysis to introduce new ways of telling the stories using contemporary media.

Recommendation 18

Historical chronology

That a historical chronology be developed as the framework for contextualising the Five Pillars.

Recommendation 19

Coding

That colour coding be applied to the icon objects and the historical chronology and is used as for wayfinding through the Museum.

Recommendation 20

Building interpretation

That interpretation of the building as a cable station is introduced to improve its legibility to visitors.

Recommendation 21

Extending the upgrade

That considerations for the upgrade should address Museum identity and visibility and opportunities for sponsorship, charging and enhancing income streams.

Recommendation 22

Engagement

The La Perouse Museum, as a local, national and international destination, will engage with diverse audiences through exhibitions, public programs, curricula-based school visits, special events and outreach programs and use each opportunity to attract new audiences.

Recommendation 23

Connecting Kamay

Opportunities to engage in dialogues between the north and south sides of Kamay (Botany Bay) which highlight the importance of the connections and counterpoints between La Perouse and Kurnell should be explored.

Preparedness (Section 13)

Recommendation 24

Museum closure

That a program for the closure of the Museum and a data the preparation of catalogue data to inform design development and a collection audit, condition assessment, valuation and object labelling.

Recommendation 25

Temporary storage

That the management of the collection in storage meets accepted museum standards appropriate to the objects which protect the physical and environmental attributes of the collection.

Recommendation 26

Programming stakeholder consultation

That stakeholder consultation is identified in the program for design development to ensure that the views of relevant groups and/or experts are included where appropriate.

Recommendation 27

Installation schedule

That a schedule for the setup of the refurbished Museum and installation of exhibits is prepared and reviewed during the closure period.

Recommendation 28

Staffing

That a three-stage plan is developed to provide sufficient staff during the Museum closure and redevelopment phase to meet the demands of managing the collection in storage and developing the exhibitions and future programs which transitions to the operating regime.

1.0 INTRODUCTION

1.1 Background

La Perouse is a place of international, national and local significance for its natural, Aboriginal and European cultural heritage. Aboriginal people are known to have lived in the area for thousands of years and it is understood that it is the only place in Sydney where Aboriginal people have had an unbroken connection since sea levels stabilised, believed to be 7,000 years ago, to form today's coast. Following the transfer of the former Aboriginal reserve to the La Perouse Local Aboriginal Land Council in 1984, it stands as the only Sydney suburb where Aboriginal people have kept their territory from European settlement to today.¹

The suburb of La Perouse adopted the name of the French naval officer and explorer, Jean-François de Galaup, comte de Lapérouse who, with his crew on two ships *L'Astrolabe* and *La Boussole*, entered Botany Bay on 26 January 1788 and anchored in Frenchman's Bay in the lee of Bare Island. They established a temporary camp on the headland which they occupied for 6 weeks.

During this time, Claude-François Joseph Louis (Laurent) Receveur, a Conventual Franciscan friar, who was the junior of the two chaplains on the Lapérouse expedition, probably died from injuries sustained in Samoa during a confrontation with islanders, and was buried on the headland near the encampment. Lapérouse left Botany Bay in March 1788 to continue his voyage but was never sighted again, believed to have been lost at sea.

To safeguard the colonial settlement from smugglers and unwelcome foreign visitors, a two-storey sandstone watchtower was erected c. 1822 on the headland, providing elevated views across the north and south headlands of Botany Bay. It was occupied by troops until 1826 when it was abandoned. It was subsequently appropriated as accommodation for a caretaker to oversee the security of the recently erected monument commemorating Lapérouse. From 1831 to 1903, the building served as a customs house, with accommodation for boatmen and their families constructed close by. Between 1864 to 1873 a room in the stone tower, was used as a school for the local children including Aboriginal children. Between 1903 and 1950, the building provided accommodation for up to 6 retired customs service tenants, before the building was placed in the care of the La Perouse Monuments Trust. In 1957, the building was gutted by a fire with the loss of ancillary buildings and additions. Following restoration in 1961, the watchtower was transferred into the care of the NSW National Parks and Wildlife Service in 1967.

The Lapérouse monument, a painted, rendered stone base and column surmounted by a metal astrolabe was built at the instigation of Hyacinthe Yves Philippe Potentien, baron de Bougainville, son of Louis-Antoine, comte de Bougainville, a French admiral and explorer who had circumnavigated the globe in a scientific expedition in 1763. Hyacinthe visited Sydney in 1825 where he met members of colonial authority and society who helped to supervise the construction of the

¹ La Perouse by Julia Kensey, 2008, Dictionary of Sydney accessed at https://dictionaryofsydney.org/entry/la_perouse

monument and a tomb for Père Receveur for which Hyacinthe and French people provided the funds.

The most significant extant feature on the headland is the two-storey building constructed for the Eastern Extension Australian and China Telegraph Company Limited in 1882. It followed the laying of a submarine cable in 1876 which linked New Zealand to the Company's line which provided communication via Australia Indonesia, Singapore and Bombay to London. The building was extended between 1884-86 with additions to the north and south but by 1903, it was deemed inadequate for its role and a new cable station was built at Yarra Bay.

During the influenza epidemic in 1919, the overflow of patients from the Coast Hospital at Little Bay were accommodated in the old cable station, followed by night-duty nurses from the hospital until the start of World War II when it housed soldiers from a coastal defence unit.

In 1944, the NSW Government leased the building to the Salvation Army as a women's and children's refuge, the first in Sydney.

The headland remained free of any further development as a reserve under the watch of the La Perouse Monuments Trust, established in the 1950s. In 1967, the monuments and Bare Island were gazetted as 'historic sites' under the *NSW National Parks and Wildlife Act 1967*, with the Botany Bay National Park established in 1984 and gazetted 4 years later. In 1988, the La Perouse Museum was established in the southern wing of the cable station as a joint French-Australian Bicentennial project. The Museum was managed by the National Parks and Wildlife Service until 2017.

In September 2017, a 42-year Management Agreement (as leasehold for 21 years and a further 21 years extension) was signed between Randwick City Council and the NSW National Parks and Wildlife Service, on behalf of the NSW Government, allowing Randwick City Council to manage the La Perouse headland including the significant sites within the area of the headland bounded by Anzac Parade and known as the 'loop'. Bare Island, linked to the headland by a timber bridge, was excluded from the Agreement and will remain under the management of the NSW National Parks and Wildlife Service.

Under this new arrangement, Randwick City Council manages the area and provides updates on building, exhibition and headland matters to the La Perouse Museum and Headland Trust. The members of the Trust are the Mayor of Randwick City Council and Councillors representing the South Ward of the LGA, a representative of the La Perouse Local Aboriginal Land Council, a representative of the Friends of the La Perouse Museum Association Inc, a member of the NSW National Parks and Wildlife Service, the French Consul-General or authorised representative, a community representative with expertise in heritage conservation appointed by the Council, and ex-officio members of the staff of Randwick City Council including the General Manager and the Curator of the La Perouse Museum.

The Trust is guided by the requirements set out in the Kamay Botany Bay Plan of Management Plan (amended 2016).



Figure 1: La Perouse Precinct showing the area transferred under a lease agreement from National Parks and Wildlife Service to Randwick City Council. It comprises the area known as the 'loop' within the circular extension of Anzac Parade and the adjoining foreshore land outlined in yellow. (Image: La Perouse Museum Business Plan, RCC CP33/18)



Figure 2: In 2017, then NSW Minister for Environment and Heritage, Gabrielle Upton and Randwick City Mayor, Councillor Noel d'Souza signed an historic agreement which transferred management of the Lapérouse Museum, on a long-term lease (2 x 21 years) to Randwick City Council. (Image: La Perouse Museum and Headland Trust)

1.2 Context for the Masterplan for the La Perouse Headland

In 2019, Randwick City Council, as the newly appointed leaseholders, commissioned a Masterplan for the La Perouse headland to inform the future management of the headland, specifically addressing the area within the 'loop' of Anzac Parade; and the design and documentation of upgrade works to the La Perouse Museum building and associated external spaces. This Plan is consequent to the La Perouse Museum and Headland Trust's endorsed Business Plan 2017-2027, presented to Council on 24 July 2018 which establishes the vision, mission and objectives for the Museum, the strategies for achieving the upgrade including the building program and a financial analysis.

1.3 Context for the La Perouse Museum Upgrade

The La Perouse Museum project has been allocated \$2,200,000 under Randwick City Council's *Our Community Our Future* program. This budget includes consultancy fees, fees for approvals, consideration of headland toilet facilities, and construction contingencies. It is noted that not all of the proposed upgrade or masterplan works may be immediately possible within the allocated budget. A review of the 2009 Conservation Management Plan will be relied upon to assist in prioritising expenditure, along with the immediate priorities presented by the Museum programs and functions.²

1.4 Brief

Tanner Kibble Denton (TKD) Architects are the consultants engaged by Randwick City Council to undertake the masterplanning of the headland area bounded by the La Perouse 'loop' road; and the design and documentation of upgrade works to the La Perouse Museum building and associated external spaces.

1.5 Scope of Curatorial Input

To help inform the masterplanning of the site, TKD Architects engaged Betteridge Consulting Pty Ltd to provide a curatorial overview to inform the development of strategy for upgrading and redeveloping the Museum in its precinct on the headland.

1.6 Relevant Reports

The following reports have been consulted to inform this review:

La Perouse Headland and Bare Island Final Interpretation, Landscape and Architectural Plan, Toland Trigger, Context and Godden Mackay Logan for NPWS, 2011

La Perouse Headland Conservation Management Plan, Jill Sheppard Heritage Consultants, 2009

Kamay Botany Bay National Park Draft Plan of Management, NPWS, 2018

La Perouse Museum Business Plan 2017-2027, Randwick City Council, 2018

La Perouse Headland – a shared history, Dan Tuck 2006

² La Perouse Headland Conservation Management Plan, Jill Sheppard Heritage Consultants, 2009

An end to isolation – the La Perouse cable station by John Walter Ross (n.d.) provided a useful historical summary.

In addition, numerous original primary and secondary sources of information and reports specifically relating to the La Perouse Museum were consulted.

1.7 Methodology

The brief for the 2019 La Perouse Headland Masterplan proposed concepts for landscaping, interpretation and wayfinding and was informed by findings from the Curatorial Review in respect of locations of features on the headland and their connectivity. Masterplanning has also addressed RCC's design brief and TKD's documentation of upgrade works to the La Perouse Museum building and associated external spaces has been informed by curatorial input.

This review has been guided by the Project Control Group, Randwick City Council in response to the brief provided to TKD Architects. The author and Roxanne Fea, Curator, La Perouse Museum met regularly at the Museum during the course of this review to discuss the opportunities and constraints associated with the Museum upgrade.

1.8 Stakeholder Consultation

The author attended 2 sessions of stakeholder consultations at the Museum organised by Cred Consulting and attended by members of the La Perouse community and key stakeholders including representatives of the La Perouse Headland and Museum Trust, the La Perouse Local Aboriginal Land Council and the Friends of La Perouse Museum.

The author attended, with representatives from TKD Architects and RCC, a consultation session with Noeleen Timbery, Chairperson of the La Perouse Local Aboriginal Land Council and Auntie Joyce Timbery, organised by the Curator. The author also attended a meeting with the French Consul General, Mrs Anne Boillon, with Katie Anderson, Manager, Cultural Events and Venues, Randwick City Council and George Phillips, Practice Director, TKD Architects.

1.9 Terminology

The following terminology is used in this report:

La Perouse – the name of the suburb in the municipality of Randwick, on the southern shore of the northern headland of Botany Bay, 14 kilometres from the centre of the CBD of Sydney.

Jean-François de Galaup, comte de Lapérouse (1741-1788), French naval officer and navigator who is known for his wide-ranging exploration and scientific discovery in the Pacific Ocean which he conducted during the second half of the 18th century before vanishing, believed to have been lost at sea near Vanikoro, Solomon Islands.

Guriwal (sometimes spelt Gooriwal) is the Aboriginal name of the area known today as La Perouse. There is still some debate amongst the Community about this.

The Gameygal or Kameygal clan lived on the north side of Botany Bay, probably between the mouth of the Cooks River and present day La Perouse.

Muru-ora-dial were an Aboriginal clan known to have lived on the shores of Botany Bay and Port Jackson for several thousand years.

D'harawal people are mostly located south of Botany Bay to Nowra but are united with Aboriginal people at La Perouse through language.

The 'loop' refers to the area within the Anzac Parade roadway around the headland at La Perouse.

The following abbreviations are used in this report:

EEACTC	Eastern Extension Australasia and China Telegraph Company
RCC	Randwick City Council
NPWS	National Parks and Wildlife Service
LAAB	Lapérouse Association for the Australian Bicentenary
LPM	La Perouse Museum
SLNSW	State Library of New South Wales– Mitchell Reading Room (ML); State Reference Library (SRL) & Dixon Reading Room (DL)
SRNSW	State Records of New South Wales
SLV	State Library of Victoria
RL	Randwick (Bowen) Library
NAA	National Archives of Australia
NLA	National Library of Australia
NMM	National Maritime Museum

1.10 Authorship

This report has been compiled by Margaret Betteridge, Director, Betteridge Consulting Pty Ltd. The author is a freelance curator and heritage consultant with over 30 years' experience in museum management and curatorial responsibility for the care of collections and their exhibition, interpretation, storage, documentation, conservation and development.

1.11 Acknowledgements

The author acknowledges the kind assistance of the following in the preparation of this report:

George Phillips, Practice Director; Chloe Rayfield, Senior Architect; and Sarah-Jane Zammit, Heritage Specialist, TKD Architects

Sarah Harmston, Project Manager, Major Project Planning Group; Hayley Segedin, Major Projects Coordinator; Katie Anderson, Manager, Major Events and Venues and Roxanne Fea, Curator, La Perouse Museum, Randwick City Council

Jason Bishop, Ranger, Kamay Botany Bay National Park

Shannon Bierderman, Curator, Sydney Jewish Museum

Brad Manera, Senior Curator and Historian, Anzac Memorial

1.12 Limitations

Although RCC has developed and endorsed a Business Plan for the La Perouse Museum, a further Business Case study may be undertaken at Concept Design stage. The findings of this study may affect aspects of the Masterplan.

This review should be read in conjunction with the following documents and has referenced the information contained therein but not attempted to reproduce the content of those documents.

- La Perouse Museum Collection Policy (draft), Randwick City Council, n.d.
- Inventory of the La Perouse Collection Items, National Parks and Wildlife Service, 2017
- Significance Assessment, Significance International Pty Ltd, 2019
- Preservation Needs Assessment, Sydney Artefacts Conservation, 2015

2.0 HISTORICAL SITE REVIEW

2.1 Site context

The study area is located within 'the loop' on the northern headland (La Perouse precinct) of Kamay Botany Bay National Park. The 'loop' has been a feature of the headland since the introduction of the tram service to La Perouse after 1902. The 'loop' became a roadway around the headland in 1963 following the cessation of the tram service to La Perouse in 1961.

The major built features within the headland 'loop' are identified in Figure 2 -the grave of Père Receveur (1828), the Watchtower (c.1822), the Cable Station (1882) and the monument commemorating French navigator, comte de Lapérouse (1828)



Figure 3: La Perouse headland 'loop', within the circular Anzac Parade roadway, identifying the built features: 1, Grave of Père Receveur, 2. Macquarie Watchtower, 3 La Perouse Museum, 4. Laperouse monument. (Image: La Perouse Headland and Museum Trust)

2.2 Historical Overview

2.2.1 Natural environment

The La Perouse headland is located in the Botany Basin within the geological formation of modified sedimentary deposits laid down in the middle Permian period (approximately 270 million years ago) referred to as the Sydney Basin. It is part of an irregular Hawkesbury sandstone peninsula which defines the northern entrance to Botany Bay which opens to the South Pacific Ocean. The La Perouse headland (approx. 10.4 hectares) is a low rise which falls to sandstone cliffs and tidal rock platforms with sandy bays on either side. A small fortified island (Bare Island) is connected to the headland by a timber bridge.

The area within the 'loop' is grassed with outcropping sandstone. The natural environment on the headland has been diminished by clearing and the consequence of the nearby development of the suburb La Perouse. The local area is a habitat for native and exotic bird species, snakes, possums and bats.

2.2.2 Aboriginal cultural traditions

The headland is part of the traditional land of the Kameygal people whose associations with the northern shores of Botany Bay have been recognised in prehistoric archaeological remains, significant to the local Aboriginal community and Dharawal Elders and dating back over 7,000 years.

Aboriginal rock carvings at La Perouse are tangible evidence of occupation. The northern section of Kamay Botany Bay National Park contains a number of sites relating to the pre-contact Aboriginal occupation of the place, including rock engravings and a number of shell middens, archaeological evidence which remains as testimony to the vast period of prehistoric occupation.

The proximity to the coast meant that the Kameygal enjoyed an abundant supply of fish and shellfish to be caught at sea and from the rock platforms. There was a plentiful supply of birds, wildlife and bush tucker. The area also had fresh water supplies and offered places of natural shelter in the eroded sandstone cliffs and low heathland scrub. The Kameygal travelled with the seasons, and established relationships with other Aboriginal people along the New South Wales south coast. These connections continue today with many residents at La Perouse having strong connections with the Aboriginal community at Wreck Bay and strong oral traditions among Dharawal descendants.

Lieutenant James Cook and Sir Joseph Banks saw and recorded their observations of Aboriginal people whom they encountered around the shores of Botany Bay when they arrived in 1770.

Aboriginal connections to country at La Perouse are significant. Members of the Timbery family living in La Perouse today can trace their ancestors back to pre-contact times. Aboriginal occupation of the Botany Bay area was severely disrupted in the early 1800s as a result of disease, attacks by colonists and a colonial policy of removal of Aboriginal people from the area.



Figure 4: Botany Bay, New South Wales by Joseph Lycett, 1825 (Image: National Gallery of Victoria 2008.251)



Figure 5: Indigenous Australians in bark canoes [in Botany Bay], drawing by Tupaia, 1770, (Image: British Library MS 15508f.10)



Figure 6: Drawing of Movat 1820 [Boatswain Maroot] by Pavel Mikhailov (1786-1840) (Image: Russian State Museum, St. Petersburg)

Figure 7: Map of Botany showing Boatswain Maroot's 10-acre lease (Image: State Library of NSW, Sydney)

Historical research reveals information about a number of Aboriginal people in the La Perouse area post contact. Boatswain Maroot, was the son of Maroot the elder (c1773-1817), clan head of the Gamegal or Kameygal, who occupied the north shore of Kamay (Botany Bay). He petitioned the colonial government for land and was granted a ten acres lease on the northern shore of Botany Bay (past Yarra Bay). He subsequently appeared before the Select Committee on the Conditions of the Aborigines in 1845 and spoke about his life, his family, his Gameygal (Kameygal) Country and movements of Aboriginal people since the coming of the British.



Figure 8: (Left) *Timbere* by Jacques Arago 1827 (National Portrait Gallery Australia). Members of the Timbery family are said to have been present when Lieutenant James Cook – and later Captain Arthur Phillip – dropped anchor in Botany Bay and are said to have directed both captains to fresh water sources and fishing spots. At the annual feast following the Native Conference at Parramatta in 1816, Timbery was named 'King of the Five Islands' by Governor Lachlan Macquarie and presented with a metal gorget (breastplate) with the inscription 'Joe Timbrey Chief of the Five Islands'. It was discovered during the demolition of huts at La Perouse in 1929 and is now held in the collections of the Australian Museum.

Figure 9: (Right) *Dooich (King Billy)*, 1908 by Herbert Beecroft from a pencil portrait made at La Perouse in 1905' (Images: Alexander Turnbull Library, Wellington, New Zealand)

Another Aboriginal man, Dooich, born William John Wentworth and known as 'King Billy' was a well-known identity, often seen in the streets of Sydney. In the 1860s, 'King Billy' was employed to collect tolls from horseback riders and drovers taking domestic animals from Sydney to La Perouse at the Randwick tollhouse of the Centennial Parklands, now Centennial Park.

During the late 1870s, Aboriginal people from the south coast moved to Sydney in the hope of finding employment or access to government rations. While many found themselves marginalised, a group of around 35 Aboriginal men and their families campaigned to remain in their camp at La Perouse on the basis that theirs was economically viable. Another group on the southern headland of Botany Bay also remained in their camp, both groups travelling between the two headlands.

In 1885, the Aborigines Protection Board, which had been established by Premier Sir Henry Parkes in 1883, declared a 'reserve for the use of Aborigines on 3 hectares of land at La Perouse with the land gazetted as a Reserve in 1895.

The Aborigines Protection Association, an English charity, was performing general missionary work at La Perouse through the Petersham Congregational Endeavours along with the New South Wales Christian Endeavour Union. Together, in 1894, they established the La Perouse Aborigines Christian Society to continue providing religious instruction, food, shelter and basic education, with a mission church opening on the reserve that same year.

La Perouse became a place of refuge for Aboriginal people who established a strong community here. 'Queen' Emma Timbery (c.1842 – 1916) was revered as the 'matriarch' of the community and the La Perouse Mission Church the spiritual, cultural and social focus of the life of the Aboriginal community at La Perouse. Despite the segregation of Aboriginal people on the reserve and attempts to relocate them, they have steadfastly remained and fought for their rights for land, petitioning in 1928:

'We, the undersigned aborigines of the La Perouse reserve, emphatically protest against our removal to any place. This is our heritage bestowed upon us: in these circumstances we feel justified in refusing to leave'.



Figure 10: La Perouse Mission Church, constructed in 1894 (Image: NSW State Heritage Register)



Figure 11: Portrait of Emma, Queen of La Perouse, 1895 (Image: State Library of NSW (P1/1784))



Figure 12: *Aboriginal woman, La Perouse*, 1929 by Joseph Wolinski (Image: State Library of NSW ML 1443)

The Great Depression brought new people to the area, including relatives of Aboriginal people already living at La Perouse as well as many European Australians who were unemployed at the time. Camps were established at Happy Valley and then Hill 60 and Frog Hollow, the latter near the reserve was reserved for Aboriginal people who were segregated, despite relationships between the two cultural groups being cordial. These camps remained until the 1960s, accommodating post World War II European refugees, many of whom would be resettled in adjoining suburbs.



Figure 13: Camp at Frog Hollow (Image: NSW Migration Heritage Centre)

Following the transfer of the former Reserve land to the La Perouse Local Aboriginal Land Council in 1973, the suburb of La Perouse stands as the only area in Sydney where Aboriginal people have officially kept their territory from European settlement to today.³

Aboriginal people living in La Perouse value their connections to this place and their identity with it, its sense of community and the lifestyle living at La Perouse afforded them. It is significant for them today as a place where they can share their long history and cultural traditions, passing on knowledge to younger members of their community and to the wider public. They are also proud of their resilience, their role in activism and protests for recognition and reconciliation and their strong associations with sporting codes.

One of their proud traditions is associated with the arts and crafts which Aboriginal people at La Perouse made from the 1880s for the tourist market and sold locally and at Circular Quay. With the introduction of the steam tram service from the city in 1902 (electrified in 1905) La Perouse became a popular destination for pleasure-seeking day trippers. Here they could purchase boomerangs, shields and clubs which were decorated with engravings or paintings and decorative shellwork made using shells collected locally or nearby coastal areas. During the 20th century the headland 'loop' became a public recreation reserve (1905) and was significant as the venue for boomerang throwing demonstrations and displays of Aboriginal arts and crafts. This, along with George Cann's famous snake shows, introduced in the 1920s, and the adjoining attractive beaches, boating trips and tea rooms, made the La Perouse headland a unique destination for a day out. With the cessation of the tram service in 1961 and the reliance of cars for transport to the isolated headland, the demographic of visitors began to change, attracting European and Asian migrants. Recent revivals in both the snake shows and the Blak Markets held on Bare Island connect past to present.



Figure 14: The late Laddie Timbery with his boomerang stand at La Perouse (Image: La Perouse Museum and Headland Trust)

³ Marcia Ella-Duncan, Former Chair, La Perouse Local Aboriginal Land Council, La Perouse's unknown historical significance, SBS News 26 August 2013 accessed at <https://www.sbs.com.au/news/la-perouse-s-unknown-historical-significance>

2.2.3 First Contact

In 1770, Lieutenant (later Captain) James Cook, British explorer, surveyor, navigator and cartographer and the crew of HMB Endeavour were the first known Europeans to reach the east coast of Australia, having sailed to the Pacific Ocean with instructions to chart the transit of Venus across the sun at the Equator. The party landed at Botany Bay's Inscription Point on 29 April 1770, staying in the area for eight days.

Lieutenant James Cook and Sir Joseph Banks saw and recorded evidence of Aboriginal people around the shores of the bay when they arrived in 1770. This included huts, bark canoes, fishing equipment and scarred trees. Cook's journal records hostile encounters with Aboriginal men who sought to protect Country from the presence of people who had no authority or consent to be on their spiritual land.



Figure 15: Botany Bay in New South Wales drawn by Lt James Cook, after April 1770 (Image: British Library Ms.31360f)

Eight years later, on 18 January 1788, Captain Arthur Phillip, in command of the First Fleet, spent 8 days exploring Botany Bay for a suitable site to claim land for the establishment of a penal colony on behalf of the British government. Lieutenant General Watkin Tench recorded seeing a group of around 40 Aboriginal people assembled on the southern shore of Botany Bay and concluded that it was more prudent for the English party to advance to the northern shore where fewer people were observed. After concluding that the northern shores had little to offer for a new settlement, Phillip's party sailed north and took control of land on the southern shores of Port Jackson at Sydney Cove.

Inspired by the voyages of Captain Cook, King Louis XVI appointed Jean-François de Galaup, Comte de La Pérouse (1741–1788), an experienced naval officer and skilled navigator, to lead an expedition around the world, exploring both the north and south Pacific, including the coasts of the Far East and of Australia, and reporting back on their discoveries through existing European outposts in the Pacific. In the Age of Enlightenment, a philosophical movement that dominated the world of ideas in Europe in the 18th century, knowledge, particularly scientific, played a leading role in discourse and intellectual culture and Louis XVI was its champion.

The King had provided Lapérouse's expedition with every possible requirement. The ships, *L'Astrolabe* and *La Boussole*, carried botanists, astronomers, hydrographers, artists and natural historians and were well equipped with an impressive array of scientific tools, timepieces and navigational equipment.

As Phillip's fleet sailed out of Botany Bay, two French frigates, *L'Astrolabe* and *La Boussole* commanded by Lapérouse entered Botany Bay on 26 January. Lapérouse and his party had been hampered in their efforts to enter the Bay.

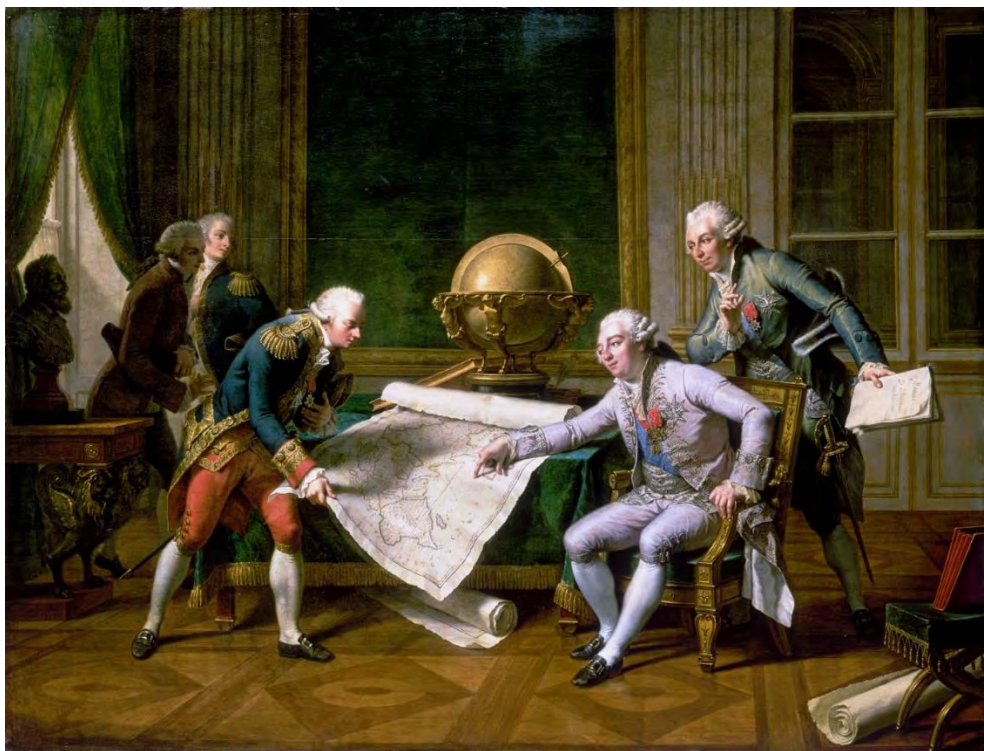


Figure 16: Louis XVI giving Lapérouse his instructions on 29 June 1785, by Nicolas-Andre Monsiau (1817). (Image: Chateau de Versailles).

‘On the 24th we beheld an English fleet at anchor inside Botany Bay, of which we could see the flags and pennants. Europeans are all compatriots at such a great distance and we were most impatient to reach the anchorage, but the weather was so foggy the next day that we were unable to see the land, and we only reached the anchorage on the 26th at nine o'clock in the

morning.'

From the Journal of Lapérouse, 1788

Lapérouse and his crew stayed for 6 weeks at anchor in Frenchman's Bay, where their incursion on Aboriginal land also met with resistance. During their stay, the French visitors met with the British on several occasions, repaired their own ships, established a garden, an observatory, a stockade enclosing two long boats defended by two small gun emplacements. Here they held religious services and made scientific observations.

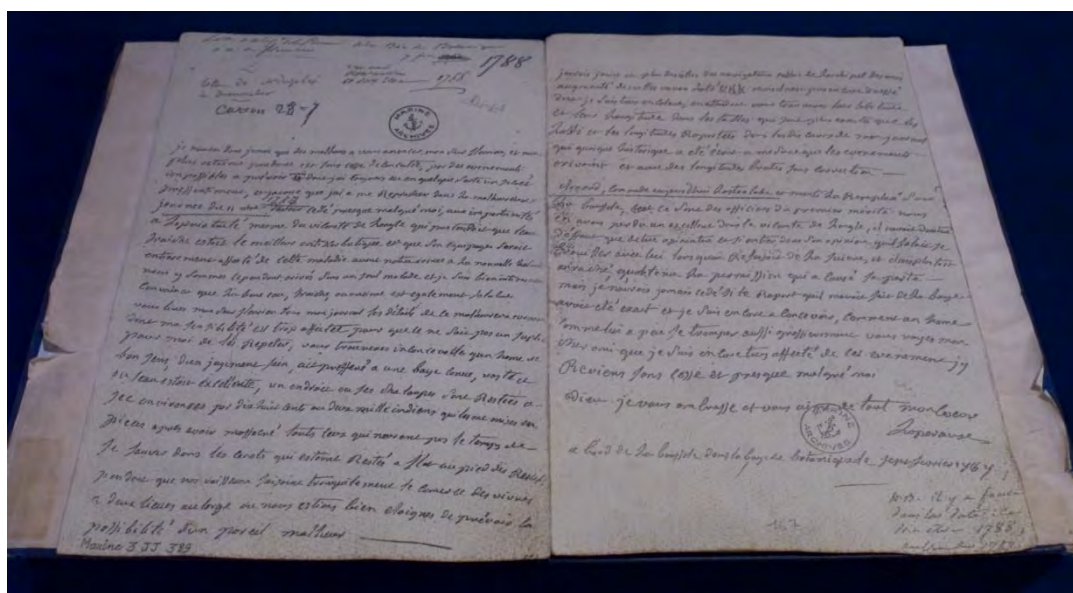


Figure 17: The final letter from Lapérouse which was received in France was the document carried to Europe from New South Wales on the British ship *Alexander* (Image: Musée de l'histoire maritime, Noumea, New Caledonia).

On 10 March, Lapérouse and his party set sail for New Caledonia and the Solomon Islands, anticipating that he would be back in France in June 1789. Neither he, nor members of his expedition were seen by Europeans again. In 1791, when Lapérouse had not returned to France or made any contact by dispatch, the French government sent out a search party. It was commanded by Rear Admiral Joseph Antoine Bruni d'Entrecasteaux and consisted of two ships, *Recherche* and *Esperance*. As well as searching for the lost Lapérouse expedition, d'Entrecasteaux's party also carried out scientific research. Despite the extensive search carried out by d'Entrecasteaux, he failed to find any trace of the missing French ships. In January 1793, as Louis XVI prepared for his execution, he was reportedly was heard to ask whether there had been any news of Lapérouse.

In 1826, an Irish captain, Peter Dillon, was in the Santa Cruz Islands (now part of the Solomon Islands) where he acquired several swords which he believed had belonged to Lapérouse. According to locals, the swords had come from a nearby island called Vanikoro where two large ships had broken up. Among the reefs of

Vanikoro, Dillon, and later Dumont d'Urville, discovered anchors and other wreckage. These remains were identified as belonging to *L'Astrolabe*.

It was not until 1964 that the wreck of *La Boussole* was finally discovered on Vanikoro's reefs and the fate of Lapérouse and his crew was known. The legacy of Lapérouse lies in the scientific and anthropological records and discoveries which were collected by subsequent scientific voyages undertaken by French scientists.

2.2.4 French connections

Today, the La Perouse headland is highly significant to the French community for its associations with the arrival of Lapérouse and his crew. Although their visit was brief, the site became a place of pilgrimage from the early 19th century, particularly following the erection of a monument to Lapérouse and a formal resting place for Père Receveur at the instigation of Hyacinthe Bougainville in 1828.



Figure 18: La Perouse's monument, Botany Bay, c. 1836 by J.G. Austin & Co (Image: State Library of NSW DL Pd14)

For over 150 years, the French community in Sydney have gathered at the monument on the headland on Bastille Day to commemorate Lapérouse and French navigators and explorers in the Pacific. Wreath-laying ceremonies and re-enactments keep this long tradition alive.

So too does the annual Mass in the traditional Latin rite of the Catholic Church at La Perouse held on 17 February (or nearest Sunday) which commemorates the first Christian Catholic Mass and Burial service in Australia, when Père Receveur, Franciscan Priest, naturalist and member of the ill-fated Lapérouse expedition, was laid to rest.

Both sites are also significant to the Marine Nationale (French Navy) and have been visited by officers and crew of ships visiting Sydney. This ongoing tradition has been accompanied by the presentation of a plaque which was affixed to the monument, but more recently a reproduction *tape de bouche* designed for interior display.

French-Australian relations were headlined during the Australian Bicentenary in 1988, with the establishment of the La Perouse Museum in the former cable station building on the headland. Initiated by local French and Australian residents, a voluntary committee secured private, government and corporate sponsorship and funding to establish a collection and create a museum dedicated to Lapérouse and his expeditions in the Pacific Ocean. The Museum opened on 23 February 1988 in the newly restored cable station under the management of the NSW National Parks and Wildlife Service and is today supported by the Friends of the Laperouse Museum Inc. This organisation was reconstituted from the original committee and maintains ongoing support for the Museum and its activities.

2.2.5 The Cable Station

The two historic buildings on the headland itself are significant. The Watchtower, built c. 1822 at the direction of Governor Macquarie, was occupied initially by troops for surveillance purposes before becoming a customs station and later a school and then a home for retired customs officers. It was acquired by NPWS in 1967 following conservation works by the Lands Department in 1961.



Figures 19 and 20: The Watchtower, 1954, left, with additions (Image: Sydney Living Museums) and right, current, following restoration carried out in 1961 (Image: M Betteridge 2019)

The former Cable Station on the headland was constructed for the Eastern Extension Australasian China Telegraph Company which was contracted to lay a submarine cable between La Perouse and Wakapuaka near Nelson, New Zealand in 1879. This connection was significant as it connected New Zealand with England via Australia. The building, which replaced an earlier temporary structure, was designed by colonial architect James Barnet and built between 1880 and 1881, provided the interface connection between the submarine and land cables and housed telegraph transmission facilities, office space and accommodation for the officers of the telegraph company. The large central Instrument Room housed equipment for receiving and transmitting morse code messages which were relayed to the Postmaster General's Department in the city. These operations continued until 1903 when larger premises were built at Yarra Bay to cope with increased demand and telegraph traffic.

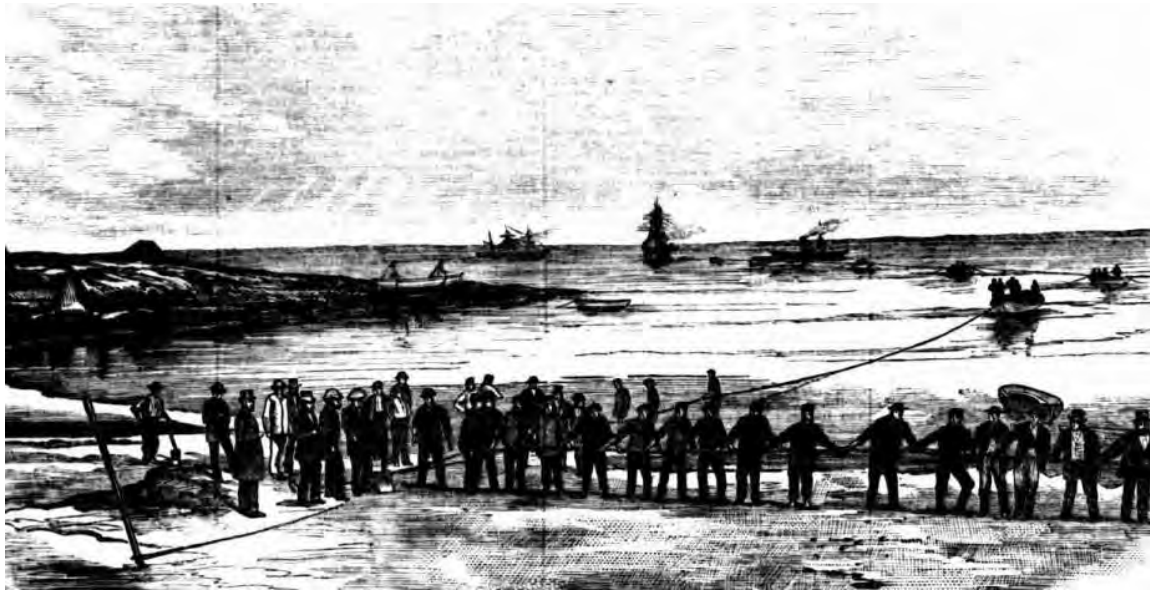


Figure 21: Laying the trans-Tasman cable at La Perouse, 1876 (Image: Town and Country Journal, January 1876)



Figure 22: The Eastern Extension Australasian China Telegraph Company's cable station at La Perouse, 1894. A two-storey residence associated with the cable station can be seen to the right. (Image: State Library of NSW PXA 7177)

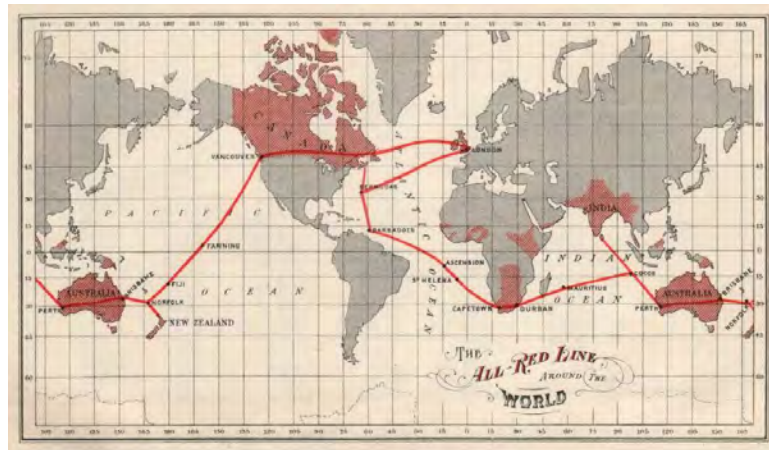


Figure 23: Map of the Eastern and Pacific telegraph line, early 20th century (Image: accessed online at Wikipedia)

2.2.6 Former residents

Between 1919 and 1987, the former Cable Station fulfilled a role as accommodation for people associated with its different phases of use. When the building ceased to function as the cable station, it became temporary accommodation for various occupants including influenza patients (1919), night nurses working at the nearby Coast Hospital at Little Bay (1920-1930), coastal defence soldiers who had enlisted for surveillance work World War (1939 – 1944) and a safe house and refuge for women and children (1944 – 1987). who were supported by the Salvation Army and the only one in Sydney until the late 1970s.



Figures 24 and 25: The Salvation Army's Home for Women and Children offered a safe home for women and children suffering from abuse and violence. The sign is in the Museum's collection. (Images: La Perouse Museum and Headland Trust).

In 1987, the building closed for restoration and fit-out as the Lap  rouse Museum, under the management of the National Parks and Wildlife Service, officially re-opening on 23 January 1988.



Figure 26: Frenchman's Bay, 1908, commemorated the visit by Lapérouse and his crew in 1788 (Image: National Museum of Australia 1986.0117.5666)



Figure 27 and 28: The tram 'loop' at La Perouse was used until the last tram service to La Perouse in 1961 (Images: left, © Daily Telegraph; right, © ABC Archives right)



Figure 29: Tim Ella of Kadoo Tours shares Aboriginal cultural history (Image: Kadoo Tours)

3.0 UNDERSTANDING THE HEADLAND

3.1 Inventory of current information assets

Visitors to La Perouse are currently informed about the history and significance of the place by outdoor signage, permanent and temporary exhibitions, artefacts, digital media and displays, exhibits and brochures in the La Perouse Museum and public programs and events which highlight specific aspects and are tailored for specific purposes, demographics and special interests. The following inventory and evaluation of the key strengths and weaknesses of the headland's assets is provided to identify its opportunities and constraints.

3.1.1 The headland

The rich cultural history of the La Perouse headland is currently under-represented in the external placement and delivery of information on the headland. This study has investigated context for existing signage and the sources of information which visitors are able to access across the headland outside the Museum to inform decisions about the amount, type and location of future interpretation on the headland. It has also considered the availability of information across the headland, both outside the 'loop' and within the 'loop'.

The audit of information delivery considered signage from the entrance sign on Anzac Parade to Kamay Botany Bay National Park and concluded at the bus shelter. It found a lack of consistency, cohesion or integration in the information presented by different stakeholders across the site.

The area which is specifically addressed in this study is contained within the 'loop' of Anzac Parade which circles the headland. It is a sloping site with views across Botany Bay to the south and west, to Kamay Botany Bay National Park to the northeast and to the Pacific Ocean to the east. The land is cleared with grass, some landscape elements including plants of native and exotic species and outcropping sandstone.

The site is popular with a broad demographic, particularly for recreation and tourism. It is visited for annual commemorations at the monuments commemorating Bastille Day, Lapérouse and Père Receveur which are significant to the Australian-French community and to members of the Roman Catholic faith in Sydney.

Contained within the 'loop' are 2 buildings, namely the Macquarie Watchtower, and buildings associated with the telegraph cable station for the Eastern Extension Australasian and China Cable Company, constructed in 1882 with subsequent additions and alterations. Monuments to La Perouse and Père Receveur are also located within the 'loop'.

Passive interpretation: outside the 'loop':

 NPWS Information Bay -identifies Botany Bay National Park -lists walking tracks and natural habitats -locates the La Perouse Museum and Bare Island Comment: The location of this sign not highly visible from the road.	 RCC Park name sign -commemorates the Cann family who ran the snake shows in the nearby snake pit at La Perouse during the 20th century Comment: This sign explains the timeframe for the construction and the purpose of the park.	 Bronze plaque organised by the local community -commemorates George Cann and his family who conducted the snake shows at La Perouse during the 20th century Comment: The plaque is dense and not easy to read.
 Independent operator's sign advertising snake shows -advertise volunteer performances Comment: The Hawkesbury Herpetological Society sign (LHS) directs visitors to the snake display in the Museum.	 Footpath embedment next to snake enclosure Comment: There is no apparent connection of this to the snake show or explanation of its identification or relationship to La Perouse.	 NPWS site identification for Botany Bay National Park -sign combines identification with statutory signage Comment: Out of date and does not mention dual name of the Park.



NPWS heritage site identification sign
-identifies Bare Island fortification
-provides times of tours of the site
Comment: Statutory signage warns against use of drones.



RCC marine life of Bare Island identification chart
Comment: The chart illustrates species of marine life which divers and snorkellers might expect to see and asks visitors to respect the environment by not collecting flora and fauna. It mentions the Blue Groper fish, the official fish of NSW.



Welcome sign on bus shelter
-denotes landing of La Perouse (sic)
Comment: This sign establishes link between the French navigator landing nearby and the name of the suburb.



Photograph of re-enactment soldiers in French uniforms
-links celebrations for Bastille Day to La Perouse
Comment: This is an amateur installation.



Photograph of French cruiser *Gloire* and text relating to camouflage against attack by German U-boats
Comment: This has no context and is a guerrilla installation.

Passive interpretation: Inside the 'loop'

 Lapérouse monument -commemorates the landing of Lapérouse -has provided a substrate for the addition of naval plaques since the late 19th century Comment: The inscription on the monument is provided in both French and English.	 NPWS sign -identifies the grave of Père Receveur Comment: This sign is text heavy and degraded.	 La Perouse museum sign -identifies site as a former cable station -provides opening times Comment: Branding is NPWS -a portable sandwich board is prominent at the entry during opening, acknowledging Randwick City Council and free entry.
 Abbreviated lettering EEA&CTCL and date 1882 -cable station building identification Comment: The initials are meaningless to visitors to the site.	 RCC sign at entry Identifies Museum and free admission Comment: The sign does not indicate what the museum is about.	 NPWS dedication plaque -commemorates the opening of the Museum during the Australian Bicentenary in 1988 -acknowledges the Government of France and the joint initiative in establishing the Museum. Comment: Historical marker.
 Royal Australian Historical Society plaque Comment: This sign is historically significant, but new interpretation which is more	 Concrete footprint of former structure/additions to the Watchtower Comment: The NPWS website for this feature suggests that visitors can learn more about the	 RCC bronze plaque -commemorates local Aboriginal elder Marjorie Timbery (1912-1994) -acknowledges her contribution to the local community.

accessible and up to date is desirable.	Watchtower's history but the NPWS signage is missing and there is no information other than the plaque, to explain the history or the significance of the footings.	Comment: Location is away from main access pathways so easily missed.
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Active interpretation:

 Commemoration of Père Receveur at annual Christian Catholic ceremony.	 Annual Lapérouse Day and Bastille Day commemorations are held at the Lapérouse monument.	 Aboriginal cultural heritage tours provide opportunities to explore the wider headland area from an Aboriginal perspective.
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As a general observation, the presentation of information is uncoordinated and provides limited understanding of the history and significance of the site and its key features. Key strengths and weaknesses which have been discussed during consultations and observed during the review process are listed below:

STRENGTHS	WEAKNESSES
The site	
La Perouse is a popular destination for a wide cross section of interests, particularly for recreation and tourism.	Increased popularity places pressures on infrastructure (e.g. parking) at critical times including weekends and during holiday season, particularly in summer.
The headland is used by visitors for a variety of activities and attracts diverse age and multicultural groups.	The headland currently has little or no wayfinding or interpretation that explains its significance.
The headland is located within Kamay Botany Bay National Park.	Investment by RCC across the site and including its features, structures and collections is subject to the conditions of the lease agreement with NPWS.

The headland has features (watchtower, monument, grave, cable station) which are historically significant.	The legibility and significance of the headland's features are poorly expressed (or not at all) at each location.
The headland's features are visible and can be accessed from multiple locations inside the 'loop'.	The headland's features cannot be accessed easily by people with mobility impairment and there is a lack of way finding and signage.
The headland 'loop' area contains sites used for commemorations and public events.	Improved facilities would enable these events to attract larger audiences.
The headland has an important relationship with Kurnell on the southern shore of Botany Bay, particularly for interpreting the histories of both places.	There is currently no direct connection to access the southern side of Botany Bay from La Perouse. However, a future ferry link is under consideration.
The visual amenity of the landscape (elevation, views) on the headland provides a setting for the features on the site.	The current landscape elements (plantings, pathways) do not enhance the area and there is a lack of adequate seating.
The headland location provides opportunities for expansion of facilities.	The intrusion of new structures could be visually distracting unless sympathetically designed and located.



Figure 30: Multiple approaches to the Museum within the 'loop' are used by the public to access the Museum and site features in the absence of signage and way finding.

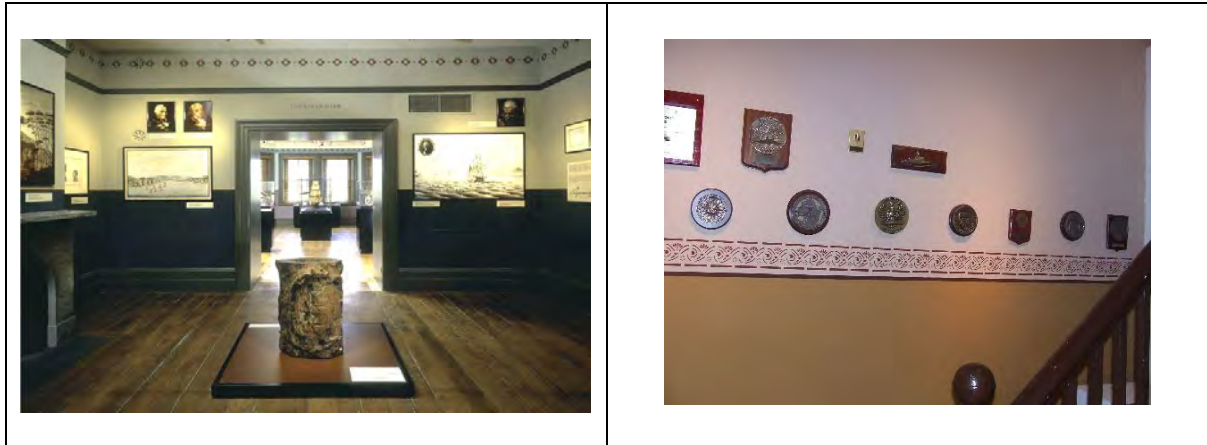
3.1.2 The Museum

The La Perouse Museum opened on 23 January 1988 as the initiative of the late Pierre Roussel, then the elected delegate of the South Pacific to the Assemblée des Français de l'Étranger in Paris and President of the Lapérouse Association for the Australian Bicentenary, as a joint Australian and French collaboration to create a permanent exhibition honouring the French voyage of expedition and discovery under the direction of Jean-Francois de Galaup, comte de Lapérouse. The opening was the culmination of four year's planning and the commitment by the French Government, the NSW Bicentennial Council and the Lapérouse Association for the Australian Bicentenary (LAAB) to realise Roussel's vision. Over \$1 million dollars of government, corporate and private funding was raised to finance the development of the Museum, its collection and exhibition. The NSW Government made available the former cable station on the headland at La Perouse which had most recently been used as a Salvation Army administered hostel for women and children. The cable station was within the then Botany Bay National Park ⁴ under the care of NPWS. The building underwent extensive restoration work and fit-out as a museum by the Department of Public Works under the direction of heritage conservation architect, Ann Warr.

The building comprised a central double height room (Instrument Room) with a two storey north and south wing either side. The Museum originally occupied two floors of the south wing until 1994 when it expanded to include the Instrument Room (used as an orientation, reception and display area). Originally, the Lapérouse exhibition was arranged in 10 spaces in the south wing following a historical chronology. Each room was titled in a sequence- The Encounter; The Unknown Pacific Ocean; Jean-Francois Galaup de Lapérouse; Planning the Expedition; The King's Instructions, The Voyage (1785-1786), The Voyage (1786-1787), The Voyage (1787-1788); The Search for Lapérouse; The Mystery Unfolds; The Vanikoro and The Wrecks.



⁴ Now known as Kamay Botany Bay National Park, the dual name acknowledges the history of human settlement in the area, dating back many thousands of years before the arrival of the *Endeavour* commanded by Lt. James Cook in 1770.



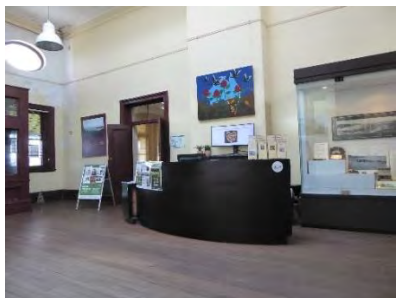
Figures 31-34: The interior of the Museum (in 1988) was designed reflect the history and interior decoration of the eighteenth century in France and was executed by Guy de Compiègne, architect, Stanislas de Hauteclocque, art expert and François Olivier Connefroy de Tirel, artist specialising in murals and trompe-l'œil (Images: Friends of the Laperouse Museum)

The LAAB was wound up following the opening of the Museum in 1988 with many of its members joining a newly formed Friends of Laperouse Museum. A curator employed by NPWS was responsible for the Museum's management. In 1997, funds were allocated by the NSW Ministry for the Arts for a refresh of the exhibitions which resulted in the original sequence of the Lapérouse story being disrupted and the return of material on loan from international collections being returned as a consequence of the de-commissioning of the air conditioning system and the use of two of the rooms display the Lapérouse story being used for temporary exhibitions. New permanent exhibitions which diversified the chronology and themes to include Aboriginal history of the area and the social history of La Perouse were added and additional space, including staff offices. On-site accommodation for a caretaker/tenant continued to be provided in the west wing. Subsequently, temporary exhibition on the ground floor was opened, enabling the Museum to stage small themed exhibitions on particular themed topics relevant to the Museum and its collection.

Today, the La Perouse Museum attracts international, national and local visitors whose interests range from a specific interest in French history and/or local cultural heritage to curiosity. The Museum is promoted in France in guidebooks, attracting tourists from France who identify the Museum as a place to visit during their time in Australia.

The Museum is currently managed by a professional and experienced curator and is open on Wednesday and Friday 10am – 2pm and Saturday and Sunday 10am to 4pm. During the first four months of 2019, 6,489 people visited the Museum (average 405 per month). Visitation figures for 2019 were 21,692 (average 417 per month) and attendances are steadily increasing.

Key features of the Museum are:

 Reception and orientation Staff manning the reception desk provide a welcome and point of contact about the Museum.	 Exhibitions Permanent museum exhibition galleries present the Museum's collection.	 Exhibitions Regular temporary exhibitions on relevant topic themed
 Publications Brochures produced by The Friends of the Lapérouse Museum specific to their work and the French history celebrated in the Museum are available at no cost.	 Digital presentations of archival and contemporary images and interviews complement and extend museum displays and interpretation.	 Performances of music, song and drama in the Instrument Room and the Watchtower add extra dimension to the Museum's program (Sonic Feet).
 Public programs Nadeena Dixon <i>Weaving the Whale</i> story is just one example of the activation of the Museum through public programming for adults, children and special interest groups throughout the year.	 Aboriginal cultural heritage tours Kadoo Tours collaborate with the Museum to offer walking tours which present aspects of local Aboriginal cultural heritage, (Latoya Roberts demonstrating traditional weaving).	 Scientific study Museum programming incorporates opportunities for discovery and knowledge-sharing through events and activities with a scientific focus for adults and children e.g. astronomy.

 School programs School programs for local primary students are currently not curriculum based but provide opportunities to explore the history and significance of the history of La Perouse.	 Tour groups Group tours organised by clubs and societies are popular. Special interest tours are also accommodated.	 Lectures Regular lecture program on topics directly associated with Lapérouse and French history and culture are organised by the Friends of the Laperouse Museum with the annual Pierre Roussel Memorial Lecture held each November.
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A summary of the strengths and weakness of the current Museum are summarised below.

STRENGTHS	WEAKNESSES
The building is the most prominent structure within the 'loop'	The building is poorly identified as a museum and is unwelcoming and difficult for some people to access. It can be approached from different directions but is not signposted.
The building is an architectural asset.	Deferred maintenance is the enemy in its present condition, requiring considerable capital works to bring it to accepted museum standards.
The building is a significant heritage item in the landscape.	The significance of the building is poorly identified in external signage and it has been poorly maintained.
The use of the building as a Museum aligns with its significance.	Heritage buildings require adaptive reuse and regular maintenance to be and remain fit for purpose.
The building provides spaces for operational requirements associated with managing the Museum and its functions.	The building is currently inadequate to meet the vision for the future growth and development of the Museum.
The building provides limited facilities which expand its ability to cater for wider uses.	The ability for income generation to support the Museum's activities is currently hampered by the lack of facilities, all weather protection, under-utilisation of key spaces, aging infrastructure and confused access.
The current primary purpose of the Museum is to deliver exhibitions which interpret the history and significance of La Perouse.	The building does not meet standards for environmental controls consistent with accepted museum practice and cannot attract external loans requiring those standards.

3.1.3 Scope of the Collection

The La Perouse Museum collection contains approximately 2,000 items, including items which interpret local Aboriginal cultural heritage, the social history and natural environment of the La Perouse area and items associated with the history of the cable station. The collection encompasses archaeological artefacts, art, books and printed literature, ephemera, manuscripts, material culture including Australian Aboriginal artefacts, decorative arts, scientific objects, historical memorabilia, models and replicas, natural science specimens and photographs.

867 items from the collection are accessible to the public on eHive, a web-based inventory and catalogue operated under the Vernon database system and can be accessed at <https://ehive.com/collections/3918/la-perouse-museum>

The collection is located on site, on display and in storage within the Museum building and is currently managed by a part-time professional museum curator employed by RCC. (The original anchor believed to be from one of Lapérouse's ships and recovered from the waters at Vanikoro is currently stored off site and is in poor condition requiring materials conservation).

As part of the Management Agreement with the National Parks and Wildlife Service, Randwick City Council has management responsibility for the La Perouse Museum collection. The previous custodian of the collection, NPWS on behalf of the NSW Government, has retained ownership of its collection under the terms of its lease, providing for RCC to use and display the collection for a period of 21 + 21 years.

The collection has been identified in the Agreement two categories are identified as the State Sub-Collection, being those items owned by the State of New South Wales and acquired for the Museum prior to October 2017; and the Council Sub-Collection, being those items owned by Randwick City Council and acquired on or after 26 October 2017.

The La Perouse Museum Collection Policy (draft, 2019) in distinguishing between the State Sub-Collection (NPWS) and the Council Sub-Collection (RCC), notes the caveat in the Management Agreement which requires RCC to manage the collection but places strict condition in this regard. While RCC is entitled to develop its own collection for the Museum, items acquired for the Council Sub-Collection do not belong to RCC in perpetuity. At the end of the term of the Agreement or its termination, all or any items acquired by the Manager (RCC) during that term and nominated by the Minister will be transferred to the Minister acting for the NSW Government. This means that the two collections must remain separate from each other and from any other external collection.

The Policy also defines collecting areas by themes and subthemes which relate to the Five Pillar framework which underpins the narratives for the Museum. (see Section 12).

The core of the State Sub-Collection is the collection of artefacts relating to Lapérouse, assembled by the Lapérouse Association for the Australian Bicentenary (LAAB) which initiated the establishment of the Museum in 1988. The objects include the collection of items associated with Comte de Lapérouse and his exploration,

discoveries and legacy which were part of the 1988 museum initiative. These were included in the Deed of Gift to the Museum in 1988 as 132 items sourced specifically for the original displays, 45 of which were loans from the Musée de la Marine and subsequently returned.

The following Statement of Significance for the La Perouse Museum collection was prepared in 2019 by Significance International as part of a 3-part Significance Assessment:

Australians living around Guriwal or Botany Bay in January 1788 were the very first to engage with the white settler. Although the English relocated to Sydney Harbour within days, French expeditioners sojourned six weeks. They bequeathed names to landscape features and later to streets and the suburb of 'La Perouse'.

The La Perouse Museum was established for the Australian Bicentenary to tell the story of French Pacific expeditions, with particular reference to Australia. The French Government provided over a third of the Museum's funding as a gesture of perpetual friendship, but a policy change led to the withdrawal of nearly all original French Government-owned objects by 2008. While a small Aboriginal community and art display was in one Museum room [established] by the La Perouse Land Council between 1988 and 1997, across town the massive bicentennial Powerhouse Museum highlighted La Perouse in its social history displays.

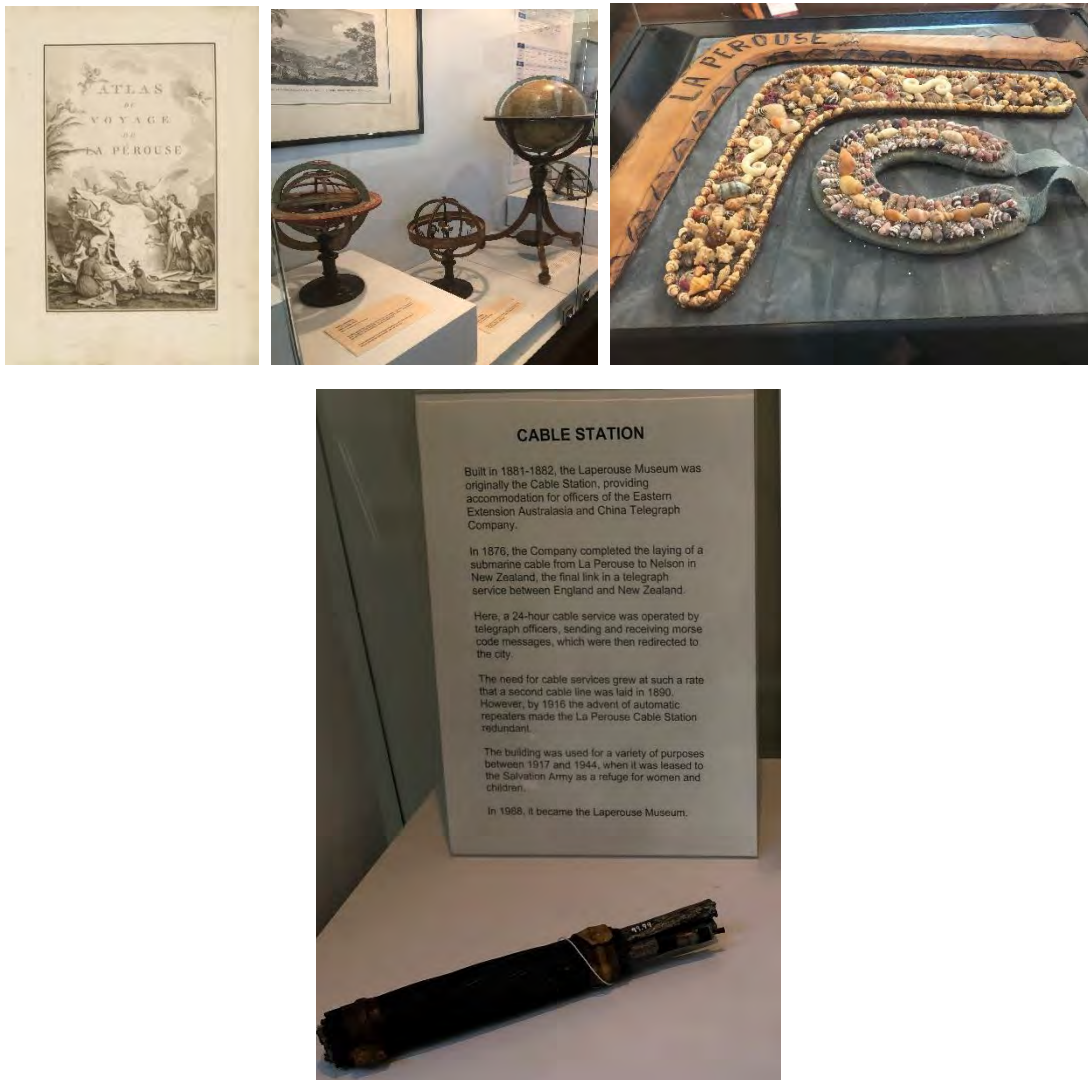
The Museum is located in a late 1800s Cable Station which, from 1917 was used to accommodate soldiers, nurses, mothers and children, and as a government office. The area supported market gardens from 1800 and a terminating tram service between 1902 and 1961. It also became the only officially recognised continuing Aboriginal district of Sydney, an unemployment camp during the Great Depression and a migrant camp after World War II. Under the management of the NSW National Parks and Wildlife Service collecting expanded just over 20 years ago to reflect many of these other phases at Guriwal.

Of the five collecting themes 'Aboriginal History and Culture' is most significant. The shell craftwork in the collection, for example, was first synonymised with La Perouse by Sydney day-trippers and through the innovative work of some families, has transformed into an icon of contemporary art. The role of technology in creating connections, in this case, the two-way trade made possible by the tram service, sits behind such achievements – just as it did when the international telecommunications cable came ashore in 1876 and when Captain Arthur Phillip and Jean-Francois de Galaup, comte de Lapérouse, used state of the art navigational instruments to pinpoint this precise Antipodean location a century earlier.

In 2019 the social significance of the site, the Museum and its varied collection is evident in stakeholder group activity and high local engagement with exhibitions. While the French connection remains strong, the voices of other communities have strengthened. The 'Local History' themed sub-

collection is nascent but provides the best platform to capitalise on social significance and to explore all other themes and significance criteria i.e. artist/aesthetic, research/scientific and particularly historical and spiritual. This theme also provides the best place for reconciling claims of regional, national and international levels of significance.⁵

The author notes that there are many significant items in the Museum which have not been captured in this Statement of Significance.



Figures 35 to 38: Some of the significant items in the La Perouse Museum include the Atlas of the Voyage of Lapérouse, navigational items, Aboriginal shellwork, and a piece of submarine telegraph cable. (Images: M Betteridge 2020)

3.1.4 Friends of the Laperouse Museum

The Museum is enthusiastically supported by the Friends of the Laperouse Museum Inc, a community organisation and key stakeholder in the Museum following its gift to NSW as an Australian-French initiative for the Bicentenary in 1988. The Friends currently occupy a room in the detached wing at the rear of the Museum as their

⁵ Significance International: A Significance Assessment of the Collection of the La Perouse Museum. A report prepared for Randwick City Council, 2019 by Significance International P/L.

administrative office and where they store items of their collection and hold meetings of their committee. The Friends help to raise awareness of the Museum by supporting and hosting activities associated with Lapérouse and French culture and history, thereby promoting the Museum as a resource for education and research. Each year, FOLM are involved in key events held at the Museum and host the Annual Pierre Roussel Memorial Lecture in November. The events include the Père Receveur Mass in February, Lapérouse Day in March and Bastille Day in July. In addition to these, the Friends hold regular lectures on topics primarily relating to Lapérouse and associated histories. With the funding and sponsorship they raise through their membership, fundraising and other activities, the Friends support the work of the Museum and provide funding for the Lapérouse Education Fund to enable students to travel to France to undertake research. In 2018, RCC and the Friends of the Lapérouse Museum signed a Memorandum of Understanding to clarify their relationship and commitments. In 1994, the Friends contributed to the restoration and opening of the Instrument Room.

The Friends of the Lapérouse Museum also hold archives and artefacts relevant to the Museum's collecting areas (Lapérouse, local history and cable station) and have a number of items on loan to NPWS in the Museum. These include replicas of the anchor (mentioned above), the altar stone believed to have been used for the first Catholic mass conducted by Père Receveur at La Perouse, also recovered from Vanikoro and part of a Eucalypt tree trunk carved by sailors to mark the location of Père Receveur's grave in 1824. The status and loan of these and other items on display and in storage for safekeeping and future exhibition and research purposes at the Museum, are the subject of a Memorandum of Understanding between the Friends and RCC which outlines the responsibilities of both parties in respect of collection items which they own.

A summary of strengths and weaknesses of the collection follows:

STRENGTHS	WEAKNESSES
The collection of artefacts includes significant historical items relating to Aboriginal cultural history, Lapérouse and local history.	There are significant gaps in the collection which inhibit the ability of the Museum to develop strong and inclusive narratives for exhibitions. It is hampered by poor documentation of items in the collection which impacts on understanding the significance of the items.
The ownership (i.e. title) of the major portion of the collection does not reside with RCC.	RCC is constrained by a collection which may be subject to external pressures, the restrictions inherent in the lease with NPWS.
The siting and orientation of the building in which the collection is housed is a key feature.	The lack of environmental control in the cable station is detrimental to the preservation of artefacts both on display and in storage and has economic implications to redress.
The collection (on display and in storage) is contained within the site.	Competing requirements within a defined space mean that some functional requirements are inadequate, particularly storage and growth is restricted.

The use of the collection for display provides interesting information which helps the public understand some key aspects about the history of La Perouse.	The layout of the displays lacks a cohesive sequence, which combined with a confusing visitor flow and the lack of displays which target specific audience and language groups, diminishes the Museum experience.
Research and investigation continue to enhance our understanding of the history and significance of the Museum's collection.	Some items in the collection need to be retired for conservation reasons and others re-interpreted to enable the narratives to be updated and refreshed.

3.2 Inventory of the Museum spaces

The current allocation of public space in the Museum is identified below:



Figure 39: Plan of the ground floor of the La Perouse Museum shaded to represent public space, currently utilised as exhibition and public space (Plan: RCC)

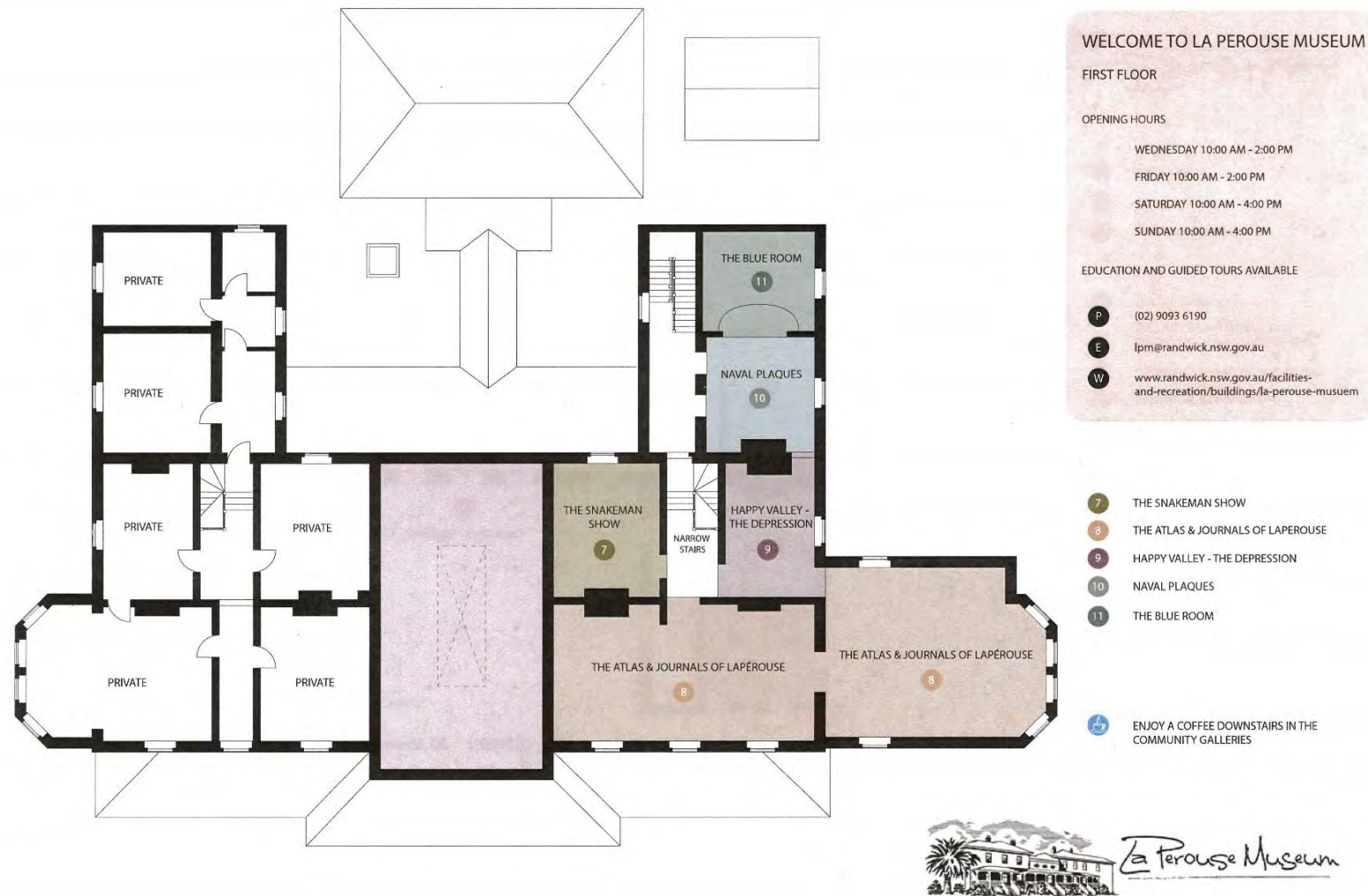
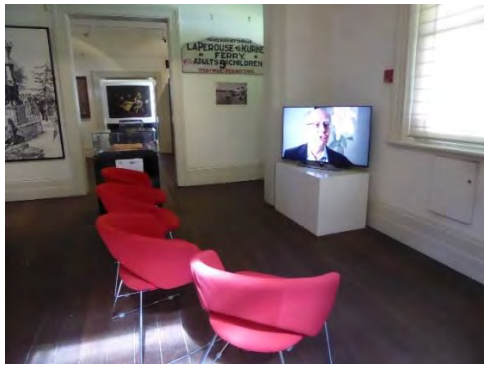


Figure 40: Plan of the first floor of the La Perouse Museum shaded to represent public space, currently utilised as exhibition space (Plan: RCC)

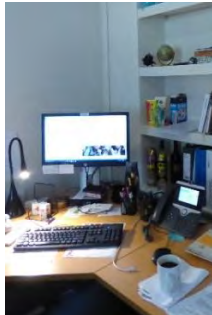
A summary of current exhibition spaces in the Museum follows:

INSTRUMENT ROOM		
Traditional custodians Museum Reception Ground Floor	Visitors are welcomed by a Welcome to Country panel in the Museum which projects the pride with which Aboriginal people at La Perouse value and respect their land, identity and culture and keep them as living traditions for future generations. Remnants of the original Lap��rouse exhibition, a display case with historical items relating to cable station history and an Aboriginal artwork are also located in this area.	
Headland features	Illustrated panels which interpret La Perouse headland features.	
PERMANENT EXHIBITION GALLERIES		
La Perouse at a glance Ground Floor	A snapshot of some aspects of the history of La Perouse are presented through objects, images and a digital presentation, but with a limited context and chronology to fully understand how the character and community of the place has been shaped.	

Gooriwal Ground Floor	Aboriginal history of La Perouse and cultural heritage traditions trace the history of Gooriwal people.	
Lapérouse – navigator, explorer and the French connection; Finding Lapérouse; The Atlas and Journals of Lapérouse, Naval plaques, The Blue Room Ground and First Floors	The story of Lapérouse, his expedition to Australia, his discoveries and his disappearance is told in the context of the Age of Enlightenment, through images, objects, accounts and observations.	
Happy Valley – The Depression The Environment First Floor	The history of the hardship of living at La Perouse during the Depression and institutional life in the former cable station. Images of the marine environment in Botany Bay are displayed on the walls.	

The Snakeman Show First Floor	History of the men and women who produced shows and entertained crowds using live snakes.	
TEMPORARY EXHIBITION GALLERIES		
Temporary exhibitions Ground Floor	Currently, four temporary exhibitions are presented on topics relating to the core themes of the Museum	

Museum operating spaces are identified below:

 Museum staff offices	 Storage	 Meeting room	 Cafe
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4.0 DEFICIENCIES

4.1 Museum exterior

This study has examined aspects of the Museum to understand the deficiencies to inform the masterplanning for the place, the presentation of the Museum, current spaces in the Museum and the pattern of visitor flow to understand how improvements can provide better outcomes in meeting the masterplan brief.



Figure 41: The cable station, 2019(Image: M Betteridge 2020)

External features of the Museum require upgrading, including:

1	Poorly defined access and entry point The current museum sign is a relic of National Parks and Wildlife Services management of the building and is outdated. The current use of a temporary banner and/or sandwich board is ineffective in strong winds. Directional signage and a clearly defined entry point to the museum will draw people into the building and prevent the current confusion of visitors. Image: Using structural surfaces, ground plane for directional wayfinding and/or signage, visitors are guided to an entry point.	
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2	Lack of clear museum identity The cable station is a destination point for visitors to the headland but current signage and the lack of information about the building's identity is weak. Image: The identity of the museum can be defined by its heritage significance and former use.	
3	Forbidding steps The three flights of steps present confusion as to which one to use. The steps are steeply inclined and handrailing is substandard. There is no clearly defined access for mobility impaired persons wishing to access the museum.	
4	Vegetation screening The current vegetation scheme is confused and detracts from the presentation of the façade, complicating the legibility of the entry point. The selection of species and the format of the planting appears to have no clear intended interpretation of any previous landscaping intent. Image: In some early historic views of the Cable Station, there appears to be no vegetation directly associated with the façade of the building	
5	Lack of external interpretation of the building The Cable Station, like other structures on the headland, lack meaningful explanation, coordinated interpretation. There is currently no ability to access information outside museum operating hours about the history and significance of the building or its current role. Image: Outdoor interpretive panels with text and images identifying the history and significance of the Coal Loader at Waverton.	
6	Oppressive colour scheme The current paint scheme on the Cable Station dates from the 1988 upgrade by the NSW Department of Public Works. Image: The Cable Station sits heavily in the landscape on the headland as the dominant feature. Paint scrapes have confirmed that the original render colour was Venetian red. Photographs of the building over time show that subsequently it had been painted a lighter colour.	

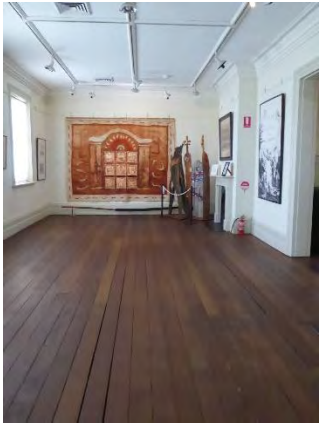
7	Unwelcoming entry Closed doors may be necessary for weather protection but present as uninviting. The wind lock currently provides a necessary weather barrier and is essential for weather protection, but the doorway is uninviting. The steep stairs are difficult for some visitors to access. Image: Creating a friendly 'first impression' and an inviting entrance will attract visitors to the museum.	
8	Lost opportunity Although weather prone, the verandah of the Cable Station is underutilised and adds to the issues associated with making the building more welcome to potential visitors. The sweeping view to the south and west from the verandah is a major asset. Image: Activating the verandah offers opportunities to entice visitors into the museum and provide a unique venue space. Currently there is no appreciation from the verandah to entice people into the museum, many visitors are drawn by curiosity.	
9	View The view across Botany Bay is not fully appreciated until visitors leave the museum and there is currently no encouragement to maximise its potential. Image: Expansive view across the bay should become more of a useful asset	
10	Outbuildings Deferred maintenance has compromised the presentation and condition of the building. Image: The courtyard could become an attractive and useful feature of the Museum with an upgrade.	

11	External features External features which add to the understanding of how the cable station operated are currently not interpreted. Image: The well is covered for public safety, but the feature is not identified.	
12	Birds Seasonal bird nesting in the courtyard brings birds into the Museum.	
13	Plant room The plant room is currently out of commission.	
14	Toilets The public toilets are sub-standard.	

4.2 Museum deficiencies

Inside the Museum, deficiencies noted include:

1	The wind lock at the front entrance may be necessary for weather protection but presents an uninviting entrance.	
2	Instrument Room Lack of focus in Instrument Room with competing functions – reception, display, orientation, site interpretation, but no cloakroom facilities other than an umbrella bin. This room currently has to act also as school group activity and public program space, venue space and meet other demands as required. There is no interpretation to explain how this room function and its significance. Items on display lack any sense of coordination. There is no Museum wayfinding signage, although a printed map is available.	
3	Site interpretation panels provide information which is currently not available in each location outside nor available to the public outside Museum opening hours.	
4	Temporary exhibition galleries The rooms used as temporary exhibition space have little infrastructure (e.g. adjustable lighting) and rely on portable AV units. The galleries have no separation from the cafe which could preclude institutional loans.	

5.	Café The café is ad hoc and detracts from the visual quality of the space. It is manned on request.	
6	Aboriginal content The current displays are uncoordinated, lacking in chronology and depth and do not provide sufficient information or artefacts for people to understand the depth and layers of the significance of Aboriginal history at La Perouse and the importance of the community to the identity of the area. The content would be improved by having more objects, more local stories and presented from an Aboriginal perspective.	
7	The Lapérouse story The original sequence of the exhibition has been disrupted and the diminished display has a broken sequence and chronology. Items have been re-arranged into different spaces.	
8	The Atlas of the Voyage of Lapérouse This space is under-utilised and the original images, like the items of costume downstairs will need to be rested for conservation reasons as they are subject to high ambient light levels and have been on display for much longer than recommended museum standards. Views from this and the adjoining room should be able to be appreciated by visitors who currently raise the blinds to look out. There is not seating in spaces which could accommodate it.	

9	Snake Show The presentation of the Snake Show exhibition is stylistically so different to the rest of the Museum and some visitors find the backlit text difficult to read.	
10	Labelling The style, length and design of labels is inconsistent through the Museum.	
11	Internal access The steep stairs and the choice of two sets are inhibiting to visitors. There is not a safe handrail on either of the sets.	
12	Damp Deferred maintenance has caused a number of major failings inside the building, particularly in the Instrument Room which has large areas of damp because of failure of the roof.	

13	Dust and mould The showcases are not dust sealed and allow dust to enter. Negative internal environments of showcases have encouraged the growth of mould on objects.	
14	Lighting Ambient lighting levels in the Museum are high and shade control is compromised by visitors who move the shades to look at the view outside.	
15	Storage Storage is inadequate for the number of items and is compromised by issues with the location in rooms with external walls.	
16	Space Some rooms in the Museum may need to be multifunctional in order for the Museum to deliver its projected programs.	

17	Kitchen The existing kitchen is dated and restricts the Museum's capacity to cater for large groups. Significantly increased venue facilities are forecast in the Business Plan and the current kitchen would be inadequate.	
18	Operational facilities Back of house facilities for Museum staff offices and services is inadequate.	
19	Exhibition preparation space The Museum has committed to a temporary exhibition plan to foster new audiences and keeping the Museum vibrant. There is currently no exhibition preparation space which means that the current meeting room is sequestered during changeover periods.	
20	Caretaker's flat Most of the north wing, first floor is currently used as a caretaker's flat	Caretaker's flat No image has been included here for privacy reasons.

4.3 Visitor flow

One of the challenges which faces the Museum now and in its future upgrade is the visitor flow through the building. The interior does not have an intuitive progression through the spaces which means that sequencing exhibitions can be challenging. Printed maps are available to assist people, but more permanent in-situ signage will be required.

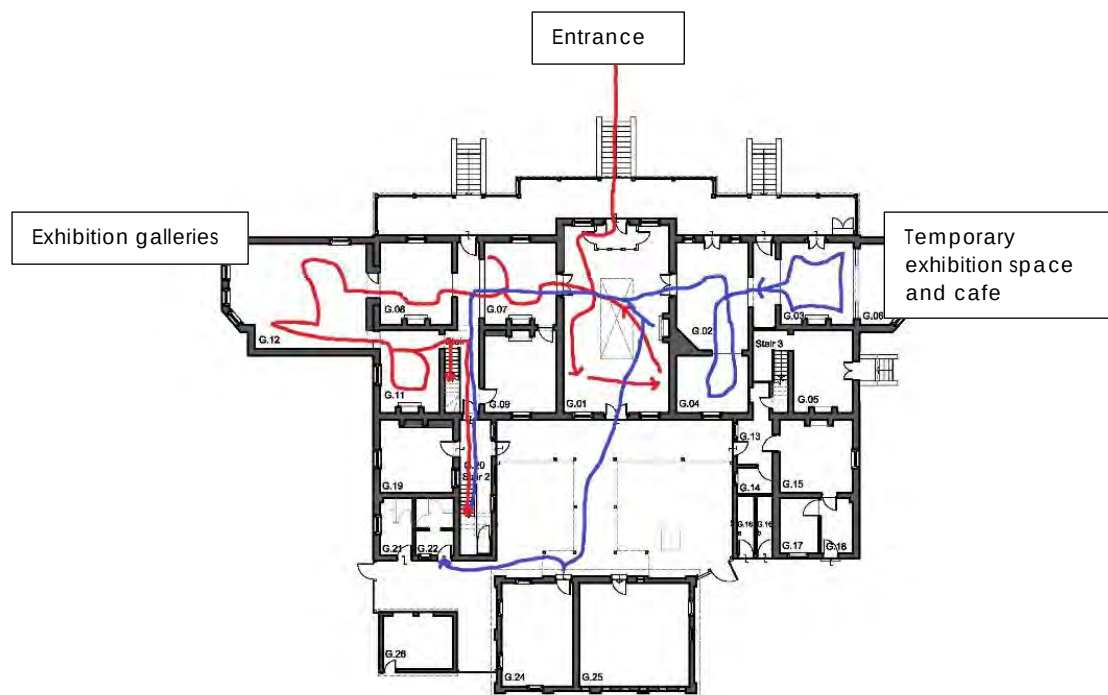


Figure 42: Current visitor circulation, Ground Floor. Red is the incoming route; blue is the outgoing route. (Plan: TKD Architects)

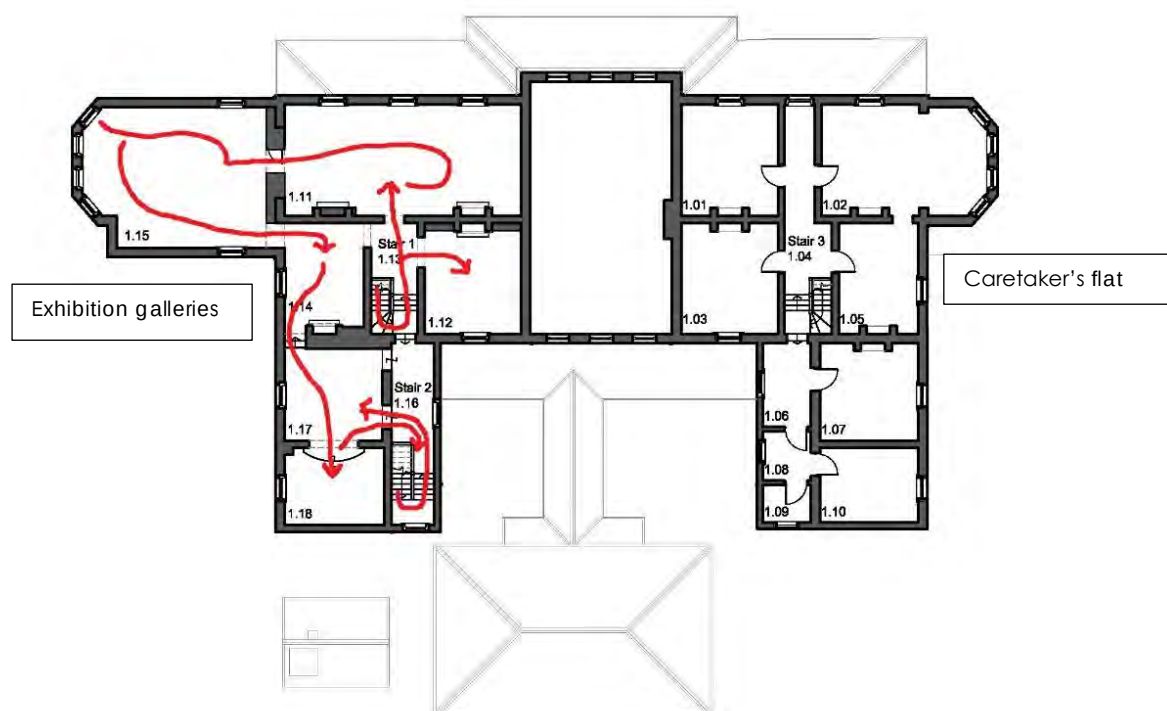


Figure 43: Current visitor circulation in public exhibition area, First Floor. Red is the general observed pattern of visitor flow. (Plan: TKD Architects)

5.0 UNDERSTANDING THE AUDIENCE

People represent the Museum's future – without them it cannot thrive. The local community comprising the approximately 400 residents of the suburb of La Perouse value the Museum highly and are invested in its future development.

The review has examined the foundations which should inform the upgrade and redevelopment of the Museum and its site, namely its audience.

Who is the audience?

The headland is important to Aboriginal people who speak fondly of the long tradition of producing souvenirs for sale and boomerang throwing demonstrations within the 'loop' while memories of snake shows resonate with many Sydneysiders who are still attracted to the Sunday afternoon demonstrations. Aboriginal guided tours of the area provide opportunities for interaction with visitors interested in understanding their cultural heritage.

La Perouse, although itself a small community (399 residents 2016 Census; 37.4% Aboriginal and/or Torres Strait Islander people) is popular with residents of adjoining suburbs Matraville, Botany, Little Bay and Maroubra who appreciate its isolation and recreational opportunities.

La Perouse continues to be a popular destination, attracting international, national and local day visitors from outside the area. It has peak visitation during summer, particularly during the Christmas/New Year holiday period. Visitation to the Botany Bay National Park and the headland have been estimated to be around 400,000 per annum. The majority travel to La Perouse by car with smaller numbers arriving by bus.

Local primary schools visit the Museum for education programs covering Aboriginal, colonial and natural history relevant to Human Society and its Environment, Science History and Geography curricula.

Recreational visitors are attracted to the open space, beaches, restaurants, with family groups enjoying picnics, snake shows and kite flying on the headland. Bushwalkers and divers enjoy the natural diversity of the area, while tourists appreciate the scenic beauty of the coastline and the heritage values of the site and French people visiting the site appreciate the connections to their history.

The headland hosts numerous public events including the regular NPWS tours and the popular Blak Markets on Bare Island, while the Museum has an active public program throughout the year with a diverse program of temporary exhibitions, performances, talks, and demonstrations.

The headland is the location for annual Bastille Day celebrations, La Perouse Day and the Père Receveur Mass which all hold special significance for French Australians and are supported by the Friends of the Lapérouse Museum. Visiting French dignitaries, particularly those with naval connections, frequently visit the headland. French tourist guidebooks identify La Perouse as a destination for its French-Australian connections.

The site and the Museum building holds significance for its tangible evidence and intangible memories for descendants of staff employed in the cable station, nurses and patients associated with the former Coast Hospital, former occupants of the Salvation Army refuge and former staff of the Watchtower during its historical phases and students and teachers who attended the school there.

New audiences will be generated by the headland and Museum upgrade and with greater patronage, the Museum will attract an expanded local, national and international audience with increased diversity. Students from the Lycée Condorcet at Maroubra and tertiary students from TAFE, particularly Randwick, and the University of New South Wales could be encouraged to make greater use of the Museum.

STRENGTHS	WEAKNESSES
The local community is strongly supportive of the Museum.	Local community stories are under-represented in the Museum.
The Friends of the Laperouse Museum provide active support and profile for activities associated with the Museum.	The Friends of the Laperouse Museum have been disappointed that the original intention of the Museum was watered down under previous management.
People who visit the Museum respond well to its displays, public programs, the café and the friendliness of staff.	The Museum has been constrained by its inability to upgrade facilities which meet the needs of its continuing, new and expanding audiences, including group visitors, school children and families. Lack of awareness of the Museum means that it is difficult to attract new visitors.

6.0 OPPORTUNITIES AND CONSTRAINTS

6.1 Summary of opportunities and constraints

The upgrade and redevelopment of the headland, its features and the Museum within the 'loop' provide opportunities for:

OPPORTUNITIES	CONSTRAINTS
The site	
The Landscape Masterplan developed by TKD Architects includes new directions for the landscaping of the headland.	Implementation of the works for hard and soft landscaping will be subject to the works program.
Wayfinding, signage and interpretation will significantly improve the understanding of the significance of the 'structures within the loop' and help to direct people to the Museum.	Sensitive design, vandal proof and discrete placement will be required for any signage and interpretive signs. Co-ordinated landscaping and new pathways will create better defined access across the site and to the Museum.
The use of the Macquarie watchtower for activities associated with the Museum program and for commercial hire will enable people to access the building and appreciate its history and significance.	Lighting, security and services will need to be introduced to safeguard the building (and likely contents).
Restoration and repair of the monuments will improve their appearance and demonstrate a level of care and respect.	Vandalism poses the greatest threat to the monuments. Lighting, security and services may need to be introduced to safeguard them.
Greater activation of the site will attract new and diverse audiences through public programs and wider publicity	Security and surveillance will be required to protect the site after hours
The building	
The building will be re-energised with the upgrade and can acquire a new and refreshed identity.	Deferred maintenance will make the upgrade costly.

Conservation of the building, fit out and addition of upgraded exhibitions and expanded facilities will significantly improve the image of the Museum and attract new audiences and venue hire opportunities to generate income.	The heritage significance and architectural constraints posed by the building and its internal layout will impact on the ability to deliver some desired outcomes. Creating additional space will be a visual impact.
The identity of the Museum in the building is not obvious to many visitors to the headland.	The upgrade redevelopment will enable the building to have better identification signage.
The collection	
Opportunities to develop the collection to complement a refreshed approach and close existing gaps are supported by the Collecting Policy.	Availability of items and funds may constrain the acquisition of new items.
The exhibitions	
History is a shared discipline and can be told in different voices.	Conflicting opinions are part of legitimate debate but can be controversial.
Masterplanning can provide improved legible sequences for exhibitions. Legible sequences.	Room layout for exhibitions needs to consider visitor flow.
The Museum can expand its reach to attract and provide for, a more diverse audiences, particularly children.	The Museum upgrade will provide opportunities for greater integration of broader themes into exhibitions.
The people	
The upgrade Opportunities to increase staffing levels	
Volunteers have a role to play in assisting the Museum.	Volunteer management requires resourcing.

6.2 Specific opportunities for spaces in the Museum

ROOM	FUNCTION	OPPORTUNITIES	CONSTRAINTS
Instrument Room 67.3 sq m	Visitor orientation, site interpretation and reception/event space	Instrument Room should interpret its former function in the context of the cable station; interpretation can provide an overview of the museum and its displays	Central space in the middle of the building. On Level 1, this room does not connect the north and south wings
Community Galleries 59.9 sq m	Temporary exhibitions/event space	This function is important in attracting new audiences to changing exhibitions and expanding the opportunities for the Museum to display its wider collection and explore topics separate to the permanent displays. A significant benefit of the galleries in this location is the convenient access.	Part of the space is currently shared with the café which creates conservation issues for original materials displayed in exhibitions the seating limits opportunities for use of the space for larger exhibitions.
Permanent Exhibitions 220.9 sq m (GF) 165.5 sq m (FF)	Permanent exhibition galleries	The upgrade of the Museum will require a refresh of exhibitions which can be more closely aligned to the Five Pillars.	The architectural configuration of the building will constrain visitor flow.
Café 11.5sq m	Cafe	An expanded café which makes use of the verandah in fine weather will add to the attraction of the Museum as a destination.	The location of the café should remain on the ground floor.
Meeting Room 19.7 sq m	Meeting room, temporary storage, exhibition set up,	The fit out of the meeting room to cater for multi-use will provide greater flexibility.	The meeting room should be accessible as a public space with potential for external hire.
Storage 32.7 sq m	Storage of museum collection, not on display	Storage facilities for the collection are currently inadequate viz space, fit out and environmental controls.	Collection development will be restricted by the availability of storage space.
Staff 17.5 sq m	Staff office and work area	To operate the upgraded Museum, additional space for an increase in staff numbers will be required.	Providing sufficient connected space for increased staff may impact on spatial availability for the museum upgrade.

Meeting room 39.1 sq m	Meeting room and storage	This room currently provides space for the Friends but with an increasing demand for space for broader community activation and public programs, this space may need to be shared.	Alternate space for storage of the Friends' archive and collection may be required.
Utilities 143 sq m	Kitchen, toilets, cleaning store, plant	The Museum upgrade will require that these facilities are upgraded.	Statutory requirements and standards will determine spatial requirements
Caretaker 168.8 sq m (incl entry, stair and hallway)	Private residence	The revocation of the tenant's lease will enable this space to be freed for Museum use.	The architectural constraints regarding layout, access and lack of connectivity will be a factor in how this space can be used.

7.0 THE FIVE PILLARS

Randwick City Council has adopted Five Pillars as the interpretive framework which underpins site interpretation and the redevelopment of the Museum and its collection, namely

- the environment.
- the Traditional Custodians and Aboriginal community of Guriwal La Perouse;
- the French connection from Laperouse and including colonialism and the impact of First Contact;
- science and communications, including the story of the Cable Station building; and
- the broader social history of La Perouse of La Perouse and the ongoing social history of Randwick as a wider relevant community.

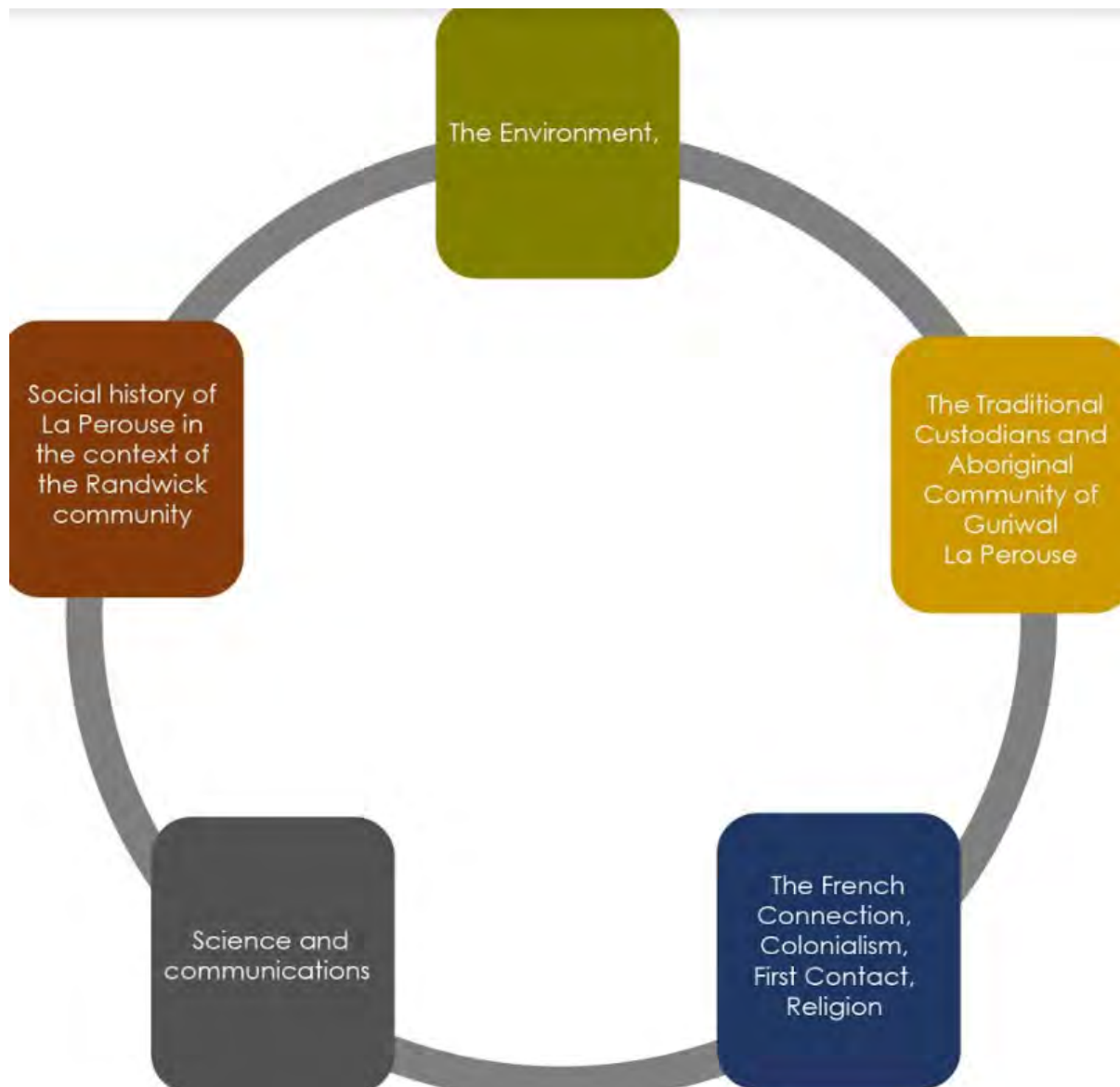


Figure 44: The Five Pillars are interconnected. (Betteridge Consulting)

8.0 MASTERPLANNING THE HEADLAND

8.1 Background

In 2011, a Masterplan for the La Perouse headland was prepared for the National Parks and Wildlife Service on behalf of the Department of Environment, Climate Change and Water. The 2011 *La Perouse Headland and Bare Island Final Interpretation, Landscape and Interpretation Plan* was prepared by Toland Trigger, Context and Godden Mackay Logan but did not proceed on recommendations detailed in the document.

Interpretation refers to the communication of the meaning of something. In museums and heritage places, interpretation explains the significance and context of objects and sites. The structures on the headland have been assessed as having NSW State significance and are recorded on the NSW State Heritage Register.

The 2011 Plan established a clear vision for interpretation of the La Perouse headland, Bare Island and the Museum. It distilled extensive consultation from a wide range of stakeholders. The vision and directions from the 2011 Plan separated the interpretation from landscape and architecture as 3 separate sections, and interpreted under four key themes Resilience, Guriwal, Souvenir and Connections. These have been replaced by the Five Pillars adopted by RCC, outlined in Section 7.

The transfer of the management of the La Perouse headland from NPWS to RCC provided an opportunity to review the 2011 masterplan for the headland site within the 'loop'.

This Curatorial Review considered that the 3 elements (architecture, landscape and interpretation) should be integrated and aligned to the Five Pillars and views them collectively as they relate to the 'loop' area for greater connectivity across this site.

8.2 2019 approach to interpretation

RCC initiated discussion with stakeholders following the change in management for the La Perouse headland and generated new conversations about the role of interpretation on the headland and in the Museum. This has provided an opportunity to re-evaluate the locations, content, style of interpretation – and more importantly, to align landscape, architecture and interpretation more closely with the Museum. This approach recognises the role of the Museum, its context, its potential to expand the narratives and the contribution of artefacts and supporting material as the drivers for storytelling. Aligning site interpretation to provide increased connectivity between the site and the Museum will aim to drive visitors into the Museum and relieve the need for the visual intrusion signs and other interpretive media to do the heavy lifting. This Curatorial Review considers that the 3 elements (architecture, landscape and interpretation) should be integrated and views them collectively as they relate to the 'loop' area for greater connectivity across this site.

General objectives for interpreting the headland are to:

- strengthen the location identity and sense of arrival at the headland

- restore and maintain the fabric of built structures on the headland to underline their significance
- retain the character of the uncluttered landscape of the headland and its important views and vistas
- convey the significance of the natural, cultural and spiritual values of the site and strengthen opportunities for better understanding of these values and their inter-relationships
- activate the headland site through a range of interpretative media, events and public programs as a vibrant living place, relevant to the community and to visitors.

Specific objectives for interpreting the headland

- recognise the significance of interpreting La Perouse as a counterpoint to Kurnell as sites of First Contact in Botany Bay
- explain the history and significance of the built features on the headland as structures
- respect the importance of the relationships which the local community, Aboriginal people and French Australians have to the site and the activities which contribute to this importance
- use interpretation to arouse curiosity to discover a deeper understanding of the site and its context in the Museum.
- create opportunities for interpretation to enhance the visitor experience on the headland with activities and public programs.
- create a framework for interpretation of the headland using the Five Pillars to deliver organised, relevant and enjoyable messages.
- and plan interpretation as a conduit to the Museum and encourage visitors to access a deeper experience in the museum

8.3 Site interpretation hierarchy

A hierarchy for site interpretation which adopts a thematic approach has been developed to ensure that the area does not become overloaded with information or signs.

Level 1 interpretation

Level 1 interpretation should identify the key features within the 'loop' and provide interpretation sufficient for the public to understand their history, significance and context. Detailed interpretation which extends these attributes should be delivered in Museum displays which the public can be directed to.

The items recommended for Level 1 interpretation are as follows:

1. Welcome to Country, shell work and boomerang throwing
2. Macquarie Watchtower
3. Footprint of Watchtower additions
4. Toposcope – views to Kurnell
5. Lapérouse monument
6. French stockade and garden
7. Cable Station
8. Grave of Père Receveur

Level 2 interpretation

This study recognises that interpretation outside the 'loop' is equally valid and important in revealing narratives which add to the rich layering of the history of the headland and encourages RCC to consider a staged approach to delivering additional interpretation through stakeholder consultation with external authorities including National Parks and Wildlife Service and Transport NSW.

Level 2 interpretation can provide additional narratives which provide greater context for the significance of the site and may consider the following outside the 'loop':

9. Snake show
10. Natural environment
11. Bushland, unemployment and migrant camps
12. Bare Island - historic defence role and former war veteran's home
13. Aboriginal seasonal calendar
14. Former ferry service, wharf, beach and boatsheds
15. Queen Emma and the 'Dreaming trees'

Site interpretation

Recommendation 1

Connectivity with the Museum

That site interpretation of major features of natural and cultural heritage create a two-way relationship between the Museum and the headland.

Recommendation 2

Site interpretation: Level 1

That Level 1 site interpretation of the significant features within the loop' on the headland are interpreted with in situ information connecting back to the Museum and designed sympathetically to integrate with wayfinding and Museum signage.

Recommendation 3

Site interpretation: Level 2

That forward planning, in consultation with key stakeholders, consider the installation of Level 2 site interpretation at locations outside the 'loop' which contribute to understanding the significance of the area.



Level 1 Site Interpretation

- 1 Welcome to Country installation: sculpture
- 2 Macquarie Watchtower: signage panel
- 3 Macquarie Watchtower: building footprint
- 4 Toposcope / lookout: bronze disc
- 5 Lapérouse Monument: historic plaques
- 6 French stockade garden: signage panel
- 7 Cable Station Building: signage panel
- 8 Père Receveur Grave: signage panel

Level 2 Site Interpretation

- 9 Snake Show: signage panel
- 10 Natural environment: path sign
- 11 Bushland: path sign
- 12 Bare Island: path sign
- 13 Aboriginal seasonal calendar: footpath sign
- 14 Former Ferry Wharf: signage panel
- 15 Queen Emma and the Dreaming Trees: seat

Figure 45: Locations for Level 1 and Level 2 site interpretation on the headland. (Map: TKD Architects)

9.0 MASTERPLANNING THE MUSEUM

9.1 Museums today

In 2019, the International Council of Museums (ICOM) proposed that the definition of a museum be reconsidered to reflect the seismic shift in their purpose and function, from:

'a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment'

to a

'democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people.'

Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.'

It is clear from this reassessment of the role of museums today that their role has become one of facilitators with responsibilities not just to collections and interpretation, but to safeguarding material evidence of the past in order to inform our global future.

The significance of this for the La Perouse Museum is the context in which it moves forward and the future it can define on local, national and international levels. The Vision for the Museum, expressed by Randwick City Council in the La Perouse Museum Business Plan 2018 is to create:

'a recognised and significant regional museum exploring Australia's past and connecting with the present to create pathways for the future'.

9.2 The operational way forward

It is clear that the future of museums will rely on their ability, as facilitators, to collect and preserve tangible evidence and intangible memory of our cultural heritage, past, present and future. They will provide a forum for discussion and platforms for debate. They will need flexible spaces in which they can react quickly, engage in multi strand activities and produce quality opportunities for exhibitions. For the La Perouse Museum to thrive and survive, this new rationale is the benchmark which will underpin its proposed upgrade and future.

Museums are increasingly reliant on their ability to adapt to changing market forces, demographics and income generating streams for their survival. Future proofing their

viability invariably requires a business model which encourages sourcing external funding and revenue generation from a wide variety of sources.

RCC recognises that to be successful, the Museum needs to grow new audiences and act competitively in markets it can support. Expanding the Museum's ability to deliver a range of activities from performances to public programs and to provide opportunities for the site to be shared with the community is their preferred direction.

The Business Plan adopted by RCC defines the Museum's Mission to:

- be a Museum that is inclusive, committed to a collection and exhibition program for a diverse audience;
- provide custodianship to the valuable collection of the Museum;
- strive for the highest calibre in all that the Museum offers – public programs and facilities;
- a unique and valued social and corporate event venue within a spectacular historic landscape and dramatic ocean views;
- create a valued community hub and a place of community pride where the facility is constantly utilised and supported by the community' and
- recognise and value the Museum's significant collections and how it both reflects and interprets regional and national history.

To achieve this RCC has identified the goals as follows:

- bringing the Museum building to a fit and functioning condition with adaptive reuses;
- preserving and maintaining the Museum collection in line with the Preservation Needs Assessment;
- creating an organisational structure which caters for the curatorial and event management needs of the centre;
- creating new adaptive reuse facilities such as retail, restaurant/café and function room(s);
- increasing access to the Museum's collection including new market strategies;
- creating an educational role for the Museum with strong links to schools and other institutions.
- developing a strong suite of public programs, including high quality exhibitions on the themes of the Museum and its collections.⁶

The Business Plan included a SWOT (Strengths, Weaknesses, Opportunities, Constraints) analysis:

STRENGTHS	WEAKNESSES
High profile and easily recognised building	Poor building condition needing upgrade to current regulatory, access and safety standards and specialist heritage repair
Unique and rich stories with international significance	Poor building legibility, visibility and access

⁶ Randwick City Council La Perouse Museum Business Plan, 2017-2027 Cable Station building underutilised and Watchtower not utilised at all

STRENGTHS	WEAKNESSES
- Commanding location with exceptional beauty and rich in history - Unique location within Kamay-Botany Bay National Park - Existing heritage significant museum facility with collection and adjacent watchtower - Strong Council support with reliable financial credentials - Existing community program - Existing caretaker on site	- Lack of parking and public transport - Restricted size of the kitchen and inadequate kitchen facilities - Minimal staff structure and business knowledge - Heritage building
OPPORTUNITIES	CONSTRAINTS
- Aboriginal community connection and participation including shellwork and other crafts and running bush tucker trails - Potential to combine a Museum with cultural events/activities and other sympathetic functions in a historic cultural landscape - Building profile as the iconic eastern Sydney, must visit social function and cultural/historic venue - Return of <i>L' Astrolabe</i> anchor to La Perouse - Expanding the building footprint to include other permissible uses - Future Botany Bay ferry service and La Perouse wharf - The Friends of the Laperouse Museum volunteers' participation to promote Lapérouse legacy - Continued presence to deter vandalism and other property damage - Increased economic impact through cultural tourism - Create a unique destination for culinary culture including food in restaurants/cafes with Aboriginal/French motif - Vibrant and community owned exhibitions and education programs - Partnership with Bare Island/NPWS - Activating the highly significant La Perouse headland as a cultural precinct - Branding and signage - Upgrading of the Lapérouse story to as far as practicable to tell more of this important historical component - Work with the Church to strengthen the monuments as a place of pilgrimage	- Competition from other venues - Financial pressures on patrons affecting patronage - Free hire - Council's restrictions on sponsorship - Vandalism - Environmental factors and seasonality - Technology - Infrastructure risks related to heritage building - Digitally disrupted audience - Stakeholder obligations

9.3 Benchmarking

For this study, 3 museums and galleries were inspected for comparative research. The key findings are summarised:

- Sydney Jewish Museum



Strong visual identity for the Museum.



Sequential visitor flow and clear way finding.



Large flexible venue spaces for events, conferences, education programs.



Clever methods for concealing display installations and expanding venue spaces when required.



Well lit, accessible displays using combinations of free-standing and built-in display panels and showcases.



High quality contemporary design of infrastructure and sensitive approaches to displaying contested histories.



Volunteer guides provide the leadership for group visits and retell authentic personal experiences and memories in compelling narratives.



The active school program is aligned to curriculum topics

- Kamay Botany Bay National Park, Kurnell



Clear site identity



Strong Welcome to Country, prominently located



Well defined pathway linking monuments.



Use of different natural material substrates for interpretation which blend into the environment.



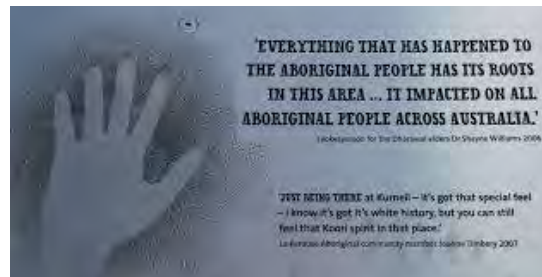
Large outdoor weatherproof signs explaining the natural environment in situ.



Attractive contemporary seating positioned near interpretation.



Innovative designs incorporating images and text for external site interpretation.



Sturdy metal vandal-proof signage

 Engaging site interpretation	 Non-intrusive interpretive signage using raised and ground plane locations.
 Outdoor gathering space for school groups	 Historic bronze plaques have been retained

- Anzac Memorial, Hyde Park

 Iconic building	 Site of solemn commemorations attracting diverse audiences and school groups
 Where real objects could not be sourced scale models were created.	 Digital media was integrated into display cabinets to extend the interpretive opportunities without relying on vast amounts of text.

9.4 Stakeholder consultation

As part of the masterplanning process, Cred Consulting were engaged to undertake two stakeholder consultations which were held in mid-2019 and attended by the members of the La Perouse Museum and Headland Trust, Friends of the Laperouse Museum, RCC councillors and the community. Separate consultations were undertaken by the consultant team with NPWS, the French Consul General, Mrs Anne Boillon, and with the chair of the La Perouse Local Aboriginal Land Council attended by Noeleen Timbery and Aunty Joyce.

RCC also conducted face-to-face and online visitor surveys to canvass views about the significance of the Museum and how it could reimagine its future. Over 220 people contributed to the community engagement programs⁷ In all these discussions, the iconic location of the site, the importance of the Museum in interpreting the narratives associated with the history of La Perouse and community pride in being able to share those narratives with a broad audience were undisputed.

⁷ The findings from the community engagement programs were accessed at [file:///C:/Users/Margaret/Downloads/La Perouse Museum Consultation outcomes full report%20\(1\).PDF](file:///C:/Users/Margaret/Downloads/La%20Perouse%20Museum%20Consultation%20outcomes%20full%20report%20(1).PDF)

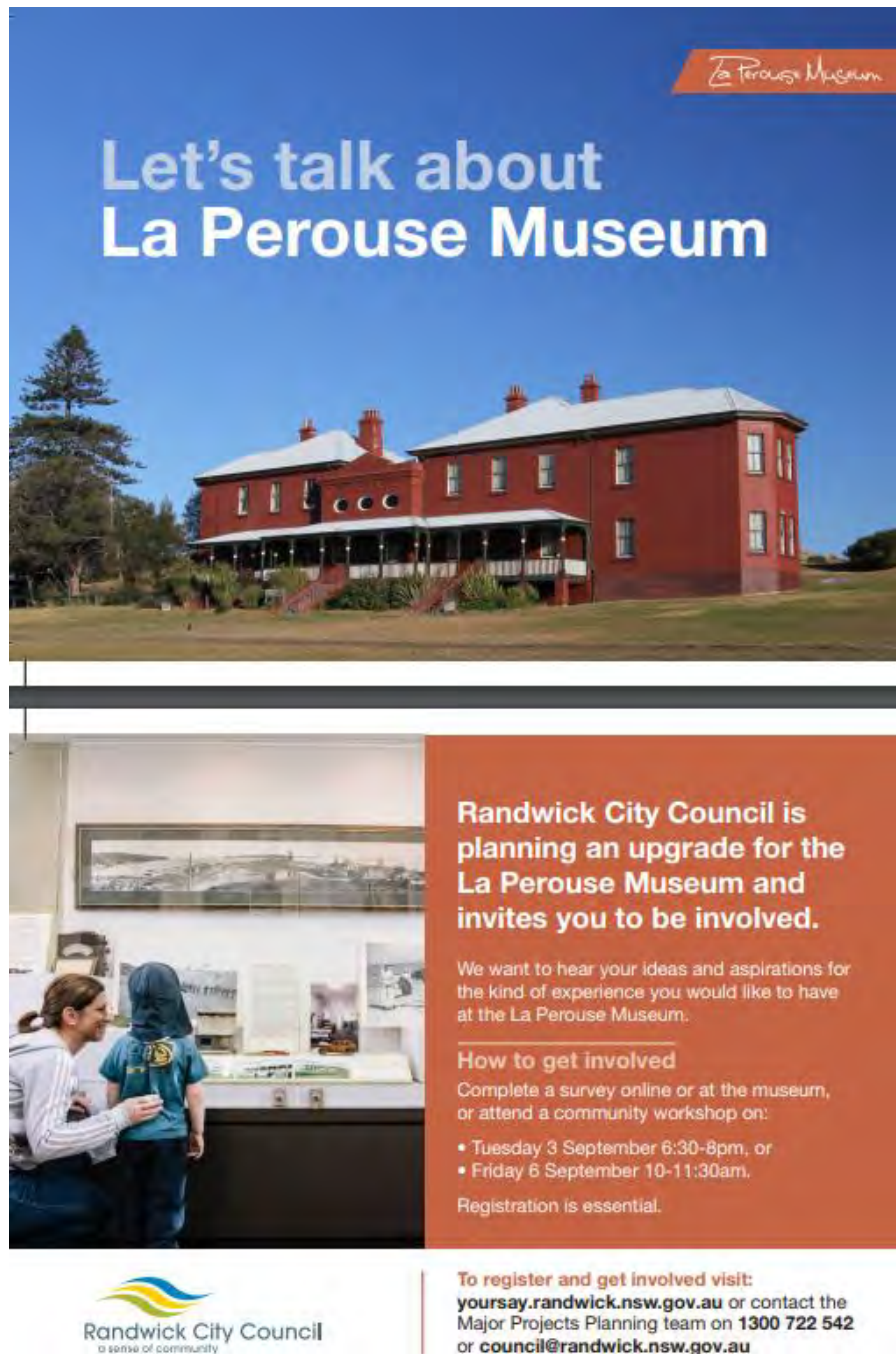


Figure 46: RCC's invitation for public involvement in museum planning (Survey: RCC)



Figures 47 and 48: Stakeholder consultation at La Perouse Museum (Images: Cred Consulting)

These consultations raised thought-provoking discussion about what the Museum could become and how it might develop.



Figure 49: Key findings from community engagement (Summary: RCC)

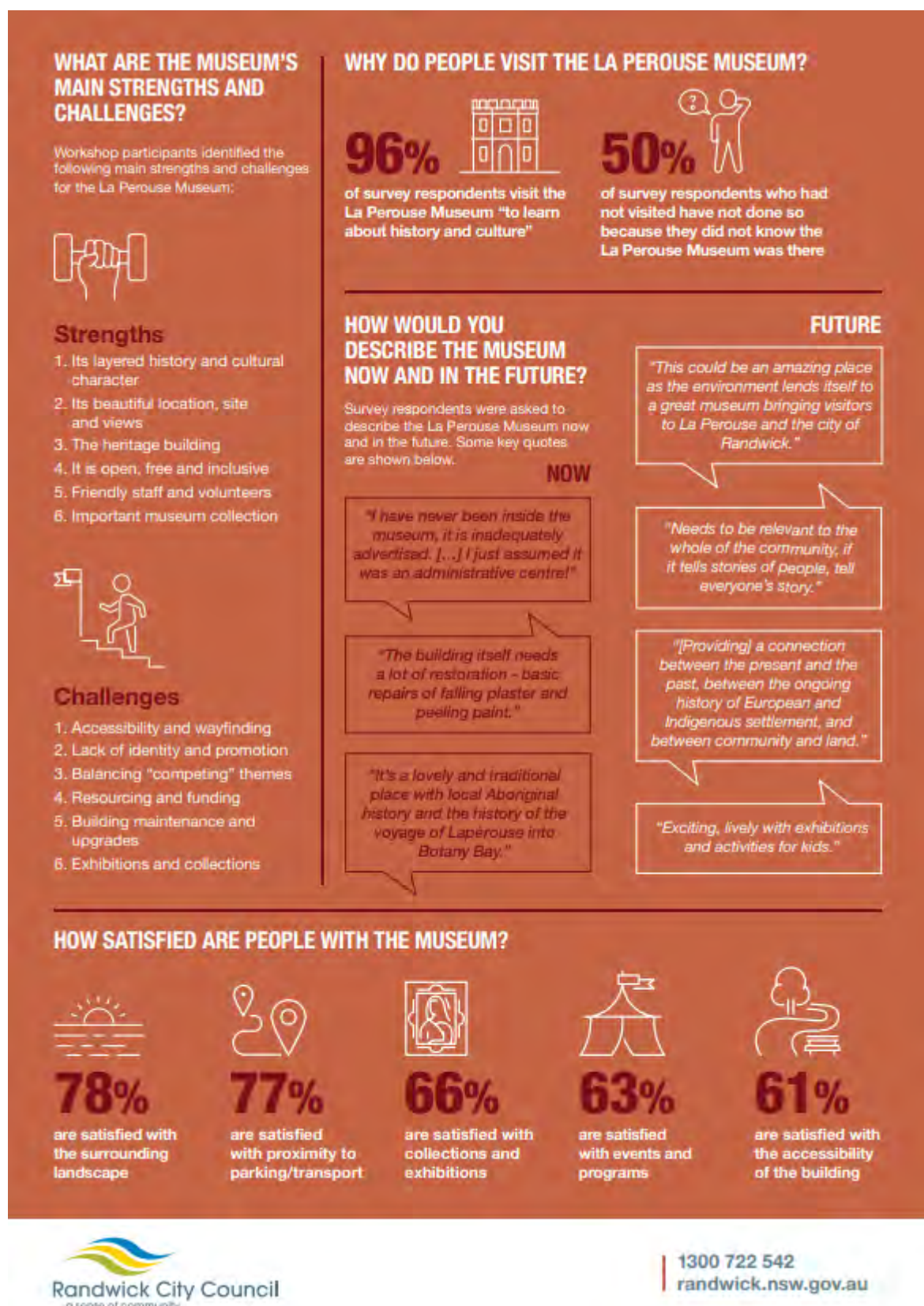


Figure 50: Key findings from community engagement (Summary: RCC)

9.4.1 Outcomes of stakeholder consultation

The following summary of the key findings has been reproduced from the La Perouse Museum Upgrade – Community Engagement Outcomes Report (Stage 1)⁸

The La Perouse Museum's location is a strength

Across a range of indicators, survey respondents were most satisfied with the La Perouse Museum's surrounding landscape (78% satisfied or very satisfied). Likewise, community workshop participants told us that the museum's beautiful location is one of its main strengths, with stunning views and proximity to the coastline, beaches, parks and local cafes. Some workshop participants and survey respondents suggested that the museum's unique location provides opportunity for a destinal experience, as well as attracting serendipitous visitors accessing the headland. Some workshop participants indicated they would like to see more connection between the inside of the museum building and the surrounding natural environment and setting, with ideas including "opening up" the building with outdoor seating, more appealing (native) plantings and gardens and by bringing the coffee cart outside. However, some also indicated a desire to retain the unique "stark" headland open space.

Increasing visibility and awareness

Survey respondents who had not visited the La Perouse Museum were most likely to have not done so because they did not know it was there (50% of respondents who had not visited the museum), with some commenting that it is not adequately advertised and others commenting that they did not think the building was accessible to the public. Community workshop participants told us that there is a need to increase awareness of the La Perouse Museum by making the building look more welcoming, approachable and inviting to those visiting the headland. Some think that refreshing the exterior of the building, increasing signage and providing clear access routes will help attract visitors. "I have never been inside the museum, it is inadequately advertised.

Improving exhibitions and exhibits

The majority of survey respondents indicated that they were satisfied or very satisfied with the La Perouse Museum's collections and exhibitions (66%). However, 11% said they were not satisfied or not at all satisfied, indicating room for improvement. Some survey respondents said that they would like to see the museum and its exhibitions updated to be more contemporary (14 comments) and interactive (7 comments) in the future, with others suggesting more technology-based and "hands on" exhibition elements including to improve the visitor experience for children and families. Making exhibitions more coherent, interactive and engaging for visitors was also identified as a main priority for the upgrade at both community workshops. Improving narrative coherency, flow and wayfinding through the exhibition spaces was

⁸ ibid

seen as a key opportunity to enhance the visitor experience. Some groups said that they think this will appeal to a younger audience and support the expansion of the educational role of the museum.

Improving accessibility of the building

Across a range of indicators, survey respondents were least satisfied with the accessibility of the building (14% not satisfied or not at all satisfied). Improving accessibility within and surrounding the building was also a priority for many community workshop participants, including to support participation for people of all ages and abilities. Key concerns included access to the toilets, courtyard surfaces, access to upstairs spaces and pathways.

Rating the relative importance of the five “themes”

Many community engagement participants told us that the La Perouse Museum is an important focal point for the area's unique history, including the expedition of French explorer Lapérouse, the ongoing Aboriginal stories of La Perouse, and social, science and environmental histories. Survey respondents rated the importance of each of the La Perouse Museum's five “themes” for future programs and exhibitions with the following results:

1. The Traditional Owners and the Aboriginal Community of Guriwal La Perouse (83% important or very important)
2. The Environment (78% important or very important)
3. The broad Social History of La Perouse and the ongoing social history of Randwick as a wider relevant community (75% important or very important)
4. The French connection from Lapérouse and the impact of First Contact (72% important or very important)
5. Science and Communication (including the story of the Cable Station) (64% important or very important)

As shown above, in the community survey, “The Traditional Owners and the Aboriginal Community of Guriwal La Perouse” emerged as the most important theme. Increased representation of and engagement with Aboriginal history, culture and community was also the most prominent theme that emerged when survey respondents were asked to describe their desired future for the La Perouse Museum.

Workshop participants also completed this rating exercise, and equally rated “The French connection from Lapérouse and the impact of First Contact” and “The Traditional Owners and the Aboriginal Community of Guriwal La Perouse” as most important (26 out of total 31 participants indicated each theme was important or very important). Discussions at the workshop indicated that some have a strong appetite for continued focus on the story of the French explorer Lapérouse, as well as a strong appetite for increased representation of Aboriginal history, culture, community.

Community workshop and survey participants expressed a range of opinions about the best balance and approach to representing these themes at the museum. Some would like to see these themes be integrated throughout the museum whereas others would like to see each theme get its own dedicated space in the museum. Some would like to see the continued prominence of the story of the French explorer Lapérouse whereas others want to see much more representation of other themes. Some relevant comments from the survey include: "I would like to see more history about the First Nations people and their history on the land of la Perouse" "The museum showcases the very important historical event of the first landing of Lapérouse. It is of major historical relevance to Australia as it shows how close Australia came to forming part of the French Empire.

Activating the space

Some of the most common words that survey respondents used to describe their desired future of the La Perouse Museum include exciting, lively and active, with many suggesting ideas for events, programs and festivals at the museum and on the headland.

Some workshop participants said that creating more multipurpose indoor and outdoor event and workshop spaces could help to diversify the museum offering with opportunities for venue hire and school excursions. Others said that they would like to see more of the building be utilised, for example closing over the courtyard with a roof.

Parking and transport

The majority of survey respondents were satisfied or very satisfied with the museum's proximity to parking/transport (77%). However, those who do experience barriers identified that the biggest barrier is that the museum is hard to get to without a car (48% agree or strongly agree this is a barrier). Some community workshop participants indicated that easy access via public transport and car is one of the strengths of the La Perouse Museum. However, others indicated a need to improve access from the parking area to the museum building for people with mobility issues.

The workshop consensus was that the La Perouse Museum needs to be more visible, welcoming and accessible by improving the exhibitions and exhibits with more consistency, theming, and interactivity, representing a range of histories, including Indigenous history as a focus, reinvigorating the Museum with higher visibility; activating the space to increase patronage, funding, accessibility.

KEY FINDINGS FROM THE SURVEY

Why do respondents visit the La Perouse Museum?

- The most important experience that influences respondents' decision to visit the museum are to learn about history and culture (96% important or very important)

Barriers to visiting the La Perouse Museum more often

- Most respondents who had not visited the museum said they had not done so because they did not know it was there (50%).
- Most respondents who had visited the museum said there are no barriers to visiting more often (60%).
- The biggest barrier is that the museum is hard to get to without a car (48% agree or strongly agree this is a barrier).

How satisfied are respondents with the La Perouse Museum?

- The majority of respondents were satisfied with each listed aspect of the La Perouse Museum (at least 61% satisfied or very satisfied).
- Respondents were most satisfied with the surrounding landscape (78% satisfied or very satisfied) and proximity to parking/transport (77% satisfied or very satisfied).
- Respondents were most unsatisfied with the accessibility of the building (14% not satisfied or not at all satisfied) and with the collections and exhibits (11% not satisfied or not at all satisfied).

What is the relative importance of the museum's five themes?

Ranked based on the proportion of people who indicated "important" or "very important," the most important themes for future programs and exhibitions were seen to be:

1. The Traditional Owners and the Aboriginal Community of Guriwal La Perouse (83% important or very important)
2. The Environment (78% important or very important)
3. The broad Social History of La Perouse and the ongoing social history of Randwick as a wider relevant community (75% important or very important)
4. The French connection from Lapérouse and the impact of First Contact (72% important or very important)
5. Science and Communication (including the story of the Cable Station) (64% important or very important).

Figure 51: Key findings from the community consultation (Summary: Cred Consulting)

10. FUNCTIONAL ANALYSIS

10.1 Museums in heritage buildings

More than 65% of museums in New South Wales are housed within buildings, making important connections between places (the building/the site) and people and processes which contribute to the history of a particular building or site or the community.

The advantages of heritage buildings as museums may include their:

- iconic identity, historical setting, architectural character
- significant attachments to community
- compatible physical setting for collections
- solidly built sometimes with stable environments
- evocative experience
- ambience

The disadvantages of museums in heritage buildings may include their:

- heritage values which negate or restrict intervention to building fabric
- high cost of adaptive re-use
- internal configuration which compromises layouts, access, circulation and inhibits consistent environmental controls
- high cost of maintenance

Other considerations can be:

- environmental stability
- accessibility
- parking
- weather
- neighbours

In order to understand the functional requirements of the Museum, a survey of the existing spaces, their use and observations or their positive /negative attributes was conducted to enable new opportunities for improvement to be identified.

10.2 External Museum functionality for specific features

FEATURE	CURRENT ISSUES	OPPORTUNITY
Driveway	The crushed stone driveway as an entrance is difficult for mobility impaired and wheelchair-bound visitors to negotiate. Although the driveway provides level access to the Museum, it suffers from poor surfacing and pedestrian conflict.	Access for car and minibus transport to deliver mobility impaired visitors could be improved with some shelter in wet weather.

FEATURE	CURRENT ISSUES	OPPORTUNITY
Building exterior	The current building is drab and gloomy and not welcoming.	Review the colour scheme for the exterior of the cable station.
Verandah	The verandah is exposed during inclement weather currently under-utilised.	Use of the verandah for public programs, café seating and venue space could activate this as useful rather than 'dead' space.
Courtyard	The courtyard is not weatherproof, un-friendly and under-utilised.	Weatherproof cover for the courtyard, seating, planting in containers) and even floor surface would enhance this space for visitors and for an alternative for venue use.

10.3 Desirable Museum operational functionality

The masterplan brief requires that the Museum consider new public spaces including a cinema (20 patrons), function spaces to accommodate (120 guests), a performance space (40-50 patrons), a program room (30 visitors), a community meeting room, a café (30 patrons) and a retail space. Some of these functions may be incorporated into existing spaces.

FUNCTION	REQUIREMENTS/IMPROVEMENTS
Entry and orientation	Human presence for security and welcome Desk, computer, storage space for publications Way finding signage
Cloaking Improved cloaking will be required for venue, group and individual visitors. Stroller parking should also be considered.	Coat rack Umbrella bins Lockers for school children
Permanent exhibition space The Five Pillars will underpin the presentation of the collection, the narratives and the layering, context and chronology of the site and its history	Power Air conditioning (collection care and visitor comfort) Ambient and adjustable directional lighting Display cases Wall hanging system Digital media Soundscape Seating Room identification Opportunities to view outside

FUNCTION	REQUIREMENTS/IMPROVEMENTS
Temporary exhibition space Short term themed topics can be explored in temporary	Connectivity to temporary exhibition area Power Air conditioning (collection care and visitor comfort) Ambient and adjustable directional lighting Display cases Wall hanging system Digital media equipment Soundscape Seating Room identification Opportunities to view outside
Collection storage Current collection store is inadequate for the 2,000 + growing objects; external facing wall exacerbates impacts of weather Visible storage could be considered (NB the curatorial review is addressing the storage requirements for objects and whether storage areas can be zoned for higher/lower levels of climate control)	Connectivity to temporary exhibition area Power Air conditioning (collection care) Pest management Wide metal storage shelves for costume boxes Standard metal storage shelves Worktable/research facilities
Display storage Display equipment associated with temporary exhibition program and packing materials, and crate	Connectivity to temporary exhibition area Power Lighting Air conditioning Storage cupboards and shelving
Exhibition preparation Assembling exhibition and minor cleaning	Connectivity to temporary exhibition area Power Lighting Air conditioning Work benches Wet/dry area
Café Café and seating facilities for approx. 30 people with indoor/outdoor seating. Café activities should not be directly mixed with temporary exhibitions because of environmental changes arising from steam and moisture from coffee machines and heating water; vermin issues with food scraps and spills and physical threats from children, furniture movements etc	Connectivity to permanent and temporary exhibition and retail area Power Air conditioning (visitor comfort) Plumbing for hot/cold water and sink for water disposal Café equipment for hot/cold food and drink storage, presentation and serving Crockery and cutlery Storage Small preparation space Rubbish and recycling bins Cleaning and safety equipment Tables and chairs for patrons Weather protection for verandah may be required

FUNCTION	REQUIREMENTS/IMPROVEMENTS
Retail The Friends of the Laperouse Museum produce publications which can be supplemented with a range of items including local Aboriginal art appropriate and relevant to museum content (This could be incorporated with the café).	Connectivity to permanent and temporary exhibition and cafe Power Directional lighting Display shelving Lockable display cabinet/s Counter Terminal for payment Storage for packing materials
Venue space Masterplan provides capacity information for seated/standing guests Out of hours access separate to museum access may be required Storage for venue hire equipment needs to be factored in to accommodate different room set-ups for functions (including weddings and bridal requirements) and flexible group size variations. Separation from Museum minimises negative aspects of Integrating food service into museum exhibition areas Will require clear protocols for food handling and service, associated equipment, event decorating, lighting, cleaning and integrated pest management (see comments for café)	Connectivity to Museum; independent access out of hours Air conditioning Power Lighting Technical and multimedia services for presentations Seating Tables Possible Bridal suite
Kitchen A commercial kitchen capable of meeting requirements for sit-down and standing events, with/without food service Commercial kitchen fit out capable of providing meal and canape service to 120 guests Access to mobile cool room may be required.	Connectivity to venue space Power Lighting Kitchen fit out with food preparation, heating, cooling and serving Hold col water and wastewater disposal Commercial dishwashing and waste management Cleaning equipment
Courtyard The courtyard has limited visibility from the Instrument Room and could be upgraded as a feature.	Connectivity to Museum and venue space Lighting for night-time use Security lighting Seating External power points Weather protection

FUNCTION	REQUIREMENTS/IMPROVEMENTS
Community space/public program This space should be flexible. Out of hours access may be required with connectivity to public toilets	Connectivity to Museum Power Lighting Storage space Lockers for groups Chairs Tables
Public toilets	Connectivity to all public areas Male/female toilets Baby changing facilities
Staff office/s Capable of accommodating 5 people (A separate meeting space is required)	Connectivity to staff facilities Air conditioning Power Lighting Workstations Bookshelves Meeting/worktable
Staff facilities Staff facilities for 5 persons are required	Connectivity to staff offices Unisex toilet/washroom Kitchenette Cloaking

10.4 Operations and Services functionality

FEATURE	CURRENT ISSUES	OPPORTUNITY
Security	After hours security is currently provided by having a tenant occupying the caretaker's rooms.	Because the site is isolated and dark at night, high level security will be required. Security patrols and back to base security monitors, alarms, movement detectors and light sensors will be required.
Emergency management	Site induction for groups should be clearly explained.	BCA requirements must be met and adequate for Place of Public Entertainment conditions.
Air conditioning	The building is currently not air conditioned.	Air conditioning is required for visitor comfort, safe environmental conditions for objects on display and in storage.

FEATURE	CURRENT ISSUES	OPPORTUNITY
Lighting	While the headland 'loop' road is illuminated at night, the Museum is not. Vandalism is a potential threat.	Lighting the features of the site may contribute to their security and protection against vandalism.
Cleaning	Cleaning is currently restricted to museum spaces, offices and facilities.	A cleaning schedule for museum displays and showcases will be required.
Exhibition preparation	There is currently no space for exhibition preparation.	Space for the preparation of exhibits for temporary exhibition will be required and storage for packing and containers associated with external loans
Access via Front façade Entrance	There is no clear definition of the principal access to the Museum other than the path to the central stair and portable signage.	Ramp access to the side may be possible but will create a visual impact on the building.
Access via rear Courtyard	Rear access to the Museum via the double timber doors and across the courtyard is the only way in for mobility impaired and wheelchair-bound visitors to enter the museum. The surface is uneven and not materially consistent. The floor level difference between the courtyard and museum requires ramp access for entry to exit/from the building.	A more attractive entrance via the courtyard is required to improve the visitor experience and welcome to the Museum.
Parking	Parking close to the Museum creates vehicular and pedestrian conflicts and detracts on the visual character of the setting of the Museum.	Removal of parking from the access road will enhance the appearance and safety of the northern elevation of the building.
Lift	The first floor is currently inaccessible to mobility impaired and wheelchair bound visitors.	Incorporation of a lift may require an external location and double-sided entry and exit.

FEATURE	CURRENT ISSUES	OPPORTUNITY
Internal stairs	The two sets of stairs are confusing for visitors. One should be roped off and the other made safer to meet BCA requirements.	The upgrade should address the change in levels on the first floor as a matter of visitor safety.
Delivery	There is currently no clear identification for deliveries.	Well-signed delivery instructions are required.
Volunteer guides	The upgrade of the Museum has the potential to attract new interest and may enable volunteer guides to help with visitor management and guided tours.	Facilities for volunteer guides will need to be incorporated into the allocation of space and facilities if this is to be an initiative to be adopted.

Recommendation 4

Deficiencies

The upgrade of the Museum must address the deficiencies associated with the building, its facilities and its presentation which currently diminish the Museum's ability to reach its potential.

Recommendation 5

Functionality and sustainability

That the baseline functional requirements and/or improvements set out in this Review in Sections 10.2, 10.3 and 10.4 inform the development of the architectural brief and fit out of the Museum. These are designed to improve and enhance facilities which deliver the objectives of the Museum. All decisions for the functional upgrade should consider the sustainability of every feature and the implications for on-going maintenance and life cycle.

Recommendation 6

Addition

The addition of flexible space which provides opportunities for maximising the ability of the Museum to reach wider audiences and generate revenue through activities and venue hire is recommended provided any new addition is sympathetic to the heritage values of the building.

10.5 Increasing capacity

Many modern museums are unable to fulfil their functions within the available space of their building and are forced to reconfigure the way the museum meets its requirements to operate effectively and efficiently. Where it is possible, they often add additional temporary or permanent space to meet operational demands and

provide flexible, modern event which can generate income through venue hire. In particular event space and a cinema mentioned in the brief as new initiatives have been considered.

A number of examples with contemporary solutions are offered:

- Event space



Temporary marquee erected in the courtyard of the Hyde Park Barracks, Sydney.



Old Government House, Parramatta can create covered spaces using marquee and partial roofing to cover the courtyard space and larger outdoor areas.



Dulwich Picture Gallery, London has extended its building with a partially covered platform which provides indoor/outdoor venue space and a café.



The space at Dulwich Picture Gallery, London is not always activated but creates an interesting dialogue with the historic wing of the old building.



The Mint, Sydney has inserted a modern multipurpose venue into the historic courtyard behind the 1816 Rum Hospital wing.



Bendigo Art Gallery, Victoria has added exhibition galleries and a café with outdoor seating terrace to the rear of its historic building.



Heide Museum at Heidelberg, Melbourne added a transparent glass cube for venue and café space.



Victoria's Ballarat Art Gallery's new extension provides a multipurpose venue space and outdoor terrace in a striking contemporary design.

11. UPGRADING THE MUSEUM ENVIRONMENT

11.1 Building tolerance

The conservation of the buildings and the upgrade of museum facilities will be guided by the significance of the spaces and the operating requirements of the Museum. It is important in the discussions about the most effective uses of space that environmental conditions are considered for the purpose of understanding the implications of the services which need to be added or significantly improved. Meeting accepted museum standards for the care of the collection and the comfort of patrons is accepted as best practice. Sometimes these are challenging and may have to be offset by measures including zoning spaces, timing operational services, limiting capacity and remote controls.

The Museum comprises the main cable station building, a late 19th century structural group, including the former battery room and an enclosure for the air conditioning plant. These are located below a sandstone outcrop which provides some shelter from the south, while the main façade of the building faces north. Ground water seepage can be expected from the rise and sandstone behind the buildings. Prevailing weather, including strong wind and driving rain from the south impacts on the condition and conservation of the building. Remedial measures which address the detrimental effects of water ingress are a priority requirement.

The Preservation Needs Assessment 2015 surveyed the Museum, its environment and the collection, assessed the condition of objects, identified factors associated with its care and management from a materials conservation perspective and assembled recommendations for its future care and preservation.

11.2 Aiming for optimum conditions

The following information is provided as background to the Preservation Needs Assessment to help inform the recommendations in that document recommendations and guide decisions which will impact on the internal environmental conditions of the Museum to ensure that the upgrade of services including air conditioning (temperature and humidity controls, air circulation and air filtration) and lighting meet accepted museum standards.

When the cable station building was refurbished by the Department of Public Works in 1988 for its opening as the La Perouse Museum, the southern wing was air conditioned for the purpose of providing an internal environment which satisfied museum display standards. The loan of original artefacts was conditional on this as a requirement to meet the lending requirements of overseas and local museums.

Subsequent to this, the building was closed in 1994 for a refurbishment during which time the air conditioning was de-commissioned. This meant that a large number of items on loan were returned to lending institutions and only those considered robust enough to withstand a non-air-conditioned environment remained.

Despite the lack of air conditioning and humidity control, most of the items on display in the Museum appear to have remained in reasonable condition. The

construction of the date, design and construction of the building means that it is probably insulated, despite its wind-swept location. However, staff note that there are large fluctuations between hot and cold weather. The front entrance and wind-lock require a redesign to be more effective.

It is noted that the room currently used as the primary store has an external wall facing south and therefore exposed to heavy weather on occasions. It feels and smells damp and musty. Any relocation will change that stability and has the potential to cause physical change to museum objects. The impacts of this are visible and difficult to reverse and can include swelling or splitting of timber, mould on leather, drying out and brittle paper or bronze disease.

The key environmental factors which have the potential to cause damage or deterioration to items are temperature, humidity, light and air quality. The impacts of these are briefly outlined below to help inform decisions on the upgrade of the museum in respect of environmental control to acceptable museum standards. These standards should also be respected and addressed if/when the collection is removed to storage during the upgrade and returned to the building at the conclusion of works.

It is noted that the standards for environmental management of the collection have differing requirements for paper, metal, timber, leather and fabric. Each have different limits of tolerance, so the conditions need to reflect the fact that the collection comprises a range of materials. The aim should be to provide a stable environment with temperature and relative humidity levels reflecting the best outcome from a materials conservation point of view and maximum visitor comfort within those limitations.

The AICCM (Australian Institute for the Conservation of Cultural Material) recommends Interim Temperature and Relative Humidity Guidelines for acceptable storage and display conditions of general collection material as follows:

- Temperature –acceptable between 15–25°C with allowable fluctuations of +/-4°C within that range per 24 hr and
- Relative Humidity – between 45-55% with an allowable fluctuation of +/- 5% within that range per 24 hr. Where storage and display environments experience seasonal drift, RH change should be managed gradually across a wider range limited to 40% – 60%.⁹

However, the National Gallery of Australia is more specific, adopting a standard for their collection care at 20 degrees +/- 1 degree Celsius and relative humidity 50% +/- 3%.

Comfortable conditions for visitors are generally accepted to be 18 – 22 degrees Celsius and 45 -50% relative humidity.

⁹ <https://aiccm.org.au/about/who-we-are/advocacy/environmental-guidelines-australian-cultural-heritage-collections>

Together, museum standards for temperature and humidity represent an ideal environment for the safe keeping of objects, comfortable conditions for visitors and staff, allowing for small percentages of fluctuations and the requirements for a range of materials.

(a) Humidity

All organic items (wood, leather, paper, bone,) contain moisture and can reach a stable equilibrium in the air that surrounds them. If that air exceeds that equilibrium by becoming wetter, items are at risk of becoming mouldy or can swell, cockle, warp, rot, change shape or lose strength. If the air exceeds that equilibrium by becoming drier, items can become brittle or can shrink, warp, crack or split. Furniture and leather items are particularly susceptible to both these impacts.

Inorganic items (stone, metals including brass, copper, bronze, glass, ceramics) are also affected by humidity. If the air is too dry and moisture evaporates, salts can build up on the surface. If the air is too wet, items may corrode, lose their original patina or fade.

If the humidity regularly fluctuates, composite objects (i.e. those made of different materials with different rate of swell or shrinkage) will suffer physical damage.

For example, one cubic metre of air can hold 10g water at 10°C BUT the same cubic metre can hold more than 30g water when the air is heated up to 30°C.

Comment: There is currently no humidity control in the building.

(b) Temperature

The main reason for needing to control temperature is the impact that a rise or fall affects humidity (i.e. the level of moisture in the air). Some materials expand or contract, while detrimental chemical activity and biological change can be accelerated.

Temperature and humidity in combination

Temperature and humidity work together – the humidity of the air depends on the temperature of the air. Because humidity and temperature are co-related, the ideal conditions are generally expressed together, as indicated above.

Relative humidity is used to measure the dampness or dryness in the air. It can be affected by external factors including weather changes, fluctuations between daytime and night-time and water penetration into a building e.g. damp. Internal factors which affect the balance between temperature and humidity include poor air circulation, fluctuation in day/night heating or cooling, visitors, particularly on hot and wet days and hot 'spot' lighting.

To reduce the adverse effects of external conditions on the internal museum environment:

- regularly monitor environments with electronic datalogging
- undertake and comprehensive building and energy efficiency surveys to ensure that the building is in good condition and well insulated.
- provide barriers e.g. a vestibule, double door entry or air locks to mitigate against extreme changes between outdoor and indoor environments
- close all windows
- apply solar control film on windows and skylights to reduce the effect of direct sunlight.
- install heaters, humidifiers or dehumidifiers where necessary to create and maintain a stable environment. Ensure that control equipment complements, not negates each other.

For objects which are highly sensitive to changes in temperature and humidity, consider isolating them in a showcase where the micro-environment can be controlled.

Comment: There is currently no temperature control in the building.

(c)Light

Lighting in museums requires a balance between providing adequate and comfortable visibility of items and protecting items from the damaging effects of light which can cause dyes and pigments to fade and/or the deterioration of their physical structure. 50 lux (1 lux = lumen per square metre) is generally regarded as the minimum amount of light needed to examine and appreciate the shape and colour of an object. While low light levels can give museum spaces a gloomy appearance, controlled artificial lighting can highlight key objects.

Daylight and artificial light, particularly fluorescent light, emit large amounts of UV radiation. Tungsten-halogen lamps (tungsten lamps with a halogen gas added for a more efficient, slightly whiter light) emit a small amount of UV radiation with a very short wavelength. This radiation is very powerful and therefore damaging but can be filtered out with a glass filter. UV radiation is expressed as microwatts per lumen. 75 microwatts per lumen used to be the accepted level of UV radiation. Today, 0 microwatts per lumen is desirable.

To reduce the amount of UV radiation that reaches museum objects, the following UV-absorbing materials can be used:

- laminated glass, self-adhesive film, UV absorbing acrylic or polycarbonate sheet or UV absorbing varnish for windows, skylights and display cases
- UV absorbing sleeves and filters for artificial light sources

Other materials that can be used are:

- lamps and tubes with a low ultraviolet emission
- white paints, based on titanium dioxide, (lead-based therefore not desirable) or zinc.
- Light reflected by a white painted wall contains less than 20% of its original amount of UV radiation.

Most lighting (natural and artificial) contains a degree of ultraviolet radiation, visible light and infrared radiation and lighting choices which eliminate or reduce radiation are desirable.

Stone, ceramic, glass, and metal are insensitive to light, but it is recommended that 300 lux not be exceeded, particularly because it inhibits the ability of the human eye to adapt to moving between areas of high and low light levels. Organic materials are highly sensitive to the levels of light (particularly fading, but also weakening of structure). 200 lux is considerable acceptable for moderately sensitive items including oil and tempera paintings, lacquerware, plastics, wood, furniture, horn, bone, ivory, undyed leather and minerals. Sensitive items including works on paper, textiles and costume, dyed leather, fur and feathers, prints, drawings, watercolours, stamps, manuscripts, coloured and many types of old photographs, miniatures, transparencies, and paintings on canvas require lower light levels (recommended 50 lux). Exclusion of sunlight and replacement with low lux level artificial light is recommended.

The choice of lighting in museums requires a combination of factors including the aesthetic, cost, sustainability and lighting which accurately delivers the correct colour temperature.

The damaging effects of daylight can be reduced by:

- eliminating direct sunlight in exhibition and storage areas;
- not locating items which are susceptible to light damage near sources of natural light, such as uncovered windows;
- using a film to cover windows and skylights to provide solar control and reduce ultraviolet radiation;
- install blinds for control where appropriate if film detracts from the external appearance of a historic building façade;
- blackout blinds provide complete light exclusion but darken internal spaces, requiring artificial lighting.

The damaging effects of artificial light can be reduced by:

- using low wattage and low heat lighting;
- reducing the number of lights;
- diffusing the light; and
- using dimmer controls.

Reducing exposure to light sources and the length of time that sensitive objects are exposed to light also mitigates against the damaging effects of light. This can be done by:

- regularly rotating objects on display;
- displaying objects in temporary exhibitions;
- turning the pages of books
- covering display cases with blackout cloth

- fitting time switches to reduce the length of time lighting is on in rooms and display cases;
- installing movement sensors which activates lighting.

Modern lighting solutions including fibre optics and LED (light emitting diodes) offer alternatives to traditional lighting but need careful evaluation to suit the specific requirements.

Comment: There is currently a combination of natural and artificial lighting in the Museum and a lack of consistency and museum standard lighting levels.

(d) Air quality

Air quality and filtration all impact on the strength and structure of organic and inorganic materials. Materials which are composed of strong chemical substances (e.g. adhesives, acids, solvents) while some building materials, paints, and fabrics contain compounds which can be toxic and off-gas causing chemical and physical damage to items. Particles of dust, dirt, mould and skin cells are tracked in by museum visitors. Dirt, dust and air pollutants can leave thin films over items which can harbour mould or fungus – and/or change the patina and finishes on items. Paint, solvents, chemicals, some cleaning products and air-borne pollutants can cause oxidation or corrosion.

Mould is the enemy of cultural heritage collections in museums. It is a naturally occurring fungus that under specific conditions will grow on some surfaces. Damp, high humidity, warm temperatures, poor air flow, and accumulation of dust and grease on surfaces will contribute to an environment that encourages mould growth. It is recommended that cultural heritage collections are kept in clean, dry storage and displayed environments with good air circulation and stable relative humidity.

Air filtration can help maintain low concentrations of harmful air pollutants.

Comment: There is no mechanical air conditioning in the Museum.

(e) Air circulation

Ventilation and circulation of air are also important elements in maintaining a stable environment for museum objects. Allowing organic materials to 'breathe' is essential.

For this reason, it is inadvisable to wrap and store objects for lengthy periods of time them in packing materials which capture air and do not allow air to circulate around the items.

Visitor comfort is also a factor which needs consideration. The recommended fresh air exchange rate in public spaces depends on the cubic volume of spaces and the number of people in those spaces, generally accepted to be set at a rate of per person per hour per 20-30 sq m.

Comment: The evidence of mould confirms that environmental controls and air circulation are currently unsatisfactory.

(f) Integrated pest management

Preserving cultural heritage is the ultimate goal for museum collections. Museum pests come in many different forms: insects, mites, rodents, bats, birds, and fungi (mould), the two most common types are insects and fungi which is an indicator of unsuitable environmental conditions. Integrated pest management (IPM) is an environmentally sensitive way of managing pests. It uses a combination of good housekeeping practices, regular inspections, monitoring and control measures practices and control methods with the aim of preventing problems from occurring and reducing the need for pesticide. It is widely recommended that every museum have some form of pest control in place and monitoring system to protect their collection and that museums review their storage and museum facilities to determine how to best control and prevent pest infestations while utilizing an Integrated Pest Management plan.

Comment: The lack of sealed spaces and open external doors currently offers no protection against pests.

(g) Wildlife

Seasonal avian activity poses risks to visitors, potential intrusion into the museum and bird spikes installed in known nesting sites will mitigate against perching, roosting and nesting. Increased vegetation may attract wildlife and increase threats e.g. possums. Secure roofing, sealed access points and regular monitoring for wildlife threats are recommended. Although not likely to intrude into the Museum, snakes inhabiting the natural areas may pose threats to visitors should be included in a pest management plan. Signage warning visitors during the season may be advisable.

Comment: Seasonal bird activity has been observed inside the Museum.

11.3 Temporary relocation of the collection

Closure of the Museum may involve relocating items into storage while physical interventions to the building occur. Moving items to different environmental conditions can be a factor in their deterioration unless adequate measures are taken to minimise this risk. This applies not just to the time in offsite storage, but on their eventual return to the buildings in which they have been housed where the environmental conditions are likely to have changed.

While it is acceptable to pack items for transport, items which will be stored for an extended period should be unpacked at storage and repacked for relocation when scheduled. During interim storage periods, items can be covered with unbleached calico if required.

Choosing temporary storage for museum objects requires careful consideration for a number of reasons:

Can the storage be accessed and regularly inspected?

Is the storage secure and protected?

How are the items stored inside the storage area?

How consistent are the environmental conditions and do they meet accepted standards?

Should two categories of storage be considered i.e. high-level climate controlled for sensitive items and a lower level for more robust items?

Some firms which claim to offer specialist art storage do not have controlled environments which meet the abovementioned standards, while others use old shipping containers which lack any form of climate control, are susceptible to leak and rust and have insufficient air circulation and ventilation. They are generally located a long distance from the city which is an inconvenience and high charges apply if items need to be accessed or inspected.

Recommendation 7

Environmental standards

That RCC commit to ensuring that the accepted standards for museum environments are upheld and that the recommendations in the Preservation Needs Assessment, 2015 are adopted to inform the Museum upgrade and implemented, where appropriate.

Recommendation 8

Architectural brief

That the masterplanning process consider the implications for environmental management and museum standards outlined in this review and used to inform the architectural brief for the fit out of the Museum.

Recommendation 9

Materials conservation

That funds are allocated for materials conservation for objects requiring work, prior to their re-installation in the Museum.

12.0 UPGRADING THE MUSEUM EXPERIENCE

12.1 Applying the Five Pillars

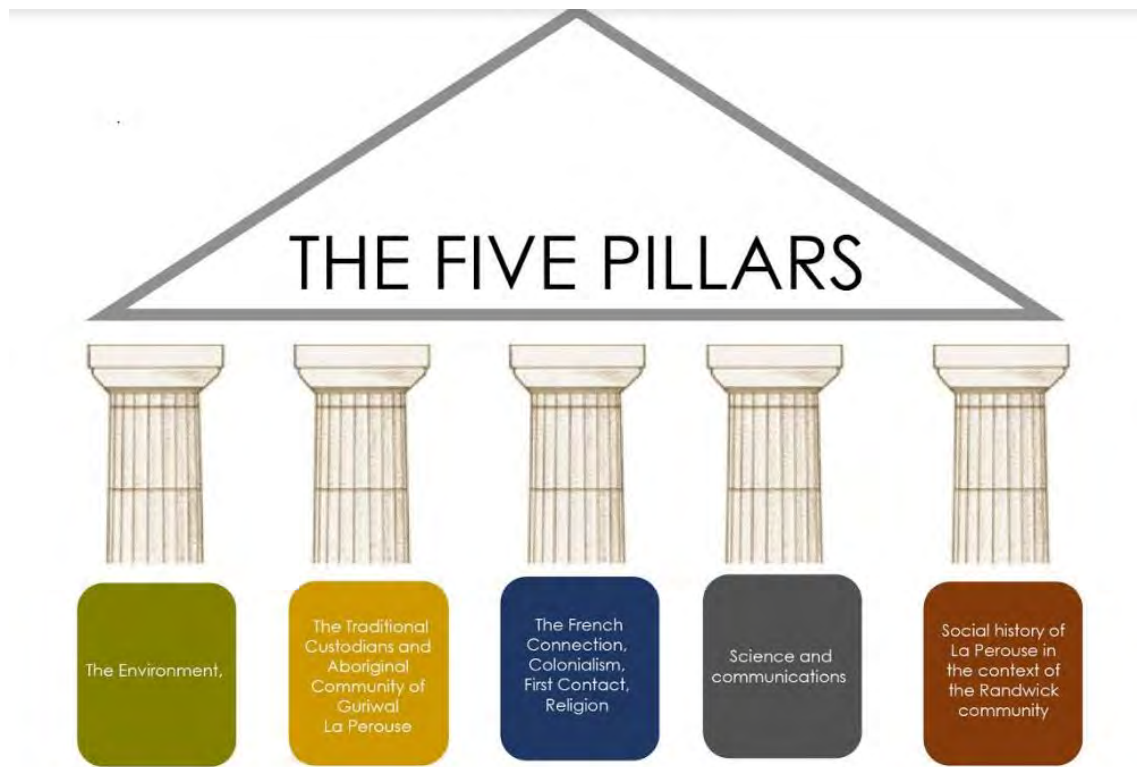


Figure 52: The Five Pillars which underpin the Museum (Graphic: Betteridge Consulting)

12.1.3 Making the Museum legible and inspiring

The upgrade must work hard to improve the visitor experience to compete with other similar attractions. Inspiring visitors to take a journey through the Museum should reward them with a unique, memorable and enjoyable experience of discovery using the Five Pillars to develop the narratives.

12.1.2 Creating the museum experience

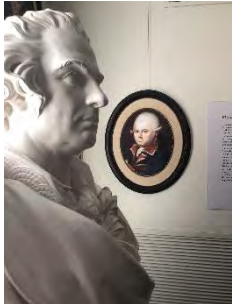
The visitor experience should commence in the Instrument Room. Here, there are two key requirements to orient visitors and to make the Museum legible to visitors. The first is to inspire them about the Museum, the stories it has the power to tell and to excite them to explore further. The second is responding to the challenge of moving visitors through the Museum.

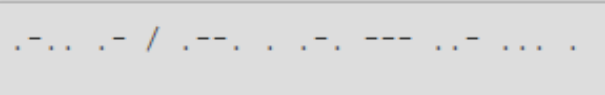
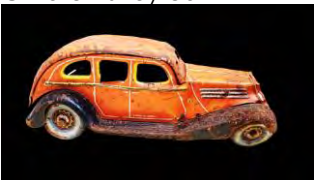
12.1.3 Museum icons

Museums use hooks to lure visitors to delve deeper and explore their exhibitions. It is proposed that one key object relating to each of the Five Pillars could be displayed in the Instrument Room and colour used as a coding device with interpretive text which inspires visitors to explore further.



Figure 53: The Five Pillars with museum icon objects (Betteridge Consulting)

PILLAR	OBJECT	HOOK
Environment	Digital image 	A recent discovery in the waters at La Perouse was a well camouflaged anglerfish, <i>Porophryne erythrodactylus</i> . Why is it called the Ugly Fish?
Traditional custodians and Guriwal La Perouse	Shellwork Mission Church (to be commissioned) 	The Mission Church has special significance for Aboriginal people. 'Our lives revolved around that little church. We were there all the time. It was like a second home to us'. Aunty Esme Timberly
Lapérouse	Bust of Lapérouse 	As King Louis XVI was led to the guillotine, he is reported to have asked if there was any news of Lapérouse. This question could be posed to spark interest in an unfolding mystery and discovery in the Museum.

PILLAR	OBJECT	HOOK																											
Science, technology and communication	Morse code machine 	<table border="0"> <tr> <td>A ●—</td> <td>J ●— — —</td> <td>S ●●●</td> </tr> <tr> <td>B —●●●</td> <td>K —●—</td> <td>T —</td> </tr> <tr> <td>C —●—●</td> <td>L ●—●●</td> <td>U ●●—</td> </tr> <tr> <td>D —●●</td> <td>M ——</td> <td>V ●●●—</td> </tr> <tr> <td>E ●</td> <td>N —●</td> <td>W ●— —</td> </tr> <tr> <td>F ●●—●</td> <td>O — — —</td> <td>X —●●—</td> </tr> <tr> <td>G — — ●</td> <td>P ●— — ●</td> <td>Y —●— —</td> </tr> <tr> <td>H ●●●●</td> <td>Q — — ● —</td> <td>Z — — ●●</td> </tr> <tr> <td>I ●●</td> <td>R ●—●</td> <td></td> </tr> </table> Decipher this secret code:  Find the answer in the relevant display. (Answer: La Perouse)	A ●—	J ●— — —	S ●●●	B —●●●	K —●—	T —	C —●—●	L ●—●●	U ●●—	D —●●	M ——	V ●●●—	E ●	N —●	W ●— —	F ●●—●	O — — —	X —●●—	G — — ●	P ●— — ●	Y —●— —	H ●●●●	Q — — ● —	Z — — ●●	I ●●	R ●—●	
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Social history of La Perouse	Children's toy car 	'Hardly a day passes but a deserted wife descends on us, bag and baggage with her children' Brigadier Olive Allitt, Women's Social Secretary, Salvation Army HQ <i>Sun Herald</i> 27 June 1954, p64																											

Recommendation 10

Five Pillars

That the Five Pillars are the foundations for developing the Museum framework.

Recommendation 11

Icon objects

That the Five Pillars are introduced using 1 icon object each and displayed in the Instrument Room and integrated with wayfinding and a historical chronology to underpin the legibility of the Museum.

Recommendation 12

Acquiring icons

Where an icon object does not currently exist but is desirable, funds are allocated for the commission or purchase of an appropriate item to be added to the RCC Sub-Collection.

12.2 Connecting the layers of history

The Five Pillars also need to be understood not as silos, but as layers of history which are interwoven into the narratives of historical examination and reflection. The following tables are indicative only and suggests some of the ways in which the Pillars can be connected but does not attempt to provide a comprehensive guide. Authentic voices of the Aboriginal community must be represented across the Five Pillars.

PILLAR 1: THE ENVIRONMENT

The Environment

The natural environment at La Perouse is shaped by its geology and is important as the ecological habitat for social flora and fauna.



Connecting Themes	Narratives
Traditional Owners	Connecting to Country; Seasonal Calendar; Totems; Changing Environment
Lapérouse – his legacy	Enlighten; Scandal - Rose de Freycinet; Curiosity
Science	Geology; Habitat; Collecting; Climate Change; Discovery
Social History	Nature; Botany Bay National Park

Ways of distilling the Environment Pillar:

PILLAR	CONNECTING THEMES	NARRATIVES
Environment The natural environment at La Perouse is shaped by its geology and is important as the ecological habitat for local flora and fauna.	<i>Traditional owners</i> The land, sea and sky has offered Aboriginal people their identity and association with place and their spirituality for over 10,000 years. Aboriginal people value this area as the home of the spirits of their ancestors.	Connecting to Country - Spiritual traditions of ancestors and their Dreamtime stories relating to flora, fauna and the celestial sky; Queen Emma Timbery's Dreaming trees. - Significance of Social Aboriginal rock carvings. Seasonal calendar - Seasonal calendar compiled through consultation with Aboriginal community highlighting whale migration, the mullet run, the meaning of seasonal changes to flora and the life cycles of animals. Totems - Social flora and fauna are expressed team sports with Social Aboriginal representation across different codes including hockey, netball, rugby union. Changing environment - Traditional practice is compromised by the loss of natural habitats, overfishing and environmental changes which impact on the survival of species e.g. shells used for craftwork.

PILLAR	CONNECTING THEMES	NARRATIVES
Environment The natural environment at La Perouse is shaped by its geology and is important as the ecological habitat for Social flora and fauna.	<i>Lapérouse – his legacy</i> The legacy of Lapérouse and his ill-fated voyage lies not with his loss but with the expeditions of fellow men of the Enlightenment who continued his mission to explore and discover Australia and the Pacific. The contributions to science by these men, are internationally revered. The accounts of their observations, scientific collections and the dried and live specimens they took back to France are significant and intrigued the wider public curiosity, while their names are immortalised in Australian landscape features.	Enlighten - The expeditions of the Enlightenment – Bruny D'Entrecasteaux; Hyacinthe de Bougainville; Nicholas-Thomas Baudin, Francois Peron and Charles Lesueur, Louis Henri and Louis Claude Freycinet. Scandal - Written out of official accounts, Rose de Freycinet disguised herself as a man so that she could accompany her husband on his voyage. She wrote a journal recently acquired by the State Library of NSW, which included accounts of her time in Sydney, fêted by Sydney's elite. Curiosity Félix Delahaye (from the D'Entrecasteaux expedition became head gardener to Empress Josephine at Chateau Malmaison in Paris where she nurtured Australian plants and animals.

PILLAR	CONNECTING THEMES	NARRATIVES
Environment The natural environment at La Perouse is shaped by its geology and is important as the ecological habitat for local flora and fauna.	<i>Science and technology</i> The geology, geomorphology, botany and zoology of the northern head of Botany Bay has intrigued scientists since the first documented descriptions and observations in 1770. The clear water of the Bay continues to reveal new species of marine life while the natural landscape of the national park is protected as important ecological habitat.	Geology - The stratigraphy of La Perouse geology is studied by scientists and students to understand the significance of the Sydney Basin, the eroded uplifted Permian sedimentary sandstone and its interruption by igneous intrusion. Habitat - The coastal remnants of the endangered Eastern Suburbs Banksia Scrub are important ecological habitats fauna. Collecting - Specimens collected by Sir Joseph Banks and Dr Daniel Solander on the northern shores of Botany Bay, now in the British Museum of Natural History are significant for their scientific significance as type specimens and evidence of species growing at the time of First Contact. Climate change - The natural environment preserves ancient evidence of the changing climate. The current impacts of climate change are seeing extinction of species. Discovery - The waters around La Perouse are not just a mecca for recreational divers for the diversity of marine life but for scientists as well with the discovery of a new species of anglerfish, nicknamed the 'ugly anglerfish fish' capturing the attention of the public.

PILLAR	CONNECTING THEMES	NARRATIVES
Environment The natural environment at La Perouse is shaped by its geology and is important as the ecological habitat for local flora and fauna.	<i>Social history</i> The natural environment at La Perouse is respected for its unspoilt beauty, diversity of species of flora and fauna and has frequently been the subject of public campaigns to preserve its character.	Nature - The area attracts nature lovers and bushwalkers and volunteer organisations committed to bushcare and nature conservation. National park - The La Perouse headland is part of the northern part of Kamay Botany Bay which protects the native Australian flora and fauna of the area.

PILLAR 2: TRADITIONAL CUSTODIANS

Traditional Custodians

Aboriginal culture is a living tradition significant to the people of La Perouse who have rebuilt a strong, proud, vibrant and resilient community here.



Connecting Themes	Narratives
Environment	<i>Sustainable practices</i>
Lapérouse – his legacy	<i>Resistance</i>
Science	<i>Culture</i>
Social History	<i>Resilience; Land title; Mission; Activism; Identity; Reconciliation</i>

Ways of distilling the Traditional Custodians Pillar, noting that further narratives may emerge in consultation with Aboriginal representatives.

PILLAR	CONNECTING THEMES	NARRATIVES
Traditional custodians Aboriginal culture is a living tradition significant to the people of La Perouse who have rebuilt a strong, proud, vibrant and resilient community here. Further narratives may emerge through consultation with local Aboriginal representatives.	<i>Environment</i> Social Aboriginal people live with and manage the land, respecting the need to maintain its sustainability, using traditional practices.	Sustainable practice - Aboriginal people have respected and nurtured the land and survived using subsistence and sustainable methods and continue to uphold some of these practices at La Perouse.
	<i>Lapérouse</i> The arrival of Europeans disrupted the lives of the Aboriginal people in the area and subsequent settlement led to their dispossession of land and loss of cultural traditions.	Resistance - First Contact with Lapérouse and his party met with resistance from Aboriginal people.
	<i>Science and technology</i> Contemporary research is helping Aboriginal people to reclaim their identity, language and cultural traditions to ensure that these remain vibrant.	Culture - Traditional cultural practices have been enhanced by the diaspora of Aboriginal people and continue to evolve as younger generations adopt them.
	<i>Social history</i> Aspects of the traditional lifestyles of Social Aboriginal people remains current today. La Perouse is associated with dispossession but also of reclamation, protest and reconciliation.	Resilience - Some members of the community at La Perouse have had an unbroken connection with the area for over 7,000 years

PILLAR	CONNECTING THEMES	NARRATIVES
		Land title - Attempts to establish title to land began in the early 19th century and continued through to the 20th century.
Traditional custodians Aboriginal culture is a living tradition significant to the people of La Perouse who have rebuilt a strong, proud, vibrant and resilient community here.	<i>Social history</i> The character of the suburb of La Perouse has been shaped by the contribution of Aboriginal people to the workforce, to community life, sport and education and tourism.	Mission - The Christian mission provided a focus for the Aboriginal community and the foundation for their commitment to social values. Activism - The campaign for recognition and respect and justice has strengthened the community's commitment for their rights. Identity - The strong, tight-knit community at La Perouse is committed to preserving their cultural heritage and identity to ensuring their cultural traditions are shared with younger generations. - demonstrate the importance of the continuing struggle of Aboriginal people. Reconciliation - Aboriginal people are significant to the identity of La Perouse and their determined struggle for recognition and reconciliation resonates with Aboriginal people across Australia. Sorry Day and the Survival concerts are inter-generational responses which strengthen the bonds and connections between members of the community.

PILLAR 3: LAPÉROUSE

Lapérouse | First Contact | French Connections

The expedition of Lapérouse, was high prestigious and although tragically unsuccessful, it produced a significant body of knowledge with a lasting legacy significant both to Australia and to France.



Connecting Themes	Narratives
Environment	<i>Navigation; Disappearance; Mystery</i>
Traditional Custodians	<i>Relationships</i>
Science	<i>Records: the journals of Lapérouse and the Atlas</i>
Social History	<i>Memorialisation; Museum</i>

Ways of distilling the Lapérouse Pillar:

PILLAR	CONNECTING THEMES	NARRATIVES
Lapérouse The expedition of Lapérouse, was high prestigious and although tragically unsuccessful, it produced a significant body of knowledge with a lasting legacy significant both to Australia and to France.	<i>Environment</i> The natural environments of the countries Lapérouse visited were a source of fascination in Europe. The challenges for navigating uncharted waters and visiting foreign lands held elements of danger.	Navigation - The skill of Lapérouse as a navigator is recognised and admired. Among the items he carried on board his ship were instruments which had been used by Lt James Cook. Disappearance - The mystery of the disappearance captured the public's imagination and prompted archaeological excavations to recover evidence. Mystery - The loss of Lapérouse and his crew has been the subject of considerable speculation, theory and research – but remains unsolved.
	<i>Traditional custodians</i> Aboriginal connections with the French community respect the significance of their respective cultural histories and traditions.	Relationships - Members of the community recall participation in commemorations with the French community through their school programs.
	<i>Science and technology</i> The Lapérouse expedition was significant for its discoveries and contributions to the science of anthropology, natural history and navigation.	Records - The journal of Lapérouse and the Atlas, charts and illustrations made during his voyage through the Atlantic Ocean across the Pacific Ocean are highly valued for their evidence of previously undocumented information.

PILLAR	CONNECTING THEMES	NARRATIVES
Lapérouse The expedition of Lapérouse, was high prestigious and although tragically unsuccessful, it produced a significant body of knowledge with a lasting legacy significant both to Australia and to France.	<i>Social history</i> The annual commemorations of Bastille Day, Lapérouse Day and the anniversary associated with Pere Receveur are significant to the Social community and to French Australians.	Memorialisation - The monuments to Lapérouse and Père Receveur commemorate the men and their contributions – Lapérouse for his discoveries, Père Receveur as the first Catholic priest whose obsequies are considered to have been the first Catholic religious ceremony in Australia. Museum - The establishment of the Museum as the French gift to commemorate Australia's Bicentenary underlines the significance of Lapérouse to Australia and the esteem with which he is held.

PILLAR 3: SCIENCE AND TECNOLOGY

Science and Technology

Surveillance, defence and communications have been important in connecting La Perouse to the rest of the world.



Connecting Themes	Narratives
Environment	<i>Island; Isolation</i>
Lapérouse – his legacy	<i>Disappearance</i>
Traditional Custodians	<i>Wayfinding</i>
Social History	<i>Technology; Globalisation</i>

Ways of distilling the Science and Technology Pillar:

PILLAR	CONNECTING THEMES	NARRATIVES
Science and technology Surveillance, defence and communications have been important in connecting La Perouse to the rest of the world.	<i>Environment</i> Caring for the environment at La Perouse has employed technology for recording, surveillance for defending and protecting its safety and communicating its significance and values.	Cartography - Cartography and navigation were critical to the movements and discoveries of Lt James Cook, Captains Arthur Phillip and John Hunter and Lapérouse. The arrival of both Laperouse and Phillip to exactly the same location at the same time is evidence of the accuracy of these skills. Isolation - The isolation of the La Perouse headland influenced the location of the Watchtower, erected c. 1822, to provide surveillance and the customs protection.
	<i>Traditional custodians</i> While Europeans have used sophisticated methods in these areas, Aboriginal cultural traditions demonstrate a much simpler approach to mapping, communicating, language and protecting their land, many of which are being shared and revived by the local community at La Perouse.	Wayfinding - Aboriginal people have an intuitive understanding of the natural environment which informs their ability to navigate using natural features landmarks or the movement of celestial bodies. - Communication Aboriginal language and local rock carving

PILLAR	CONNECTING THEMES	NARRATIVES
	<i>Lapérouse</i> The techniques employed for finding Lapérouse proved unsuccessful. With modern advances in this field, his story could have had a different outcome.	Disappearance - The disappearance of Lapérouse could not be communicated to the rest of the world until the discovery in 1826 of evidence in the Solomon Islands that he and his crew had perished.
	<i>Social history</i> The siting for the cable station and the significance of this location for connecting New Zealand to the world is a significant international association.	Technology - The invention of morse code represented a significant milestone in communications. - Improved heavy duty cable design and manufacture enabled it to withstand the environmental and tensile pressures placed on it. Globalisation - The laying of the telegraph cable from La Perouse linked New Zealand to Australia and England in 1876. Submarine cables remain important links connecting land-based stations via seabed cabling.

PILLAR 5: SOCIAL HISTORY

Social History of La Perouse

La Perouse is unique for its setting, social history and cultural diversity.



Connecting Themes	Narratives
Environment	<i>Destination</i>
Lapérouse – his legacy	<i>International and Social Relations</i>
Traditional Custodians	<i>Resilience</i>
Science	<i>Education</i>

Ways of distilling the Social History of La Perouse Pillar:

PILLAR	CONNECTING THEMES	NARRATIVES
Social history La Perouse is unique for its setting, social history, cultural diversity	<i>Environment</i> The natural beauty and isolation of La Perouse has made it a popular place for settlement and a destination for tourism associated with the landscape.	Destination - La Perouse has been a popular destination for its natural beauty and scenic features, made more accessible following the introduction of a tram service in 1902. It became a popular Sociality with post war migrants for fishing during the second half of the 20th century.
	<i>Traditional custodians</i> The Aboriginal community at La Perouse unites people from different areas of NSW and strengthens relationships between South Coast communities	Resilience - The impact of First Contact begins on the shores of Botany Bay, making connections between La Perouse and Kurnell significant. The two sides of Botany Bay were subsequently united by Aboriginal people through tourism and shellwork.
	<i>Lapérouse</i> The connection with Lapérouse is a lasting tribute to the courage of his convictions and navigational exploits, honoured in the name of the suburb.	International and Social relations - Social relationships with the French-Australian community and the Social school community of the Lycee Condorcet are celebrated on Bastille Day, La Perouse and with the annual Catholic and interfaith commemoration of Père Receveur. Official visits through the Consul-General's office including the French Navy bring visitors to Lapérouse and honour his legacy.

PILLAR	CONNECTING THEMES	NARRATIVES
Social history La Perouse is unique for its setting, social history, cultural diversity	<i>Science and technology</i> La Perouse is an important place for scientific investigation and research, particularly in the work of UNSW which maintains strong links to the area.	Education - Primary, secondary and tertiary students are attracted to La Perouse for study. - Social schools benefit from having access to the Museum's public programs which concentrate on Social history and features of interest
	<i>Social history</i> La Perouse is a multicultural community which is proud of its history.	Community - The history of the watchtower and the cable station offer different perspectives on the capacity of places to adapt to meet the needs of particular groups. End of the line - The tram service which terminated at La Perouse in 1961 connected the suburb to the city and facilitated tourism. Welfare - La Perouse was synonymous with disadvantage for many including Aboriginal people, people whose lives were disrupted by the Depression and World War II including the unemployed, deserted women, migrants and refugees.

PILLAR	CONNECTING THEMES	NARRATIVES
Social history La Perouse is unique for its setting, social history, cultural diversity	Social history (continued)	Business - Social business provided employment for Aboriginal people and commercial operators of boatsheds and restaurants provided for the visitors, tourists and day trippers taking the ferry to Kurnell, beachgoers &c. Restaurants remain viable Social businesses enjoying the iconic location of La Perouse. Chinese market gardeners have made a success of a niche business opportunity. Recreation - La Perouse is a popular location for kite-flying, swimming, fishing, sailing, diving, bushwalking and family recreation. Tourism - Snake shows and Aboriginal crafts including the shellwork and boomerangs sold by Aboriginal people have become part of the popular culture associated with La Perouse and have strong memory and associations for people.
		Picture postcard - The amenity of the natural landscape has attracted visitors, tourists to La Perouse, as it has done for over a century when views of the area were captured on postcards and shared around the world.

In developing the new narratives, opportunities to disrupt conventional history and storytelling, provoke discussion and debate, engage with the present and imagine the future should be interwoven throughout. It should also provide opportunities to re-evaluate the role of objects in the collection and explore previously unconsidered interpretive potential. Equally, it is important to ensure that the voices telling the stories can do so from their perspectives to ensure that they are relevant, balanced, credible, legitimate and authentic.

Recommendation 13

Themes and narratives

That the Five Pillars establish the connecting themes and narratives for delivering legible, relevant and cohesive permanent and temporary exhibitions and inspire public programs.

Recommendation 14

Authentic voice

That the authentic voice and representation of the La Perouse Aboriginal Community - as part of the interpretation of the Museum and Headland - is informed through the early engagement of an Aboriginal consultant and/or curator, and also from the outcomes of Randwick City Council's Aboriginal Cultural Heritage Study.

Recommendation 15

Connecting stories

That the Five Pillars are not delivered as silos but are interrogated to identify the connecting themes and the inter-related narratives outlined in Section 12.2.

Recommendation 16

Diversification

That the narratives are constructed as balanced, credible, legitimate and authentic and are supported with relevant objects and/or other media which enhances their understanding.

12.3 Gaps analysis

Applying the connecting themes and narratives to exhibition development using the Five Pillars will identify gaps in the present collection. This offers the opportunity to interrogate the collection to understand the ability of objects to be interpreted in different ways and the multiplicity of stories they can inspire. Content development will rely on assessing the relevance and context of objects in supporting the themes and narratives. It may also require the acquisition of additional items and the input of expertise in specific areas. New content for exhibitions should not be limited to historical artefacts but should include digital and audio media, contemporary commissions, and other resources which reach diverse audiences. Consultation with

Aboriginal community is important in presenting stories and objects which are interpreted in the culturally appropriate way.

Recommendation 17

Gaps analysis

That the development of narratives in the Museum investigate opportunities through a gaps analysis to introduce new ways of telling the stories using contemporary media.

12.4 Historical chronology

La Perouse has a complex history which is woven together by historical events, social policies. Using the five pillars to create a chronology which can be adapted as a timeline would be suitable for orientation to the Museum and be installed as a wall feature around the walls of the Instrument Room. Colour coding the individual events to the five pillars will reinforce the connectivity. As a note of caution, disproportionate perceptions of time and the tendency for chronologies to commence with First Contact must be avoided.

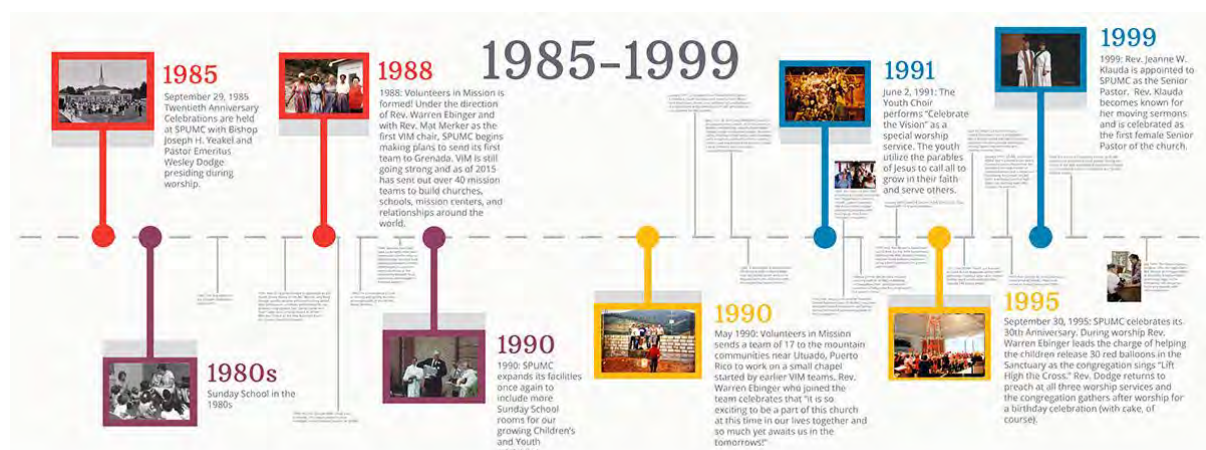


Figure 54: Example of a timeline chronology (Image accessed online)

Recommendation 18

Historical chronology

That a historical chronology be developed as the framework for contextualising the Five Pillars.

12.5 Way finding and coding

Linking a Five Pillar colour coding system to way finding would provide a clear way of helping people to navigate their way in the Museum.



Figures 55 to 57: Colour coding at the Australian Constitution Centre (Images accessed online)

Recommendation 19

Coding

That colour coding be applied to the icon objects and the historical chronology and is used as for wayfinding through the Museum.

12.6 Reading the Building

Interpreting the history of the cable station will provide visitors with an understanding of how the cable station functioned. The abbreviation on the front façade E.E.A.C. T.L. (Eastern Extension Australasia and China Telegraph Limited) should be explained.

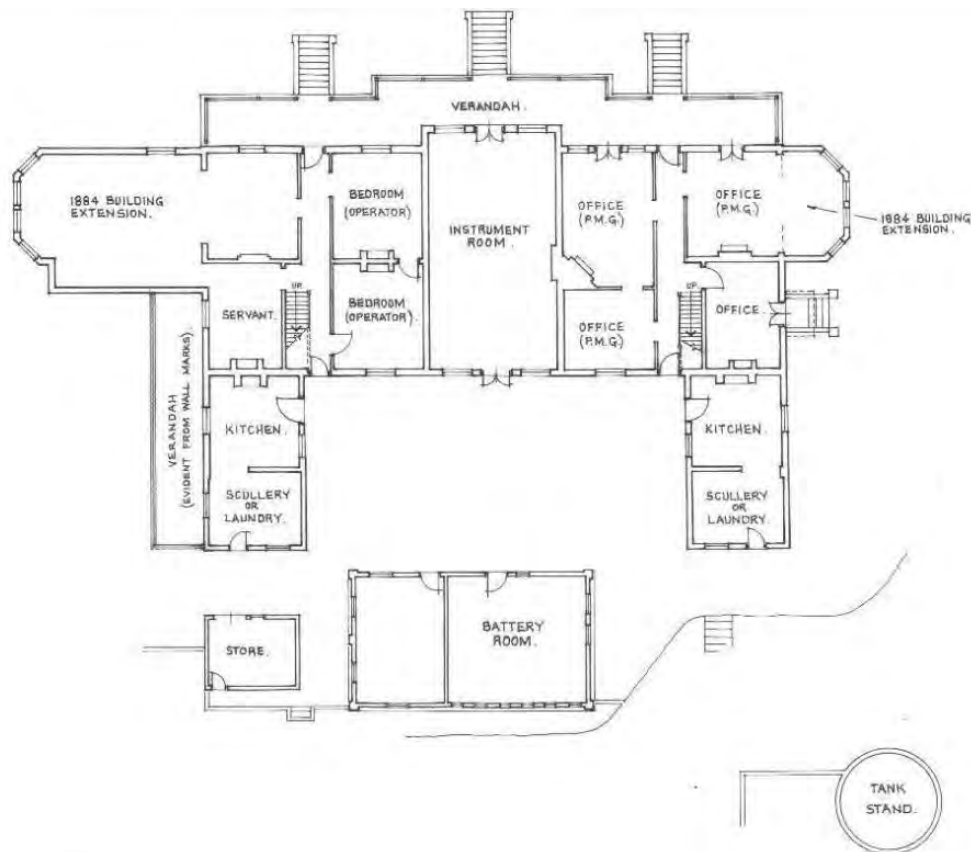


Figure 58: Floor plan of the cable station, 1884 with the extensions added to the 1882 building. (Plan: Jill Sheppard Conservation Management Plan, 2009)

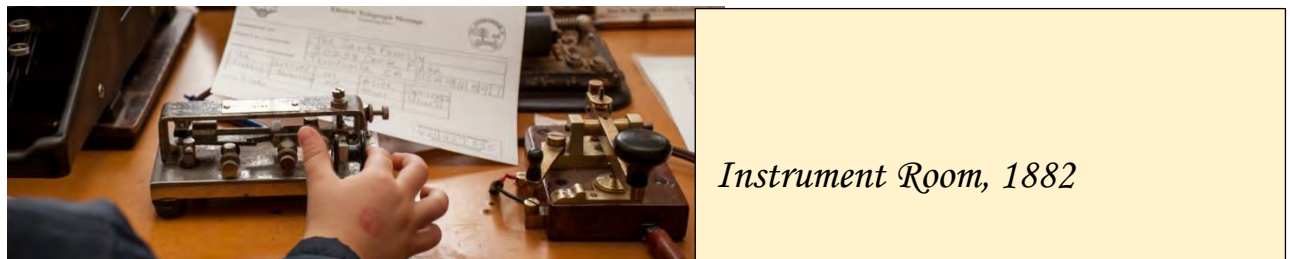


Figure 59: Image and room identification (Image accessed online)

Recommendation 20

Building interpretation

That interpretation of the building as a cable station is introduced to improve its legibility to visitors.

12.7 Display ideas

 Layering objects in showcases provides opportunities to increase the number of objects on display.	 Large central free-standing display cases allows walls to be kept free for the display of 2-dimensional material.	 Theatrical display techniques used here add a dimension to the display. Here, text has been applied to the showcase glass.
 Introducing contemporary art into displays provides opportunities for a different angle of interpretation.	 Storage on display enables visitors to access objects which cannot be displayed in an exhibition context.	 The interior walls and ceilings can be substrates for interpretation.



Consultation with Aboriginal people to fabricate replicas of items significant in their cultural heritage.



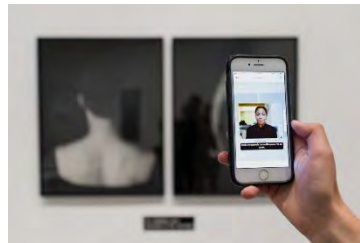
In the redevelopment of the Nyinkka Nyunyu Art and Cultural Centre, Warumungu women tell their stories in dioramas which they made themselves with the help of the South Australian Museum.



Contemporary Aboriginal artists interpret traditional cultural heritage in new ways.



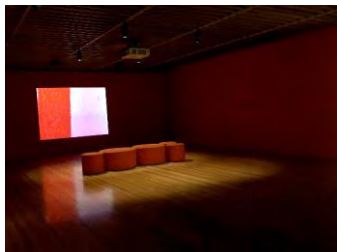
Audio delivery of information uses headphones.



Mobile phones can become tools for interpretation,



Devices including mobile phones and iPads deliver layers of additional information.



Small cinema using a digital projection and flat screen in Te Papa Museum can also double as a lecture space.



Small multi-channel cinema in the Immigration Museum, Melbourne.



Interactive touch table light boxes are an efficient way of providing extensive materials to support displays.



Interactive objects like globes and telescopes could be used to illustrate the voyage of Lapérouse or the telegraph cable network.



Floor talks and guided tours provide visitors with a personal interpretation of the exhibitions and displays.



Performance based interpretation add extra dimension to interpretation and can bring exhibits to life.



Toi Art at Te Papa does not provide wall labels for artworks on display. Instead, they can be identified on a touch screen with options to learn more about each artwork and zoom in to see detail.

12.8 Other considerations for the upgrade

Identity

Te Papa, Wellington, NZ was created by merging the National Museum and the National Art Gallery. The Maori name means 'Our Place'. Philadelphia's former Black Holocaust Museum was rebranded as the Lest We Forget Museum of Slavery. Sydney's former Museum of Applied Arts and Sciences branded as the Powerhouse Museum but has recently reverted to using its former name.



Visibility

Improving the visibility of the Museum during upgrade by informative and bespoke hoarding and exploring opportunities to display an external banner on the building to promote events and exhibitions will give the Museum a higher visibility.

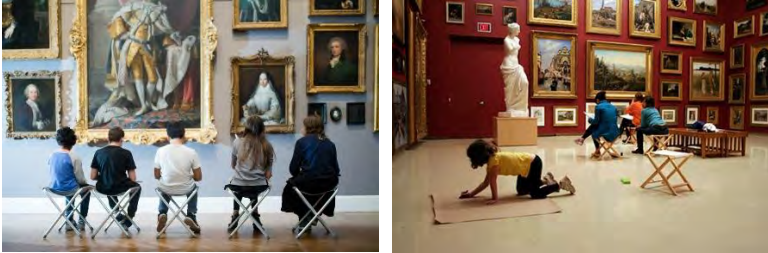


Charging

Charging admission to museums is hotly debated, many determining that the cost of collecting entrance fees voids the profit that museums hope to make. Many museums and galleries have success with simple donation boxes.



Sponsorship and naming rights Museums rely on donations by corporate and private sponsors or honour collectors or former directors by naming gallery spaces.	 
Income Using the museum as a venue for Filming and commercial hire, weddings and special events helps generate income but requires facilities which are compatible with requirements and administrative regulations for risk management and insurance to protect the Museum, its reputation and its collection.	 
School curricula The development of new displays should reference topics in the NSW school curricula and consider opportunities to engage with the French school syllabus used at the Lycee Condorcet.	
Flexible spaces Museums and galleries are increasingly opening their doors to attract new audiences and using their gallery spaces for intimate gatherings	

Experience Opportunities to create unique experiences including activities for children and families like participating in re-enactments Roar'n'Snore at zoos Taronga Zoo and convict sleepover in the Hyde Park Barracks attract single and inter-generational audiences and bring history to life. They also make museums a fun and memorable experience.	
Children's activities Specific activities designed for children can engage younger audiences who might otherwise find the museum visit 'boring'. They should have a determined purpose rather than simply 'babysitting'.	
Using collections Using collections as resources for extended learning brings different audiences to the Museum and increases its relevance to specific audiences.	
Research Offering opportunities for scholarly research on aspects of the collection helps to extend our understanding of the context and significance of the items in the Museum.	

Accessibility

Expanding the interpretation of the collections for wider audiences demonstrates a commitment to their active participation. Introducing dual language for Aboriginal people and French visitors and providing opportunities for aged people and intellectual, visual, audio and mobility impaired visitors is all part of the responsibility to meet the needs of diverse communities.

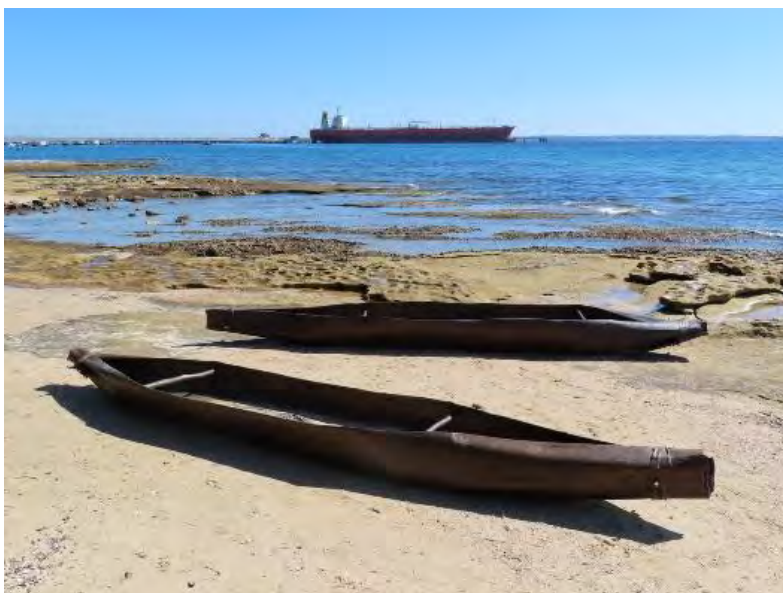


La tenue de l'inventaire, le récolement et le suivi des nouvelles acquisitions (dons ou achats), sont autant d'actions prioritaires pour les conservateurs et les chargés de collections. Ils doivent, par ailleurs, veiller aux bonnes conditions de conservation des œuvres, qu'elles soient exposées ou non.



Connections

Kamay Botany Bay National Park extends across the entrance to Botany Bay, uniting the traditional land of the Kamaygal and Gweagal peoples. A recent initiative by the Australian Government, in consultation with the La Perouse Local Aboriginal Land Council, has used the 250th anniversary of Lt. James Cook's landing at Kurnell to promote reconciliation. Three bronze sculptural installations *Nawi* (canoes), *Whales* and *Eyes of the Land and Sea* acknowledge the arrival of HMB Endeavour and the meeting of two cultures. 2028 will mark the 250th anniversary of the last sighting of the French explorer, Comte de Lapérouse, an occasion which will provide an opportunity for appropriate reflection and commemoration.



Recommendation 21

Extending the upgrade

That considerations for the upgrade should address Museum identity and visibility and opportunities for sponsorship, charging and enhancing income streams.

Recommendation 22

Engagement

The La Perouse Museum, as a local, national and international destination, will engage with diverse audiences through exhibitions, public programs, curricula-based school visits, special events and outreach programs and use each opportunity to attract new audiences.

Recommendation 23

Connecting Kamay

Opportunities to engage in dialogues between the north and south sides of Kamay (Botany Bay) which highlight the importance of the connections and counterpoints between La Perouse and Kurnell should be explored.

13.0 PREPAREDNESS

13.1 Preparing for the upgrade

To prepare for the upgrade of the Museum, it will be necessary to ensure that all items are correctly catalogued with information, images, dimensions and materiality so that accurate information can be provided to the exhibition designer preparing the designs for new displays. A condition audit and valuation of the collection should also be completed.

A program for the closure of the Museum will be required and must include a schedule for dismantling exhibitions and preparing items for storage, including ensuring that all items which need to be numbered with correct catalogue inventory numbers is done. The pack up must be undertaken by a professional fine art relocation firm and meets conservation requirements. If the collection is to be stored in the building while construction work is undertaken, measures must be undertaken to ensure the physical and environmental safety of items. If the collection is moved off site, the storage must conform to accepted museum standards and the collection accessible for curatorial requirements.

Consultation with relevant stakeholders will be required for exhibition development and can be a lengthy process which should be programmed before the Museum closes. A schedule for the first phase of the museum set up which includes unpacking, cleaning, display preparation and installation should also be prepared.

Recommendation 24

Museum closure

That a program for the closure of the Museum and a data the preparation of catalogue data to inform design development and a collection audit, condition assessment, valuation and object labelling.

Recommendation 25

Temporary storage

That the location and management of the collection in storage meets accepted museum standards appropriate to the objects which protect the physical and environmental attributes of the collection.

Recommendation 26

Programming stakeholder consultation

That stakeholder consultation is identified in the program for design development to ensure that the views of relevant groups and/or experts are included where appropriate.

Recommendation 27

Installation schedule

That a schedule for the setup of the refurbished Museum and installation of exhibits is prepared and reviewed during the closure period.

13.2 Staffing

The following projected staffing levels are suggested

Stage 1 – staff required during the preparation for the closure of the Museum:

- Museum assistants (trained), 2 part time
- Collection Management Registrar, minimum 3 days a week
- Curator – lead project manager, full time

It is recommended that consultation with the Aboriginal community commences during this period.

Stage 2 – staff required for the Museum concept and design development during closure until re-opening and the re-installation of the collection and installation of new Museum components:

- Collection Manager – 1 day a week
- Assistant Curator – 3 days a week
- Aboriginal Liaison – 2 days a week
- Curator – 5 days a week

Long term – staff required for Museum operation:

- Front of House – full time depending on how many days a week the Museum opens
- Aboriginal Liaison - 2 days a week
- Facilities Manager – 5 days a week
- Curator – 3 days a week
- Director – 5 days a week

Contractors would be employed on a casual basis for cleaning and café/retail operation.

Volunteers may be considered for recruitment and training as tour guides and to assist with museum research and in other areas determined by RCC.

Recommendation 28

Staffing

That a three-stage plan is developed to provide sufficient staff during the Museum closure and redevelopment phase to meet the demands of managing the collection in storage and developing the exhibitions and future programs which transitions to the operating regime.

14. RECOMMENDATIONS

Site interpretation (Section 8)

Recommendation 1

Connectivity with the Museum

That site interpretation of major features of natural and cultural heritage create a two-way relationship between the Museum and the headland.

Recommendation 2

Site interpretation: Level 1

That Level 1 site interpretation of the significant features within the loop' on the headland are interpreted with in situ information connecting back to the Museum and designed sympathetically to integrate with wayfinding and Museum signage.

Recommendation 3

Site interpretation: Level 2

That forward planning, in consultation with key stakeholders, consider the installation of Level 2 site interpretation at locations outside the 'loop' which contribute to understanding the significance of the area.

Masterplanning the Museum

Functionality (Section 10)

Recommendation 4

Deficiencies

The upgrade of the Museum must address the deficiencies associated with the building, its facilities and its presentation which currently diminish the Museum's ability to reach its potential.

Recommendation 5

Functionality and sustainability

That the baseline functional requirements and/or improvements set out in this Review in Sections 10.2, 10.3 and 10.4 inform the development of the architectural brief and fit out of the Museum. These are designed to improve and enhance facilities which deliver the objectives of the Museum. All decisions for the functional upgrade should consider the sustainability of every feature and the implications for on-going maintenance and life cycle.

Recommendation 6

Addition

The addition of flexible space which provides opportunities for maximising the ability of the Museum to reach wider audiences and generate revenue through activities and venue hire is recommended provided any new addition is sympathetic to the heritage values of the building.

Museum Environment (Section 11)

Recommendation 7

Museum environmental standards

That RCC commit to ensuring that the accepted standards for museum environments are upheld and that the recommendations in the Preservation Needs Assessment, 2015 are adopted to inform the Museum upgrade and implemented, where appropriate.

Recommendation 8

Architectural brief

That the masterplanning process consider the implications for environmental management and museum standards outlined in this review and used to inform the architectural brief for the fit out of the Museum.

Recommendation 9

Materials conservation

That funds are allocated for materials conservation for objects requiring work, prior to their re-installation in the Museum.

Five Pillars (Section 12)

Recommendation 10

Five Pillars

That the Five Pillars are the foundations for developing the Museum framework.

Recommendation 11

Icon objects

That the Five Pillars are introduced using 1 icon object each and displayed in the Instrument Room and integrated with wayfinding and a historical chronology to underpin the legibility of the Museum.

Recommendation 12

Acquiring icons

Where an icon object does not currently exist but is desirable, funds are allocated for the commission or purchase of an appropriate item to be added to the RCC Sub-Collection.

Recommendation 13

Themes and narratives

That the Five Pillars establish the connecting themes and narratives for delivering legible, relevant and cohesive permanent and temporary exhibitions and inspire public programs.

Recommendation 14

Authentic voice

That the authentic voice and representation of the La Perouse Aboriginal Community - as part of the interpretation of the Museum and Headland - is informed through the early engagement of an Aboriginal consultant and/or curator, and also from the outcomes of Randwick City Council's Aboriginal Cultural Heritage Study.

Recommendation 15

Connecting stories

That the Five Pillars are not delivered as silos but are interrogated to identify the connecting themes and the inter-related narratives outlined in Section 12.2.

Recommendation 16

Diversification

That the narratives are constructed as balanced, credible, legitimate and authentic and are supported with relevant objects and/or other media which enhances their understanding.

Recommendation 17

Gaps analysis

That the develop of narratives in the Museum investigate opportunities through a gaps analysis to introduce new ways of telling the stories using contemporary media.

Recommendation 18

Historical chronology

That a historical chronology be developed as the framework for contextualising the Five Pillars.

Recommendation 19

Coding

That colour coding be applied to the icon objects and the historical chronology and is used as for wayfinding through the Museum.

Recommendation 20

Building interpretation

That interpretation of the building as a cable station is introduced to improve its legibility to visitors.

Recommendation 21

Extending the upgrade

That considerations for the upgrade should address Museum identity and visibility and opportunities for sponsorship, charging and enhancing income streams.

Recommendation 22

Engagement

The La Perouse Museum, as a local, national and international destination, will engage with diverse audiences through exhibitions, public programs, curricula-based school visits, special events and outreach programs and use each opportunity to attract new audiences.

Recommendation 23

Connecting Kamay

Opportunities to engage in dialogues between the north and south sides of Kamay (Botany Bay) which highlight the importance of the connections and counterpoints between La Perouse and Kurnell should be explored.

Preparedness (Section 13)

Recommendation 24

Museum closure

That a program for the closure of the Museum and a data the preparation of catalogue data to inform design development and a collection audit, condition assessment, valuation and object labelling.

Recommendation 25

Temporary storage

That the management of the collection in storage meets accepted museum standards appropriate to the objects which protect the physical and environmental attributes of the collection.

Recommendation 26

Programming stakeholder consultation

That stakeholder consultation is identified in the program for design development to ensure that the views of relevant groups and/or experts are included where appropriate.

Recommendation 27

Installation schedule

That a schedule for the setup of the refurbished Museum and installation of exhibits is prepared and reviewed during the closure period.

Recommendation 28

Staffing

That a three-stage plan is developed to provide sufficient staff during the Museum closure and redevelopment phase to meet the demands of managing the collection in storage and developing the exhibitions and future programs which transitions to the operating regime.

This report acknowledges the stated objectives in the RCC Business Plan accompanying the recommendations in this Review.

- improving and enhancing facilities which deliver the objectives of the Museum;
- developing and expanding the Museum's exhibitions, collections and narratives to meet audience expectations and to grow;
- generating income to offset the operational costs associated with the Museum;
- creating a two-way relationship between the Museum and its setting;
- re-focusing the Museum and strengthen narratives using the Five Pillars;
- using a combination of a chronological framework, themes and narratives for storytelling to provide a clearly articulated framework;
- strengthening links with local Aboriginal community, Friends of the La Perouse Museum, Randwick and District Historical Society; provide a 'keeping place' for their stories and traditions and encourage their participation in public programs;
- using digital platforms and audio to condense content, activate spaces and expand visitor engagement with the narratives;
- attracting new/increasing audiences as an international destination including international visitors, multilingual interpretation (French), religious events (Catholic mass), local (Aboriginal people), visitors (divers, restaurant patrons, coastal walkers);
- increasing public and school programs and children's activities; and
- engaging in dialogue to emphasise the importance of the counterpoint between La Perouse and Kurnell.

15. CONCLUSION

The La Perouse Museum is poised on the cusp of an exciting new future for the headland at La Perouse. The site will benefit from a coordinated approach to landscaping which will unite the site's structural features in an interpretive framework to improve its legibility. Stakeholder consultations have confirmed the community's high regard for the Museum, their interest in its future development and the success it will enjoy with higher visibility, diversification of its content and modernisation of its facilities and exhibition techniques. New audiences will be generated by expanding public programs, promotion and word of mouth.

The Five Pillars adopted by RCC provides a framework for interpreting themes and creating new narratives which reflect the role of the Museum in providing an inclusive and culturally diverse history of La Perouse which highlights the significance of its community.

Redevelopment of the Museum with additional space and better venue management facilities will create new opportunities to improve its access, functionality and ability to extend its revenue generating opportunities.

16.0 REFERENCES

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Toland Trigger, Context, and Godden Mackay Logan (GML). 2011. "Kamay Botany Bay, La Perouse Headland and Bare Island: Interpretation, Landscape and Architectural Plan." Draft. National Parks and Wildlife Service.

Dan Tuck. 2008. "La Perouse Headland Botany Bay National Park NSW: A Shared History".

17.0 RESOURCES

Guides to Aboriginal issues, access, collection care and management, disaster preparation, digital media, education, exhibitions, grants and funding, new facilities, organisation management, research, risk management, storage, sustainability, visitor experiences and volunteers

<https://mgnsw.org.au/sector/resources/online-resources/>

National Standards for Australian Museums and Galleries, The National Standards Taskforce, 2016

<https://mgnsw.org.au/sector/resources/online-resources/organisation-management/national-standards/>

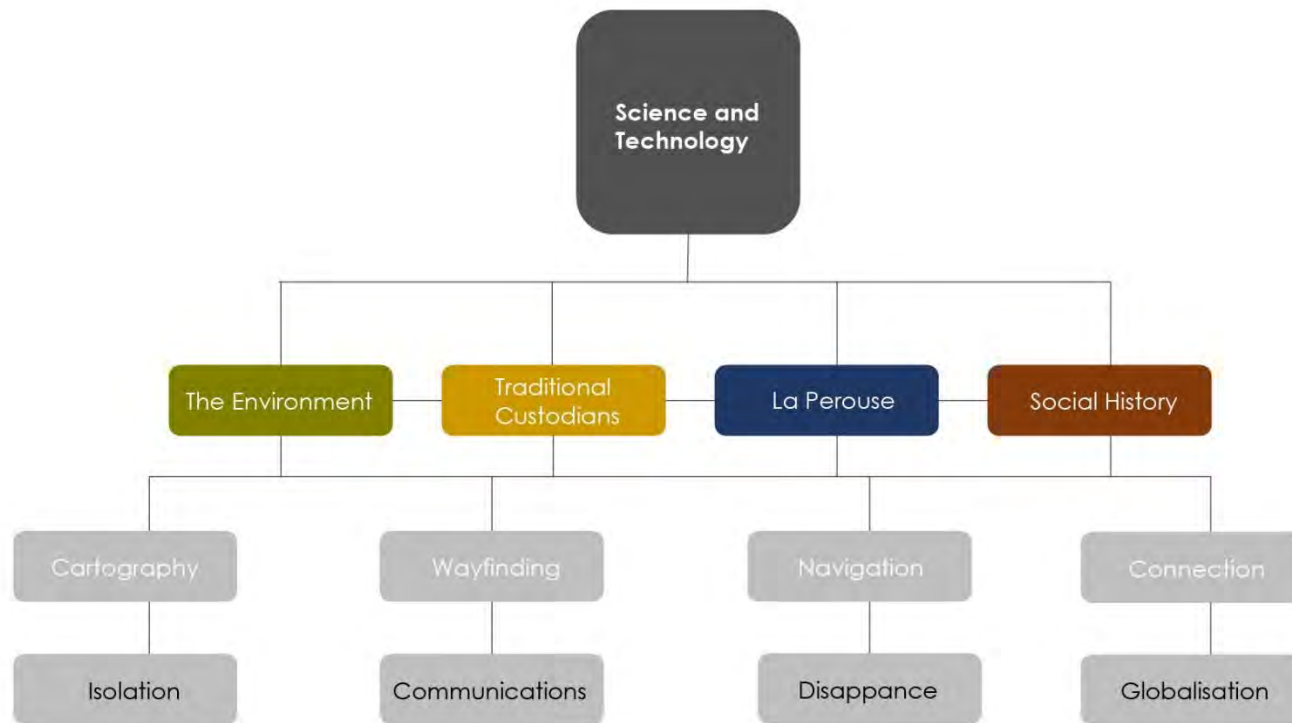
Understanding Museums: Australian Museums and Museology Des Griffin and Leon Paroissien (editors)

https://nma.gov.au/research/understanding-museums/Regional_museums.html

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APPENDIX

The following framework and summary has been prepared at the request of RCC to demonstrate how the Pillars can be deconstructed into themes, narratives and stories. This has been prepared as a sample only to provide an example of how the connectivity between Pillars might work.



SCIENCE AND TECHNOLOGY: EXPANDING THE NARRATIVES

Cartography

- Early maps of Botany Bay including hydrographic surveys.

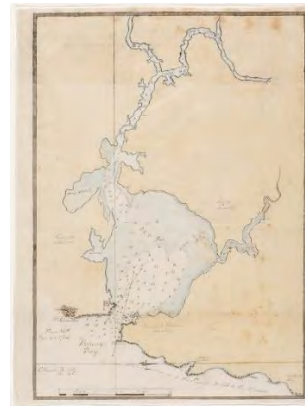
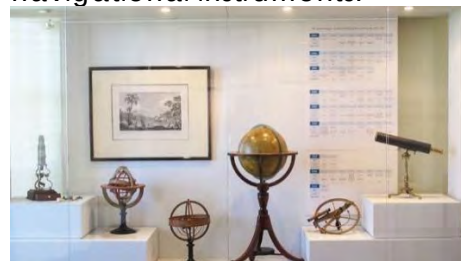


Chart from William Bradley's journal in A Voyage to New South Wales, 1802 Chart 9, SLNSW)

- Mapping techniques and navigational instruments.



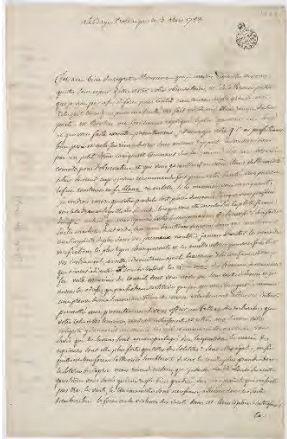
Display in LAPM

- Interactive object: globe with the voyages of Cook, Phillip and Laperouse marked on it.



Antique globe reproduction could be acquired

Isolation	- Governor Macquarie's defence forts  Fort Macquarie, Port Jackson (Kerry & Co SLNSW) - Chronology of the Macquarie Watchtower and its associations with defence, smuggling, surveillance, military, customs, schooling and early heritage restoration project following the fire in 1957.   Randwick and District Historical Society
Wayfinding	- Aboriginal astronomy  The Emu in the Sky (ABC)

	- Encounters of a scientific nature between Lt William Dawes and Joseph Dagalet, the astronomer on Laperouse's voyage, the sharing of information, early observatories, geological discovery of columnar sandstone (samples taken by Dagalet now in New Caledonia) at La Perouse and Dagalet's observations with the pendulum to determine differences in gravity determining the Equatorial to polar diameter of the Earth.  Correspondence between Lt Dawes and Joseph Dagalet (SLNSW)
Disappearance	- While France waited for news of Laperouse, it wasn't until 1826 with Captain Dillon's discovery of evidence that his fate could be understood. Since then, techniques for investigating the disappearance using scientific and marine archaeology have added to the understanding of the disappearance of Lapérouse and his crew. Current scientific investigation of the anchor is an example of ongoing research and investigation which will help to further our understanding of the tragic fate of the expedition party.  Replica anchor (LAPM)

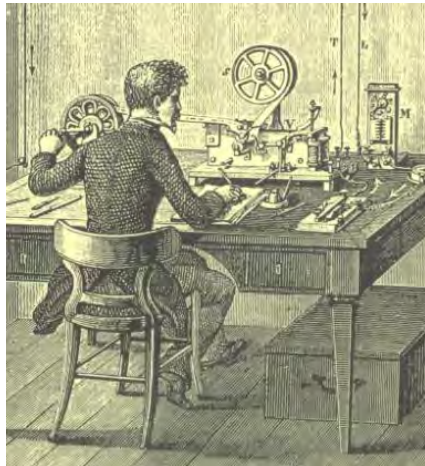
Technology

- The invention of morse code revolutionised communication and transmission of information.
Interactive idea:



Morse code machine

- Advances in telegraphy and role of the PMG



Telegraphy transmission (ITU website)

- The construction of the cable station at La Perouse shown in historical images shows the extent of the operations on the headland.



Extensive development of cable station operations, 1894 (SLNSW)

	- The cable station was the centre of an active social life among the staff with New Year's Eve dances and the headland was a popular venue for annual business picnics.  Annual picnic, Abel & Co, bakers of Newtown (SLNSW)
Globalisation	- Technology which enabled the laying of cables under the sea first connected England and France in the mid-19th century and was progressively adopted to link the world.  Part of the Darwin-Java undersea cable (NMA) LAPM has a sample of the EECATCL cable and a small piece survives under the floor in the Instrument Room which could be revealed for viewing.  Laying the cable at la Perouse (Town and Country Journal 1876)



Map of submarine cable network, 1891 in Telegraph Connections (Telegraphen Verbindungen), 1891 Pl.5)

- Submarine cabling remains current today, using fibre optic technology and facilitating internet connectivity across the globe.
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Current international submarine cable network, 2019

- Submarine cabling links La Perouse and Kurnell, laid in 2008 to increase electricity supply
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Cable laying in Botany Bay, 2008