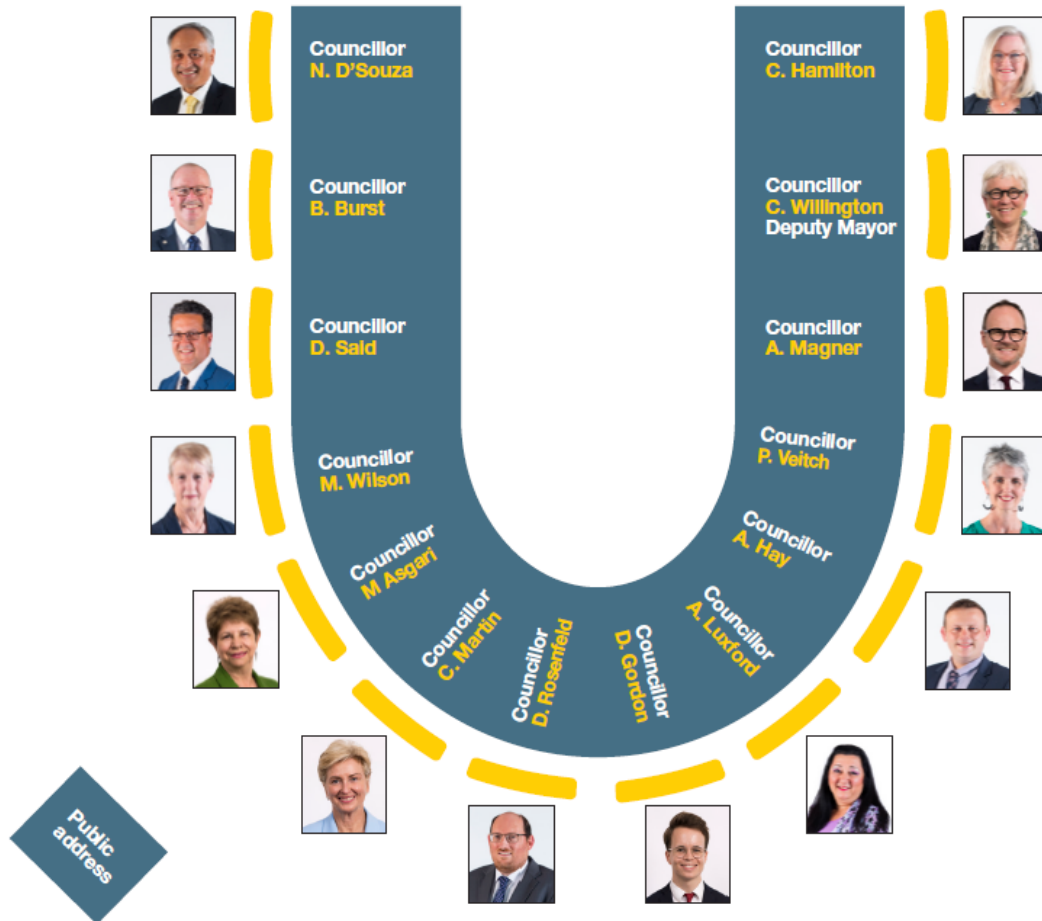


Governance Advisory Committee Meeting

Tuesday 12 May 2026

Governance Advisory Committee Seating Plan



Statement of ethical obligations

Obligations	
Oath [Affirmation] of Office by Councillors	I swear [solemnly and sincerely declare and affirm] that I will undertake the duties of the office of councillor in the best interests of the people of Randwick City and the Randwick City Council and that I will faithfully and impartially carry out the functions, powers, authorities and discretions vested in me under the Local Government Act 1993 or any other Act to the best of my ability and judgment.
Code of Conduct conflict of interests	
Pecuniary interests	<p>A Councillor who has a pecuniary interest in any matter with which the council is concerned, and who is present at a meeting of the council at which the matter is being considered, must disclose the nature of the interest to the meeting.</p> <p>The Councillor must not be present at, or in sight of, the meeting:</p> <ol style="list-style-type: none">at any time during which the matter is being considered or discussed, orat any time during which the council is voting on any question in relation to the matter.
Non-pecuniary conflict of interests	A Councillor who has a non-pecuniary conflict of interest in a matter, must disclose the relevant private interest in relation to the matter fully and on each occasion on which the non-pecuniary conflict of interest arises in relation to the matter.
Significant non-pecuniary interests	A Councillor who has a significant non-pecuniary conflict of interest in relation to a matter under consideration at a council meeting, must manage the conflict of interest as if they had a pecuniary interest in the matter.
Non-significant non-pecuniary interests	A Councillor who determines that they have a non-pecuniary conflict of interest in a matter that is not significant and does not require further action, when disclosing the interest must also explain why conflict of interest is not significant and does not require further action in the circumstances.

Livestream Disclaimer

- The meeting is being livestreamed via council's website and a person's image and/or voice may be broadcast.
- A recording of the livestream will be published on the council's website for at least 12 months after the meeting or for the balance of the council's term, whichever, is the longer period
- Attendance at the meeting is to be taken as consent by a person to their image and/or voice being livestreamed
- All speakers should refrain from making any defamatory comments or releasing any person information about another individual without their consent
- Council accepts no liability for any damage that may result from defamatory comments made by person attending meetings – all liability will rest with the individual who made the comments
- The meeting must not be livestreamed or recorded by others without the prior written consent of the council in accordance with the council's code of meeting practice. Any person who contravenes or attempts to contravene this requirement may be expelled from the meeting.



GOVERNANCE ADVISORY COMMITTEE MEETING

Notice is hereby given that a Governance Advisory Committee meeting of Randwick City Council will be held in the Council Chamber, 1st Floor, 90 Avoca Street, Randwick on Tuesday, 12 May 2026 at 6:45pm

Acknowledgement of Country

I would like to acknowledge that we are meeting on the land of the Bidjigal and the Gadigal peoples who occupied the Sydney Coast, being the traditional owners. On behalf of Randwick City Council, I acknowledge and pay my respects to the Elders past and present, and to Aboriginal people in attendance today.

Prayer

Almighty God,
We humbly beseech you to bestow your blessings upon this Council and to direct and prosper our deliberations to the advancement of your glory and the true welfare of the people of Randwick and Australia.
Amen.

Chairperson's Announcement

Apologies/Granting of Leave of Absences

Requests to attend meeting by audio-visual link

Confirmation of the Minutes

Governance Advisory Committee - 14 April 2026

Declarations of Pecuniary and Non-Pecuniary Interests

Governance Advisory Committee Reports

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GAC11/26	La Perouse Museum Strategic Plan and Collection Policy	23
GAC12/26	Community Halls and Venues - Fees and Charges 2026-27 and facility upgrades	93

Ray Brownlee, PSM
GENERAL MANAGER

Governance Advisory Committee Report No. GAC10/26

Subject: Draft Randwick Junction Town Centre Planning Proposal, Draft Development Control Plan and Draft Affordable Housing Plan - Post Exhibition Report

GAC10/26

Executive Summary

- This report provides a summary of the outcomes of the community consultation for:
 - The draft Randwick Junction Planning Proposal
 - The draft Randwick Junction Development Control Plan
 - The draft Randwick Junction Affordable Housing Plan
- The above documents will be reported to the May Ordinary Council Meeting with a recommendation for adoption and finalisation. The report also outlines the proposed amendments to the planning instruments resulting from consideration of issues raised in submissions.
- The report also provides an overview of the community consultation process and issues raised, in summary:
 - Extensive engagement was undertaken with the local community and relevant agencies between 19 December 2025 to 24 February 2026. Engagement activities included public drop-in sessions, mailouts, precinct briefings and the provision of online material, fact sheets and supporting technical documents. A total of 116 submission were received. A summary of written submissions is provided below:



General community	93
Property owners	7
Agencies/stakeholders	16
Total	116

- The key themes extracted from community feedback and the proportion of submissions that raised each theme are shown below:
 - Built form including height and density (19%)
 - Transport, parking and traffic (17%)
 - Overdevelopment (10%)
 - Heritage and local character (9%)
 - Amenity impacts (8%)
 - Affordable housing (8%)
 - Public domain (7%)
 - Infrastructure (5%)
 - Design excellence (5%)
 - Sustainability (4%)
 - Development feasibility (4%)
 - Urban design (3%)
 - A total of 7 submissions were received from property owners requesting an amendment to the height and density provisions for their sites.
- As a result of matters raised in the submissions, a number of amendments are proposed to the planning proposal and draft Development Control Plan.

Recommendation

That the information be received and noted.

Attachment/s:

1.   Randwick Junction Planning Proposal

Responsible officer: Stella Agagiotis, Manager Strategic Planning

File Reference: F2015/00431

RJTC Planning Proposal – Post exhibition report Governance Advisory Committee

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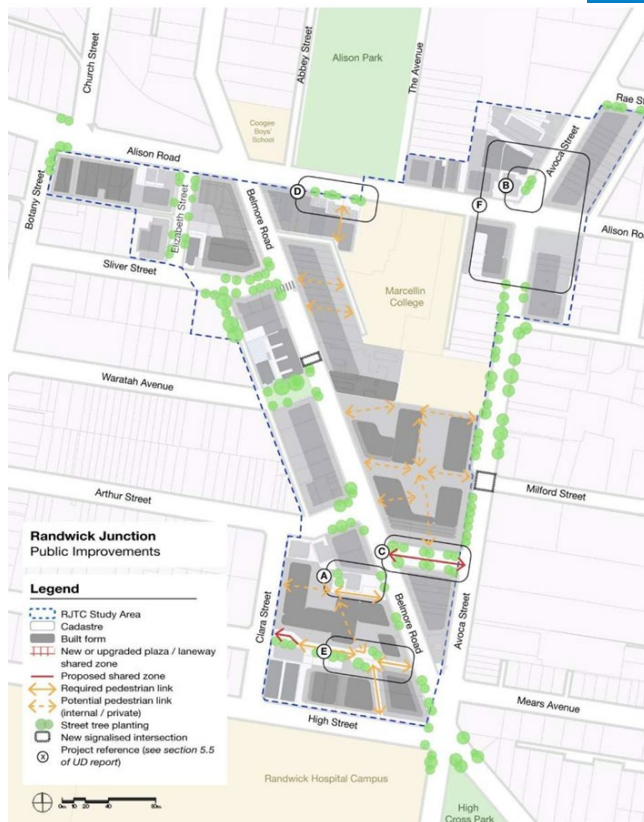
12 May 2026



Content

- Purpose – to provide an overview of community consultation, submissions received and responses to submissions
- Exhibition summary
- Key issues raised
 - General community
 - Landowners
 - Agencies and stakeholders
- Proposed amendments
- Risks
- Summary and next steps

Purpose



Provide an overview of the RJTC Post-exhibition consultation outcomes:

- Key themes raised in written submissions
- Property owner requests
- Key agency submissions
- Proposed amendments

Background and Exhibition

- Council endorsed the PP, DCP and AH for exhibition on 17 June 2025
- Alteration Gateway Determination : 24 October 2025
- Public exhibition: 19 December 2025 to 24 February 2026.
- 115 submissions received:
 - 93 General community
 - 7 Landowners
 - 16 Agencies and stakeholders

Key themes from community submissions

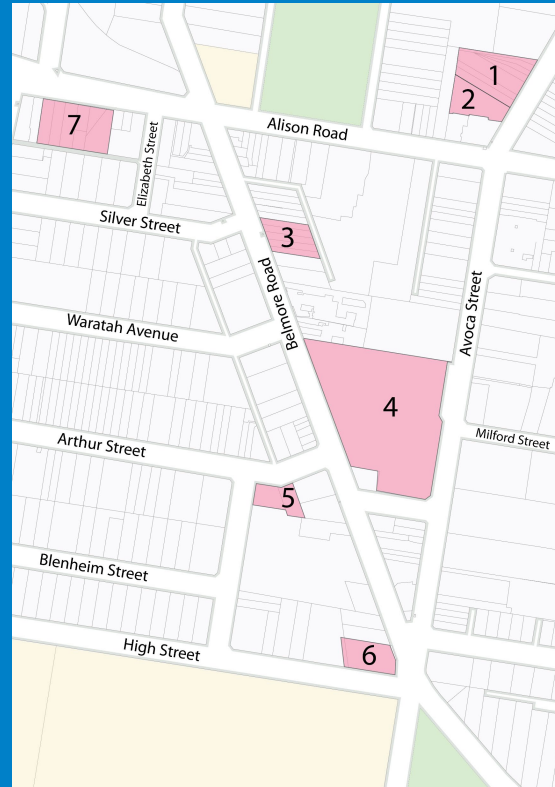
- Built form (19%)
- Transport, parking and traffic (17%)
- Overdevelopment (10%)
- Heritage and local character (9%)
- Amenity impacts (8%)
- Affordable housing (8%)
- Public domain (7%)
- Infrastructure (5%)
- Design excellence (5%)
- Sustainability (4%)
- Development feasibility (4%)
- Urban design (3%)



GAC10/26

Property owner requests

Note: These requests have been prepared by planning consultants



	Address	Request
1	110-122 Avoca Street (HDA)	<ul style="list-style-type: none"> Increase HoB 18m → 35m Increase FSR 2:1 → 2.75:1
2	122A Avoca Street (HDA)	<ul style="list-style-type: none"> Flexible approach to height limit as an SSD already declared for site with 15% Affordable Housing
3	31-43 Belmore Road	<ul style="list-style-type: none"> Increase HoB 21m → 30m Increase FSR 2.75:1 → 4.2:1
4	73-109 Belmore Road (HDA)	<ul style="list-style-type: none"> Increase Hob 45m → 54m Increase FSR 4.5:1 → 4.72:1 Remove active frontage along Avoca St frontage
5	66-68 Arthur Street	<ul style="list-style-type: none"> Increase HoB 12m → 21m
6	160-168 Belmore Road	<ul style="list-style-type: none"> Increase HoB 40.5 → 44m Increase FSR 4.5:1 → 8:1 Dispute 9% AH rate
7	123-145 Alison Road, 11 Elizabeth Lane and 1 Elizabeth Street	<ul style="list-style-type: none"> (Eastern site) Increase HoB 21m → 61.7m (Western site) Increase HoB 36m → 42.2m Increase FSR (both sites) 2.2:1/4.5:1 → 5.5:1 Second proposal (EOI) seeking 7.35:1 FSR and 65m HoB across entire site

Factors of consideration

In response to 2 x Council resolutions seeking to incentive residential development:

- a) Resolution from June 2025 Council meeting CP17/25 (g) *“endorse the exploration of an amendment to the planning framework for Randwick Junction Centre to incentivise developments to construct residential dwellings and/or restrict student housing/co-living accommodation;”*
- b) Resolution from Feb 2026 Council meeting CP2/26 (d) *“support the commissioning of studies into financial feasibility and urban design analysis as part of investigating amendments to the Randwick Local Environmental Plan and Randwick Development Control Plan planning provisions to incentivise residential flat buildings/shop top housing in the K2K corridor and other centres/areas within the City and that such incentives should not include reduction in the provision of affordable housing;”*

State Environmental Planning Policy (Housing) 2021

- 30% bonus HoB + FSR for affordable housing
- 10% bonus FSR for co-living

Factors of consideration

SSD pathway proposals

- Significant uplift compared to the FSR and HoB controls in the RLEP2012
- 5 HDA SSDs / rezoning application declared in RJTC
- 4 / 5 SDD / rezoning within the Randwick LGA have taken advantage of the 30% HoB and FSR bonus under the Housing SEPP

Methodology to review property owner requests

- Review of requested FSR and HoB controls within the context of the Town Centre
- 30% bonus for HoB and FSR for the allocation of affordable housing for 15 years (as per Housing SEPP)
- Additional 10% bonus for HoB and FSR to encourage residential development (shop top housing)
- Consideration of Low-Mid-Rise Housing Reforms

GAC10/26

GAC10/26

Summary of response to property owner submissions



	Site	Exhibited Controls		Amended Controls		Comment
		HOB	FSR	HOB	FSR	
1	110-122 Avoca St	18m	2:1	25m	No change	Heritage constraints
2	122A Avoca S	18m	2:1	25m	No change	Heritage constraints
3	31-43 Belmore Rd	21m	2.75:1	No change	No change	
4	73-109 Belmore Rd	45m	4.5:1	No change	No change	Active frontage provisions on Avoca St removed
5	66- 68 Arthur ST	12m LMR 22m	0.9 LMR 2.2:1	No change	No change	Not within the PP area
6	160 -168 Belmore Rd	40.5m	4.5:1	No change	No change	Affordable Housing rate being reviewed
7 (1)	123-145 Alison Rd and 11 Elizabeth Lane and Elizabeth Street	36m	4.5:1	No change	No change	Larger site area
7 (2)	123-145 Alison Rd	36m	4.5:1	46.5	5.3:1	Smaller site area Further analysis on context of built form outcomes within the Centre

Key agencies and stakeholder submissions

Air Services Australia	No comment. Suggest liaising with Sydney Airport at DA stage.
Better Streets	Request pedestrianisation of Belmore Rd, improved cycle infrastructure and child-friendly streets
Bicycle NSW	Urges safe, separated cycling and active transport infrastructure. Randwick Junction identified as key bicycle node
BIKEast	Draft DCP should embed high-quality cycling infrastructure, lower speeds and bike facilities to support Net Zero, safety, accessibility and sustainable growth.
Civil Aviation Safety Authority	45m height controls unlikely to infringe on Sydney Airport's Obstacle Limitation Surfaces
Department of Climate Change, Energy, the Environment and Water – Conservation Programs, Heritage + Regulation	Proposal inadequately addresses flooding and emergency risk and requires a comprehensive flood impact study. Concerns about potential habitat impacts near precinct from noise, light and construction activity. Consider a flora and fauna assessment. (Flood study completed; flora/fauna impacts at DA stage)
Department of Climate Change, Energy, the Environment and Water – Heritage NSW	Recommends an Aboriginal Cultural Heritage Assessment (ACHAR) for the Centre. Supports overall heritage measures in the proposal. (Ongoing discussions with Heritage NSW; engagement with Aboriginal stakeholders)
Homes NSW	Strongly supports embedding a 10% social and affordable housing target for the LGA. Can offer support for Council/Community Housing Providers partnerships to maximise delivery, quality, and long-term affordability.



Key agencies and stakeholder submissions



NSW SES	Recommends that flooding issues are considered in accordance with the Flood Risk Management Manual 2023 and Support for Emergency Management Planning.
Randwick Health and Innovation Precinct (RHIP)	Encourage to explicitly recognise commercial office development as a core land use and suggests Council may need to review height, FSR, permissible land uses, and incentive to ensure employment generating floorspace is not displaced.
Shelter NSW	Strong support. Opposes design excellence removal and active street frontage for secondary streets. Recommends AH 5% rate (up from 3% to be applied to Area 1).
Southern Eastern Sydney Local Health District	Overall support
Sydney Water	Requests that Council provide ultimate and annual growth forecasts using Sydney Water's Growth Data Form to allow accurate servicing planning. Requests update to DCP to require a Feasibility Application for developments over 100 dwellings or near Sydney Water assets.
Sydney YIMBY	Concerns that proposal under delivers on housing relative to the scale of the housing crisis. Suggests increasing minimum height to 21m and the removal of building setbacks for development under 21m.
Transport for NSW	Highlights conflicts between the town centre proposal and concurrent higher-density SSDAs; identifies gaps and inconsistencies in traffic modelling and parking assumptions, concerns about diagrams showing reduced road capacity, need for clearer, aligned active transport, pedestrian and intersection planning.
Urban Taskforce	Contends proposed height and FSR uplifts are financially unviable, recommends uniform 11–13 storeys, lower affordable housing rates, reduced cost burdens, and public release of feasibility testing assumptions by Council.

Proposed changes to Planning Proposal

- Introduction of a clause in RLEP *Part 4 Principal development standards or Part 6 Additional local provisions* that provides for an additional 10% FSR and HoB as an incentive to encourage residential development within the RJTC
- Removal of active street provisions on Avoca Street frontage for site 73-109 Belmore Road
- Introduction of a provision in in the RLEP *Part 6 (Division 1)* requesting the referral of State Significant Development and rezoning proposals to the State Design Panel of Randwick Design Excellence Panel
- Amendment to the HoB and FSR for the following sites:

	Site	Exhibited Controls		Amended Controls		Comment
		HoB	FSR	HoB	FSR	
1	110-122 Avoca Street	18m	2:1	25m	No change	
2	122A Avoca Street (HDA)	18m	2:1	25m	No change	
7 (1)	123-145 Alison Road, 11 Elizabeth Lane and 1 Elizabeth Street	36m	4.5:1	No change	No change	
7 (2)	123-145 Alison Road	36m	4.5:1	46.5m	5.3:1	Further analysis on context of built form outcomes within the Centre – to determine appropriate amendments



Proposed further studies and other work

- Preparation of a public domain study informed by previous work to investigate upgrades to the public domain of RJTC including traffic, pedestrian and cycling, bus and parking arrangements, new street crossings, tree planting etc.
- Review 9% Affordable Housing Rate for site 160-168 Belmore Road

Proposed changes to DCP

- Incorporate a 3m setback to rear 202-204 Alison Road to protect amenity of adjoining Avenmore Terraces
- New control in Section 26 Water Management for sites over 100 dwellings or adjacent/on top of critical Sydney Water assets requiring submission of a Feasibility Application by a Water Servicing Coordinator to guide water servicing for developments.
- Update street cross sections in the DCP to accurately reflect two lanes of traffic, not one lane.
- Strengthen the existing Active Frontages clause to support ground floor business vitality including night time activities, strengthen town centre economic character and ensure publicly accessible frontages. The proposed changes align with NSW 24 hour Night Time Economy Strategy.

GAC10/26

Risks

Not adopting the new planning framework :

- **Lack of strategic direction:** planning decisions will be made without an holistic planning framework;
- **Reduced statutory weight:** Risk that key local planning priorities may carry limited weight (e.g submissions and court appeals) ;
- **Departure from evidence based planning:** extensive analysis underpinning the framework including housing and employment needs would not be implemented;
- **Misalignment with State planning directions:** may limit Council's influence over local planning priorities for the centre ;
- **Missed heritage renewal opportunities:** upgrades/enhancement and revitalisation of aging building stock to strengthen identity of the Centre;
- **Lost affordable housing opportunities:** minimum of 62 dwellings (in perpetuity) estimated under modelling assumptions; Additional affordable housing as part of housing SEPP (15 years)
- **Missed public domain and community benefits:** footpath widening, through site links and other local infrastructure tied to redevelopment

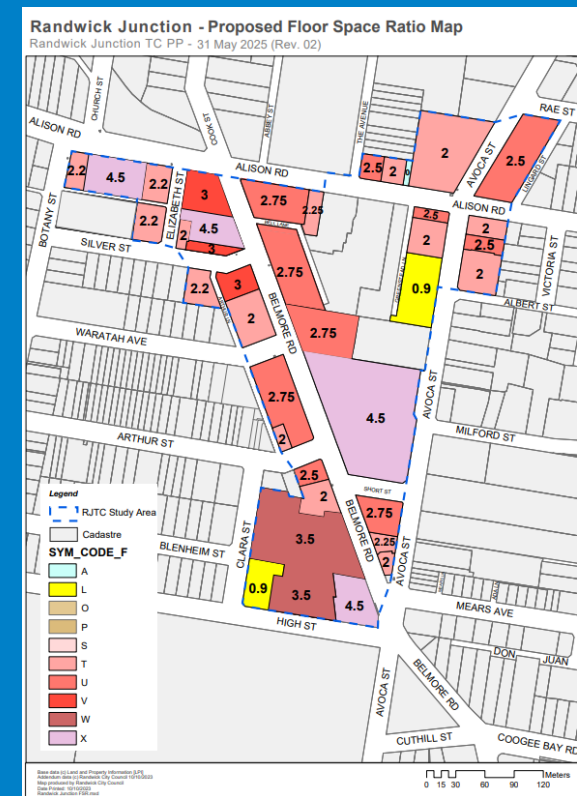
Summary and next steps

- Report to Council in May 2026
- Endorsement of Planning Proposal, DCP and Affordable Housing Plan with amendments
- Preparation of instructions to Parliamentary Council for legislative amendments (LEP heights, FSR, active frontages and AH rates)
- Finalisation of legislative changes and gazettal of PP
- Submission to DPHI by June

GAC10/26

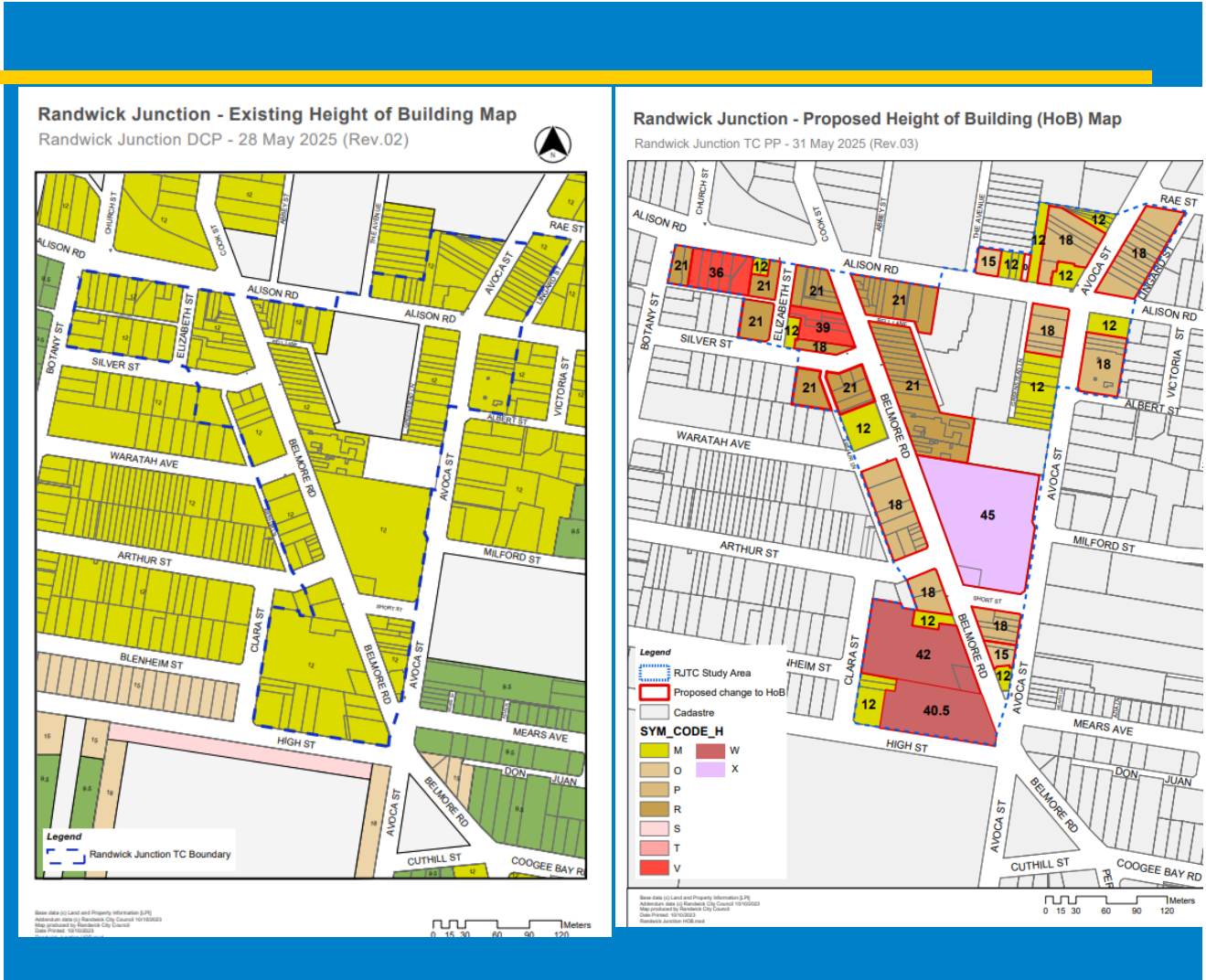
GAC10/26

Appendix Existing and exhibited FSR map



Appendix

Existing and exhibited Height Map



GAC10/26

Appendix

Drivers for Planning Proposal

- Additional housing and employment growth
- Respond to challenges- need for better heritage guidance and protection; strengthen design quality
- Strengthen economic role and support function for Health and Education Precinct
- Leverage public transport improvements and accessibility

Governance Advisory Committee Report No. GAC11/26

Subject: La Perouse Museum Strategic Plan and Collection Policy




Executive Summary

- At its meeting held on 29 April 2025 Council resolved (Luxford/Veitch), to endorse the vision for the La Perouse Museum and Headland to become a First Nations Cultural Precinct, and to proceed to a formal planning process in partnership with the La Perouse Local Aboriginal Land Council.
- A key element in planning for the future of the La Perouse Museum is the development of a strategic plan. The proposed La Perouse Museum Strategic Plan 2026 – 2029 (attached) was also developed as part of the Museum's successful multi-year funding application to CreateNSW, and sets the long-term vision, priorities, and operational direction for the Museum.
- The Strategic Plan also outlines a four-year governance and planning framework towards its transition to a flagship cultural institution, and a First Nations Cultural Precinct following Council endorsement. This includes establishing a governance framework, fundraising strategy, architectural brief, consultation strategy and strategic framework for the Museum's proposed redevelopment.
- The current La Perouse Museum Collection Policy (2020-25) has also been updated with minor changes, providing the Museum with an ongoing framework for the acquisition, management, conservation, and interpretation of the Museum's collection in line with sector best practice and the future direction of the Museum.
- Both documents strengthen governance, align Museum operations with the above Resolution, Council's strategic objectives, and support improved cultural, community and visitor outcomes.
- The Purpose of this Report is to outline for the Governance Advisory Committee, the proposed La Perouse Museum Strategic Plan 2026 – 2029 and the updated La Perouse Museum Collection Policy.

Recommendation

That the information be received and noted.

Attachment/s:

1.  Governance Advisory Committee Presentation - 12 May - LPM Strategic Plan and Policy
2.  La Perouse Museum Strategic Plan 2026 - 2029 - Final Version
3.  La Perouse Museum Collection Policy - Final Version - 12 December 2025

Responsible officer: Roxanne Fea, Manager Economic Development & Placemaking

File Reference: F2019/00092

La Perouse Museum Strategic Plan and Collection Policy

Governance Advisory Committee

12 May 2026



Purpose



- At the Ordinary Meeting on the 29 April 2025, Council resolved *RESOLUTION: (Luxford/Veitch) that Council endorses the vision for the La Perouse Museum and Headland to become a **First Nations Cultural Precinct** to proceed to a formal planning process in partnership with the La Perouse Local Aboriginal Land Council.*
- The Purpose of this Report is to outline the proposed **La Perouse Museum Strategic Plan 2026 – 2029** and the updated **La Perouse Museum Collection Policy**.
- Outcome will be a strategic framework for the Museum's future direction towards a flagship cultural institution, and First Nations Cultural Precinct.

Context



- La Perouse Museum 2026: Sector & Council-standard institution
- Cultural and education program established until 2027
- Visitation increasing and expanded professional staffing
- Informed by feasibility reports, business plans and outcomes to date
- Program part-funded by state government
- First Nations focus

Strategic Plan 2025 – 2029

- **New Vision, Mission, Strategy**
- **Framed within the Arts and Culture Strategy**
- **Moving towards a First Nations Cultural Precinct**
- **5 Areas: First Nations, Exhibitions, Public Programs, Collections, Education**



Vision

We are a site where history is active. We build community by connecting with Country and sharing a diversity of perspectives. We are a hub where the unique histories of this area converge to inspire social and cultural action.

Mission

We are an anchor institution in Community.

Through headland-wide programming, we advocate for Country and Culture by facilitating dialogue that is open and authentic. We strive to inform and engage a national and international audience.

Strategic Plan key goals – Collections



Table 1: Collection Initiatives

Goal	Action	2026	2027	2028	2029
Improve storage with long-term sustainable storage plan	Sight & stabilise all collection holdings	Permanent housing for all 3D objects & storage locations updated on CMS	Permanent housing for all 2D objects	Natural History collection treated	100% collection permanent housing complete
Review CMS & develop accurate online catalogue for public accessibility	Review, research, update and differentiate CMS records	Conduct further research and improve current records of Council-Sub Collection – 50% complete	Conduct further research and improve current records of remaining Council-Sub Collection	Web integration – embedded collection search	Maintenance of existing records on CRM and website, deactivate eHive public page
Increase tertiary engagement with Collection and Museum	Offer Museum and Heritage Studies Internship program	2 x 20-day internships	2 x 20-day internships	2 x 20-day internships	2 x 20-day internships
Review Collection Policy including Deaccession Policy	Review Collection holdings against renewed policies	Renewed agreement with NPWS	Develop shortlist of objects for review	Collaborate with NPWS to action review	Regular review of collection holdings
Digitise the Collection	Establish basic photography studio for digitisation initiatives	50% of 2D objects digitised; establish workflow in digitising John Cann collection and Peter McKenzie's archive	50% of 2D objects digitised; continue digitising the archive of Elders	Procure in-house digitisation equipment	Incorporate digitisation of museum archive and Elders' archive into business as usual
	Investigate off-site storage solution				

Strategic Plan key goals – First Nations



Table 2: First Nations

Goal	Action	2026	2027	2028	2029
Celebrate local arts and cultural practice, stories and histories	Document First Nations knowledges and histories	5 x Elders Oral Histories collected with video 2 x digital outcomes of that history	5 x Oral histories collected with video 2 x digital outcomes of that history	5 x Oral histories collected with video 2 x digital outcomes of that history	5 x Oral histories collected with video 2 x digital outcomes of that history
	Nurture arts and cultural practice of local First Nations Elders	Elder in Residence	Elder in Residence	Elder in Residence	Elder in Residence
Deliver innovative and engaging Exhibition Program	Program and Commission First Nations exhibitions in a 2-year cycle	Increase attendance 10% 2 Emerging 1 LA+	2 x 20-day internships 2 Emerging 1 LA+ 1 GFN	2 x 20-day internships 2 Emerging 1 LA+	2 x 20-day internships 2 Emerging 1 LA+ 1 GFN
Increase audience engagement with La Perouse Museum collection, exhibitions and headland	Develop and deliver First Nations education programs for schools in the LGA	1 education resource per LA+ 2 x primary 1 x high	1 education resource per LA+ 2 x primary 1 x high	1 education resource per LA+ 2 x primary 1 x high	1 education resource per LA+ 2 x primary 1 x high
	Deliver major destination event to honour legacy of Survival Day Concert	Culture on Country	Culture on Country	Culture on Country	Culture on Country
Position La Perouse Museum as a site of living culture	Develop project-based exhibitions that foster community participation and knowledge exchange	1 project-based community project per year	1 project-based community project per year	1 project-based community project per year	1 project-based community project per year

Strategic Plan key goals – Programming



Table 3: Exhibitions

Goal	Action	2026	2027	2028	2029
Launch full annual artistic program at the beginning of each year	Program & Commission all exhibitions in a 2-year cycle	Minimum of 6 exhibitions per year	Minimum of 6 exhibitions per year	Minimum of 6 exhibitions per year	Minimum of 6 exhibitions per year
Position Museum as leading platform for artistic and historic storytelling	Accompany contemporary exhibitions with collection outputs	1 exhibition per year referencing La Perouse history and/or collection	1 exhibition per year referencing La Perouse history and/or collection	1 exhibition per year referencing La Perouse history and/or collection	1 exhibition per year referencing La Perouse history and/or collection
Increase reputation of delivering high-quality exhibitions to sector	Increase artist, curator, historian engagement	1 emerging artists engage, 1 history	3 guest historians engaged	3 guest curators engaged	3 established artists engaged
Build reputation through published history initiatives	Align a publication program to exhibition program	1 catalogue per year aligned to exhibition program	1 catalogue per year	1 catalogue per year	1 catalogue per year

Table 3: Education

Goal	Action	2026	2027	2028	2029
Increase school engagement with Museum and Headland	Develop pilot program for implementation and review	Pilot Program with NPWS	Develop education marketing database and connect with local schools	Launch full suite of education programs	1 x weekly education program
Diversify school offerings across Museum and Headland site	Engage local Elders for knowledge sharing with school audiences	Include Elders in Pilot Program	Develop casual employment framework	Launch regular program offering	Continue Cultural Education experiences
Expand digital offering for pre & post excursion learning	Establish online platform for educational content	Develop education landing page	Implement digital STEM interface	Update and review	Update and review

Table 3: Public Programs

Goal	Action	2026	2027	2028	2029
Realign public program to the artistic program	Develop & Commission all programming alongside exhibitions	3 programs accompany exhibitions	4 programs accompany exhibitions	5 programs accompany exhibitions	6 programs accompany exhibitions
Attract increased visitation and participation	Embed the Seasonal model to open exhibitions across a single weekend	Seasonal openings ~4 x per year	Seasonal openings ~4 x per year	Seasonal openings ~4 x per year	Seasonal openings ~4 x per year
Better utilise natural environment and outdoor programming	Develop cultural walk programs with TO's	Pilot walk and talk tours	Secure regular offering	Joint NPWS program for Bare Island	Investigate internal ticketing capacity
	Activate Macquarie Watchtower	Pilot residency program with cultural producers	Launch Watchtower Residency program	Develop full public program for watchtower	Commercial activation of watchtower.
Continue to expand staff resourcing toward Public Programs	Employ Programs Producer to develop tailored public program	Build business case for programs officer	Expanded Service Request	Resource Programs Officer	Develop full suite of programming aligned to exhibition program

Collection Policy 2025 - 2030



- Collection Policy update 2020
- Continues best practice standards and updates operations and focus
- Includes new Vision and Mission
- Principles of cultural sensitivity and consultation
- Endorsed by La Perouse Museum and Headland Trust

Risks



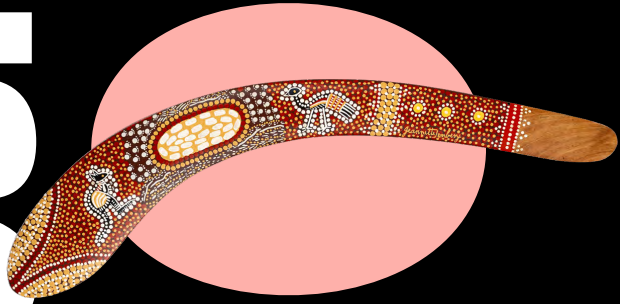
Risk Category	Risk mitigation
Lack of community input or feedback on proposed suite of strategic and operational documents for the Museum	Both documents informed by existing endorsed documentation, and/or have been made publicly accessible. Documents circulated to and endorsed by the La Perouse Museum and Headland Trust and have been reviewed by Council's senior executive team.
Reputational Risk due to inconsistencies between operations and vision to be a First Nations Cultural Precinct	Adoption of Strategic Plan and revised Policy which embed First Nations focus in planning and vision.
Operational focus towards a Museum within a First Nations Cultural Precinct is not fully supported by community and/or stakeholders	Adoption of Strategic Plan and revised Policy which embed First Nations focus in planning and vision, whilst delivering wider scope of exhibitions, programming and education focus reflecting histories of area.
Misalignment with Council and CreateNSW Funding Requirements	Documents have been cross-checked against the Arts & Culture Strategy and renewed Federal Cultural Strategy to ensure alignment with sector standards.

Summary and next steps



- The La Perouse Museum Strategic Plan and the Collection Policy: best practice operational and strategic framework for now and the future
- The Strategic Plan informs stakeholders of the Museum's unique and diverse services, community benefit, and role and purpose as a cultural institution
- Next steps – Report to May 2026 Council meeting

La Perouse Museum



**Strategic Plan
2026 - 2029**

laperousemuseum.com.au

GAC11/26

naggangbi Hello/Greetings.
guriwaldha We are here at La Perouse.
ngalamanjang nhay This country belongs
gamaygalgulli to the Aboriginal people
nguranung of Botany Bay.

Acknowledgement of Country

Credit: Dharawal language advice has been provided by the Gujaga Foundation on behalf of Dharawal people belonging to the La Perouse Aboriginal Community



In 1876, the Eastern Extension Australasia and China Telegraph Company completed the laying of a submarine cable from La Perouse to Nelson in New Zealand. This was the final link between England and New Zealand.

In those years, telegraphy was seen as the great communications answer for the new age. Messages could be sent to other countries within days rather than months. Fast communications became pivotal to the business community and the Australian press. Personal news could be quickly sent and received, so reducing the social isolation of Australia and New Zealand.

The telegraph system was such that the submarine cables could not be directly connected to the land lines since the cables had different properties. Consequently the submarine cable at La Perouse had to be terminated at a cable station and re-transmitted over land line to the Sydney Telegraph Office. Initially a temporary cable station of timber and tents was set up near the beach



Temporary cable station in 1876

when the cable was layed in 1876. This provided accommodation, office space and telegraph facilities.

During 1881-1882 a permanent cable station was constructed overlooking Frenchman's Bay where the cable made its landfall. The building was designed and constructed by the Department of Public Works under the Colonial Architect, James Barnet. Made out of brickwork and sandstone with a galvanised roof, the building formed a 'U' shape



Staff at the Cable Station in 1917

with the centrally located 'Instrument Room' being the focal point of the building. The instrument room was a double height space with top lighting and three oval highlight windows on the west and east facades. Within the room a 24 hour cable service operated where telegraph operators received and sent morse code

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1 About



1.1. A Place of Connection & Discovery

With a rich history tied to Indigenous heritage and colonial exploration, La Perouse Museum brings together diverse stories that span centuries of culture, innovation, and resilience.

A cornerstone of the historic Gamay Botany Bay headland, the Museum has become a vibrant space where past and present meet, and where community and history intertwine.

Celebrating First Nations culture, French exploration, technological innovation, and multicultural histories, we consider the headland to be a living museum; a place of enduring significance and natural beauty. It teaches us, it inspires us, and it challenges us.

1.2. Vision

We are a site where history is active. We build community by connecting with Country and sharing a diversity of perspectives. We are a hub where the unique histories of this area converge to inspire social and cultural action.

1.3. Mission

We are an anchor institution in Community. Through headland-wide programming, we advocate for Country and Culture by facilitating dialogue that is open and authentic. We strive to inform and engage a national and international audience.

1.4. Future Dreaming

Randwick City Council is looking to a future development. As a partnership, we are working towards transforming the Museum with a major capital development planned within the next decade. The project will construct a purpose-built contemporary exhibition hall that dramatically expands the exhibition footprint and improves the current Museum to safeguard existing collections. The development is underpinned by the La Perouse Aboriginal Community's unique and unbroken connection with this area, from the beginning of time. This proposal envisages a new focus for the headland as First Nations Cultural Precinct. It will celebrate First Nations culture as active and evolving.

The vision for the headland is to be:

- A remarkable cultural destination in Sydney's eastern suburbs on a culturally significant site.
- A co-managed partnership between the La Perouse Aboriginal Land Council and Randwick City Council.
- An unforgettable tourism experience creating employment opportunities for First Nations Community.
- A bold expansion providing opportunities for repatriation.



1988: The Long March for Justice, Hope & Freedom

2 Our Values





2.1. Truth Telling

We are honest about our past, and value transparency when confronting complex histories. We ensure authentic representation throughout our exhibitions, programs and research.

Aligning with RCC Value, Integrity



2.2. Care

We embrace the intersectionality of our audience. We are committed to creating and maintaining respectful relationships with visitors, partners and stakeholders. We recognise everyone's right to determine, promote, and connect with their identity.

Aligning with RCC Value, Customer Service



2.3. Equality

We promote diversity and inclusion in all aspects of our operations and planning. We foster growth in our staff, audience, and partners. We are accountable to our community.

Aligning with RCC Value, Accountability



2.4. Curiosity

We are open to new ideas and different ways of learning. We celebrate the constant generation and regeneration of culture and acknowledge that some stories and history can be challenging to and be challenged by our communities. We respect all visitors who engage with the Museum.

Aligning with RCC Value, Respect

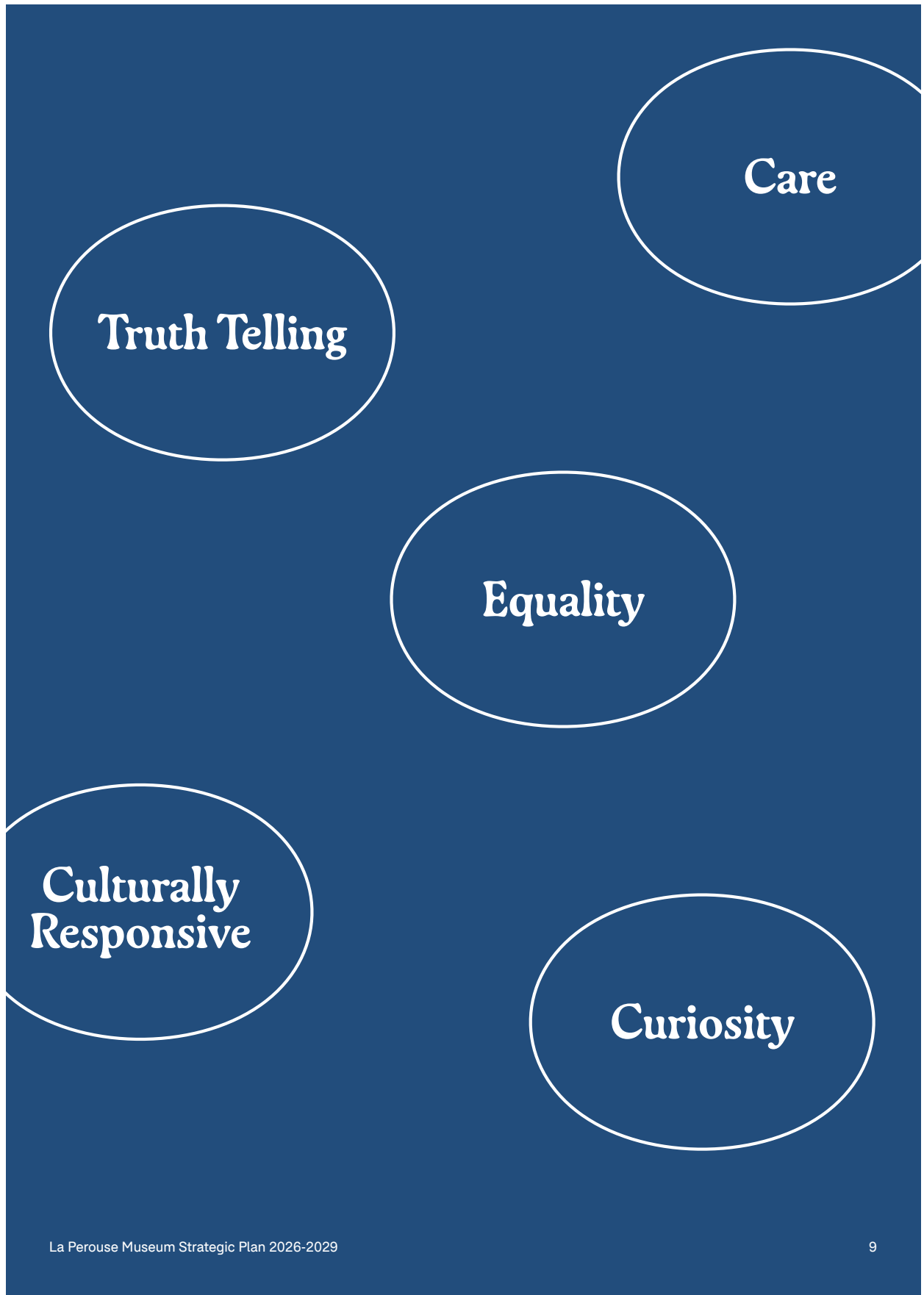


2.5. Culturally Responsive

We are committed to leadership, governance, and practices that reflect the diverse cultural backgrounds of our community. We strive for excellence by embracing culturally responsive approaches in our staffing, programs, and operations.

Aligning with RCC Value, Excellence

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3 Our Place

The La Perouse Museum provides an annual program of curated exhibitions. A selection of objects from the collection are on display year-round.

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The annual program endeavours to include work by established and emerging artists, historians and curators and provide employment to local creative practitioners through the public programs.

We work across 5 key operational areas including Collections, Exhibitions, Public Programs, First Nations and Education.

First Nations

We work closely with the La Perouse Aboriginal Community to deliver community-led history initiatives, including the collection of Oral histories and our Elder-in-Residence program.

Performance Indicator: In a two-year cycle, our First Nations Artistic Program will platform:

- 4 x emerging First Nations practitioners.
- 2 x LA+ exhibitions, partnering a local practitioner with broader First Nations artists, facilitating exchange, mentorship and collaboration.
- 1 x Global First Nations exhibition.
- 2 x Project based community exhibitions.

Exhibitions

We deliver an exciting annual program of exhibitions responding to the layered histories of La Perouse, including collection exhibitions, emerging artists and exhibitions curated by independent creative practitioners.

Performance Indicator: 6 exhibitions per annum

Public Programs

Our Public Program activates the headland by engaging local creative practitioners to deliver artist-led workshops, talks, and performances relating to the artistic program.

Performance Indicator: 18 general public programs per annum.

Collections

We will continue as the guardian of the NSW State Government Cable Station Collection while developing and refining Council's sub-collection.

Performance Indicator: Continue to grow Council sub-collection.

Education

We are expanding our service offering to offer holistic excursion experiences for local schools. These tours include a cultural walk on Country with a local Traditional Owner.

Performance Indicator: MOU with National Parks and Wildlife Service



4 Our Audience

The La Perouse Museum proudly operates on Bidjigal Country where we work closely with the La Perouse Aboriginal Community as one of our main stakeholders.

We foster relationships with a range of community and cultural organisations including the National Parks and Wildlife Service, The Friends of the Laperouse Museum Inc, French Consulate Sydney and a range of local service and educational providers.

The La Perouse Aboriginal Community

Established formally in 1883 as the La Perouse Aboriginal Reserve, today the La Perouse Aboriginal community includes families with ancient and unbroken roots to coastal Sydney. Our engagement, production, exhibition and museological practice is largely informed through collaboration, consultation and connection with this community.

Tourism

A large number of international tourists visit the La Perouse Museum – often combined with visits to the Kamay Botany Bay National Park and their walking trails. National Parks visitors and outdoor enthusiasts deepen their understanding of Country and history within the Museum and use our domestic spaces as reprieve from the elements.

French

The French and history-interested community form a large portion of our daily visitors, looking for experiences to learn about both Indigenous history and France's historic exploration initiatives to Australia. School audiences often share this interest, seeking STEM aligned excursions that include an outdoor education experience.

Artists

More recently, with the launch of the Bayview Gallery space, contemporary artists mediating historic collections and responding to local histories have attracted a contemporary art interested audience to the museum.

4.1. Reach - Our Service Area

The Museum's broader catchment is the Randwick City Local Government Area bounded by the Woollahra Municipal Council area and the Waverly Council area in the north, the Tasman Sea in the east, Gamay Botany Bay in the south, and the Bayside Council area and the City of Sydney in the West.

141,840 People

4.2. Visitation

Since taking over management from National Parks in 2017, the La Perouse Museum has attracted over 130,000 people.

2023/2024 Visitation

22,633 People

4.3. Key Statistics

Performers in the Randwick local government area

4 times Sydney average

Total creative and cultural workforce

7% of Randwick LGA workforce

Creative and cultural industries

\$331 Million Gross value added

5 Our Achievements



5.1. Case Study - Talking Sport

Talking Sport was a major exhibition curated by members of the Aboriginal Community of La Perouse. It was an exhibition about memory, sporting achievement, sporting heroes, and how Community members made important contributions to sport behind the scenes. The La Perouse Aboriginal Community has produced sportspeople like the Ella Brothers, Uncle Lloyd Walker, and Aunty Marcia Ella-Duncan, and continues today with athletes like Jasmin Allende and Maurice Longbottom. The exhibition featured 13 selected interviews with members of Community, along with photographs and significant sporting objects, treasures, and archives. The interviewees were selected by Alan Daly, Director of La Perouse Panthers Aboriginal Sporting Association and Community Lead; and Aunty Marion Russell, respected and passionate Community Elder and sports historian.

Community members shared the importance of mentoring to cultivate, support and encourage the next generation of young Aboriginal athletes. In vigoro particularly, the sport was a rite of passage into womanhood where grandmothers, mothers and daughters played together. Today, Aboriginal athletes have competed at international levels – and in this exhibition they tell their own history and with their own voice.

Renowned Aboriginal artist Dennis Golding created the exhibition's graphic identity with his own personal and powerful story. As evident in feedback, this exhibition presented a unique and significant display of memory in a wholly collaborative and First Nations-driven narrative. Talking Sport depicts a legacy of Community inclusion, unity, resilience and dedication.

IM/GinE
AWARDS 2025
inspiring museums and galleries in excellence

Imagine Awards – Highly Commended:
Exhibition Projects (Museums & Heritage)



Aunty Marjorie Dixon



Kobie Dee performing at Culture on Country.
Image: Mark Bond

5.2. Case Study - Culture on Country

Culture on Country is La Perouse Museums most significant annual event, marking the anniversary of the 1988 Invasion Day protests that took place on the La Perouse headland. Born from this protest, the festival event Survival was established and ran throughout the late 80's and 90's. The major event became Yabun in 2001 after a sink-hole event prevented the headland festival taking place.

In a recent call from Elders of the La Perouse Aboriginal Community to return a Survival Day event to the headland, the Museum established Culture on Country - taking place on the 26th January each year as a celebration of culture, resilience and the continuing, unbroken connection to Country held by local mob.

The 2024 edition featured legendary Uncle Vic Simms and the All Star Band, Kobie Dee, the Doonooch Dancers, Cianna Walker and Olivia Fox, Richard Luland with representation of a range of community services, market stalls and other entertainment.

The family-friendly event provides a safe-space for the Aboriginal Community to come together on a day of competing priorities and political positions.

As a result of the Culture on Country event, the Museum is actively collecting and researching the history of the Invasion Day protests and subsequent Survival festivals by uncovering film negatives from numerous photographers, set to mark a major exhibition within the Museum in 2025.

15 First Nations artists and suppliers engaged annually



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6 Our Future

We are embarking on a major development project as the La Perouse Museum transitions to become a First Nations Cultural Precinct, endorsed by Randwick City Council in April 2025.

This major capital and institutional development project will see a complete transition of Museum governance, a new operational model in partnership with the La Perouse Aboriginal Land Council, major capital development and the launch of a new name and brand that better reflects the transformed institution.

These decisions have been informed by a suite of masterplanning reports and documents that include, but are not limited to the TKD Heritage Architects Pre-Feasibility Report, Betterage Curatorial Review & Upgrade Framework, Ballarinji Consultative Reports, the Randwick City Council Arts & Culture Strategy and the City People 10 year Business Plan.

6.1. Four Year Targets

Goal	Action	2026	2027	2028	2029
Transition the Museum site into a major First Nations Cultural Precinct	Develop Governance Framework (including LPLALC, RCC & NPWS)	Formalise partnership arrangements with LPLALC & NPWS	Governance Framework developed & established	Implementation of Governance	Governance oversight
	Funding strategy and lobbying (capital & operational)	Funding lobbying & grant opportunities	Prepare Business Plan (capital & operational)	All funding secured	Funding strategy implemented
	Develop upgrade proposal	LPLALC discussions to shape brief & connecting to Country approach	Brief development & procurement pathways	Select project team & commence project planning	Develop concept plans
	Consultation	Develop Consultation Strategy	Feasibility Consultation & NPWS agreements consultation	Community Consultation on proposal	Community Consultation on concept plans
	Strategic Frameworks & Reports	Alignment to Council's strategic plans	Update Plan of Management, Conservation Management Plan, Asset Management Plan, RAP, HeritageNSW	Reporting on updates	

7 Operations

La Perouse Museum provides, within our means, a diverse and high-quality exhibition program.

The key factors that underscore our operations and program include the ‘end of the line’ mentality associated with the end of the La Perouse tramline; relative ‘isolation’ within an urban setting, seasonal tourism and the diverse demographic and economic position of our suburb.

Winter is considered off-season for visitation to the Museum and summer corresponds with increased visitation.

The Museum has a strong relationship with the La Perouse Aboriginal Community which is steadily maturing, partly through the diversification of its programming, and partly because of long term community initiatives such as the Oral History project. Randwick City Council are actively engaging with the La Perouse Local Aboriginal Land Council in negotiations to develop the renewed site.

7.1. Strengths

- Significant and historic location with outdoor space, expansive, heritage buildings and multiple sites for public outcomes.
- The council sub-collection and future acquisitions under a renewed focus and collection policy.
- Our strong relationship with the Aboriginal Community of La Perouse
- Professional, expert staff and a Museum Specialist Advisory Committee.

7.2. Challenges

- Working with historic, colonial content and stakeholders with varying views of Museum best practice.
- Internal resourcing and commitment to increase curatorial quality and capacity.
- Reliance on seasonal tourism and difficult of arriving by public transport.
- Interrupted headland space and managing historic, colonial sites.

7.3. Opportunities

- Work with best-practice concepts of cultural mediation to better use collection holdings within exhibitions and programs.
- Build reputation as First Nations Cultural Precinct with reflexive, responsible practices at a local level.
- Engage Elders through direct commissions to present new work, and support continuing cultural practices of the area.
- Roll out cutting edge brand and independent website and social media.
- Bring contemporary artists into dialogue with historic collections to commission ambitious exhibitions with both historic and visual arts outputs.

8 Governance

The Museum is managed by Randwick City Council, which is governed by elected Councillors and a Mayor.

The La Perouse Museum and Headland Trust is the advisory body to the Museum that provides advice, guidance, and feedback on headland operations directly to Council. Under the trust, a Museum Specialist Advisory Committee provides specialist feedback on museum specific issues to the Council.

The Museum operates within Council's various operational and strategic policies, and by two key Policies, the La Perouse Museum Collection Policy (2020) and the La Perouse Museum Exhibition Policy (2025). The care and management of the Museum and headland is also guided by a Management Plan with the National Parks and Wildlife Service, administered by the Minister responsible for the National Parks and Wildlife Act 1974. The Management Plan details the requirements and responsibilities of Randwick City Council as the lessee of the museum building and appoints the management of the Museum, including its collection to the Randwick City Council. Capital works and maintenance fall under the remit of the Randwick City Council's City Services Directorate, which also provides compliance, project delivery and risk management.

All major capital developments at the Museum adhere to requirements issued by NSW Heritage, NPWS, the Local Environmental Plan and the Arts and Culture Strategy. Trained and professional Museum staff are responsible for delivering the Council annual operational plans and ensure the Museum operates within the guidelines of its Business Plan. This reporting line includes the Head La Perouse Museum reporting to Manager Economic Development and Placemaking within the Community and Culture Directorate.

8.1. Policies

Policies governed by this plan include:

- La Perouse Museum Collections Policy
- La Perouse Museum Exhibitions Policy

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1988: The Long March for Justice, Hope & Freedom

9 Risk

The La Perouse Museum develops specific Risk Assessments for all activities from programming to major capital developments.

These Risk Assessments are completed in collaboration with Randwick City Council's Risk & Safety department and filed in a centralised database.

The following overarching Risk Assessment identifies key operational and strategic areas and the controls put in place by the organisation to mitigate these risks.

9.1. Financial

Risk	Impact	Probability	Control
Loss of ongoing funding	Catastrophic	Low	Secure internal commitment by ensuring La Perouse Museum operations are enshrined in Council's key strategic documents including the Arts & Culture Strategy and annual delivery programs.

9.2. Governance

Risk	Impact	Probability	Control
Transition to new governance model delayed until after capital build	Major	Possible	Ensure management and governance models are commissioned alongside the Museum Masterplan and implemented throughout project to ensure effective leadership to inform design, including a connected PCG.

9.3. Operational

Risk	Impact	Probability	Control
Unable to negotiate or secure permanency in Lease with NPWS	Major	Low	Enter lease negotiations in good faith and keep clear, transparent communication regarding operations with the Minister of Environment & Heritage including prompt annual reporting. Council endorsed terms in October 2025.

9.4. Strategic

Risk	Impact	Probability	Control
Loss of support for Museum's transition to First Nations Cultural Precinct	Major	Possible	Win support of governance using effective project management, transparent consultation and collaboration at all phases of development. Clear reporting to Council at every stage and the development of formal partnerships.

9.5. Legislation

Risk	Impact	Probability	Control
Major changes to the National Parks and Wildlife Act 1975	Moderate	Rare	Ensure effective stakeholder management with NPWS to anticipate any changes to the act that would change LPM's Lease Agreement and Plan of Management for the headland site.

10 Our Goals

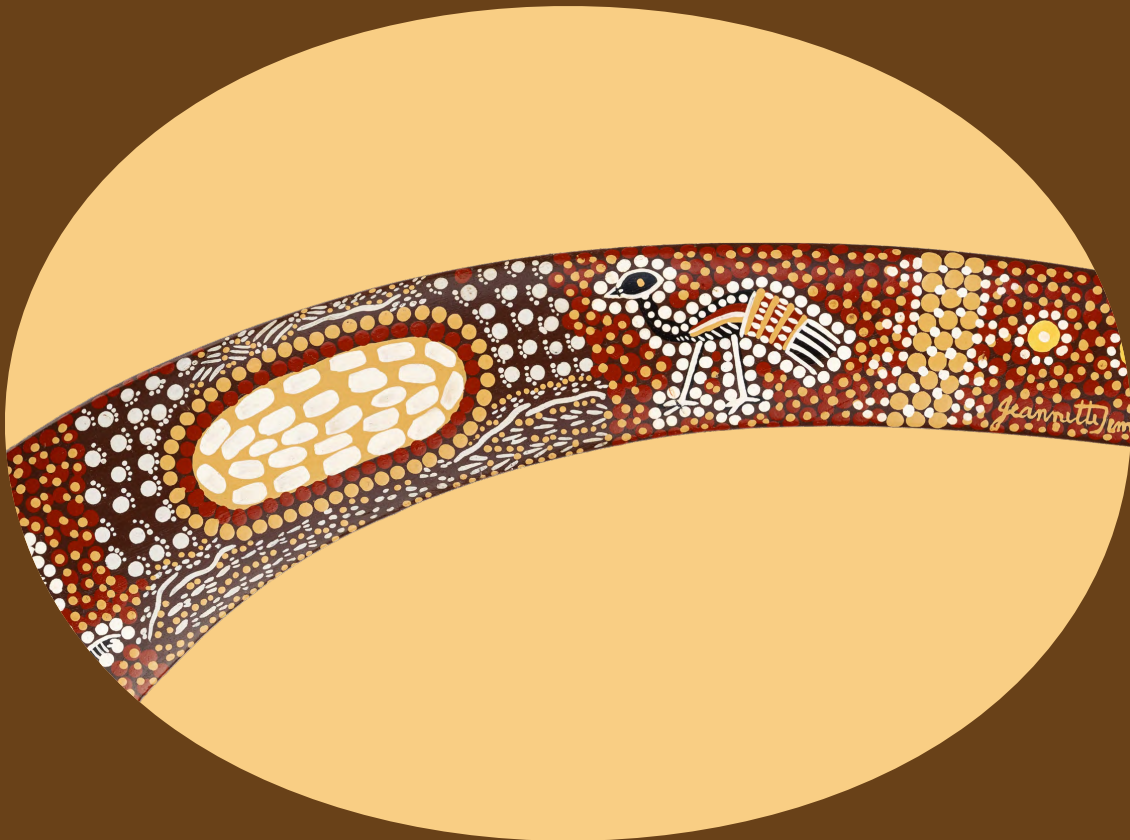


Table 1: Collection Initiatives

Goal	Action	2026	2027	2028	2029
Improve storage with long-term sustainable storage plan	Sight & stabilise all collection holdings	Permanent housing for all 3D objects & storage locations updated on CMS	Permanent housing for all 2D objects	Natural History collection treated	100% collection permanent housing complete
Review CMS & develop accurate online catalogue for public accessibility	Review, research, update and differentiate CMS records	Conduct further research and improve current records of Council-Sub Collection – 50% complete	Conduct further research and improve current records of remaining Council-Sub Collection	Web integration – embedded collection search	Maintenance of existing records on CRM and website, deactivate eHive public page
Increase tertiary engagement with Collection and Museum	Offer Museum and Heritage Studies Internship program	2 x 20-day internships	2 x 20-day internships	2 x 20-day internships	2 x 20-day internships
Review Collection Policy including Deaccession Policy	Review Collection holdings against renewed policies	Renewed agreement with NPWS	Develop shortlist of objects for review	Collaborate with NPWS to action review	Regular review of collection holdings
Digitise the Collection	Establish basic photography studio for digitisation initiatives	50% of 2D objects digitised; establish workflow in digitising John Cann collection and Peter McKenzie's archive	50% of 2D objects digitised; continue digitising the archive of Elders	Procure in-house digitisation equipment	Incorporate digitisation of museum archive and Elders' archive into business as usual
	Investigate off-site storage solution				

Table 2: First Nations

Goal	Action	2026	2027	2028	2029
Celebrate local arts and cultural practice, stories and histories	Document First Nations knowledges and histories	5 x Elders Oral Histories collected with video 2 x digital outcomes of that history	5 x Oral histories collected with video 2 x digital outcomes of that history	5 x Oral histories collected with video 2 x digital outcomes of that history	5 x Oral histories collected with video 2 x digital outcomes of that history
	Nurture arts and cultural practice of local First Nations Elders	Elder in Residence	Elder in Residence	Elder in Residence	Elder in Residence
Deliver innovative and engaging Exhibition Program	Program and Commission First Nations exhibitions in a 2-year cycle	Increase attendance 10% 2 Emerging 1 LA+	2 x 20-day internships 2 Emerging 1 LA+ 1 GFN	2 x 20-day internships 2 Emerging 1 LA+	2 x 20-day internships 2 Emerging 1 LA+ 1 GFN
Increase audience engagement with La Perouse Museum collection, exhibitions and headland	Develop and deliver First Nations education programs for schools in the LGA	1 education resource per LA+ 2 x primary 1 x high	1 education resource per LA+ 2 x primary 1 x high	1 education resource per LA+ 2 x primary 1 x high	1 education resource per LA+ 2 x primary 1 x high
	Deliver major destination event to honour legacy of Survival Day Concert	Culture on Country	Culture on Country	Culture on Country	Culture on Country
Position La Perouse Museum as a site of living culture	Develop project-based exhibitions that foster community participation and knowledge exchange	1 project-based community project per year	1 project-based community project per year	1 project-based community project per year	1 project-based community project per year

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Table 3: Exhibitions

Goal	Action	2026	2027	2028	2029
Launch full annual artistic program at the beginning of each year	Program & Commission all exhibitions in a 2-year cycle	Minimum of 6 exhibitions per year	Minimum of 6 exhibitions per year	Minimum of 6 exhibitions per year	Minimum of 6 exhibitions per year
Position Museum as leading platform for artistic and historic storytelling	Accompany contemporary exhibitions with collection outputs	1 exhibition per year referencing La Perouse history and/or collection	1 exhibition per year referencing La Perouse history and/or collection	1 exhibition per year referencing La Perouse history and/or collection	1 exhibition per year referencing La Perouse history and/or collection
Increase reputation of delivering high-quality exhibitions to sector	Increase artist, curator, historian engagement	1 emerging artists engage, 1 history	3 guest historians engaged	3 guest curators engaged	3 established artists engaged
Build reputation through published history initiatives	Align a publication program to exhibition program	1 catalogue per year aligned to exhibition program	1 catalogue per year aligned to exhibition program	1 catalogue per year aligned to exhibition program	1 catalogue per year aligned to exhibition program

Table 3: Public Programs

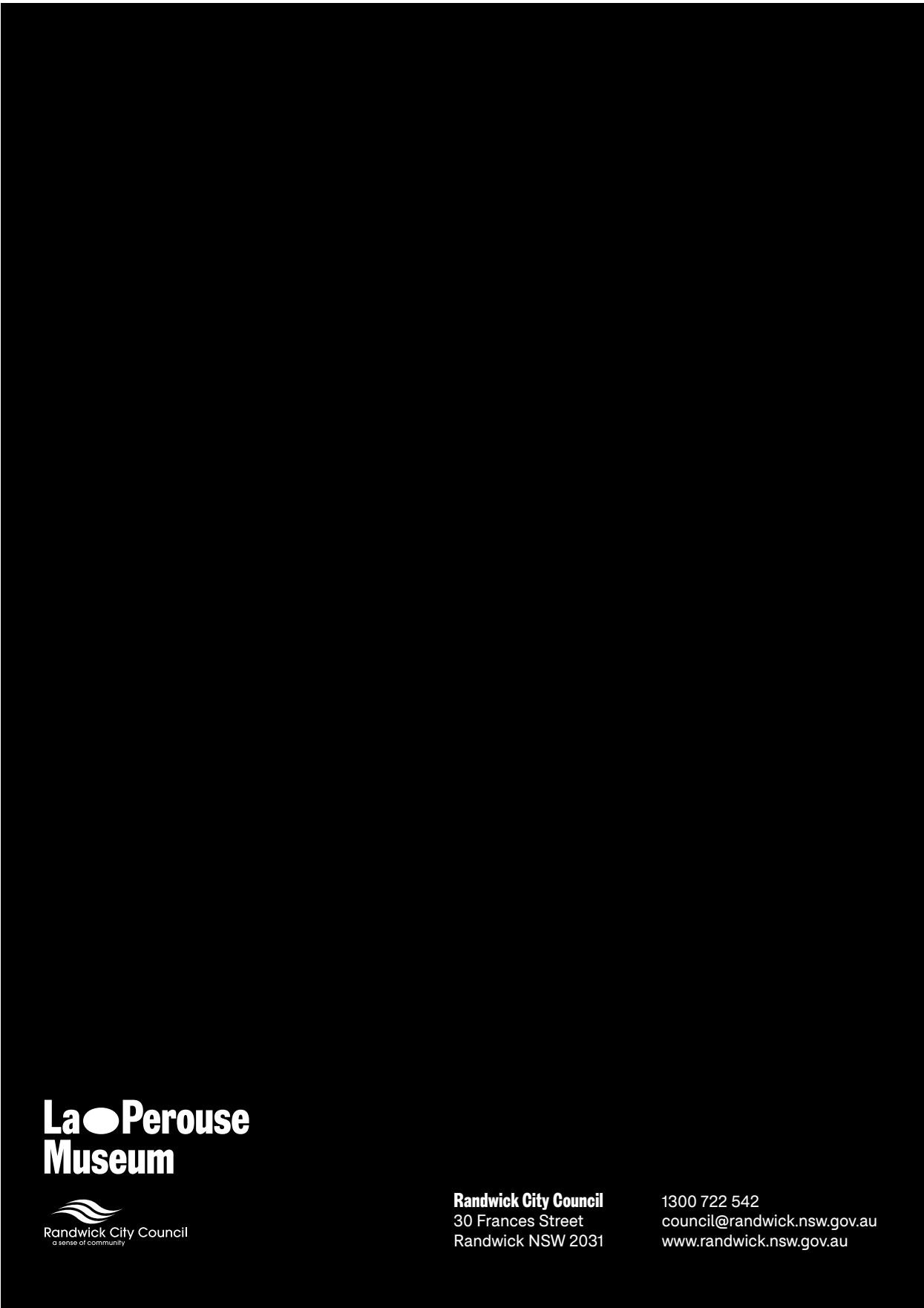
Goal	Action	2026	2027	2028	2029
Realign public program to the artistic program	Develop & Commission all programming alongside exhibitions	3 programs accompany exhibitions	4 programs accompany exhibitions	5 programs accompany exhibitions	6 programs accompany exhibitions
Attract increased visitation and participation	Embed the Seasonal model to open exhibitions across a single weekend	Seasonal openings – 4 x per year	Seasonal openings – 4 x per year	Seasonal openings – 4 x per year	Seasonal openings – 4 x per year
Better utilise natural environment and outdoor programming	Develop cultural walk programs with TO's	Pilot walk and talk tours	Secure regular offering	Joint NPWS program for Bare Island	Investigate internal ticketing capacity
	Activate Macquarie Watchtower	Pilot residency program with cultural producers	Launch Watchtower Residency program	Develop full public program for watchtower	Commercial activation of watchtower.
Continue to expand staff resourcing toward Public Programs	Employ Programs Producer to develop tailored public program	Build business case for programs officer	Expanded Service Request	Resource Programs Officer	Develop full suite of programming aligned to exhibition program

Table 3: Education

Goal	Action	2026	2027	2028	2029
Increase school engagement with Museum and Headland	Develop pilot program for implementation and review	Pilot Program with NPWS	Develop education marketing database and connect with local schools	Launch full suite of education programs	1 x weekly education program
Diversify school offerings across Museum and Headland site	Engage local Elders for knowledge sharing with school audiences	Include Elders in Pilot Program	Develop casual employment framework	Launch regular program offering	Continue Cultural Education experiences
Expand digital offering for pre & post excursion learning	Establish online platform for educational content	Develop education landing page	Implement digital STEM interface	Update and review	Update and review

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**La Perouse
Museum**



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COMMUNITY AND
CULTURE

GAC11/26

La Perouse Museum Collection Policy

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2

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Cultural Events and Venues

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1. Introduction

The La Perouse Museum Collection Policy is a public document based on nationally accepted principles and protocols, that guides the management and development of the Collection. It outlines why, what, where, how and when the Museum collects, and how and why items may be deaccessioned and disposed of.

The Collection Policy incorporates a number of specific collection-based activities, as follows:

- Acquisitions (section 11)
- Documentation and Assessment (section 12)
- Conservation (section 13)
- Loans - general (section 14)
- Inward Loans (section 15)
- Outward Loans (section 16)
- Deaccessioning (section 17)
- Disposal (section 18)

2. The Museum's Vision and Mission

The La Perouse Museum Vision:

We are a site where history is active. We build community by connecting with Country and sharing a diversity of perspectives. We are a hub where the unique histories of this area converge to inspire social and cultural action

The La Perouse Museum Mission:

We are an anchor institution in Community. Through headland-wide programming, we advocate for Country and Culture by facilitating dialogue that is open and authentic. We strive to inform and engage a national and international audience.

The Museum Collection is a source of knowledge, ideas, stories and memories. It is developed and managed as a State and community resource. It is used and interpreted to inspire, educate and inform the community and visitors, and to contribute to the conservation and understanding of the history and heritage of the district.

3. Policy Context

This Policy and any associated procedures should be implemented in the context of the Museum's Vision, Mission, core guiding documents, and all relevant plans and policies of the Randwick City Council (RCC) and the Museum. The principles of this Policy will also adhere to the 2017 Management Agreement between Randwick City Council and National Parks and Wildlife Service NSW,

The Collection Policy is developed within the framework and adheres to the principles and obligations of the National Parks and Wildlife Service (NSW) and Randwick City Council Lease Agreement (2017) and Management Agreement (2017). Conservation work and other collections-based activities undertaken by

Randwick City Council are annually reported to the Minister via NPWS as per Management Agreement (2017) obligations.¹ New acquisitions are acquired into the Randwick City Council Sub-Collection.

The core guiding documents include:

Business Plan:

Randwick City Council, *La Perouse Museum Business Plan 2017 – 2027*.

Conservation Management Plan:

Jill Sheppard Heritage Consultants (2009), *La Perouse Headland Botany Bay National Park: Conservation Management Plan*. Prepared for the NSW Department of the Environment, Climate Change and Water / Parks and Wildlife Group / Sydney Region (3 volumes).

Lease of the building:

'General Commercial Lease', executed between the Minister administering the *National Parks and Wildlife Act 1974* and Randwick City Council.

Management Agreement relating to the Museum Collection:

'Management Agreement: La Perouse Museum, 1542 Anzac Parade, La Perouse', executed between the Minister administering the *National Parks and Wildlife Act 1974* and Randwick City Council with effect from 26 October 2017.

Relationship with the Friends of the Laperouse Museum Inc.:

'Memorandum of Understanding between Randwick City Council and Friends of the Laperouse Museum Inc., 2018'.

4. Historical Context

4.1. The Museum and its Governance

The Museum was initiated by a group of Australian citizens and French residents in Australia who, in July 1984, formed the Lapérouse Association for the Australian Bicentenary (LAAB). The site of the Cable Station was selected for it being the last place Lapérouse was sighted, and its proximity to the subsequent Lapérouse Monument and the Tomb of Père Receveur (both 1829) commemorating the French explorer. The collective efforts of the LAAB led to the Museum being opened on 23 February 1988 as a NSW Bicentennial Council project jointly with LAAB and support from the French Government.

To house the Museum, the NSW Government made available (through the National Parks and Wildlife Service (NPWS)) the 1882 Cable Station building in Kamay Botany Bay National Park. The NSW Department of Public Works restored the building exterior while the LAAB carried out the interior renovations and décor of the south wing specifically to house the Lapérouse Museum collection.

From the time of the Museum's opening until 26 October 2017 the NPWS held responsibility for the management of the site and for maintenance of the Museum building and infrastructure, including the Museum Collection.

In October 2017, NPWS and RCC entered into a formal arrangement whereby RCC has leased the Museum and the surrounding headland precinct for 21 years from 26 October 2017 with the option to extend the lease for up to a further three 21-year renewals. Interdependent with the Lease agreement, the Minister administering the *National Parks and Wildlife Act 1974* and RCC have entered into a Management Agreement that defines RCC's rights and responsibilities in relation to the Museum Collection.²

¹ 'Management Agreement: La Perouse Museum, 1542 Anzac Parade, La Perouse.' Section 1.1. Current reporting period is End of Financial Year as at 3 June 2020

² 'Management Agreement: La Perouse Museum, 1542 Anzac Parade, La Perouse.' The Minister administering the *National Parks and Wildlife Act 1974* and RCC executed this Agreement on 5 September 2017, with effect from 26 October 2017.

Governance and decision-making for the Museum is through the Head La Perouse Museum and RCC, with advice from its appointed advisory bodies, the La Perouse Museum and Headland Trust and the La Perouse Museum Specialist Advisory Committee.

Today, La Perouse Museum team consists of the Head La Perouse Museum, Museum Officer, Curator First Nations, Visitor Experience Officer and Venues Assistants who support front of house services.

The Friends of the Lapérouse Museum are an incorporated volunteer membership association with a particular interest in the French themes and programming.

4.2. The Museum Building

The 1882 Cable Station building, as part of the Kamay Botany Bay National Park, is listed on the NSW State Heritage Register and has ID number 5061543 in the State Heritage Database.³

The current Conservation Management Plan describes the building thus:

The former Cable Station that now houses La Perouse Museum is a two-storey rendered masonry building situated on a grassy knoll of La Perouse Headland facing north overlooking Frenchman's Bay. The orientation of the building is attributed to the positioning of the telegraph cable which came ashore at Frenchman's Bay. Designed by the Colonial Architect's office the building has a single storey veranda on its northern facade and a U-shaped plan. Originally symmetrical, the building has had additional bays added to either end of the building.⁴

The Cable Station was used for a variety of purposes prior to becoming a Museum, as shown in this timeline:

- 1881-82 The two-storey brick Cable Station was built to house the operations of the submarine telegraphic link between Australia and New Zealand, and housed staff from two companies that laid the submarine cable. The lettering on the front of the building combines them as E.E.A.C.T.C. or The Eastern Extension Australasian and China Telegraph Company.
- 1903: Yarra Bay House completed as a larger Cable Station; telegraph services moved there. La Perouse Cable Station now offices for EEACTC staff
- 1916-17 The building became redundant for telegraphic services.
- 1919 The building may have been used as an office by the Land Survey Department.
- 1920 The building provided accommodation (until at least 1933) for nurses working at the nearby Coast Hospital at Little Bay.
- 1939 The building provided accommodation for soldiers.
- 1944-87 The building became a Salvation Army refuge for women and children.

5. History and Significance of the Collection

5.1. History of the Collection

The inaugural collection was primarily curated by Commandant François Bellec, Director of the Musée de la Marine in Paris. Some objects were on permanent loan, while others were bought with donations from the Museum's founding sponsors, in order to present exhibitions that specifically told the story of the achievements of Jean-François de Galaup, comte de Lapérouse, and to a lesser degree other French navigators in the Pacific and their role in the exploration of the Australian coastline.

³ See: <https://www.environment.nsw.gov.au/heritageapp/ViewHeritageltemDetails.aspx?ID=5061543>

⁴ Jill Sheppard Heritage Consultants (2009), *La Perouse Headland Botany Bay National Park: Conservation Management Plan*. Prepared for the NSW Department of the Environment, Climate Change and Water / Parks and Wildlife Group / Sydney Region (3 volumes)

After the Museum's 1988 opening, the exhibition focus eventually expanded as community interest grew in wider local stories and histories. New storylines were added, relating to the environmental, social and cultural histories of the La Perouse area and its people, including the Aboriginal communities in the region. Accordingly, the collecting focus began to expand and has continued to do so.

All of the items acquired for and by NPWS prior to 26 October 2017 (the Commencing Date of the Management Agreement) are owned by the Minister on behalf of the State of NSW.⁵

The Management Agreement requires RCC to manage these items and places strict conditions and obligations on RCC in that regard.

The Management Agreement also entitles RCC to develop its own collection for the Museum.

The Museum Collection therefore includes two distinct and major Sub-Collections that reflect the two separate phases of acquisition and the corresponding two owners:

- The **State Sub-Collection** is of items owned by the Minister that were acquired prior to 26 October 2017
- The **Council Sub-Collection** is of items owned by RCC and acquired after 26 October 2017

The current Management Agreement between Randwick City Council (leasee) and the owner NPWS (NSW) outlines the possibility of the Minister requesting the transfer of all objects acquired by Council during or at the termination of the Lease. Whilst this possibility is remote and will be reviewed, this obligation means in principle that RCC must manage the Museum's Council Sub-Collection in alignment with the State Sub-Collection.

A further implication of the Management Agreement is that RCC should not mix (in documentation or physically unless for exhibitions) the Museum's Council Sub-Collection with any other Council collection that may be identified or initiated in the future (e.g. RCC's collection of sporting trophies and civic memorabilia that are displayed at its Randwick headquarters).

5.2. La Perouse Museum Collection Statement of Significance

First Peoples living around Guriwal / La Perouse and Gamay / 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 Australia⁶. The French Government provided part-funding as a gesture of perpetual friendship. Some of the inaugural collection was owned by the Musee de la Marine in Paris and was on loan to the La Perouse Museum. In 2008 the Musee was planning a large exhibition on Laperouse (France) and formally requested the return of the loan. NPWS returned the loan items in 2008.

While a small Aboriginal community and art display was presented in one Museum room 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 1919, 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 WWII. Under the management of the New South Wales National Parks and Wildlife Service collecting expanded just over twenty years ago to reflect many of these other important and ongoing phases in this area. This accumulated collection is known as the State Sub-Collection.

⁵ See §4.1(c) and §4.2(a) of the Management Agreement.

⁶ The Friends of La Perouse Museum further add "The La Perouse Museum was established in 1984-1988 by the late Pierre Roussel and his fellow committee members of the Laperouse Association for the Australian Bicentenary (LAAB) as the contribution of French residents in Australia and the French Government to Australia's celebration of the bicentenary of European settlement" 26 February 2020

The five collecting themes are not exclusive from each other and are in many ways closely interconnected. Of the five 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 become iconic to this area and to the artists of the La Perouse Aboriginal community. The role of technology in creating connections, in this case the two-way tourist trade made possible by the tram service, relates to such achievements – just as it did when the international telecommunications cable came ashore in 1876 and, when Governor 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. artistic/aesthetic, research/scientific, and particularly historic and spiritual. This theme also provides the best place for reconciling claims of regional, national and international levels of significance.

These collection strengths provide a base from which new managers, Randwick City Council, can build the Council Sub-Collection to both embrace and transcend local significance.

Source: Significance International, A Significance Assessment of the Collection of the La Perouse Museum.

Note that, at the time of reviewing this policy in December 2025, The Museum Collection consists of:

- 929 State Sub-Collection items.
- 93 Council Sub-Collection items.

The State Sub-Collection also holds replica items which may need to be reclassified as Education or Support Collections and re-catalogued as such in Object Files and on the adopted Collection Management Software.

6. Purpose of the Collection

The Museum Collection is an asset of the Local, greater Sydney and South-Coast communities, and to National and International audiences.

It provides a means to ensure that the Museum's vision and mission are achieved.

More specifically, the Collection can:

- support the Museum's exhibition, interpretation and educational functions
- be used by RCC and others to create displays, exhibitions, publications and virtual experiences
- inform and inspire the work of creative practitioners, historians and researchers
- enrich relationships between RCC and its stakeholders
- stimulate visitor engagement, stakeholder commitment and philanthropic donations

Acquisition into the Collection can help preserve items of significance that relate to the Museum's themes.

7. Key Themes

RCC has approved five themes for the operation of the Museum. These guide community engagement and interpretive programs such as exhibitions, as well as collection development:

- The Traditional Custodians and the Aboriginal Community of La Perouse
- The French connection from Lapérouse (with sub-themes of Colonialism and First Contact)
- Science and Communication (including the story of the Cable Station)
- Environment
- The broader Social History of La Perouse and the connection to the history of Randwick as a wider relevant community

For the purposes of collection management and development, RCC uses short thematic titles that align with these broader umbrella themes. These collection themes for the Museum are:

- Aboriginal History and Culture
- French Connections and First Contact
- Science and Communication
- Environment
- Local History

8. La Perouse Museum and the Traditional Custodians of La Perouse

The La Perouse Museum acknowledges the Bidjigal and Gadigal peoples as the Traditional Custodians of this region; the Museum being situated in an area with a long - and ongoing - Aboriginal connection and significance. In all collection-based activities, where appropriate the Museum will seek to consult with the local Aboriginal Community via the La Perouse Local Aboriginal Land Council.

This is particularly important regarding potential Acquisitions of any Aboriginal Material Culture to the Council Sub-Collection. The Museum may also play a role in supporting the Community in their ongoing care, security and interpretation of community-based heritage and cultural material.

See Section 11.6 regarding Acquisitions Approval and obligations to the Traditional Custodians and Aboriginal Community of La Perouse.

9. Relevant Legislation and Published Guidelines

The Collection will be managed and developed in accordance with State and Federal law and international agreements between Australia and other countries.

This Policy is aligned with the standards and best-practice principles that are provided by the following publications:⁷

Australian Copyright Council (2017), 'Galleries & Museums: Introduction to Copyright'.

Buck, Rebecca A. and Jean Allman Gilmore (1998), *The New Museum Registration Methods*, American Association of Museums, Washington.

Heritage Collections Council (2001), *Significance: a guide to assessing the significance of cultural heritage objects and collections*, Heritage Collections Council, Canberra.

International Council of Museums (2013), *ICOM Code of Ethics for Museums*.

⁷ Appendix A provides references to the online locations, where available, of these resources.

Janke, Terri (2018), *First Peoples: A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries*, Australian Museums and Galleries Association, Canberra.

Ministry for the Arts (2015), *Australian Best Practice Guide to Collecting Cultural Material*, Commonwealth of Australia, Canberra.

NSFMAG Taskforce (2016), *National Standards for Australian Museums and Galleries*.

NSW Heritage Office and NSW Ministry for the Arts 2000, 'Movable Heritage Principles'.

Russell, Roslyn & Kylie Winkworth (2009), *Significance 2.0: a guide to assessing the significance of collections*, Collections Council of Australia, Adelaide.

Simpson, Shane (2008-), *Collections Law: Legal Issues for Australian Archives, Galleries, Libraries and Museums*, Simpsons Solicitors, Sydney.

10. Collection Development Principles

RCC will develop the Council Sub-Collection by:

- developing specific collection policies for sub-sub-collections as appropriate;⁸
- acquiring additional items in accordance with the Acquisitions Policy (section 11);

and, when appropriate, by:

- removing items from the Council Sub-Collection in accordance with the Deaccessioning Policy (section 17).

The Museum may develop non-collecting initiatives, such as assisting members of the community to document and care for their heritage collections in their original context of use.

The Museum may work in partnership with the La Perouse Local Aboriginal Land Council, libraries, galleries, archives, heritage and community organisations in the region such as Historical Societies, Friends of Lapérouse Museum Inc., where possible and appropriate, so as to:

- strengthen relationships between collections
- complement the collections in other museums, galleries, libraries and archives in the region
- explore ways of working co-operatively to collaborate on strategic collecting of particular themes and priorities

In developing the Council Sub-Collection, the Museum will actively engage with other collections-based organisations in the Local Government Area (including, for example, Randwick and District Historical Society Inc., Cape Banks Family History Society Inc., the Bowen Library, and the RCC's corporate and public arts collections).

11. Acquisitions Policy

11.1. Acquisition Principles – State Sub-Collection

The State Sub-Collection is a 'closed' collection. RCC is not able to acquire items for this Sub-Collection. The Ministry and/or NPWS may make extraordinary submissions for new acquisitions to the State Sub-Collection, via the Head La Perouse Museum; and must adhere to the Criteria specified in section 11.3.

⁸ Appendix B provides suggestions for other sub-collections and sub-sub-collections that can be identified in the Museum Collection.

11.2. Acquisition Principles – Council Sub-Collection

RCC may acquire items by:

- gift (in the form of a donation, bequest, exchange or transfer)
- purchase
- commissioning
- field collection

Items can be in physical or digital format. Physical items can be two-dimensional or three-dimensional.

RCC will accurately and fully document all acquisitions using the most comprehensive version of eHive, to facilitate identification, provenance and research, as required by the Management Agreement,⁹ and make part of this data available for public access and interaction.

11.3. Criteria for the Acceptance of Items

RCC will develop the Council Sub-Collection by acquiring items that are:

- Relevant to the Museum's themes

and that demonstrate at least one of the following attributes:

- An association with the La Perouse area
- An association with the Cable Station building or the Kamay Botany Bay National Park
- Relevant significance as an item of cultural heritage
- Complementary or supplementary to an existing item in either the State Sub-Collection or the Council Sub-Collection (i.e. the proposed acquisition will help to fill a gap in the collection as a whole)

11.4. Conditions for the Acceptance of Items

When considering an item that might be acquired for the collection, RCC should ordinarily be able to answer all these questions positively:

- Is legal title to the item available to RCC?
- Is the item available to RCC without encumbrances or conditions?
- Is the donor aware that the legal transfer of title means that the donation is now property of RCC (as per Sections 4.3 (e) and 4.3 (f) of the Management Agreement)?
- Is the provenance of the item clearly documented?
- Are adequate and appropriate storage facilities available for the item?
- Is the condition of the item such that RCC can adequately conserve and care for it?
- Is the item a worthy example of its type?
- Does the item have the potential to be used in the research, exhibition, communication and interpretation activities of the Museum?
- Does RCC have the resources required to house and maintain the item for posterity?
- Is the donor aware that as per the 2017 Management Agreement (Sections 24.1) the Minister may request transfer of objects acquired by Randwick City Council to the Council Sub-Collection, to the State Government prior to the time of termination or at the expiry of the Management Agreement?

11.5. Criteria for the Rejection of Items

The following will not ordinarily be acquired for the Collection:

- Objects offered as loans where the legal title is retained by the lender / owner

⁹ See §4.3(j) of the Management Agreement.

- Hazardous materials
- Items in poor condition, unless there are compelling reasons for acquisition (such as undisputed provenance to the Cable Station building)
- Items offered conditionally
- Items where the donor or vendor does not hold clear legal title
- Items from significant heritage sites and buildings where acquisition and removal would diminish the significance of the place; except in circumstances where the object is at risk
- Items for which copyright and reproduction rights cannot be obtained
- An item that duplicates another item already in the Collection (unless the proposed acquisition is more significant than the item(s) already in the Collection, for example, where the proposed new acquisition is better provenanced or is in better condition) unless required for object rotations for conservation purposes.

RCC does not accept 'permanent loans'. Items offered with that condition will not ordinarily be considered for acquisition until this condition is removed.

The Museum will not acquire or be involved in moving historic buildings.

11.6. Acquisition Approval

The Head La Perouse Museum will submit a regular Acquisitions Report to RCC via the La Perouse Museum Specialist Advisory Committee detailing proposed Acquisitions and any rejected Acquisition proposals.

Each proposal for acquisition is considered and may be approved by RCC on the recommendation of the Head La Perouse Museum.

The Head La Perouse Museum will also present the Acquisitions Report to the Museum's Advisory Body – the La Perouse Museum and Headland Trust – for tabling.

The Head La Perouse Museum will notify the La Perouse Local Aboriginal Land Council of any potential acquisition of Aboriginal cultural material.

12. Documentation and Assessment Policy

The Museum will keep accurate, up to date and detailed records using the most comprehensive version of the eHive cataloguing system and in accordance with the provisions of the Management Agreement, for both the State Sub-Collection and the Council Sub-Collection.

The Museum will establish and maintain detailed information within eHive (and/or in paper-based object files) for significant items and for all new acquisitions.

The Museum will prepare a Statement of Significance for all new acquisitions, using the guidance provided at Appendix C of this Policy document.

13. Conservation Policy

13.1. Conservation Principles – State Sub-Collection

The Management Agreement provides guidance for conservation of items in the State Sub-Collection:

§4.3(b) requires RCC to 'keep safe, secure and maintain the Museum Collection Items in accordance with museum standard conservation measures for storage and display'.

§4.3(c) requires RCC to 'ensure that the Museum Collection Items are preserved and protected from damage (including during any refurbishment or renovation of the Museum)'.

§4.3(d) requires RCC to 'notify and obtain the Minister's written consent to any proposed object conservation treatment to be carried out on any Museum Collection Items which are owned by the Minister'.

§4.3(l) requires RCC to 'comply with the Conservation Management Plan in respect of the Museum Collection Items'. [The Conservation Management Plan is defined on p. 6 of the Management Agreement as being 'the plan for the Park which applies to the Museum as adopted by the Minister (and as amended from time to time with the Minister's approval)'.¹⁰]

§4.5(b) states that RCC must not 'tamper with, damage or attempt to conserve any Museum Collection Item owned by the Minister ... without the written consent of the Minister...'

In 2015, RCC commissioned a *Preservation Needs Assessment* that provided advice on items in the State Sub-Collection and also on the environment of the Museum building.¹¹ That advice should be revisited and updated before any conservation activity is undertaken and following the completion of any upgrades to part or all of the Museum building.

13.2. Conservation Principles – Council Sub-Collection

RCC has a duty to preserve and conserve the Council Sub-Collection to professionally recognised standards.

As mentioned in section 13.1, the advice provided by the 2015 *Preservation Needs Assessment* should be revisited and updated following the completion of any upgrades to part or all of the Museum building.

13.3. Conservation Policy Statements

The following policy statements identify RCC's responsibilities to the entire Museum Collection in general terms.

13.3.1. Preventive Conservation

Preventive practices ensure that collections are monitored so that potential conservation issues are prevented or easily contained. Measures include:

- monitoring of light levels to ensure that items are not exposed to high levels of ultra-violet or infra-red radiation and to rest light-exposed sensitive items through a system of object rotation
- measuring and controlling relative humidity and temperature (this is currently not viable prior to the Museum's upgrade)
- monitoring biological pests by adopting appropriate housekeeping practices
- use of archival quality storage and display materials to offset the effects of intrinsic and external pollutants
- regular preventive conservation cleaning and building maintenance to minimise chemical and biological attack
- use of appropriate practice and materials for handling, moving and packing collection items

13.3.2. Active Conservation

As resources for conserving the Collection are limited, items needing conservation treatment should be prioritised against the following criteria:

¹⁰ The current Conservation Management Plan is: Jill Sheppard Heritage Consultants 2009, *La Perouse Headland Botany Bay National Park: Conservation Management Plan*. Prepared for the NSW Department of the Environment, Climate Change and Water / Parks and Wildlife Group / Sydney Region (3 volumes).

¹¹ Anne Cummins, September 2015, *Preservation Needs Assessment on the Historical Collection, Laperouse Museum*, La Perouse, for Randwick City Council, Sydney Artefacts Conservation.

- significance
- risk to other collection items (e.g. in the case of insect infestation)
- fragility
- display (i.e. some items need to be stabilised before they are put on display)

13.3.3. Disasters

Subject to the requirements of the Management Agreement in relation to the State Sub-Collection, and noting that the Agreement includes specific guidance in relation to *Force Majeure* events,¹² items damaged by natural disasters will be promptly treated by a conservator, and removed from affected areas where practicable.

RCC's Emergency Management plans should be regularly exercised and reviewed to ensure that they are appropriate for the Museum building and collection.

14. Loans: General Policy

All items entering or leaving the Collection on a temporary basis will be accompanied by appropriate documentation and state the responsibilities of both the lender and the borrower concerning the use, care, maintenance and insurance of the items. This document is referred to as a Loan Agreement.

An Outward Loan is the loan of a registered item from the Museum Collection to another organisation for a purpose independent from the Museum, usually for public exhibition, and held at a site or venue not part of, or the responsibility of, RCC.

An Inward Loan is the loan of an item or collection of items, not owned (as part of the State Sub-Collection) by the Minister or (as part of the Council Sub-Collection) by RCC, borrowed from an institution or individual and held on the Museum premises or other premises under the responsibility of RCC.

Items may be borrowed for exhibition, display, photography, reproduction, research or, by special arrangement with the lender, for interactive use including use in education programs.

Short-term loans are generally of less than 12 months' duration and are usually associated with exhibitions, public programs or research.

Long-term loans are generally of 12 months' duration or more.

RCC may arrange long-term loans of items for display where required. These may be negotiated as renewable loans, providing that ownership remains with the lender.

Outward loans are rarely a solution to Museum storage issues. (If items are no longer required for the Council Sub-Collection, they could be considered for deaccessioning in accordance with the section 17 (Deaccession Policy) and for disposal in accordance with section 18 (Disposal Policy)).

15. Inward Loans Policy

15.1. Inward Loans: Principles

The Management Agreement entitles RCC 'to enter into new Inward Loan Agreements with lenders if the Manager so chooses...'¹³

¹² See §30 of the Management Agreement.

¹³ See §4.1(e) and §4.4(b) of the Management Agreement.

All inward loans will be for the purpose of display in the Museum, or for a particular exhibition or activity, or for specific research purposes. Loans no longer required for the purpose for which they were borrowed will be returned.

RCC may borrow items from private individuals, historical societies, museums, art galleries, libraries and other appropriate organisations.

No item is to be accepted on loan as a convenience or favour to the lender, either individual or institutional.

No loan will be accepted unless RCC can provide agreed storage and/or display conditions for that item whilst it is on loan, with the Lender on a case-by-case basis.

RCC will respect the conditions set out in a Loan Agreement and will give loaned items the same care and treatment it provides for comparable items in the Museum Collection.

The loan period will be specified in the Loan Agreement and will coincide with the proposed use of the item.

Loan documentation can only be initiated by RCC staff.

15.2. Inward Loans: Conditions

Loan Agreements, signed by both parties (RCC and the lender), must be completed for all items borrowed. Copies of the Agreement should be held by RCC and the lender.

Unless the lender elects to maintain their own insurance cover, RCC will cover each loan under its collections insurance policy. RCC insurance will not include consignment or transit of objects, unless specifically agreed in writing beforehand. Valuation will be provided by the lender. For insurance purposes assessment will be based on current market value. A Full Schedule of Loans to the Museum will be made available to RCC Insurers once the object(s) are under the care of RCC.

All loans will be processed and managed by Museum staff.

RCC will comply with the requirements of the lender regarding insurance, transport, packing, administration fees, care of the items, copyright and reproductions, and any other matters covered in the loan agreement.

RCC will not restore, repair, clean or alter items on inward loan in any way without prior permission from the lender.

If loans require conservation, including pest treatment or mounting in conservation mats and frames for exhibition, the proposed method of treatment and costs are to be agreed with the lender and RCC in writing beforehand.

An item on loan to RCC may not leave the Museum or other RCC premises without the express written permission of the owner.

Loans must be returned to the owner at the owner's request even if the agreed loan period has not expired.

The credit line for inward loans will read as specified by the lender on the Loan Agreement.

16. Outward Loans Policy

16.1. Outward Loans – Policy for the State Sub-Collection

RCC must 'obtain the Minister's or the Minister's Representative's written consent to any Outward Loan of collection items owned by the Minister'.¹⁴

¹⁴ See §4.3(i) of the Management Agreement.

If the Minister provides written consent for the Outward Loan of an item from the State Sub-Collection, sections 16.2, 16.3 and 16.4 of this document provide guidance for good practice.

16.2. Outward Loans – Policy for the Council Sub-Collection

RCC may lend items from the Council Sub-Collection for the purpose of exhibition, research or demonstration/performance, as long as the items are available (i.e. stable, in display condition, and not designated for immediate use).

All borrowers must complete a Facility Report detailing security arrangements, environmental conditions, insurance cover, and personnel qualifications.

Borrowers should forward loan requests in writing to the Head La Perouse Museum well in advance of the proposed commencement date.

All outward loans require the approval of the Head La Perouse Museum. Certain outward loans may also require approval by RCC.

The Head La Perouse Museum may recommend loans for a period of up to three years. The option for loan renewal or extension is at RCC's discretion.

RCC may lend items from the Council Sub-Collection on a renewable long-term basis to private companies or individuals on terms agreed by both parties.

16.3. Outward Loans: Conditions

No item shall be lent where RCC considers the safety of the item cannot be assured.

The Head La Perouse Museum will process and manage all loans.

The borrower will insure the items for the amount specified on the Loan Agreement. This cover must be door-to-door and all risk. The borrower will be asked to provide evidence of the cover before the items leave RCC premises.

RCC may charge the borrower a reasonable loan administration fee, which will reflect the number of items in the loan and the amount of administrative time required of Museum staff to arrange the loan.

It is expected that all reasonable costs associated with the loan will be the responsibility of the borrower, including photography, conservation costs, insurance, packing, transport, display requirements/supports and security, unless otherwise agreed in writing.

Long-term loans will be subject to periodic inspections by the Museum staff. All loans will be subject to inspection at loan renewal.

No item will be lent without the completion of an Outward Loan Agreement signed by both parties (the RCC and the borrower). Copies of the Agreement should be held by RCC and the borrower.

The Head La Perouse Museum is responsible for determining whether handling procedures at the borrowing institution meet RCC's requirements, and hence whether installation will be the responsibility of the borrower. Otherwise items will be installed at the loan venue under the supervision of RCC staff.

Items on loan may not be modified, conserved or in any way altered without the express written permission of the Head La Perouse Museum or other responsible RCC staff.

Members of the public may photograph loaned items on display for non-commercial private purposes, provided that display cases are not opened or items handled, and provided that the conservation conditions accompanying the loan are not contravened.

All requests to photograph Museum items on loan for publication purposes must be referred to the Head La Perouse Museum.

RCC may withdraw items from loan if any of the conditions of the loan agreement are not met by the borrower. Such termination would be without prejudice to any of RCC's rights in respect to a possible insurance claim or any other matter.

16.4. Outward Loans: Fees

RCC will not apply additional loan fees to loans between cultural institutions who request items for short term public display or public exhibition purposes. In these instances, borrowing organisations will be expected to cover freight, packing, condition reporting, insurance and other necessary preparatory costs and conservation costs on return.

Loan fees should be negotiated with organisations where the loan is for a commercial purpose, private exhibition or commercial benefit to the borrower. Fees should be negotiated in addition to maintenance, conservation and cleaning as well freight, packing, condition reporting, insurance and other necessary costs.

17. Deaccessioning Policy

17.1. Deaccessioning Principles – State Sub-Collection

RCC must not 'remove or dispose of any Museum Collection Item owned by the Minister ... without the written consent of the Minister...'.¹⁵

If the Minister provides written consent for deaccessioning of an item from the State Sub-Collection, sections 17.2, 17.3, 17.4 and 17.5 provide guidance for good practice.

17.2. Deaccessioning Principles – Council Sub-Collection

RCC is committed to ensuring that the Collection is preserved for future generations.

RCC will endeavour to retain all items that are aligned with the key themes set out in section 7 and that demonstrate cultural significance.

Items that are not required for Museum exhibitions and programs may be stored rather than deaccessioned.

Despite the three preceding paragraphs, situations may arise where the integrity of the Council Sub-Collection is best served by enabling the removal of an item from the Collection via a well-considered decision to deaccession.

Reasons to consider deaccessioning may include:

- The item does not contribute to the objectives of the Museum or RCC
- RCC is unable to care for the item to accepted museum standards
- Research reveals that the item lacks cultural significance against any criterion

Section 17.4 lists the formal criteria against which deaccessioning can be proposed.

The same care must be applied to the assessment of items recommended for deaccessioning as to those proposed for accessioning.

Deaccessioning is a process that can lead to the removal of an item from the collection. It follows that only items to which RCC has legal title can be deaccessioned. For avoidance of doubt, items received on a temporary basis (such as via a loan) do not require deaccessioning as they are not owned by RCC.

17.3. Deaccessioning Policy: General

Proposals for deaccessioning must be assessed on the basis of the criteria set out in section 17.4 and must meet at least one of them.

Recommendations for deaccessioning may be based on information received via consultation (including with the former owner or their immediate family, if appropriate and if they can be located).

¹⁵ See §4.5(a) of the Management Agreement.

Recommendations for deaccessioning should be prepared by the Head La Perouse Museum (or another responsible member of RCC staff or a Museum volunteer) for consideration by RCC.

The Head La Perouse Museum is required to submit recommendations for deaccessioning to RCC for approval.

The Head La Perouse Museum, when making a deaccessioning recommendation to RCC, will also recommend the proposed method(s) of disposal, and the priority in which different methods should be used.

Only RCC can approve the deaccessioning and means of disposal of an item.

RCC should not act unilaterally but should be guided in each deaccessioning decision by due diligence advice received from the Museum staff.

RCC will document all deaccessioning decisions, and all consequent disposal activities. At a minimum, deaccessions should be documented via the Minutes of meetings of RCC, and in the catalogue database(s).

17.4. Criteria for Deaccessioning

Items may be removed from the Collection when one or more of the following conditions apply:

- a) The item is a duplicate of one that is:
 - already held in the Collection;
 - in better condition and / or holds greater significance; or
 - is no longer required for display rotation (for conservation reasons).
- b) The item is subject to contractual donor restrictions that RCC can no longer meet.
- c) The item can no longer be suitably maintained / used / stored by RCC.
- d) RCC has discovered that the item was originally acquired unethically or illegally.
- e) An Aboriginal, Torres Strait Islander or other community / cultural group has laid claim to the item, and RCC is willing to acknowledge the merits of their claim for repatriation.
- f) A rightful owner has laid claim to the item, and RCC is willing to acknowledge the merits of the claim for restitution.
- g) The item has been damaged or has deteriorated, and the costs of conservation outweigh the value to the Collection.
- h) The item is inherently hazardous or contains hazardous materials.
- i) The item has been lost or stolen, and RCC (and its insurers) has determined that recovery is highly unlikely.

17.5. Cooling-off period

To avoid hasty decisions based on whim, rapid changes in fashion and taste, or pecuniary motivation, RCC may require a cooling-off period of 12 months between a decision to deaccession, and any implementation of that decision.

The cooling-off period is, however, inappropriate when RCC must respond with alacrity – for example, when a hazardous item needs to be removed quickly because of the danger it represents to people (visitors and staff) and perhaps to the environment.

A cooling-off period is likely to be recommended when deaccessioning is recommended for reasons relating to criteria (a) to (c) in section 17.4.

A cooling-off period is likely to be superfluous or inappropriate when deaccessioning is recommended for reasons relating to criteria (d) to (i) in section 17.4.

The Head La Perouse Museum, when making a deaccessioning recommendation to RCC, will also recommend whether a cooling-off period should apply, and what the duration of such a cooling-off period should be.

18. Disposal Policy

18.1. Ethical Disposal from the Collection

RCC acknowledges that, in accordance with the Museums Association's *Disposal Toolkit: Guidelines for Museums*,¹⁶ ethical disposal has the following characteristics:

- It is determined within the framework of this Policy and contributes strategically to the development of the Collection.
- It is done on the advice of a range of people (not an individual).
- It is done with the intention that, wherever possible, items remain within the public domain.
- It is unlikely to damage public trust in the Minister, NPWS or RCC.
- It is likely to increase the public benefit derived from the Museum Collection.

18.2. Options for Disposal

When formal approval has been given to deaccession an item from the Collection, and depending on circumstances, it may be:

- transferred to the Museum's 'reserve' or 'education' collection for use as exhibition dressing or for interpretive or educational purposes;
- offered to another organisation by gift, transfer or exchange;
- repatriated or restored to a rightful claimant;
- returned to the donor / previous owner (or their descendants);
- sold;
- recycled; or
- destroyed.

18.3. Disposal Principles – State Sub-Collection

RCC must not 'remove or dispose of any Museum Collection Item owned by the Minister ... without the written consent of the Minister...'.¹⁷

If the minister provides written consent for disposal of an item from the State Sub-Collection, section 18.1, 18.2, 18.4 and 18.5 provide guidance for good practice.

18.4. Disposal Principles – Council Sub-Collection

The Management Agreement is silent with regard to disposal of items acquired by RCC, except that §24 carries the implication that all items acquired by RCC for the Council Sub-Collection will be retained throughout the Term of the Agreement.

The following paragraphs provide guidance for good practice by RCC.

- No employee or volunteer of RCC, or any person associated with the Friends of the La Perouse Museum or the La Perouse Museum and Headland Trust, should receive an unfair advantage if purchasing the item.
- Where RCC has acquired items subject to conditions of disposal, these must be complied with.
- Where RCC has received financial assistance for acquisitions from an outside source, disposal may require the consent of all parties who had contributed to the purchase or controlled the funding.

¹⁶ See the revised edition (2014), p. 7, available via: www.museumsassociation.org/collections/disposal-toolkit

¹⁷ See §4.5(a) of the Management Agreement.

- Where a donor received a financial benefit from their donation of item(s),¹⁸ RCC will not ordinarily dispose of such item(s) by return to the donor or their descendants.

18.5. Allocation of Funds

Any monies received by RCC from the disposal of deaccessioned items should be used for the benefit of the Museum Collection, that is, for the acquisition, conservation, interpretation, documentation or display of other collection items.

19. Managing the Collection Policy

19.1. Development and Ratification of this Policy

This Collection Policy is based on a template written by Kylie Winkworth with Museums & Galleries NSW, 2005. This document was initially prepared for RCC in 2019 by Significance International Pty Ltd. Funded through an Australian National Maritime Museum Grant, the Policy was expanded and adapted by the Curator La Perouse Museum in consultation with RCC and with input from NPWS (NSW) and the La Perouse Museum and Headland Trust (2019). RCC holds all copyright of this document.

At the Ordinary Council meeting of 29 September 2020, Council endorsed the La Perouse Museum Collection Policy (2020) as a publicly accessible Policy guiding current and future La Perouse Museum collecting activities; and was then recommended for Public Exhibition.

19.2. Revisions to this Policy

RCC will review this Policy every five years, or sooner if required.

19.3. Access to this Policy

The Collection Policy is a public document that is readily available in the Museum for inspection by visitors and volunteers, and via the websites of RCC and the Museum.

The Collection Policy should be referenced in any Volunteer Strategy developed by or for the Museum.

¹⁸ For example, a tax deduction under the Australian Government's Cultural Gifts Program.

A. References

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- Buck, Rebecca A. and Jean Allman Gilmore (1998), *The New Museum Registration Methods*, American Association of Museums, Washington.
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- International Council of Museums (2013), *ICOM Code of Ethics for Museums*. Accessible via: <https://icom.museum/en/resources/standards-guidelines/code-of-ethics/>
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- NSFMAG Taskforce 2016. *National Standards for Australian Museums and Galleries, version 1.5*. Accessible via: <https://mgns.w.org.au/sector/resources/online-resources/organisation-management/national-standards>
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- Russell, R. and K. Winkworth, 2009, *Significance 2.0: a guide to assessing the significance of collections*, Collections Council of Australia, Adelaide. Accessible via: <http://arts.gov.au/resources-publications/industry-reports/significance-20>
- Simpson, Shane (2008-), *Collections Law: Legal Issues for Australian Archives, Galleries, Libraries and Museums*, Simpsons Solicitors, Sydney. Accessible at: <http://www.collectionslaw.com.au>

¹⁹ The Significance International website is closing. A long-term URL for this resource can be found at archive.org

B. Sub-Collections

The main body of this Policy provides guidance in relation to two major Sub-Collections that are defined by ownership:

- The State Sub-Collection of items owned by the Minister and acquired prior to 26 October 2017
- The Council Sub-Collection of items owned by RCC and acquired after 26 October 2017

This section details the classifications by media, and categories and sub-categories that will be used when documenting the existing collections and new acquisitions to the Council sub-collection.

Many other sub-collections can be defined, including by material type, period, provenance (including creator, collector, donor), and theme. These categories can be adjusted from time to time in relation to RCC's and the Museum's particular needs, and in response to the findings from further research into the Collection.

This Appendix provides two indicative lists of such other sub-collections. (Further or different subdivisions of many of these categories would be possible.)

Sub-collections defined by the material and media of each item:

- Archaeological finds
- Art
- Books and other printed literature
- Ephemera
- Manuscripts
- Material culture
- Models and replicas
- Natural science
- Photographs

Sub-collections defined by themes, sub-themes and sub-sub-themes:

- Aboriginal History and Culture
 - Aboriginal history in the La Perouse area
 - Traditional Custodians in the area
 - The current Aboriginal Community of La Perouse
 - Aboriginal culture in the La Perouse area
 - Art
 - Boomerang making and demonstrations
 - Ceremonies
 - Education
- French Connections
 - French expeditions in the Pacific and of the Australian coast
 - The Laperouse expedition
 - Other French expeditions
 - (Colonial arrivals and impact in the La Perouse area)
 - French connections and engagement with the La Perouse area
 - French tourism to the La Perouse area
 - Official visits to La Perouse by representatives of the French government (including the French Navy); gifts and presentations associated with such visits

- Science and Communication
 - Science
 - Navigational history
 - Communication
 - Telecommunications
 - The Cable Station (up to 1917)
- Environment
 - Ecosystems in the area
 - Local flora
 - Local fauna
 - Local geology
 - Environmental history (land)
 - Bare Island
 - Kamay Botany Bay National Park
 - La Perouse area
 - Environmental history (water)
 - Botany Bay
 - Rivers, creeks and water storage
- Local History
 - The Cable Station building
 - Land Survey Department
 - Accommodation – for soldiers
 - Accommodation – for nurses
 - Salvation Army period
 - NPWS period
 - La Perouse Museum
 - History of the Museum
 - Exhibitions and events (documentation)
 - Publications (including brochures and Annual Reports)
 - Visitors' Books
 - La Perouse area
 - People and communities
 - Places
 - Activities (including sport and recreation)
 - Events and ceremonies
 - Organisations (e.g. churches, clubs)
 - Transport
 - Trades and businesses
 - Tourism
 - Maritime history of Botany Bay
 - Fishing
 - Vessels
 - Randwick
 - History of the Randwick Local Government Area
 - History of the Randwick district and its communities

C. Significance Assessment Criteria

Significance assessment is the process of researching and understanding the meanings and values that items and collections have for people and communities.

Australia has a well-recognised system for assessing the significance of Movable Cultural Heritage. The system is set out in two complementary publications:

Significance: a guide to assessing the significance of cultural heritage items and collections, (Heritage Collections Council, Canberra, 2001) ([PDF version](#))

Significance 2.0: a guide to assessing the significance of collections, by Roslyn Russell & Kylie Winkworth, (Collections Council of Australia, Adelaide, 2009) ([PDF version](#))

The Australian approach uses eight significance criteria (or key values) to help reveal and describe how and why an item is significant or insignificant. Within this framework an object is significant only if one or more of the four Primary criteria is demonstrated:

PRIMARY CRITERIA

Historic. An item or collection may be historically significant for its association with people, events, places and themes. Historically significant items range from those associated with notable people and important events, to items of daily life used by ordinary people. They include items that are typical of particular activities, industries or ways of living. Historically significant items may be mass produced, unique, precious or handmade.

Artistic or aesthetic. An item may be artistically or aesthetically significant for its craftsmanship, style, technical excellence, beauty, demonstration of skill, and quality of design and execution. Artistically or aesthetically significant items may be unique or mass produced.

Scientific or research. An item or collection may have research significance if it has a major potential for further scientific examination or study. This criterion tends to apply chiefly to biological, geological and archaeological material, but may also apply to documentary collections (e.g. archives and photographic material).

Social or spiritual. Items have social significance if they are held in community esteem. This may be demonstrated by social spiritual or cultural expressions that provide evidence of a community's strong affection for an item or collection, and of how it contributes to that community's identity and social cohesion. Items may acquire social significance with the passage of time and through particular events or activities that demonstrate present-day community esteem. Some items have intrinsic spiritual qualities for particular groups of people and belief systems, and are referred to as sacred items. Social or spiritual significance is only for living, contemporary value, and is always specific to a particular identified group of people; if the social value has ceased to exist, the item may nevertheless hold historical significance.

The four Comparative criteria aid the significance research and decision-making process, especially in regard to degree of significance:

COMPARATIVE CRITERIA

Provenance. Provenance means the chain of ownership and context of use of an item. Knowing this history enables a more precise assessment. Provenance is central to establishing historic and social significance. An item may be significant because its provenance – a documented history of its existence, ownership and use – gives it a context in society at large, or in the more personal world of a known individual.

Rarity or representativeness. An item may be significant either as a rare, unusual or particularly fine example of its type, or because it represents a particular category of items, or activity, way of life or historical theme. It is possible for an item's significance to be rated as both rare and representative.

Condition or completeness. An item may be significant because it is unusually complete, or in sound, original condition (that is, possesses intactness or integrity). Changes or adaptations made in the working life of an item do not necessarily diminish significance, and in fact are also recognised as an integral part of the item and its history.

Interpretative capacity. Items and collections may be significant for their capacity to interpret and demonstrate aspects of experience, historical themes, people and activities. Some items may have very limited significance under the primary criteria but are significant for their potential to enable the owner to interpret and illustrate particular themes, people or ideas.

The ten-step process of research and the eight criteria used together according to the *Significance* publications is sometimes known as the 'significance assessment methodology'.

STATEMENT OF SIGNIFICANCE

After a ten-step process of research that includes consultation with knowledgeable people, the assessor records which criteria (or values) apply to the item or collection. The resulting significance is the sum of all applicable values and is expressed in a lucidly written 'Statement of Significance' (SOS), which is signed and dated.

It is important to note that perceptions and information change such that an item assessed as insignificant may be found to be of significance in the future, and vice versa.

Depending on the audience the SOS may identify:

- The relative *degree* of significance (High / Medium / Low).
Notes: an item lacks significance if no Primary Criteria are met. In this scenario an SOS is still prepared. (It may be thought of as a Statement of Insignificance, until such time that circumstances change and the item / collection is found to have acquired significance.)
- The *level* of significance (local / regional / state / national / international).
Note: this is a bureaucratic threshold often required in applications for public funds.

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Governance Advisory Committee Report No. GAC12/26

Subject: Community Halls and Venues - Fees and Charges 2026-27 and facility upgrades

Executive Summary

- In June 2025 a Service Review of Community Halls Management was completed. As part of this review a number of improvement opportunities were identified, including short-term and long-term strategic opportunities.
- At the Ordinary Council meeting of 17 June 2025, it was resolved (Veitch/Willington) that Council endorse the Community Halls Service Review including a resolution to reduce fees to increase utilisation of halls, especially in off-peak hours, commencing in the financial year 2026/27.
- Of the several shorter-term opportunities identified, this Report outlines the requirement to review the current Fees and Charges and User Types with regards to Community Halls and Venues hire to provide a more streamlined framework.
- The current Fees and Charges have a number of categories which are diverse, potentially confusing and do not correlate with like for like fees for similar venues across the LGA. The main focus of this Report is to present an update on the review and realignment of the current Fees and Charges across the facilities identified in the Community Halls Service Review.
- A new streamlined structure of four Classification tiers of Community Halls based on capacity, location, fit-out and/or unique offerings is proposed. The simplified fee structure aligns with this new tiered system.
- This Report also details the strategy to promote off-peak hours usage and a correlating reduction in fees to encourage greater utilisation for a pilot 12 month period.

Recommendation

That the information be received and noted.

Attachment/s:

1.  Governance Advisory Committee Presentation - 12 May 2026 - New Venues and Community Halls Fees and Charges 2026 2027 final

Responsible officer: Roxanne Fea, Manager Economic Development & Placemaking

File Reference: F2025/00767

GAC12/26

New Venues and Community Halls Fees and Charges

Governance Advisory Committee

12 May 2026



Purpose

- At the Ordinary Meeting on the 29 April 2025, Council resolved RESOLUTION: (Veitch/Willington) that Council endorse
 - a) the Community Halls Management Service Review; and
 - b) the recommendations as outlined in this report;
 - c) the submission of the Review to the Audit Risk and Improvement Committee on 17 July 2025, noting that following the meeting of ARIC, should any substantive adjustments to the review be required, a subsequent briefing will be facilitated to Council regarding the changes; and
 - d) that Council receive a report on the following items in time to include recommendations in 2026-27 budget
 - reducing fees to increase utilisation of halls, especially in off-peak hours, commencing in financial year 26-27;
 - conduct an audit of AV equipment ensuring at least one hall in each of the five wards is upgraded to include AV equipment (such as a large digital screen) in financial year 26-27;
 - invest in cultural use upgrades for Randwick Town Hall in financial years 26-27 and 27-28 (including speakers, screen, a sound and lighting desk for live performance).
- The Purpose of this Report is to update Council on the proposed **new 2026/2027 Fees and Charges for Council's Venues and Community Halls** and provide an update on the audit and improvement of Council facilities.
- Outcome will be a much-improved customer experience in booking and using our venues and halls with simplified fee structures that better align with the provided service, opportunity to provide lower cost access, improved administration and a stronger platform to promote Council's diverse portfolio



Context



- Council manages diverse portfolio of 17 community halls and venues managed across multiple teams
- Significant community assets with potential, highly valued by community
- Community Halls Service Review 2025 and outcomes
- New booking platform now implemented
- Findings included confusing and inefficient bookings systems, inconsistent and complex management processes, too many user types
- Variable and historic hire fees per venue and across portfolio

Detail: review of Fees and Charges



- Audit conducted (Venues and Finance) of current fees
- Benchmarking and audit examined:
 - ❖ Low uptake by community groups
 - ❖ Condition, location, amenity, bespoke offering of each venue
 - ❖ Market rates for like for like
- New Classification system – Venues A to D
- Alignment of Fees and Charges

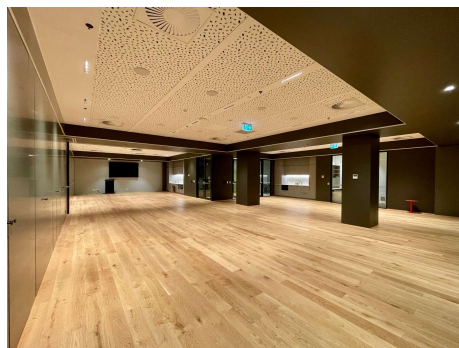
Venues Classification A Private / NFP



Venues Classification A	2025/2026 Fee (incl. GST)	2026/2027 Fee (includes GST)	Increase %
Weekday Rate:			
- Prince Henry Centre	359.00	250.00	-30.36%
- Randwick Town Hall	428.00	250.00	-41.59%
Weekend Rate:			
- Prince Henry Centre	390.00	312.50	-19.87%
- Randwick Town Hall	428.00	312.50	-26.99%

Venues Classification A	2025/2026 Fee (incl. GST)	2026/2027 Fee (includes GST)	Increase %
Weekday Rate:			
- Prince Henry Centre	164.00	125.00	-23.78%
- Randwick Town Hall	214.00	125.00	-41.59%
Weekend Rate:			
- Prince Henry Centre	199.00	156.25	-21.48%
- Randwick Town Hall	262.00	156.25	-40.36%

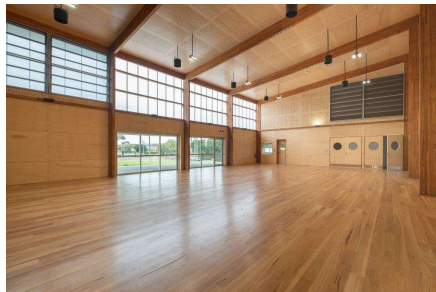
Venues Classification B Private



Venues Classification B	2025/2026 Fee (incl. GST)	2026/2027 Fee (includes GST)	Increase %
Weekday Rate:			
- RCC – Main Hall	130.00	85.00	-34.62%
- Kensington Park Community Centre – Hall 1	85.00	85.00	0.00%
- Kensington Park Community Centre – Hall 2	74.00	85.00	14.86%
- Matraville Youth and Cultural Hall	72.00	85.00	18.06%
- Scape Kensington – Kenso Underground	-	85.00	0.00%
- Scape Lachlan – Lachlan Innovation Hub	-	85.00	0.00%
Weekend Rate:			
- RCC Main Hall	195.00	97.50	-50.00%
- Kensington Park Community Centre – Hall 1	97.00	97.50	0.52%
- Kensington Park Community Centre – Hall 2	85.00	97.50	14.71%
- Matraville Youth and Cultural Hall	82.00	97.50	18.90%
- Scape Kensington – Kenso Underground	-	97.50	0.00%
- Scape Lachlan – Lachlan Innovation Hub	-	97.50	0.00%

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Venues Classification B NFP



Venues Classification B	2025/2026 Fee (incl. GST)	2026/2027 Fee (includes GST)	Increase %
Weekday Rate:			
- RCC – Main Hall	73.00	42.50	-41.78%
- Kensington Park Community Centre – Hall 1	42.50	42.50	0.00%
- Kensington Park Community Centre – Hall 2	37.00	42.50	14.86%
- Matraville Youth and Cultural Hall	36.00	42.50	18.06%
- Scape Kensington - Kenso Underground	-	42.50	0.00%
- Scape Lachlan - Lachlan Innovation Hub	-	42.50	0.00%
Weekend Rate:			
- RCC - Main Hall	105.00	48.75	-53.57%
- Kensington Park Community Centre – Hall 1	48.50	48.75	0.52%
- Kensington Park Community Centre – Hall 2	42.50	48.75	14.71%
- Matraville Youth and Cultural Hall	41.00	48.75	18.90%
- Scape Kensington - Kenso Underground	-	48.75	0.00%
- Scape Kensington – Lachlan Innovation Hub	-	48.75	0.00%

Venues Classification C Private



Venues Classification C	2025/2026 Fee (incl. GST)	2026/2027 Fee (includes GST)	Increase %
Weekday Rate:			
- Coogee East Senior Citizens Centre	60.00	60.00	0.00%
- Randwick Community Centre (Sustainable Classroom)	70.00	60.00	-14.29%
- Malabar Memorial Hall	49.00	60.00	22.45%
- Maroubra Senior Citizens Centre	49.00	60.00	22.45%
- RCC - Meeting Room 3	62.00	60.00	-3.23%
Weekend Rate:			
- Coogee East Senior Citizens Centre	72.00	70.00	-2.78%
- Randwick Community Centre (Sustainable Classroom)	105.00	70.00	-33.33%
- Malabar Memorial Hall	60.00	70.00	16.67%
- Maroubra Senior Citizens Centre	60.00	70.00	16.67%
- RCC - Meeting Room 3	78.00	70.00	-10.26%

Venues Classification C NFP



Venues Classification C	2025/2026 Fee (incl. GST)	2026/2027 Fee (includes GST)	Increase %
Weekday Rate:			
- Coogee East Senior Citizens Centre	30.00	30.00	0.00%
- Randwick Community Centre (Sustainable Classroom)	60.00	30.00	-50.00%
- Malabar Memorial Hall	24.50	30.00	22.45%
- Maroubra Senior Citizens Centre	24.50	30.00	22.45%
- RCC - Meeting Room 3	36.00	30.00	-16.67%
Weekend Rate:			
- Coogee East Senior Citizens Centre	37.00	35.00	-5.41%
- Randwick Community Centre (Sustainable Classroom)	90.00	35.00	-61.11%
- Malabar Memorial Hall	30.00	35.00	16.67%
- Maroubra Senior Citizens Centre	30.00	35.00	16.67%
- RCC - Meeting Room 3	42.00	35.00	16.67%

Venues Classification D Private



Venues Classification D	2025/2026 Fee (incl. GST)	2026/2027 Fee (includes GST)	Increase %
Weekday Rate:			
- Randwick Literary Institute	32.50	38.00	16.92%
- Burnie Park Community Centre	36.00	38.00	5.56%
- Clovelly Senior Citizens Centre	36.00	38.00	5.56%
- Totem Hall	49.00	38.00	-22.45%
Weekend Rates:			
- Randwick Literary Institute	32.50	44.00	35.38%
- Burnie Park Community Centre	49.00	44.00	-10.20%
- Clovelly Senior Citizens Centre	49.00	44.00	-10.20%
- Totem Hall	60.00	44.00	-26.67%

Venues Classification D NFP



Venues Classification D	2025/2026 Fee (incl. GST)	2026/2027 Fee (includes GST)	Increase %
Weekday Rate:			
- Randwick Literary Institute	18.00	19.00	5.56%
- Burnie Park Community Centre	18.00	19.00	5.56%
- Clovelly Senior Citizens Centre	18.00	19.00	5.56%
- Totem Hall	24.50	19.00	-22.45%
Weekend Rates:			
- Randwick Literary Institute	18.00	22.00	22.22%
- Burnie Park Community Centre	24.50	22.00	-10.20%
- Clovelly Senior Citizens Centre	24.50	22.00	-10.20%
- Totem Hall	30.00	22.00	-26.67%

Off-Peak 30% fees reduction Private

Venues B-D Weekdays only 12pm to 3pm



Venues Classification B-D	2025/2026 Fee (incl. GST)	2026/2027 Fee (includes GST)	Increase %
- RCC – Main Hall	130.00	59.50	-54.23%
- Kensington Park Community Centre – Hall 1	85.00	59.50	-30.00%
- Kensington Park Community Centre – Hall 2	74.00	59.50	-19.59%
- Matraville Youth and Cultural Hall	72.00	59.50	-17.36%
- Scape Kensington - Kenso Underground	-	59.50	0.00%
- Scape Lachlan - Lachlan Innovation Hub	-	59.50	0.00%
- Coogee East Senior Citizens Centre	60.00	42.00	-30.00%
- Randwick Community Centre (Sustainable Classroom)	70.00	42.00	-40.00%
- Malabar Memorial Hall	49.00	42.00	-14.29%
- Maroubra Senior Citizens Centre	49.00	42.00	-14.29%
- RCC - Meeting Room 3	62.00	42.00	-32.26%
- Randwick Literary Institute	32.50	26.60	-18.15%
- Burnie Park Community Centre	36.00	26.60	-26.11%
- Clovelly Senior Citizens Centre	36.00	26.60	-26.11%
- Totem Hall	49.00	26.60	-45.71%

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**Off-Peak 30%
fees reduction
NFP**

**Venues B-D
Weekdays only
12pm to 3pm**



Venues Classification B-D	2025/2026 Fee (incl. GST)	2026/2027 Fee (includes GST)	Increase %
- RCC – Main Hall	73.00	29.75	-59.25%
- Kensington Park Community Centre – Hall 1	42.50	29.75	-30.00%
- Kensington Park Community Centre – Hall 2	37.00	29.75	-19.59%
- Matraville Youth and Cultural Hall	36.00	29.75	-17.36%
- Scape Kensington - Kenso Underground	-	29.75	0.00%
- Scape Lachlan - Lachlan Innovation Hub	-	29.75	0.00%
- Coogee East Senior Citizens Centre	30.00	21.00	-30.00%
- Randwick Community Centre (Sustainable Classroom)	60.00	21.00	-65.00%
- Malabar Memorial Hall	24.50	21.00	-14.29%
- Maroubra Senior Citizens Centre	24.50	21.00	-14.29%
- RCC - Meeting Room 3	36.00	21.00	-41.67%
- Randwick Literary Institute	18.00	13.30	-26.11%
- Burnie Park Community Centre	18.00	13.30	-26.11%
- Clovelly Senior Citizens Centre	18.00	13.30	-26.11%
- Totem Hall	24.50	13.30	-45.71%

Outcomes

- Pricing standardised across venue categories, replacing the previous “per venue” structure with clearer, consistent rates
- In many cases, this represents a reclassification or simplification of existing fees, rather than the introduction of new charges
- Some higher-quality or higher-demand venues have increased, while others have reduced to support greater affordability and uptake
- Off-peak weekday rates (12pm–3pm) apply across Categories B–D, with discounted pricing

Audit and improvement of Venues and Community Halls



- An audit has commenced of halls and venues to review and improve AV capacity in 2025/2026. Maroubra Senior Citizens Centre, Coogee East, Burnie Park, RLI, Totem Hall and the Matraville Youth and Cultural Centre all have WIFI and where appropriate, AV equipment installed.
- Malabar Memorial Hall upgrade 2026/2027 will see new entry foyer, improved accessibility with a lift and staircase, better lighting/ventilation, and modernised kitchen
- Prince Henry Centre will have major AV upgrade 2025/2026.
- The creative fit-out of the Town Hall is included in the capital works forward plan to be finalised and reviewed. Current modular creative infrastructure now operational.
- New venues: Kenso Underground and Lachlan Innovation Hub will also be made available for hire through the new booking platform from 1 July 2026.

Risks

Risk Category	Risk mitigation
Impact on current users - Current users are disrupted and/or are requested to pay higher fees	All existing long-term / regular hirers will be consulted, and where possible a “grandfather” interim incremental payment period may be implemented as a period of adjustment.
New Fees and Charges including Off-Peak charges create deficits in draft 2026/2027 budget	New F&C comprehensively modelled by Finance team to ensure no detrimental impact on Council Budget 2026/2027
Condition of venues not in keeping with new fees	Staged roll-out of AV and facility upgrades underway with venues already upgraded, rollout of improvements continuing into next financial years
Public confusion - Customers do not understand how to access Fees and Charges	Comms campaign, targeted consultation with existing users, and usage rates on the booking platform to monitor any trends requiring further action



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Summary and next steps

- The simplified Fees and Charges for our Community Halls and Venues will improve the customer experience, align variation in fees, and in many cases reduce fee charges for existing and new users
- Next steps include a Report to Council on 26 May, and inclusion in the Draft Operational Plan and Budget 2026/2027
- Improvements in infrastructure, AV, access and condition of facilities continue to be made as part of a roll-out program