

Stage 2 Heritage Interpretation Plan for the  
Locomotive Workshop

Submitted to Department of Planning, Industry  
and Environment

On behalf of Mirvac

19 July 2019 | 2190128



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## 1.0 Executive Summary

This Consultation Outcomes Report (the Report) has been prepared by Ethos Urban on behalf of Mirvac to provide a detailed record of the consultation undertaken to inform and support the preparation of the Stage 2 of the Heritage Interpretation Plan for the Locomotive Workshop (the Stage 2 HIP) at South Eveleigh, previously referred to as Australian Technology Park (ATP). The Stage 2 HIP must be submitted to the Secretary of the Department of Planning and Environment (DPE) prior to the issue of the first Construction Certificate for the Locomotive Workshop.

Prior to submitting the Stage 2 HIP, consultation was undertaken to capture key story and event ideas for heritage interpretation within the Locomotive Workshop and to build upon previous consultation which took place to inform the overarching heritage interpretation for the site and for the public domain. Consultation specific to heritage interpretation for South Eveleigh is accompanied by ongoing consultation undertaken as part of the construction process, as well as the consultation undertaken for to support the State Significant Development (SSD) 7317 for the redevelopment of South Eveleigh, as well as SSD 8517 and SSD 8449 for the redevelopment of the Locomotive Workshop. Further consultation over the next 12-18 months will build upon the key stories and event ideas established as part of the consultation recorded in this Report.

The Conditions of Consent (SSDA 8517 and SSDA 8449) required that the Stage 2 HIP be prepared in consultation with the Heritage Council, the City of Sydney Council, as well as other stakeholders including former workers, Aboriginal stakeholders, volunteers, the local community and relevant railway associations. Accordingly, all relevant stakeholder groups were identified and invited to participate in consultation activities using existing relationships and networks, public advertisement (via newspapers and Eventbrite), social media (including Instagram and Facebook) as well as a postcard letterbox drop to 12,000 surrounding businesses and residents.

The purpose of the consultation process was twofold. Firstly, it presented participants with an update on the next steps for redevelopment of the Locomotive Workshop, the overarching heritage strategies and the key design elements that are planned as part of the heritage interpretation at the Locomotive Workshop. It was particularly important to update attendees on the physical interpretation elements as it provided context and helped inspire ideas for what stories should be told as part of the heritage interpretation within the Locomotive Workshop. Secondly, it provided an important opportunity for all participants to contribute their own ideas of key stories and interpretive elements to be included in the design, as well as to refine the proposed story ideas and provide overarching feedback. This consultation process formed part of ongoing consultation with stakeholders and the community to gather stories and event ideas for the site, along with other heritage interpretation elements.

The Stage 2 HIP was submitted to DPE in April 2019 for assessment. DPE subsequently requested that further information be included in the Stage 2 HIP, and that further consultation be undertaken with key Heritage Stakeholders before the document could be approved. The purpose of further consultation was to seek input on the draft Stage 2 HIP documents and consult further on ideas for Workers Interpretation and a Workers Wall. This post-submission consultation was undertaken between May and June 2019. Feedback gathered during this stage informed revisions to the Stage 2 HIP and the Consultation Outcomes Report (this document).

### **Communication and consultation activities included:**

#### Pre-submission consultation (March 2019)

- Two meetings with key government agencies;
- One workshop with Heritage Stakeholders;
- Three meetings and one presentation to key Aboriginal groups;
- Three workshops with the wider community;
- Postcard letterbox drop to 12,000 surrounding residents;
- Two newspaper advertisements;
- Newsletter article advertising workshops in the South Eveleigh community newsletter;
- Eventbrite invitations;

- Emails to Community Liaison Group members and Advisory Panel members inviting them to workshops and asking them to share workshop details with their networks;
- Email to newsletter distribution list (1500+) with workshop details;
- Management of a project email address and 1800 number;
- Updates on the South Eveleigh website with link to workshops; and
- Social media updates on the South Eveleigh Facebook page and Instagram account.

#### Post-submission consultation (May – June 2019)

- Follow-up meeting with Heritage Stakeholders;
- One meeting with the South Eveleigh Community Liaison Group (CLG);
- One meeting with the South Eveleigh Advisory Panel;
- One meeting with Jenny Leong MP for Newtown; and
- One meeting with the City of Sydney.

## 2.0 Background

Development Consents SSD 7317, 8517 and 8449 include a number of Conditions of Consent that relate to Heritage Interpretation at South Eveleigh. To satisfy the Conditions of Consent, three Heritage Interpretation Plans have been prepared for the site. This includes the overarching Stage 1 Heritage Interpretation Strategy for South Eveleigh, including the Public Domain and the Locomotive Workshop, which was approved by the NSW Heritage Division of the Office of Environment and Heritage (OEH) in February 2017. This Strategy is the foundation for subsequent plans. This overarching Stage 1 Strategy has been recently been updated and approved (May 2019), as this is a requirement of the Conditions of Consent for the adaptive reuse of the Locomotive Workshop (SSDA 8517 and SSDA 8449).

There are two separate Heritage Interpretation Plans that sit underneath the overarching Stage 1 Heritage Interpretation Strategy for South Eveleigh. They are the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop (hereafter referred to as the Stage 2 HIP), and the Stage 2 Heritage Interpretation Plan for the Public Domain and Buildings 1-3. Engagement for the latter report was undertaken in 2018.

This Consultation Outcomes Report is intended to provide a detailed record of consultation undertaken between March and June 2019 to inform the Stage 2 HIP. This consultation process captured feedback from the City of Sydney, Heritage Council of NSW and Urban Growth Development Corporation, along with key heritage stakeholders and community members including former workers, Aboriginal stakeholders, volunteers, the local community, relevant railway associations, Advisory Panel and Community Liaison Group (CLG) members.

Following consultation on the Stage 2 HIP during March 2019 (pre-submission consultation), Mirvac submitted the Stage 2 HIP to the Secretary of DPE for approval. However, DPE requested that further information be provided in the Stage 2 HIP, and that further consultation be undertaken with heritage stakeholders (with a focus on Workers Interpretation and a Workers Wall). This consultation (post-submission) was undertaken between May and June 2019 and has informed an update of the Stage 2 HIP and this report. The revised Stage 2 HIP will be circulated to heritage stakeholders prior to it being resubmitted to the Department of Planning, Industry and Environment.

This phase of consultation will be built upon over the next 12-18 months, during which time key knowledge holders, heritage stakeholders and the wider community will have the opportunity to learn about heritage interpretation plans for the Locomotive Workshop redevelopment.

## 3.0 Consultation Overview

The Stage 2 HIP was prepared in consultation with a range of identified stakeholders. The table below outlines the consultation undertaken with each of the identified stakeholders (both pre- and post-submission of the Stage 2 HIP).

**Table 1 - Consultation Opportunities**

Stakeholder	Consultation opportunities
Heritage Division of the Office of Environment and Heritage NSW and City of Sydney (heritage representatives)	<ul style="list-style-type: none"> <li>• 2 x individual meetings with the project team.</li> <li>• 3 x community workshops.</li> </ul>
City of Sydney (CEO and Director of City Planning, Development & Transport)	<ul style="list-style-type: none"> <li>• 1 x meeting.</li> </ul>
Jenny Leong, MP for Newtown	<ul style="list-style-type: none"> <li>• 1 x meeting.</li> </ul>
Heritage stakeholders	<ul style="list-style-type: none"> <li>• 1 x workshop.</li> <li>• 1 x follow up meeting.</li> </ul>
Former workers	<ul style="list-style-type: none"> <li>• 1 x individual workshop with the project team.</li> <li>• 3 x community workshops.</li> <li>• 1 x follow up meeting.</li> </ul>
Indigenous groups and community members	<ul style="list-style-type: none"> <li>• 3 x individual meetings with the project team.</li> <li>• 3 x community workshops.</li> </ul>
Volunteers	<ul style="list-style-type: none"> <li>• 1 x individual workshop with the project team.</li> <li>• 3 x community workshops.</li> <li>• 1 x follow up meeting.</li> </ul>
Local community	<ul style="list-style-type: none"> <li>• 3 x community workshops.</li> </ul>
Relevant railway associations	<ul style="list-style-type: none"> <li>• 1 x individual workshop with the project team.</li> <li>• 3 x community workshops.</li> <li>• 1 x follow up meeting.</li> </ul>
Blacksmith and blacksmith community	<ul style="list-style-type: none"> <li>• 3 x community workshops.</li> </ul>
Other interested stakeholders	<ul style="list-style-type: none"> <li>• 3 x community workshops.</li> </ul>
Community Liaison Group	<ul style="list-style-type: none"> <li>• 3 x community workshops.</li> <li>• 1 x Community Liaison Group meeting.</li> </ul>
South Eveleigh Advisory Panel	<ul style="list-style-type: none"> <li>• 3 x community workshops.</li> <li>• 1 x Advisory Panel meeting.</li> </ul>

## 4.0 Pre-submission consultation

### 4.1 Heritage Agency Sub-Panel

Two meetings were held with representatives from the NSW Heritage Council, the Heritage Division of the Office of Environment and Heritage NSW, Heritage specialists from the City of Sydney, and the project team. This sub-panel has been meeting since May 2017 to present and gather feedback on the Locomotive Workshop SSDA, with members including the Director of Heritage Operations, the Senior Team Leader Heritage Assets and State Heritage Assessment Officer at the Heritage Council of NSW, the Senior Planner, Heritage Advisor and Heritage Specialist at the City of Sydney.

These meetings were held on Friday, 15 March 2019 from 3:00pm-5:00pm, and Wednesday, 27 March 2019 from 8:30am – 10:30am. Both meetings were held in Mirvac's meeting rooms at South Eveleigh.

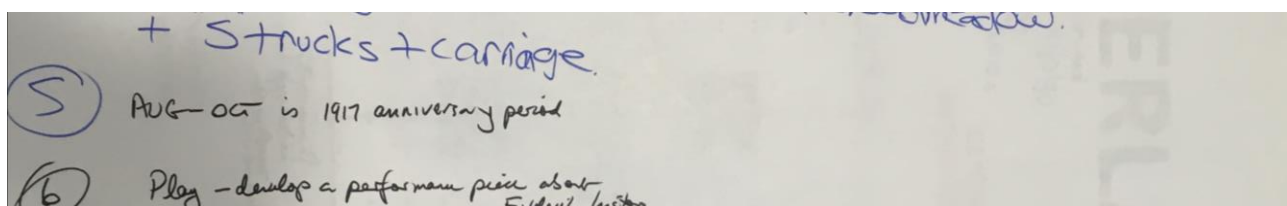
- Meeting one was an opportunity for senior representatives from the NSW Heritage Council and the City of Sydney to be taken on a site tour and be given a detailed overview of the design elements that will form part of the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop, with a focus on how the key physical elements and story opportunities for heritage interpretation in the Locomotive Workshop. Attendees at the meeting included the Chair of NSW Heritage Council, the Director of Heritage Operations at the Heritage Division of the Office of Environment and Heritage NSW, the Senior Team Leader of Heritage Assets at the Heritage Council of NSW, the State Heritage Assessment Officer of Heritage Council of NSW, and the Heritage Specialist at the City of Sydney.
- Meeting two was an opportunity for representatives to be consulted on key design elements as outlined in the Conditions of Consent and to provide an overview of the consultation activities undertaken and feedback received so far; and to provide a detailed presentation of the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop. Attendees confirmed that the level of detail provided was sufficient for the assessment and approvals process. During this meeting representatives were also given the opportunity to contribute key stories and ideas for other heritage interpretation elements. The agenda was issued in advance, and can be found in **Appendix A**.

### 4.2 Heritage Stakeholders Workshop

A total of nine heritage stakeholders were invited to attend an interactive workshop at Mirvac's site office. Eight heritage stakeholders attended the workshop, comprising of representatives from the Rail, Tram and Bus Union – Retired Members Association; former workers; volunteers; Australian Railway Historical Society NSW Division; REDWatch; and Transport Heritage NSW. The workshop was held on Thursday, 21 March 2019 from 12:30pm-3:30pm.

The workshop included an update on the next steps for redevelopment of the Locomotive Workshop, an overview of the heritage interpretation strategies for South Eveleigh, as well as a detailed presentation on the key design elements of the Stage 2 Heritage Interpretation Plan (a summary of the presentation that accompanied the Stage 2 HIP submission to the DPE (see **Appendix A for detailed presentation shown during workshop**). There was a chance for attendees to ask questions throughout. After the information updates, the agenda then focused on group and individual work to collect feedback on story ideas and other suggestions for heritage interpretation to inform the development of the Stage 2 HIP. The agenda including key questions for discussion were distributed in advance (see **Appendix A**).

At this workshop, representatives from the project team were present to answer any questions and record feedback. The project team included: Mirvac (Project Director, Senior Development Manager and Communications and Engagement Manager); Curio Projects (Heritage Consultant); Sissons (Architect); and Ethos Urban (Engagement).





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### Figure 3 - Heritage Stakeholder Group Work

### 4.3 Indigenous Stakeholder Consultation

Three meetings were coordinated by Yerrabingin with local Indigenous groups to provide an update on the heritage interpretation strategies for the site, gather story and event ideas, and to identify opportunities for ongoing consultation. Meetings were held with Tribal Warrior Aboriginal Corporation, Wyanga Aboriginal Aged Care Program, and the Metropolitan Local Aboriginal Land Council (MLALC), with each meeting identifying further opportunities for ongoing consultation.

- A meeting with Tribal Warrior Aboriginal Corporation was held between 12:00pm-1:30pm on Monday 18 March at the Tribal Warrior headquarters in Redfern. A total of seven representatives attended the meeting, including Shane Philipps (Chairman & CEO), and members of the mentoring team.
- A meeting with the Wyanga Aboriginal Aged Care Program was held between 3:00pm – 4:00pm on Monday 18 March at the Wyanga headquarters in Redfern. A total of two representatives attended the meeting, including the Wyanga Chairperson and Chief Executive Officer.
- A meeting with the MLALC was held between 10:30am-12:00pm on Tuesday 19 March at the MLALC office in Redfern. The Chief Executive Officer was in attendance and committed to updating MLALC board members the following week. The project team provided an information pack to be shared at the Board meeting on 28 March for further feedback.

### 4.4 Community Workshops

Three community workshops were held for interested stakeholders and the wider community to provide them with update on the next steps for redevelopment of the Locomotive Workshop, an overview of the heritage interpretation strategies for South Eveleigh, as well as a detailed presentation on the key design elements of the Stage 2 Heritage Interpretation Plan (a summary of the presentation that accompanied the Stage 2 HIP submission to the DPE (see **Appendix A for detailed presentation shown during workshop**). This was followed by two hours of workshop and individual activities to capture story ideas and suggestions relating to events, cultural heritage tourism, educational and other opportunities as part of the heritage interpretation to inform the Stage 2 HIP. The agenda, including key questions for discussion as part of the group and individual work, were sent to attendees in advance (see **Appendix A**). The key questions that were asked are:

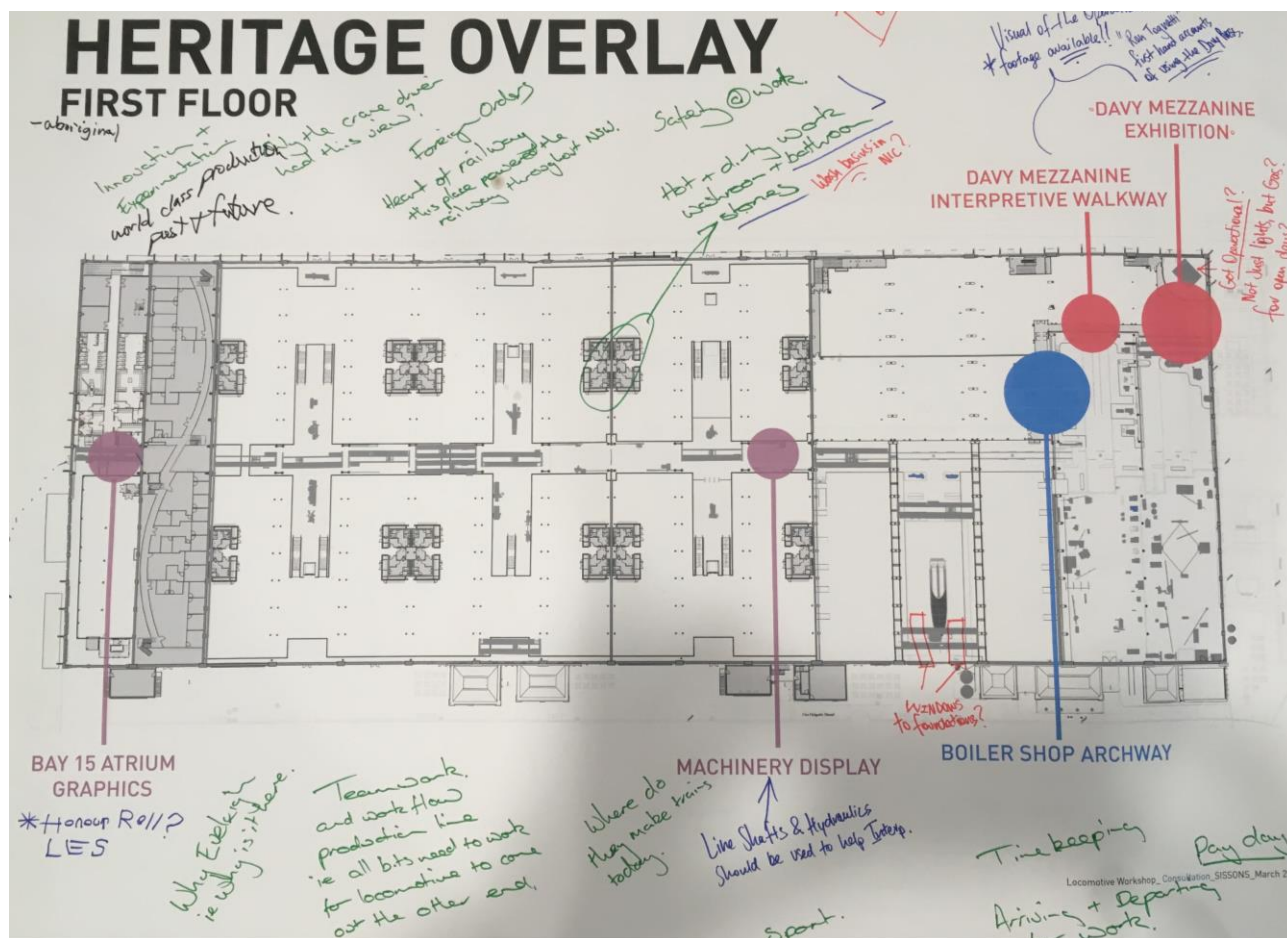
#### 1. Story ideas

- What are the key stories you want told in the Locomotive Workshop?
- How do you think we should be telling the stories of the machinery and moveable heritage collection?
- Resources – any others to add to the list circulated?

#### 2. Events, Education, Digital Trails and Cultural Heritage Tourism

- What are your ideas for public exhibitions and key events in the Locomotive Workshop?
- What are your ideas for educational, digital trails and other tours in the Locomotive Workshop?



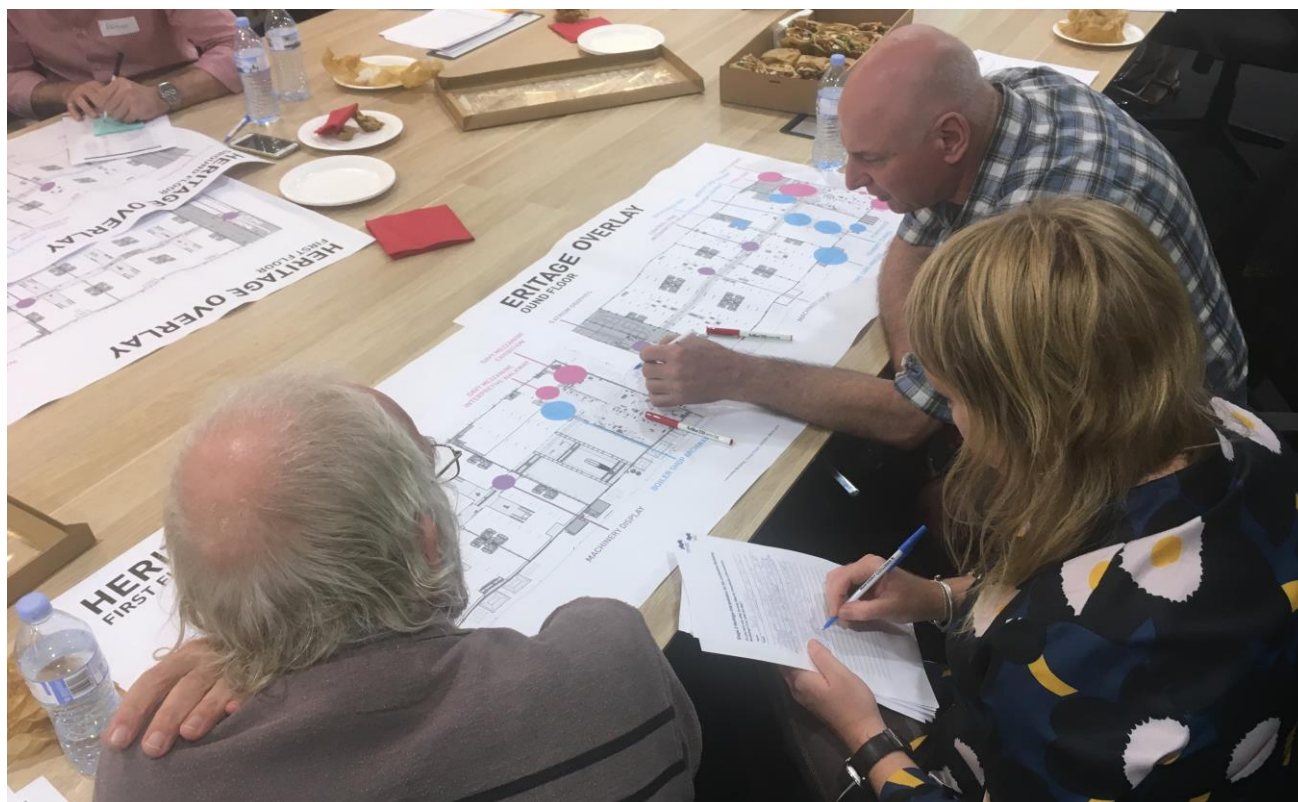


**Figure 4 - Community Workshop 1**

At all three sessions representatives from the project team were present to answer any questions and record feedback. The project team included: Mirvac (Project Director, Senior Development Manager and Communications and Engagement Manager); Curio Projects (Heritage Consultant); Sissons (Architect); and Ethos Urban (Engagement).

- The first community workshop was held between 5:30pm - 8:30pm on Thursday, 21 March at the Mirvac Site Office, South Eveleigh. A total of 29 community members registered for the workshop, with 14 community members attending. Participants included representatives from CBA, Carriageworks, Sydney Metro, and the University of Sydney, as well as farriers, architects, lighting experts, local residents and South Eveleigh's Community Liaison Group (CLG).
- The second community workshop was held between 10:00am - 1:00pm on Saturday, 23 March at the Mirvac Site Office, South Eveleigh. A total of 12 community members registered and attended the session, including representatives from Urban Growth, artists, blacksmiths and local residents.
- The third community workshop was held between 5:30pm - 8:30pm on Monday, 25 March at the Mirvac Site Office, South Eveleigh. A total of 26 community members registered to attend the workshop, with 21 community members attending. Participants included representatives from Urban Growth, the South Eveleigh CLG, the Tenants Union of NSW, the Australian Railway Historical Society, the University of Sydney, the City of Sydney (including the Deputy Lord Mayor and City Historian), Sydney Living Museums, and local residents.

A copy of the materials used during the workshops can be found in **Appendix A**.



**Figure 5 - Community Workshop 3**

#### 4.4.1 Letterbox Drop

A postcard was delivered to 12,000 surrounding residents, businesses and landowners on Saturday, 9 March 2019 to provide local residents with information about the proposed development. The postcard also invited those interested to attend one of the three community workshops where they would be able to meet the project team and contribute their ideas to the Stage 2 HIP. A copy of the postcard can be found in **Appendix B** and a map of the distribution range can be found in **Appendix C**.

#### 4.4.2 Newspaper Advert

Two advertisements were placed, one in the full edition of the Inner West Courier on Tuesday, 12 March 2019 and the second in the Central Courier on Wednesday, 13 March 2019, both advertising the three community workshop sessions. A copy of the advertisement can be found in **Appendix D**. Inner Sydney Voice - a not-for-profit organisation who provide information, advocacy, support and community development to community organisations, groups and residents on urban development within the City of Sydney - also distributed the newspaper advert across their network.

#### 4.4.3 Eventbrite Invitations

An Eventbrite listing was created to invite stakeholders and members of the public to one of the three community workshops. A copy of the Eventbrite listing can be found in **Appendix E**. Reminder emails were sent 48 hours in advance of each workshop, outlining the agenda for the workshop and key questions for discussion to encourage participants to consider story and heritage interpretation ideas in advance. Follow-up emails were sent following the workshops to outline next steps, including a commitment to sending a link to the Stage 2 HIP when it has been approved, and to assure them that further detailed work and consultation would be undertaken over the next 12-18 months to refine story and other ideas for heritage interpretation.

#### 4.4.4 Koori Radio

Clarence Slookee, the director/co-founder of Yerrabingin presented on Koori Radio on Tuesday, 19 March 2019 during the Blackchat program to advertise Yerrabingin's work on the site, and to advertise the upcoming community

workshops. Yerrabingin is a visionary start-up that disrupts conventional approaches to Aboriginal disadvantage while creating intergenerational capital for future generations to thrive. At least one Indigenous community member attended one of the workshops as a result of the radio broadcast.

#### **4.4.5 Email Invitations**

Email invitations to the community workshops were sent to Mirvac's community newsletter stakeholder list (reaching over 1,500 people), the South Eveleigh CLG members, and the members of the ATP Advisory Panel on Friday 8 March 2019. The emails encouraged recipients to register to attend and circulate the workshop invitations to their wider networks. Following consultation activities, a follow-up email was sent to participants to outline next steps, including that a link to the Stage 2 HIP would be shared once it was approved, and to assure them that consultation and work would be undertaken over the next 12-18 months to refine story and event ideas for heritage interpretation.

#### **4.4.6 South Eveleigh Newsletter, Website and Social Media**

The community workshops were promoted across all South Eveleigh communications channels, including the South Eveleigh March-April community newsletter, the South Eveleigh website, and the South Eveleigh Facebook page.

### **4.5 Project Email and 1800 number**

The South Eveleigh project email address and 1800 number were advertised on the postcard that was distributed as well as being included in the newspaper adverts and other communication channels including South Eveleigh website. This was to provide other interested community members who couldn't attend the workshops with an opportunity to ask questions and provide feedback during and after the consultation period. A total of five emails were received to the project email, and a total of three calls were made to the 1800 number regarding the upcoming consultation activities.

## 5.0 Summary of Pre-Submission Feedback

### 5.1 Key Story Ideas

- **Workers** – skills, working conditions, social life, families, cultural diversity, comradery, foreign orders.
- **Activism** – unionism, communism, Indigenous rights, women's rights, strikes and campaigns.
- **Manufacturing and Innovation** – the production line, power sources, materials used, operation of machinery, products made, innovation on site.
- **History of the site** – Indigenous origins, European settlement, evolution of the Bays.
- **Railway connections** – rural mail routes, incoming rural workers, links to other industrial sites, the Stolen Generation.
- **The Indigenous story** – pre-European landscape, Indigenous workers and rights, Indigenous culture.

### 5.2 Key Event Ideas

- **Link in with wider local, national and international festivals** - Vivid Sydney, Open Sydney, Festival of Dangerous Ideas, Sydney Talks, the 1917 Great Strike, International Women's Day, May Day.
- **Follow in a worker's footsteps** – experience a day in the life of a worker.
- **Interactive workshops** - Make your own Locomotive model.
- **Celebrate metallurgy** - Blacksmithing festivals and workshops, international heritage art fairs.
- **Learn about the Indigenous origins** - Indigenous culture and food tours, a digital trail of the Eora journey.
- **Explore the paranormal** – Ghost tours, night tours.
- **Celebrate family life** – 'kids at work' days, Family Picnic Days.
- **Engage on music, arts and theatre** - Small, bespoke music and theatre events such as enactments, yesteryear musical performances.

## 6.0 Detailed Record of Pre-Submission Feedback

The section below provides a detailed record of the feedback received during communications and consultation activities.

### 6.1 Heritage Agency Sub-Panel Feedback

Two dedicated meetings were held with representatives of the NSW Heritage Council, Heritage Division of the Office of Environment and Heritage NSW and Heritage experts from the City of Sydney.

“Really nice to see it all coming together.”  
 “If you can pull it off it will be the finest example of industrial heritage interpretation.”  
 “It could be a major drawcard for Sydney - an international benchmark.”

Issue	Team response
Ensure that heritage interpretation achieves the right balance between representing the scale of the building while humanising the space with stories.	<ul style="list-style-type: none"> <li>The architecture of the building will be highlighted and celebrated by retaining double height spaces in intervals along the Bays.</li> <li>Stories will be told through physical and digital ways to humanise the space, machinery and moveable heritage collection.</li> <li>Cultural educational tours suitable for schools and tourists will be developed as part of the overall interpretation program for the site.</li> </ul>
Retain the permeability of the building.	<ul style="list-style-type: none"> <li>Barriers and walls will be designed to have a limited impact on the permeability of the space. This will include use of transparent mesh material for the workshop display wall, and low barriers around the machinery.</li> <li>The central spine of the Locomotive Workshops between Bays 1-8 will be open to the public at all times to retain views along the entire length of the building, in accordance with the approved SSDAs for the Locomotive Workshops.</li> </ul>
Use appropriate lighting to display building features, machinery and moveable heritage items.	<ul style="list-style-type: none"> <li>Heritage Lighting experts (Point of View) have been engaged to ensure that the building, machinery and moveable heritage collection is appropriately displayed and up lit.</li> <li>Light projections onto the machinery will be utilised to demonstrate how the machinery used to operate.</li> </ul>
Ensure that lighting projections on the Northern façade of the Locomotive Workshop does not interfere with railway lighting.	<ul style="list-style-type: none"> <li>Sydney Trains continue to be involved in discussions relating to these lighting projections.</li> </ul>
Ensure that the story of where the machinery was from, how they were operated, and what they produced, is told.	<ul style="list-style-type: none"> <li>Light projections onto the machinery will illustrate how the machinery was operated.</li> <li>Physical and digital elements, such as 3D models and digital information, will be utilised to tell the story of the machinery and what they produced.</li> <li>Information will also be incorporated in the school education kits and cultural heritage tours.</li> </ul>
Ensure that the first-person narrative is included in the space.	<ul style="list-style-type: none"> <li>Engagement with former workers and NSW railway heritage associations will form the basis of stories from first-hand experiences.</li> <li>Further engagement with the community and key stakeholders will gather personal stories that will be used to humanise the space.</li> <li>Primary records such as photos and written records will be utilised and displayed.</li> </ul>
Ensure that there is a plan and budget for the ongoing maintenance and operation of the machinery.	<ul style="list-style-type: none"> <li>Everything that is currently being proposed has been budgeted for by Mirvac.</li> <li>One of the Conditions of Consent is that Mirvac will submit a plan for the ongoing maintenance of the machinery.</li> <li>A detailed, updated inventory of the tools and machinery in the Locomotive Workshop is being prepared to ensure accuracy.</li> </ul>



Issue	Team response
	<ul style="list-style-type: none"> <li>The potential operation of the steam hammers is currently being explored, with compressed air to be used first, followed by steam if possible.</li> </ul>
Document all the heritage interpretation elements proposed.	<ul style="list-style-type: none"> <li>The Stage 2 Heritage Interpretation Plan for the Locomotive Workshop must be submitted to the Planning Secretary for approval before the first Construction Certificate for the Locomotive Workshop is granted. This plan documents all the physical elements of heritage interpretation elements proposed.</li> </ul>
Undertake a safety audit of machinery prior to public use of the space.	<ul style="list-style-type: none"> <li>Further investigations into the use of barriers and the safety mechanisms associated with the machinery will be undertaken.</li> </ul>
Undertake a 'call-out' to invite the community to contribute items made under the guide of 'Foreign Orders'.	<ul style="list-style-type: none"> <li>Over the next 12-18 months, ongoing engagement with key knowledge holders will be undertaken to ensure that stories, records and heritage items are captured and incorporated, where possible, within the displays.</li> </ul>
Ensure that the space includes storage space for students and tour groups.	<ul style="list-style-type: none"> <li>Noted, and will form part of the design of the spaces.</li> </ul>
Consult with museums and galleries in NSW such as the Powerhouse Museum to understand the demand and requirements for traveling exhibits.	<ul style="list-style-type: none"> <li>Ongoing engagement will be undertaken in the next 12-18 months.</li> <li>In addition, Curio Projects the heritage consultants for the project, have appropriately qualified museum curators and cultural tourism educators on staff who have worked extensively in NSW Museums, and in the creation of Educational programs and events for Sydney Living Museum, the National Trust, Heritage Near Me.</li> </ul>
Potential to host the ICOMOS General Assembly in October 2020	<ul style="list-style-type: none"> <li>Noted. Mirvac would be interested in hosting this event in future years</li> </ul>
Consider consulting with the Institute of Architects.	<ul style="list-style-type: none"> <li>Ongoing engagement with experts, as required, will be undertaken in the next 12-18 months.</li> </ul>
Ensure that the heritage Interpretation for South Eveleigh is consistent with Carriageworks and works undertaken by Transport for NSW (TfNSW).	<ul style="list-style-type: none"> <li>Mirvac are working with TfNSW and Carriageworks to identify and pursue opportunities for collaboration, such as the public art strategy being implemented by Carriageworks.</li> <li>Curio Projects prepared the Heritage Interpretation Plan for Redfern Station (on behalf of TfNSW).</li> <li>Heritage Interpretation on site acknowledges and recognises the heritage and connections with the wider precinct.</li> </ul>
Ensure that any machinery and heritage items that are temporality stored off site are returned.	<ul style="list-style-type: none"> <li>Mirvac are legally obliged to return all tools and machinery to the site.</li> <li>All machinery has been photographed and recorded in an updated inventory for the site as part of the storage program so that it can be fully accounted for on its return.</li> </ul>
Ensure that heritage fabric to be relocated, such as the cast-iron columns, are not damaged or altered in the process.	<ul style="list-style-type: none"> <li>The relocation and temporary storage of heritage fabric will not alter or damage the structural integrity of the fabric.</li> <li>The specific details of this process are designed with Moveable Heritage Experts, International Conservation Services (ICS) as required, as well as Curio Projects who are overseeing the actual physical removal of all items, during the transfer process.</li> </ul>
Enquiry about whether any original steel windows were still on site.	<ul style="list-style-type: none"> <li>One steel window was found to be in storage on site.</li> <li>Potential for this steel window to be interpreted on site.</li> <li>All other windows remain insitu.</li> </ul>
How will heritage items and fabric be protected during construction?	<ul style="list-style-type: none"> <li>During construction, adequate protection measures including barriers, will be installed. Many of the moveable heritage items have been carefully moved and stored off site to ensure no damage occurs during the construction program.</li> </ul>
Request that the Stage 2 HIP clearly outline the relationship with other heritage interpretation plans for the site.	<ul style="list-style-type: none"> <li>The Addendum to the overarching strategy provides a table that clearly defines the relationship of the strategies to each other.</li> </ul>
Ensure that the Stage 2 HIP describes how the next 12 months will include engagement	<ul style="list-style-type: none"> <li>Noted. Section 3.6.2 of the Stage 2 HIP outlines how ongoing consultation will be undertaken to gather and refine stories.</li> </ul>

Issue	Team response
and further refinement of the stories to be interpreted on site.	
Ensure that the Stage 2 HIP details the heritage interpretation plan for all Bays – not just Bays 1 and 2.	<ul style="list-style-type: none"> <li>Noted. The Stage 2 HIP does include this.</li> </ul>
Ensure that the introduction to the Addendum explicitly details that the Addendum details high-level concepts, and that the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop goes into further detail.	<ul style="list-style-type: none"> <li>Noted. Addendum was updated for DPIE approval.</li> <li>The Stage 2 HIP includes further detail.</li> </ul>
Does a record of the engagement undertaken for the Stage 2 HIP need to be made available to the public as part of the Conditions of Consent for the Locomotive Workshop?	<ul style="list-style-type: none"> <li>Yes. The Stage 2 HIP includes the Consultation Outcomes Report as an appendix. This record of the engagement undertaken and the feedback provided, will be made available on the South Eveleigh website.</li> </ul>
Confirmation that the level of detail presented during the two meetings is sufficient for the Heritage Division of the Office of Environment and Heritage NSW and Heritage experts from the City of Sydney to assess.	<ul style="list-style-type: none"> <li>Noted.</li> </ul>
Ensure that the process of production – what the machines were used for, and what the end product was, should be interpreted.	<ul style="list-style-type: none"> <li>This is a key proposed interpretation element for the site. For example, the Davy Mezzanine will include digital and audio-visual opportunities to tell the story of production.</li> </ul>
Will there be any heritage interpretation during construction?	<ul style="list-style-type: none"> <li>Hoarding will be utilised to tell the heritage stories of the site. Otherwise, the site is a construction site and is subject to stringent WH&amp;S requirements, such as white card access only, use of appropriate PPE. Therefore, actual physical access to within the site will not occur.</li> </ul>
Enquiry about whether safety standards in Bays 1 and 2 are higher than in the other Bays?	<ul style="list-style-type: none"> <li>Yes. Events will likely be hosted in Bays 1 and 2. Therefore the barriers around machinery will comply with all WH&amp;S requirements. Intention is to limit the obstruction between the machinery.</li> <li>Mirvac are working with the Blacksmith to transition to cleaner power.</li> </ul>
Enquiry about whether the relocation of the service and amenities cores on the northern façade further south will create enclosed spaces?	<ul style="list-style-type: none"> <li>There will be some enclosed spaces, although they will be limited and have been designed to be consistent with the Tenancy Fitout Guidelines and Heritage Interpretation Plan.</li> <li>Curio Projects are involved in the preparation of Tenancy Fitout Guidelines to ensure consistency with the heritage interpretation plans.</li> </ul>
Confirmation that the Heritage Division of the Office of Environment and Heritage NSW and Heritage experts from the City of Sydney are unlikely to have an issue with the relocation of the service and amenities cores.	<ul style="list-style-type: none"> <li>Noted.</li> </ul>
Enquiry about whether the site lines from the Red Square Annex will travel down Locomotive Street.	<ul style="list-style-type: none"> <li>Yes – great site lines along the street.</li> <li>Visitors will arrive at Central Plaza and face to Red Square Annex.</li> </ul>

## 6.2 Heritage Stakeholder Feedback

The purpose of the workshop with Heritage Stakeholders was to capture the extensive knowledge and feedback from heritage experts and enthusiasts, volunteers, former workers, relevant railway associations, Transport Heritage, union representatives and others with an interest in the heritage at South Eveleigh.

Following an update on the next steps for redevelopment of the Locomotive Workshop, an overview of the heritage interpretation strategies, as well as a detailed presentation of the key design elements that will form part of the Stage 2 HIP, participants were invited to engage in interactive groupwork to contribute story and cultural heritage tourism ideas for the Locomotive Workshop. Their feedback is outlined in the table below.

“The potential here is amazing - it could be world class.”  
 “The roar of the Davy Furnace”  
 “[the proposal] has progressed from what was originally proposed”

**Table 2 - Heritage Stakeholder Feedback - Story Ideas**

Physical Elements and Spaces	Story Idea
<b>Ground Floor</b>	
Northern side of Bay 14	<ul style="list-style-type: none"> <li>• Create ability to circulate and see Northern side and shelters.</li> </ul>
Red Square annex	<ul style="list-style-type: none"> <li>• Communists/socialists of the workshop.</li> <li>• Unions by occupation.</li> <li>• Union and Aboriginal rights.</li> <li>• Disputes and campaigns.</li> <li>• War and peace campaigns relating to conscription to the Vietnam War.</li> </ul>
Spring shop lounge	<ul style="list-style-type: none"> <li>• Interpret sounds:               <ul style="list-style-type: none"> <li>– Boilermaking in Bay 3, 4, 4a (ratatatat).</li> <li>– Flogging/calking (bong bong).</li> <li>– Incessant hammering.</li> <li>– Rush of steam from boilers – the noise of pressure being released.</li> <li>– Locomotive boiler tubes (clang clanging).</li> </ul> </li> </ul>
Time card annexes	<ul style="list-style-type: none"> <li>• Develop a former workers database.</li> <li>• 1917 Great Strike.</li> <li>• Control of employees, management of groups, hierarchy of workers, vacations, sick leave, safety.</li> </ul>
Pumphouse	<ul style="list-style-type: none"> <li>• Display a drive line exhibition/explanation.</li> <li>• Record tailor organisations.</li> <li>• Work classifications and the hierarchy of workers - from workshop manager to shop boy.</li> <li>• Power source:               <ul style="list-style-type: none"> <li>– No electricity in the early years.</li> <li>– Coal derived energy and problems relating to the environment.</li> <li>– Pumps supply to plant.</li> <li>– Change from steam to water - more efficient.</li> </ul> </li> <li>• Armstrong divisions.</li> </ul>
Foundry tunnel	<ul style="list-style-type: none"> <li>• Foundry wages and industrial work.</li> <li>• Physical structures and additions over time.</li> </ul>
Guillotine	<ul style="list-style-type: none"> <li>• Unions, apprentices.</li> <li>• Source and type of power – steam, hydraulic, compressed air.</li> <li>• Forges inside doors.</li> <li>• Sight:               <ul style="list-style-type: none"> <li>– Glowing steel, fire welding.</li> <li>– Piston rod gliding up and down - silently oscillating back and forth.</li> </ul> </li> </ul>



Physical Elements and Spaces	Story Idea
	<ul style="list-style-type: none"> <li>• Sound: <ul style="list-style-type: none"> <li>– Thump-thump.</li> <li>– The clunk of a piece of 4<sup>th</sup> round.</li> </ul> </li> </ul>
Blacksmith interaction	<ul style="list-style-type: none"> <li>• Strikes, wages and workers conditions.</li> <li>• Intensity of work.</li> <li>• Forging - heavy and hot.</li> <li>• Team work.</li> <li>• Team of 5 – 6 managing individual overhead cranes.</li> <li>• Site and smell: <ul style="list-style-type: none"> <li>– Showers of sparks.</li> <li>– Smoke.</li> <li>– Fast steam hammer.</li> <li>– Blower thumping away.</li> <li>– 40-2 tonne impact blown.</li> <li>– Orange glowing steel, 1,300C.</li> <li>– Roar of the furnaces.</li> <li>– Overhead crane movements.</li> </ul> </li> <li>• Machinery: <ul style="list-style-type: none"> <li>– Double arch hammer.</li> <li>– Locomotive boilers 1900 – 1960's.</li> <li>– Davy Press.</li> <li>– B16 and their connecting rods.</li> <li>– 2 steam boilers.</li> </ul> </li> </ul>
Hybrid zone	<ul style="list-style-type: none"> <li>• Events spaces x 2.</li> <li>• Noise/smoke.</li> <li>• Team work.</li> </ul>
Bays 1 and 2	<ul style="list-style-type: none"> <li>• 'Mannequins' with lighting operating machines.</li> <li>• Davy Press to be made operational again.</li> </ul>
Machinery display	<ul style="list-style-type: none"> <li>• Power source: <ul style="list-style-type: none"> <li>– Steam to diesel.</li> <li>– Change from steam to electric power.</li> </ul> </li> <li>• Line shafts – single.</li> </ul>
Central spine road	<ul style="list-style-type: none"> <li>• 32 Class Steam Locomotive display from Transport Heritage NSW.</li> </ul>
General stories unattached to a physical element	<ul style="list-style-type: none"> <li>• Evolution of the Workshop: <ul style="list-style-type: none"> <li>– Time displays illustrating the evolution from 1800 – 1900's. Progressing from Bay 1 to Bay 16 as people walk through.</li> <li>– Sketch out the processes/production line within each Bay.</li> <li>– Build 3D printed model displays of Eveleigh between 1800 – 1900's.</li> </ul> </li> <li>• Workshop conditions: <ul style="list-style-type: none"> <li>– Paper hat to keep dust and ash off your head.</li> <li>– Washing up in a bucket at the end of the day.</li> <li>– External urinals.</li> </ul> </li> <li>• Workers' rights: <ul style="list-style-type: none"> <li>– Role of 'Shop Committee' vs Labor Council of NSW.</li> <li>– Role of Labor Party activists.</li> <li>– Role of Communist Party Activists – Ted Walsham, Frank Bollins.</li> <li>– Wage campaigns/disputes.</li> <li>– Health and safety disputes and processes.</li> </ul> </li> </ul>

Physical Elements and Spaces	Story Idea
	<ul style="list-style-type: none"> <li>– 1917 – 32 Strike of Recovery – Jack Lang and Lilly Whites.</li> <li>– Who were the Union: ARU, AEU (Blacksmiths), ETU (Boilermakers), FIA (Sheet metal workers), and many more!</li> <li>– Experience of apprentices – Barry Power (lives nearby).</li> <li>• Interpretation tools: <ul style="list-style-type: none"> <li>– Use heritage signs/posters throughout the site.</li> <li>– Station signs with 'Eveleigh' font.</li> <li>– Lighting all around workshop.</li> </ul> </li> <li>• Machinery: <ul style="list-style-type: none"> <li>– Bring in a train/locomotive that was manufactured at the Locomotive Workshop.</li> <li>– Oven/furnaces – their roar (nuisance) served the Ajax machines.</li> <li>– Find a location for the traverser.</li> </ul> </li> <li>• Eveleigh and Vietnam Moratorium.</li> <li>• Arrival shelters.</li> <li>• Capture WW2 stories.</li> </ul>
<b>First Floor</b>	
Bay 15 Atrium Graphics	<ul style="list-style-type: none"> <li>• Honour roll – LES.</li> <li>• Graphic images of white-hot metal, deforming large components, machine processes on metals.</li> </ul>
Machinery display	<ul style="list-style-type: none"> <li>• Line shafts and hydraulics should be used.</li> </ul>
Davy mezzanine exhibition	<ul style="list-style-type: none"> <li>• Get the Davy Press operational? Not just lights, but gas? If only for open days.</li> <li>• Visual of the operations – footage available.</li> <li>• Firsthand accounts of using the Davy Press – contact Ron Tognetti.</li> <li>• Davy items – large ingot, spider bows etc.</li> </ul>
General stories unattached to a physical element	<ul style="list-style-type: none"> <li>• Evolution of work: <ul style="list-style-type: none"> <li>– Innovation and experimentation.</li> <li>– World-class production.</li> <li>– Teamwork and work – how production line i.e. all bits need to work for the Locomotive to come out the other end.</li> </ul> </li> <li>• History of the workshop: <ul style="list-style-type: none"> <li>– Closure of Eveleigh 1988-89: why did it happen? How did the workers respond (Dick Nichols)? What happened to Locomotive production and maintenance afterwards? What happened to apprentices in railway workshops?</li> <li>– Represent the past and future.</li> <li>– Heart of railway – this place powered the railway throughout NSW.</li> <li>– Why Eveleigh? I.e. why was the Locomotive Workshop located here?</li> <li>– Where do they make trains today?</li> <li>– Bob Carr talking about his father working at Eveleigh.</li> <li>– What it was like to grow a whole family during years of working at Eveleigh.</li> <li>– How the workers argued with each other during Vietnam War – Bob Campbell.</li> <li>– November 11, 1975 – workers march into the city.</li> <li>– Relate past and future – what we were and what we want to become.</li> </ul> </li> <li>• A day in the life of a worker: <ul style="list-style-type: none"> <li>– Sport.</li> <li>– Timekeeping.</li> <li>– Arriving and departing for work.</li> <li>– Pay day.</li> <li>– Safety at work.</li> <li>– Hot and dirty work.</li> <li>– Washroom and bathroom.</li> </ul> </li> </ul>

Physical Elements and Spaces	Story Idea
	<ul style="list-style-type: none"> <li>– Wash basins in NIC?</li> <li>– Labour Day – 8 hours work, 8 hours play.</li> <li>• Workers skills: <ul style="list-style-type: none"> <li>– Specialised work, highly trained, highly skilled people.</li> <li>– Apprenticeship 5 years – trained thousands.</li> <li>– Innovation and experimentation – self-reliance.</li> <li>– Workers in financial sectors – include the stories of the modern workforce.</li> </ul> </li> <li>• Machinery: <ul style="list-style-type: none"> <li>– ‘888’.</li> <li>– 1,500T Davy Press.</li> <li>– 3-5 tonne billet/blooms, 2 D55.</li> <li>– Locomotive boilers and their operators - Bill or Harry Lassonce.</li> <li>– Process of repairing, building, and redesigning new Locomotives. Built furnace C38 claws D58 mountain clam loco and more – a total 185 approx.</li> <li>– Combination of technical context of machines and what it was like to work on it.</li> <li>– Locomotive display inside – 32 Class from Broadmeadow and ‘S’ trucks and carriage.</li> </ul> </li> <li>• Site and sound: <ul style="list-style-type: none"> <li>– View of the crane driver.</li> <li>– Bloom of orange white glare.</li> </ul> </li> <li>• Design and use: <ul style="list-style-type: none"> <li>– Windows to foundations (either side of the Travelator).</li> <li>– Locomotive Workshop should be 100% events space to maximise community access.</li> </ul> </li> <li>• Utilise Eveleigh Stories and other online sites.</li> <li>• Foreign Orders.</li> <li>• Creation of the nursing occupation.</li> <li>• Heart of the railway industry – start of the journey – link to other. Eveleigh was the heart of the transport system.</li> <li>• Central heritage – city within a city – all-encompassing nature of Eveleigh.</li> <li>• Development of ‘units of work’ based on high school syllabuses – history, technology, geography.</li> </ul>

Participants also engaged in a group activity exploring the different typologies of events, public exhibitions, education, digital trials, and cultural heritage tourism opportunities that could be undertaken in the Locomotive Workshop. Their feedback is outlined in the table below.

**Table 3 - Heritage Stakeholder Feedback - Event Ideas**

Topic	Idea
Anniversaries	<ul style="list-style-type: none"> <li>• May Day – Celebration of workers’ rights (equal pay), activities undertaken for women workers, Aboriginal workers.</li> <li>• International Women’s Day – link to historical stories at the Locomotive Workshop.</li> <li>• 100th anniversary of war.</li> <li>• Centenaries of machinery.</li> <li>• ANZAC Day.</li> <li>• Honour Boards.</li> <li>• Railway specific Battalions.</li> <li>• Synergies with railway industry events – state rail activities.</li> <li>• International Blacksmithing competitions.</li> <li>• Activities during Aug-Oct – 1917 Great Strike period.</li> </ul>
Public Exhibitions	<ul style="list-style-type: none"> <li>• Vivid Sydney – lights to draw in crowds into Eveleigh.</li> <li>• Re-examine other Australian and NSW rail museums for comparisons of tools, heritage and rolling stock of displays.</li> </ul>

Topic	Idea
	<ul style="list-style-type: none"> <li>• Liaise with the technology museum at Sofala NSW. Also, Bathurst Gold Diggings – Mt. Panorama, Bathurst.</li> <li>• Develop “excursion packages” for marketing to schools.</li> <li>• Hands-on tours and interactive – cupboards, pull out displays, holograms.</li> </ul>
Music and theatre	<ul style="list-style-type: none"> <li>• Play – develop a performance piece about Eveleigh history.</li> <li>• Music performance including railway waltz – orchestra and modern music.</li> </ul>

### 6.3 Indigenous Feedback

Heritage Interpretation for South Eveleigh is cognisant of the Indigenous significance of the site and wider neighbourhood. Once a meeting point for Indigenous tribes prior to European occupation, the Locomotive Workshop became a place where local and regional Aboriginals came to seek employment. To gather feedback from local Indigenous groups and community members, the project team enlisted the help of Yerrabingin to coordinate and facilitate three initial meetings with local Indigenous organisations to provide an overview of the heritage interpretation strategies, gather suggestions for key stories and events as part of the heritage interpretation in the Locomotive Workshop and to identify opportunities for further engagement. Feedback from each meeting is detailed below.

“Interpretation in the Foundry Tunnel is a bit like Rock Art in the modern age. Awesome.”

“Sounds like it will be a goer!”

“The site has always been intimidating”

**Table 4 - Indigenous Feedback**

Issue	Project response
Opportunity for ongoing engagement with Tribal Warrior on ‘Culture Day Tuesdays’.	<ul style="list-style-type: none"> <li>Regular attendance at ‘Culture Day Tuesdays’ to encourage open-dialogue.</li> </ul>
Request for Tribal Warrior mentors to be taken on a site tour.	<ul style="list-style-type: none"> <li>Site tour to be coordinated for Thursday 18 April (Yerrabingin to lead).</li> </ul>
Enquiry about the proximity of retail to the gardens.	<ul style="list-style-type: none"> <li>Guillotine café will be directly opposite the Aboriginal Cultural Landscape Garden.</li> <li>There will be a pavilion and kitchen located on the rooftop.</li> <li>Many cafes and retail outlets nearby at Locomotive Street.</li> </ul>
Need for affordable events on site.	<ul style="list-style-type: none"> <li>Many Public events on site will be free. Some Cultural Heritage Tours will be paid events.</li> </ul>
Note that workers cottages were rented out by Government Departments. Located on Turner Street near the medical centre.	<ul style="list-style-type: none"> <li>Noted.</li> </ul>
Pubs demarcated by what aspect of the railway you worked on - cleaners went to one pub, drivers went to others.	<ul style="list-style-type: none"> <li>Noted. Further research to be undertaken and incorporated into the sitewide stories.</li> </ul>
Need for affordable or free spaces for community groups such as Wyanga, Tribal Warrior, Redfern All Blacks, APY and Boomali to hire.	<ul style="list-style-type: none"> <li>Eveleigh Green can be used for community events.</li> <li>The rooftop space will be available for hire and can be visited during the daytime for free as well.</li> <li>The use of the dedicated community space in Yerrabingin House is being explored.</li> <li>Aboriginal Community Garden is free to visit and use.</li> <li>Free children’s playgrounds, junior scooter park and open spaces</li> <li>Foraging gardens are being established across the grounds.</li> </ul>
Requirement for a venue and funding for the Wyanga Elders Olympics.	<ul style="list-style-type: none"> <li>Funding has been provided to support the Elders’ Olympics via a South Eveleigh community grant.</li> <li>Opportunity to utilise Eveleigh Green.</li> <li>Opportunity to accompany the event with native food stalls and medical stalls.</li> <li>Opportunity for CBA and Mirvac workers to volunteer at the event.</li> </ul>
Request for further engagement with Wyanga Elders.	<ul style="list-style-type: none"> <li>Project team to investigate opportunities to meet with Elders once a month.</li> <li>Potential for Elders to attend a site tour and outings.</li> </ul>
Important to tell the story of the ethnic diversity of the workers at the Locomotive Workshop.	<ul style="list-style-type: none"> <li>The ethnic diversity of the workplace will be interpreted in the key stories told on site.</li> </ul>

Issue	Project response
The site has never been particularly welcoming to the local community.	<ul style="list-style-type: none"> <li>The new public domain works, which will include the Aboriginal Community Garden, playgrounds, junior scooter park, Indigenous Rooftop Garden and wayfinding have been designed to ensure that the site welcomes the community in, and that the site integrates with the neighbourhood.</li> </ul>
Concern that Indigenous culture is being corporatised and colonialised.	<ul style="list-style-type: none"> <li>Heritage interpretation on site is intended to tell a wide range of stories, inclusive of the Aboriginal stories significant to the community.</li> <li>Indigenous interpretation will be guided and reflective of direct and ongoing engagement with the local Indigenous community.</li> </ul>
Enquiry about whether there is any international precedent of a redevelopment like that at South Eveleigh.	<ul style="list-style-type: none"> <li>No – this will be a world first.</li> </ul>
Stories about Aboriginals traveling on the mail trains and buses from (for example), Moree).	<ul style="list-style-type: none"> <li>Noted. Further research will be undertaken.</li> </ul>
Stories of the Stolen Generation and how the trains to central played a key role.	<ul style="list-style-type: none"> <li>Noted. Further research will be undertaken.</li> </ul>
Stories of Blacksmiths in Kempsey.	<ul style="list-style-type: none"> <li>Noted.</li> </ul>
Interpret stories relating to work health and safety, work hours, women's rights.	<ul style="list-style-type: none"> <li>Noted. Further research will be undertaken.</li> </ul>
Stories about murder on railway journeys. Cowra mob just did a documentary this.	<ul style="list-style-type: none"> <li>Noted. Further research will be undertaken.</li> </ul>
A culture/arts space on site would be good.	<ul style="list-style-type: none"> <li>There will be numerous public spaces in the public domain, including public artwork and an amphitheatre. There is also a welcome artwork that includes the story of Chikka Madden.</li> </ul>
Ensure that flooding is managed on site. Water run's into Shea's Creek.	<ul style="list-style-type: none"> <li>Landscaping to include biofilters.</li> </ul>

## 6.4 Community Feedback

Each of the three Community Workshops included a series of interactive group work tasks designed to facilitate the provision of detailed feedback and ideas. These tasks focussed on the key story's participants want told as part of the heritage interpretation and the typology of events participants would like to see hosted.

**“This is ten times better than what was last presented.”**  
**“Pleased to see that the development is going to be positive.”**  
**“Provide the information at multiple layers.”**

The first task required participants to suggest story ideas in relation to a specific physical elements or spaces located in the Locomotive Workshop. The questions asked is as follows:

### Story ideas

- What are the key stories you want told in the Locomotive Workshop?
- How do you think we should be telling the stories of the machinery and moveable heritage collection?
- Resources – any others to add to the list circulated?

**Table 5 - Community Feedback - Story Ideas**

Physical Elements and Spaces	Story Idea
<b>Ground Floor</b>	
Davy Furnace	<ul style="list-style-type: none"> <li>• Working conditions of Blacksmiths – dangers.</li> <li>• History of the machinery – operation and what it produced.</li> <li>• Story highlighting construction of the Locomotive Workshop building - hand forged on site using almost lost techniques.</li> </ul>
Davy Press	<ul style="list-style-type: none"> <li>• Physical examples of products produced by the Davy Press.</li> <li>• Interpret ideas from other museums.</li> </ul>
Spring Shop lounge	<ul style="list-style-type: none"> <li>• Stories must be specific to the machinery – leaf spring machines were used, not oil springs.</li> </ul>
Guillotine cafe	<ul style="list-style-type: none"> <li>• 2 x jib cranes are hydraulic and could be made operational again.</li> <li>• Retailers could sell food that used to be eaten here? The homemade food or simple food options they would have had e.g. pub food or a canteen.</li> </ul>
Bay 15 Atrium graphics	<ul style="list-style-type: none"> <li>• Evolution of the site – growth over time.</li> <li>• Journey – how they made the trains and the links to the Sydney train network.</li> <li>• Workers – walking in their steps.</li> <li>• Adult/children interaction with projections.</li> </ul>
Heritage beam colonnade	<ul style="list-style-type: none"> <li>• Virtual models of machinery.</li> </ul>
Machinery Display	<ul style="list-style-type: none"> <li>• Machinery operation and use:               <ul style="list-style-type: none"> <li>– Descriptions about the name, operation and use of machinery.</li> <li>– Interpret the production line.</li> <li>– Technological advancements of machinery and production.</li> <li>– Stories of workers who made the machines work.</li> </ul> </li> <li>• Reference the engineers building on the North side.</li> <li>• A pattern room to interpret wooden patterns that used to be made on site.</li> <li>• Push information, NOT pull information.</li> <li>• Foreign Order jobs and the contribution of this work to workers skills/learning.</li> </ul>
Central Spine Interpretative Inlays	<ul style="list-style-type: none"> <li>• Digital app to be multi-layered:</li> </ul>

Physical Elements and Spaces	Story Idea
	<ul style="list-style-type: none"> <li>– Basic information.</li> <li>– Curated stories and detailed information.</li> <li>– Origin of machinery and heritage items.</li> </ul>
Red Square Annex	<ul style="list-style-type: none"> <li>• Background information: <ul style="list-style-type: none"> <li>– What happened here?</li> <li>– Why Red Square?</li> </ul> </li> <li>• Industrial Rights gained by Unions, including improved quality of life.</li> <li>• Indigenous activism within Unions.</li> <li>• Family railway picnic events 1950s.</li> </ul>
Time Card Annexes	<ul style="list-style-type: none"> <li>• Management of workers: <ul style="list-style-type: none"> <li>– Explain what a time card is.</li> <li>– How did time cards work?</li> <li>– How was time calculated?</li> <li>– How much were people paid?</li> <li>– Was it a reliable system?</li> </ul> </li> <li>• Resources: <ul style="list-style-type: none"> <li>– Staff cards in the State archives.</li> <li>– Chullora.</li> </ul> </li> <li>• The story of 'the entry level job' and how that differs from today.</li> </ul>
Hybrid Zone	<ul style="list-style-type: none"> <li>• Living history working museum.</li> </ul>
Area north of Blacksmith Interaction	<ul style="list-style-type: none"> <li>• Reactivation of steam hammers (can be done with compressed air).</li> </ul>
Foundry Tunnel	<ul style="list-style-type: none"> <li>• National Film and Sound Archive.</li> <li>• Supporting the site: <ul style="list-style-type: none"> <li>– Where did the workers eat?</li> <li>– Was there an industrial size kitchen/bakery?</li> </ul> </li> </ul>
Pumphouse	<ul style="list-style-type: none"> <li>• Activate at least one functioning boiler.</li> <li>• Heat lamp and screens.</li> <li>• Interpret a firebox to include heat and light - experience what a boiler stoker would see/feel.</li> <li>• Clean up and install better lighting.</li> </ul>
Blacksmith interaction	<ul style="list-style-type: none"> <li>• Sound, heat, smell.</li> </ul>
General stories unattached to a physical element	<ul style="list-style-type: none"> <li>• Working conditions: <ul style="list-style-type: none"> <li>– Restricted socialisation among worker levels.</li> <li>– 8 hour working day.</li> <li>– Mix of workers.</li> <li>– What happened during strikes? Did 'scab' labourers come on site? If so, what was the results? (rights, rights, tension...).</li> <li>– Rights of workers.</li> <li>– Tell the story of local supporting area e.g. Pubs. Differences between clientele at different pubs.</li> </ul> </li> <li>• Workers skills: <ul style="list-style-type: none"> <li>– Many surnames come from trades? Smith, Baker, Fletcher, Butcher, Gardner, Millner, Mason... These names are with us today.</li> <li>– What was it like to light a Locomotive Boiler? Drive a train? Operate a hammer?</li> <li>– A good steam hammer operator could put a watch in the hammer and in one strike bring the hammer down without breaking the watch.</li> </ul> </li> <li>• Interpretation tools: <ul style="list-style-type: none"> <li>– Personalised stories and images.</li> <li>– Moveable heritage must be maintained.</li> </ul> </li> </ul>



Physical Elements and Spaces	Story Idea
	<ul style="list-style-type: none"> <li>– Machinery should be kept within context.</li> <li>• Interpretation themes:               <ul style="list-style-type: none"> <li>– Ongoing connection with Aboriginal community.</li> <li>– Advances of metallurgy from old railway lines.</li> <li>– Iron to steel transition.</li> <li>– What? How? The process of manufacturing.</li> <li>– Disconnections and scale.</li> <li>– The Tallinn Offensive – war memorial. Estonia.</li> </ul> </li> <li>• The wider precinct:               <ul style="list-style-type: none"> <li>– North and South Eveleigh, Carriageworks etc.</li> <li>– The new bridge – story of precinct-wide connections.</li> <li>– How did the site connect to the North Side of the tracks?</li> </ul> </li> <li>• Operation of machinery:               <ul style="list-style-type: none"> <li>– Early power – steam, hydraulic (water), oil.</li> <li>– Pump House.</li> <li>– Belt system of pulleys.</li> <li>– Forged pin jointed trusses, iron columns.</li> </ul> </li> <li>• Story of production:               <ul style="list-style-type: none"> <li>– Seat (leather, wool).</li> <li>– Steam train wheel.</li> <li>– Whistle.</li> <li>– Chain.</li> <li>– Casting (bogies, coat rack, roof vent)?</li> </ul> </li> <li>• The Great Depression               <ul style="list-style-type: none"> <li>– Source of employment.</li> <li>– Used to work one week on and one week off. This steady income made a huge difference to a worker's family and neighbourhood community.</li> </ul> </li> <li>• 'Lost World' - auxiliary studios 1940 e.g. Silver Smith.</li> <li>• Advertise public notices to create formal channels to help gather stories of past workers, Aboriginal workers, Union activism.</li> <li>• Conduct archaeological studies.</li> <li>• Educate high school, university and TAFE students as well as primary school students.</li> </ul>
<b>First Floor</b>	
Blacksmith interaction	<ul style="list-style-type: none"> <li>• Stories from people who have done Blacksmithing courses, as well as international Blacksmiths who have come to the workshop.</li> </ul>
Machinery display	<ul style="list-style-type: none"> <li>• Display products of the machinery.</li> <li>• How were large machines transported to Australia?</li> <li>• How was the workshop assembled? Could be digitally reassembled – roof made on site?</li> <li>• Include a narrative about all the sections of the building? The Bays?</li> </ul>
Davy Mezzanine Interpretive Walkway	<ul style="list-style-type: none"> <li>• Site overview North and South.</li> <li>• Working for the Government.</li> <li>• Industrialisation.</li> <li>• Unionism.</li> <li>• WH&amp;S.</li> <li>• 'Job for life'.</li> <li>• Worker solidarity and social life.</li> </ul>
Davy Mezzanine Exhibition	<ul style="list-style-type: none"> <li>• Light display on machinery.</li> </ul>

Physical Elements and Spaces	Story Idea
General stories unattached to a physical element	<ul style="list-style-type: none"> <li>• Indigenous stories: <ul style="list-style-type: none"> <li>– Stories from Aboriginals about the land before it become a workshop – previous occupiers of the land.</li> <li>– Do any Aboriginals work for Sydney Trains now?</li> <li>– Is there a connection to Aboriginal workers at the Locomotive Workshop?</li> <li>– Story about Indigenous workers in the Workshop.</li> <li>– Hierarchy within the workforce.</li> <li>– Why this place was on the few places Indigenous people could get work.</li> </ul> </li> <li>• Role of women in the workforce – then, now, and in the future.</li> <li>• Broader railway story: <ul style="list-style-type: none"> <li>– Where did the Locomotives/trains go after construction?</li> <li>– What was the extent of their operation?</li> <li>– Relationship to Redfern Station.</li> <li>– Greater Sydney Transport stories i.e. Trains, trams, cars, buses, horse and cart.</li> </ul> </li> <li>• Stories about large accidents that occurred on site.</li> <li>• Stories of segregation and racism that occurred on site.</li> <li>• Migrant workers and their involvement.</li> <li>• Social classism of workers. i.e. segregated pubs.</li> <li>• Different occupations and workers hierarchy – cleaners, shop boys etc.</li> <li>• Value of the job to families. How were families involved with the Locomotive workshop?</li> <li>• Apprenticeships: <ul style="list-style-type: none"> <li>– How did you get an apprenticeship on the site?</li> <li>– Length of appointment.</li> <li>– Hazing of apprentices.</li> </ul> </li> <li>• CME building story.</li> <li>• The context of the area and Sydney in that time.</li> <li>• Bicentennial histories &gt; SLNSW and NLA, South Sydney pictures &gt; City of Sydney.</li> <li>• Rat plague and cat stories.</li> </ul>

Following the story mapping exercise, participants suggested ideas for public exhibitions and key events, as well as ideas for educational, digital trails and other tours in the Locomotive Workshop. The question asked is as follows:

1. Events, Education, Digital Trails and Cultural Heritage Tourism

- What are your ideas for public exhibitions and key events in the Locomotive Workshop?
- What are your ideas for educational, digital trails and other tours in the Locomotive Workshop?

**Table 6 - Community Feedback - Event Ideas**

Topic	Idea
Events	<ul style="list-style-type: none"> <li>• Blacksmithing events: <ul style="list-style-type: none"> <li>– Pop-up Blacksmith competitions.</li> <li>– Industrial themed international conferences.</li> <li>– Metal arts festival - e.g. Iron Fest (currently looking for a venue). Attracts 20,000 people.</li> <li>– Traditional tool fairs.</li> <li>– NSW Artist Blacksmith Association.</li> <li>– Forging in July event.</li> <li>– Trades of Yesteryear &gt; demo days, festivals.</li> </ul> </li> <li>• Railway related events: <ul style="list-style-type: none"> <li>– Train/railway anniversary (175th?).</li> <li>– Rail expo – currently in Central Station.</li> </ul> </li> </ul>

Topic	Idea
	<ul style="list-style-type: none"> <li>– Rail heritage week.</li> <li>• Centenaries/anniversaries “the hook”.</li> <li>• Seasonal events.</li> <li>• Pub crawl – 7 to 8 pubs.</li> <li>• Night tours – links with Vivid Sydney.</li> <li>• Ghost tours.</li> <li>• Labour Day.</li> <li>• 8/8/8 memorials.</li> <li>• May Day.</li> <li>• CBA – kids@workday.</li> <li>• Family day.</li> <li>• Markets (different from Carriageworks).</li> <li>• Theatre/film events.</li> <li>• Music:               <ul style="list-style-type: none"> <li>– Local talent/Indigenous/Koori Radio.</li> <li>– Acoustic sessions.</li> </ul> </li> <li>• NAIDOC.</li> <li>• Premiers who came through Eveleigh.</li> <li>• Vivid Sydney.</li> <li>• Open Sydney.</li> <li>• Festival of Dangerous Ideas.</li> </ul>
Public exhibitions	<ul style="list-style-type: none"> <li>• Tactile displays.</li> <li>• Comparing workers stories across time – e.g. cleanliness and how the site is cleaned today.</li> <li>• Think about the future users of the site – the next generation.</li> <li>• Sponsors for the upkeep of machinery.</li> <li>• Metal version of ‘Canberra Glassworks’.</li> <li>• Opportunities for local artists to exhibit their work (e.g. Eora TAFE).</li> <li>• Use the plaza for events and interpretation.</li> <li>• Casualties and accidents - lack of security of rights today.</li> </ul>
Education	<ul style="list-style-type: none"> <li>• Artist/writer in residence - metal, particularly forged.</li> <li>• Living museum.</li> <li>• Lecturers on a variety of topics (modern issues). Guest speakers – similar to City of Sydney talks.</li> <li>• Indigenous tours:               <ul style="list-style-type: none"> <li>– Aboriginal bush food – talks, gardening, eating and cooking, pop-up dinner party.</li> <li>– Indigenous origins tours.</li> </ul> </li> <li>• Connections with Men’s Shed.</li> <li>• Accessibility:               <ul style="list-style-type: none"> <li>– Inclusive educational exhibitions etc. that cater for a range of learning disabilities and incomes.</li> <li>– Connect with I.C.E (Info Cultural Exchange).</li> </ul> </li> <li>• Engineering conferences could be held here. STEM presentations to try and encourage people into STEM careers.</li> </ul>
Digital Trails	<ul style="list-style-type: none"> <li>• Chifley.</li> <li>• Local Aboriginal tours – talks.</li> <li>• Visual art.</li> <li>• Digital tours – select what areas you want to learn about.</li> <li>• Facebook check in points.</li> <li>• Instagram photo tours to generate local youth and Indigenous employment:</li> <li>• Digital history app combined with other sites (historical) i.e. Royal Botanical Gardens, North Eveleigh.</li> </ul>

## 6.5 General Feedback Received

While most feedback was focussed on stories and ideas in relation to specific design elements or the various uses of the Locomotive Workshop, the engagement program also provided opportunity for the provision of general feedback. This was collated through several methods. A project specific email and telephone number allowed members of the community to speak directly with a member of the project team, while each workshop provided participants with open-ended feedback forms. Within each workshop, participants had the opportunity to respond to the following questions:

- **Individual work** - Any other burning ideas for interpretation at the Locomotive Workshop? If so, what are they?

**Table 7 - General Feedback Received**

Topic	Comment
Merit of the SSDA	<ul style="list-style-type: none"> <li>• Excited to see old workshop tools recommissioned.</li> <li>• Would like to see future generations of Blacksmith enthusiasts use the Locomotive Workshop.</li> <li>• People may lose interest in museum-like exhibitions.</li> </ul>
Engagement	<ul style="list-style-type: none"> <li>• Need for heritage representation in CLG.</li> <li>• Need to consult former workers.</li> <li>• Engage current Unions to compare modern gains/current issues in the same occupation types.</li> </ul>
Interpretation themes	<ul style="list-style-type: none"> <li>• Connections: <ul style="list-style-type: none"> <li>– Needs to be framed as being part of the big picture – it is a global heritage site.</li> <li>– Important to tell the whole story - beyond the site boundary.</li> <li>– Explain how the site is linked with other trains/locomotive sheds in Sydney and NSW (i.e. Newcastle, Chullora).</li> <li>– Links to other industrial sites.</li> <li>– Railway expansion/resumption.</li> </ul> </li> <li>• More than the BMW approach: <ul style="list-style-type: none"> <li>– Interpretation needs to bring people to the forefront.</li> <li>– A 'day in the life of a worker'</li> </ul> </li> <li>• Evolution of the site - blending the old and the new.</li> <li>• Use Eveleigh Stories website but need to revamp.</li> <li>• Indigenous stories: <ul style="list-style-type: none"> <li>– Interpret the area before European settlement.</li> <li>– Origins of the site.</li> </ul> </li> <li>• Workers and their families: <ul style="list-style-type: none"> <li>– Railway families and their cottages.</li> <li>– Pub rush at lunch. Half an hour lunch break - mad race to the pub to get the first drink.</li> <li>– Urinals – sometimes apprentices were asked to watch the urinals to see who was using them.</li> <li>– Workers newspaper?</li> <li>– Managers Office and timekeeping – disputes and surveillance.</li> <li>– Music, societies and recreation.</li> <li>– Shop Committees.</li> </ul> </li> <li>• Paranormal activity.</li> <li>• Don't sanitise the working part of it - sight, smell and sound.</li> <li>• Events: <ul style="list-style-type: none"> <li>– Plagues.</li> <li>– The Great Depression.</li> <li>– Sydney Mail, 27 September 1905 "Railway Jubilee".</li> </ul> </li> <li>• Birthplace of Unionism.</li> <li>• Highlight the diversity of those who passed through the Eveleigh workshops over many years.</li> <li>• Chisholm Estate.</li> </ul>

Topic	Comment
	<ul style="list-style-type: none"> <li>• Communists.</li> <li>• Goods Yard – function and workers.</li> <li>• Architecture – functionality and technological superiority.</li> <li>• The Water Tower.</li> </ul>
Types of displays	<ul style="list-style-type: none"> <li>• Include tactile displays for the visually impaired.</li> <li>• Include an archive and research centre. Curiosity cases are only a small component of what is recorded.</li> <li>• A museum (with interactive displays) and curated exhibitions around rail, transport history and modern rapid transit development.</li> <li>• Workers wall.</li> <li>• List birthplace of Unionism, ALP, Premiers, MPs.</li> <li>• Need for more real, hard engines for rail technology museum, currently lots of images.</li> <li>• Concrete structure representing rail employees passing through Eveleigh should be constructed.</li> <li>• Digital displays.</li> <li>• Wayfinding and orientation points.</li> <li>• Virtual Reality displays of Locomotives.</li> <li>• Bespoke - unique - not massive and large scale.</li> <li>• Passport for entry. Davy Press stamp on your ticket?</li> <li>• Utilise the Davy Press film taken on the last day of its operation.</li> </ul>
Event ideas	<ul style="list-style-type: none"> <li>• Public lectures.</li> <li>• Establish and staff a Saturday afternoon “Diverse Histories” room where people can share their stories, initially, for a five year trial, with facilities to record audio/video/electronic contributions to the diverse histories of Eveleigh, to be curated on a website available via wi-fi throughout the precinct.</li> <li>• Follow the Eora journey and link to North Eveleigh and Carriageworks.</li> <li>• Living museums - guide tour dressed up as a worker or Blacksmith.</li> <li>• International scientific conferences.</li> <li>• Extend festivities from Sydney into Redfern</li> <li>• Exhibitions/art fairs.</li> <li>• Native food and Indigenous talks.</li> <li>• Don't compete with other spaces - point of difference.</li> <li>• Acoustic music sessions.</li> <li>• Music performances of instruments that were used at the time - more working class.</li> <li>• Forged/rail expo - rail heritage week.</li> <li>• Theatre and film.</li> <li>• Build your own train - model workshops.</li> <li>• Exhibitions need to be accessible and inclusive.</li> <li>• Lost/rare Trades Network and Fair – based in Kyneton Victoria.</li> </ul>
Good examples of Heritage Interpretation	<ul style="list-style-type: none"> <li>• Goldsburnh Hall.</li> <li>• Canberra Glassworks.</li> <li>• Cobb &amp; Co. Museum, Toowoomba QLD.</li> <li>• Sovereign Hill, Ballarat VIC.</li> <li>• Swan Hill Pioneer Village/Settlement, Swan Hill VIC.</li> <li>• Colonial Williamsburg, Virginia USA.</li> <li>• Inveresk Museum, Launceston, Tasmania.</li> <li>• Ipswich Railway Museum, QLD.</li> <li>• National Steam Centre.</li> <li>• Scoresby, VIC.</li> <li>• American Precision Museum.</li> </ul>
Suggested contacts and resources	<ul style="list-style-type: none"> <li>• Glenn and Lisa Rundell.</li> <li>• NSW Artists Blacksmithing Association.</li> </ul>

Topic	Comment
	<ul style="list-style-type: none"> <li>• Bicentennial Histories – SLNSW and NLA.</li> <li>• South Sydney Pictures – City of Sydney.</li> <li>• Everyone knew everyone – South Sydney, City of Sydney.</li> </ul>
Ongoing maintenance and operation	<ul style="list-style-type: none"> <li>• How will the site be maintained and operationalised i.e. marketed to schools?</li> <li>• Barriers between work and retail needed to manage safety of visitors.</li> <li>• Concern of internal noise from Workshop will be above regulation standard and uncomfortable for patrons.</li> <li>• Ensure that Blacksmith activities take precedence over the operation of retailers.</li> <li>• Ensure that there is disabled access.</li> <li>• Prepare and finalise a Dilapidation Report for the heritage machinery. Many examples of inadequate maintenance of machinery.</li> <li>• Attempt to make heritage machinery operational again.</li> <li>• Ensure that the impact of lighting on surrounding residents is managed.</li> <li>• Ensure that ongoing curation and management of heritage interpretation and exhibits is managed effectively.</li> <li>• Ensure that funding for heritage interpretation is secured and maintained.</li> </ul>

## 7.0 Post Lodgement Consultation

### 7.1 Overview of Post Lodgement Consultation

The DPE requested Mirvac undertake further consultation with key stakeholders through the form of either a workshop or meeting to provide them with an opportunity to view and comment on the content of the Stage 2 HIP prior to it being resubmitted. In addition to this dedicated meeting, other relevant consultation took place following the original engagement in March. These meetings and feedback received are also included in the sections below.

#### 7.1.1 Heritage Stakeholders Follow-up Meeting

On **Thursday 13 June 2019**, Mirvac hosted a meeting with key Heritage Stakeholders to provide an overview of the submitted Stage 2 HIP with a focus on proposed Workers Interpretation, to collect individual feedback on ideas for a Workers Wall, and to further discuss and answer questions on any topics relating to the Stage 2 HIP. The representative from the Rail, Tram and Bus Union - Retired Members Association submitted a request ahead of the meeting to add the Archive and Research Centre and Portraits to the agenda. A copy of the email invitations, agenda (including revisions from members), meeting summary, meeting transcript, presentation, and all written feedback can be found in **Appendix F**. A total of 14 heritage stakeholders attended the meeting, representing the following organisations:

- Rail, Tram and Bus Union – Retired Members Association;
- Former Workers and Volunteers;
- Rail Heritage Advisor;
- Australia Railway Historical Society NSW Division;
- REDWatch;
- Academic from Macquarie University;
- Historian at City of Sydney;
- Unions NSW;
- Engineering Sydney Heritage; and
- Office of Heritage and Environment.

To ensure that the follow-up meeting was as productive as possible, **participants were circulated key documents one week before the meeting**, including:

- Draft Stage 2 Heritage Interpretation Plan;
- Stage 2 Heritage Interpretation Plan Design Presentation prepared by Buchan, Sissons and Curio (submitted alongside the Stage 2 HIP); and
- Approved Addendum to the overarching Interpretation Strategy for South Eveleigh (for background information).

Participants were invited to share their feedback at the meeting as well as to send additional written feedback to the team by **Monday 24 June**. A detailed record of their feedback is provided in **Section 9.1.1**.

Participants were advised that their feedback would inform a review of the Stage 2 HIP, and that once reviewed and updated, the Stage 2 HIP would be shared with them.

### 7.1.2 Community Liaison Group (CLG)

An update on the redevelopment of the Locomotive Workshop was given at CLG Meeting 24. The meeting was held on **Monday 27 May**, and members were provided with an update on progress of the development of the Locomotive Workshop. Heritage specialist Natalie Vinton was available to answer any questions relating to the Stage 2 HIP. A total of 6 members attended the meeting, including representatives from:

- DST Group, Sydney;
- Carriageworks;
- REDWatch; and
- Transport for NSW.

A member of the CLG group raised one issue relating to the State 2 HIP, which was about the opportunity for members to review that Stage 2 HIP before it was submitted to DPIE. This request was granted. The meeting summary can be found in **Appendix F**.

### 7.1.3 South Eveleigh Advisory Panel

An update on the Stage 2 HIP was given at the eighth meeting of the South Eveleigh Advisory Panel. The meeting was held on **Tuesday 18 June** and members were provided with an overview of the Stage 2 HIP from the heritage consultant with a focus on the various ways the history of the Locomotive Workshop was being interpreted physically along with the key themes and stories, especially workers interpretation. A total of 14 members attended the meeting, including representatives from:

- REDWatch;
- Commonwealth Bank;
- South Sydney Business Chamber and 107 Projects;
- Cicada Innovations;
- National Centre for Indigenous Excellence;
- Transport for NSW;
- University of Sydney;
- Urban Growth Development Corporation;
- Counterpoint Community Services INC; and
- Redfern Community Centre.

Members of the Advisory Panel raised few issues following the update on the Stage 2 HIP and many were impressed by the plans presented. Cicada Innovations noted they were open to collaborate with Mirvac and Curio on potential interpretation opportunities on the Cicada building. One comment was raised by REDWatch that the project must seek to achieve site-wide activation in places such as North Eveleigh. A copy of the Meeting Summary can be found in **Appendix F**.

### 7.1.4 Meeting with Jenny Leong MP for Newtown

A meeting with Jenny Leong Member of Parliament for Newtown and Cathy Peters (NSW Greens policy co-ordinator) was held on **Monday 24 June 2019** to provide them with an overview of the Stage 2 HIP. Jenny Leong raised the following concerns on behalf of her local constituents:

- Strong desire for a Workers' Wall which would capture the names of the workers.
- Questions over who will collect and control the information as part of the Stage 2 HIP.
- Concern over the privatisation of the history.
- Ensuring authenticity and first-person experience as much as possible with any interpretation.



- Respecting and listening to heritage experts and those who have a long history and connection to the site.
- Concern about the commercialisation of public space.
- Ensuring feedback on the Workers Wall is appropriately considered.

Concern regarding the level of meaningful consultation on the Stage 2 HIP.

A copy of the Meeting Summary can be found in **Appendix F**.

### 7.1.5 City of Sydney

A meeting with representatives from the City of Sydney was held on **Thursday 2 May 2019** to discuss the overall Stage 2 HIP, particularly the plans around workers interpretation. Representatives included Monica Barone (CEO), Graham Jahn (Director of City Planning, Development & Transport), Tony Smith (Urban Design and Heritage Manager) and Priyanka Misra (Heritage Specialist, Planning Assessments). The purpose of the meeting was to provide an overview of the Stage 2 HIP, with a particular focus on workers interpretation and plans for a Workers Wall. The meeting took place following a Resolution of Council Motion on 8 April 'Preserving the History of our City's Labour Movement at the Eveleigh Locomotive Workshop'.

Key issues raised included:

- Broad support for heritage interpretation plans outlined in the Stage 2 HIP.
- Recognition of ongoing consultation program undertaken by Mirvac.
- Recognition of the emotional impact of listing the names of former workers.
- Support for a digital or physical list of the names of former workers.
- Importance of bringing heritage stakeholders on the journey.

### 7.1.6 Submissions

DPIE directly received a number of submissions in relation the Stage 2 HIP, which were passed on to Mirvac. Issues raised in the submissions and project responses have been summarised in the table below.

Stakeholder	Comment	Response
The Rail, Tram and Bus Union, Retired Members Association	<ul style="list-style-type: none"> <li>• Concern that the intangible cultural history has been largely ignored.</li> </ul>	<ul style="list-style-type: none"> <li>• The Stage 2 Heritage Interpretation Plan clearly demonstrates that the intangible cultural values of the site are key to the story telling at the site – this includes interpretation of the great strike, the Foreign Orders, Richard Butcher's workstation, the Curiosity Display Cabinets, the development of school educational programs based on the key intangible heritage themes (as shown in the thematic mapping of the interpretation plans), as well as the cultural heritage tour overlays, to name a few.</li> </ul>
	<ul style="list-style-type: none"> <li>• Incorporate an Archive/Research Centre.</li> </ul>	<ul style="list-style-type: none"> <li>• Noted. The Locomotive Workshop will contain a kiosk style database of significant data that is collated during the interpretation planning process (with consideration of any copyright issues). In addition to this, the issue of archive/research centre should more appropriately be raised with NSW State Government as a public archival/research repository that addresses NSW train heritage and history should be established, not just a privately-run archive at South Eveleigh.</li> </ul>
	<ul style="list-style-type: none"> <li>• Incorporate Portraits.</li> </ul>	<ul style="list-style-type: none"> <li>• Noted. There are already plans to incorporate portraits of the workers into various interpretations throughout the bays.</li> </ul>
	<ul style="list-style-type: none"> <li>• Support for a permanent Workers Wall.</li> </ul>	<ul style="list-style-type: none"> <li>• Noted. The Stage 2 HIP provides the commitment to a physical workers wall interpretation of some form, to be determined.</li> </ul>
	<ul style="list-style-type: none"> <li>• Concern that there was not an opportunity to comment on the updates made to the Stage1 HIP, and to ensure that it was consistent with the Stage 2 HIP.</li> </ul>	<ul style="list-style-type: none"> <li>• Noted. Both documents are consistent with one another, with Stage 2 is a more detailed version of the Addendum. The Stage 2 documents have, however, been provided for review.</li> </ul>

Stakeholder	Comment	Response
REDWatch	<ul style="list-style-type: none"> <li>Heritage Stakeholders would like to view comment on the Stage 2 HIP prior to DPIE determination.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. The Stage 2 HIP documents has been circulated for review, with feedback received.</li> </ul>
Heritage Council of NSW	<ul style="list-style-type: none"> <li>Confirmation that the conditions of consent B34 &amp; B47 (SSD 8517) and B38 &amp; B39 (SSD 8449) have been satisfied.</li> </ul>	<ul style="list-style-type: none"> <li>This is occurring as part of the development process and sign-offs by the NSW Heritage Division, DPIE, the City of Sydney, and where relevant, the independent Certifier.</li> </ul>
	<ul style="list-style-type: none"> <li>The location of the proposed 'Amenities' Carriage' locomotive wall projection in Bay 4A be reconsidered.</li> </ul>	<ul style="list-style-type: none"> <li>Noted and will be reconsidered. However, on further clarification with the Heritage Division regarding this concern, it is noted that the concern related to whether this was the only location where the history and production of locomotives at the Locomotive Workshops would be interpreted.</li> <li>Once it was explained that the process of Locomotives at the workshops will be explained in detail in Bays 3-4a through actual displays, models and detailed interpretative information, (including either physical or 3D digital models), the use of images of Locomotives as part of a rotation of many different images was considered appropriate in this location.</li> </ul>
City of Sydney Council	<ul style="list-style-type: none"> <li>Confirmation that the conditions of consent B34 &amp; B47 (SSD 8517) and B38 &amp; B39 (SSD 8449) have been satisfied.</li> </ul>	<ul style="list-style-type: none"> <li>This is occurring as part of the development process and sign-offs by the NSW Heritage Division, DPIE, the City of Sydney, and where relevant, the independent Certifier.</li> </ul>
	<ul style="list-style-type: none"> <li>Support for a permanent, physical Workers Wall.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. There will be an interpretative Workers Wall which celebrates the significance of the workers to be located in a prominent location at the site.</li> </ul>
	<ul style="list-style-type: none"> <li>Support for further public consultation to be undertaken on the Stage 2 HIP before it is submitted to the DPIE.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. Further consultation has been undertaken and the Stage 2 HIP documents were circulated for stakeholder comment and review. The updated Stage 2 HIP will also be circulated.</li> </ul>

## 8.0 Summary of Post-Submission Feedback

DPIE's request for further consultation with key heritage stakeholders was a result of several key issues that had been raised by stakeholders. These issues focused on the desire for a permanent Workers Wall and for further detail about how former workers would be interpreted. As such, consultation focused on providing opportunities for heritage stakeholders to learn about and provide feedback upon these two key issues. However, participants were also given an overview of the Stage 2 HIP and invited to provide comment.

The section below summarises feedback on the proposed Workers Wall and the overall Stage 2 HIP provided by heritage stakeholders prior to, during and after the heritage stakeholders follow-up meeting on Thursday 13 June 2019 (**Section 7.1.1**).

### 8.1 Summary of Feedback on a Workers Wall

Specific feedback on the Workers Wall indicated that the Workers Wall should be designed with consideration for the following:

- A tangible record of former workers would have a greater emotional impact.
- Support for a physical, permanent wall.
- A list of the names of former workers will help relatives of former workers to connect with the site and history.

- Concern that only listing names would be quite limiting. A digital list of names and information about former workers is a possibility.
- Consider how best to order/arrange names and information.
- Support for a digital overlay/database to create opportunities to provide more detail about former workers. This database could be added to over time.
- A Workers Wall should be located in a prominent place, such as the entrance from Redfern Station, Innovation Plaza, or Locomotive Street.
- Materiality of the wall should be sympathetic to the heritage fabric of the Locomotive Workshop, such as metal.

## **8.2 Summary of Feedback on the Stage 2 HIP**

Other feedback relating to the Stage 2 HIP more broadly is summarised as follows:

- Ensure that heritage interpretation captures human stories and is based on historical records.
- Workers interpretation should be layered throughout the building.
- Ensure that the moveable heritage collection is publicly exhibited as much as possible.
- Transparency is important.
- Consider using existing material, such as educational products that have already been developed.
- Ensure that heritage interpretation properly acknowledges the sources they are based on.
- Create space for people to donate their memorabilia.
- Coordinate digital databases with other relevant agencies and organisations.
- Support for an Archive/Research centre of digital repository on site.
- Ensure that consultation is meaningful and authentic.
- A repository of records, stories and memorabilia is a Government issue that must capture the entire NSW Railway Heritage network. This repository should not be privatised.

## 9.0 Detailed Record of Post-Submission Feedback

The section below provides a detailed record of the feedback received during further consultation activities following the initial lodgement of the Stage 2 HIP and supporting documents.

### 9.1.1 Heritage Stakeholder feedback

The table below outlines a summary of the feedback provided during the follow-up meeting with Heritage Stakeholders and in written submissions following the meeting, as well as the project response to each issue raised. The full meeting transcript and meeting summary is provided in **Appendix F**.

One week prior to the meeting, heritage stakeholders were sent a link to:

- the Stage 2 HIP;
- the Stage 2 HIP Design Presentation prepared by Buchan, Sissons and Curio (submitted to DPE alongside the Stage 2 HIP); and
- the Approved Addendum to the Interpretation Strategy for South Eveleigh (for background information).

Stakeholders were also provided with hard copies of these documents during the meeting and were given until **Monday 24 June** to provide further feedback on the Stage 2 HIP. A total of 5 heritage stakeholders provided feedback in writing following the meeting on the Stage 2 HIP, a copy of these can be found in **Appendix F**.

Theme	Comment	Response
Workers Interpretation	<ul style="list-style-type: none"> <li>• Support for more of an emphasis on the intangible cultural history of former workers.</li> </ul>	<ul style="list-style-type: none"> <li>• The Stage 2 HIP includes extensive details of the proposed products that have been designed specifically to explain the intangible cultural heritage stories related to the former workers. These stories will be told in association with physical interpretations on site and in cultural heritage tour programs, school education kits and in digital form.</li> </ul>
	<ul style="list-style-type: none"> <li>• Workers/Union heritage interpretation should be developed with union representatives or labour historians.</li> </ul>	<ul style="list-style-type: none"> <li>• Noted and agreed.</li> </ul>
	<ul style="list-style-type: none"> <li>• The Red Square concept is a simplistic way to interpret Unionism.</li> </ul>	<ul style="list-style-type: none"> <li>• The 'Red Square' element is only one physical representation of the unionism stories to be told. As noted at the consultation sessions and in the Stage 2 HIP, there will be associated written interpretation, exhibitions, events to further explain the role of unionism at the site.</li> </ul>
	<ul style="list-style-type: none"> <li>• Utilise the database of former workers information currently held by Lucy Taksa.</li> </ul>	<ul style="list-style-type: none"> <li>• Noted. The NSW Railway Association have also identified that they have this same information so both or either sources will be able to utilised.</li> </ul>
	<ul style="list-style-type: none"> <li>• Curiosity Cases should be renamed to Workers Stories.</li> </ul>	<ul style="list-style-type: none"> <li>• Noted. However, this is just the hold point name in the design documentation, not the actual name of the element. Once the design brief for the cases is finalised, the naming of this particular element of the interpretation will be identified.</li> </ul>
	<ul style="list-style-type: none"> <li>• The political role of Eveleigh Workers should be a separate, permanent, standalone exhibition.</li> </ul>	<ul style="list-style-type: none"> <li>• Suggestion is noted. There are many opportunities for stories to be told within the proposed interpretation on site.</li> </ul>
	<ul style="list-style-type: none"> <li>• Wall of Workers Cards should include the Great Strike.</li> </ul>	<ul style="list-style-type: none"> <li>• Suggestion is noted, however, the Great Strike and the significance of strikes is actually part of its own interpretation at Red Square which is where the strikes occurred.</li> </ul>
	<ul style="list-style-type: none"> <li>• Ensure projections on the Northern façade do not distract train drivers.</li> </ul>	<ul style="list-style-type: none"> <li>• Noted. The logistics of the Sydney Trains safety requirements are being directed managed between Mirvac, Curio and Sydney Trains.</li> </ul>

Theme	Comment	Response
	<ul style="list-style-type: none"> <li>Recommendation that 50% of Sutho's Office should be devoted to the role of shop stewards, the role of shop committees, campaigns, strikes etc. and that a number of interpretative medium be utilised including photographs, Eveleigh workers newspapers and a digital kiosk be employed.</li> </ul>	<ul style="list-style-type: none"> <li>Suggested is noted. It is intended that a number of interpretative medium, including photographs will be utilised throughout the whole of the interpretative experience. Sutho's Office contains many interpretative materials from its former uses, which will also form a priority within the interpretation to be developed.</li> </ul>
	<ul style="list-style-type: none"> <li>Interpretation of Workstations and the Blacksmith should reference wages and conditions of former operators.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. Further research will be undertaken and incorporated into the interpretation on site.</li> </ul>
	<ul style="list-style-type: none"> <li>Concern that no specific structures or conversations have taken place with union representatives or labour historians.</li> </ul>	<ul style="list-style-type: none"> <li>Many consultation sessions for the initial story and theme development have already occurred with Dr Lisa Murry, Prof Lucy Taksa, Roger Jowett for the initial concept development. Once the key stories are finalised for each module/design element, further targeted conversations will occur over the next 12-18months as identified in the Stage 2 HIP.</li> </ul>
Workers Wall	<ul style="list-style-type: none"> <li>Support for the inclusion of the names of all former workers at the Locomotive Workshop.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. It is also noted that not all names are accessible and that there are somewhere between 27,000 - 50,000 names to consider.</li> </ul>
	<ul style="list-style-type: none"> <li>Support for a physical, permanent and imaginative wall.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. Architects have identified the length of a wall required for the minimum of 27,000 names (those currently known) and for all names to be able to read) would need to be at least 70 metres long.</li> </ul>
	<ul style="list-style-type: none"> <li>Support for a digital overlay be included side by side with the Workers Wall in the form of a digitised information kiosk or equivalent.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. This type of product has already been identified in the Stage 2 HIP.</li> </ul>
	<ul style="list-style-type: none"> <li>The physical wall should be supported by a database into which descendants and historians can provide further information about former workers.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. It is also noted that the NSW Heritage Division stated that such a database should be the responsibility of the NSW State Government, given its significance, and not a private company. It was noted that an agency such as NSW Transport Heritage should hold responsibility for the creation of such a database.</li> </ul>
	<ul style="list-style-type: none"> <li>Suggestion for a competition be established for the design of the Workers Wall (\$25K prize money).</li> </ul>	<ul style="list-style-type: none"> <li>Noted. Will be considered.</li> </ul>
	<ul style="list-style-type: none"> <li>Workers Wall should be prominently located.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. It is agreed that an interpretative workers wall can be located either at the entry to South Eveleigh, along Locomotive Street, or within Innovation Plaza.</li> </ul>
	<ul style="list-style-type: none"> <li>Workers Wall should be at the entrance point to the site.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. Options include the entrance point, Innovation Plaza, Locomotive Street which are all prominent locations.</li> </ul>
	<ul style="list-style-type: none"> <li>Workers Wall should be located at entrance from Redfern Station.</li> </ul>	<ul style="list-style-type: none"> <li>Noted.</li> </ul>
	<ul style="list-style-type: none"> <li>Workers Wall should be made from metal material to reflect use of the Locomotive Workshop.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. The materiality will be determined as part of the final design of the workers wall, with metal to be considered as one of the key possible materials.</li> </ul>
	<ul style="list-style-type: none"> <li>Consider whether listing the names of former workers will</li> </ul>	<ul style="list-style-type: none"> <li>Noted.</li> </ul>

Theme	Comment	Response
	turn the site into a war memorial.	
	<ul style="list-style-type: none"> <li>Women who were not necessarily employed by the railways but worked here must also be captured.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. The Stage 2 HIP notes that it is important to interpret the role of women at South Eveleigh.</li> </ul>
	<ul style="list-style-type: none"> <li>A physical wall will have greater emotional impact than a digital wall.</li> </ul>	<ul style="list-style-type: none"> <li>Noted.</li> </ul>
	<ul style="list-style-type: none"> <li>Suggestion to create a digital overlay of various materials relating to the details of each worker.</li> </ul>	<ul style="list-style-type: none"> <li>This has already been identified in the Stage 2 HIP.</li> </ul>
	<ul style="list-style-type: none"> <li>A Workers Wall Panel be convened which includes the following representatives: a Union heritage expert (e.g. Neale Towart), Professor Taksa, an expert historian with specialist expertise on the Locomotive Workshop, university academics with expertise in Fine Arts and heritage management, as well as a known Australian sculptor, plus representatives nominated by Mirvac.</li> </ul>	<ul style="list-style-type: none"> <li>Consultation with key knowledge holders will be undertaken over the coming 12 – 18 months to gather stories and expert advice.</li> <li>Relevant consultation findings will inform the final installations (physical, digital and tour products being implemented).</li> <li>Communication channels will be utilised to update the wider community on heritage interpretation plans. Please see Section 10 for more detail.</li> </ul>
Information Governance	<ul style="list-style-type: none"> <li>Mirvac to create a former worker's history database.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. The information collated as part of the research being undertaken by Curio Projects, including the worker's history will be collated into a readily accessible digital format.</li> </ul>
	<ul style="list-style-type: none"> <li>Support for transparency about discussions relating to a heritage archive.</li> </ul>	<ul style="list-style-type: none"> <li>Noted.</li> </ul>
	<ul style="list-style-type: none"> <li>Support for an archival repository.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. It is also noted that the NSW Heritage Division stated that such a repository should be the responsibility of the NSW State Government, given its significance, and not a private company. It was noted that an agency such as NSW Transport Heritage should hold responsibility for the creation of such a database.</li> </ul>
	<ul style="list-style-type: none"> <li>Details need to be provided on how the archival repository will operate.</li> </ul>	<ul style="list-style-type: none"> <li>Noted.</li> </ul>
	<ul style="list-style-type: none"> <li>Mirvac should negotiate with Professor Lucy Taksa to access database of information.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. It is also noted that Prof. Lucy Taksa has requested payment for access to the database, and that the same information is being held by the NSW Railway Association.</li> </ul>
	<ul style="list-style-type: none"> <li>Transport Heritage NSW have been given a huge amount of money for an archival centre at Chullora. The issue of archival material is an organisational issue, not site-specific</li> </ul>	<ul style="list-style-type: none"> <li>Noted and agreed that this is an important State Government issue in terms of how NSW transport history is collated, shared and maintained for current and future generations.</li> </ul>
	<ul style="list-style-type: none"> <li>Materials and information collected needs to be publicly accessible.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. Any information collected by Mirvac during the interpretation process will be publicly accessible, where appropriate copyright permissions/access exists.</li> </ul>
	<ul style="list-style-type: none"> <li>Mirvac should prepare a draft paper on the issues involved with an archival</li> </ul>	<ul style="list-style-type: none"> <li>Noted and agreed.</li> </ul>

Theme	Comment	Response
	repository/depository to discuss at future meetings.	
	<ul style="list-style-type: none"> <li>The Stage 2 HIP does not address the providence of the items on the Section 170 register nor indicate where particular items might be located</li> </ul>	<ul style="list-style-type: none"> <li>The Stage 2 HIP design documentation does indicate where each item is proposed to be located. The provenance of the items are identified in the S170 register already, but are currently being double-checked by Curio Staff and updated, based on existing locations to ensure accuracy.</li> </ul>
	<ul style="list-style-type: none"> <li>Support for key knowledge holders to be remunerated for sharing primary resources and information.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. Where appropriate, this will occur.</li> </ul>
Stage 2 HIP	<ul style="list-style-type: none"> <li>Portraits should be included in Bays 1 and 2.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. Portraits of former workers are to be used throughout the whole of the Locomotive Workshops, as discussed in throughout the Stage 2 HIP.</li> </ul>
	<ul style="list-style-type: none"> <li>Must ensure Unions and their members are a vital part of the culture being displayed.</li> </ul>	<ul style="list-style-type: none"> <li>Noted.</li> </ul>
	<ul style="list-style-type: none"> <li>Page 32 of the Stage 2 HIP needs to consider OH&amp;S regulations.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. All installations will comply with WH&amp;S requirements prior to release of the occupation certificate.</li> </ul>
	<ul style="list-style-type: none"> <li>Concern about the historical accuracy of heritage interpretation.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. Not sure why, as to date, no actual final interpretative stories have been developed for review. Curio staff responsible for the preparation of the documentation are university qualified historians, archaeologists, curators and interpreters, with many award-winning projects and publications behind them.</li> </ul>
	<ul style="list-style-type: none"> <li>The Davy Loading Dock is not a good name.</li> </ul>	<ul style="list-style-type: none"> <li>The names used in the Stage 2 HIP and design documentation are holding names for the product, and not the actual public exhibit name. Final exhibit names are to be developed during the design brief process currently underway.</li> </ul>
	<ul style="list-style-type: none"> <li>The Time Card Annex should relate to the 1917 Strike and authoritarian management techniques.</li> </ul>	<ul style="list-style-type: none"> <li>Noted.</li> </ul>
	<ul style="list-style-type: none"> <li>Concern that Bay 1 will become a conventional retail space unless non-heritage related uses are ruled out.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. The use of the space will be consistent with the approved SSDA for Retail.</li> </ul>
	<ul style="list-style-type: none"> <li>Interpretation Zones – one of the zones in Bays 3-4A is incorrectly referred to as the “Time Card Annexes”. The types of cards being referred to and illustrated are an Employee Record Card. A time card relates to the production of particular items. There are no records of these in the State Archives in relation to Eveleigh.</li> </ul>	<ul style="list-style-type: none"> <li>It is noted that the RBTU preference the use of the term Workers Cards and the City of Sydney preference Employee Record Card. Further research will determine the most appropriate name. Again, this is a holding point name, not the final exhibit name.</li> </ul>
Machinery and Moveable Heritage Collection	<ul style="list-style-type: none"> <li>Stage 2 HIP does not address the providence of the items on Section 170 Register nor indicate where particular items might be located such as the Traverser. Provide this detail.</li> </ul>	<ul style="list-style-type: none"> <li>The Traverser is the only item that is still being negotiated with the Heritage Division as to where it's final location should be on site. All other items and their final proposed locations have been identified in the plans associated with the Stage 2 HIP and are cross-referenced to the S170 Register.</li> </ul>



Theme	Comment	Response
	<ul style="list-style-type: none"> <li>Concern arising from Section 170 Register is that items will be held in storage.</li> </ul>	<ul style="list-style-type: none"> <li>Some items will be stored in accordance with the consents issued by the Independent Planning Commission, however the number of items to be stored have been minimised due to the proposed design intent to 'display' as much as possible.</li> </ul>
	<ul style="list-style-type: none"> <li>Concern that access to Bays 5-15 will be limited and outside of the reach of heritage tourists.</li> </ul>	<ul style="list-style-type: none"> <li>Access within Bays 5-15 will remain open along the central spine. All other access will be in accordance with the approved SSDA plans.</li> </ul>
	<ul style="list-style-type: none"> <li>Support for including a Locomotive on site.</li> </ul>	<ul style="list-style-type: none"> <li>Noted.</li> </ul>
	<ul style="list-style-type: none"> <li>Concern about the proximity of retail to the Davy Press and the impact of this on site lines.</li> </ul>	<ul style="list-style-type: none"> <li>Noted.</li> </ul>
	<ul style="list-style-type: none"> <li>An offset space be made available in the moveable heritage wall for the inclusion of Portraits or within the exhibition space of Bays 1 and 2.</li> </ul>	<ul style="list-style-type: none"> <li>Noted.</li> </ul>
Missing Information	<ul style="list-style-type: none"> <li>REDWatch and RTBU RMA were not supplied with Annexure A, Annexure B or the Opportunities for interpretation in the Central to Eveleigh Corridor report prepared by UrbanGrowth. They have requested the described documentation.</li> </ul>	<ul style="list-style-type: none"> <li>After the follow-up meeting with heritage stakeholders, a link to Annexure A (Locomotive Workshop Heritage Interpretation Plan Stage 2 for SSD 8517 and 8449) and Annexure B (Consultation Outcomes Report prepared by Ethos Urban) of the Stage 2 HIP submitted to the Department of Planning and Environment in April 2019 was provided.</li> <li>Note that Annexure A was already provided to heritage stakeholders on 6 June and a hard copy was given to them at the meeting on 13 June.</li> <li>Note that a summary of Annexure B was included in the main Stage 2 HIP.</li> </ul>
Review of Documentation	<ul style="list-style-type: none"> <li>Request from RTBU RMA and REDWatch to view revised Stage 2 HIP prior to it being forwarded to the Department.</li> </ul>	<ul style="list-style-type: none"> <li>Heritage Stakeholders were sent the updated Stage 2 HIP and Consultation Outcomes Report for information before it was re-submitted to DPIE.</li> </ul>
Thematic Framework	<ul style="list-style-type: none"> <li>Major themes should include: the wider category of labour, disputes seeking better wages and conditions plus many other union related activities; and developing Australia's cultural life and the role of unions</li> </ul>	<ul style="list-style-type: none"> <li>Noted. The overarching themes do support the sub-themes suggested.</li> </ul>
	<ul style="list-style-type: none"> <li>Suggestion that there should be greater focus on work practices, safety and processes which is discussed with a working party of unionists.</li> </ul>	<ul style="list-style-type: none"> <li>Noted. Such stories will be told within the workstations of Bays 1 + 2.</li> </ul>
	<ul style="list-style-type: none"> <li>Suggestion to include industrial action beyond The Great Strike 1917 within the unionism and workers rights theme.</li> </ul>	<ul style="list-style-type: none"> <li>Noted, and will be included.</li> </ul>
Heritage Events	<ul style="list-style-type: none"> <li>South Eveleigh should participate with the National Trust Heritage Festival.</li> </ul>	<ul style="list-style-type: none"> <li>Noted, and there is already a plan to become involved in many relevant festivals.</li> </ul>
	<ul style="list-style-type: none"> <li>Unveiling the Workers Wall should be celebrated as an historic occasion.</li> </ul>	<ul style="list-style-type: none"> <li>Noted.</li> </ul>

Theme	Comment	Response
	<ul style="list-style-type: none"> <li>The RTBU RMA supports the principle of additional specific events. Others could include International Memorial Day celebrating those who have died at work.</li> </ul>	<ul style="list-style-type: none"> <li>Noted.</li> </ul>

## 10.0 Upcoming Consultation

Consultation over the next 12–18 months will be focused on gathering and refining stories along with expert advice and will inform the final installations (physical, digital and tour products being implemented).

Consultation over the next 12–18 months will include:

- **Individual consultation with key knowledge holders and experts:** To ensure that we capture the rich and diverse stories associated with this site, consultation will focus on key knowledge-holders who have an in-depth understanding of the site. We will interview these key knowledge-holders and experts individually to gather their stories and expert advice. Interviews will be recorded to ensure that information is captured as accurately as possible. Stakeholders will include:
  - Former workers and relatives of former workers (names of relevant interviewees have been collated during consultation sessions and as part of the research process)
  - South Eveleigh volunteers, who have formerly led tours on site, including former tour guides
  - Academics and historians, such as Dr Lisa Murray and Prof. Lucy Taska
  - Union representatives and former Union representatives, who have an affiliation with the site
  - Aboriginal Stakeholders within the local community
  - Relevant Railway Associations, Engineering Associations and other related associations with an affiliation with the site.

Relevant consultation findings will inform the final product installations (physical, digital and tour products being implemented).

- **Regular meetings with government agencies – the Heritage Agency Sub-Panel:** We will continue to meet regularly with heritage representatives from the Heritage Division of OEH and the City of Sydney to consult on key design elements as required by the conditions of approval. The timing of these meetings are determined by the project milestones. This will include updates on the progress of the Stage 2 HIP and the Workers Wall. Meeting summaries are distributed to members. Relevant consultation findings will inform the final product installations (physical, digital and tour products being implemented).
- **Dedicated heritage updates for heritage stakeholders and community members:** Our Community Liaison Group (CLG) group will be an important forum for consultation with heritage stakeholders and interested community members. At these meetings, our heritage specialist Natalie Vinton will provide a dedicated heritage update. This group meets every 6-8 weeks and comprises representatives from organisations such as the Rail, Tram and Bus Union – Retired Members Association and REDWatch along with local residents and businesses. We will continue to keep membership of this group open for new members to join to ensure that interested stakeholders have access to regular updates and discussion on our heritage interpretation plans. Our CLG meeting summaries are also published on our website for the wider public to review and we ask members to circulate these to their networks. Relevant consultation findings will inform the final product installations (physical, digital and tour products being implemented).
- **Consultation with local organisations and government agencies:** We will provide updates on our heritage interpretation plans at the South Eveleigh Advisory Panel. This group meets quarterly and includes representation from government agencies and local organisations such as Urban Growth Development Corporation, Eora TAFE, REDWatch, Transport for NSW, Commonwealth Bank, Carriageworks, National

Centre of Indigenous Excellence (NCIE), Counterpoint Community Services, Cicada Innovations and Tribal Warrior. These meetings are an important forum for cross-organisational collaboration and expert advice. The meeting summaries are distributed to members and circulated to their networks. Relevant consultation findings will inform the final installations (physical, digital and tour products being implemented).

- **Heritage updates to the wider community:** To ensure that the wider community has regular access to updates on our heritage interpretation plans, we will also include a dedicated section in the South Eveleigh community newsletter for a heritage update. The newsletter is distributed to our networks including approximately 1,500 contacts and is published on the South Eveleigh website. We will also provide updates via our popular social media channels to ensure that we reach a wide audience.

The exact consultation to be undertaken with key individual stakeholders will be specific to the modules proposed to be delivered as part of the heritage interpretation on site (ie. each heritage item being implemented has a module number and brief associated with it). Timing is dictated by the timing associated with the prioritisation of the construction program timeframes and when design details will be required.

An example of how consultation for each module will occur is outlined as follows:

### 1. Blacksmith's Ribbon Wall (Bays 1+2 South) – July 2019

- Original concept approved in the Stage 2 Heritage Interpretation Plan + Design Package (DPIE).
- Formal design brief prepared by Curio Projects, in consultation with Mirvac, The Buchan Group for story telling/interpretation product proposed.
- Consultation required - Richard Butcher - former worker and Matt Mewburn - encumbered blacksmith to establish the key content for telling the story of blacksmithing from raw material through to current blacksmithing activities.
- Outreach to the Blacksmith and Knife Makers Associations and NSW Historical Railway Association to confirm accuracy of interpretative wording and display proposed.
- Choice of final display items for the wall (including moveable heritage items, blacksmith items and raw materials).
- Brief to The Buchan Group and ICS for finalisation of the wall design.
- Wall design finalised for tender release (to obtain costings for production).
- Final wording for stories drafted and resubmitted to Richard Butcher, Matt Mewburn, and associations to ensure accuracy, prior to the Stage 3 Physical Installation process commencing.

## 11.0 Conclusion and Next Steps

Pre-submission consultation undertaken to inform the Stage 2 HIP was an important opportunity to share the key concepts and interpretive elements proposed as part of the Stage 2 HIP, and to capture story and other interpretative ideas from the community and stakeholders, including key government agencies, former workers, blacksmiths, Indigenous representatives, volunteers, unions, academics, the local community and relevant railway associations.

Dedicated meetings with key stakeholders including representatives from the NSW Heritage Council, Heritage Division of the Office of Environment and Heritage NSW, Heritage specialists from the City of Sydney, and Indigenous organisations including Tribal Warrior Aboriginal Corporation, Wyanga Aboriginal Aged Care and MLALC were an important mechanism to gather expert feedback to inform the development of the Stage 2 HIP. Additionally, the community workshops were an opportunity to capture a broad range of story and heritage interpretation ideas from other interested stakeholders and community members.

Post-submission consultation was an important opportunity to gather further input into plans for Workers Interpretation and a Workers Wall, along with detailed feedback on the Stage 2 HIP. Targeted consultation with key heritage stakeholders enabled the project team to provide specific details about plans for Workers Interpretation and

hear their ideas for a physical and permanent Workers Wall. The additional expert opinions and input has informed the update to the Stage 2 HIP, especially the Workers Wall.

The feedback captured during both the pre- and post-submission phases informed the preparation and subsequent update to the Stage 2 HIP. Upcoming consultation over the next 12 – 18 months will provide further opportunities to consult with key knowledge-holders and experts, heritage stakeholders, Aboriginal stakeholders, heritage agency representatives and community representatives. Relevant consultation findings will inform the final installations (physical, digital and tour products being implemented).

This phase of consultation not only gathered local and expert heritage knowledge to inform the Plan but was also an important way to build trust and open dialogue with key heritage stakeholders and community members. This is vital to contribute to the integrity and authenticity of the interpretation experience at South Eveleigh and ensure that the interpretive elements create connections between the site and a wide range of stakeholders and community members.

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## Pre-submission Materials

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## **Workshop & Meeting Agendas**

# Agenda

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**MEETING:** Community Workshop: Stage 2 Heritage Interpretation Plan for the Locomotive Workshop

**DATE:** Thursday, 21 March 2019

**TIME:** 5:30pm – 8:30pm

**LOCATION:** Mirvac Site Office (new location), Level 1, 2 Davy Road, Eveleigh

**CHAIR:** Nina Macken, Associate Director – Engagement, Ethos Urban

**ATTENDEES:**

**Community Representatives:**

Lisa Beetson	Jane Bennett
Megan Davis	Mark de Lacey
Jenifer Finucane	Ross Garlan
Stephen Head	Peter Head
Alison Jose	Ian Kelly
Bruce Lay	Mark Rochlitz
Linda Scott	Kat Skvorc
Carlo Svagelli	Gerard Tanguy
George Tassis	Simon Taylor
Thu Tuyen To	Max Underhill
Eesa Witt	Merrick Zawetz

**Project Representatives:**

William Walker, ATP Project Director, Office and Industrial, Mirvac  
Uma Springford, Senior Development Manager – Office and Industrial, Mirvac  
Natalie Vinton, Principal Heritage Specialist and Director, Curio Projects  
Kim Elliott, Communications and Engagement Manager, Office and Industrial, Mirvac  
Aidan  
John Chalmers, Development Manager, Mirvac  
Aidan Ryan, Project Manager (Design), Mirvac  
Nick Sissons, Partner, Sissons Architects  
Fay Edwards, Senior Urbanist – Engagement, Ethos Urban

**Apologies:**

Linda Smith



## AGENDA ITEMS

No.	Description	Timing	Lead
1.	<b>Welcome and Introductions</b>	5:30 – 5:35pm	Chair
2.	<b>Purpose of the Workshop</b>	5:35 – 5:40pm	Chair
3.	<b>Update on the Locomotive Workshop Development Approval</b>	5:40 – 5:45pm	Uma Springford, Mirvac
4.	<b>Overview of the Heritage Interpretation Strategies</b>	5:45 – 5:50pm	Natalie Vinton, Curio Projects
5.	<b>Locomotive Workshop Design Update</b>	5:50 – 6:20pm	Nick Sissons, Sissons Architects
6.	<b>Stage 2 Heritage Interpretation Plan for the Locomotive Workshop</b>	6:20 – 6:40pm	Natalie Vinton, Curio Projects
7.	<b>Interactive Group Work</b> <i>(break into small groups and assign a spokesperson and scribe)</i>	6:40pm	Natalie Vinton, Curio Projects
	<b>1. Story ideas</b>	6:40 – 7:10pm	Chair
	<ul style="list-style-type: none"> <li>What are the key stories you want told in the Locomotive Workshop?</li> <li>How do you think we should be telling the stories of the machinery and moveable heritage collection?</li> <li>Resources – any others to add to the list circulated?</li> </ul>		All
	<b>2. Events, Education, Digital Trails and Cultural Heritage Tourism</b>	7:10 – 7:40pm	
	<ul style="list-style-type: none"> <li>What are your ideas for public exhibitions and key events in the Locomotive Workshop?</li> <li>What are your ideas for educational, digital trails and other tours in the Locomotive Workshop?</li> </ul>		
	<b>3. Feedback from groups</b>	7:40 – 8:05pm	Group spokespeople
	<ul style="list-style-type: none"> <li>Pitch your key ideas for each topic to the group</li> </ul>		
8.	<b>Individual work</b> <i>Any other burning ideas for interpretation at the Locomotive Workshop? If so, what are they?</i>	8:05 – 8:25pm	All
9.	<b>Next Steps including Key Timings</b>	8:25 – 8:30pm	Natalie Vinton, Curio Projects & Chair

# Agenda

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**MEETING:** Community Workshop: Stage 2 Heritage Interpretation Plan for the Locomotive Workshop

**DATE:** Saturday, 23 March 2019

**TIME:** 10:00pm – 1:00pm

**LOCATION:** Mirvac Site Office (new location), Level 1, 2 Davy Road, Eveleigh

**CHAIR:** Nina Macken, Associate Director – Engagement, Ethos Urban

**ATTENDEES:**

**Community Representatives:**

Graham Chalcroft

Shahin Hosseinzadeh

Michael Leggett

Kenton McKeown

Nathan Rees

Glenn Williams

Tanya Collins

Alison Jose

Julia Martin

Andrew O'Connor

David White

**Project Representatives:**

William Walker, ATP Project Director, Office and Industrial, Mirvac

Uma Springford, Senior Development Manager – Office and Industrial, Mirvac

Natalie Vinton, Principal Heritage Specialist and Director, Curio Projects

Kim Elliott, Communications and Engagement Manager, Office and Industrial, Mirvac

Fay Edwards, Senior Urbanist – Engagement, Ethos Urban

## AGENDA ITEMS

No.	Description	Timing	Lead
1.	<b>Welcome and Introductions</b>	10:00 – 10:05am	Chair
2.	<b>Purpose of the Workshop</b>	10:05 – 10:10am	Chair
3.	<b>Update on the Locomotive Workshop Development Approval</b>	10:10 – 10:15am	Uma Springford, Mirvac
4.	<b>Overview of the Heritage Interpretation Strategies</b>	10:15 – 10:20am	Natalie Vinton, Curio Projects
5.	<b>Locomotive Workshop Design Update</b>	10:20 – 10:50am	Natalie Vinton, Curio Projects
6.	<b>Stage 2 Heritage Interpretation Plan for the Locomotive Workshop</b>	10:50 – 11:10am	Natalie Vinton, Curio Projects
7.	<b>Interactive Group Work</b> <i>(break into small groups and assign a spokesperson and scribe)</i>	11:10am	Natalie Vinton, Curio Projects
	<b>1. Story ideas</b>	11:10 – 11:40pm	Chair
	<ul style="list-style-type: none"> <li>What are the key stories you want told in the Locomotive Workshop?</li> <li>How do you think we should be telling the stories of the machinery and moveable heritage collection?</li> <li>Resources – any others to add to the list circulated?</li> </ul>		All
	<b>2. Events, Education, Digital Trails and Cultural Heritage Tourism</b>	11:40 – 12:10pm	
	<ul style="list-style-type: none"> <li>What are your ideas for public exhibitions and key events in the Locomotive Workshop?</li> <li>What are your ideas for educational, digital trails and other tours in the Locomotive Workshop?</li> </ul>		
	<b>3. Feedback from groups</b>	12:10 – 12:35pm	Group spokesperson
	<ul style="list-style-type: none"> <li>Pitch your key ideas for each topic to the group</li> </ul>		
8.	<b>Individual work</b> <i>Any other burning ideas for interpretation at the Locomotive Workshop? If so, what are they?</i>	12:35 – 12:55pm	All
9.	<b>Next Steps including Key Timings</b>	12:55 – 1:00pm	Natalie Vinton, Curio Projects & Chair

**Note: Food and drink will be available during the workshop**

# Agenda

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**MEETING:** Community Workshop: Stage 2 Heritage Interpretation Plan for the Locomotive Workshop

**DATE:** Monday, 25 March 2019

**TIME:** 5:30pm – 8:30pm

**LOCATION:** Mirvac Site Office (new location), Level 1, 2 Davy Road, Eveleigh

**CHAIR:** Nina Macken, Associate Director – Engagement, Ethos Urban

**ATTENDEES:**

**Community Representatives:**

Sarah Bray  
Merrick Zawetz  
Greg Masters  
Jillian Bartlett  
Alison Jose  
Damien Mazzone  
Linda Scott  
Julie Foreman  
Mary Fifita  
Grant McCall  
Petra Campbell

Mayane Dore  
Vanessa Gordon  
Gary Speechley  
Lisa Murray  
Rishu Kalra  
Paul Waddington  
Patrick Waite  
Linden Quin  
SJ Schramm  
Luke Freudenstein

**Project Representatives:**

William Walker, ATP Project Director, Office and Industrial, Mirvac  
Uma Springford, Senior Development Manager – Office and Industrial, Mirvac  
Natalie Vinton, Principal Heritage Specialist and Director, Curio Projects  
Kim Elliott, Communications and Engagement Manager, Office and Industrial, Mirvac  
Nick Sissons, Partner, Sissons Architects  
Nina Macken, Associate Director – Engagement, Ethos Urban  
Fay Edwards, Senior Urbanist – Engagement, Ethos Urban

## AGENDA ITEMS

No.	Description	Timing	Lead
1.	<b>Welcome and Introductions</b>	5:30 – 5:35pm	Chair
2.	<b>Purpose of the Workshop</b>	5:35 – 5:40pm	Chair
3.	<b>Update on the Locomotive Workshop Development Approval</b>	5:40 – 5:45pm	Uma Springford, Mirvac
4.	<b>Overview of the Heritage Interpretation Strategies</b>	5:45 – 5:50pm	Natalie Vinton, Curio Projects
5.	<b>Locomotive Workshop Design Update</b>	5:50 – 6:20pm	Nick Sissons, Sissons Architects
6.	<b>Stage 2 Heritage Interpretation Plan for the Locomotive Workshop</b>	6:20 – 6:40pm	Natalie Vinton, Curio Projects
7.	<b>Interactive Group Work</b> <i>(break into small groups and assign a spokesperson and scribe)</i>	6:40pm	Natalie Vinton, Curio Projects
	<b>1. Story ideas</b>	6:40 – 7:10pm	Chair
	<ul style="list-style-type: none"> <li>What are the key stories you want told in the Locomotive Workshop?</li> <li>How do you think we should be telling the stories of the machinery and moveable heritage collection?</li> <li>Resources – any others to add to the list circulated?</li> </ul>		All
	<b>2. Events, Education, Digital Trails and Cultural Heritage Tourism</b>	7:10 – 7:40pm	
	<ul style="list-style-type: none"> <li>What are your ideas for public exhibitions and key events in the Locomotive Workshop?</li> <li>What are your ideas for educational, digital trails and other tours in the Locomotive Workshop?</li> </ul>		
	<b>3. Feedback from groups</b>	7:40 – 8:05pm	Group spokesperson
	<ul style="list-style-type: none"> <li>Pitch your key ideas for each topic to the group</li> </ul>		
8.	<b>Individual work</b> <i>Any other burning ideas for interpretation at the Locomotive Workshop? If so, what are they?</i>	8:05 – 8:25pm	All
9.	<b>Next Steps including Key Timings</b>	8:25 – 8:30pm	Natalie Vinton, Curio Projects & Chair

# Agenda

**MEETING:** Stage 2 Heritage Interpretation for the Locomotive Workshop – Meeting 2

**DATE:** Wednesday 27 March 2019

**TIME:** 8:30am – 10:30am

**LOCATION:** Mirvac Site Office (new location), Level 1, 2 Davy Road, Eveleigh.

**CHAIR:** Uma Springford, Senior Development Manager, Mirvac

## ATTENDEES:

David Nix, State Heritage Assessment Officer, Heritage Council of NSW  
 Hendry Wan, Heritage Council of NSW  
 Priyanka Misra, Heritage Specialist, City of Sydney  
 Nick Sissons, Partner, Sissons Architects  
 Christian Cooksley, Director, Sissons Architects  
 Natalie Vinton, Principal Heritage Specialist and Director, Curio Projects  
 Michael Curtis, Interior Designer, The Buchan Group  
 William Walker, Project Director, Mirvac  
 Fay Edwards, Senior Urbanist – Engagement, Ethos Urban

## AGENDA ITEMS

No.	Description	Timing	Lead
1.	<b>Welcome and Introductions</b>	8:30am – 8:35am	Chair
2.	<b>Removal of Heritage Superstructure and Storage Methodology</b> – SSD 8517 – B39 and C24 – SSD 8449 – B31 and C24	8:35am – 8:45am	Uma Springford Senior Development Manager Mircac
3.	<b>Consultation on Stage 2 Heritage Interpretation Plan for the Locomotive Workshop</b> – Overview of consultation activities – Key findings	8:45am – 8:55am	Natalie Vinton Principal Heritage Specialist and Director Curio Projects
4.	<b>Story and Event Ideas</b> – Open discussion and suggestions	8:55am- 9:05am	All
5.	<b>Detailed presentation on the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop</b> – Physical and digital elements – Key stories and concepts	9:05am – 10:25am	Natalie Vinton Principal Heritage Specialist and Director Curio Projects & Nick Sissons

		Partner, Sissons Architects	
6.	Next Steps	10:25am - 10:30am	Chair



# Agenda

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**MEETING:** Stage 2 Heritage Interpretation Plan for the Locomotive Workshop

**DATE:** Thursday, 21 March 2019

**TIME:** 12:30pm – 3:30pm

**LOCATION:** Mirvac Site Office (new location), Level 1, 2 Davy Road, Eveleigh

**CHAIR:** Nina Macken, Associate Director – Engagement, Ethos Urban

**ATTENDEES:**

**Community Representatives:**

Roger Jowett, Rail, Train and Bus Union

John Gibson, Volunteer

Richard Butcher, Former Worker and Volunteer

Phil Buckley, Rail Heritage Advisor

James Dolton, Australian Railway Historical Society NSW Division

Peter Murphy, Rail, Tram and Bus Union

Geoff Turnbull, RedWatch (pending)

Andrew Moritz, Transport Heritage NSW (pending)

**Project Representatives:**

William Walker, ATP Project Director, Office and Industrial, Mirvac

Uma Springford, Senior Development Manager – Office and Industrial, Mirvac

Natalie Vinton, Principal Heritage Specialist and Director, Curio Projects

Kim Elliott, Communications and Engagement Manager, Office and Industrial, Mirvac

Nick Sissons, Partner, Sissons Architects

Fay Edwards, Senior Urbanist – Engagement, Ethos Urban

**Apologies:**

Professor, Lucy Taksa, Academic

## AGENDA ITEMS

No.	Description	Timing	Lead
1.	<b>Welcome and Introductions</b>	12:30 – 12:35pm	Chair
2.	<b>Purpose of the Workshop</b>	12:35 – 12:40pm	Chair
3.	<b>Update on the Locomotive Workshop Development Approval</b>	12:35 – 12:40pm	Uma Springford, Mirvac

4.	<b>Overview of the Heritage Interpretation Strategies</b>	12:40 – 12:50pm	Natalie Vinton, Curio Projects
5.	<b>Locomotive Workshop Design Update</b>	12:50 – 1:10pm	Nick Sissons, Sissons Architects
6.	<b>Stage 2 Heritage Interpretation Plan for the Locomotive Workshop</b>	1:10 – 1:30pm	Natalie Vinton, Curio Projects
7.	<b>Interactive Group Work</b> <i>(break into small groups and assign a spokesperson and scribe)</i>	1:30pm	Natalie Vinton, Curio Projects
	<b>1. Story ideas</b>	1:35 – 2:10pm	Chair
	<ul style="list-style-type: none"> <li>• <i>What are the key stories you want told in the Locomotive Workshop?</i></li> <li>• <i>How do you think we should be telling the stories of the machinery and moveable heritage collection?</i></li> <li>• <i>Resources – any others to add to the list circulated?</i></li> </ul>		All
	<b>2. Events, Education, Digital Trails and Cultural Heritage Tourism</b>	2:10 – 2:45pm	
	<ul style="list-style-type: none"> <li>• <i>What are your ideas for public exhibitions and key events in the Locomotive Workshop?</i></li> <li>• <i>What are your ideas for educational, digital trails and other tours in the Locomotive Workshop?</i></li> </ul>		
	<b>3. Feedback from groups</b>	2:45 – 3:15pm	Group spokespeople
	<ul style="list-style-type: none"> <li>• <i>Pitch your key ideas for each topic to the group</i></li> </ul>		
8.	<b>Individual work</b> <i>Any other burning ideas for interpretation at the Locomotive Workshop? If so, what are they?</i>	3:15 – 3:25pm	All
9.	<b>Next Steps including Key Timings</b>	3:25 – 3:30pm	Natalie Vinton, Curio Projects & Chair

*Note: Food and drink will be provided during the workshop.*

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## **Workshop Presentation**

# STAGE 2 OF THE HERITAGE INTERPRETATION PLAN FOR THE LOCOMOTIVE WORKSHOP

March 2019

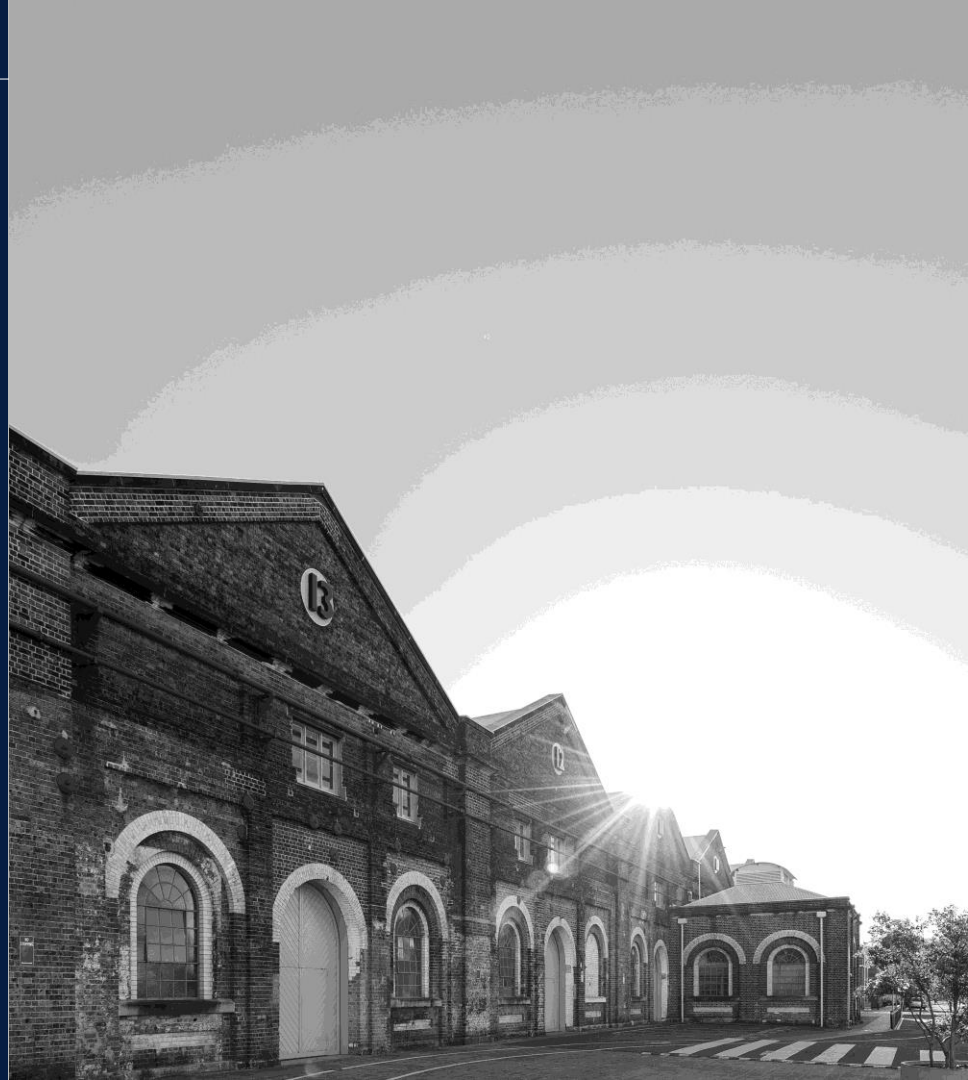
# WELCOME AND INTRODUCTIONS

Chair – Nina Macken

Associate Director – Engagement, Ethos Urban

# AGENDA

1. Welcome and Introductions
2. Purpose of the workshop
3. Update on the Locomotive Workshop Development Application
4. Overview of the Heritage Interpretation Strategies
5. Locomotive Workshop Design Update
6. Stage 2 Heritage Interpretation Plan for the Locomotive Workshop
7. Interactive Group Work
8. Individual Work
9. Next Steps including Key Timings





# PURPOSE OF THE WORKSHOP

Chair – Nina Macken

Associate Director – Engagement, Ethos Urban



# WE WANT YOUR IDEAS TO INFORM THE STAGE 2 HERITAGE INTERPRETATION PLAN



# CONSULTATION TO INFORM THE PLAN

## Key dates

- 15 March – Presentation to the Heritage Council and City of Sydney (heritage representative)
- 18 & 19 March – Meetings with Metropolitan Local Aboriginal Land Council, Wyanga, Tribal Warrior
- 21 March – Heritage Stakeholder Workshop
- 21 March – Community Workshop #1
- 23 March – Community Workshop #2
- 25 March – Community Workshop #3
- 27 March – Heritage Council and City of Sydney – heritage representatives
- 28 March – Metropolitan Local Aboriginal Land Council board meeting

## Community Workshops advertised through:

- Letterbox postcard drop
- South Eveleigh website with Eventbrite invitations
- Email invitations to newsletter distribution list (1500+), CLG members, Advisory Panel members
- Newspaper adverts:
  - » Central Courier
  - » Inner West Courier
  - » Inner Sydney Voice circulated to their networks.
- South Eveleigh Newsletter
- South Eveleigh Instagram and Facebook pages
- Koori radio
- Post on Save Eveleigh Blacksmith Workshop Facebook page

# UPDATE ON THE LOCOMOTIVE WORKSHOP DEVELOPMENT APPROVAL

Uma Springford, Senior Development Manager – Office and Industrial, Mirvac

# OVERVIEW OF THE HERITAGE INTERPRETATION STRATEGIES

Natalie Vinton, Principal Heritage Specialist and Director,  
Curio Projects

# OVERARCHING INTERPRETATION FRAMEWORK FOR ATP



**DEFINITIONS**  
Locomotive Workshop (Bays 1-15)  
Curio  
Curio Projects - Heritage Specialists  
Yerrabingin  
Yerrabingin Interpretation Designs  
Aboriginal Cultural Heritage Interpretation

**OEH** Office of Environment & Heritage  
**DoPE** Department of Planning & Environment  
**CMP** Conservation Management Plan  
**MCMS** Macquarie Cultural Management Strategy  
**HAMS** Heritage Assets Management Strategy  
**OC** Occupation Certificate

**COLOR CODE**  
Already completed  
In progress as at April 2018  
Not yet commenced

# LOCOMOTIVE WORKSHOP DESIGN UPDATE

Nick Sissons, Partner, Sissons Architects



# STAGE 2 HERITAGE INTERPRETATION PLAN FOR THE LOCOMOTIVE WORKSHOP

Natalie Vinton, Principal Heritage Specialist and Director,  
Curio Projects

# LOCOMOTIVE WORKSHOP

## COMMUNITY CONSULTATION SESSION 1

21st March 2019

SISSONS / BUCHAN / CURIO



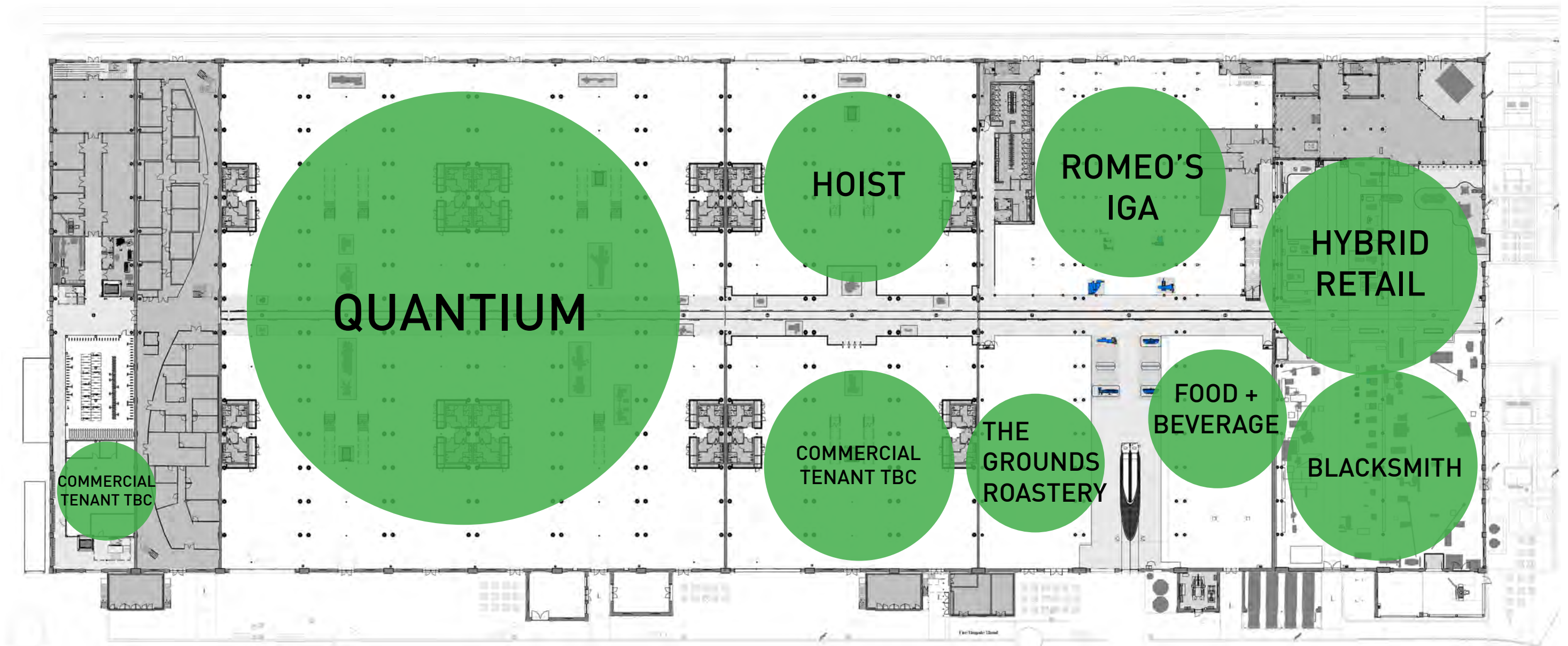


# SITE WIDE STORIES



# OVERALL PLAN

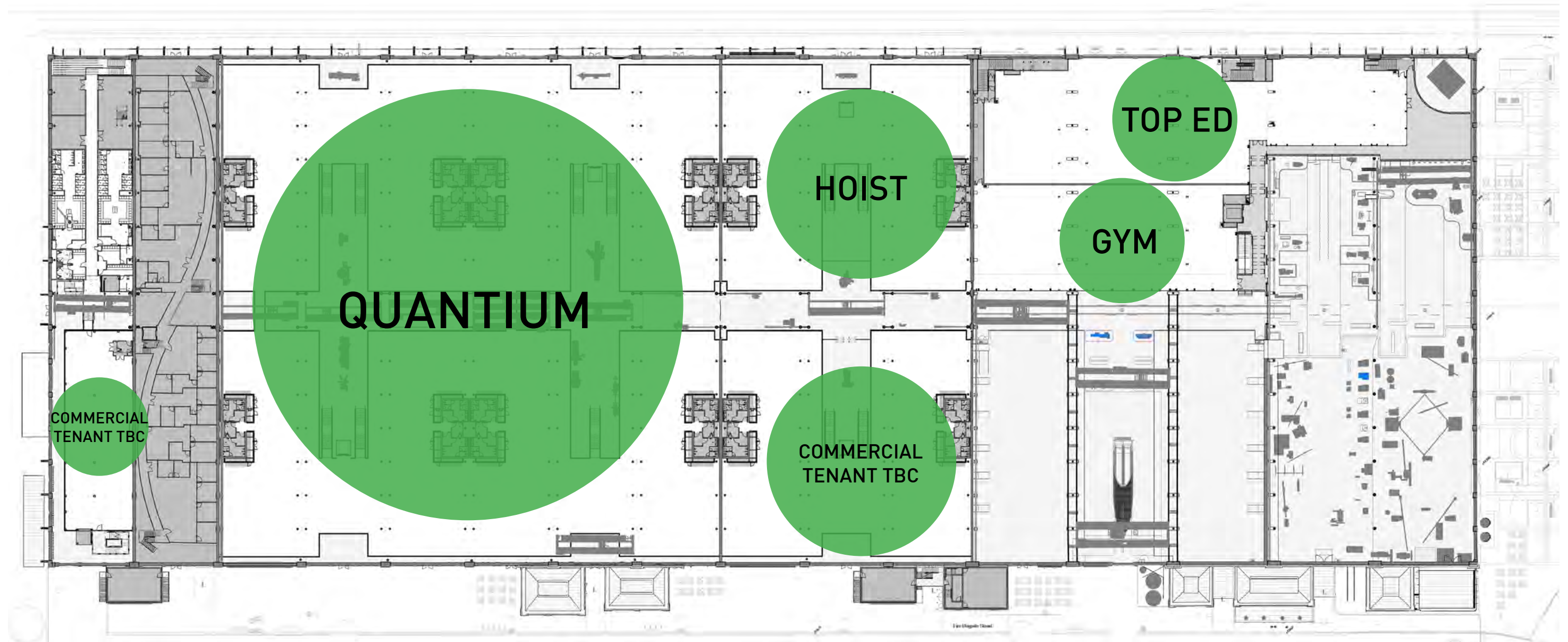
## GROUND FLOOR





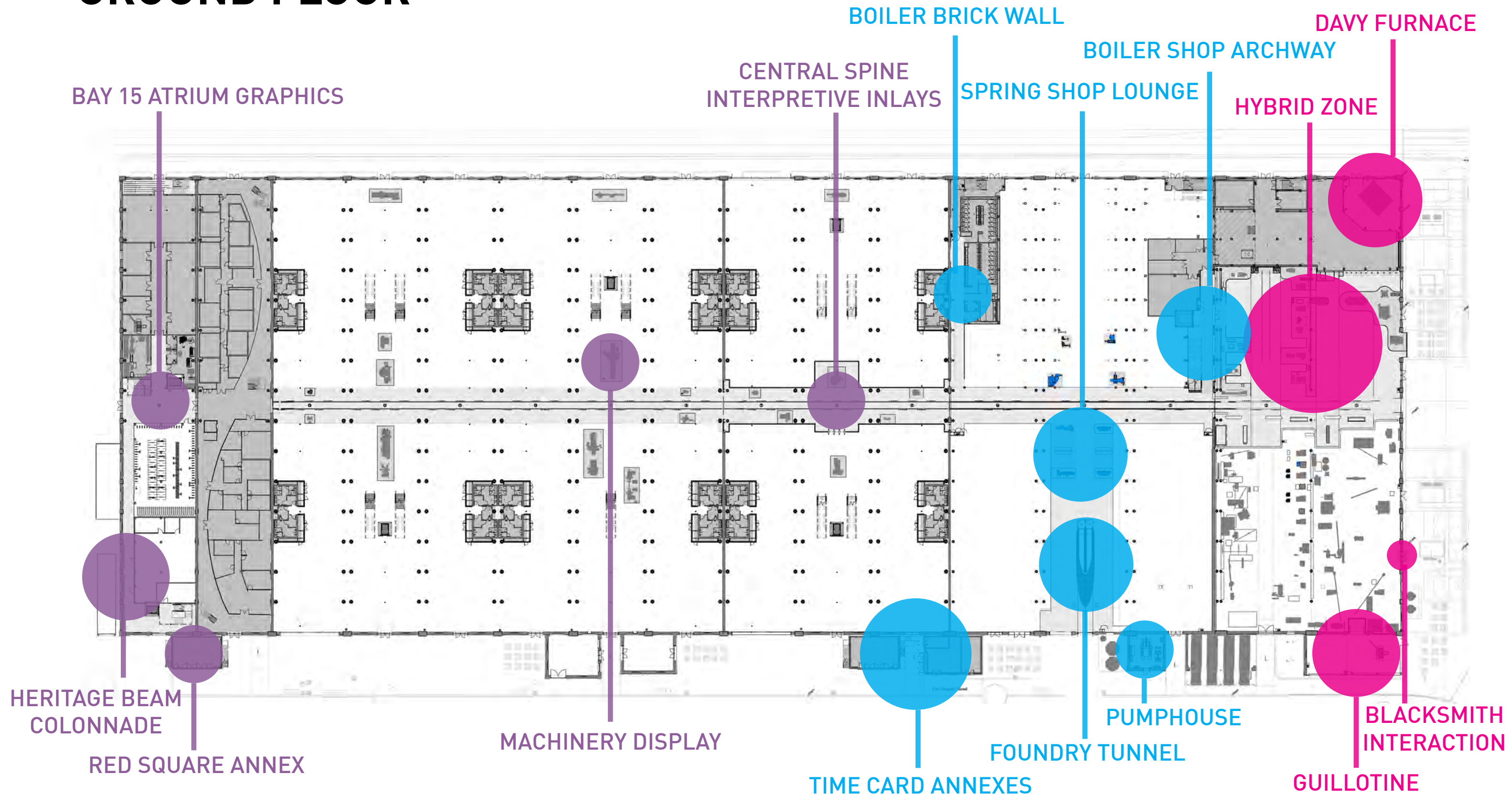
# OVERALL PLAN

## FIRST FLOOR



# HERITAGE OVERLAY

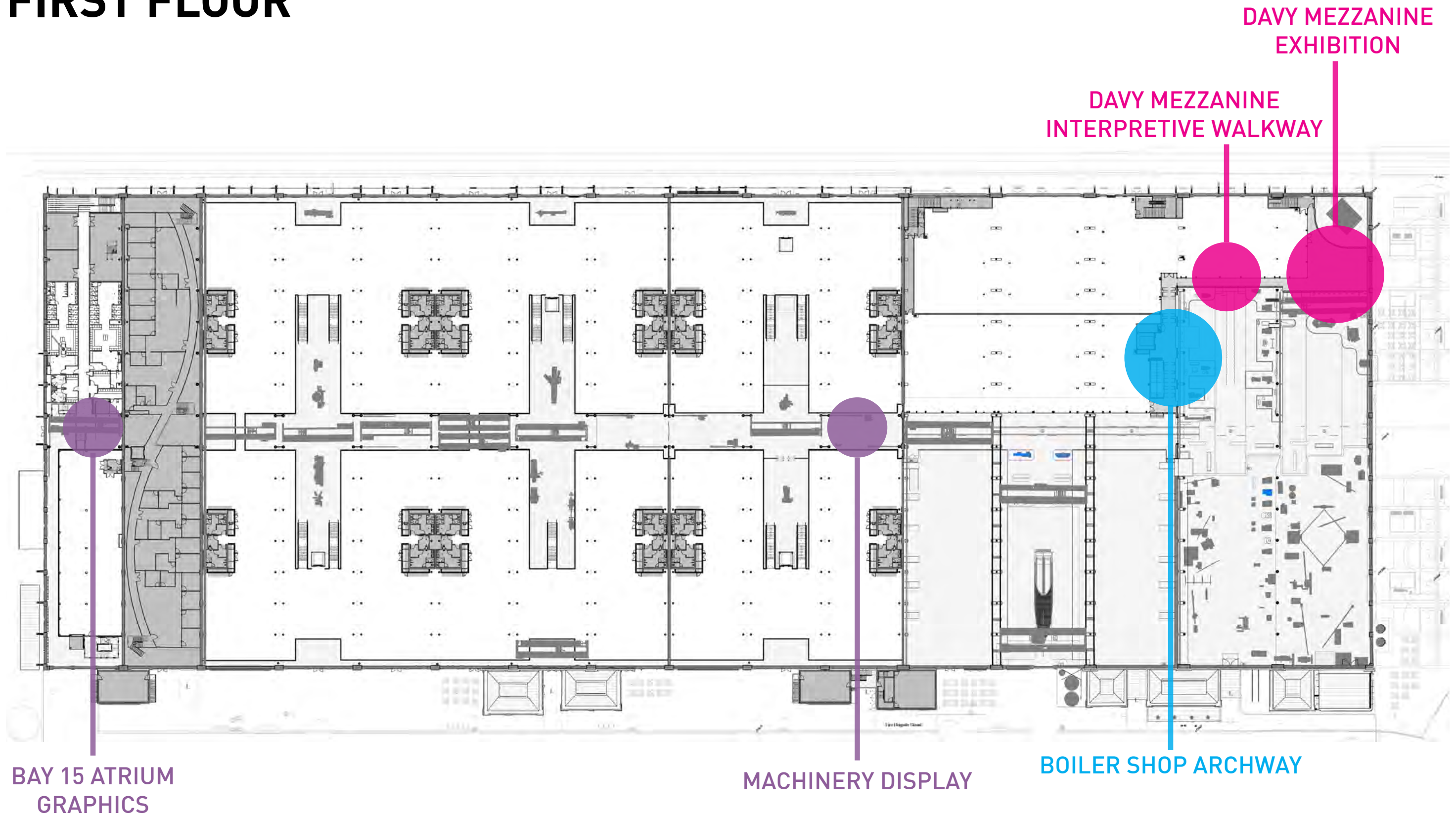
## GROUND FLOOR





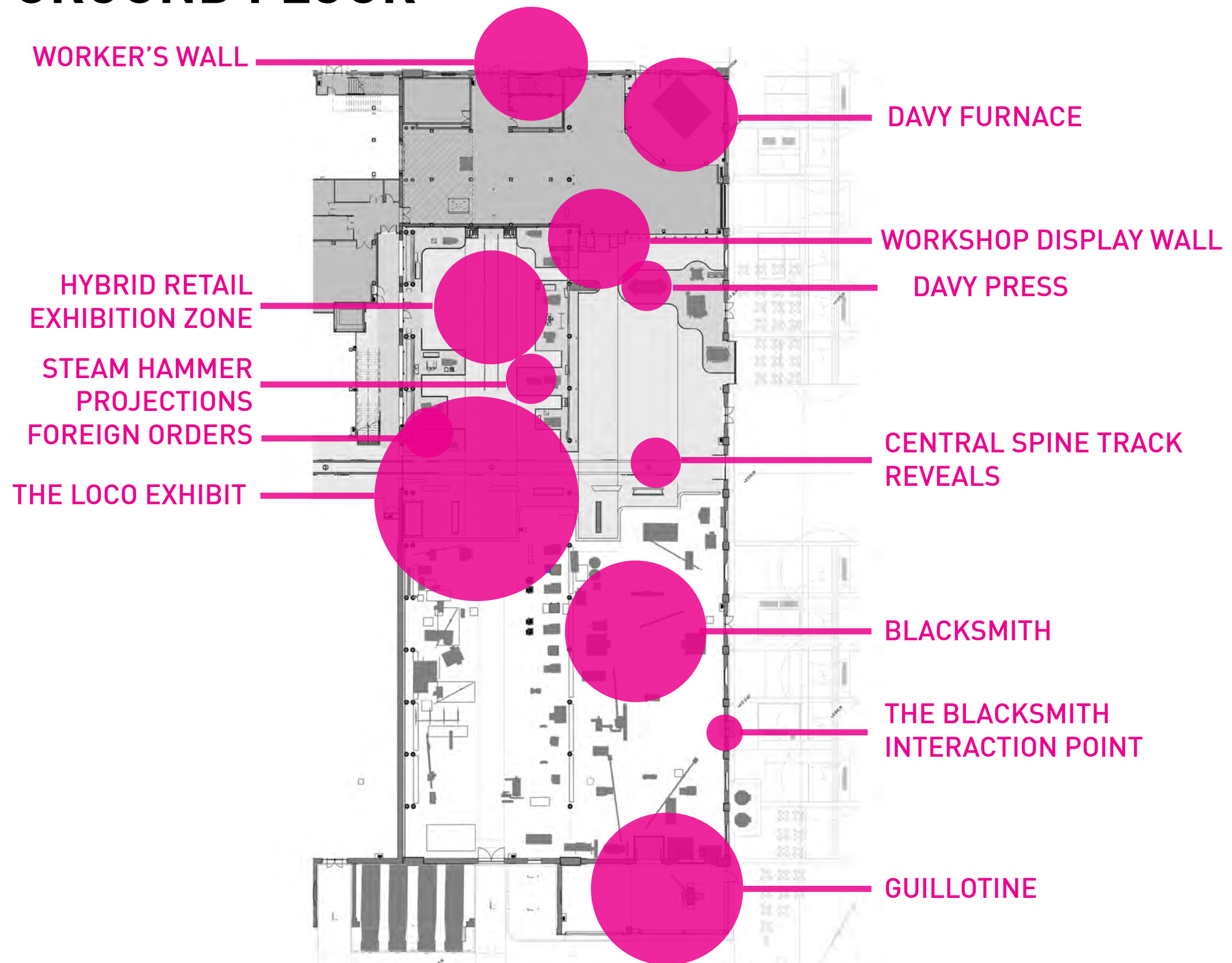
# HERITAGE OVERLAY

## FIRST FLOOR



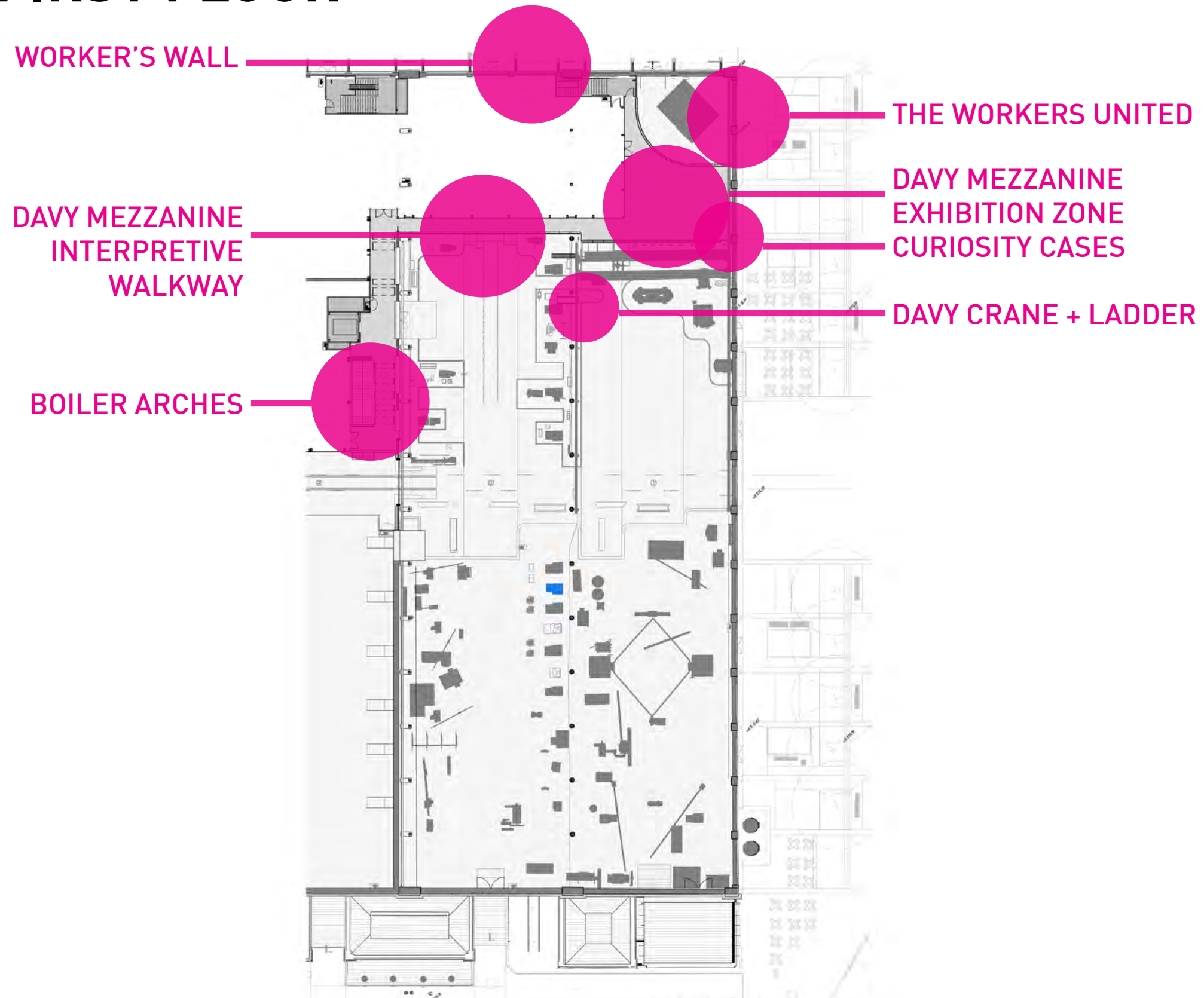
# HERITAGE OVERLAY

## BAYS 1 + 2 GROUND FLOOR



# HERITAGE OVERLAY

## BAYS 1 + 2 FIRST FLOOR





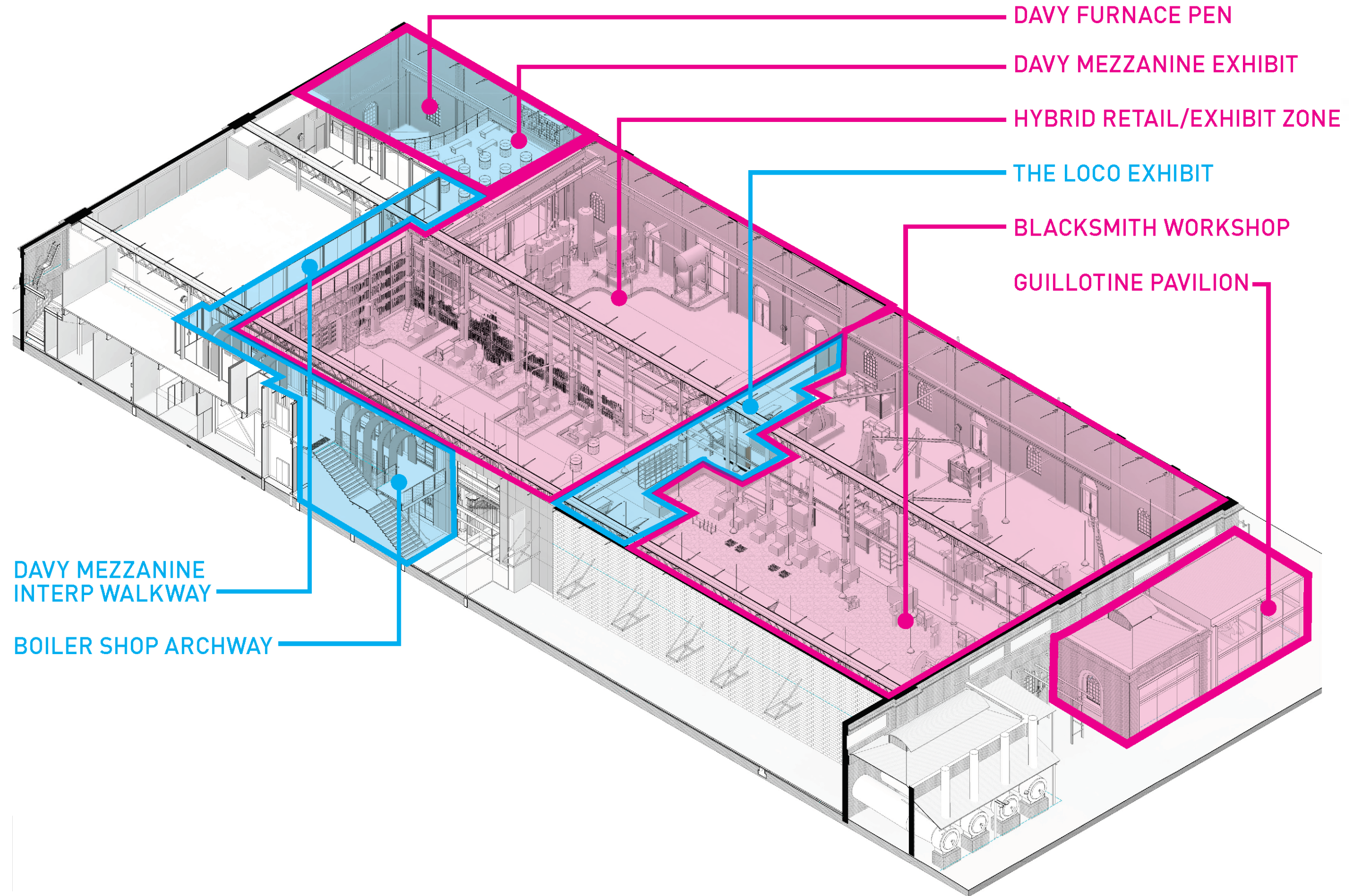
# LOCO HERITAGE EXPERIENCE

## BAYS 1 + 2 GROUND FLOOR



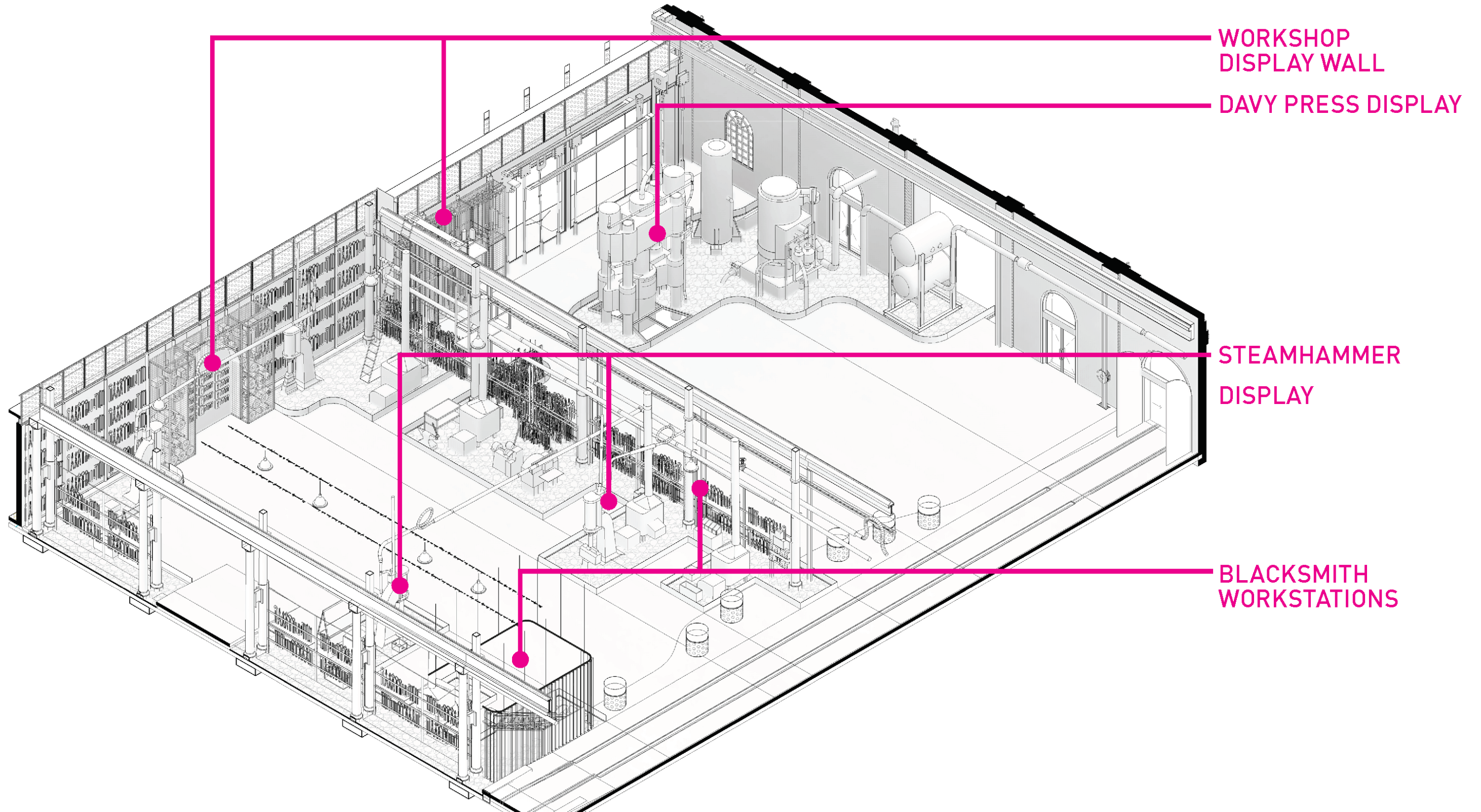


# LOCO HERITAGE EXPERIENCE





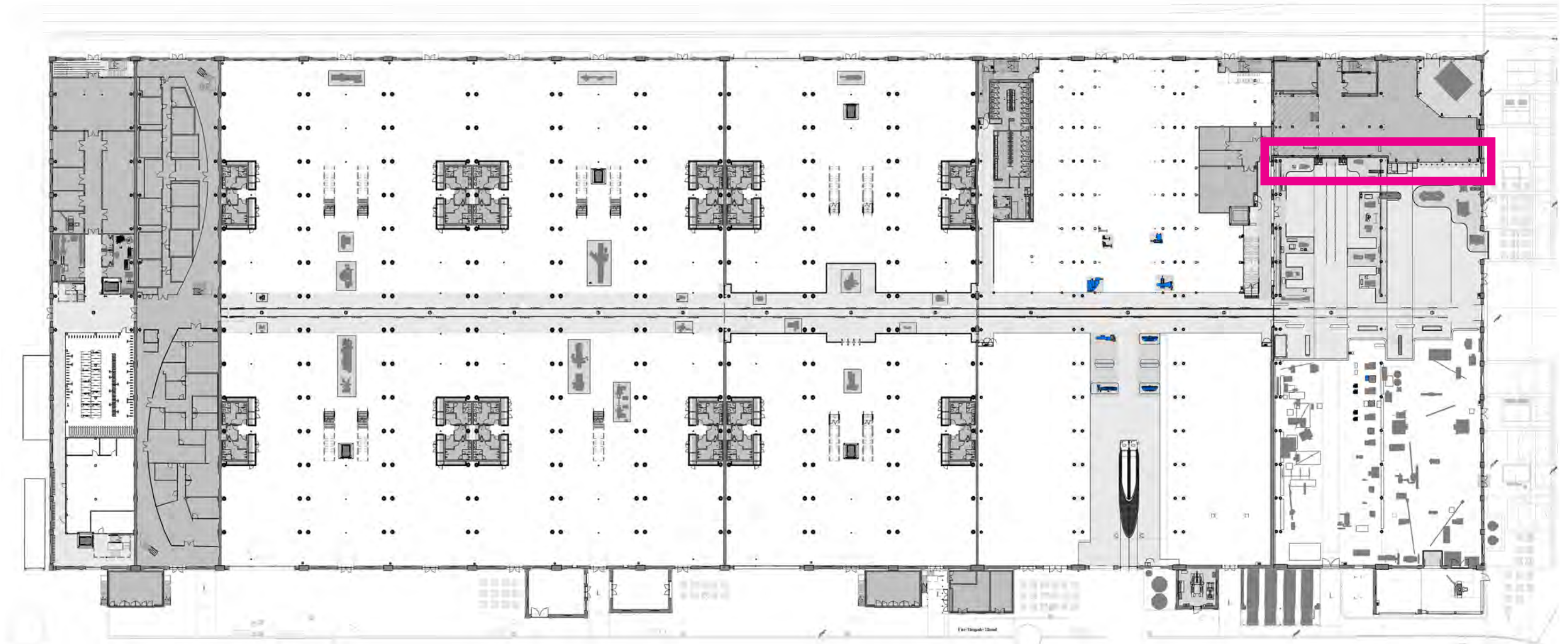
# LOCO HERITAGE EXPERIENCE





# THE WORKSHOP DISPLAY WALL

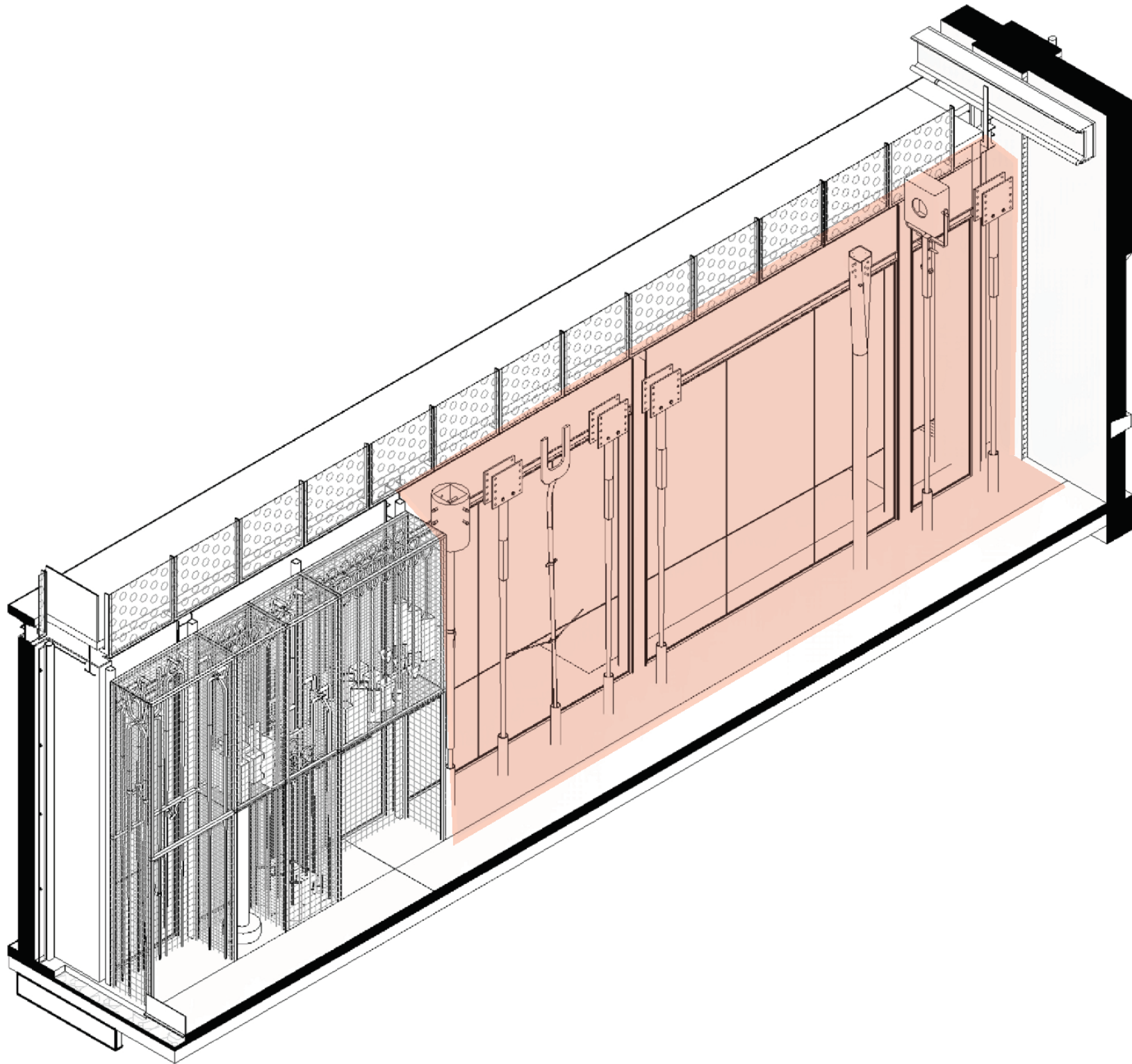
## GROUND FLOOR





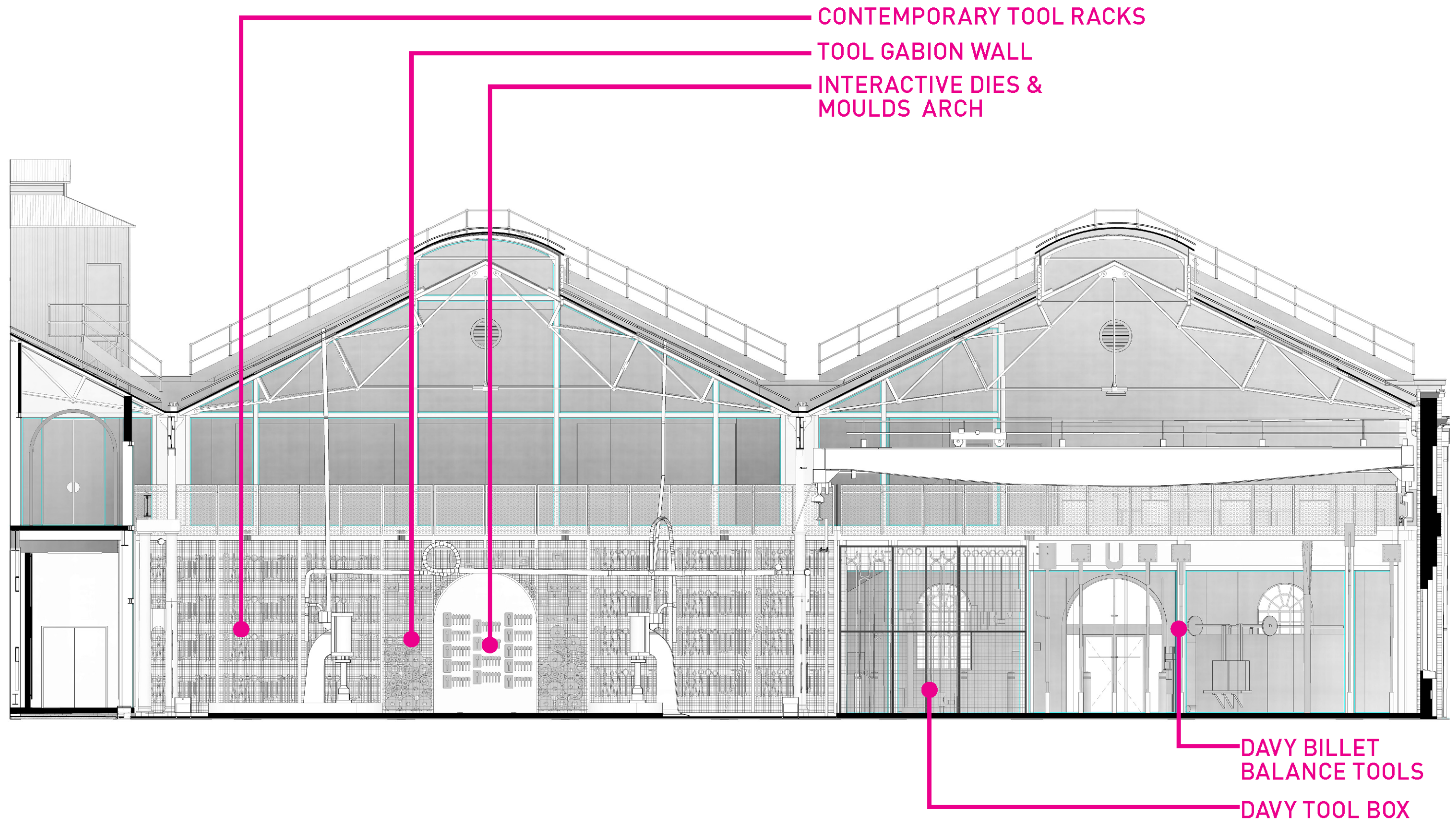
# THE WORKSHOP DISPLAY WALL

## DAVY BILLET BALANCE TOOL DISPLAY





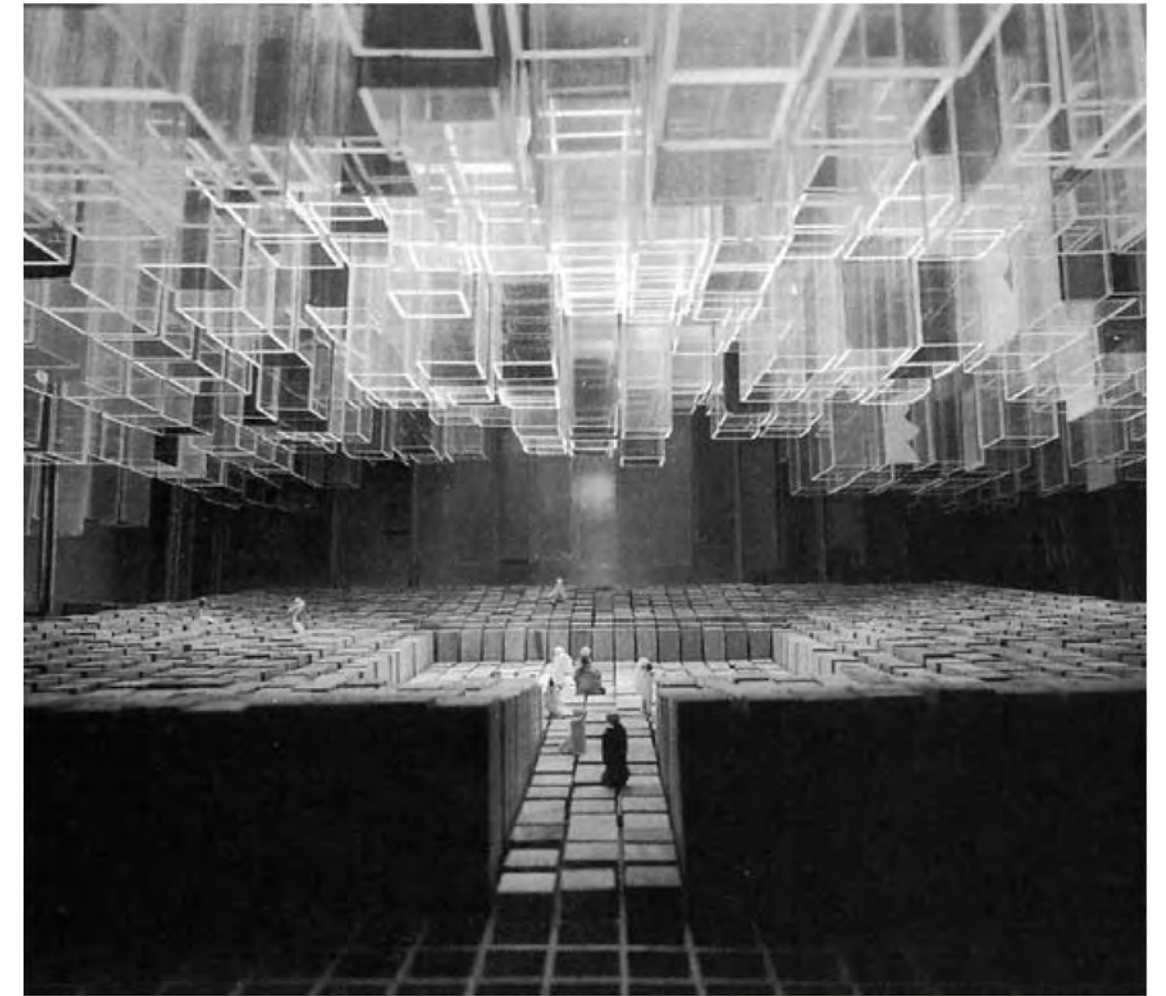
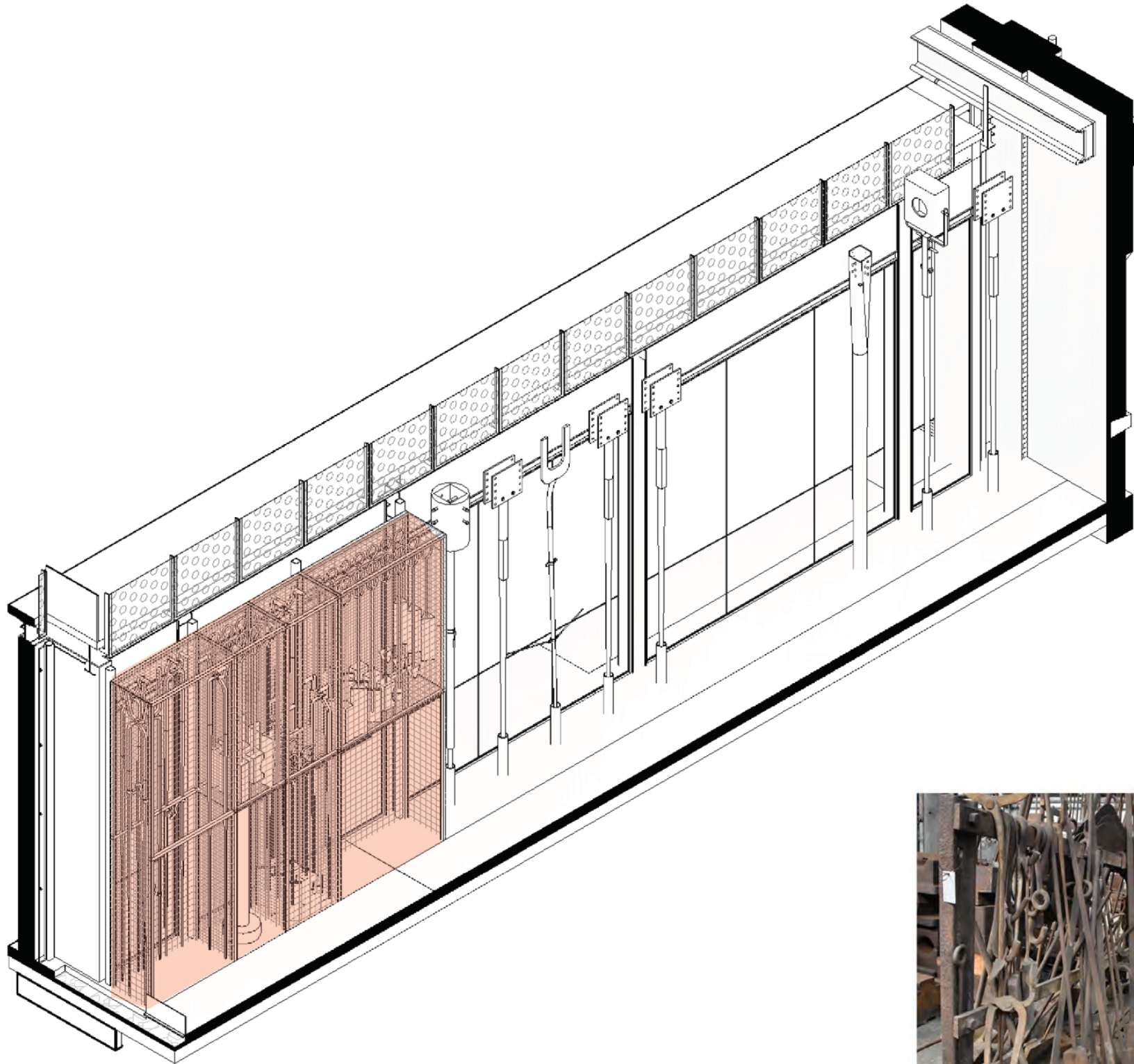
# THE WORKSHOP DISPLAY WALL





# THE WORKSHOP DISPLAY WALL

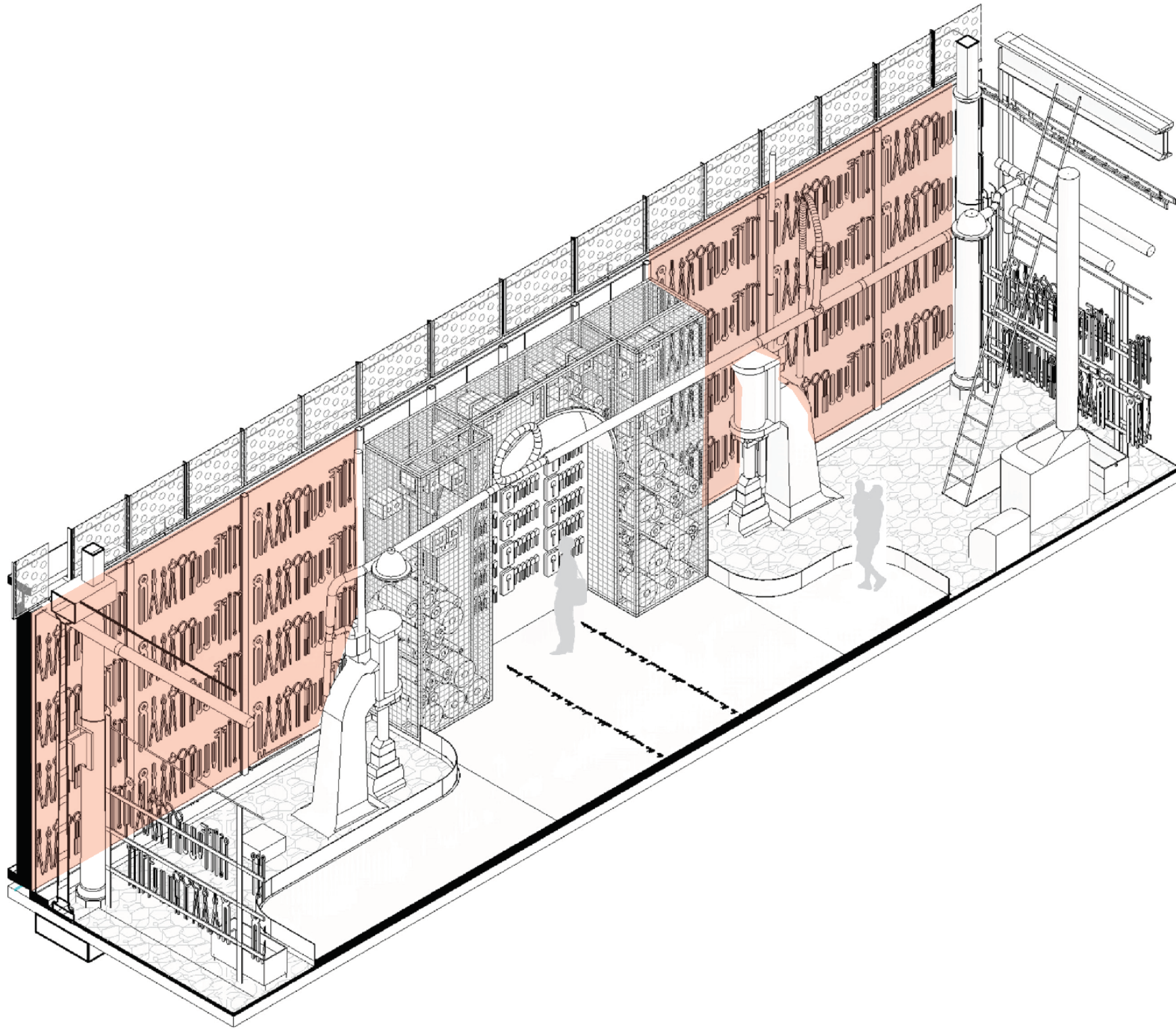
## THE DAVY TOOL BOX





# THE WORKSHOP DISPLAY WALL

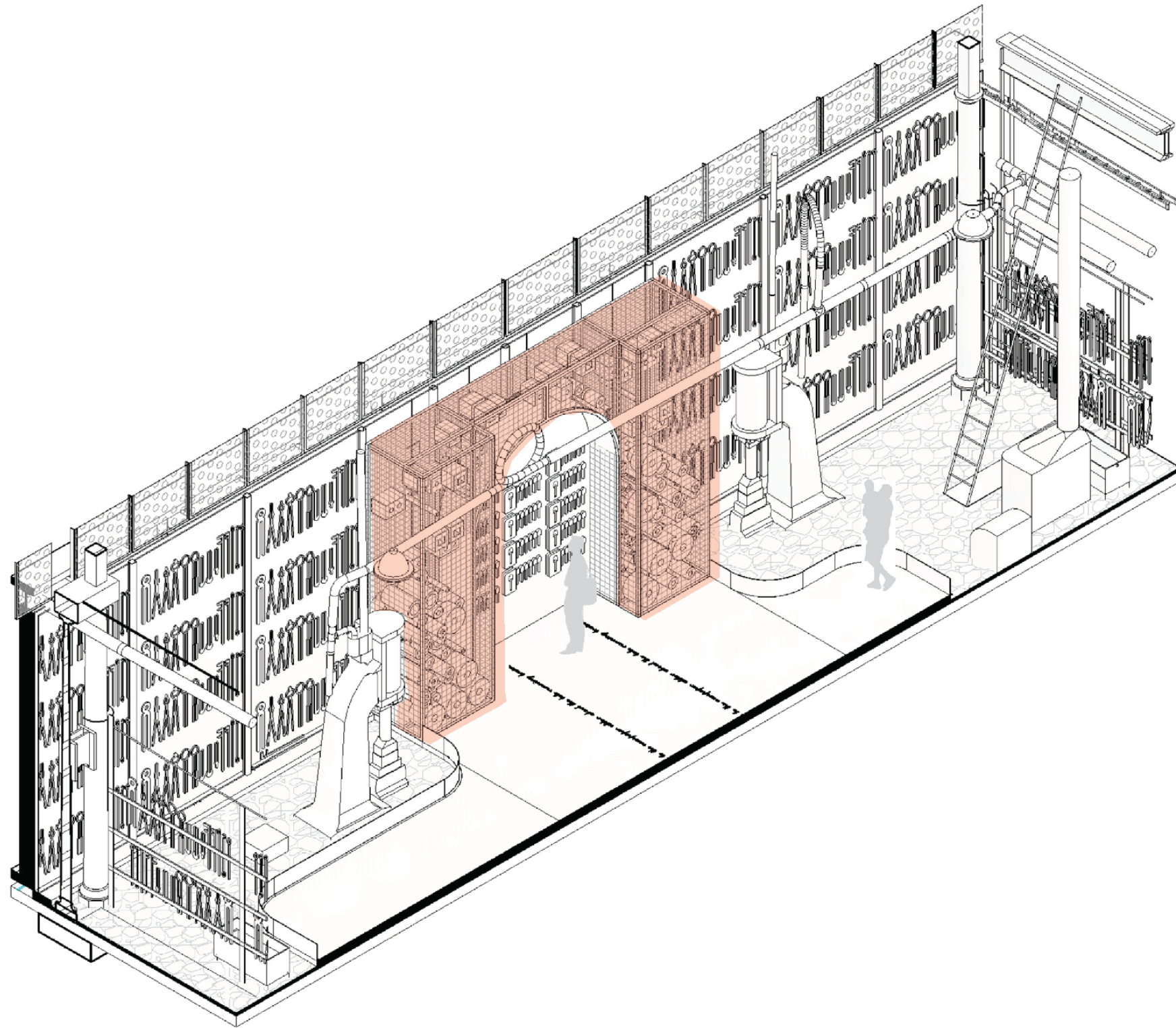
## TOOL RACK





# THE WORKSHOP DISPLAY WALL

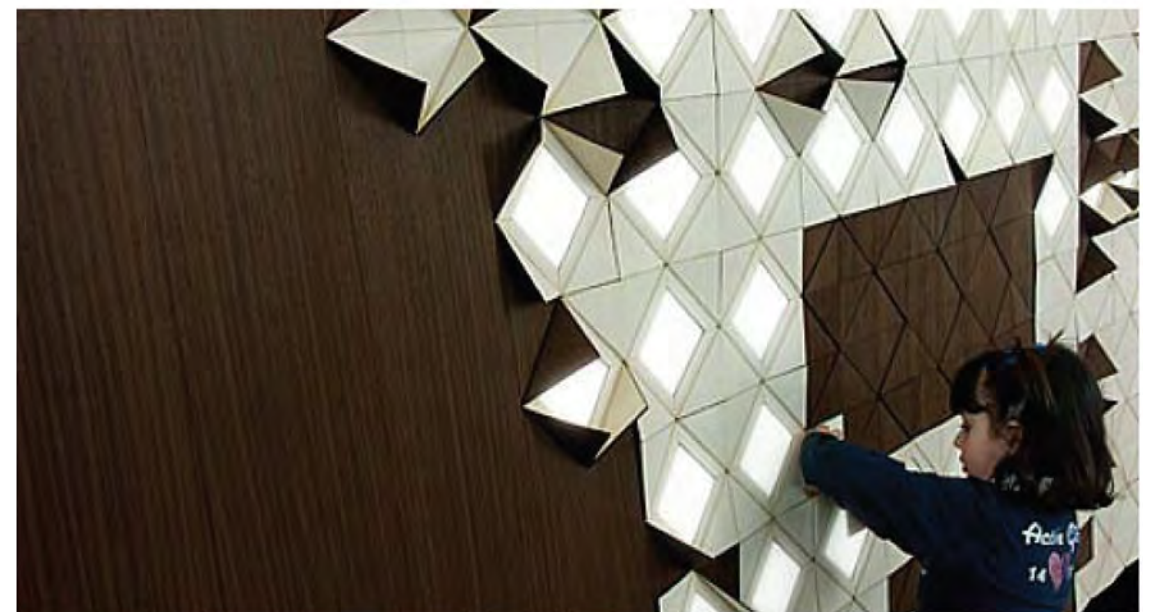
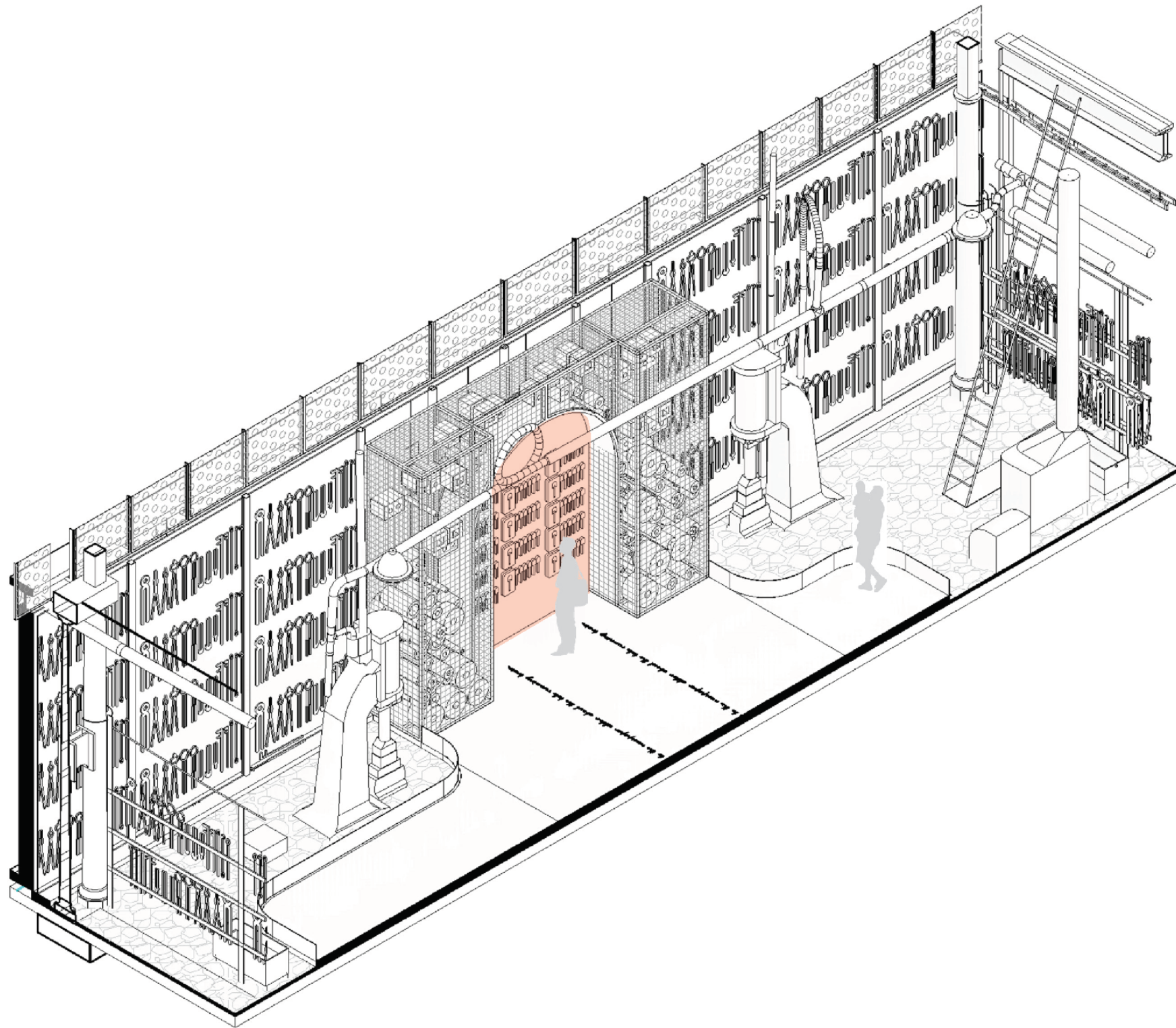
## WORKSHOP GABION WALL





# THE WORKSHOP DISPLAY WALL

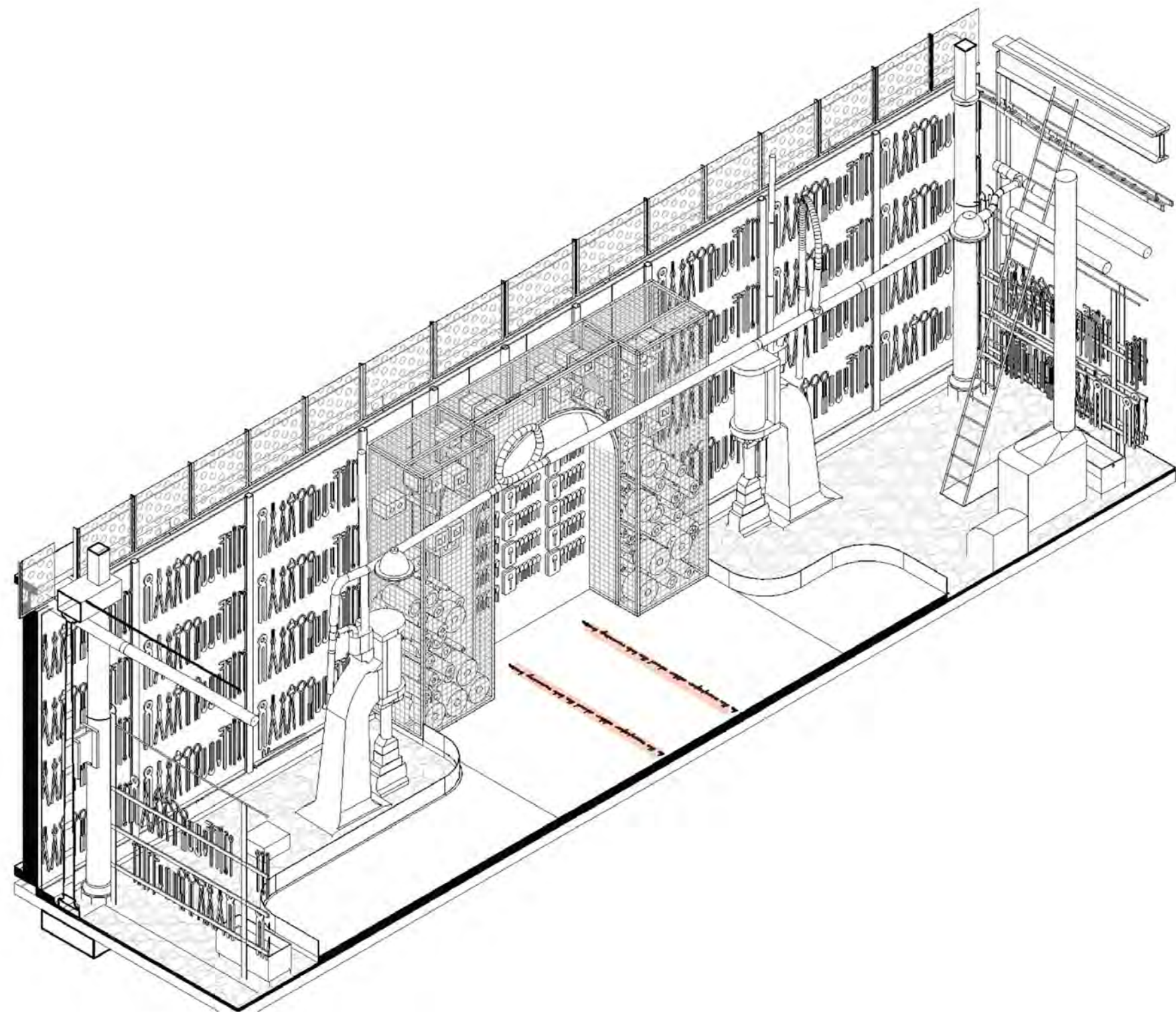
## INTERACTIVE DIES + MOULDS ARCH





# THE WORKSHOP DISPLAY WALL

## FLOOR TRACK INLAY QUOTE



### STRIKE EXTENDING.

TRAIN AND TRAM WORKERS CUT

STRIKERS' UNANIMOUS PLEDGE:

" FIGHT TO THE BITTER END."

MINISTRY REJECTS SETTLEMENT TERMS.

PROSPECTS OF GENERAL UPHEAVAL.

The most important development yesterday was the decision on the part of locomotive engine-drivers, firemen, and cleaners, guards, shunters, signalmen, porters, and fitters, and tramway employees (who are members of the Amalgamated Association) to cease work.

The strike has definitely extended to the traffic branch of the tramway service, and, as the result of a meeting of the Amalgamated Railway and Tramway Service Association, members of that body have ceased work. The power house staffs are regarded as absolutely loyal.

It is officially denied by the strike defence committee that it had definitely declared all railway and tramway coal "black."

The committee states that the greatest difficulty is not to get the men "out," but to keep them "in."

Engineers, boiler-makers, and blacksmiths, to the number of 1000, employed at the Balmain steel works, came out on Saturday.

The Government rejected the strikers' proposals for a settlement of the trouble, but stated that if the men were prepared to return to work at once the former offer for a conference would be still open.

The Commissioners are confident that they can maintain at the

even if the engine-drivers, firemen, signalmen, in fact the whole outside staff of the railways were to strike the daily milk trains and also sufficient stock trains weekly to prevent a famine. The only absolute food necessities for the city that are brought by rail are meat, milk, and butter. There are immense stocks of wheat in the metropolitan area, and big flour stocks. No bread carts will be needed. There may be a shortage of vegetables. While the food situation is reassuring a general railway strike or a total suspension of work due to the result of the strike of unions holding the key of the positions would paralyse the whole of the suburban passenger traffic.

**DISTANCE TRAFFIC PARALYSED.**

Long distance traffic is practically paralysed now. The stationmasters have passed a resolution of loyalty to the department, and they would be of invaluable service in such a crisis. Only four trains on each of the main suburban lines are scheduled to leave Sydney on Sunday. The South Coast mines are idle to-day. Mr. Willis, secretary of the Coal and Shale Employers' Federation, said that the stoppage had been brought about because there were no trains to convey the miners to their work.

All the repairers in the Clyde workshops, members of the Amalgamated Railway and Tramway Association, came out on strike this afternoon.

The following resolution was unanimously carried by the executive of the New South Wales branch of the Australian Labor party at its meeting on Friday evening:—That the executive of the New South Wales branch of the Australian Labor party, realising that the railway men now on strike are resisting the machinations of the National Government in its attempt to smash organised Labor, thereby carrying out the purposes for which it was elected, hereby extends its hearty sympathy with the unions, and expresses the hope that a speedy and satisfactory termination of the dispute will result. Further, that the State Labor party be requested to combat the matter and attack the Government.

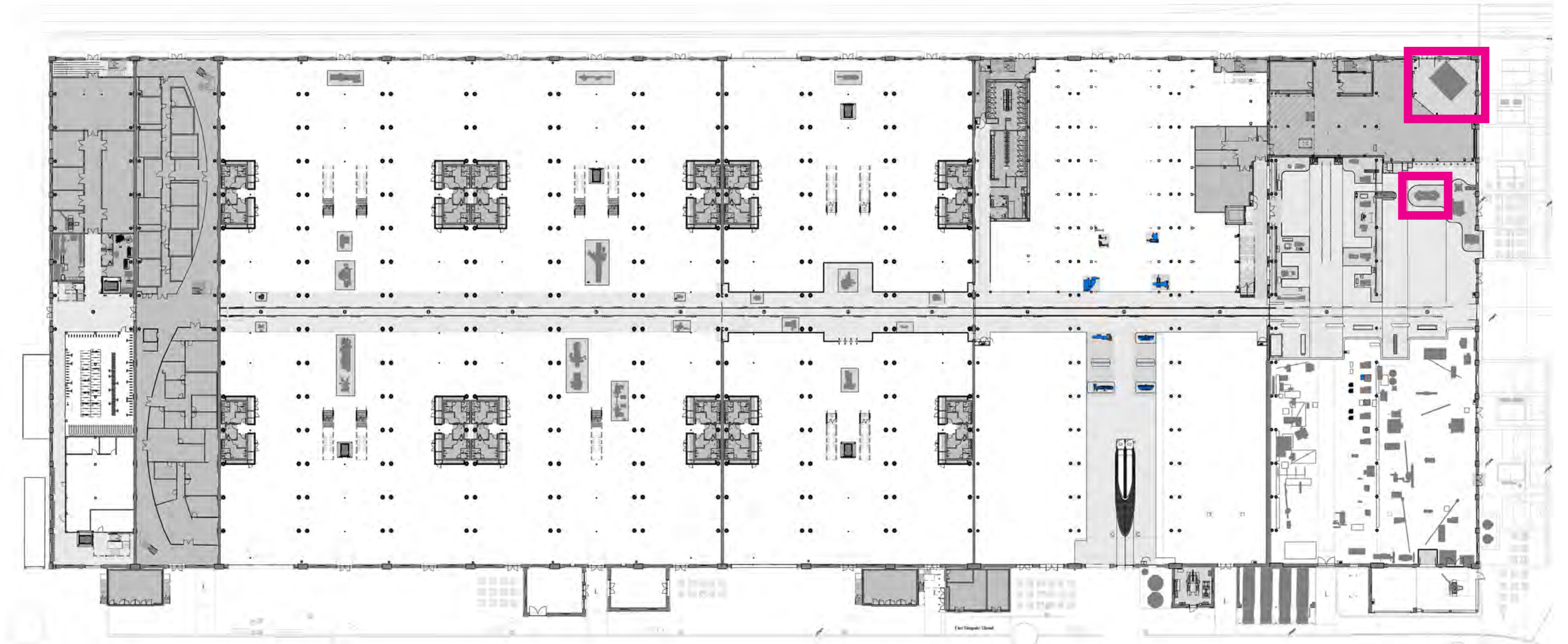






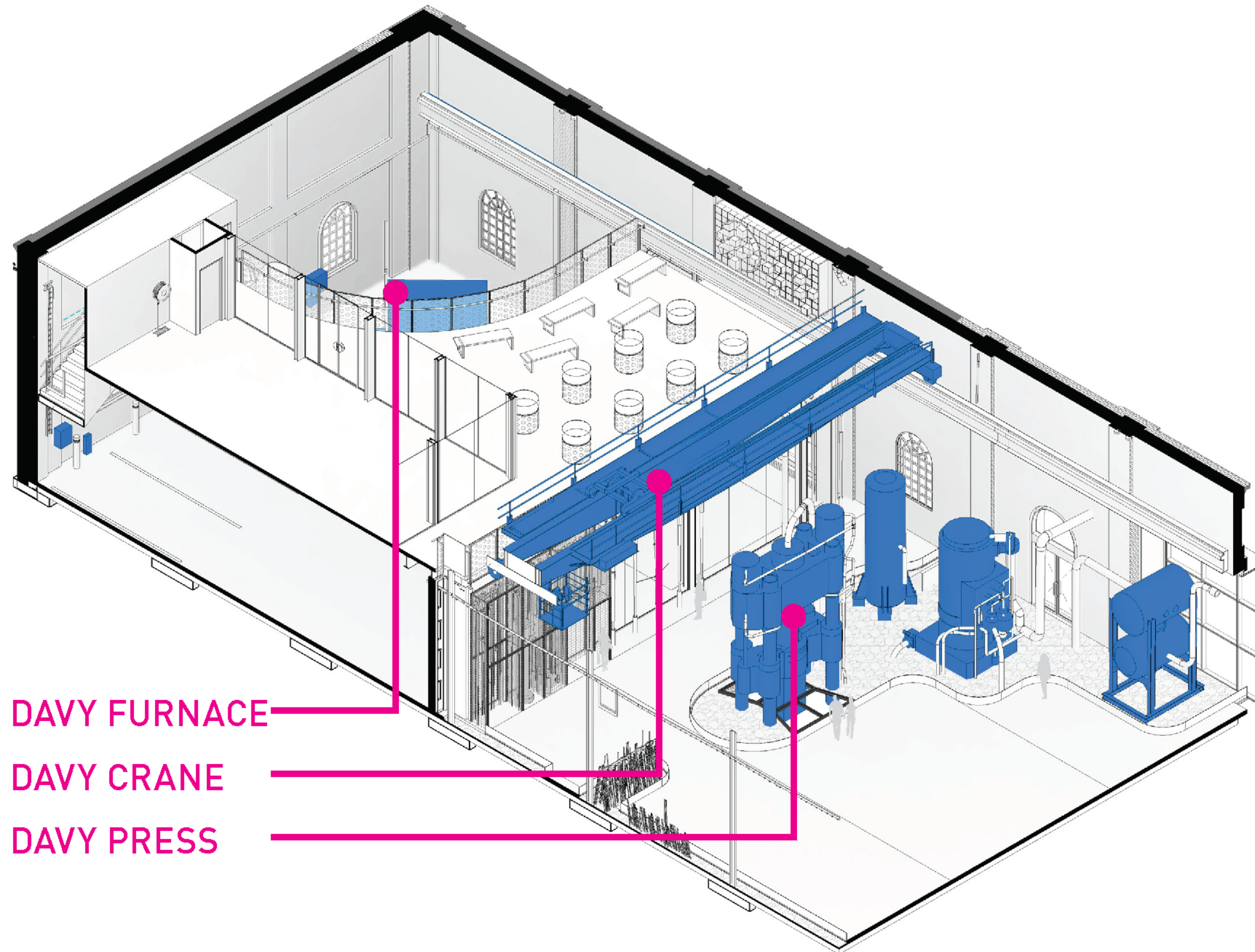


# DAVY ASSEMBLAGE

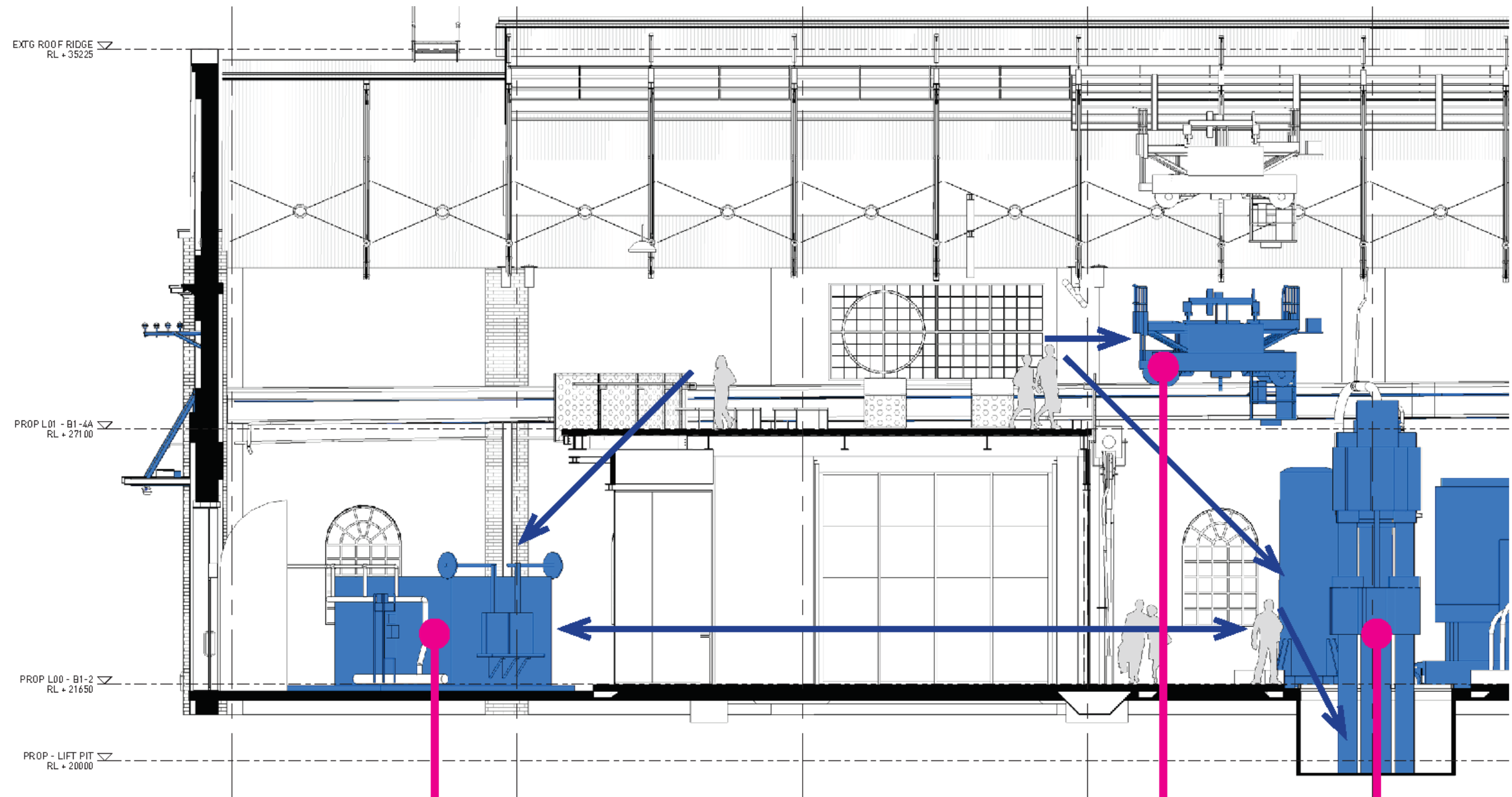




# DAVY ASSEMBLAGE



# DAVY ASSEMBLAGE



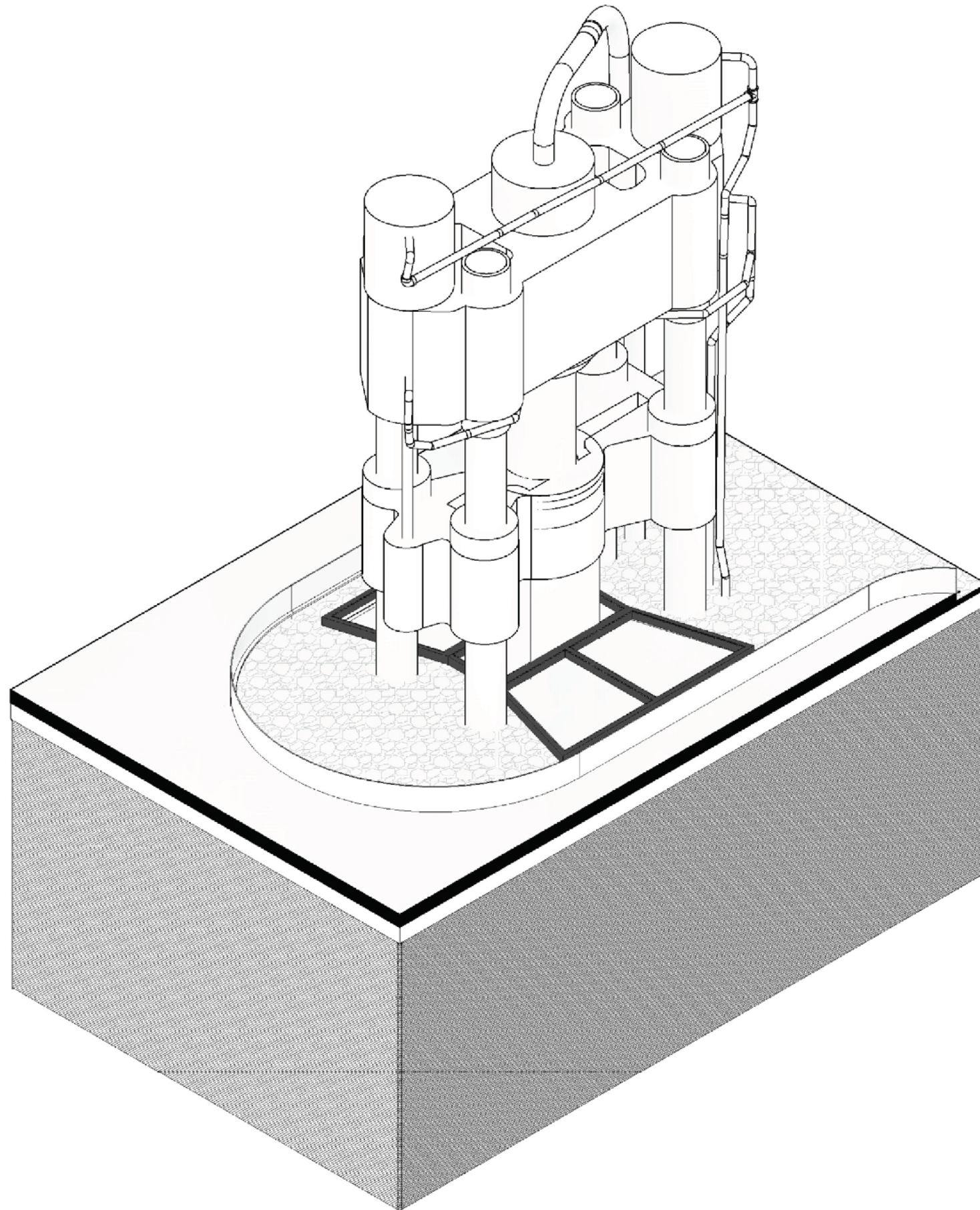
DAVY FURNACE

DAVY CRANE

DAVY PRESS

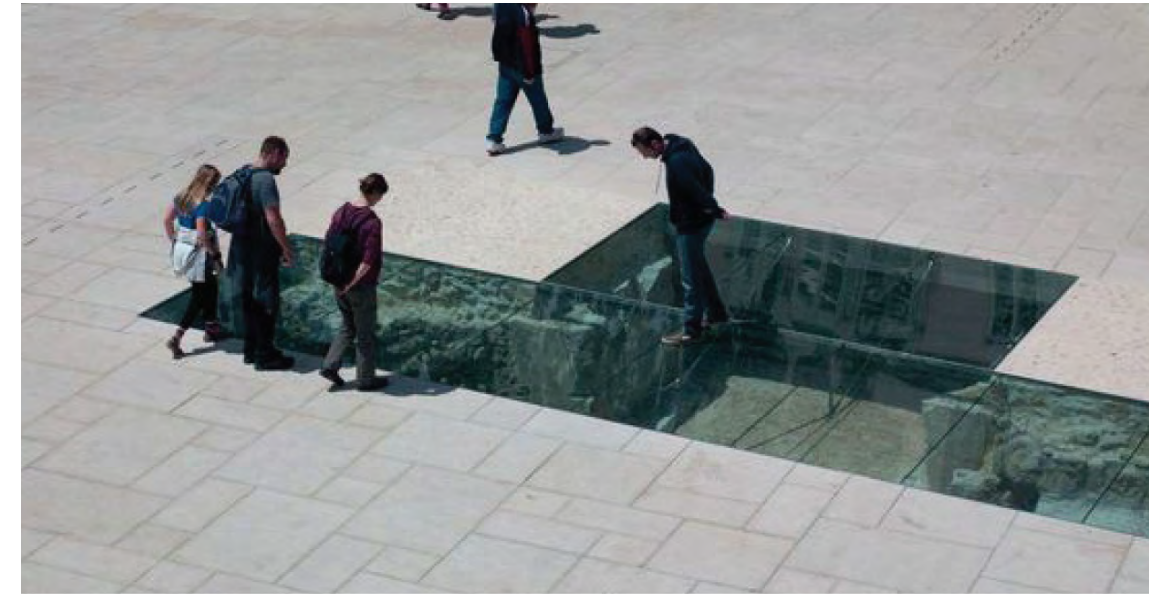
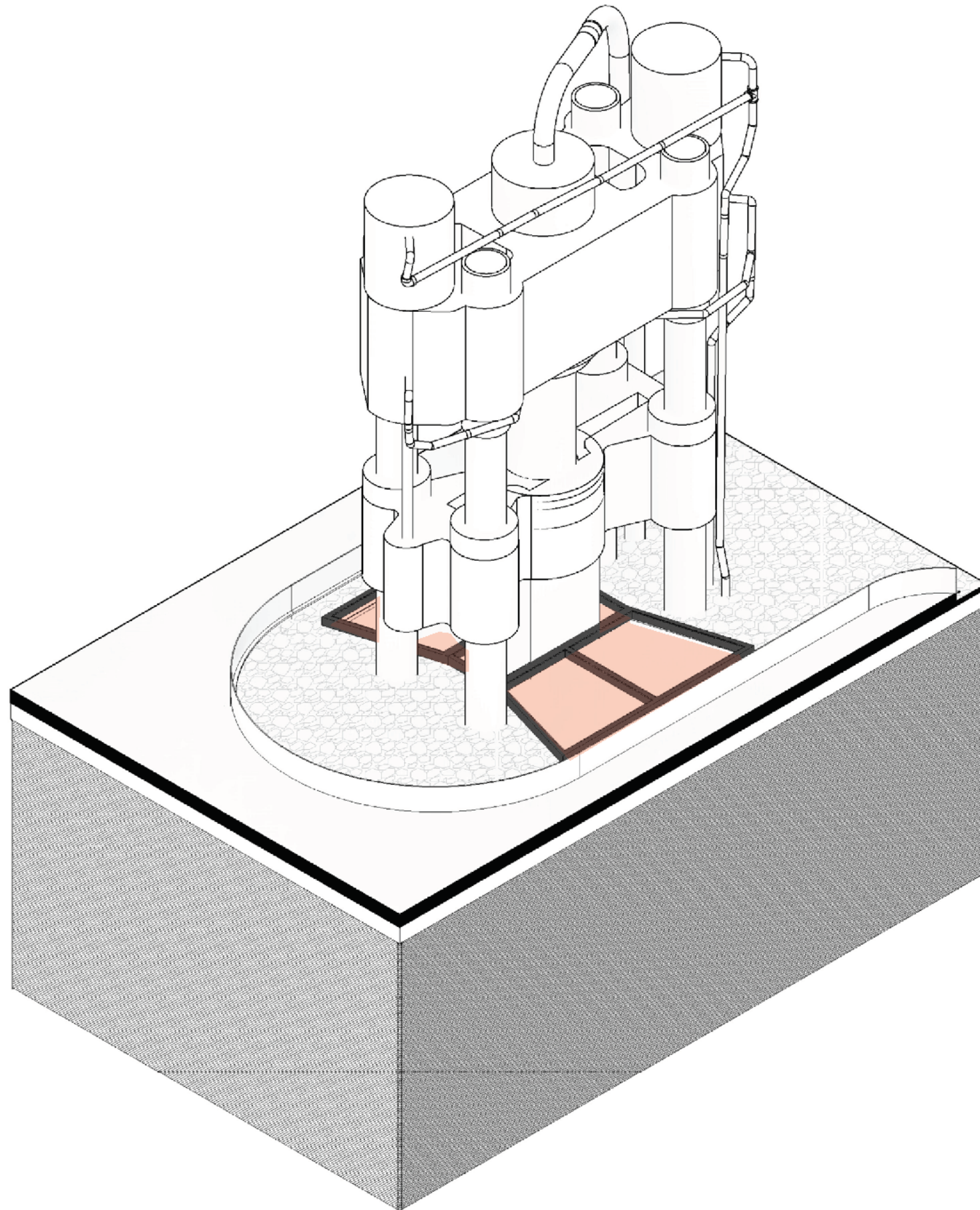


# DAVY PRESS



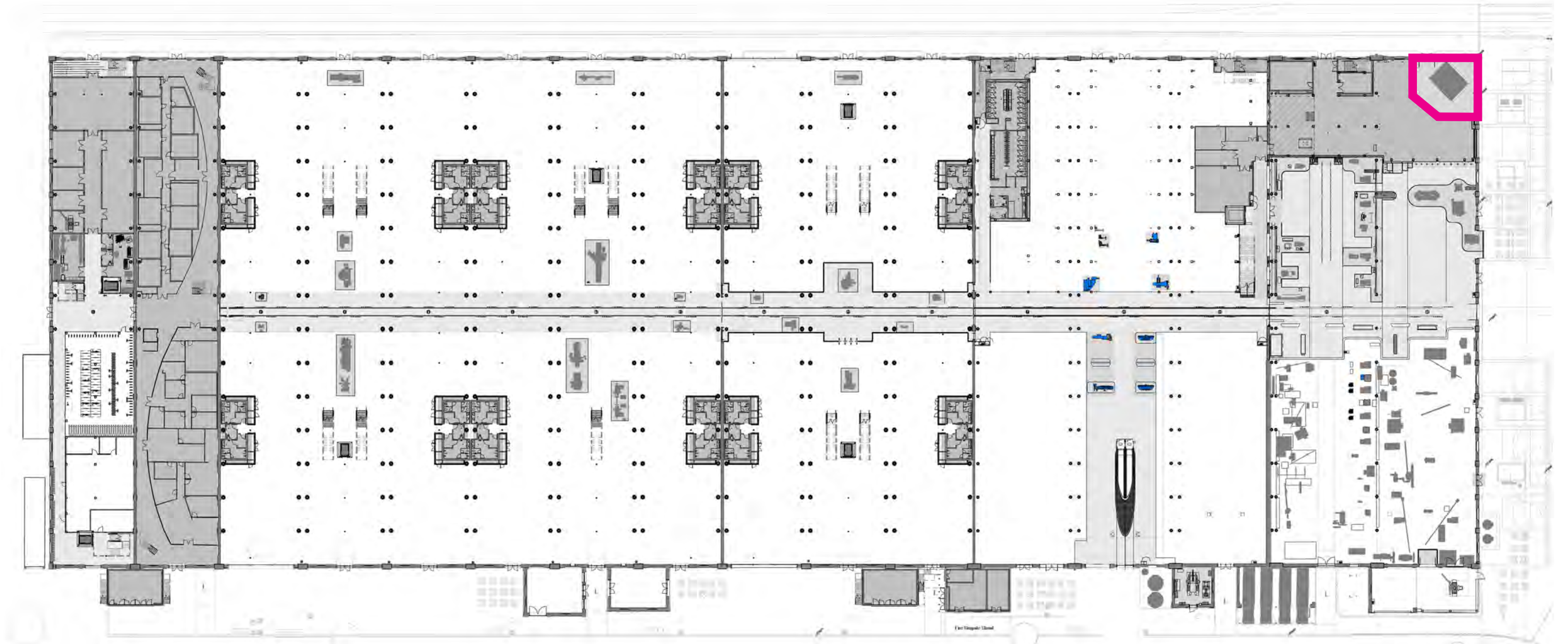


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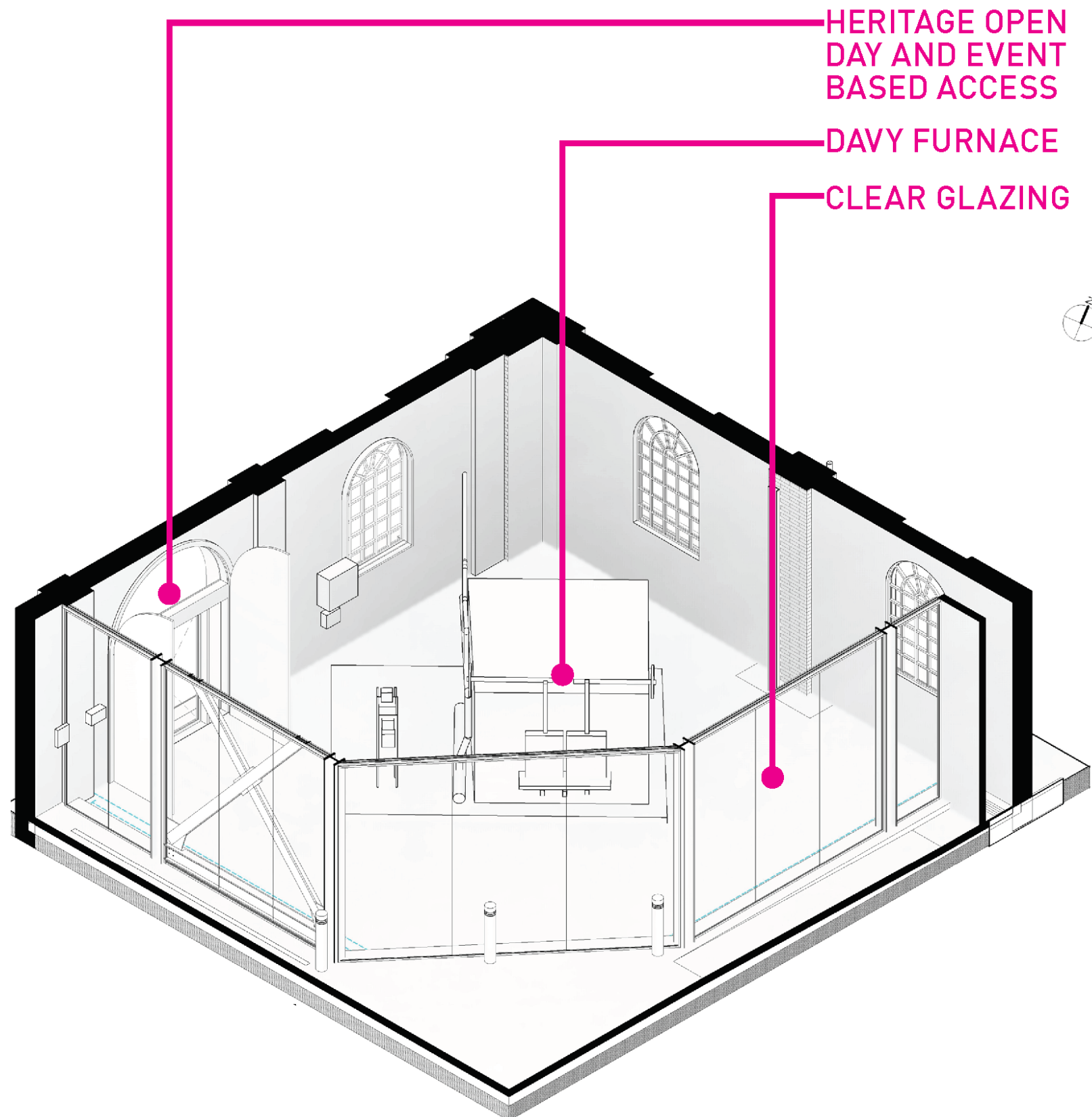


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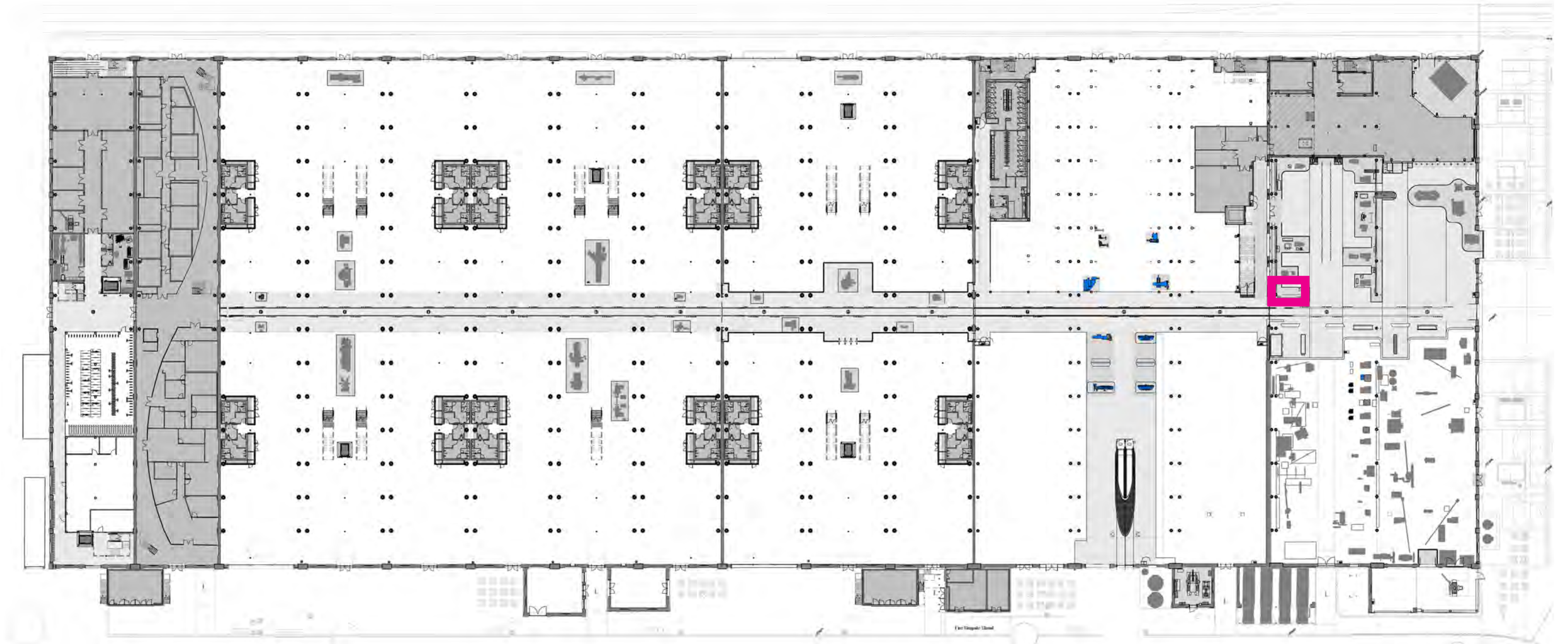
# DAVY FURNACE





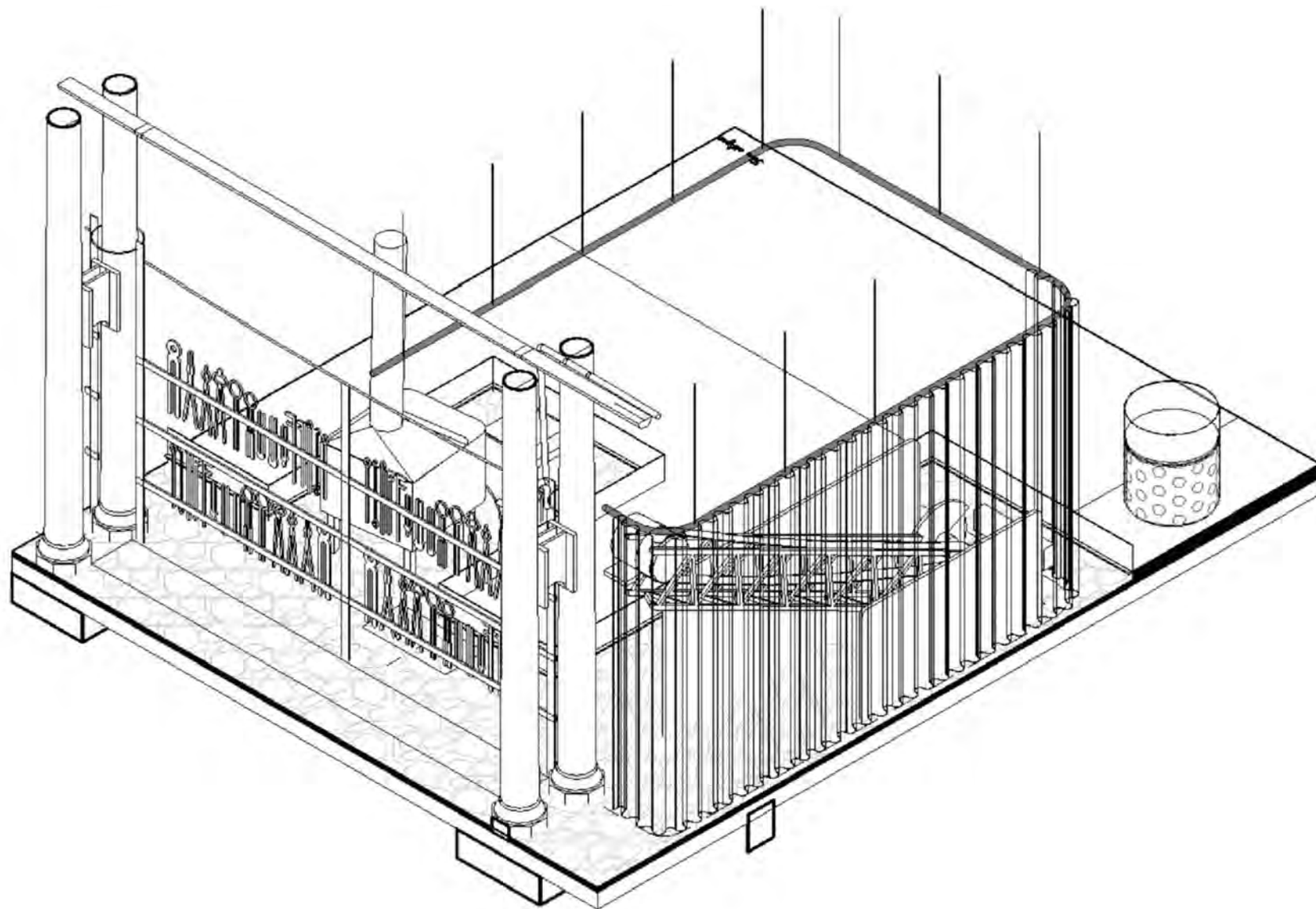
# FOREIGN ORDERS

## GROUND FLOOR





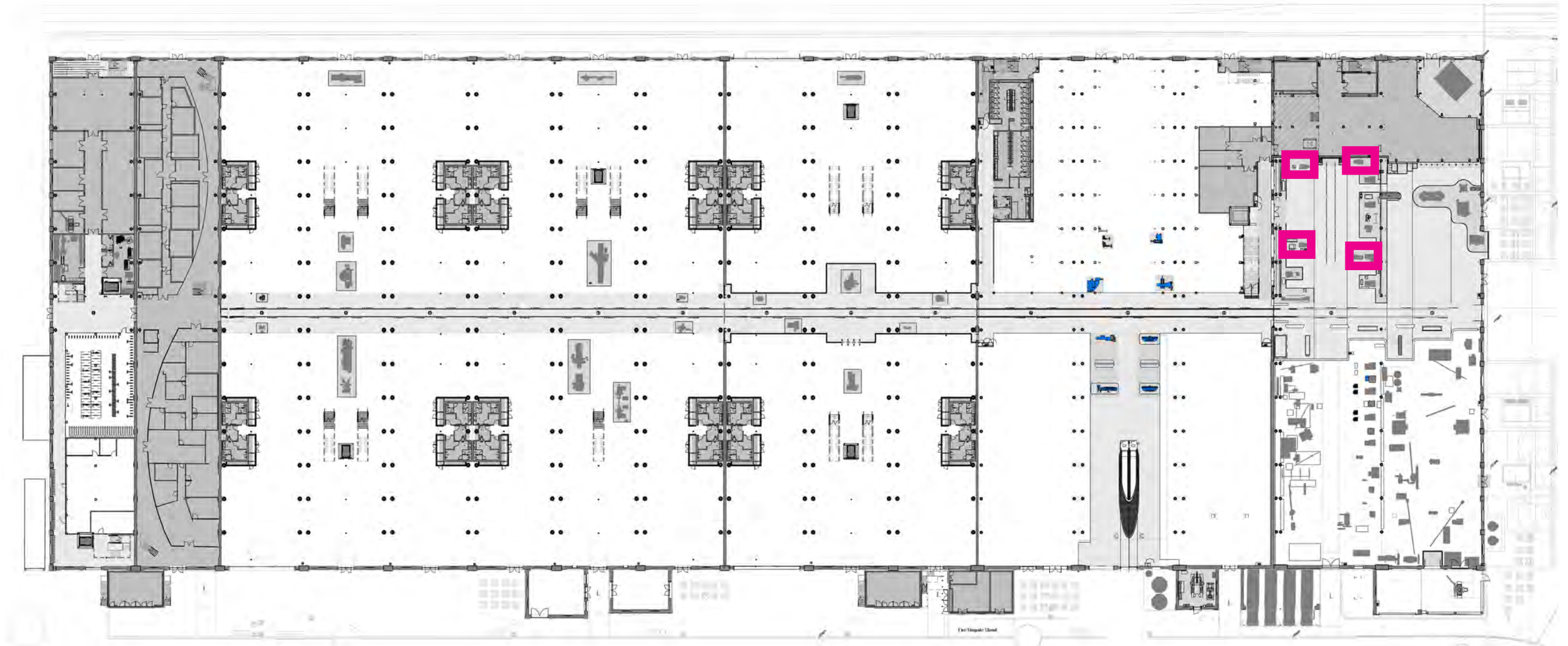
# FOREIGN ORDERS





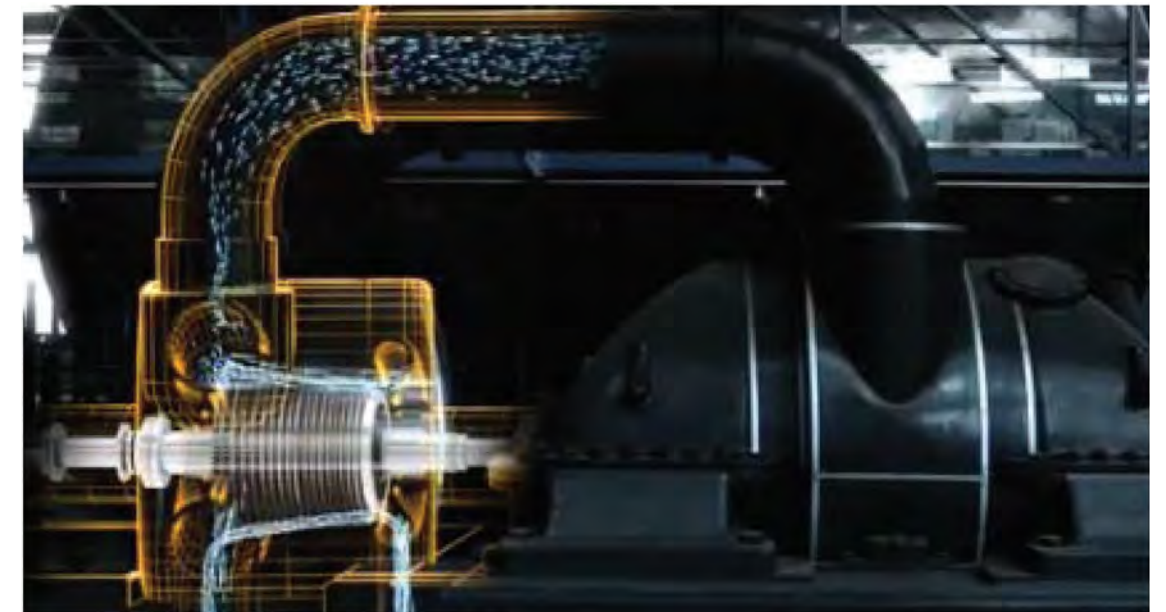
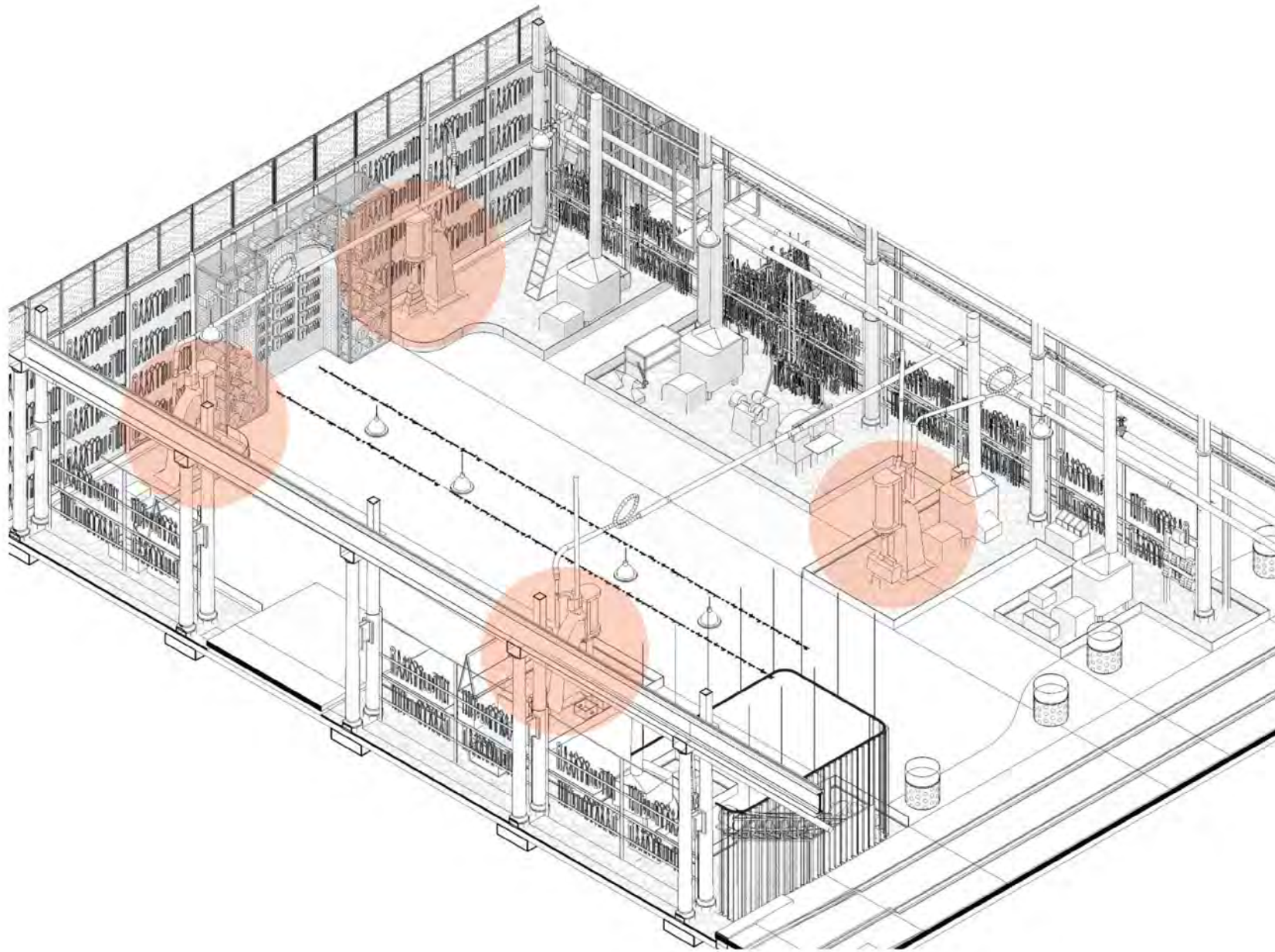
# STEAM HAMMER PROJECTIONS

## GROUND FLOOR





# STEAM HAMMER PROJECTIONS





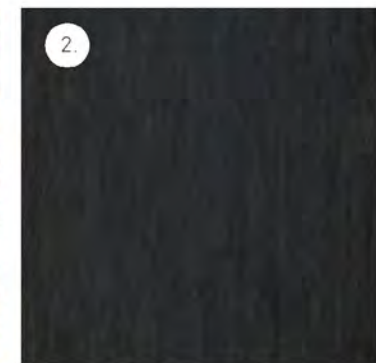
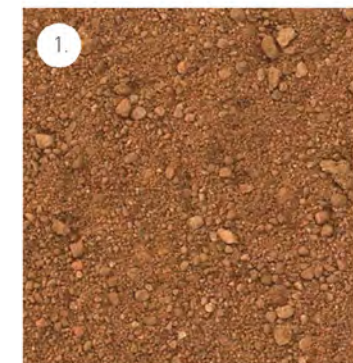
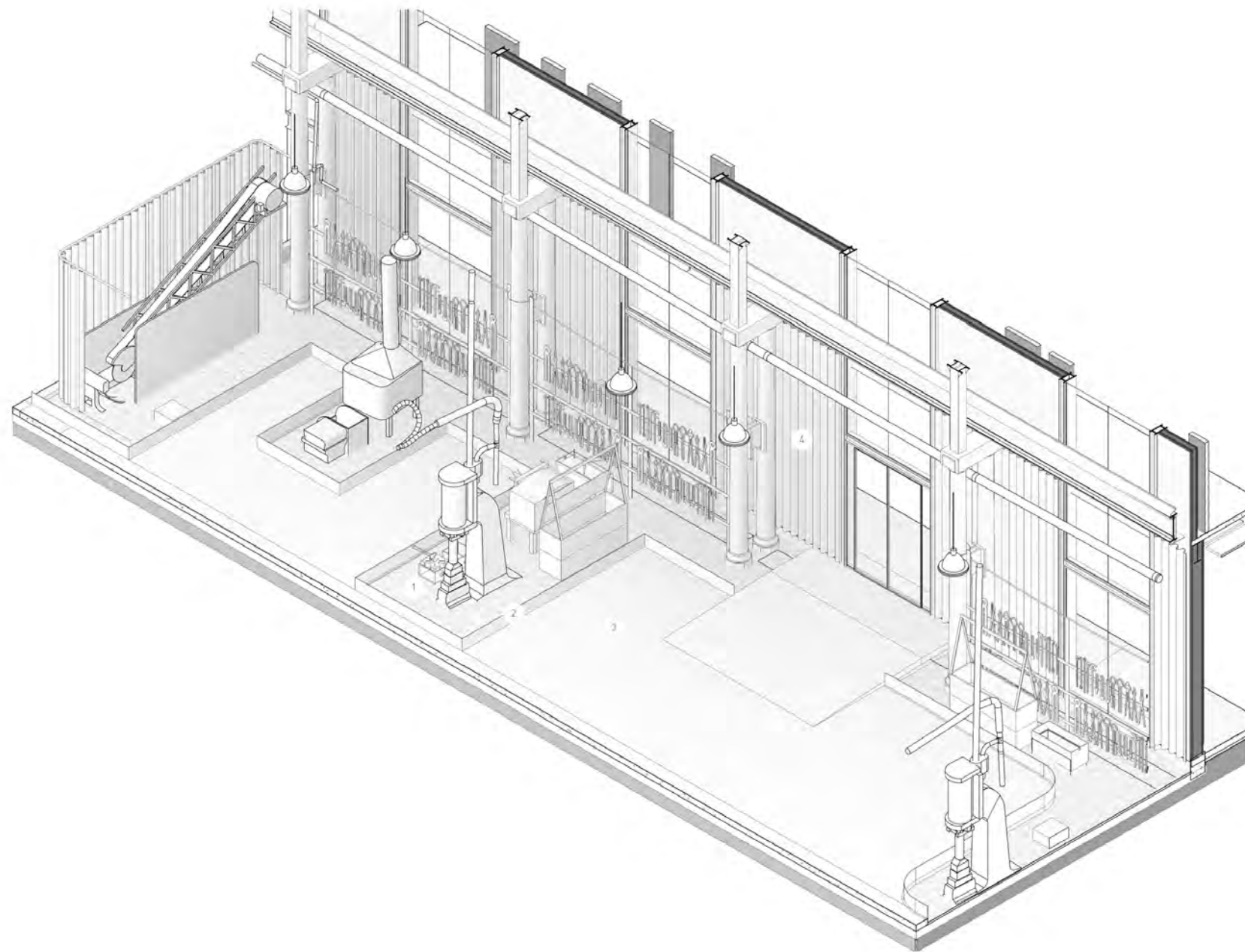
# WEST WALL

## GROUND FLOOR





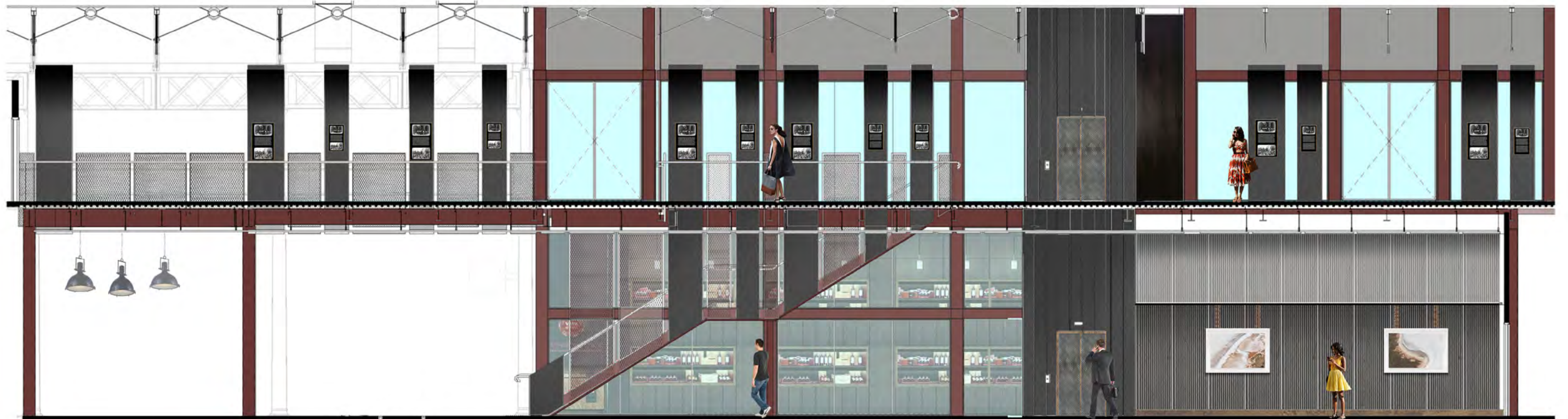
# WEST WALL BAY 2





# WEST WALL BAY 2

## ELEVATIONS



INTERPRETIVE WALKWAY SECTION LOOKING WEST

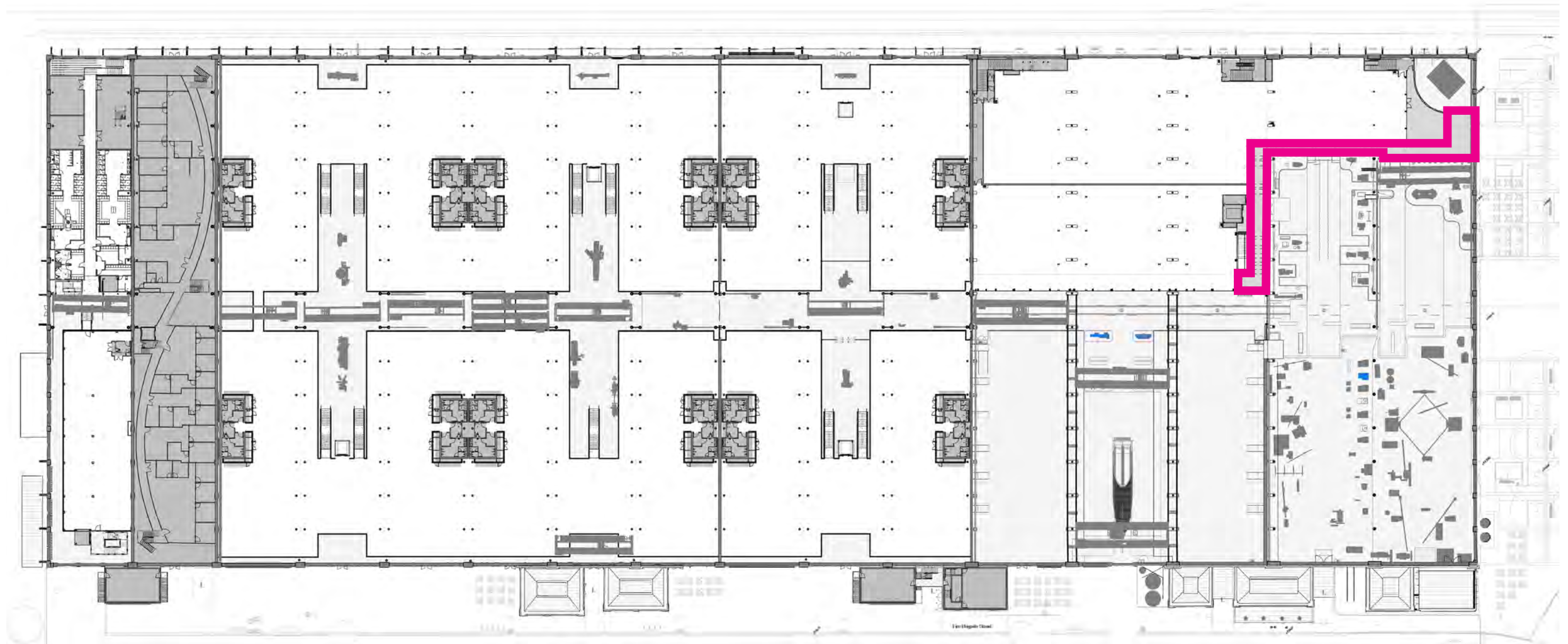


INTERPRETIVE WALKWAY SECTION LOOKING EAST



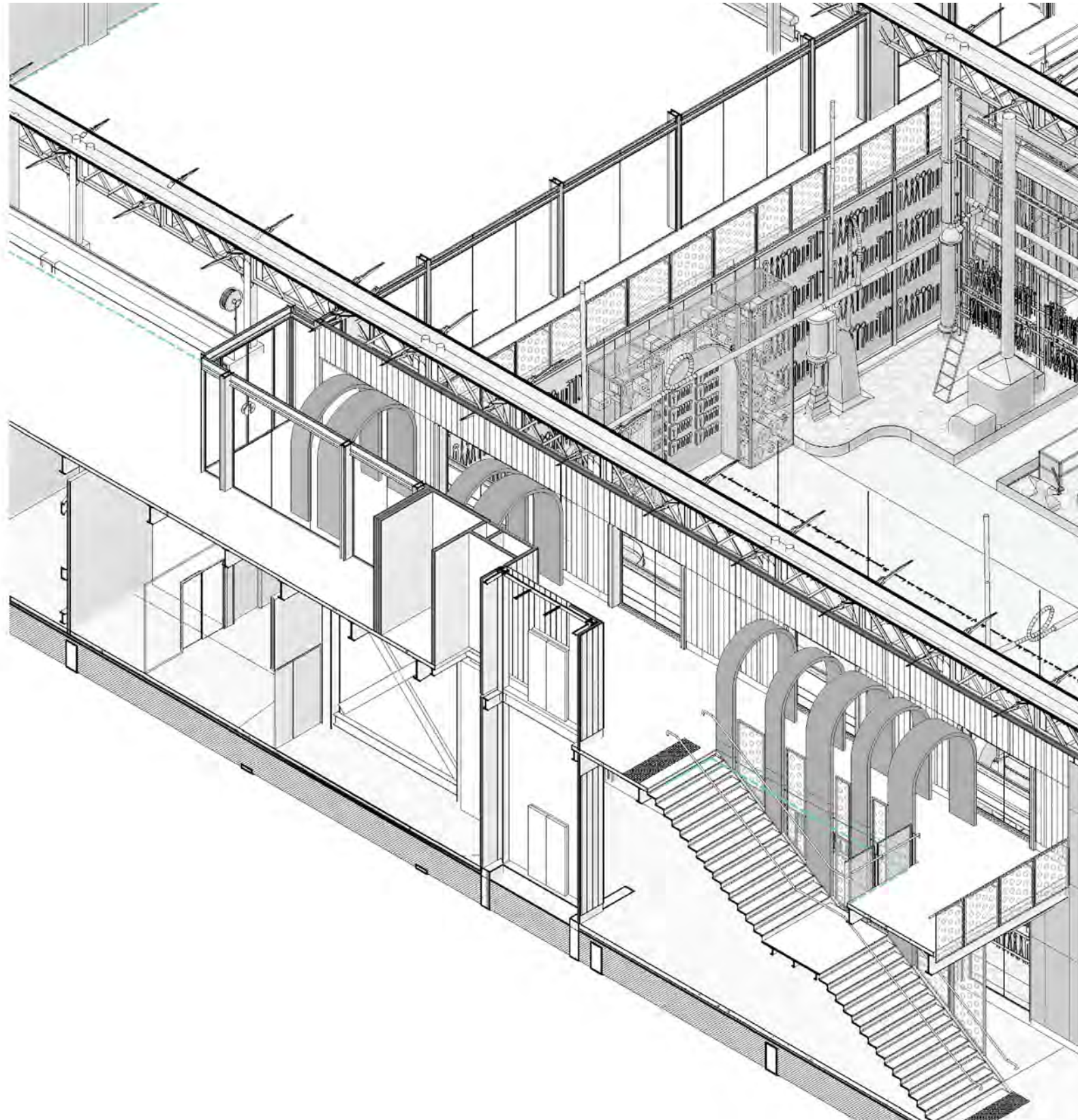
# INTERPRETIVE WALKWAY

## FIRST FLOOR





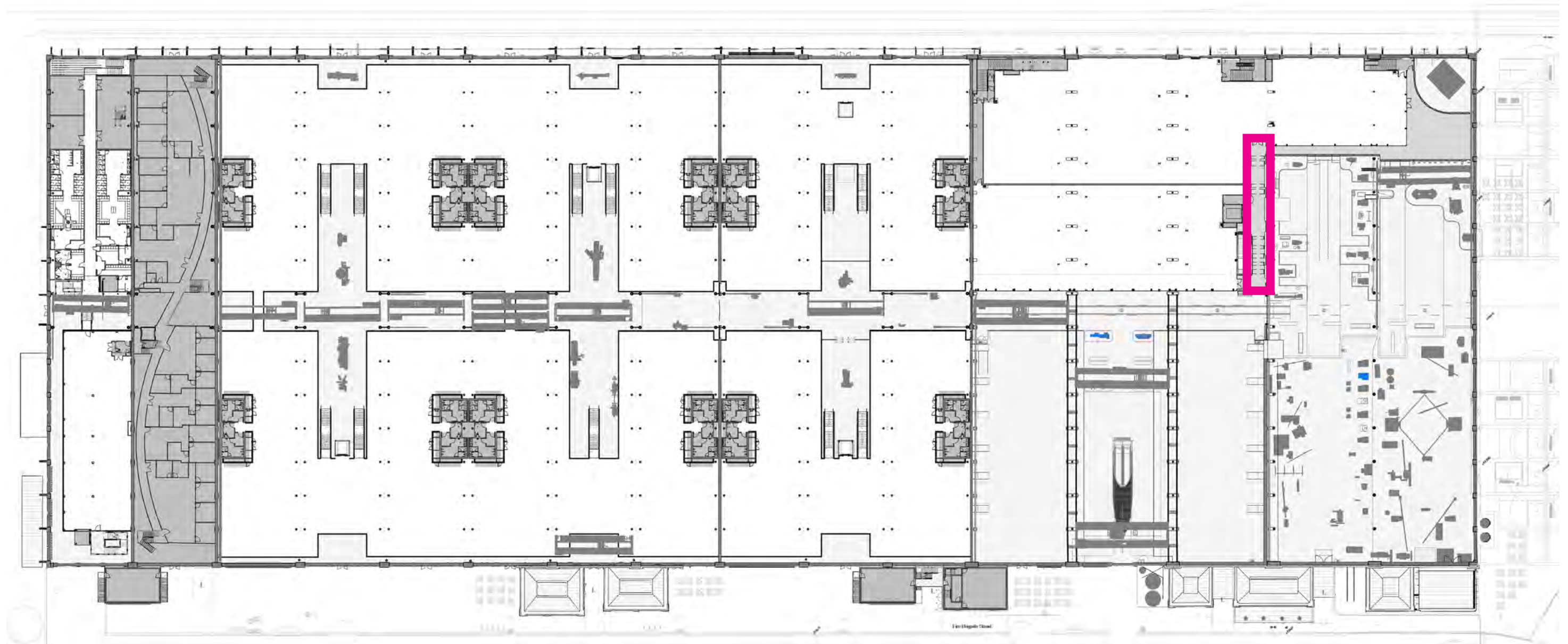
# INTERPRETIVE WALKWAY





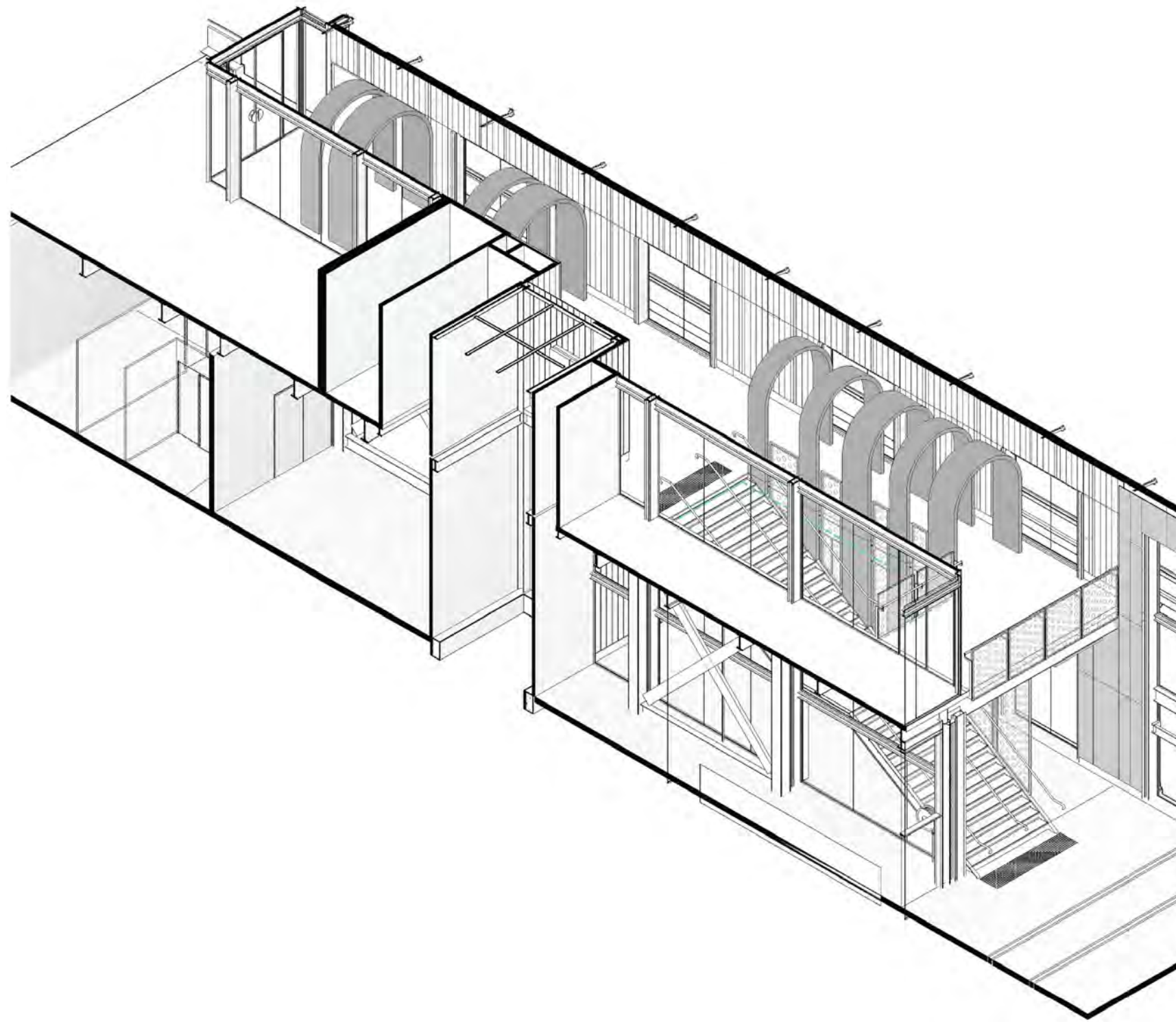
# BOILER ARCHES

## FIRST FLOOR





# BOILER ARCHES



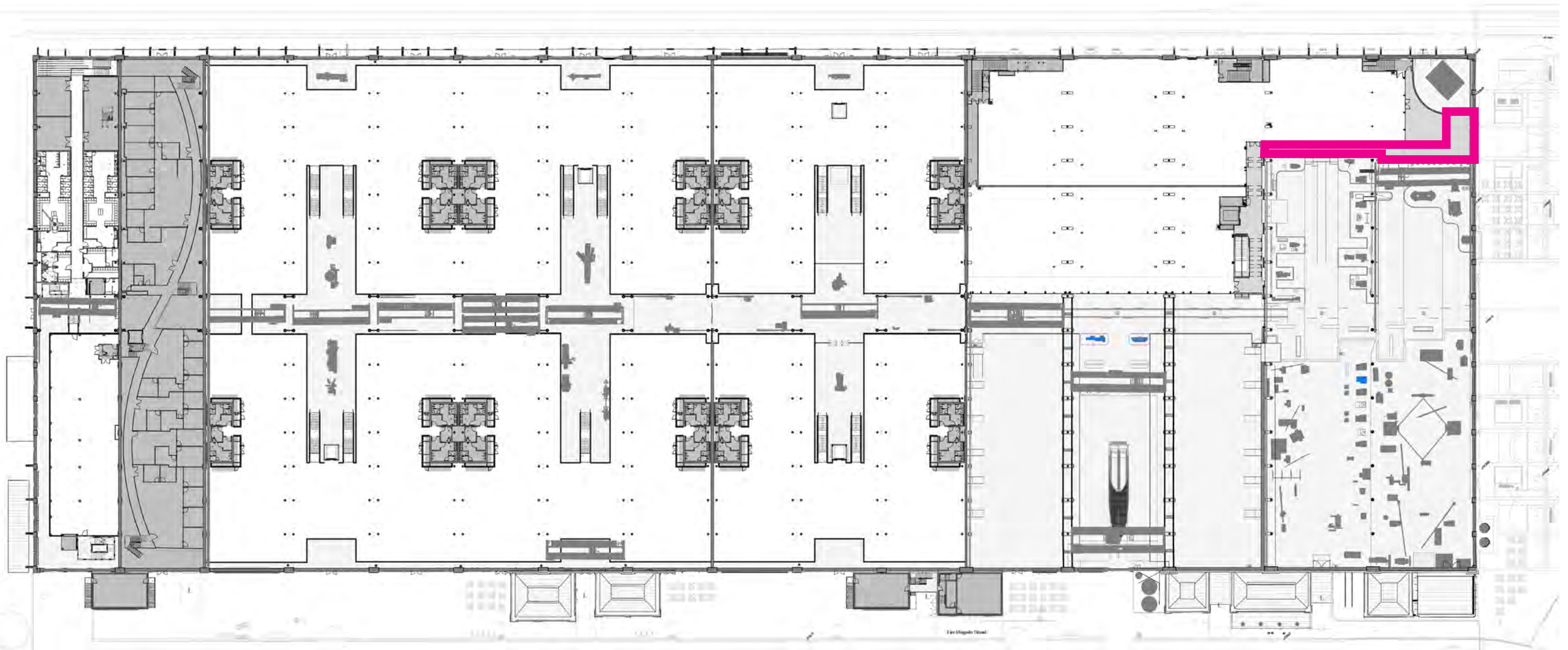






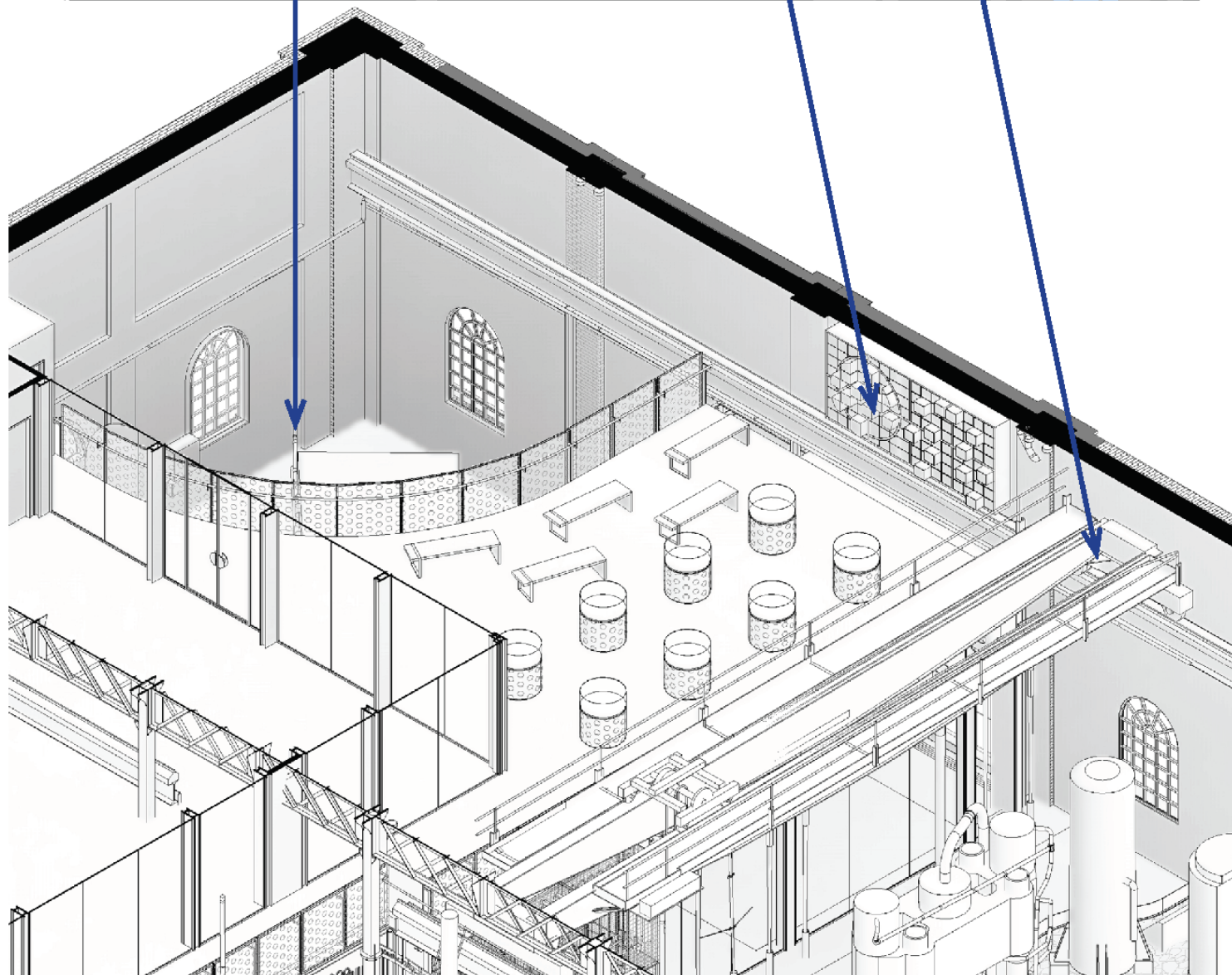
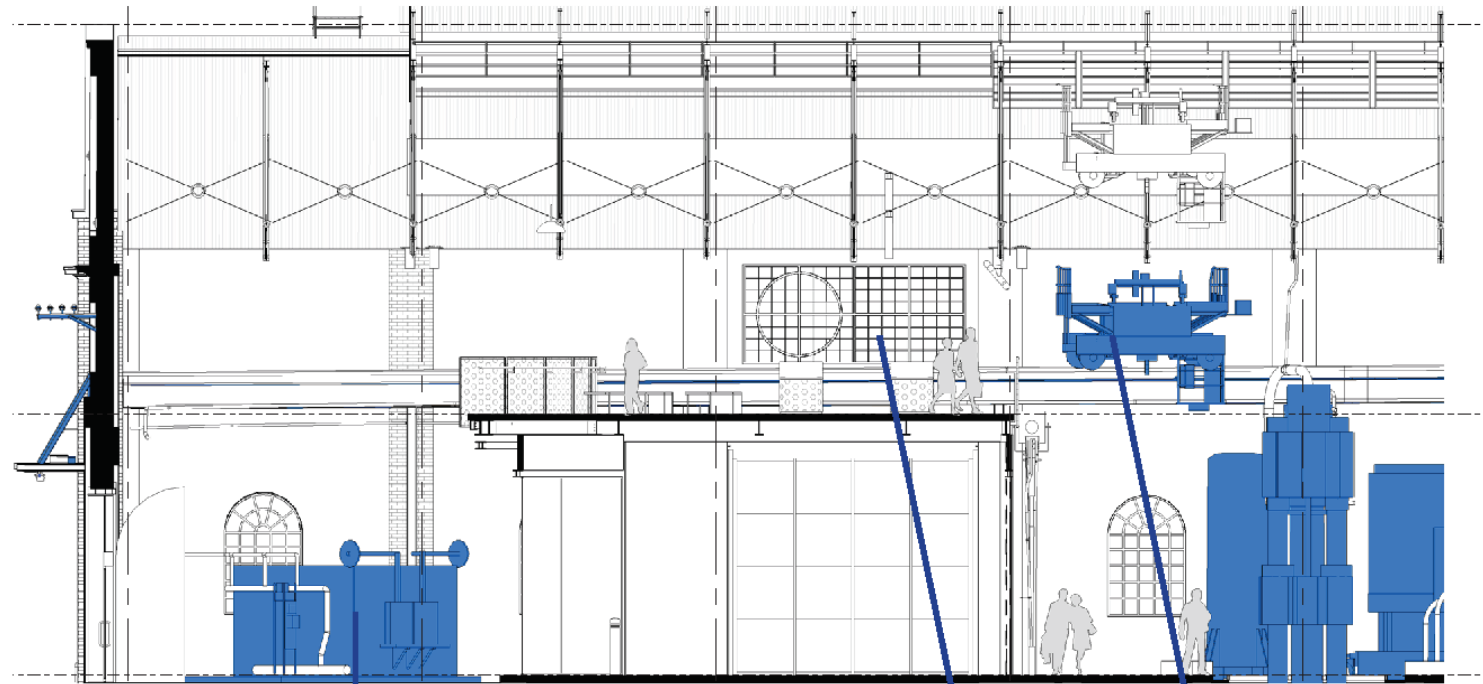
# DAVY MEZZANINE

## FIRST FLOOR





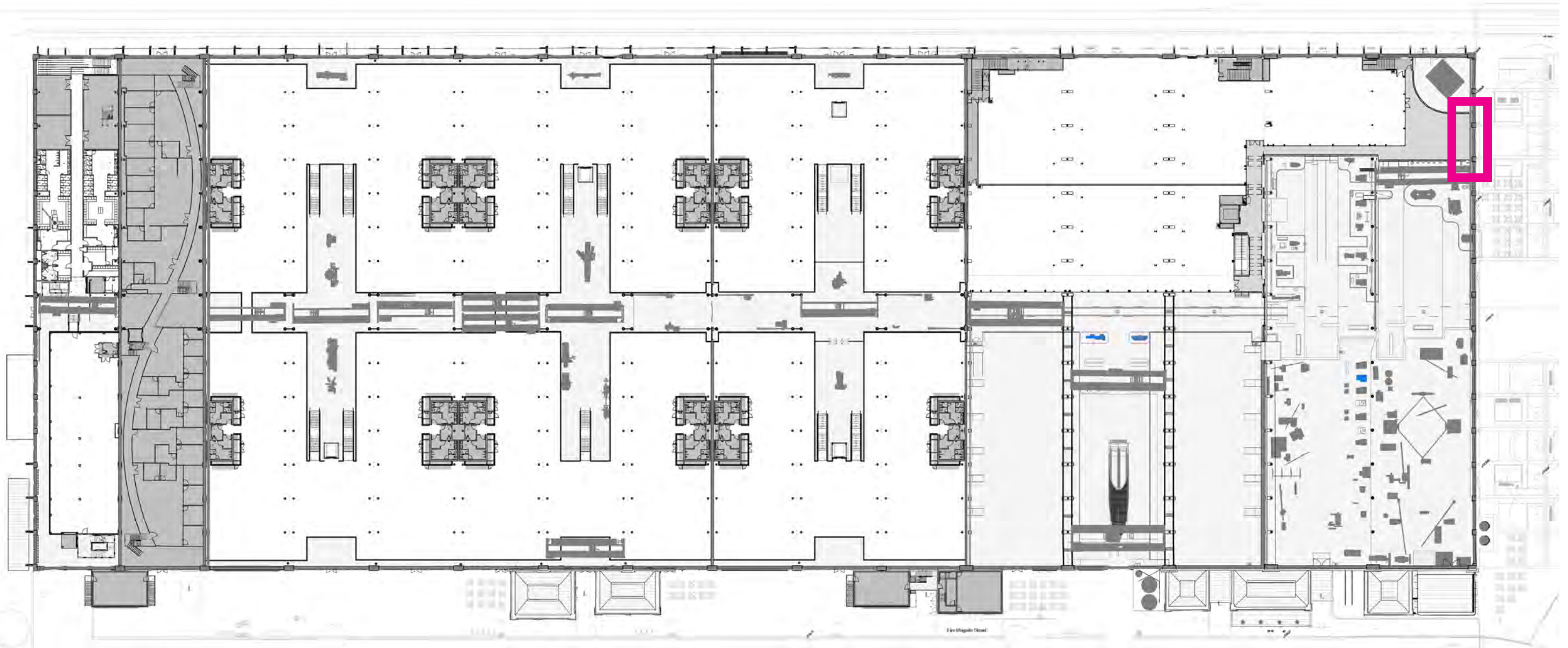
# DAVY MEZZANINE





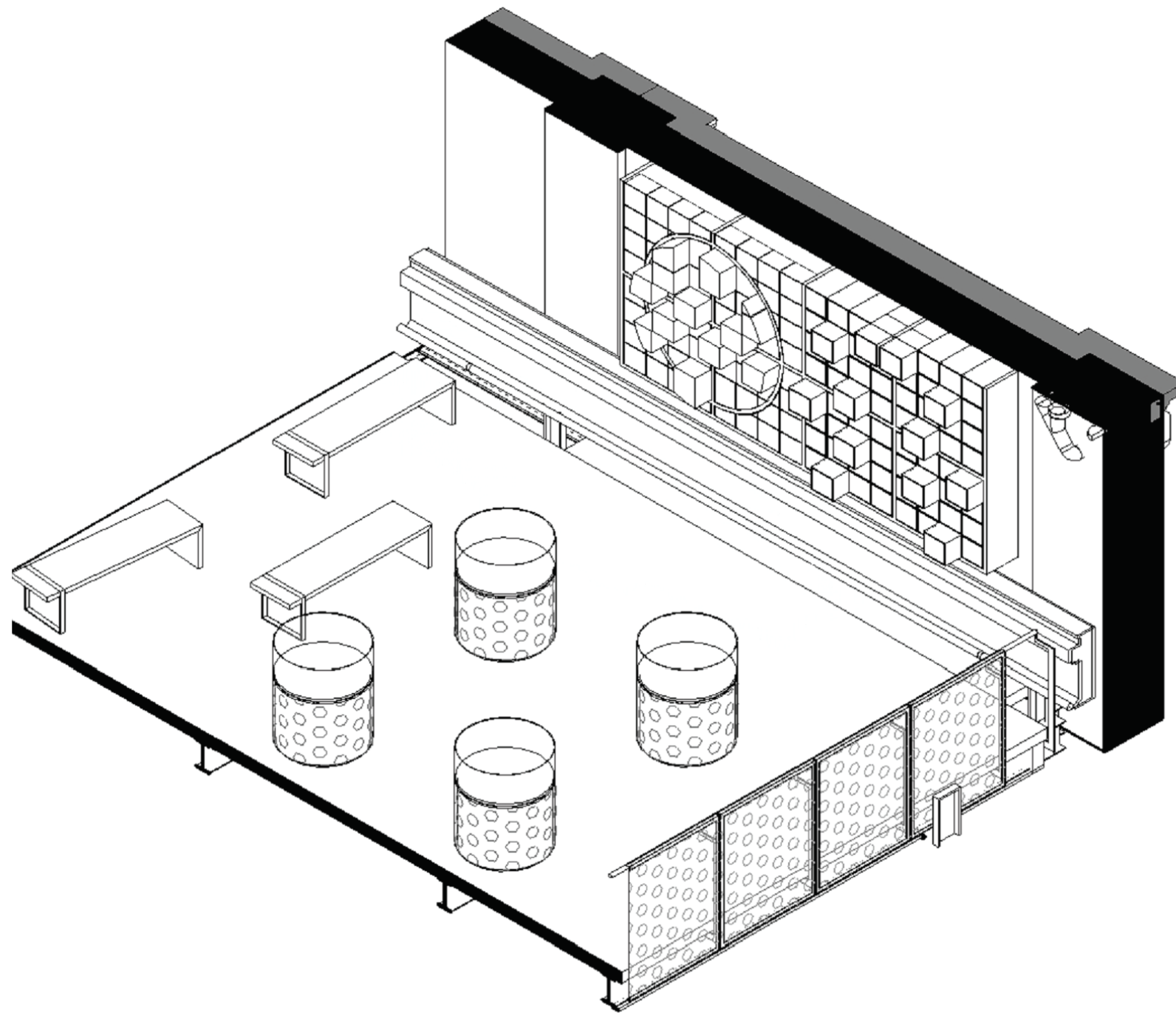
# CURIOSITY CASES

## FIRST FLOOR





# CURIOSITY CASES





# LOCO EXHIBIT





# LOCO EXHIBIT

INNOVATION PLAZA ENTRY

PUBLIC SEATING

BLACKSMITH TIMELINE RIBBON

DIGITAL INTERPRETATION EXPERIENCE

HARD ARTS DISPLAY CASE

EQUALISING BEAM DISPLAY CASE

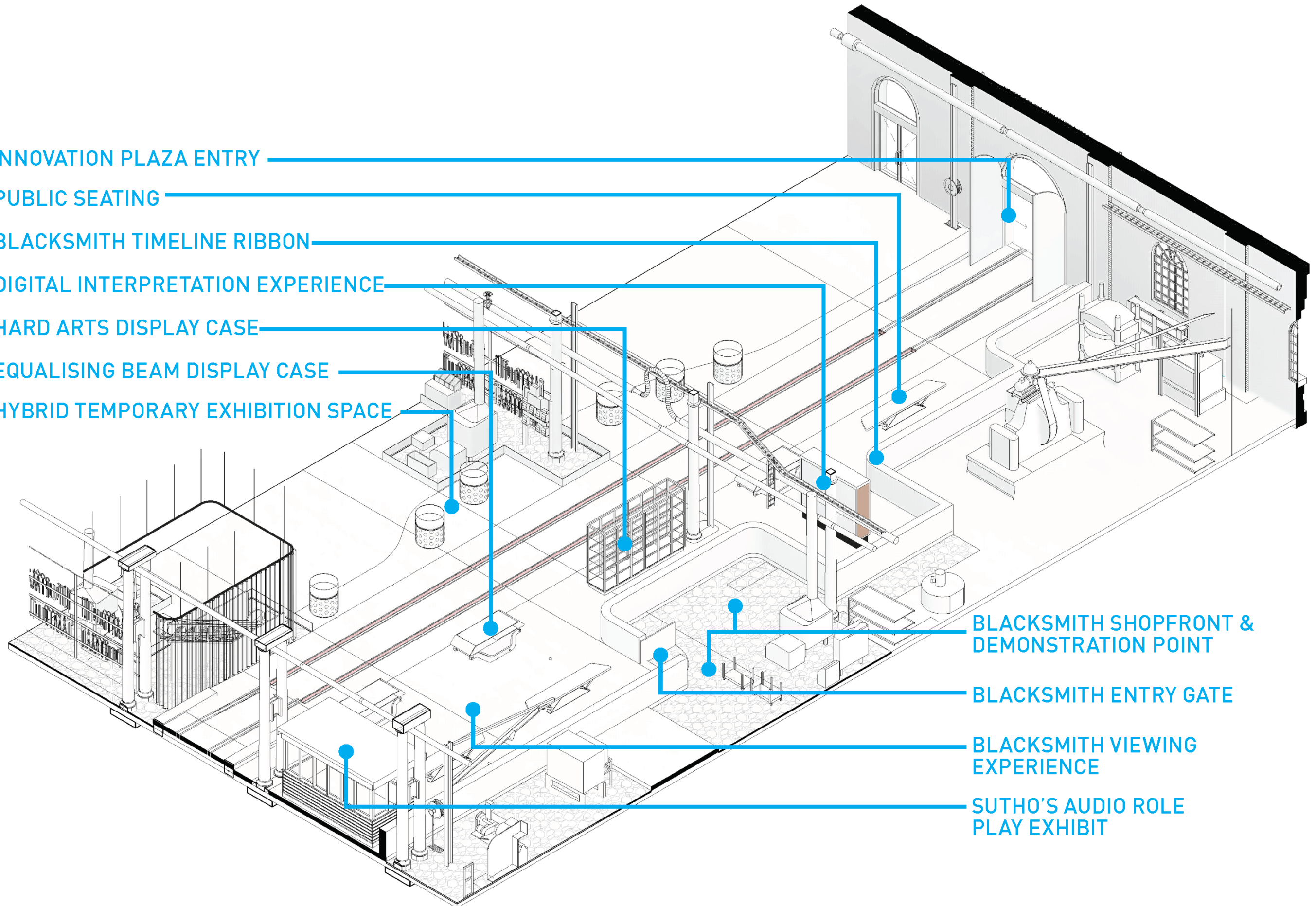
HYBRID TEMPORARY EXHIBITION SPACE

BLACKSMITH SHOPFRONT &  
DEMONSTRATION POINT

BLACKSMITH ENTRY GATE

BLACKSMITH VIEWING  
EXPERIENCE

SUTHO'S AUDIO ROLE  
PLAY EXHIBIT





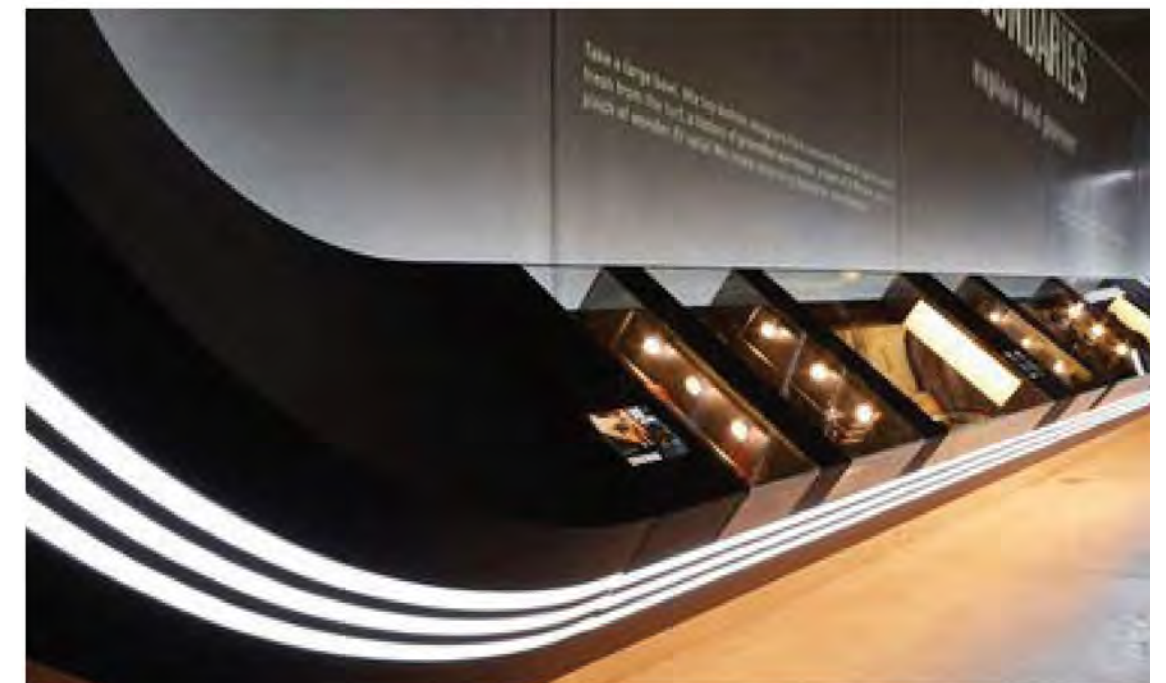
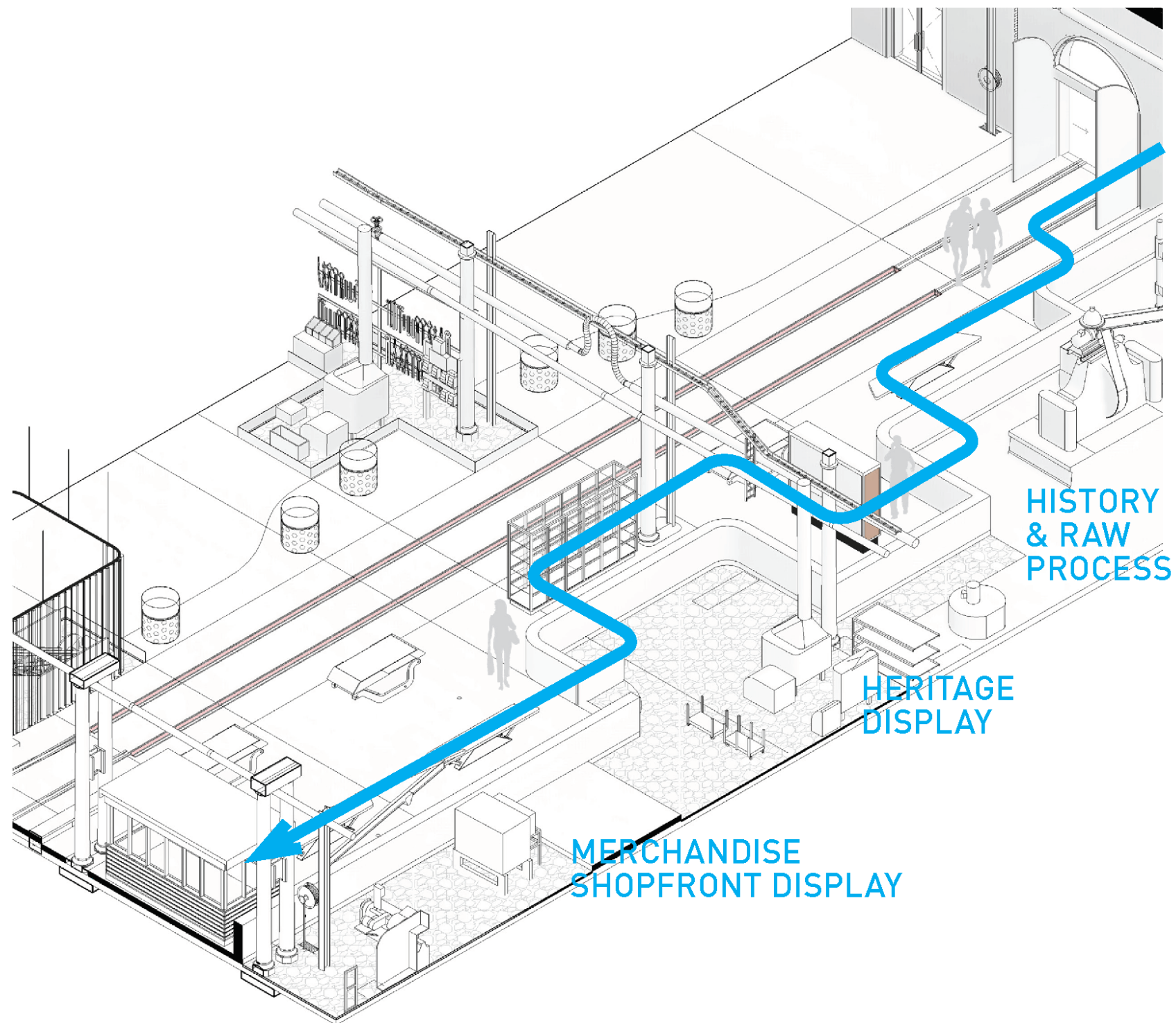
# BLACKSMITH INTERACTION

## GROUND FLOOR



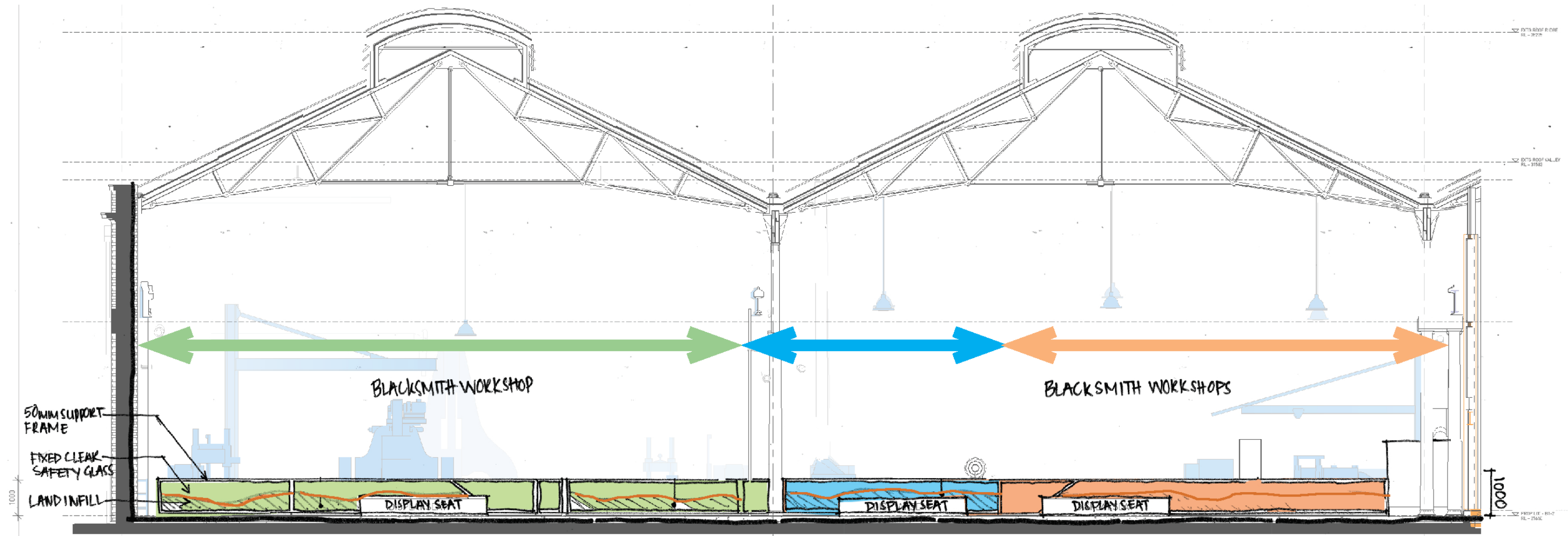


# BLACKSMITH INTERACTION





# BLACKSMITH INTERACTION

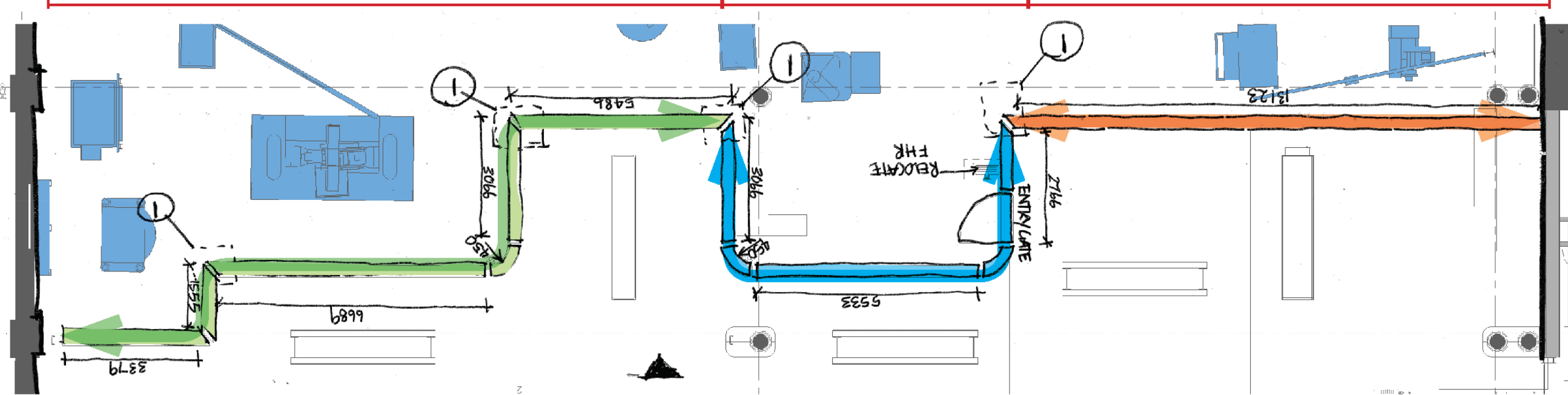


ELEVATION

PROCESS

PAST

FUTURE



PLAN

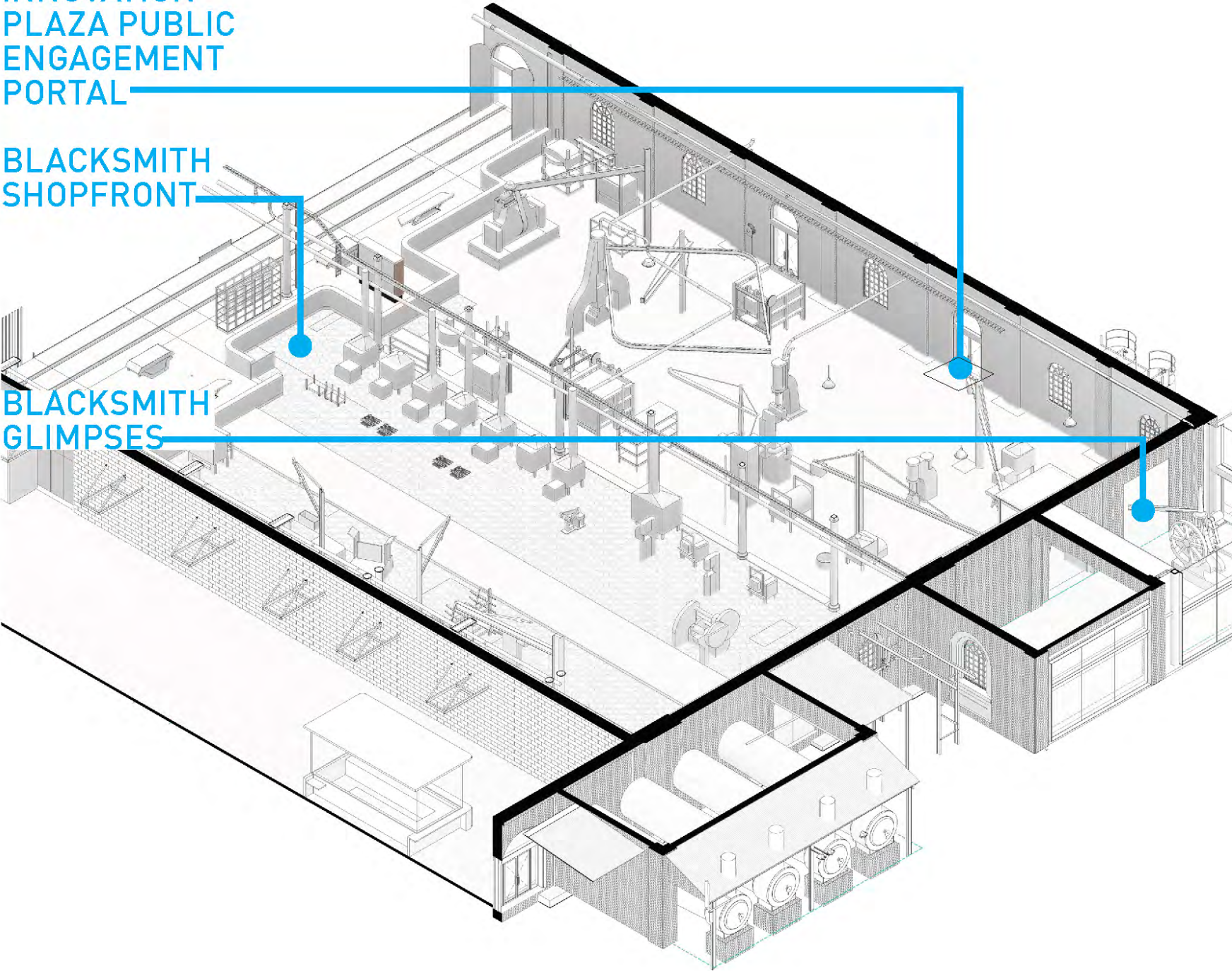


# BLACKSMITH INTERACTION

INNOVATION  
PLAZA PUBLIC  
ENGAGEMENT  
PORTAL

BLACKSMITH  
SHOPFRONT

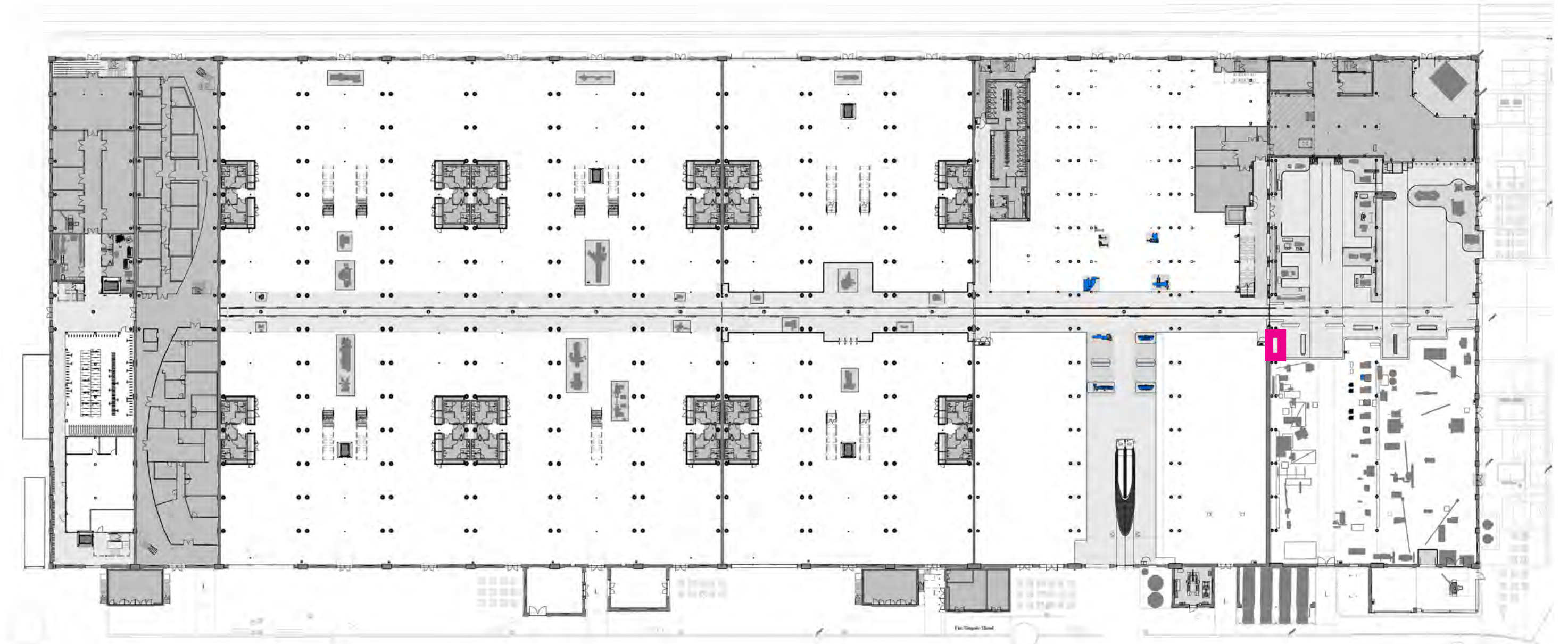
BLACKSMITH  
GLIMPSES





# SUTHO'S SHED

## GROUND FLOOR





# SUTHO'S SHED

## ROLE PLAY AUDIO EXPERIENCE





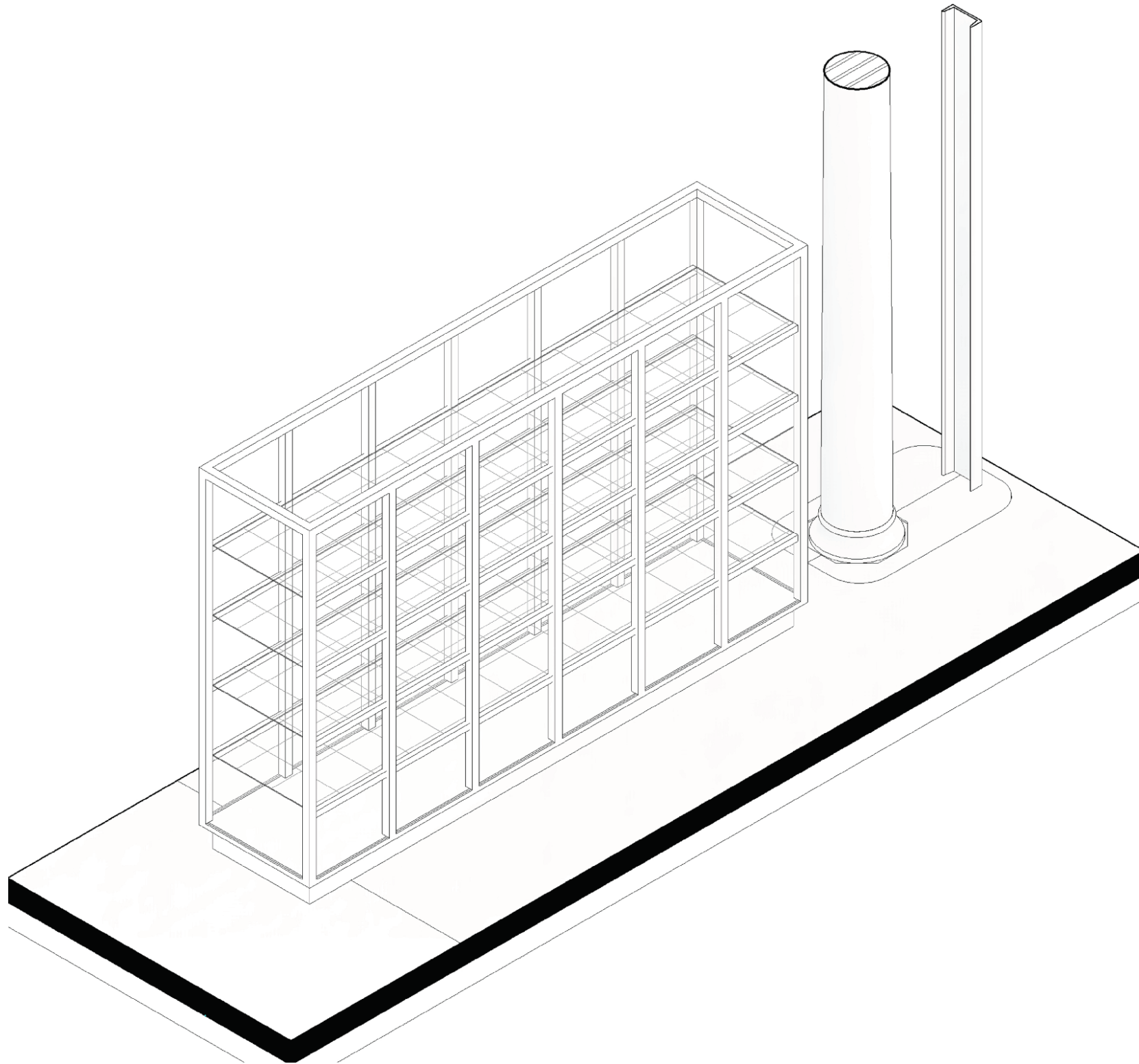
# HARD ARTS DISPLAY CASE

## GROUND FLOOR





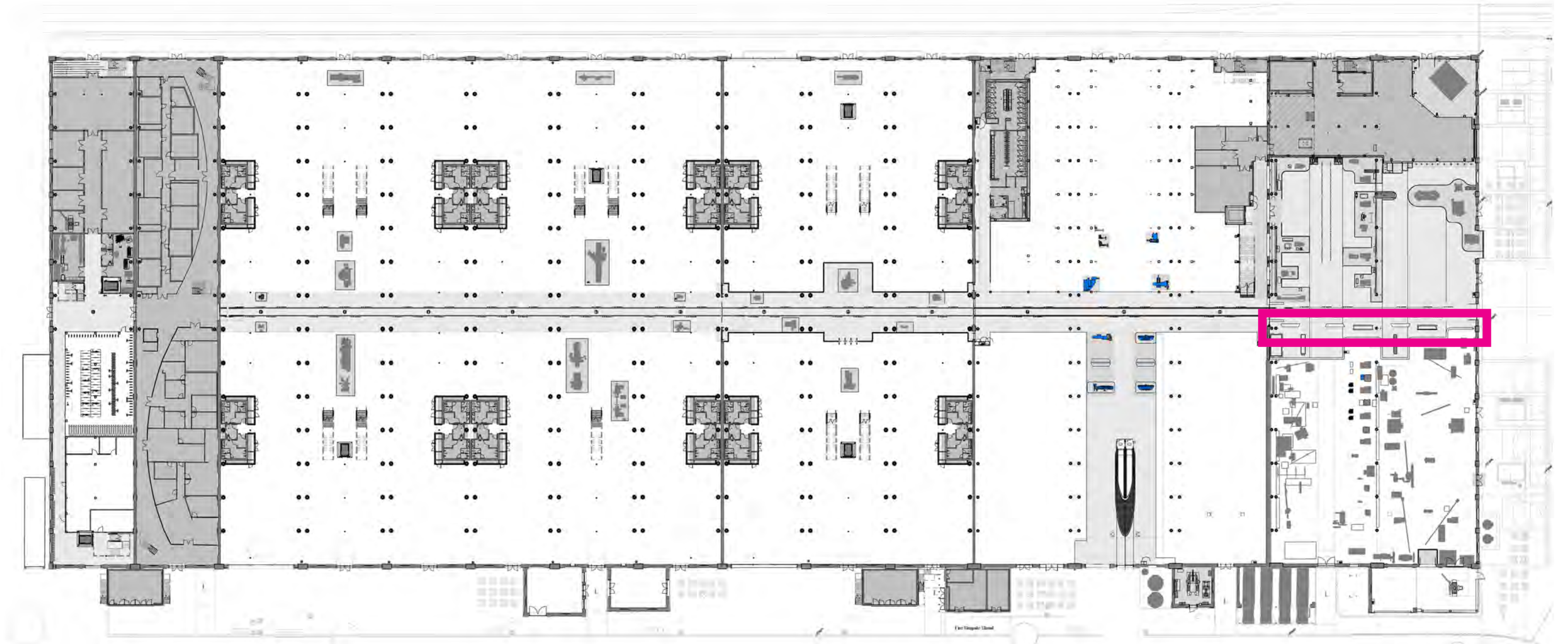
# HARD ARTS DISPLAY CASE





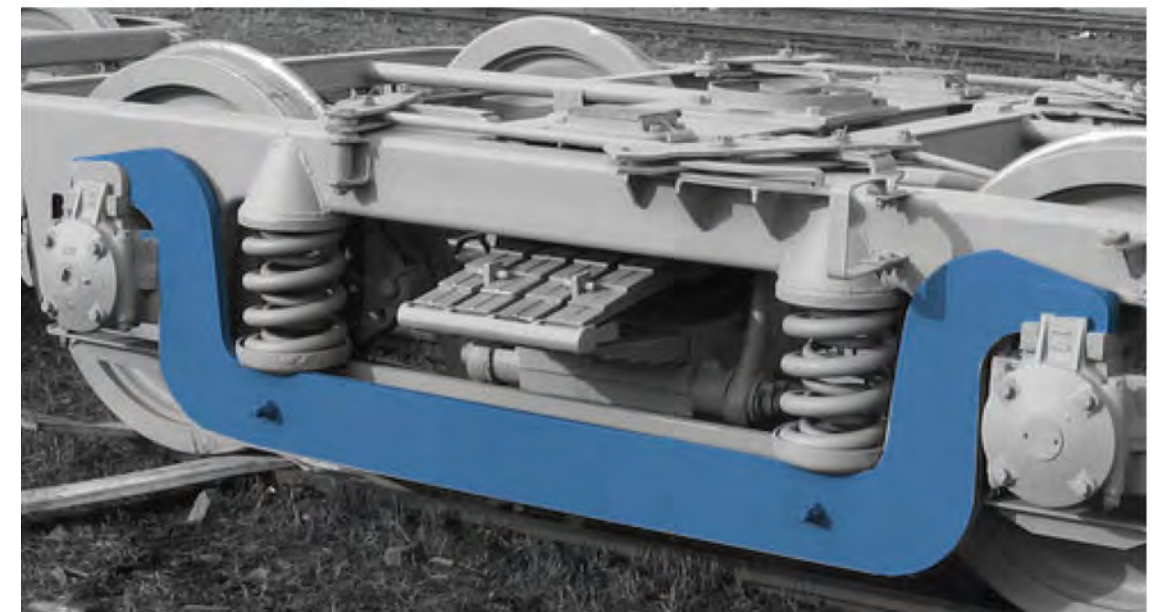
# EQUALISING BEAM DISPLAY

## GROUND FLOOR

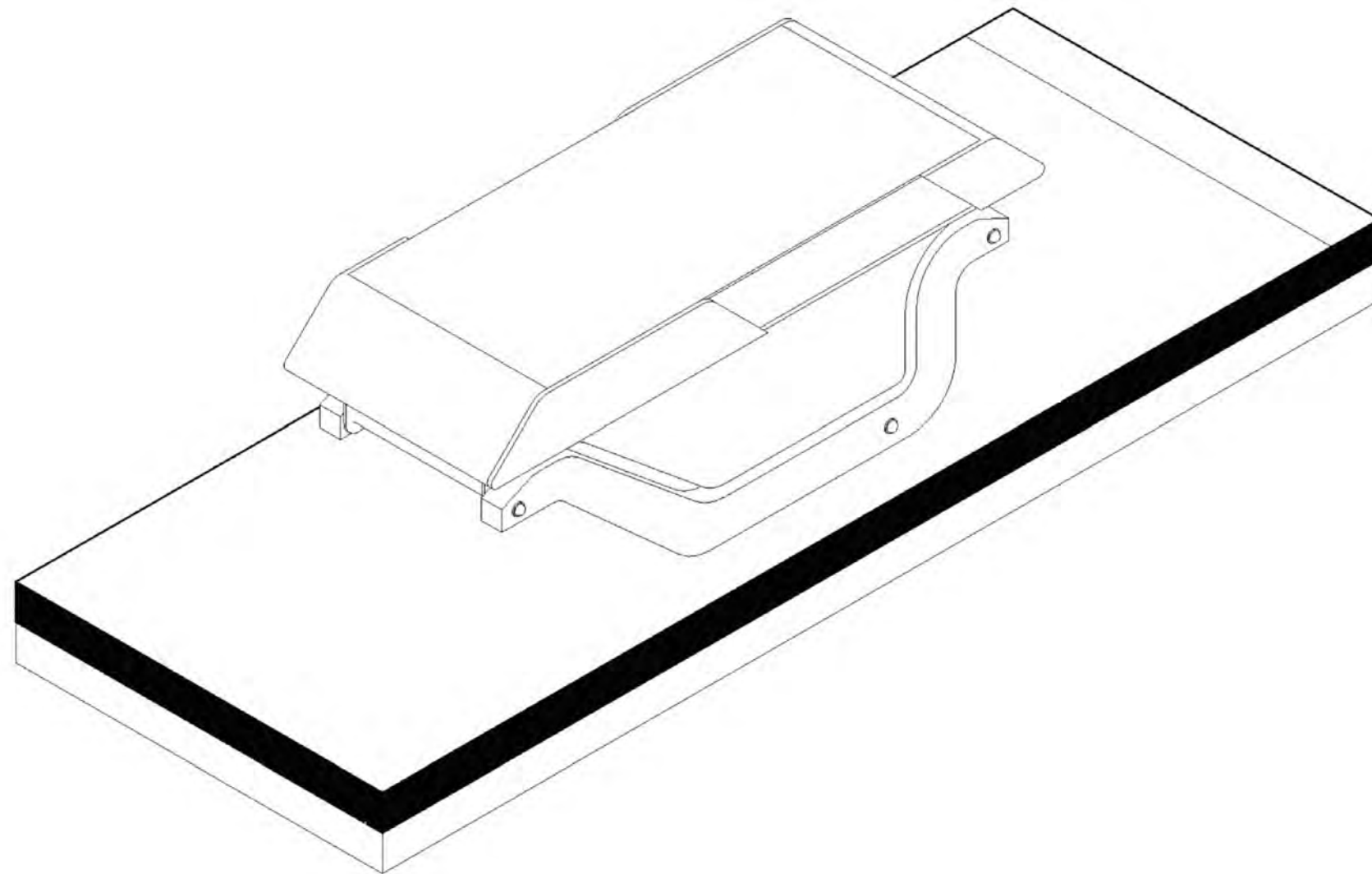




# EQUALISING BEAM DISPLAY



00000000





# BAYS 3-4A EXPERIENCE

## GROUND FLOOR





# FOUNDRY TUNNEL

## GROUND FLOOR



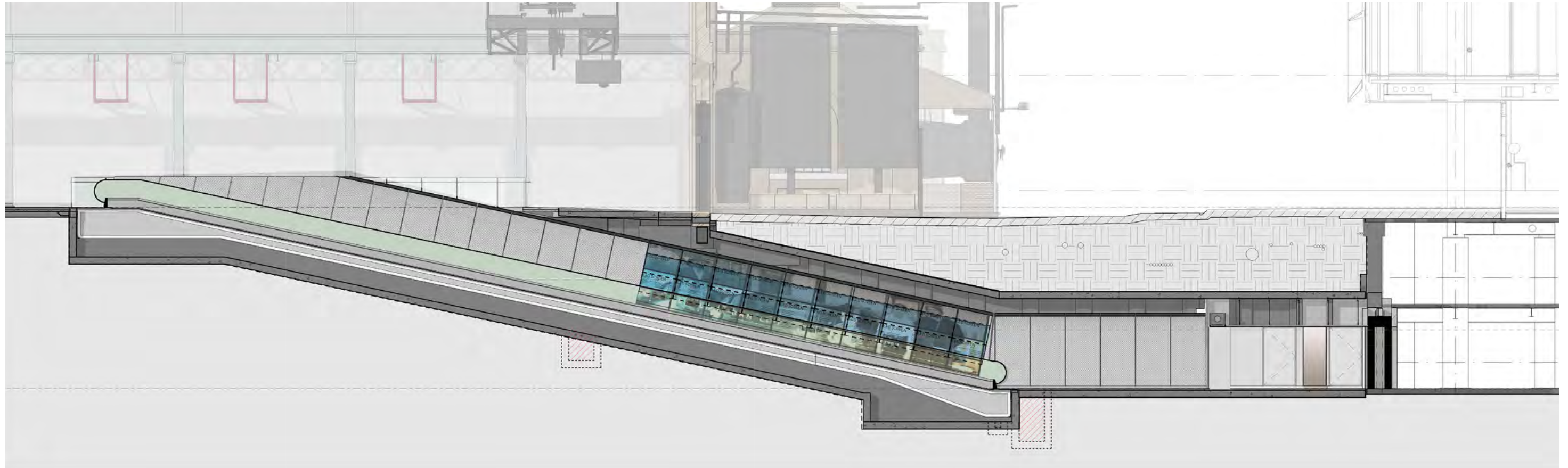


# FOUNDRY TUNNEL

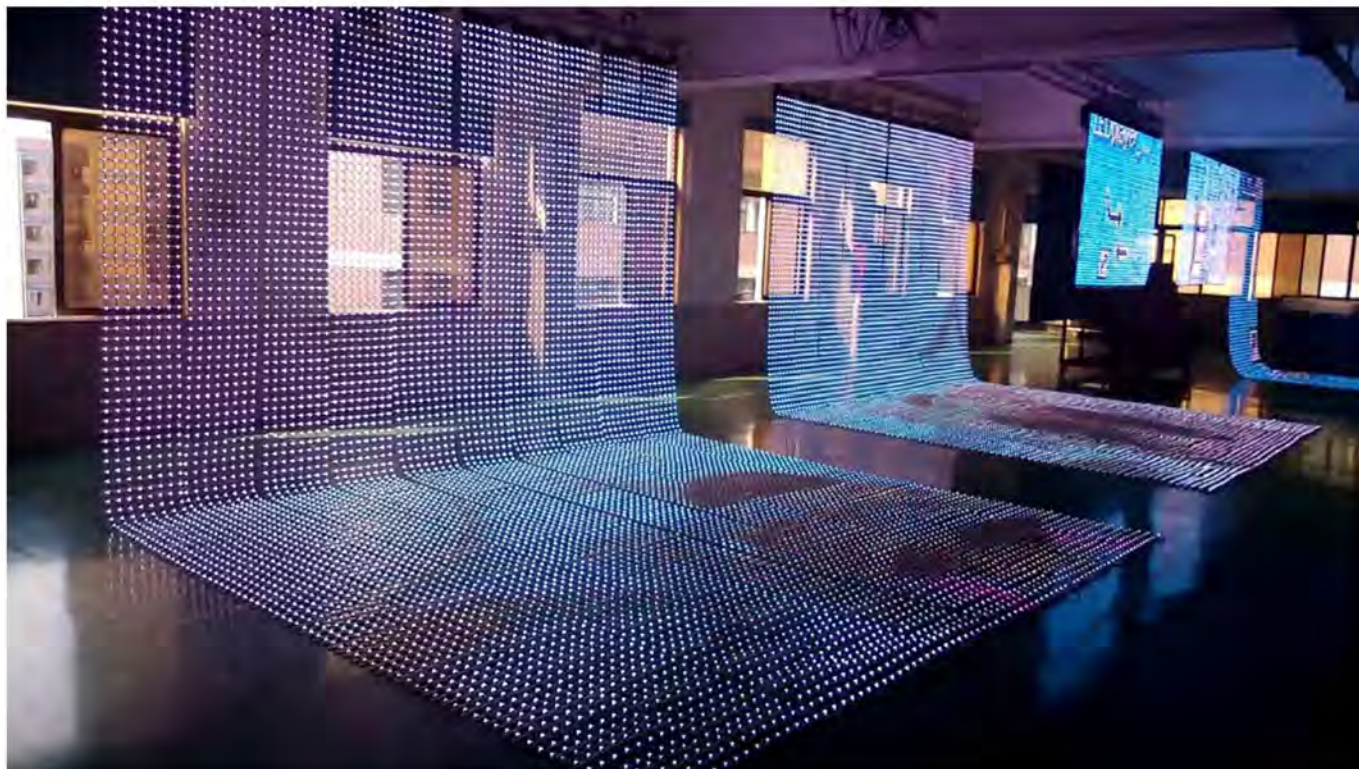




# FOUNDRY TUNNEL



FOUNDRY TUNNEL SECTION - INTERPRETATION



LED SIGNAGE MESH



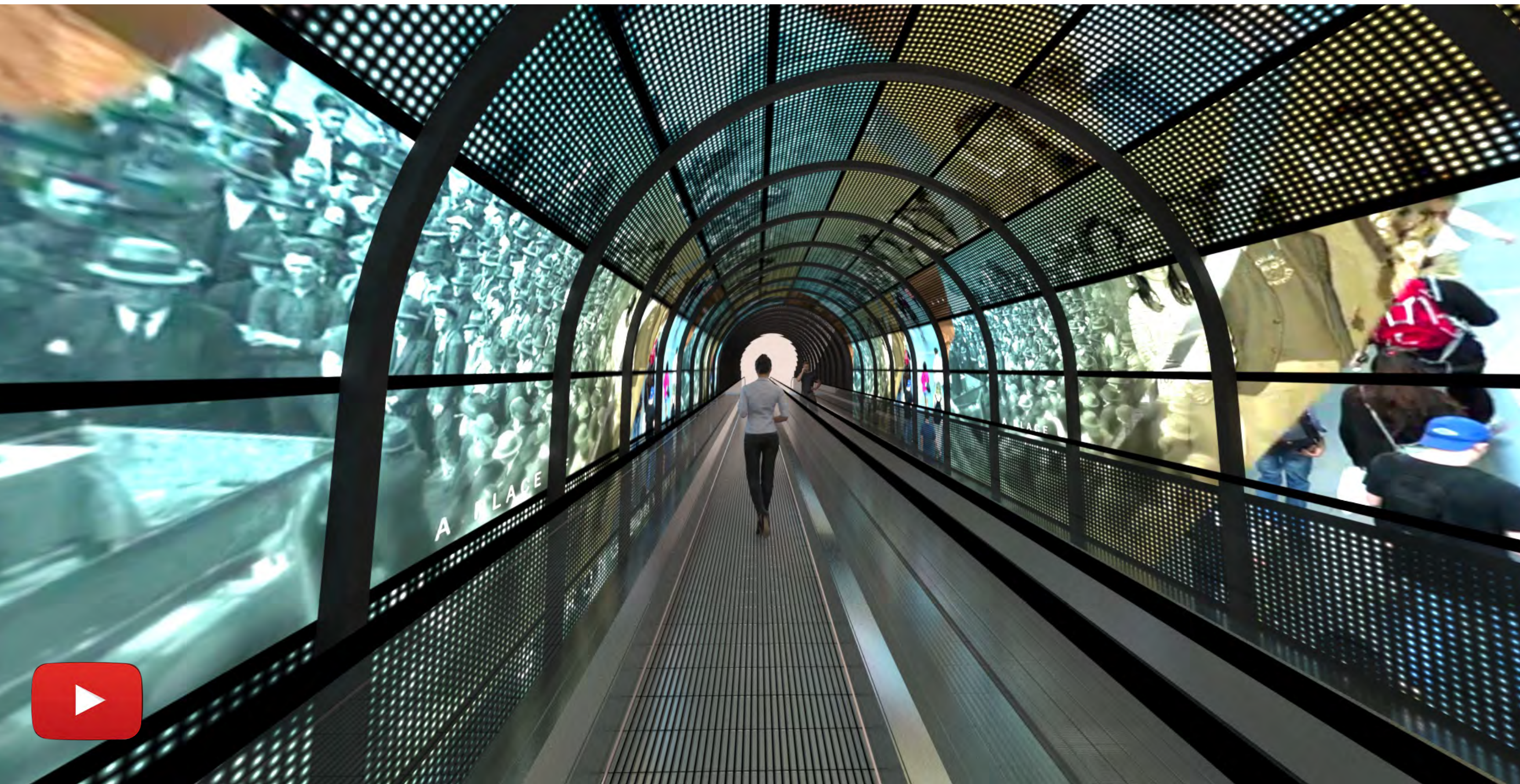
CURVED LED SCREEN







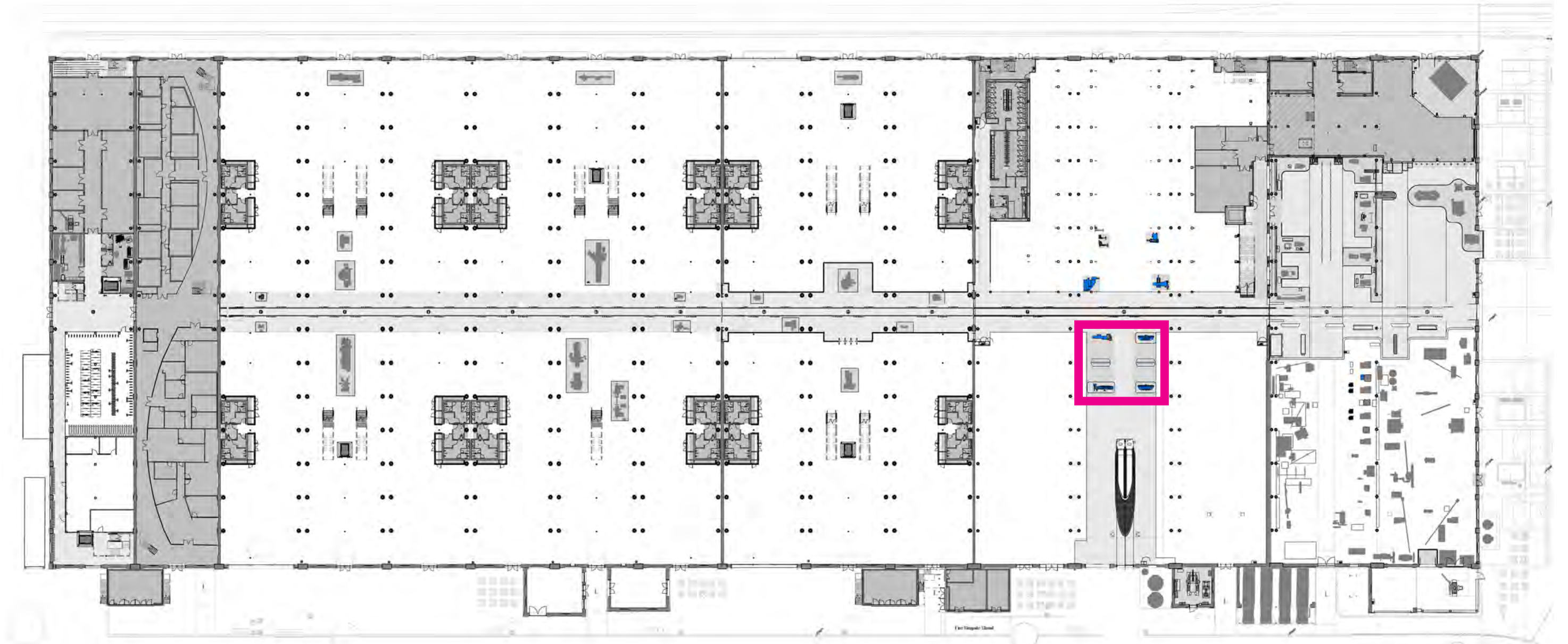
# FOUNDRY TUNNEL





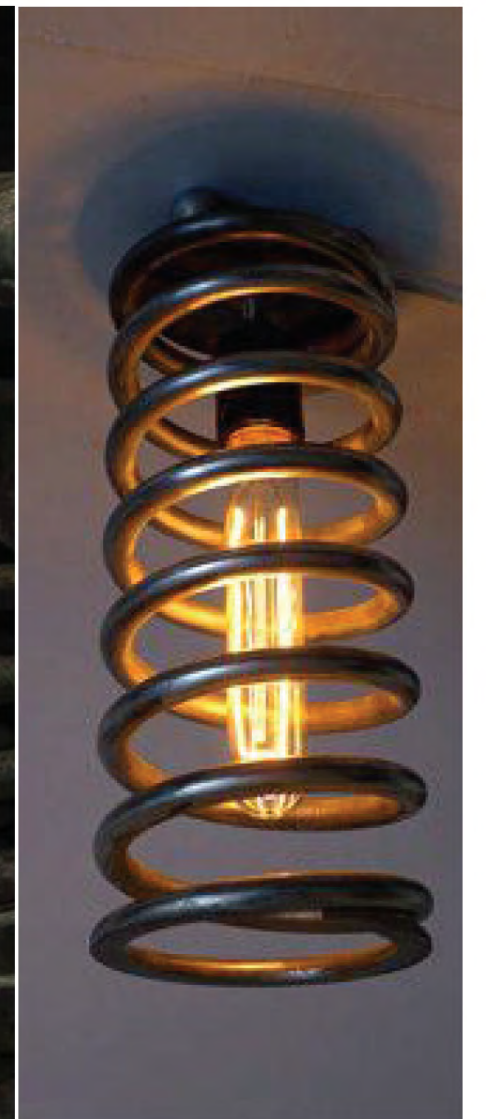
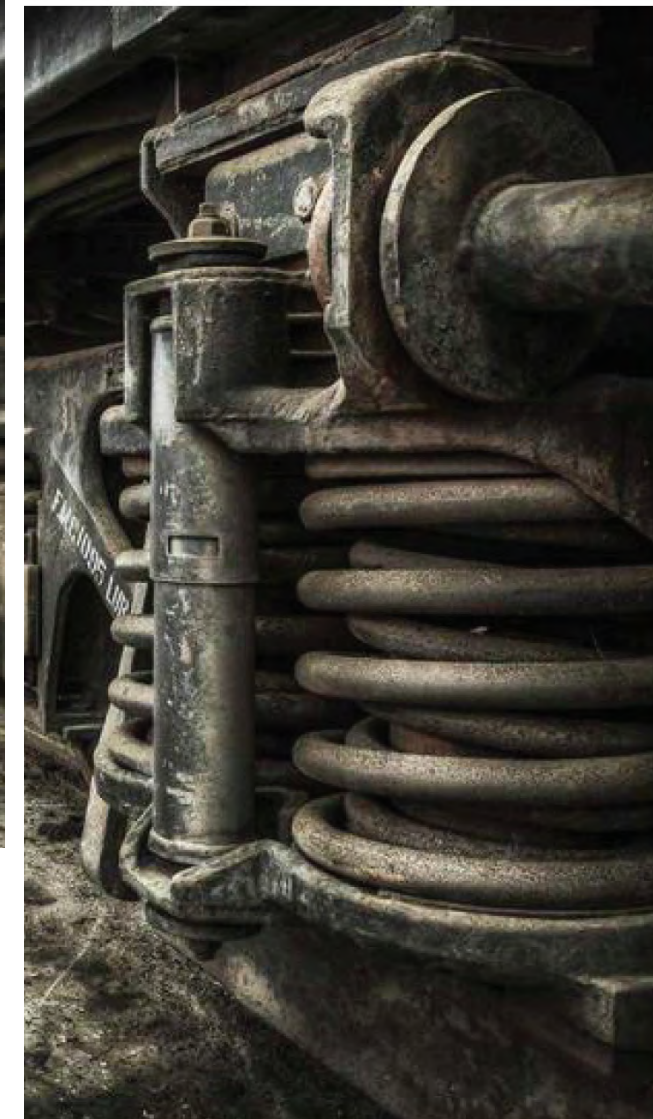
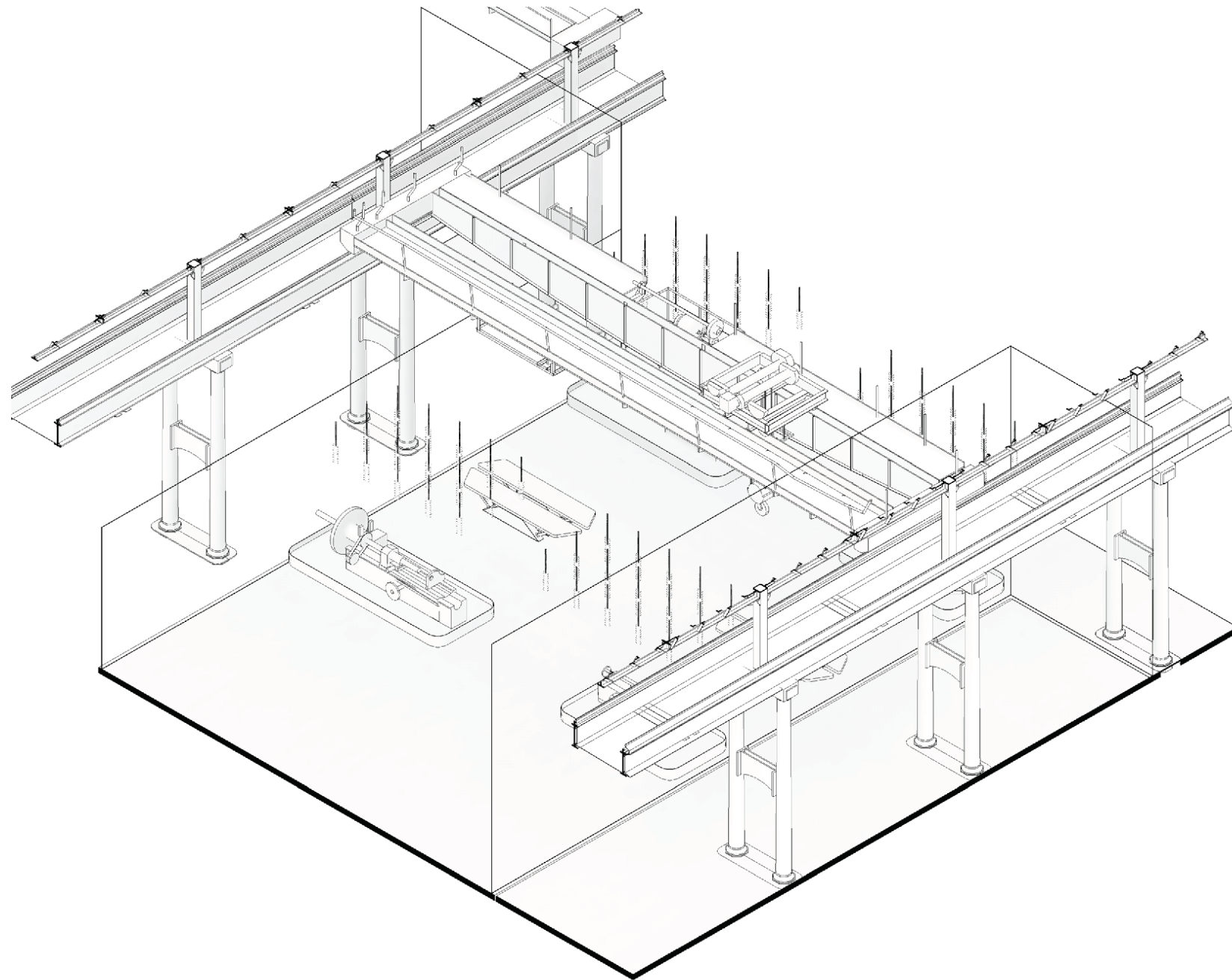
# SPRING SHOP LOUNGE

## GROUND FLOOR



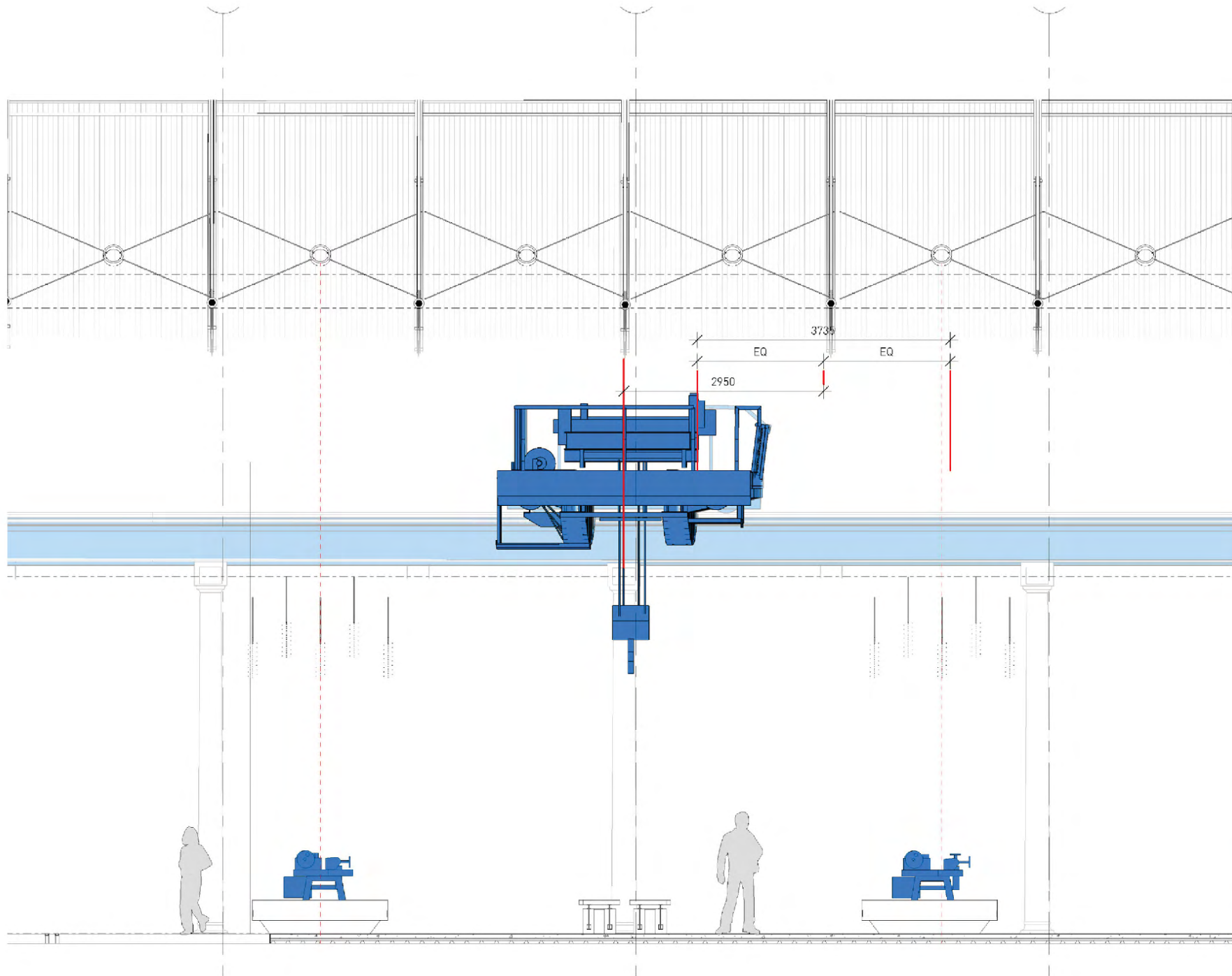


# SPRING SHOP LOUNGE





# SPRING SHOP LOUNGE



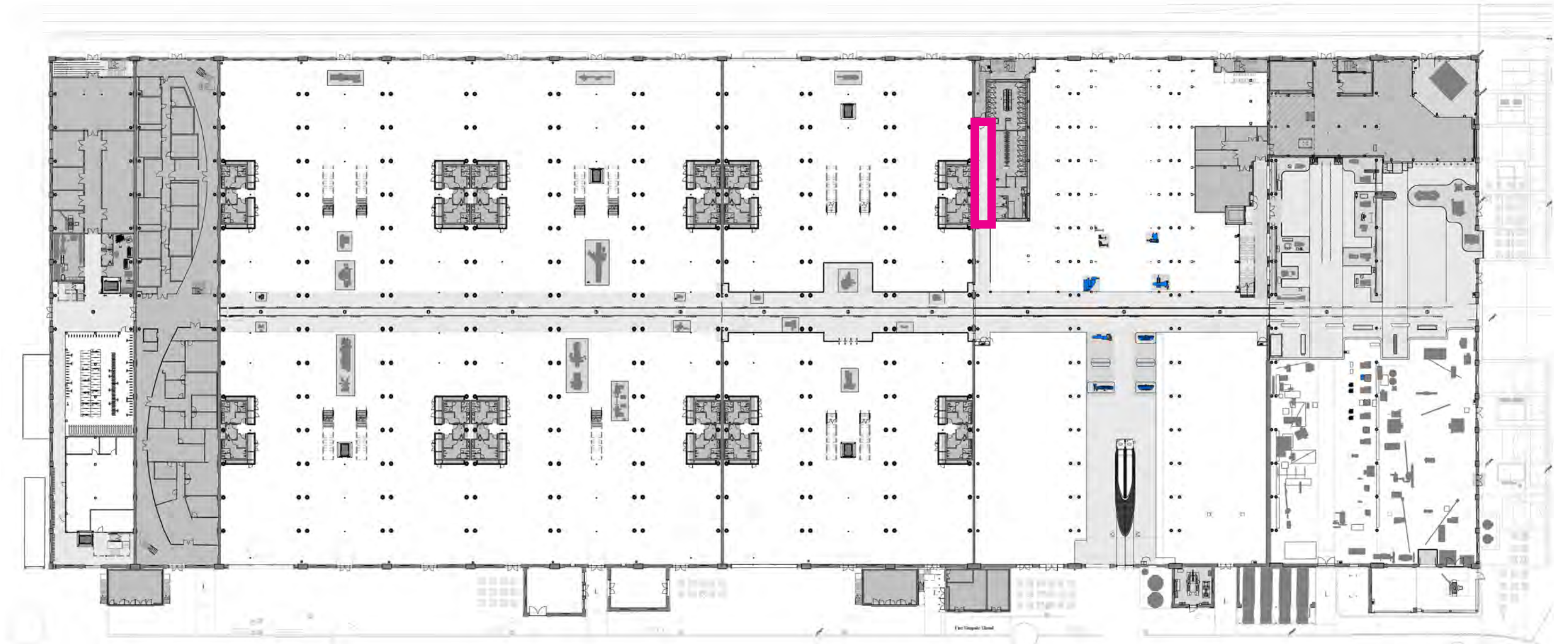






# BOILER BRICK WALL

## GROUND FLOOR





# BOILER BRICK WALL

## ELEVATIONS



AMENITIES CORRIDOR - WEST ELEVATION

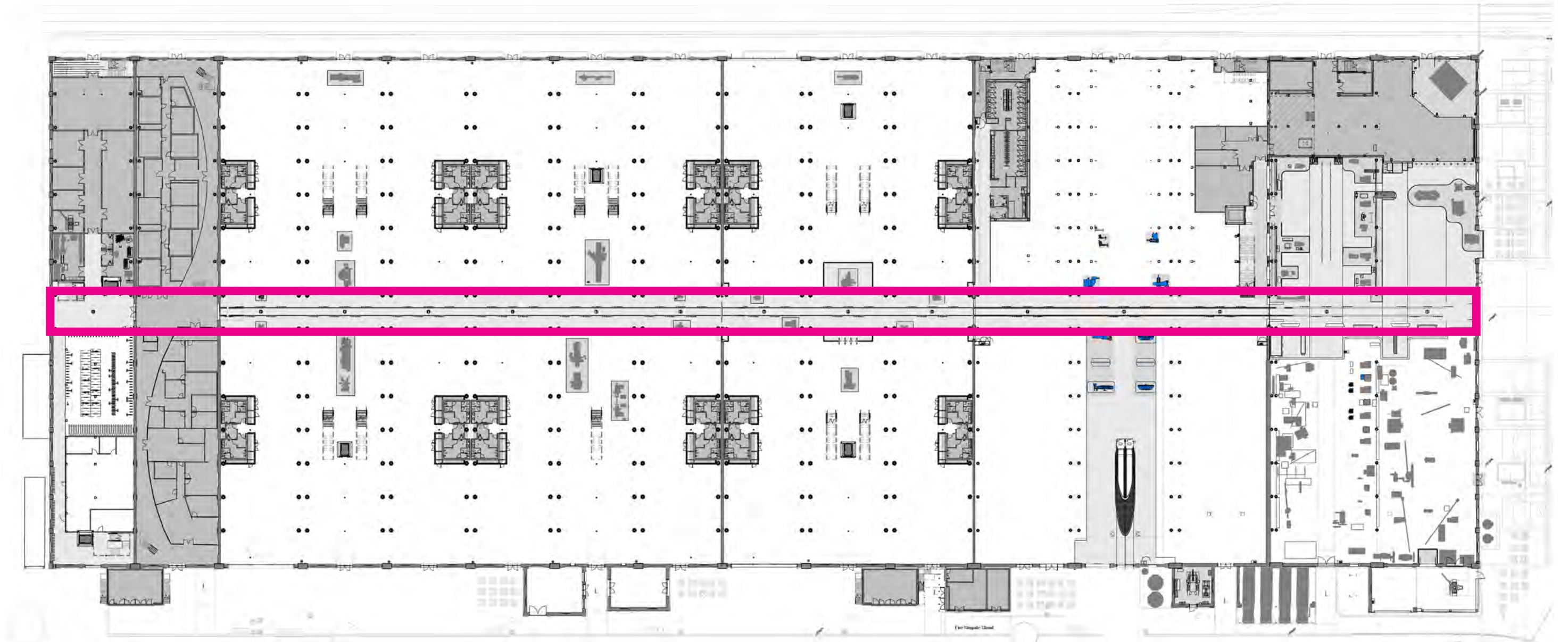


AMENITIES CORRIDOR - EAST ELEVATION



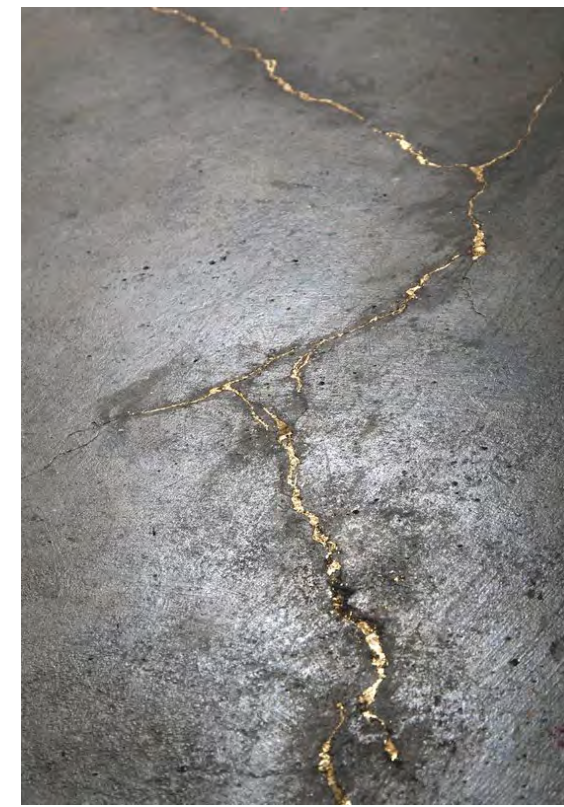
# THE SPINE

## GROUND FLOOR





# THE SPINE

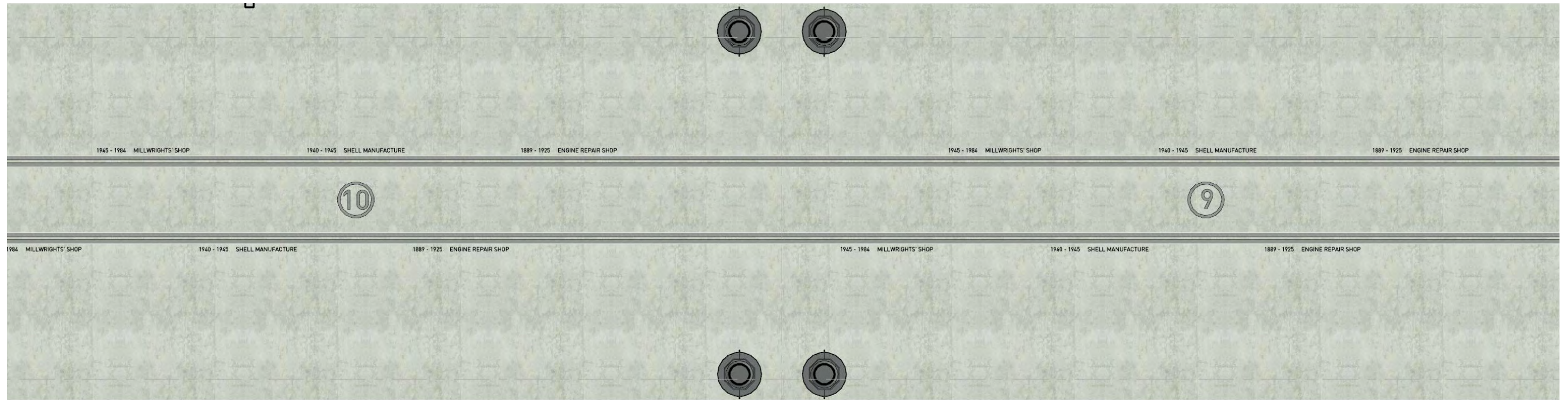








# THE SPINE



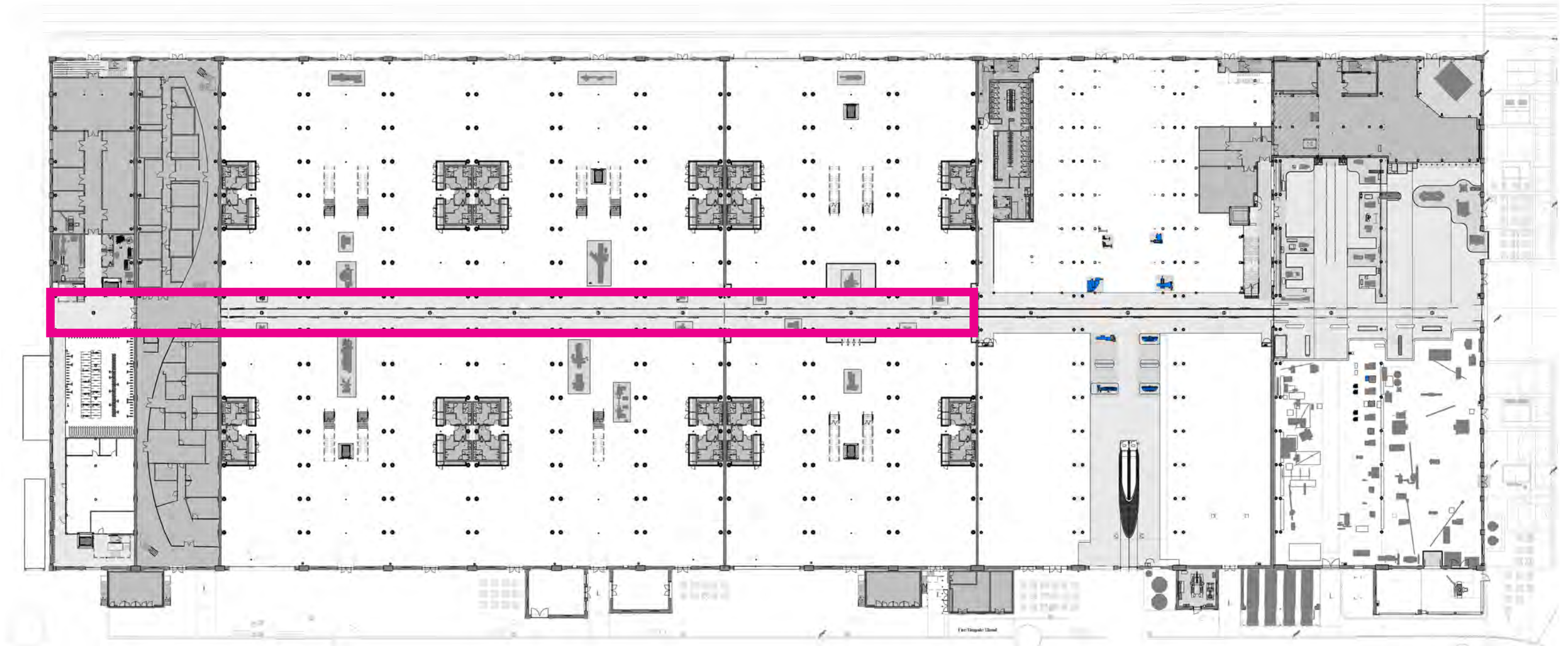
EXAMPLE OF INTERPRETIVE INLAY TIMELINE TEXT DOWN CENTRAL SPINE





# JIB CRANE RELOCATION

## GROUND FLOOR



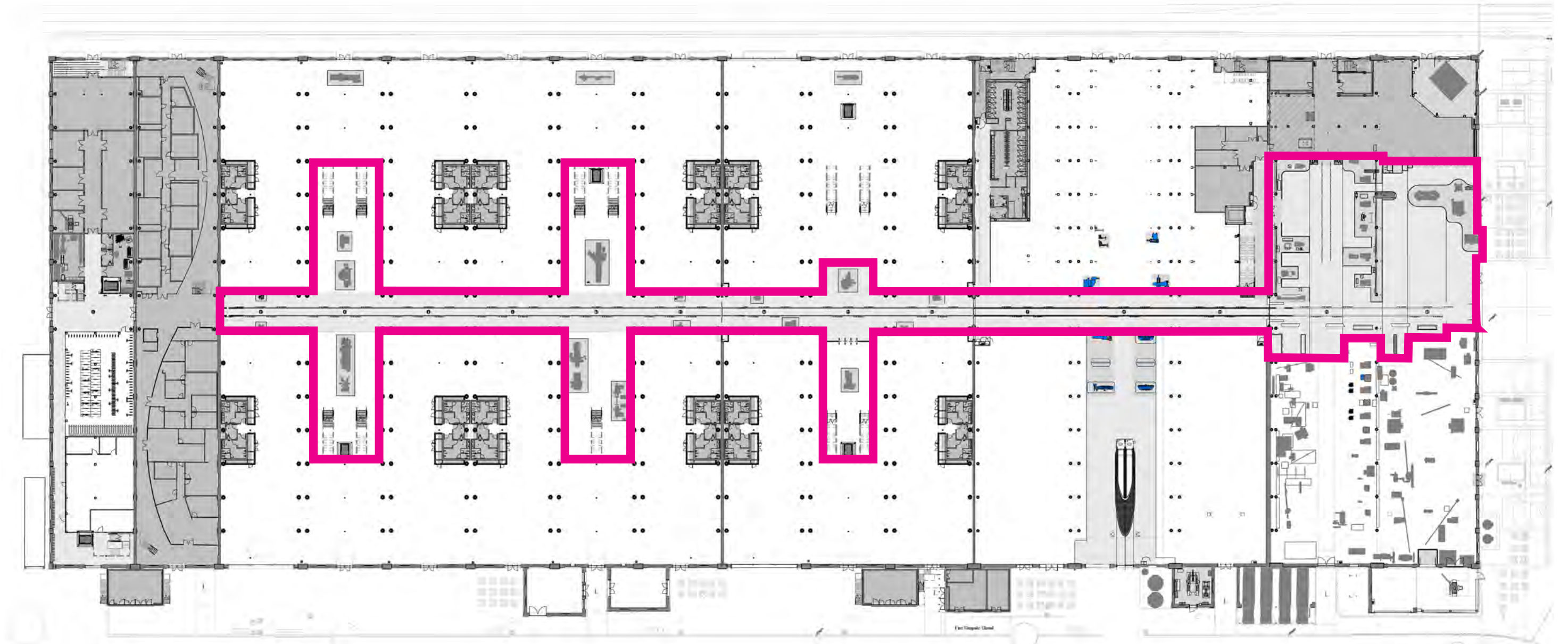






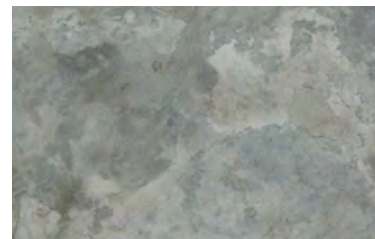
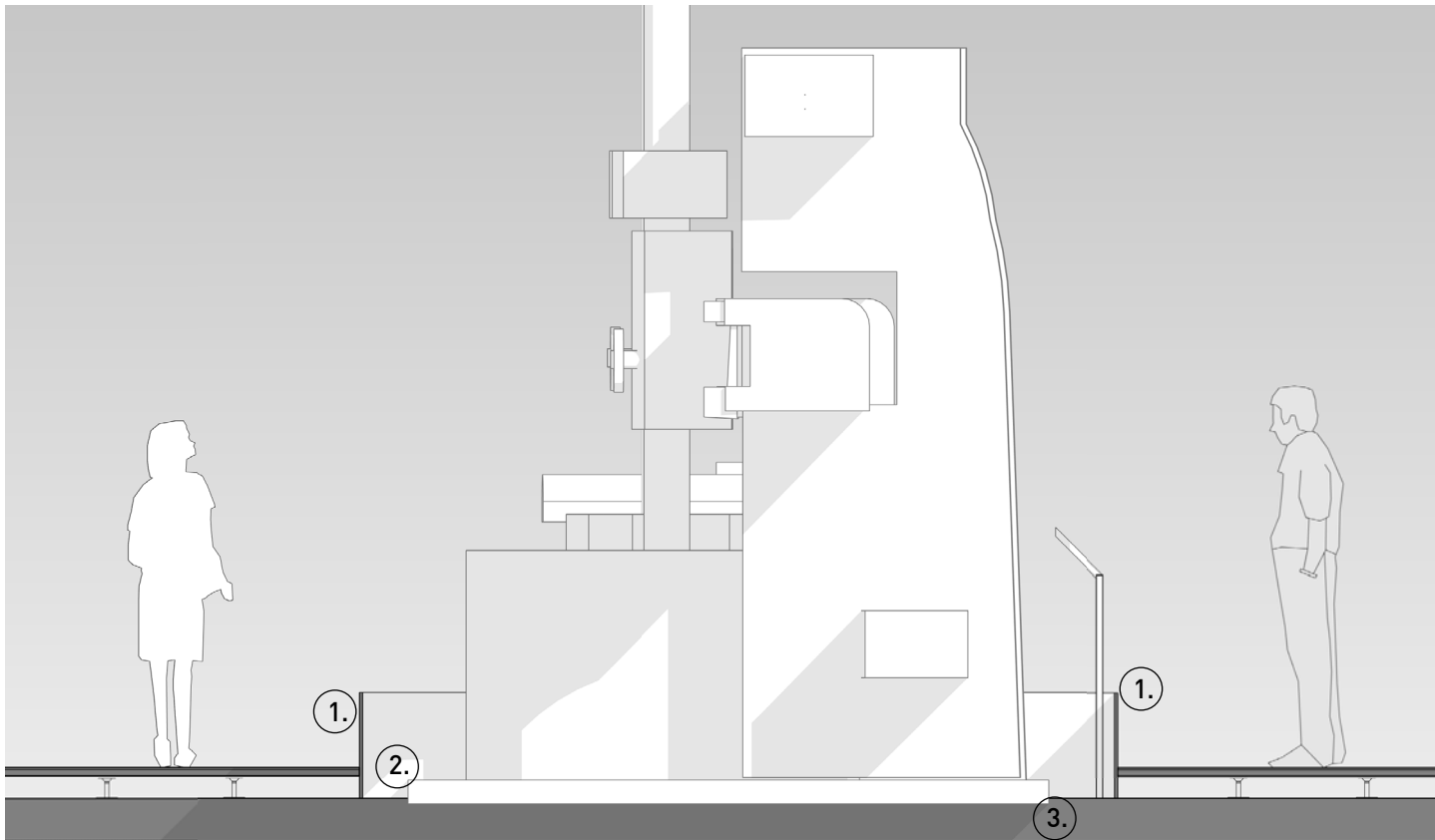
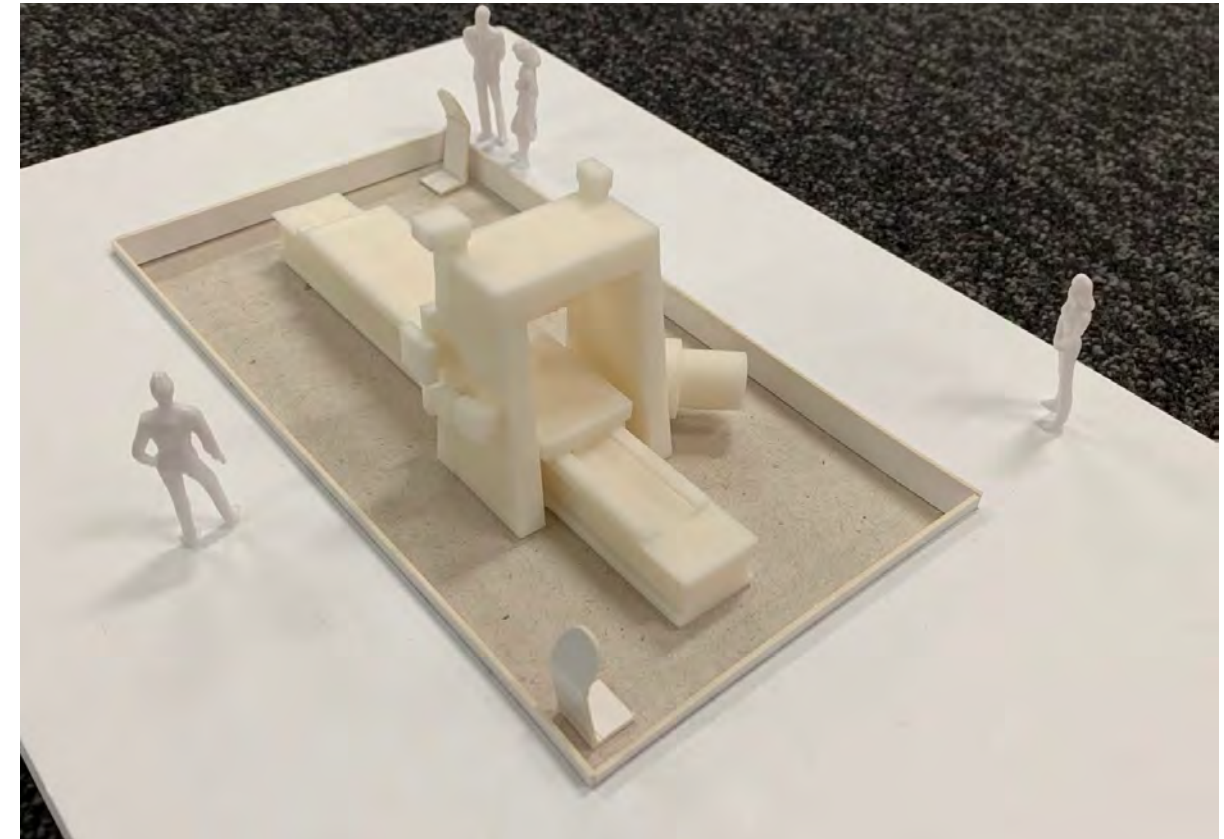
# MACHINERY DISPLAY

## GROUND FLOOR





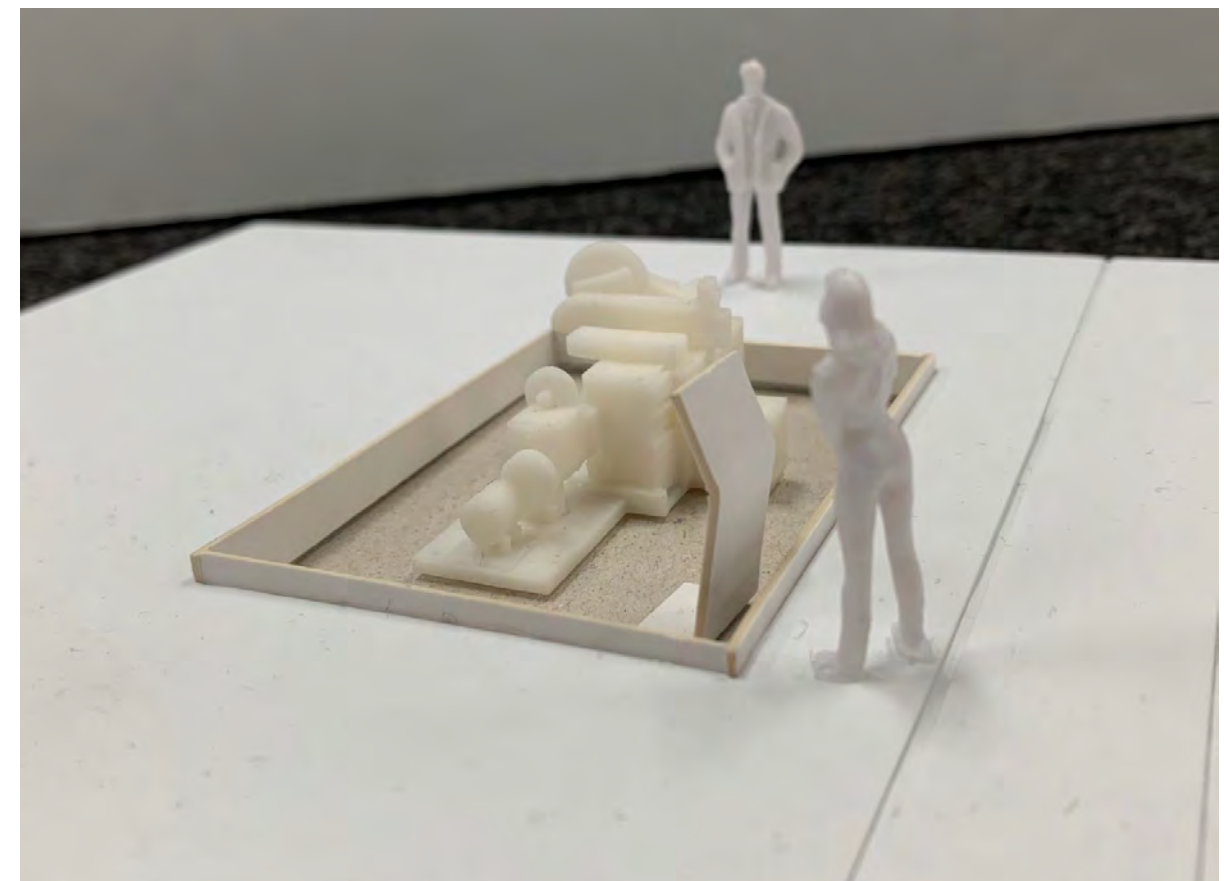
# MACHINERY DISPLAY



①. PLATE STEEL EDGE BARRIER

②. DIRT / GRAVEL FILL

③. CONCRETE SUBSTRATE







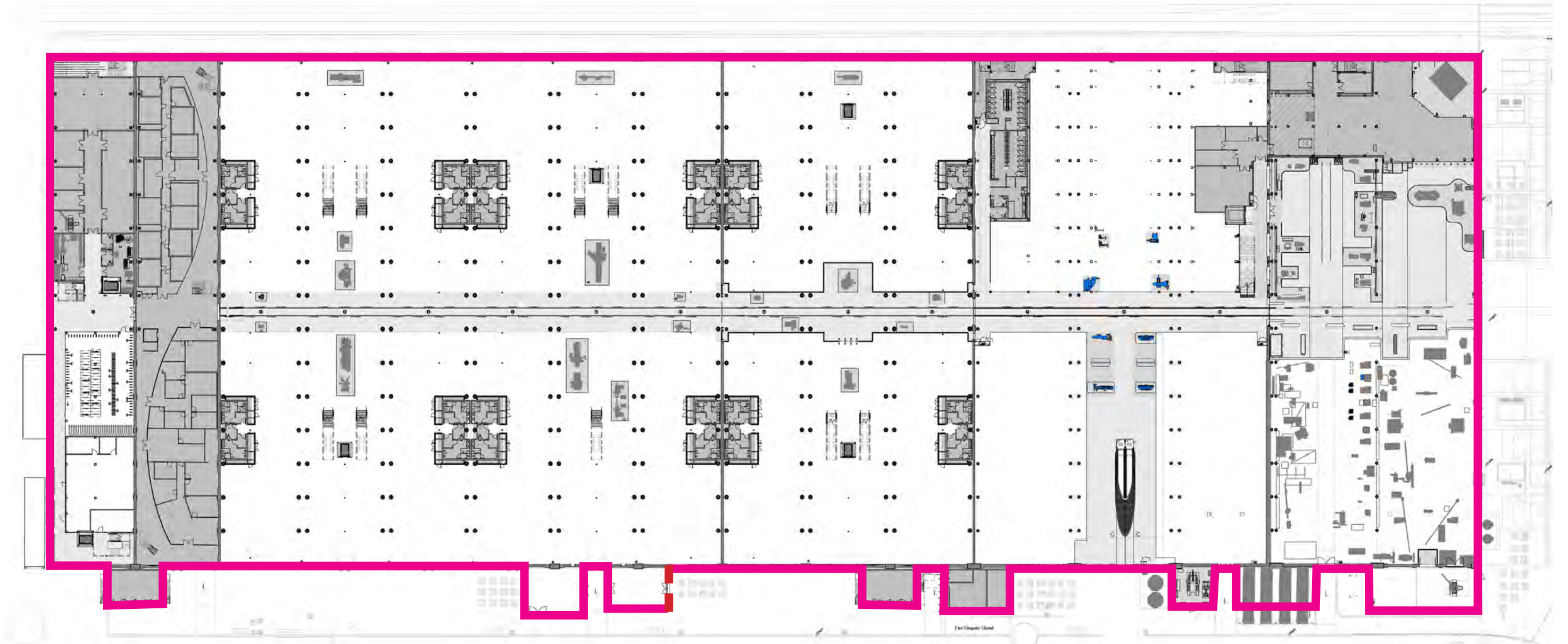
RICHARDS' VERTICAL BORER WITH DUAL HEADS

1889 - 1925  
ENGINE REPAIR SHOP

1889 - 1925  
ENGINE REPAIR SHOP



# EXTERNAL GROUND FLOOR



# RED SQUARE ANNEX

## GROUND FLOOR





# RED SQUARE ANNEX



HISTORIC PHOTOGRAPH TO BE APPLIED TO FACADE



RED OXIDE CONCRETE INLAY - CONCRETE COLOUR SOLUTIONS IN DESERT RED



METAL INLAY TEXT EXPLAINING SIGNIFICANCE OF RED SQUARE



BRICK PAVERS TO PUBLIC DOMAIN



# RED SQUARE ANNEX



HISTORIC PHOTOGRAPH TO BE APPLIED TO FACADE



RED OXIDE CONCRETE INLAY - CONCRETE COLOUR SOLUTIONS IN DESERT RED



METAL INLAY TEXT EXPLAINING SIGNIFICANCE OF RED SQUARE

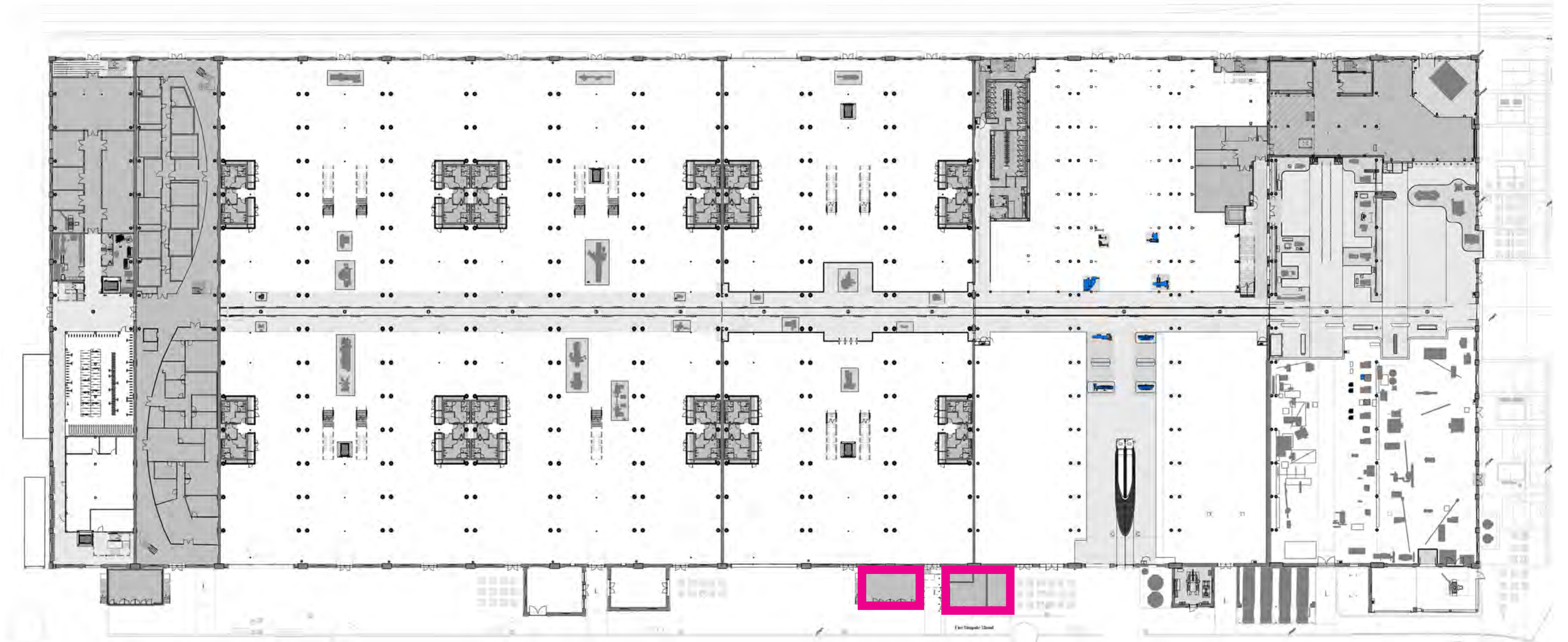


BRICK PAVERS TO PUBLIC DOMAIN



# TIME CARD ANNEXES

## GROUND FLOOR





# TIME CARD ANNEXES



NAME IN FULL *Chifley Joseph Bernard* Date of birth *22 Feb 1885* Proof of age No. *2283*

Temporary Staff Certificate No. *101* Date commenced on probation for 6 months *15 September 1923*

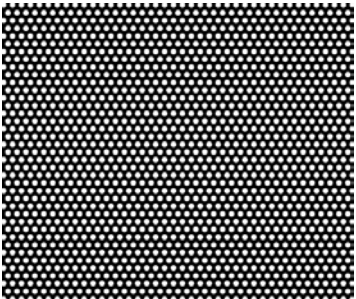
Permanent No. *10284* Date commenced to contribute to Railway Service Superannuation Fund *1 October 1923*

Board of Examiners' Certificate No. *101*

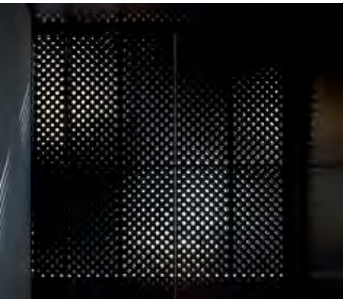
For particulars of Insurance Policies transferred to the Railway Service Superannuation Board, see Insurance Card

DATE	POSITION	STATION	BRANCH	RATE OF PAY	REMARKS
15 Sep 1908	Shop boy	Bothwell	Locomotive	2/6	Dep. <i>Chifley</i>
22 Sep 1913				3/6	U.A. 24/10/13
23 Sep 1914				4/6	One month's leave on full pay after 20 years' service. Appd. <i>16 11 21</i>
24 Sep 1915				5/6	Leave taken from 22 9 24 to 26 10 24
1 Apr 1917	Driver			6/6	<i>Chifley</i>
23 Aug 1917	Driver			6/6	<i>Chifley</i>
15 Nov 1917	Driver			6/6	<i>Chifley</i>
16 Nov 1918	Fireman			7/6	<i>Chifley</i>
5 Dec 1919				7/6	<i>Chifley</i>
6 Dec 1920				7/6	<i>Chifley</i>
8 Dec 1921				7/6	<i>Chifley</i>
15 Dec 1922				7/6	<i>Chifley</i>
18 Dec 1923				7/6	<i>Chifley</i>
19 Dec 1923				7/6	<i>Chifley</i>
14 Sep 1927	Driver	Bothwell	Locomotive	2/6	Dep. <i>Chifley</i>
2 Oct 1927	Driver	Bothwell	Locomotive	2/6	Dep. <i>Chifley</i>
17 Nov 1927	Driver	Bothwell	Locomotive	2/6	Dep. <i>Chifley</i>
23 Dec 1927	Driver	Bothwell	Locomotive	2/6	Dep. <i>Chifley</i>
10 Dec 1928	Driver	Bothwell	Locomotive	2/6	Dep. <i>Chifley</i>
10 Dec 1929	Driver	Bothwell	Locomotive	2/6	Dep. <i>Chifley</i>

HISTORIC PHOTOGRAPH TO BE APPLIED TO FACADE



BLACK PERFORATED METAL PANELS



BLACK LOUVRED DOORS TO PLANT



PHOTOGRAPH APPLIED AS DECAL



BRICK PAVERS TO PUBLIC DOMAIN



# GUILLOTINE PAVILION

## GROUND FLOOR



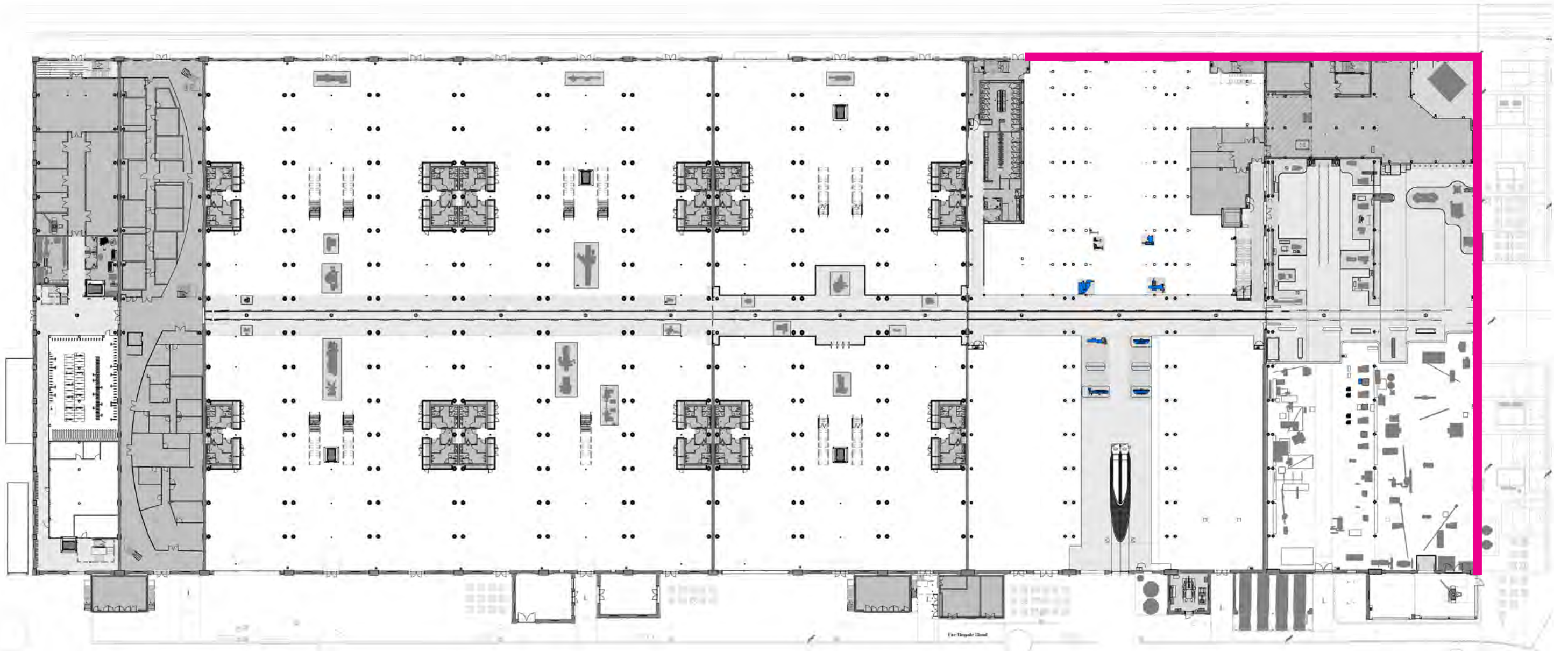






# PROJECTIONS

## GROUND FLOOR





# PROJECTIONS



EXTERIOR PROJECTION CONCEPT - LABOUR, UNION & MOVEMENT



EXTERIOR PROJECTION CONCEPT - BRINGING THE STEAM BACK TO THE SITE



# PROJECTIONS





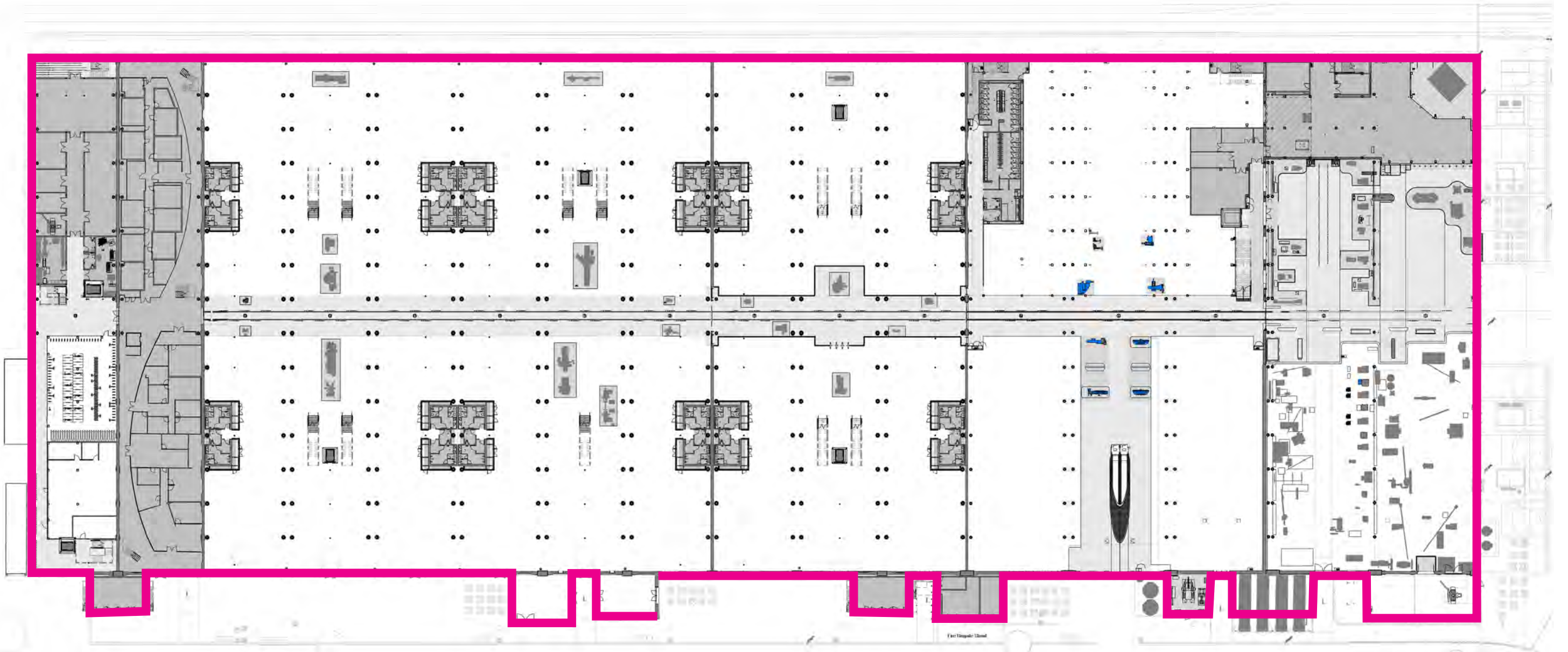
# PROJECTIONS





# LIGHTING STRATEGY

## GROUND FLOOR





# LIGHTING STRATEGY



\_\_SOUTH FACADE



\_\_EAST FACADE



\_\_NORTH FACADE

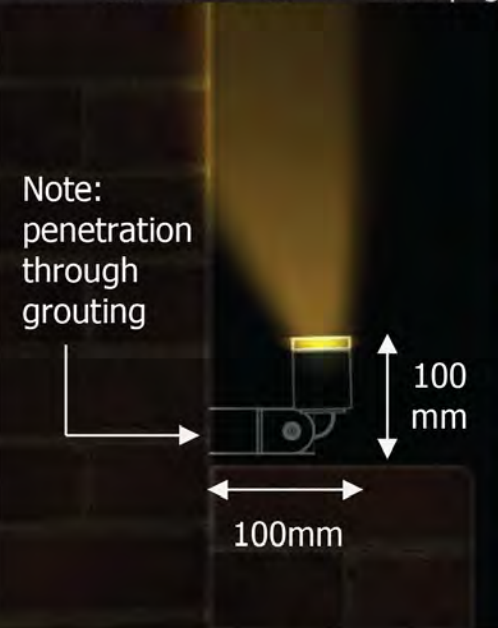


# LIGHTING STRATEGY

## SOUTH FACADE

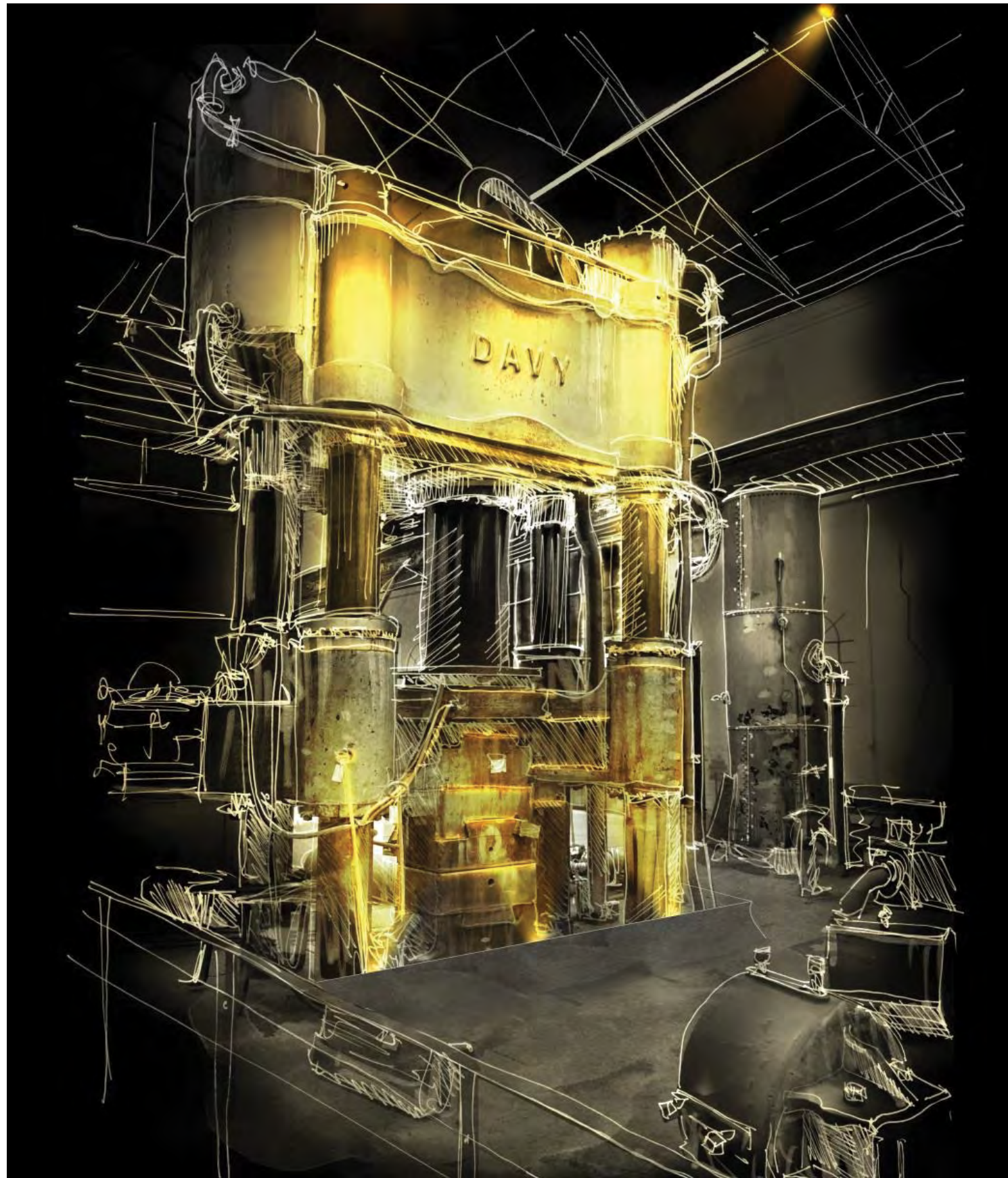
- 2\_\_ Inground uplights to accent the doorways
- 3\_\_ Luminaire mounted to window ledge to light the window reveal
- 4\_\_ Linear LED to uplight the façade pediment
- 5\_\_ Glowing window reveals
- 6\_\_ Linear LED located above the entrance portals

### 4. Detail of Linear LED to uplight the façade pediment:





# LIGHTING STRATEGY





# THANK YOU



SISSONS / BUCHAN / CURIO



# INTERACTIVE GROUP WORK

Chair – Nina Macken

Associate Director – Engagement, Ethos Urban



## » 1. Story Ideas

- *What are the key stories you want told in the Locomotive Workshop?*
- *How do you think we should be telling the stories of the machinery and moveable heritage collection?*
- *Resources – any others to add to the list circulated?*



## » 2. Events, Education, Digital Trails and Cultural Heritage Tourism

- *What are your ideas for public exhibitions and key events in the Locomotive workshop?*
- *What are your ideas for educational, digital trails and other tours in the Locomotive Workshop?*



## » 3. Feedback from groups

- *Pitch your key ideas for each topic to the group*



# INDIVIDUAL WORK

Chair – Nina Macken

Associate Director – Engagement, Ethos Urban



## » Individual work

- *Do you have any other burning ideas for interpretation at the Locomotive Workshop?  
If so, what are they?*

# NEXT STEPS INCLUDING KEY TIMINGS

Chair – Nina Macken

Associate Director – Engagement, Ethos Urban



## » Have Your Say

*Any further comments on the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop*

- *Project email address: [south.eveleigh@mirvac.com](mailto:south.eveleigh@mirvac.com)*
- *Project phone number: 1800 870 549*

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## **Workshop Information Package**



# LOCOMOTIVE WORKSHOP

## COMMUNITY CONSULTATION SESSION 1

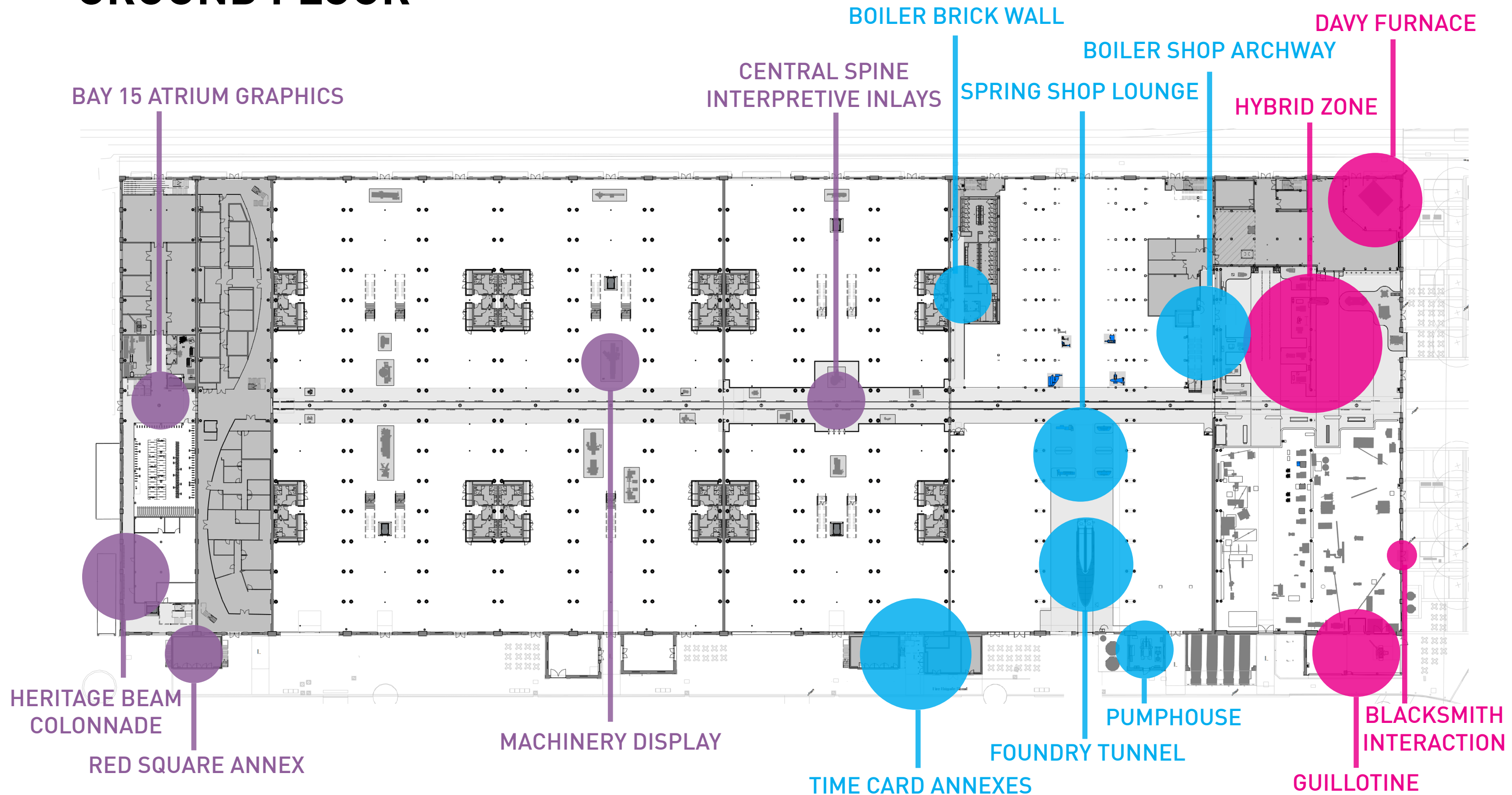
21st March 2019

SISSONS / BUCHAN / CURIO



# HERITAGE OVERLAY

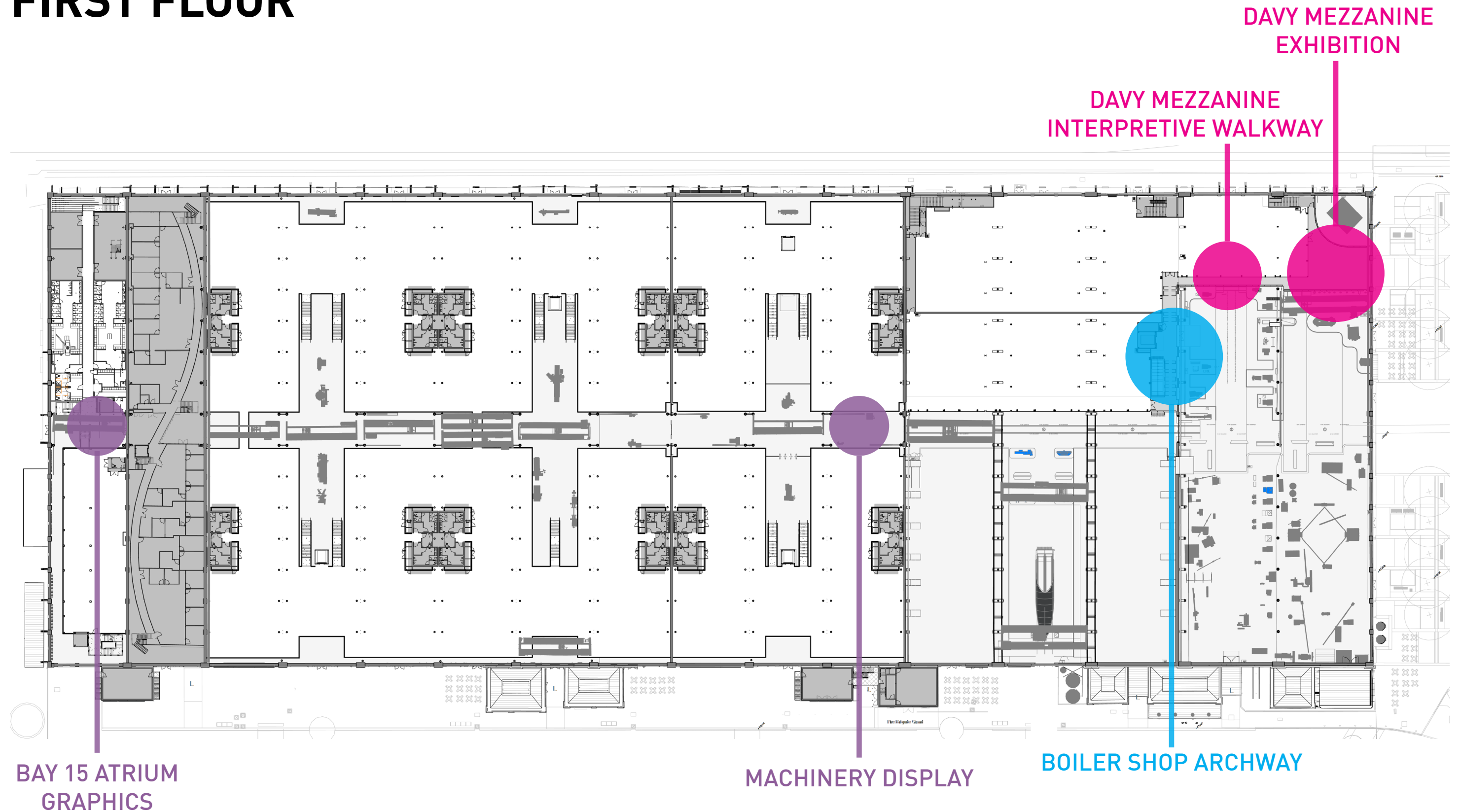
## GROUND FLOOR





# HERITAGE OVERLAY

## FIRST FLOOR



## Stage 2 Heritage Interpretation for the Locomotive Workshop

### Key Resources and Research Materials

- 3-D Projects 2015, Signage Design Strategy—Eveleigh Railways Workshops, June 2015, prepared for ATPSL.
- 3-D Projects, Artscape & Only Human, February 2012, Eveleigh Railway Workshops: Interpretation Plan & Implementation Strategy, prepared for Redfern-Waterloo Authority.
- AHMS 2015a, Opportunities for Interpretation in the Central to Eveleigh Corridor, prepared for UrbanGrowth NSW, September 2015
- AHMS 2015b, Central to Eveleigh Corridor: Aboriginal and Historical Heritage Review, prepared for UrbanGrowth NSW, September 2015
- Aspect Studios, 2015, Australian Technology Park SSDA—Public Domain Design Report, prepared for Mirvac, dated December 2015. Aspect Studios, 2016, Australian Technology Park, SSDA Addendum—Public Domain Design Report, prepared for Mirvac, dated May 2016
- Australian Technology Park Sydney ATP Conservation Vision Statement, prepared by the Heritage Office & RAIA NSW Chapter 2005, Design In Context: Guidelines for Infill Development in the Historic Environment.
- Australian Technology Park Sydney. 'Australian Technology Park Land Use Plan' <http://www.atp.com.au/Property/Development/THE-FUTURE-AT-THE-ATP>
- Curio Projects 2015, Heritage Impact Statement, ATP Redevelopment, prepared for Mirvac.
- Davis, M, 2012, Aboriginal Connections with Eveleigh, prepared for the Sydney Metropolitan Development Authority.
- Futurepast Heritage Consulting & Prof. L. Taksa 2011b, Heritage Tours Program Handbook, Australian Technology Park, Eveleigh, prepared for ATP
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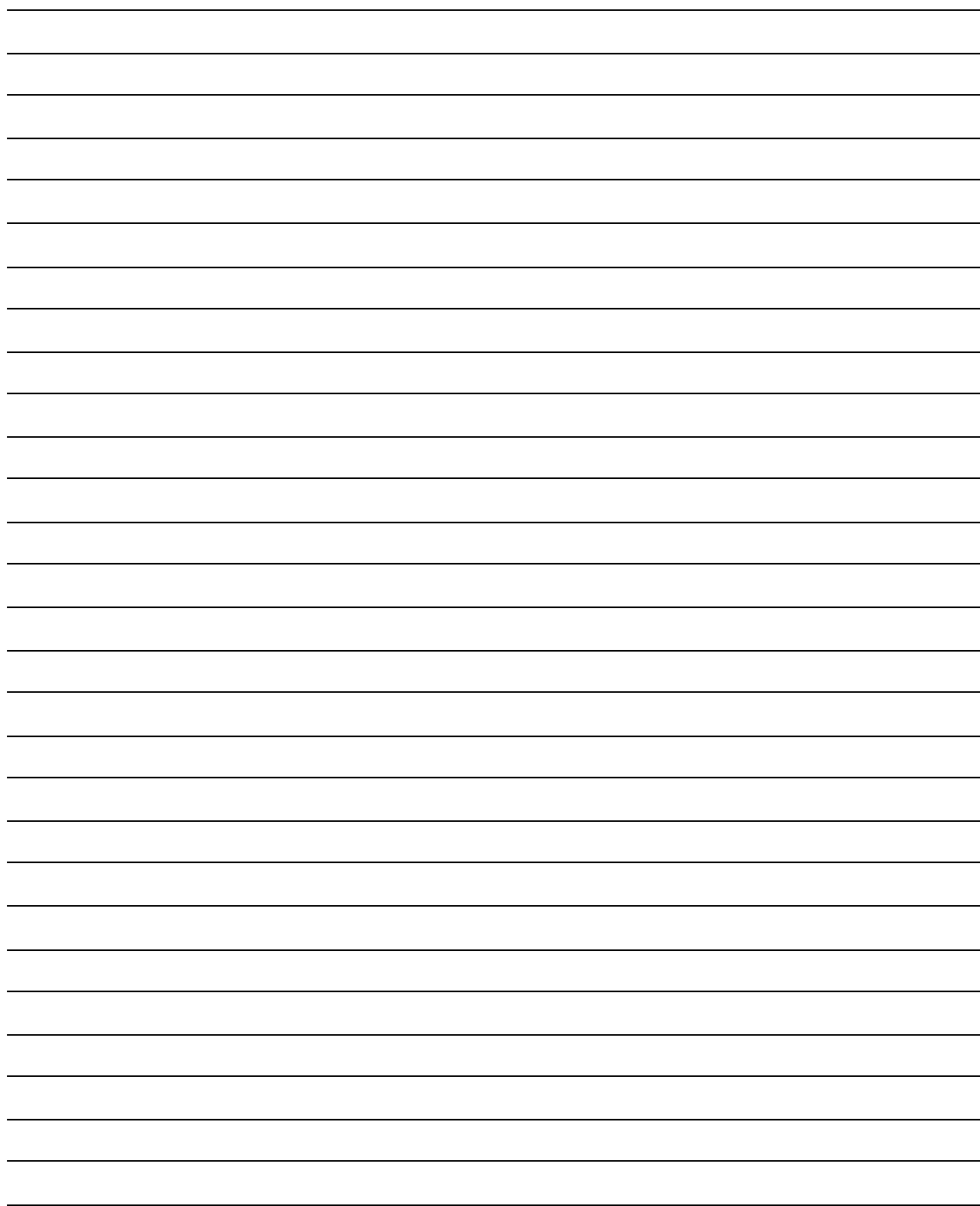


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- GhosTrain by Dr. Nigel Helyer <http://www.sonicobjects.com/index.php/projects/more/ghostrain/>
- Remembering Eveleigh – a documentary made by Tony Barrell  
<http://www.abc.net.au/radionational/programs/hindsight/remembering-eveleigh/3008064>
- SBS Documentary – Richard K Butcher and Guido (1995)

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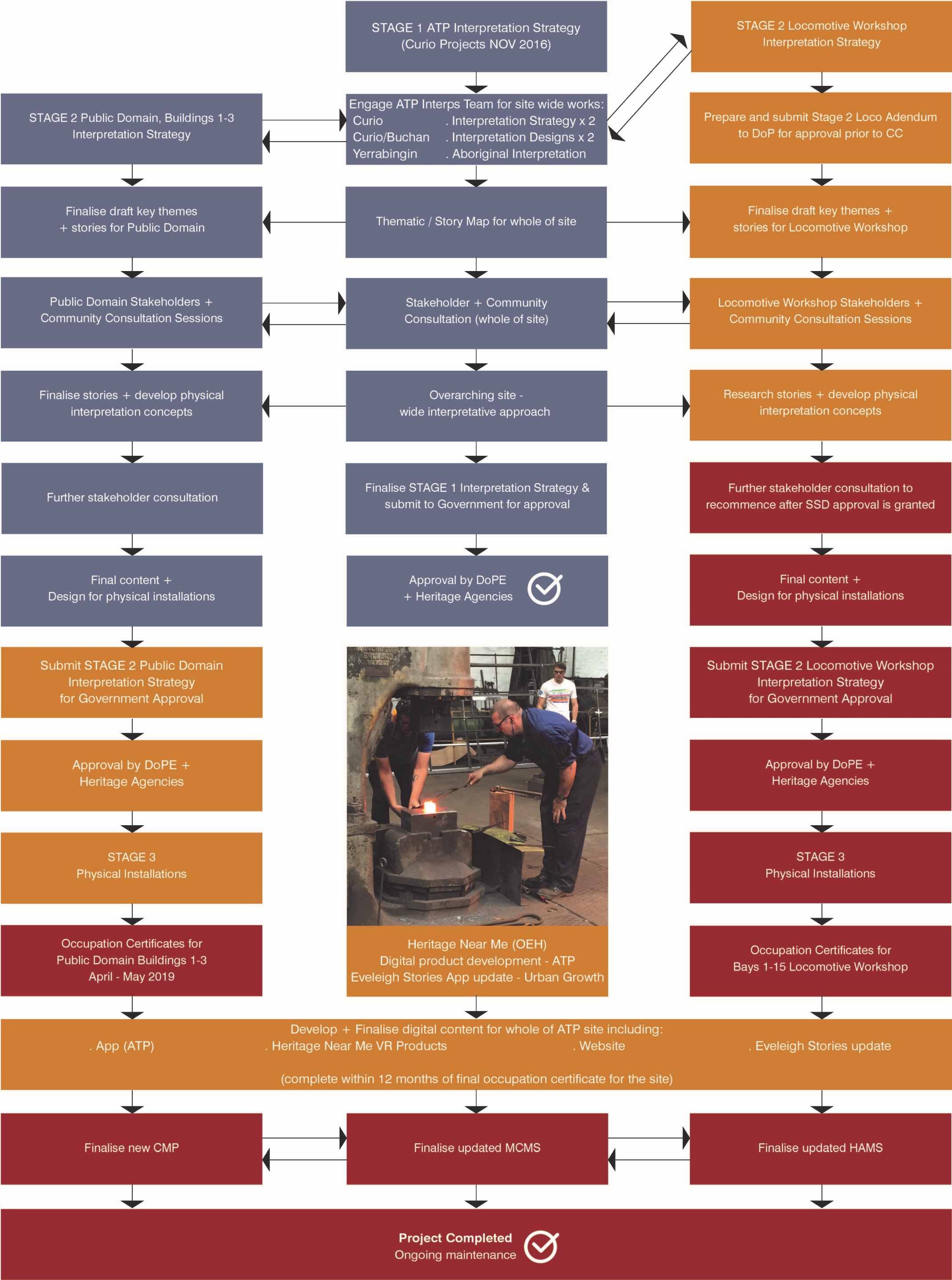








OVERARCHING INTERPRETATION FRAMEWORK FOR ATP



DEFINITIONS  
Locomotive Workshop (Bays 1-5)  
Interps Interpretation  
Curio Curio Projects - Heritage Specialists  
Trigger Trigger Design - Interpretation Designers  
Yerrabingin Aboriginal Cultural Heritage Interpretation

OEH Office of Environment & Heritage  
DoPE Department of Planning + Environment  
CMP Conservation Management Plan  
MCMS Moveable Collections Management Strategy  
HAMS Heritage Assets Management Strategy  
OC Occupation Certificate

COLOUR CODE  
Already completed  
In progress as at April 2018  
Not yet commenced

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**Metropolitan Local  
Aboriginal Land Council  
Information Package**



# STAGE 2 HERITAGE INTERPRETATION PLAN FOR THE LOCOMOTIVE WORKSHOP

Information Pack for the Metropolitan Local Aboriginal Land Council

## STAGE 2 HERITAGE INTERPRETATION STRATEGY FOR THE LOCOMOTIVE WORKSHOP

- » Mirvac have received Development Approval for the adaptive re-use of the Locomotive Workshop at South Eveleigh (formerly known as Australian Technology Park).
- » Before construction can start, Mirvac must prepare the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop for approval by the Planning Secretary.
- » To inform the development of the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop, Mirvac are undertaking consultation to gather suggestions for key stories to be told as part of the heritage interpretation in the Locomotive Workshop.
- » Along with key stories, Mirvac are also seeking feedback on possible events, education, digital trails and cultural heritage tourism opportunities within the Locomotive Workshop.
- » Once the Plan has been submitted, additional meetings with key stakeholders, including Aboriginal stakeholders, will take place over the next 12-18 months to develop the stories further.



# CONSULTATION TO INFORM THE PLAN

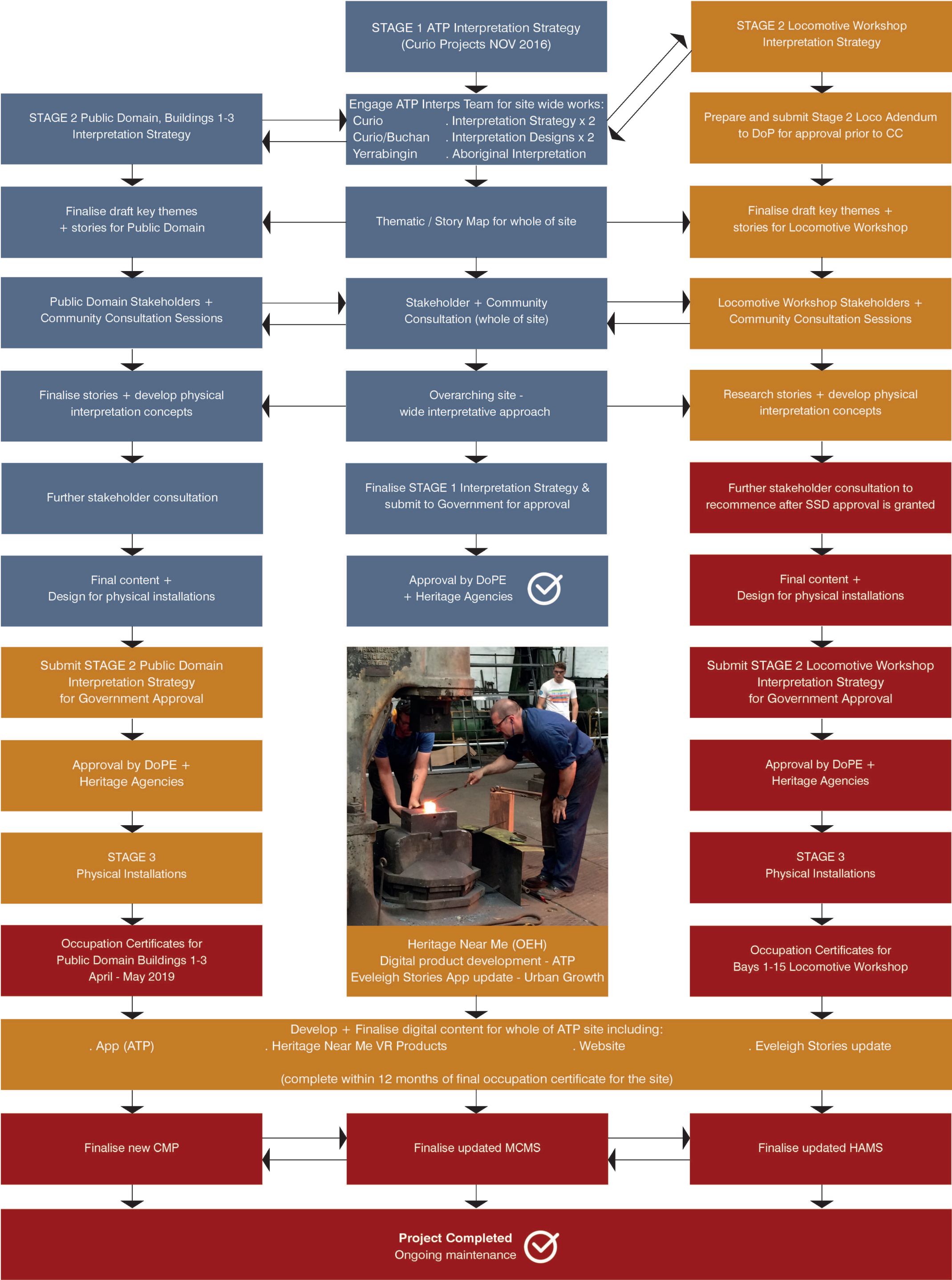
## Key dates

- 15 March – Presentation to the Heritage Council and City of Sydney (heritage representative)
- 18 & 19 March – Meetings with Metropolitan Local Aboriginal Land Council, Wyanga, Tribal Warrior
- 21 March – Heritage Stakeholder Workshop
- 21 March – Community Workshop #1
- 23 March – Community Workshop #2
- 25 March – Community Workshop #3
- 27 March – Heritage Council and City of Sydney – heritage representatives
- 28 March – Metropolitan Local Aboriginal Land Council board meeting

## Community Workshops advertised through:

- Letterbox postcard drop
- South Eveleigh website with Eventbrite invitations
- Email invitations to newsletter distribution list (1500+), CLG members, Advisory Panel members
- Newspaper adverts:
  - » Central Courier
  - » Inner West Courier
  - » Inner Sydney Voice circulated to their networks.
- South Eveleigh Newsletter
- South Eveleigh Instagram and Facebook pages
- Koori radio
- Post on Save Eveleigh Blacksmith Workshop Facebook page.

OVERARCHING INTERPRETATION FRAMEWORK FOR ATP



DEFINITIONS  
Locomotive Workshop (Bays 1-5)  
Interps Interpretation  
Curio Curio Projects - Heritage Specialists  
Trigger Trigger Design - Interpretation Designers  
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OEH Office of Environment & Heritage  
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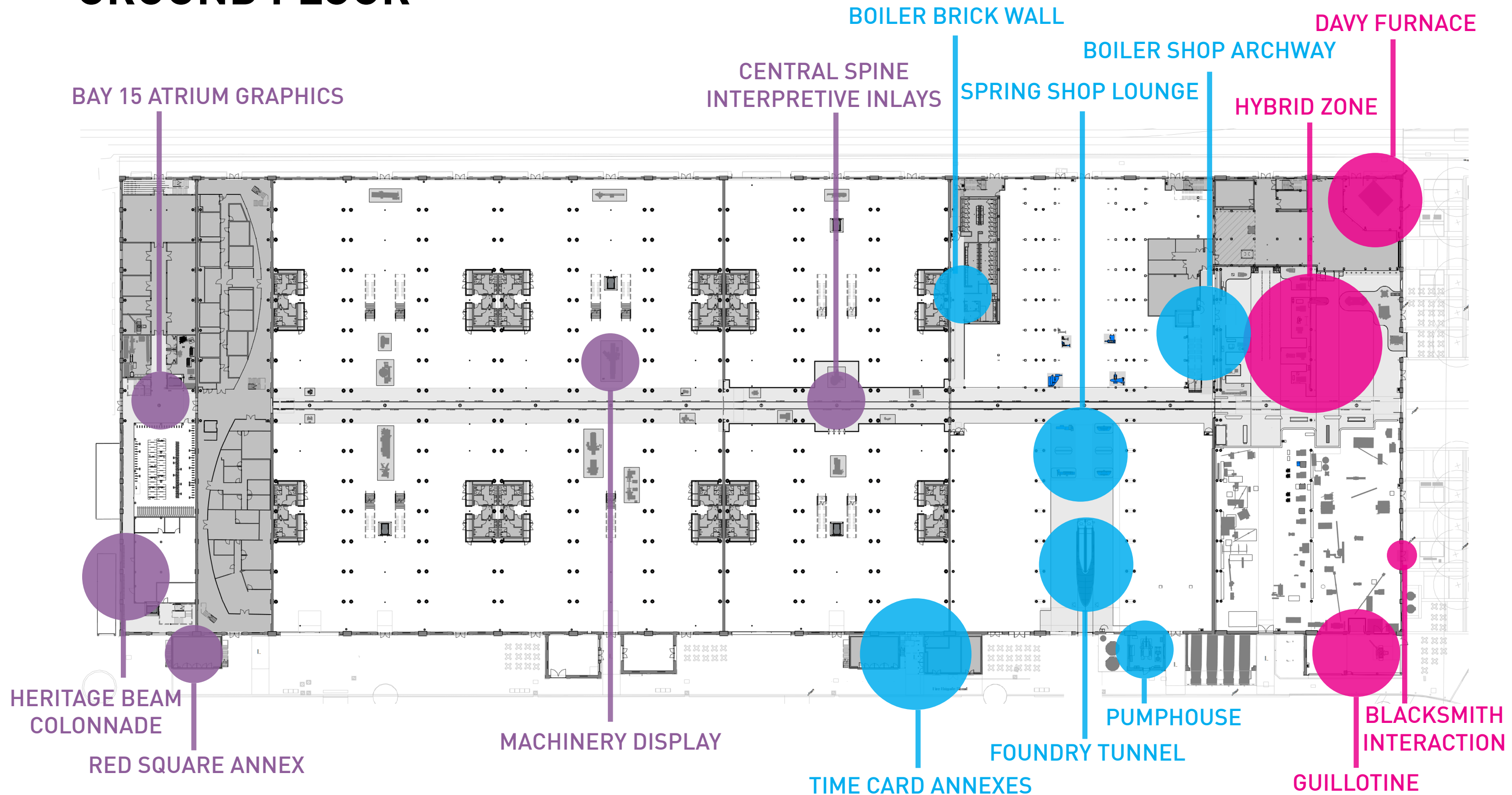


# SITE WIDE STORIES



# HERITAGE OVERLAY

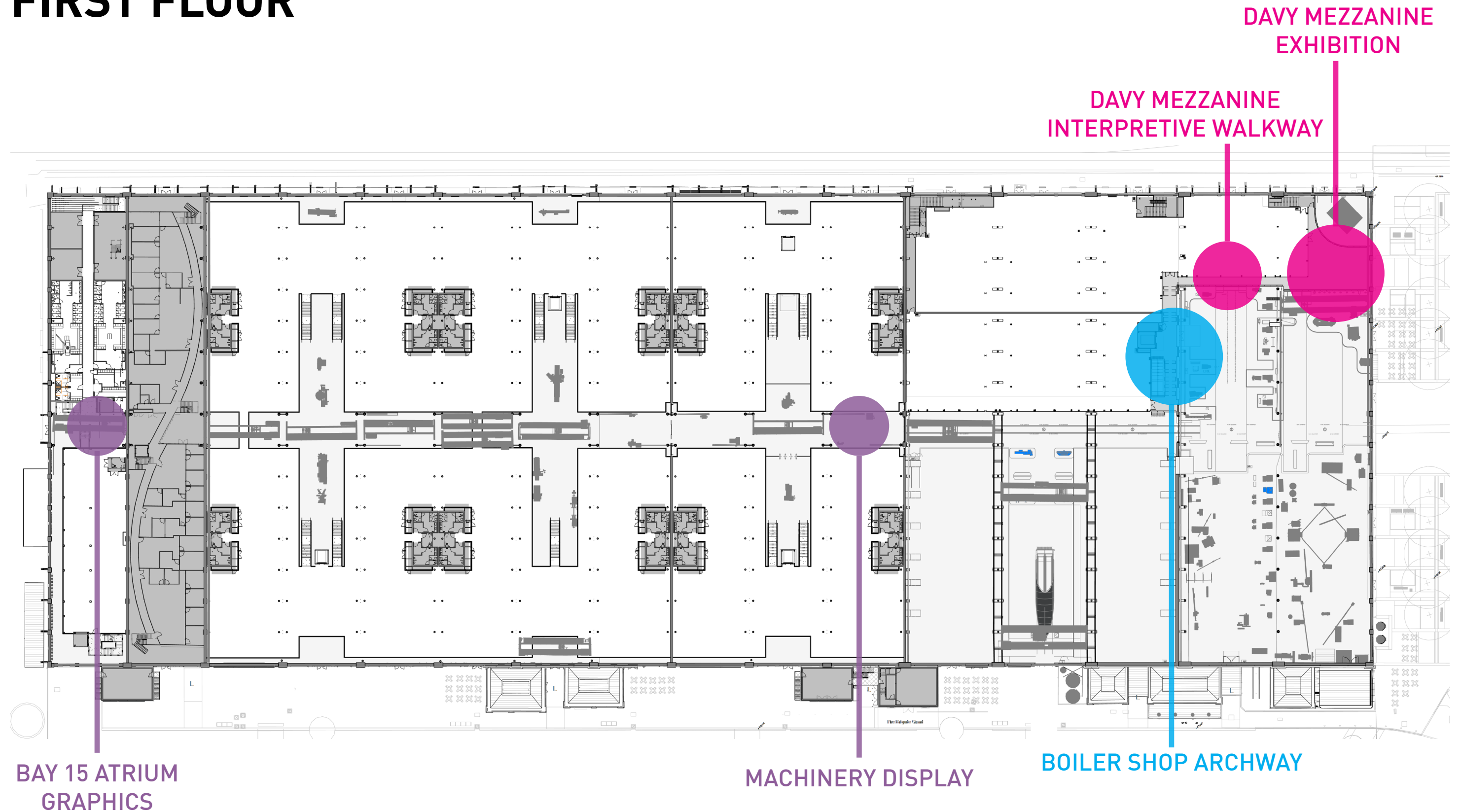
## GROUND FLOOR





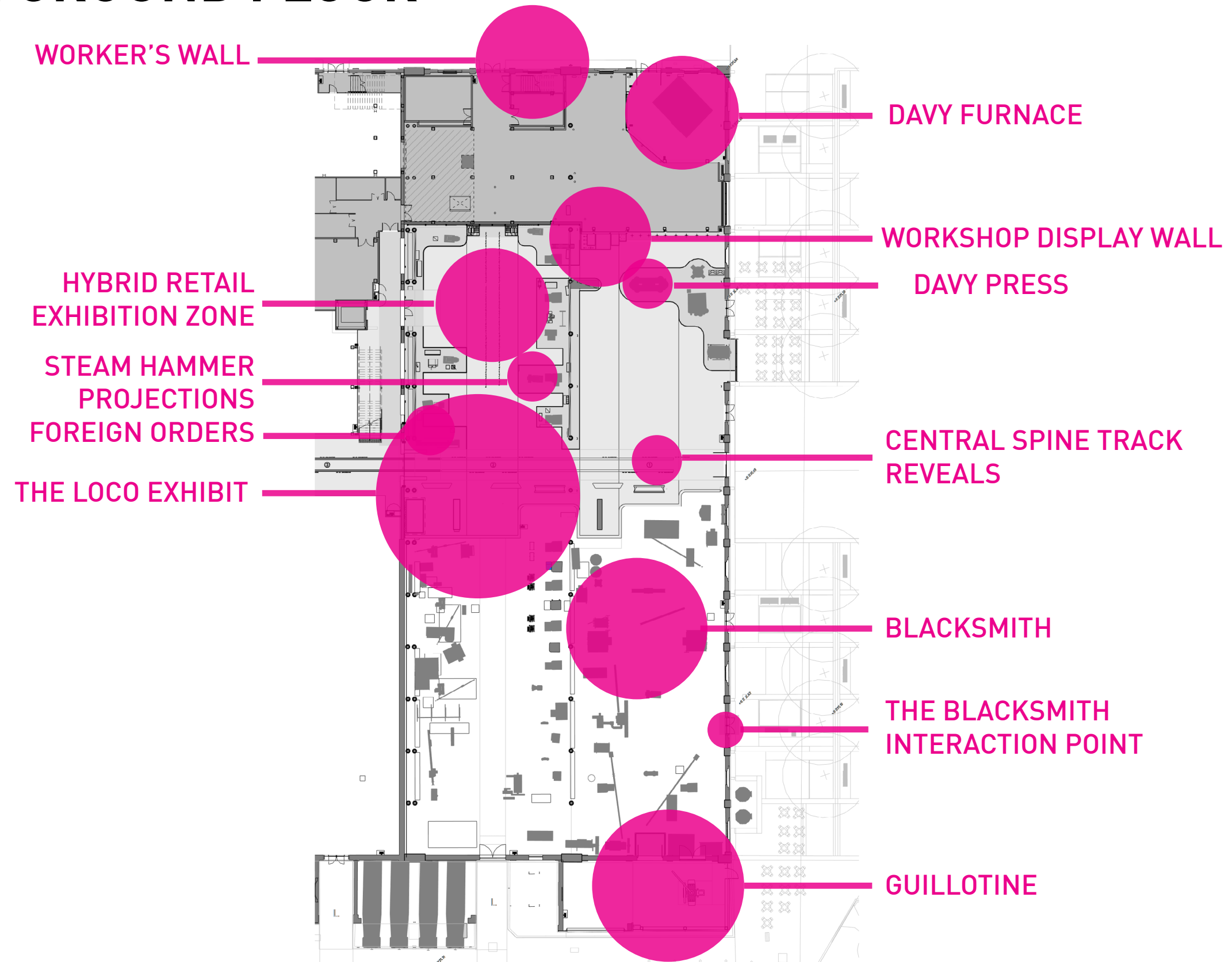
# HERITAGE OVERLAY

## FIRST FLOOR



# HERITAGE OVERLAY

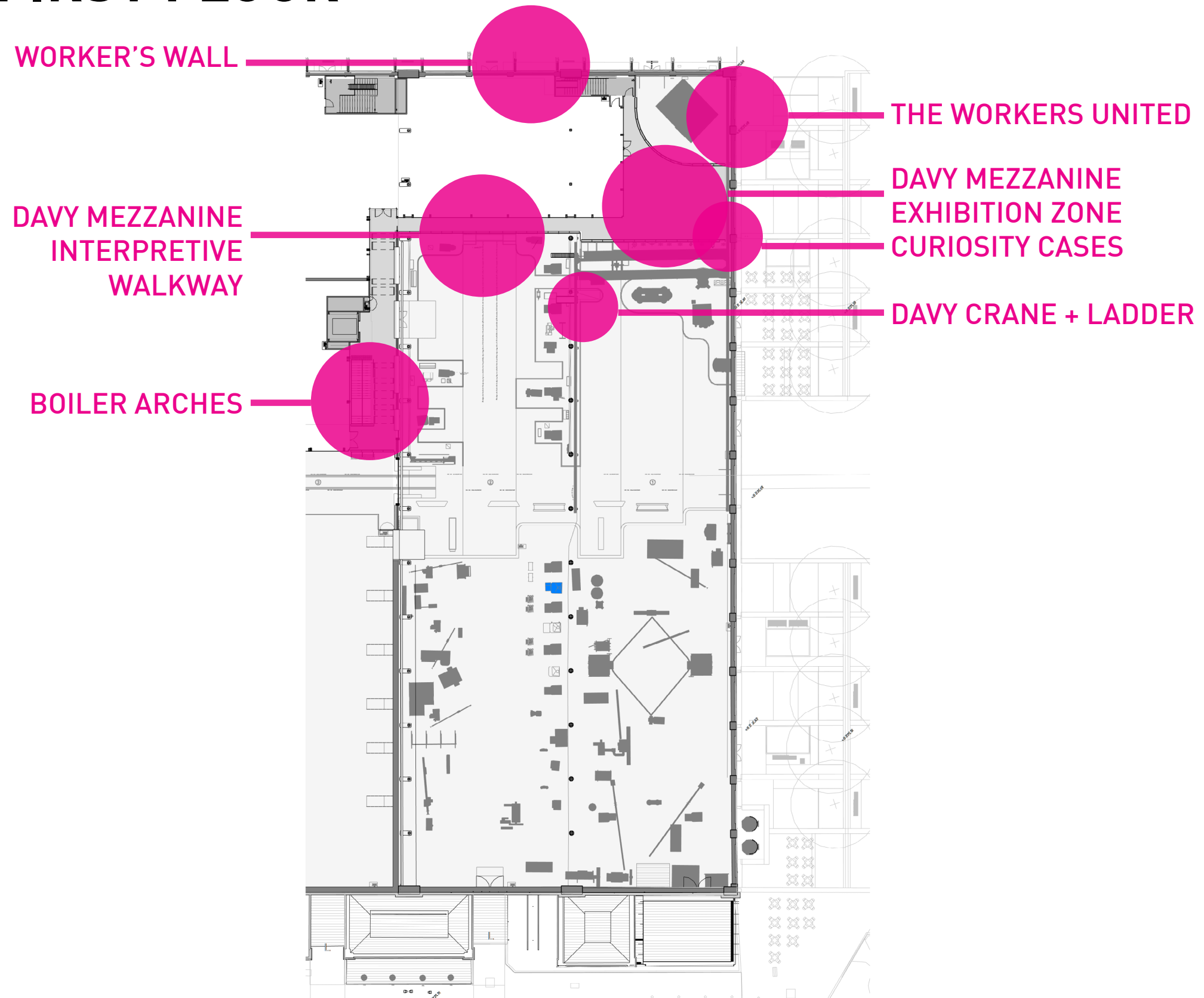
## BAYS 1 + 2 GROUND FLOOR





# HERITAGE OVERLAY

## BAYS 1 + 2 FIRST FLOOR





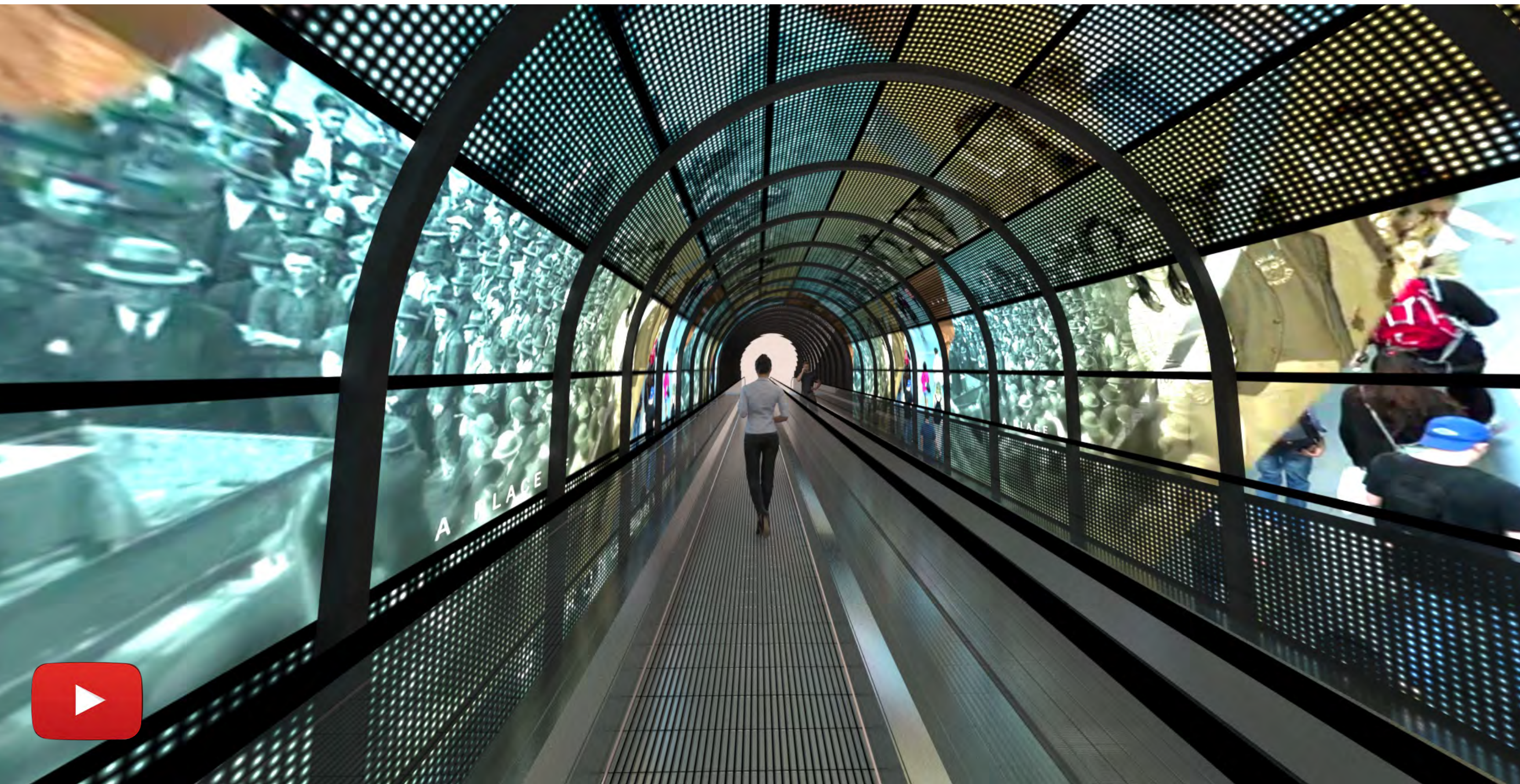








# FOUNDRY TUNNEL





# RED SQUARE ANNEX



HISTORIC PHOTOGRAPH TO BE APPLIED TO FACADE



RED OXIDE CONCRETE INLAY - CONCRETE COLOUR SOLUTIONS IN DESERT RED



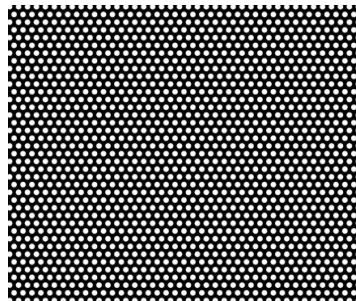
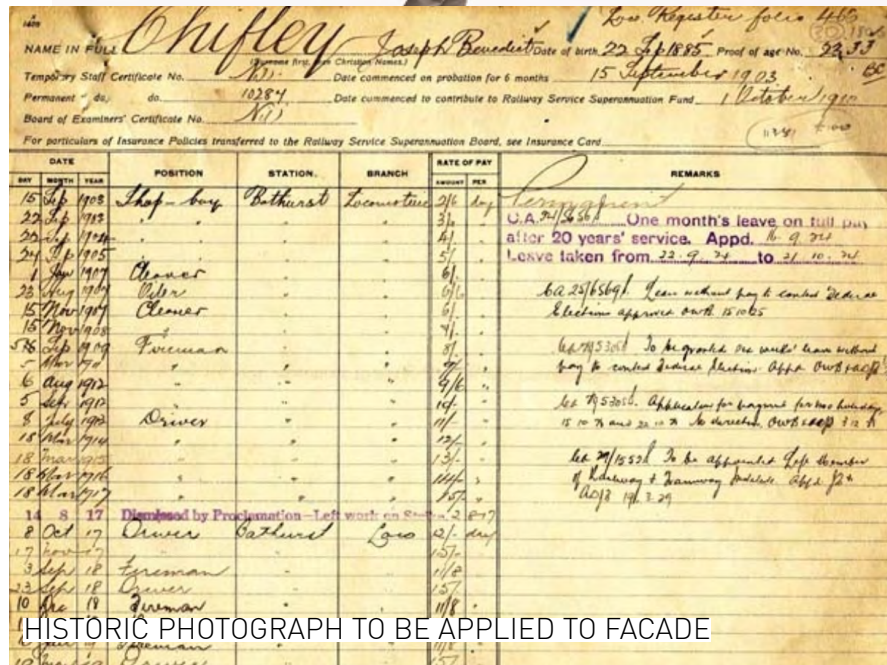
METAL INLAY TEXT EXPLAINING SIGNIFICANCE OF RED SQUARE



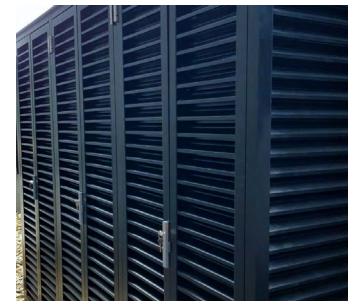
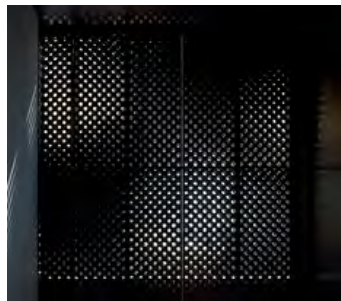
BRICK PAVERS TO PUBLIC DOMAIN



# TIME CARD ANNEXES



BLACK PERFORATED METAL PANELS



BLACK LOUVRED  
DOORS TO PLANT



PHOTOGRAPH APPLIED AS  
DECAL



BRICK PAVERS TO PUBLIC DOMAIN



# PROJECTIONS





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## Postcard Invitation





# SOUTH EVELEIGH

From ATP to South Eveleigh

# HAVE YOUR SAY

## On the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop at South Eveleigh



Mirvac's vision for South Eveleigh (formerly known as Australian Technology Park) is to create a vibrant new precinct that combines world class work, retail, heritage and community spaces. Mirvac will conserve and celebrate the precinct's rich cultural heritage collections and buildings.

Mirvac has received planning approval for the adaptive reuse of the Locomotive Workshop at South Eveleigh for mixed use purposes. An important part of this approval is the preparation of the Stage 2 Heritage Interpretation Plan which will address interpretation for the whole of the Locomotive Workshop, including commercial and retail. This follows the Stage 1 Heritage Interpretation Strategy which guides heritage interpretation across the whole of ATP and was approved in February 2017 following consultation.

Mirvac is now preparing the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop. This Plan will guide the way that the unique heritage and stories associated with the Locomotive Workshop will be celebrated and interpreted using key concepts and design elements.

**We invite you to have your say and learn more about the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop during one of three interactive community workshops.**

### **Community Workshop 1:**

Date: Thursday, 21 March 2019

Time: 5:30-8:30pm

### **Community Workshop 2:**

Date: Saturday, 23 March 2019

Time: 10:00am-1:00pm

### **Community Workshop 3:**

Date: Monday, 25 March 2019

Time: 5:30 – 8:30pm

### **Location for all workshops:**

Mirvac Site Office (new location)  
Level 1, 2 Davy Road  
Eveleigh

**PLEASE RSVP ON OUR WEBSITE  
[SOUTHEVELEIGH.MIRVAC.COM](http://SOUTHEVELEIGH.MIRVAC.COM)**

For more information:

1800 870 549

[south.eveleigh@mirvac.com](mailto:south.eveleigh@mirvac.com)

For more information on anything to do with the construction works:

T 1800 870 549

E [south.eveleigh@mirvac.com](mailto:south.eveleigh@mirvac.com)

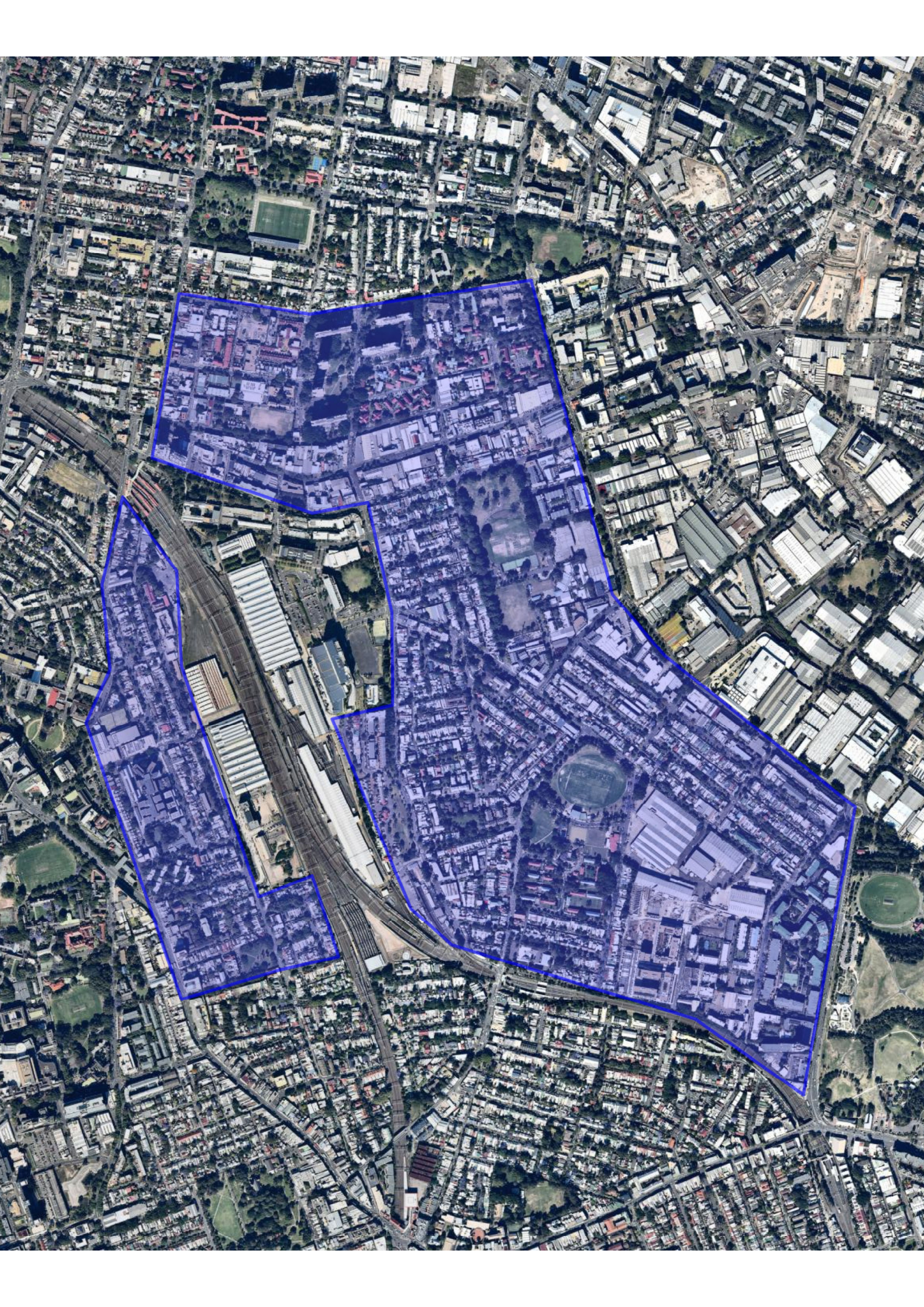
W [southeveleigh.mirvac.com/Development/Updates/](http://southeveleigh.mirvac.com/Development/Updates/)



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**Map of Distribution  
Range**







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**Copy of Newsletter  
Advertisement**

# HAVE YOUR SAY

## On the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop at South Eveleigh

### COMMUNITY WORKSHOP 1

Thursday, 21 March | 5:30pm-8:30pm

### COMMUNITY WORKSHOP 2

Saturday, 23 March | 10:00am- 1:00pm

### COMMUNITY WORKSHOP 3

Monday, 25 March | 5:30pm-8:30pm

### WORKSHOP LOCATION

Mirvac Site Office (new location)  
Level 1, 2 Davy Road, Eveleigh

Registration is essential via our website  
[southeveleigh.mirvac.com](http://southeveleigh.mirvac.com)

From ATP to South Eveleigh

Mirvac's vision for South Eveleigh (formerly known as Australian Technology Park) is to create a vibrant new precinct that combines world class work, retail, heritage and community spaces. Mirvac will conserve and celebrate the precinct's rich cultural heritage collections and buildings.

Mirvac has received planning approval for the adaptative reuse of the Locomotive Workshop at South Eveleigh for mixed use purposes. An important part of this approval is the preparation of the Stage 2 Heritage Interpretation Plan which will address interpretation for the whole of the Locomotive Workshop, including commercial and retail. This follows the Stage 1 Heritage Interpretation Strategy and which guides heritage interpretation across the whole of ATP and was approved in February 2017 following consultation.

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**We invite you to have your say and learn more about the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop during one of three interactive Community Workshops.**

### For more information

**T:** 1800 870 549 **E:** [south.eveleigh@mirvac.com](mailto:south.eveleigh@mirvac.com)

**SOUTH  
EVELEIGH**



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**Copy of Eventbrite listing**



MULTIPLE DATES

### Consultation Session: Stage 2 Heritage Interpretation Plan for the Locomoti...

by Mirvac

Free



Sales Ended

#### Registrations Are Closed

Thank you for registering to attend one of our Community Workshops on the Stage 2 Heritage Interpretation Plan for the Locomotive Workshops at South Eveleigh (formerly Australian Technology Park). You won't be required to show the physical ticket. Registration will commence 10 minutes prior to the beginning of the workshop. Please arrive on time to ensure your full participation in the event. Should you have any questions, please contact us at [south.eveleigh@mirvac.com](mailto:south.eveleigh@mirvac.com) or on 1800 870 549. We are looking forward to seeing you there!

#### Location

Mirvac Site Office  
Level 1  
2 Davy Road, Eveleigh  
Sydney, NSW 2015  
[View Map](#)

#### Description

##### Have Your Say on the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop at South Eveleigh

Mirvac's vision for South Eveleigh (formerly known as Australian Technology Park) is to create a vibrant new precinct that combines world class work, retail, heritage and community spaces. Mirvac will conserve and celebrate the precinct's rich cultural heritage collections and buildings.

Mirvac has recently received planning approval for the adaptive reuse of the Locomotive Workshop at South Eveleigh for mixed use purposes.

An important part of this approval is the preparation of the Stage 2 Heritage Interpretation Plan which will address interpretation for the whole of the Locomotive Workshop, including commercial and retail. This follows the Stage 1 Heritage Interpretation Strategy which guides heritage interpretation across the whole of South Eveleigh and was approved in February 2017 following consultation.

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**We invite you to have your say and learn more about the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop during one of three interactive Community Workshops.**

Please register to attend **one** of the three Community Workshops.

We look forward to seeing you there.

#### Tags

Things To Do In Sydney

Class

Community



# Review of the message sent

Thank you for registering to attend the Community Workshop on the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop at South Eveleigh.

This workshop will be held from 5:30pm – 8:00pm this Thursday, 21 March.

The purpose of this workshop is to hear your story ideas and suggestions for interpretation at the Locomotive Workshop. We have outlined a series of questions below that we'd like you to spend some time on during the workshop. Your contributions will inform the development of the Stage 2 Heritage Interpretation Plan. We will also use this opportunity to provide you with other relevant updates including the Development Approval, design and heritage strategies.

The items we will cover include the following:

- Purpose of the workshop
- Update on Locomotive Workshop Development Approval
- Overview of the Heritage Interpretation Strategies
- Locomotive Workshop design update
- Stage 2 Heritage Interpretation Plan for the Locomotive Workshop
- Group work and feedback
  1. Story ideas
    - *What are the key stories you want told in the Locomotive Workshop?*
    - *How do you think we should be telling the stories of the machinery and moveable heritage collection?*
    - *Resources – any others to add to the list circulated?*
  2. Events, Education, Digital Trails and Cultural Heritage Tourism
    - *What are your ideas for public exhibitions and key events in the Locomotive Workshop?*
    - *What are your ideas for educational, digital trails and other tours in the Locomotive Workshop?*
  3. Feedback from groups
- Individual Work
  - *Any other burning ideas for interpretation at the Locomotive Workshop? If so, what are they?*
- Next steps including key timings

The workshop will be held at the new Mirvac Site Office (the building with the large white awning), Level 1, 2 Davy Road, Eveleigh. The best way to access the site office is via Henderson Road.

Should you have any issues finding us on the day, please call us on 1800 870 549.

Food and drink will be provided during this workshop.

We look forward to seeing you on Thursday,

The Mirvac team at South Eveleigh

## Consultation Session: Stage 2 Heritage Interpretation Plan for the Locomotive Workshop at South Eveleigh

- 🕒 Thursday, 21 March 2019 from 5:30 pm to 8:30 pm (AEDT)
- 📍 Mirvac Site Office  
Level 1  
2 Davy Road, Eveleigh  
Sydney, NSW 2015  
Australia



Organised by Mirvac

**From:** [Mirvac](#)  
**To:** [Ethos Urban Consultation](#)  
**Subject:** Thank you for attending the Heritage Interpretation Workshop for the Locomotive Workshop  
**Date:** Friday, 29 March 2019 11:56:52 AM



[Find events](#) [My Tickets](#)

Dear attendees,

Thank you for those who were able to attend our community workshop on the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop at South Eveleigh.

We hope you found the workshop to be a useful opportunity to share your ideas and learn more about the key concepts and interpretive elements that we have planned for the Locomotive Workshop.

Your expertise and feedback will inform the development of the Plan and will contribute to the integrity and authenticity of the interpretation experience.

The Stage 2 Heritage Interpretation Plan for the Locomotive Workshop will be available on the South Eveleigh website once it has been approved by the Planning Secretary. We expect this to be over the coming months and will email you with a link when it's available.

We also wanted to remind you that further work will be done over the coming 12-18 months to consult with key knowledge holders about specific interpretation stories we need to design and tell as part of the heritage interpretation. This will include people identified through the consultation process and on our resource lists.

We will also be in touch to update you on any further community activities when the Locomotive Workshop redevelopment is close to completion.

In the meantime, if you have any further comments that you did not get the opportunity to share during the workshop please contact [south.eveleigh@mirvac.com](mailto:south.eveleigh@mirvac.com) or 1800 870 549.

Thank you once again for your valuable contributions.

Kind regards,

The Locomotive Workshop project team

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## Consultation Session: Stage 2 Heritage Interpretation Plan for the Locomotive Workshop at South Eveleigh



Thursday, 21 March 2019 from  
5:30 pm to 8:30 pm (AEDT)



Mirvac Site Office  
Level 1  
2 Davy Road, Eveleigh  
Sydney, NSW 2015  
Australia

Organised by [Mirvac](#)

[map](#)





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## **Post-submission Consultation Materials**

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# **Heritage Stakeholder Follow-up Meeting Agenda**



# Agenda

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**MEETING:** Heritage Stakeholders Follow-up Meeting:  
Stage 2 Heritage Interpretation Plan for the Locomotive Workshop

**DATE:** Thursday, 13 June 2019

**TIME:** 12:30pm – 3:00pm. *Lunch will be provided.*

**LOCATION:** Mirvac Site Office (new location), Level 1, 2 Davy Road, Eveleigh

**CHAIR:** Nina Macken, Associate Director – Engagement, Ethos Urban

**ATTENDEES:**

**Community Representatives:**

Roger Jowett, Rail, Train and Bus Union

John Gibson, Volunteer

Richard Butcher, Former Worker and Volunteer

Phil Buckley, Rail Heritage Advisor

James Dalton, Australian Railway Historical Society NSW Division

Peter Murphy, Rail, Tram and Bus Union

Geoff Turnbull, RedWatch

Andrew Moritz, Transport Heritage NSW

Professor, Lucy Taksa, Academic

Lisa Murray, Historian, City of Sydney

Bob Nanva, Rail, Tram and Bus Union

Dominic Ofner, Rail, Tram and Bus Union

Mark Morey, Unions NSW

Neale Towart, Unions NSW

Simon Wiltshire, Engineering Sydney Heritage

Sarah Jane Brazil, Office of Heritage and Environment

David Nix, Senior Heritage Officer, Office of Heritage and Environment

**Project Representatives:**

Uma Springford, Senior Development Manager – Office and Industrial, Mirvac

Natalie Vinton, Principal Heritage Specialist and Director, Curio Projects

Claire Hickson, Interpretation Specialist, Curio Projects

Kim Elliott, Communications and Engagement Manager, Mirvac

Nick Sissons, Partner, Sissons Architects

Fay Edwards, Senior Urbanist – Engagement, Ethos Urban

**Apologies:**

Sally McManus, Secretary of the Australian Council of Trade Unions

Alex Claassens, Rail, Tram and Bus Union

Max Underhill, Heritage Specialist

## AGENDA ITEMS

No.	Description	Timing	Lead
1.	Welcome and introductions	12:30 – 12:35pm	Chair
2.	Purpose of the meeting	12:35 – 12:40pm	Chair
3.	Overview of proposed Workers Interpretation	12:40 – 12:50pm	Natalie Vinton Curio Projects
4.	Individual feedback on ideas for a Workers Wall	12:50pm – 1:50pm	All
5.	Further discussion on the Stage 2 Heritage Interpretation Plan <ul style="list-style-type: none"><li>• Archive and Research Centre</li><li>• Portraits</li></ul>	1:50 – 2:40pm	All
6.	Administrative Matters	2:40 – 2:50pm	Kim Elliott Mirvac
7.	Next steps	2:50 – 3:00pm	Natalie Vinton Curio Projects & Chair

*Please note that this meeting will be voice recorded to ensure that all feedback is captured accurately.*



---

**Heritage Stakeholder  
Follow-up Meeting  
Presentation**

# HERITAGE STAKEHOLDERS FOLLOW-UP MEETING: STAGE 2 HERITAGE INTERPRETATION PLAN FOR THE LOCOMOTIVE WORKSHOP

Thursday 13 June 2019



# WELCOME AND INTRODUCTIONS

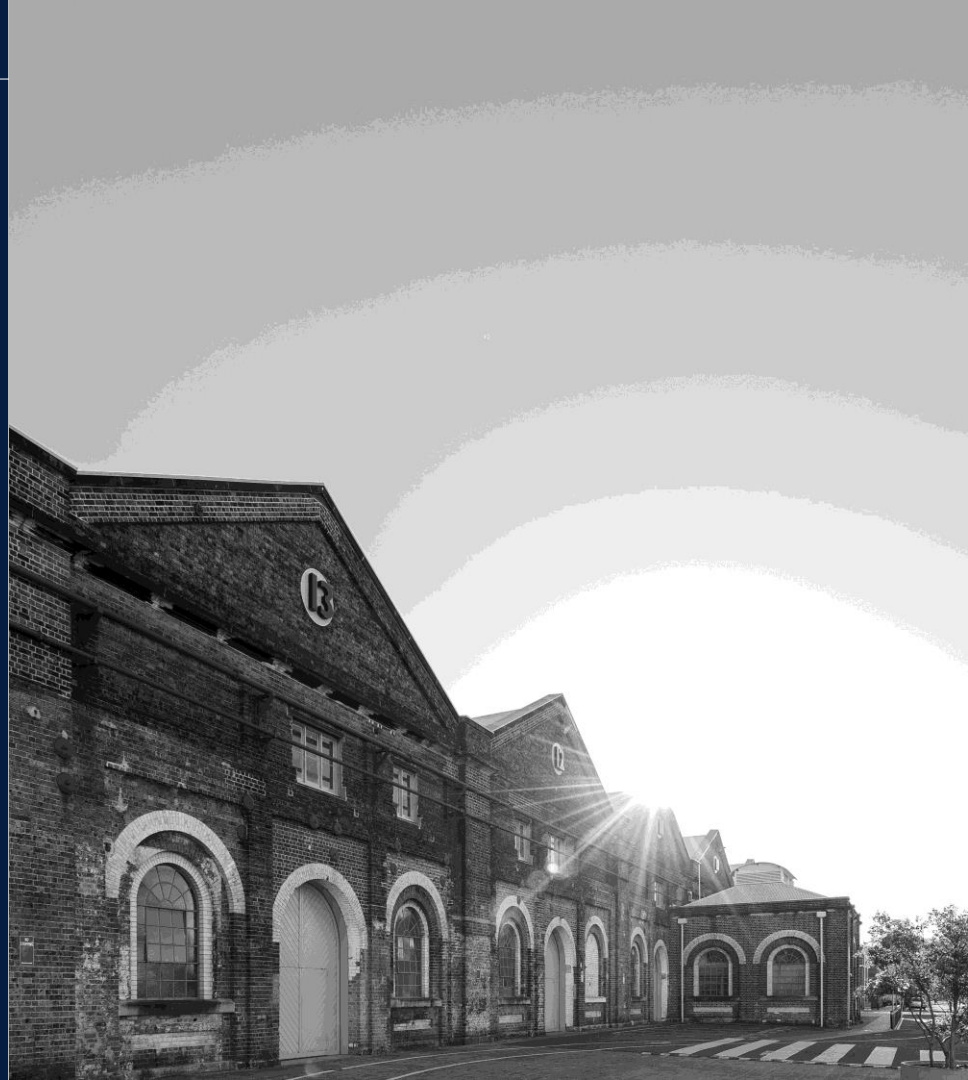
Chair – Nina Macken

Associate Director – Engagement, Ethos Urban

Thursday 13 June 2019

# AGENDA

1. Welcome and Introductions
2. Purpose of the Meeting
3. Overview of proposed Workers Interpretation
4. Individual feedback on ideas for a Workers Wall
5. Further discussion on the Stage 2 Heritage Interpretation Plan
6. Administrative Matters
7. Next Steps including Key Timings





# PURPOSE OF THE MEETING

Chair – Nina Macken

Associate Director – Engagement, Ethos Urban

Thursday 13 June 2019

# OVERVIEW OF PROPOSED WORKERS INTERPRETATION

Natalie Vinton, Principal Heritage Specialist and  
Director, Curio Projects

Thursday 13 June 2019



# LOCOMOTIVE WORKSHOP

HERITAGE INTERPRETATION PLAN  
STAGE 2  
FOR SSD 8517 AND 8449

April 2019

SISSONS / BUCHAN / CURIO



# 00.04 SITE WIDE STORIES

## THEME MAPPING

The adjacent site map has been prepared by Curio to outline the heritage themes and stories which are to be explored throughout the wider South Eveleigh site.

The stories have been colour coded to tie in with the overarching themes in the key below. The themes pertain to the stories that shaped the site as it is today, from Aboriginal connections to industrial and social heritage.

The stories which will be interpreted within the Locomotive Workshop are outlined in the following pages.





# 00.03 KEY PLAN - HERITAGE OVERLAY

## GROUND FLOOR

The plan below shows the heritage interpretation items located on the ground floor of the Locomotive Workshop. These are scattered throughout the building and several have been integrated into retail and commercial tenancies.

The heritage interpretation items are located both within the building and externally.

### HIS STAGE 2 LEGEND

No. Item

- 01.09 The Guideline Annexure
- 01.11 Blacksmiths' Glaziers' Viewing Room
- 01.20 The Blacksmiths' Workshop
- 01.21 The Blacksmiths' Public Engagement Portal
- 01.22 The Locomotive
- 01.23 The Locomotive Station - Timeline Wall
- 01.24 Digital Screens
- 01.25 Brass Bellows
- 01.26 Sudo's Shop - Revit Play Audio Experience
- 01.27 Heritage Objects
- 01.28 Rotating Beam Display
- 01.29 Bay 1 Hybrid Retail & Exhibition Zone
- 01.30 City Press Projections
- 01.31 The Workshop Display Wall - Daily Bikes Balance Tool Display
- 01.32 The Workshop Display Wall - The Long Tool Box
- 01.33 Daily Press Press Room

No. Item

- 01.34 Day Loading Dock Details
- 01.35 Day Furnace Pits
- 01.36 Day Mechanism Exhibit Details
- 01.37 Curiosity Cases
- 01.38 Day Crane and Ladder
- 01.39 Lifting
- 01.40 Interpretive Projection
- 01.41 Bay 2 Hybrid Retail & Exhibition Zone
- 01.42 Steam Hammer Projections
- 01.43 Locomotive's Lamp Display
- 01.44 The Workshop Display Wall - Railton Arch
- 01.45 The Workshop Display Wall - Interaction, Dies & Moulds Exhibit
- 01.46 The Workshop Display Wall - Tool Rep
- 01.47 Blacksmiths' Workshop Display
- 01.48 Hour Track - Day Guide
- 01.49 Day Mechanism Interpretive Walkway

No. Item

- 01.50 Boiler Shop Passage
- 01.51 Building Model - Train Display Shelf
- 01.52 Boiler Shop Annex
- 01.53 The Foundry Tunnel
- 01.54 Foundry Tunnel Display Case
- 01.55 Foundry Tunnel Display - Experience
- 01.56 Foundry Tunnel Bay A Detail
- 01.57 Spring Shop Lounge
- 01.58 Spring Shop Lounge
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- 01.98 Spring Shop Lounge
- 01.99 Spring Shop Lounge
- 02.00 Spring Shop Lounge

No. Item

- 02.01 Heritage Beam Corridor
- 02.02 End of The Change Room Graphics
- 02.03 Bay 10 Forum Graphics
- 02.04 Machinery Display
- 02.05 Central Spine Track, Workshop & Bay 10 Forum
- 02.06 Locomotive Strategy of Materials & Machinery
- 02.07 External Ground Inlays
- 02.08 Pumping Projection
- 02.09 Red Square Plant Annex
- 02.10 Loma Car Plant Annex
- 02.11 Boiler House
- 02.12 Lighting of External Heritage Features
- 02.13 The Workers' Hall
- 02.14 The Workers' Hall



# 00.03 KEY PLAN - HERITAGE OVERLAY



## FIRST FLOOR

The plan below shows the heritage interpretation items located on the first floor of the Locomotive Workshop.

The heritage interpretation items are located both within the building and externally.

### HIS STAGE 2 LEGEND

No. Item

01.10	The Gullotine Annexure
01.11	Blacksmith Bumpass Viewing Room
01.20	The Blacksmith Workshop
01.21	The Blacksmith Public Engagement Portal
01.28	The Loco Gribble
01.31	The Blacksmith Ribbon - Timeline Wall
01.32	Digital Screens
01.33	Brace Seating
01.34	Suite's Shed - Role Play Audio Experience
01.35	Foreign Orders
01.36	Equilising Beam Display
01.40	Bay 1 Hypro Retail & Exhibition Zone
01.41	Davy Press Projection
01.42	The Workshop Display Wall - Davy Blunt Balance Tool Display
01.43	The Workshop Display Wall - The Davy Tool Box
01.44	Davy Press Floor Reveal

No. Item

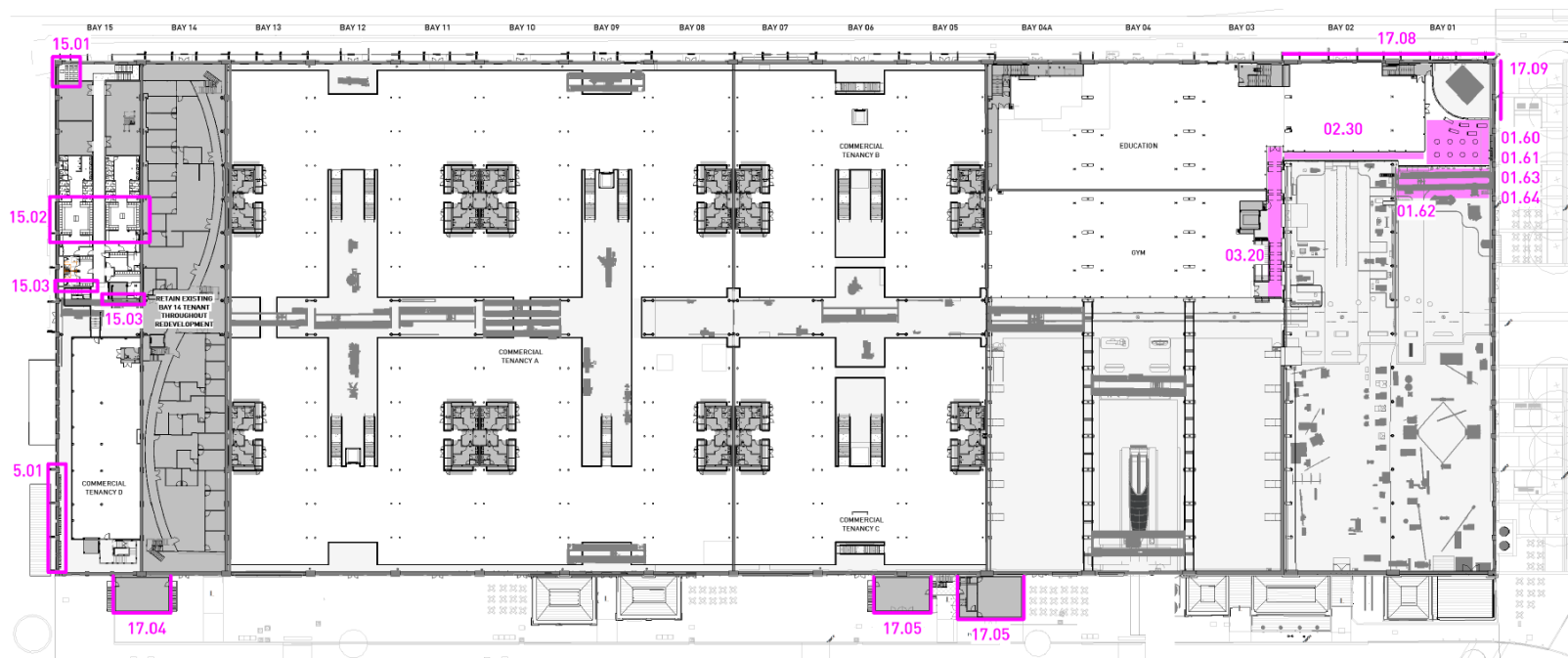
01.50	Davy Leading Dock Details
01.51	Davy Funfact Pin
01.52	Davy Mezzanine Exhibit Details
01.61	Curiosity Cases
01.62	Davy Crane and Ladder Seating
01.63	Interpretive Projection
01.64	Bay 2 Hypro Retail & Exhibition Zone
01.65	Steam Hammer Projections
01.66	Quenching Tanks Display
01.67	The Workshop Display Wall - Gabbion Arch
01.68	The Workshop Display Wall - Interactive, Dice & House Exhibit
01.69	The Workshop Display Wall - Tool Rack
01.70	Blacksmith Workstations Display
01.71	Floor Track - Inlay Guide
01.72	Davy Mezzanine Interpretive Walkway

No. Item

02.10	Boiler Shop Passage
02.11	Building Model - Train Display Shelf
02.12	Boiler Shop Arches
02.13	The Foundry Tunnel
02.14	Foundry Tunnel Display Case
02.15	Foundry Tunnel Digital Experience
02.16	Foundry Tunnel Bay 4 Detail
02.17	Spring Shop Lounge
02.18	Spring Shop Lounge, Heritage Floating Display
02.19	Crane + Beam Seating
02.20	Spring Shop Feature Lighting
02.21	The Fabrication Collection
02.22	Amenities Garage
02.23	The Timewitch's Wall
02.24	Windows of The Past
02.25	Brick Wall Loco Projections

No. Item

03.01	Heritage Beam Colonnade
03.02	End of Trip Change Room Graphics
03.03	Bay 15 Artium Graphics
03.04	Machinery Display
03.05	Central Spine Track Reveal & Bay Humbering
03.06	Illustration Strategy of Artifacts & Machinery
03.07	External Ground Inlays
03.08	Pumphouse Projection
03.09	Red Square Plant Annex
03.10	Time Care Plant Annexes
03.11	Boiler House
03.12	Lighting of External Heritage Features
03.13	The Workers Wall
03.14	The Workers Union





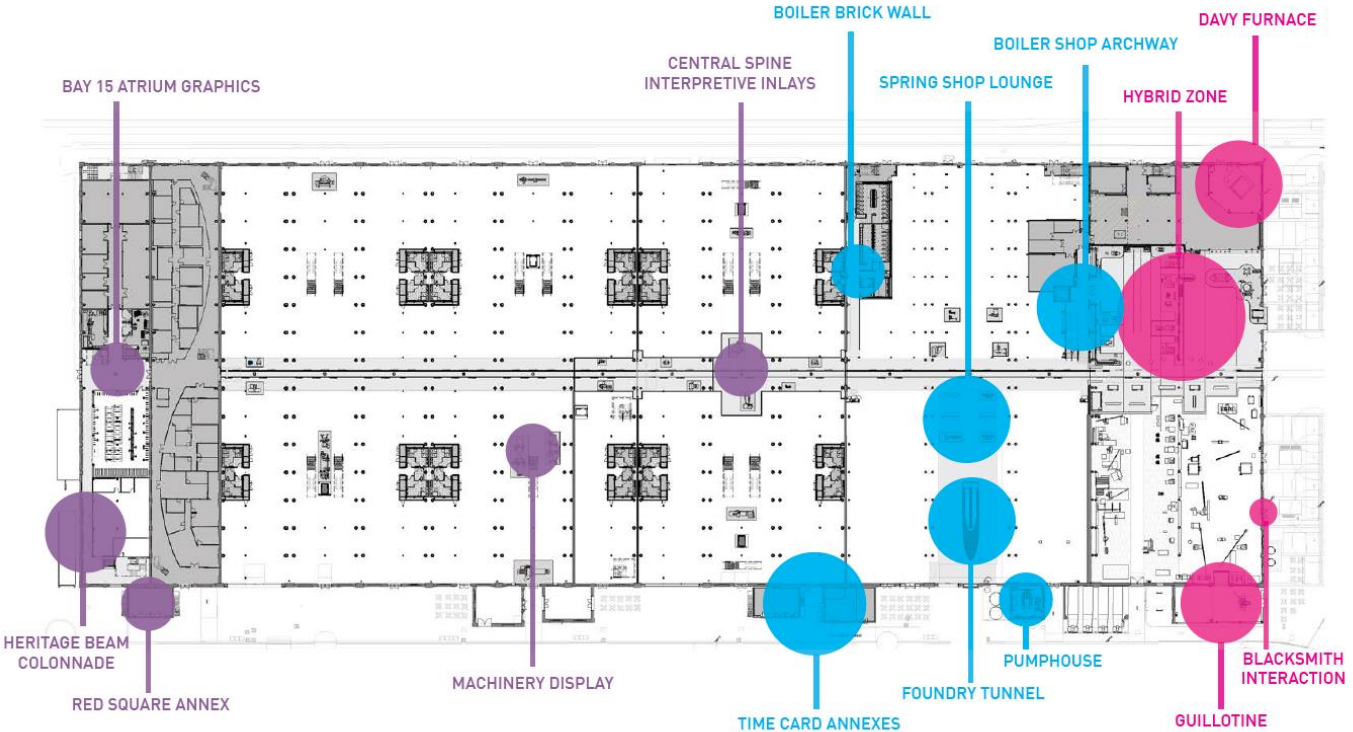
# 00.05 LOCO HERITAGE INTERPRETATION ITEMS

## GROUND FLOOR

Heritage interpretation design is spread throughout the floor plate of the Locomotive Workshop and items are located both inside and out. Interpretive items are generally located in high traffic public areas, where they can be easily accessed and enjoyed by visitors to the site.

The stories highlighted on this plan will be explained in detail in the body of this document.

A more detailed plan extract of Bays 1 and 2 is provided on the following pages.



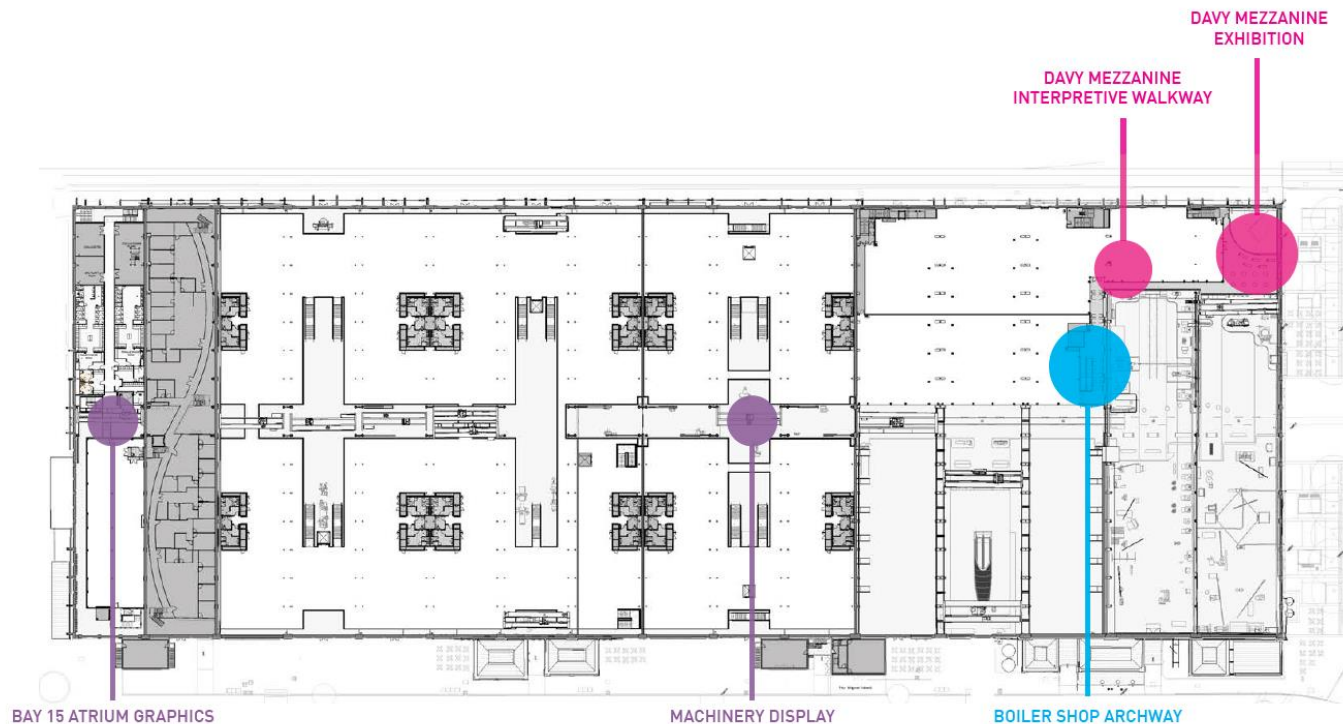
# 00.05 LOCO HERITAGE INTERPRETATION ITEMS

## FIRST FLOOR

Heritage interpretation design items on the first floor are intended to celebrate the vast volumes of the building, utilising mezzanines, atria and double height spaces.

The stories highlighted on this plan will be explained in detail in the body of this document.

A more detailed plan extract of Bays 1 and 2 is provided on the following pages.



### HERITAGE INTERPRETATION ITEMS KEY

● BAYS 1 + 2

● BAYS 3-4A

● BAYS 5-15

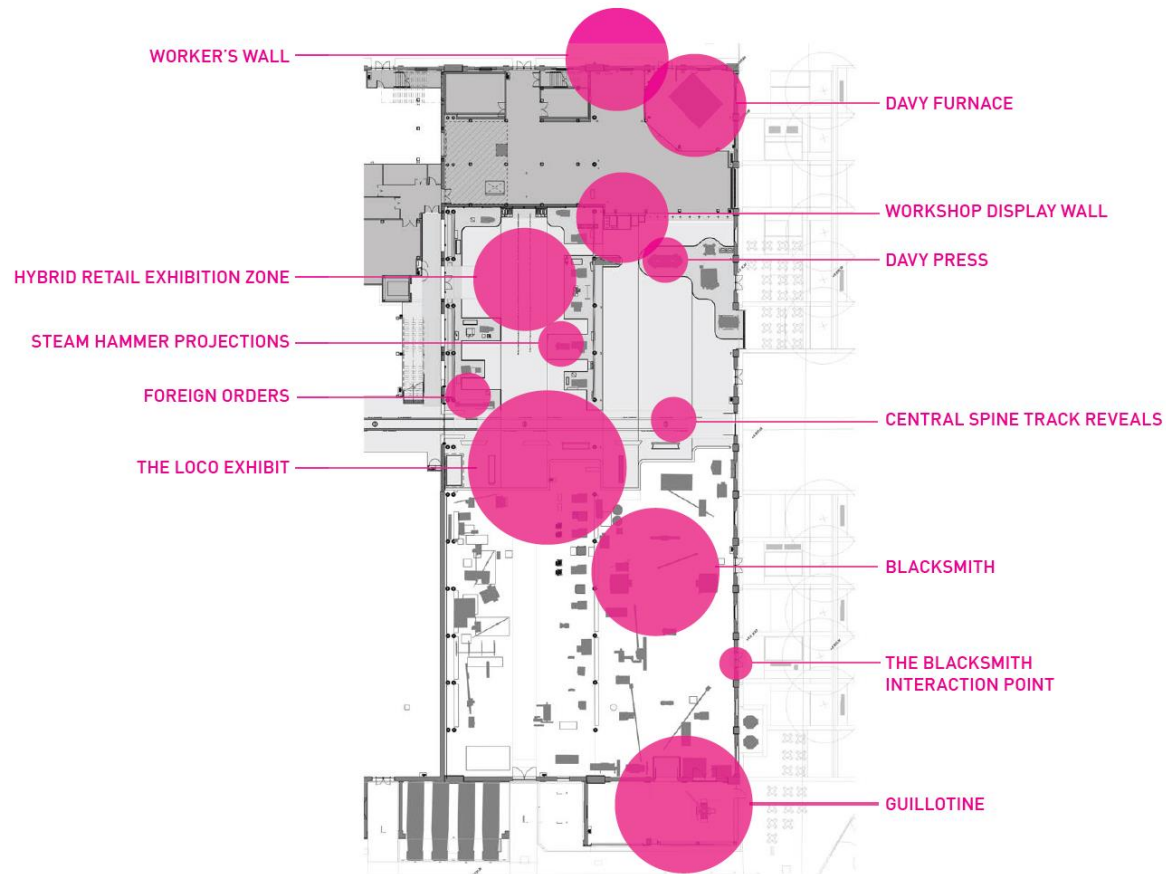


# 00.05 LOCO HERITAGE INTERPRETATION ITEMS

## BAYS 1 + 2 GROUND FLOOR

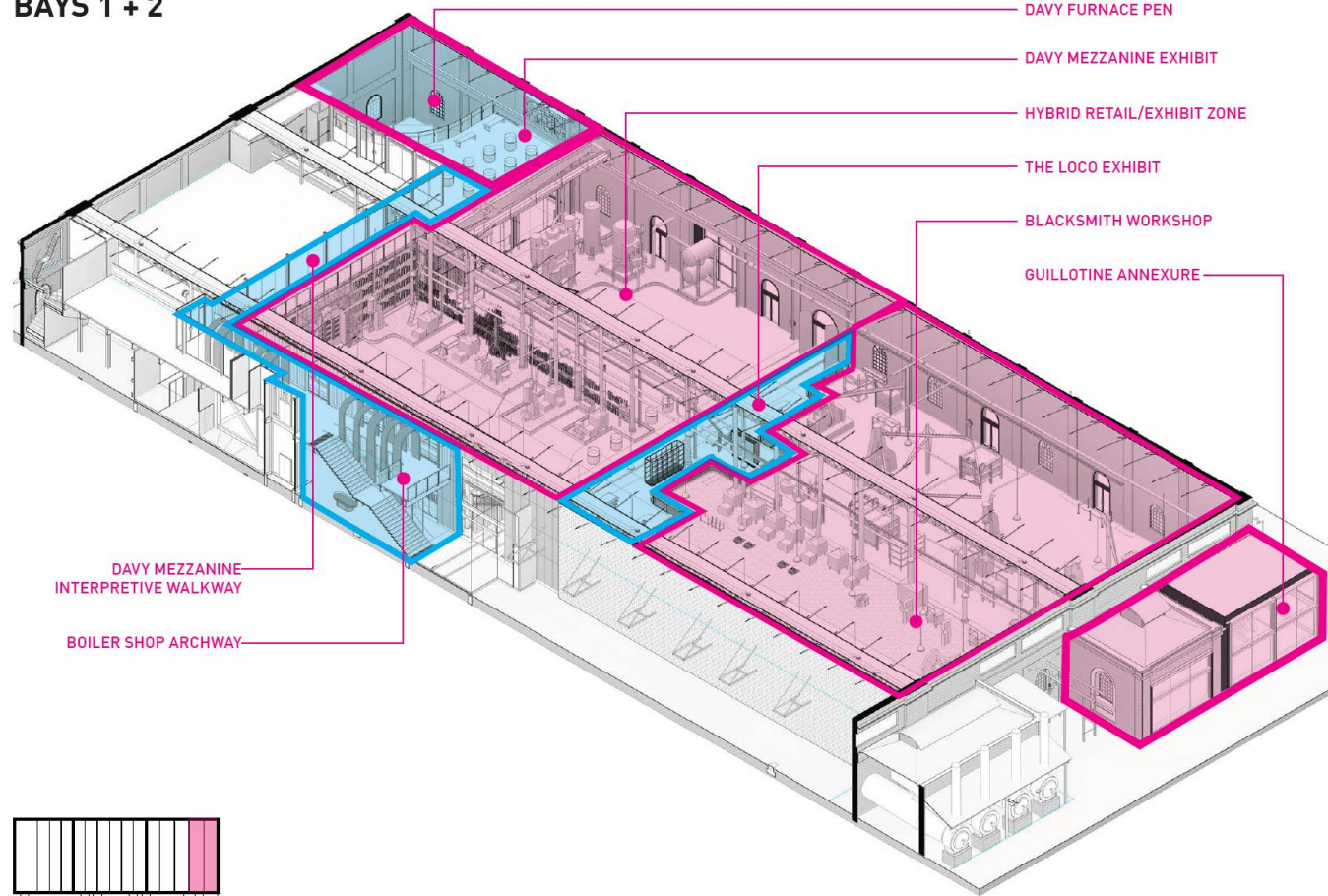
The stories explored in Bays 1 and 2 relate to the impressive collection of in-situ machinery which is retained in the space, and the adjacent working blacksmith workshop.

For most visitors approaching from Redfern station, Bays 1 and 2 will be their first introduction to the Locomotive Workshop. This space is proposed to be an impactful heritage space where large pieces of machinery and colourful characters from the Workshop's past are brought to life.



# 00.05 HERITAGE OVERLAY

## BAYS 1 + 2



KEY PLAN

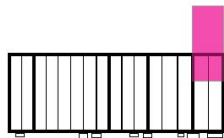
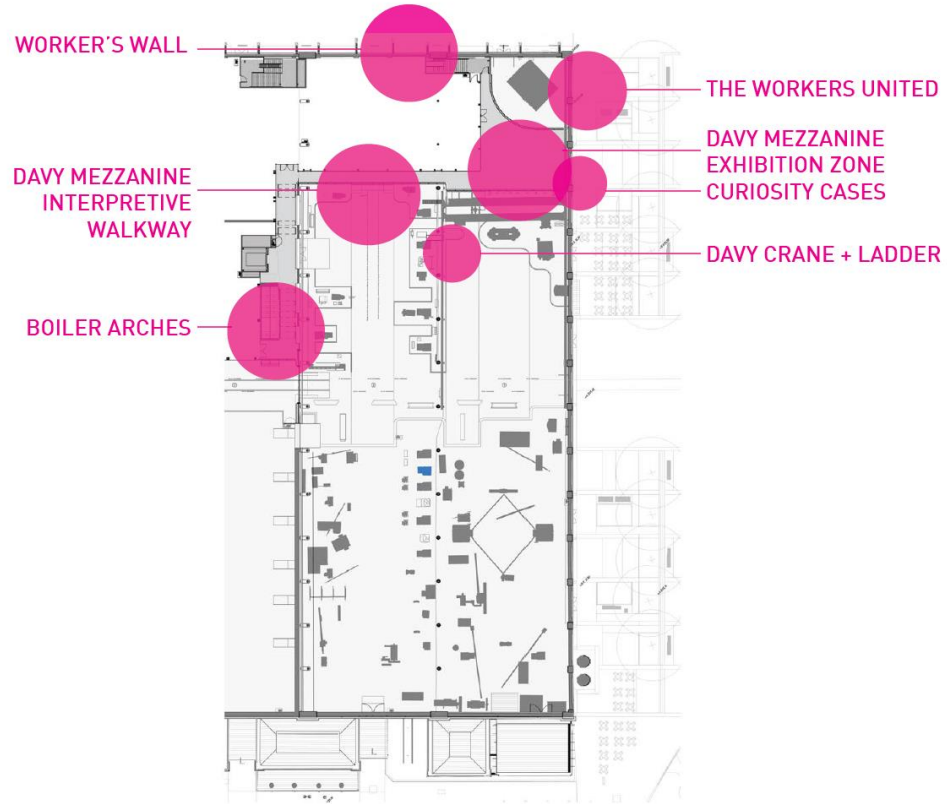


# 00.05 LOCO HERITAGE INTERPRETATION ITEMS

## BAYS 1 + 2 MEZZANINE

The stories and interpretive experiences on the Davy mezzanine of Bays 1 and 2 allow visitors to appreciate the Locomotive Workshop from a different perspective, viewing the heritage machinery and exhibits in the Hybrid Retail and Exhibition Zone from above.

The mezzanine interpretation include a combination of interactive, digital and physical exhibits.



KEY PLAN

# 01.30 THE LOCO EXHIBIT

## AXONOMETRIC

The Loco Exhibit will captivate both visitors and workers visiting the Locomotive Workshops. Its location places it as the first point of entry off Innovation Plaza and immerses all that enter in to a one of a kind hybrid cultural experience. This will be a public space to meet, orient and navigate the heritage trail.

### 01.31 - THE BLACKSMITH RIBBON WALL

The Ribbon is a low-height continuous horizontal display case separates the Blacksmith Workshop and creating an engaging curated heritage exhibition display.

### 01.32 - DIGITAL INTERPRETATION SCREEN

Large digital screen for audio visual content and site navigation that is an integral part of the interpretation story told across the precinct.

### 01.33 - BRACE SEATING

Adaptive reuse of gantry crane beam braces into plinths for public indoor seating.

### 01.34 - SUTHO'S SHED AUDIO ROLE PLAY EXHIBIT

Sensorial experience inside the shed with audio role play.

### 01.35 - FOREIGN ORDERS

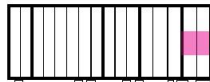
Dramatic interpretation of the secret lives of workshop workers when out of sight.

### 01.36 - EQUALISING BEAM DISPLAY CASE

Adaptive reuse of remaining parts made by the Davy Press. All fixings will minimise impact on the heritage fabric whilst allowing them to be put back to work supporting display cases and inform the overall aesthetic of the exhibition zone.

### 01.37 - HARD ARTS DISPLAY CASE

Glazed merchandise display that showcases blacksmith's products from the broader Australian blacksmithing community.



KEY PLAN



### INNOVATION PLAZA ENTRY

### 01.33 PUBLIC BRACE SEATING

### 01.31 BLACKSMITH RIBBON TIME-LINE

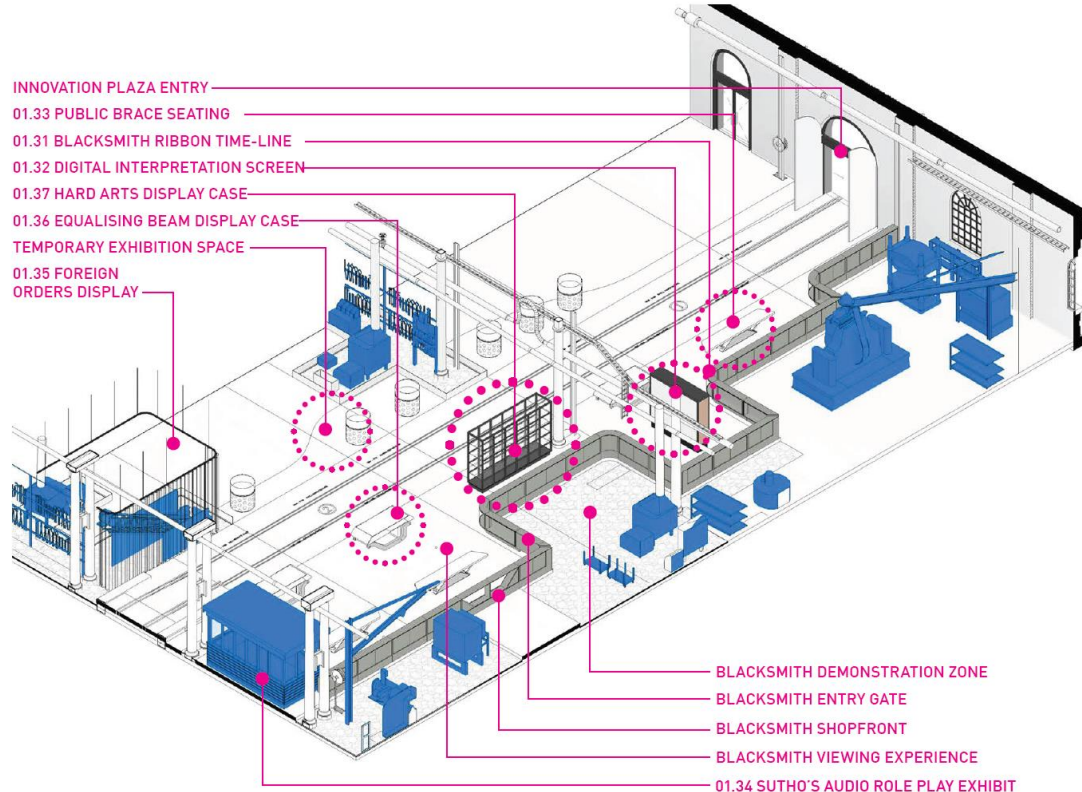
### 01.32 DIGITAL INTERPRETATION SCREEN

### 01.37 HARD ARTS DISPLAY CASE

### 01.36 EQUALISING BEAM DISPLAY CASE

### TEMPORARY EXHIBITION SPACE

### 01.35 FOREIGN ORDERS DISPLAY



### BLACKSMITH DEMONSTRATION ZONE

### BLACKSMITH ENTRY GATE

### BLACKSMITH SHOPFRONT

### BLACKSMITH VIEWING EXPERIENCE

### 01.34 SUTHO'S AUDIO ROLE PLAY EXHIBIT



# REFERENCE IMAGES

The Loco exhibit offers a dynamic and tangible space combining tactile, digital and audio experiences.

## 1. 01.34 SUTHO'S SHED - AUDIO ROLE PLAY

Sutho's will be relocated to the Loco exhibit in Bay 2 and will have new lighting, power and digital content carefully wired in. This will allow for audio role play interpretation within.

Where possible all fabric will be left as is but made safe and clean where necessary.

## 2. 16.02 - TRACK INTERPRETATION

Bays 1 & 2 feature machinery that will be enhanced with metal floor inlays. Attention has been made to align slab joints in a way that subtly guide the eye to the machine through a metal inlay.

Existing tracks will also be interpreted with inlays of linear stories.

## 3. 01.35 - FOREIGN ORDERS SUSPENDED DRAPERY

Backdrop for projections and story telling interpretation reference to "foreign orders".

Any fixings for the track, lighting and projection will be carefully clamped to the existing trusses over.

Final location is to be determined.

## 4. ARCHIVE PHOTOGRAPH

All about the people of the Locomotive workshops and their stories and personalities. Manifested as floor inlays, projections and plaques.

## 5. MACHINE SIGNAGE

Existing safety signage in this location will be enhanced with lighting and some signage will be relocated from around the workshop to the Loco Exhibition for display.



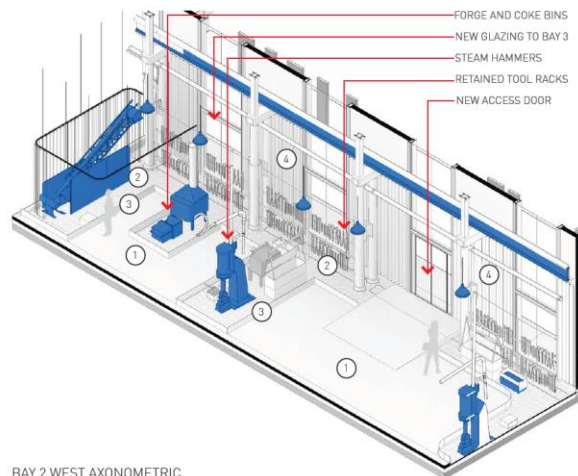
## 02.30 HYBRID RETAIL & EXHIBITION ZONE

### BAY 2 WORKSTATIONS

Integrated display design of each workstation showcases the key stories of each workstation. Low steel barriers act as protection to the machinery but do not interfere with the machinery display.

Large suspended drapery around the Hot metal circular saw creates a sense of surprise of "what's behind the curtain". Drawing reference to the canvas covers used by workers to conceal "foreign orders".

Up lighting to all machines- a distinct illumination that shows the raw material of each item.



BAY 2 WEST AXONOMETRIC



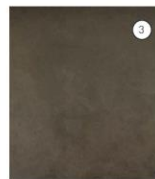
KEY PLAN



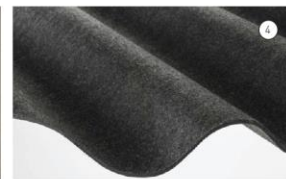
CONCRETE FLOOR WITH INLAYS



CRUSHED PINK GRANITE



METAL BARRIERS



CORRUGATED ACOUSTIC PANEL



# 01.60 DAVY MEZZANINE EXHIBITION + 02.30 INTERPRETIVE WALKWAY

## AXONOMETRIC

### 01.60 - THE DAVY MEZZANINE EXHIBITION ZONE

This is an elevated experience in the Locomotive Workshops. The Davy Furnace Pen can be explored visually from a void that generously frames original heritage fabric, machinery and objects below.

The gantry crane has been repositioned between the Davy Press and the Mezzanine to provide an up close and personal encounter with this impressive example of industrial technology.

### 02.30 - THE MEZZANINE INTERPRETIVE WALKWAY

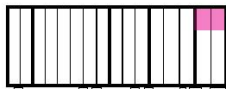
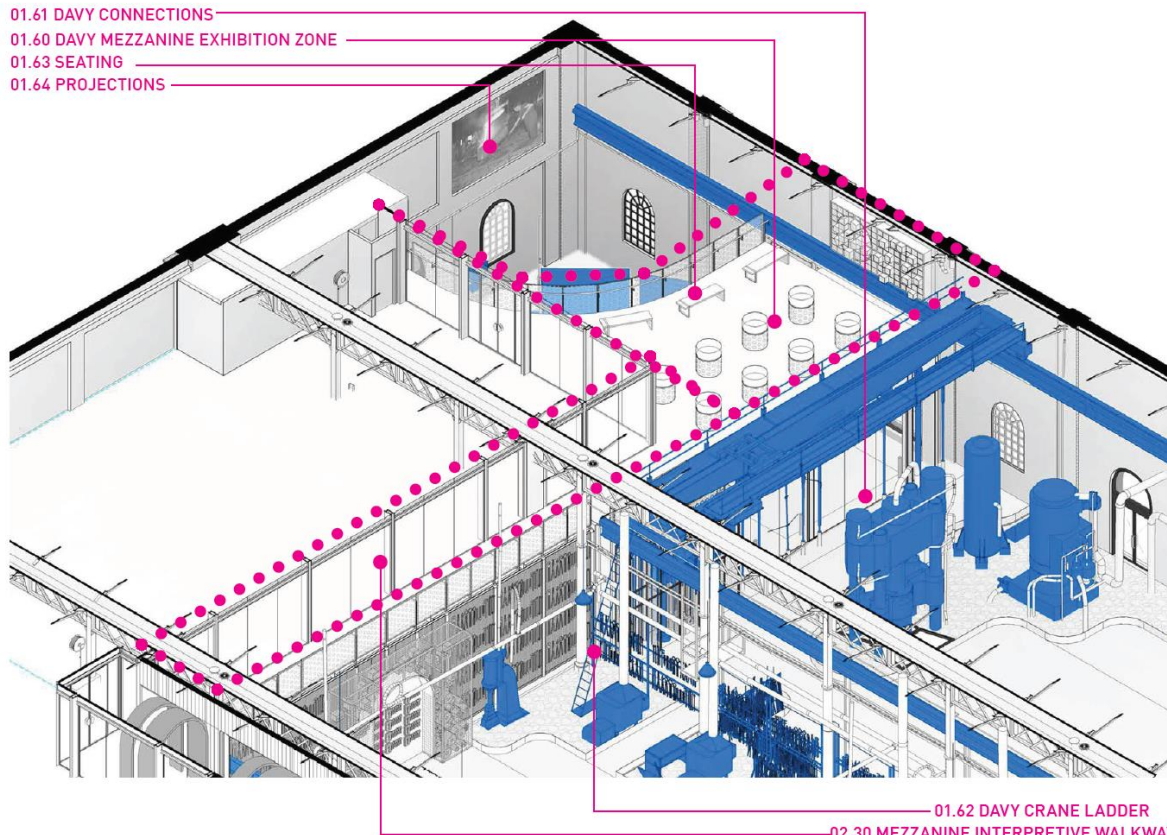
Access to the exhibit is made via the interpretive walkway that has touch-points both physical and digital such as VR goggles.

The walkway is accessed via the 'Boiler Shop Arches' creating a sense of suspense encouraging visitors to wonder "what is around the corner?" and "what's up there?".

A horizontal band of perforated metal balustrade is also used to display plaques and have digital interaction points describing the workshops below.



INTERPRETIVE WALKWAY - VR GOGGLES AND AUDIO EXPERIENCES



# 01.60 DAVY MEZZANINE EXHIBITION ZONE

## EXPERIENCES

A permanent display called the "Curiosity Cases" is a series of draw like interactive boxes that will include the stories of individuals that represent the unique history of the Locomotive Workshops.

The exposed heritage brick wall will include audio-visual projections that can be tailored to the curated exhibits. With seating provided to sit and observe or admire the spaces large volume.



CURIOSITY CASES - REFERENCE IMAGE



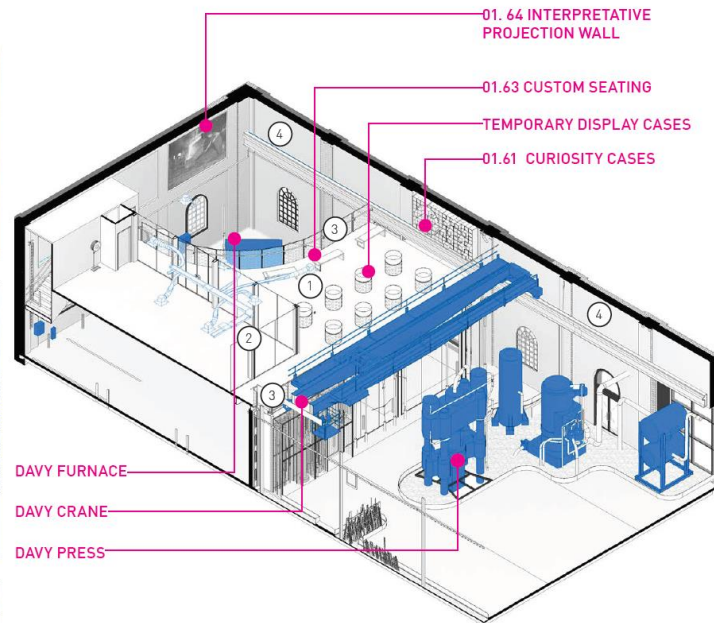
TRAVELLING EXHIBITS - REFERENCE IMAGE



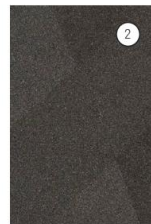
TEMPORARY EXHIBIT DISPLAY - REFERENCE IMAGE



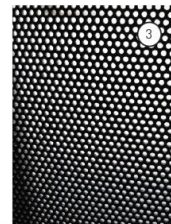
KEY PLAN



HONED CONCRETE FLOORING



NEW STEEL MICACEOUS PAINT FINISH



PERFORATED BALUSTRADE



EXISTING HERITAGE BRICK



# 03.10 - BOILER SHOP PASSAGE + 3.20 - BOILER SHOP ARCHES

## DESIGN + DETAILS

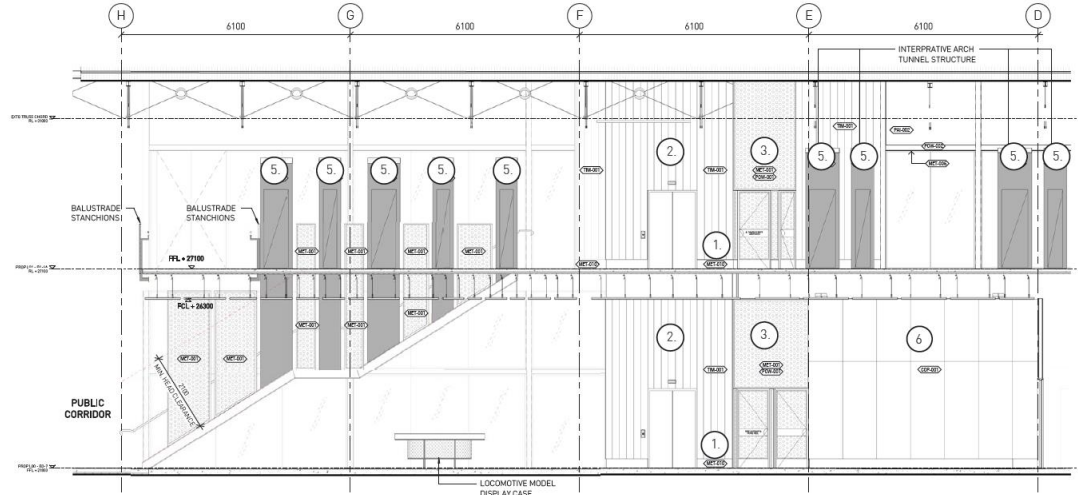
The strong form of the arches helps to create moments of smaller human scale exhibition spaces along the passage.

Simple, refined lines and detailing interacts with the heritage roof and trusses over as the repeated forms break rhythmically.

Timber panelling along the first floor wall evokes the senses and creates a contrasting depth and warm to the heritage fabric.



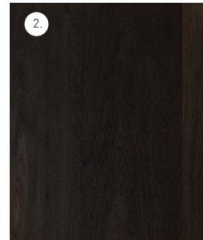
DAMIÃO DE GÓIS MUSEUM AND THE VICTIMS OF THE INQUISITION, PORTUGAL



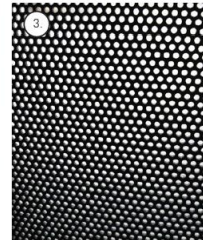
KEY PLAN



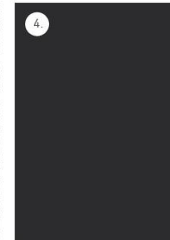
AGED BRASS



TIMBER PANELLING OTTA



PERFORATED METAL SHEET



DULUX BLACK ACE  
POWDER COAT



ARCHES - PIGMENTO  
ZINC



CONCRETE WALL PANEL

## 03.20 BOILER SHOP ARCHWAY



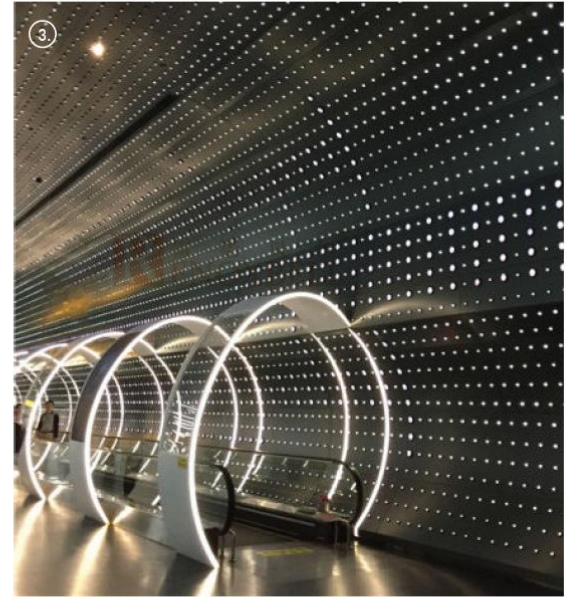


# 04.10 FOUNDRY TUNNEL

## REFERENCE IMAGES

The Foundry Tunnel takes its inspiration from a number of successful digital tunnel precedents, shown right, which create exciting and engaging digital and light installation experiences.

The Foundry Tunnel will create an evocative and atmospheric space, which though a transient space, will have a lasting impact.



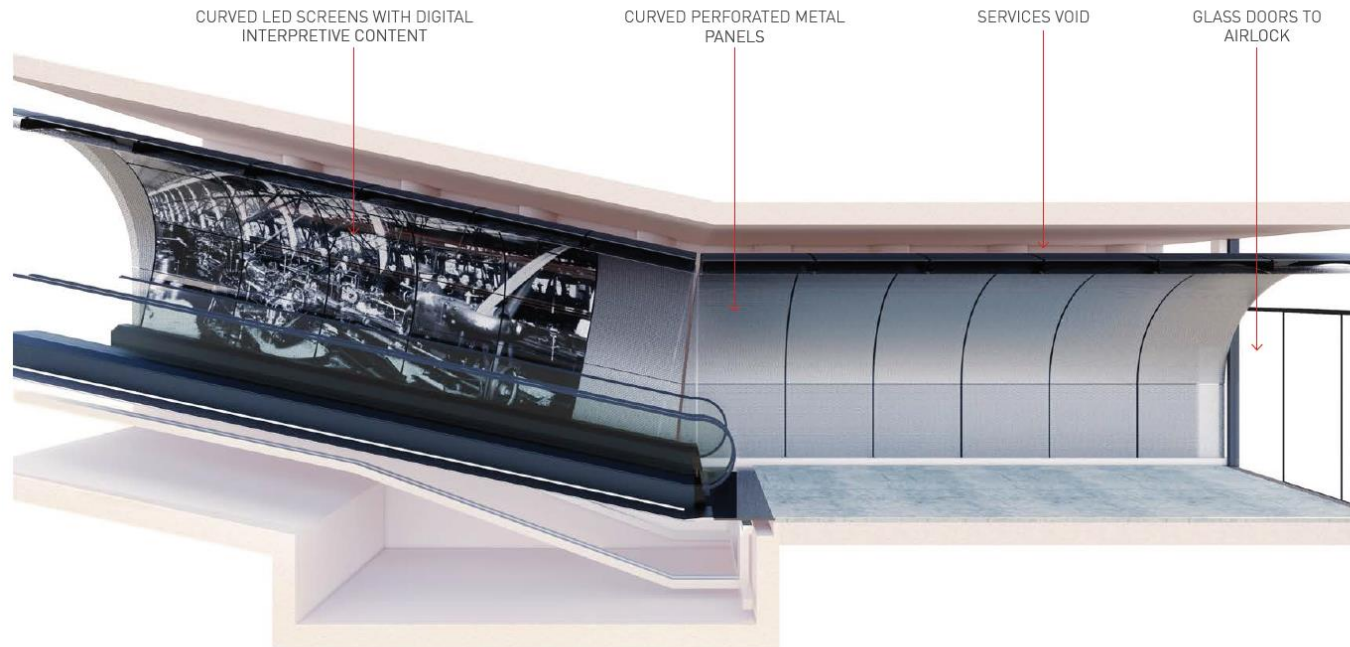
# 04.10 FOUNDRY TUNNEL

## MATERIALS + FINISHES

The foundry tunnel is designed to refer to the form of the existing arched footings under which the moving walk will pass as it enters the building.

As the digital content will provide an exciting dynamic focus within the tunnel, the base build materials are proposed to be simple, sleek and functional.

The material selected for the internal cladding is silver perforated metal which can be curved in panels to form the tunnel. A black substrate will be provided behind this to provide a recessive visually background.





# 04.42 + 04.43 WINDOWS AND PROJECTIONS

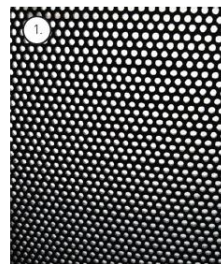
## DESIGN + DETAILS

### 04.42 - WINDOWS OF THE PAST

Steel window frames will be hung in a broken formation of the original shape they once formed, black and white photographs shall sit within the fragmented window frames.

### 04.43 - BRICK WALL PROJECTIONS

Projections of historic imagery will line the walls capturing character and charm. Projections will have rolling content including footage of locomotives



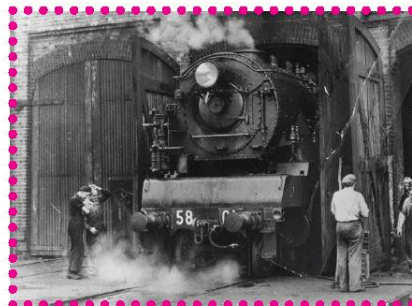
PERFORATED METAL SHEET



NEW STEEL MICACEOUS  
PAINT FINISH



ORIGINAL WHITE PAINTED BRICK,  
WATER JET BLASTED TO REVEAL  
BRICK



HERITAGE IMAGES FRAMED IN WINDOW FRAMES



4745 452 HERITAGE WINDOW FRAMES



PROJECTIONS ONTO THE HERITAGE BRICK WALL



# 15.02 END OF TRIP CHANGE ROOM GRAPHICS

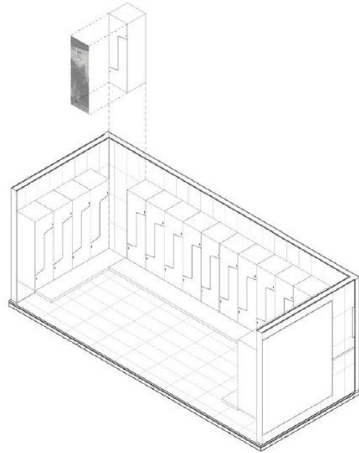
## HERITAGE DECALS

A selection of heritage images are to be displayed as decals on the doors of the proposed locker system by Interloc.

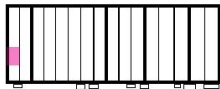
A sample selection of heritage photographs is shown top right. The final selection will be confirmed by the heritage consultant.



EXAMPLE OF HERITAGE PHOTOGRAPHS TO BE APPLIED TO LOCKER DOORS



EXPLODED ISOMETRIC VIEW - LOCKER GRAPHICS



EXAMPLE VIEW OF HERITAGE PHOTOGRAPHS APPLIED AS DECALS TO LOCKER DOORS

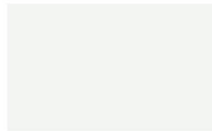
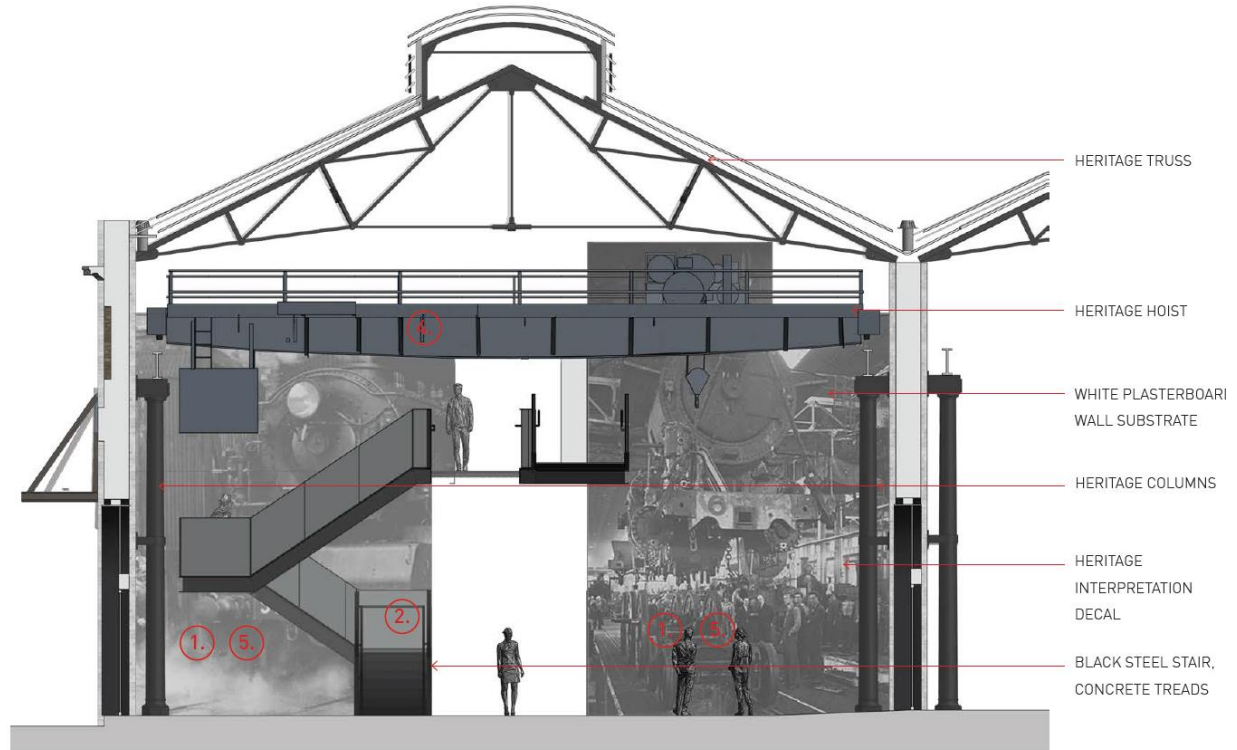


# 15.03 BAY 15 ATRIUM GRAPHICS

## LARGE SCALE DECAL

The double height space in the Bay 15 central spine presents an opportunity to utilise the facing wall space for a large scale, high impact heritage image.

The image will be located in the primary cyclist access point at the westernmost point of the central spine, adjacent to the bike store and end of trip areas, as well as being visible from the commercial tenancies in Bay 15.



# 15.03 BAY 15 ATRIUM GRAPHICS

## LARGE SCALE DECAL

The full height walls in Bay 15 provide an expansive canvas for evocative heritage imagery which can be enjoyed from the public areas of the building.

The final image content is to be determined by the heritage consultant.



3D VIEW - BAY 15 ATRIUM GRAPHIC



# 17.04 RED SQUARE ANNEX

## UNION HERITAGE

At night, Red Square will be illuminated with red light, providing night time activation to the eastern end of the site, and clearly interpreting the union heritage of the Locomotive Workshop.



HISTORIC PHOTOGRAPH TO BE APPLIED TO FACADE



RED OXIDE CONCRETE INLAY - CONCRETE COLOUR SOLUTIONS IN DESERT RED



METAL INLAY TEXT EXPLAINING SIGNIFICANCE OF RED SQUARE



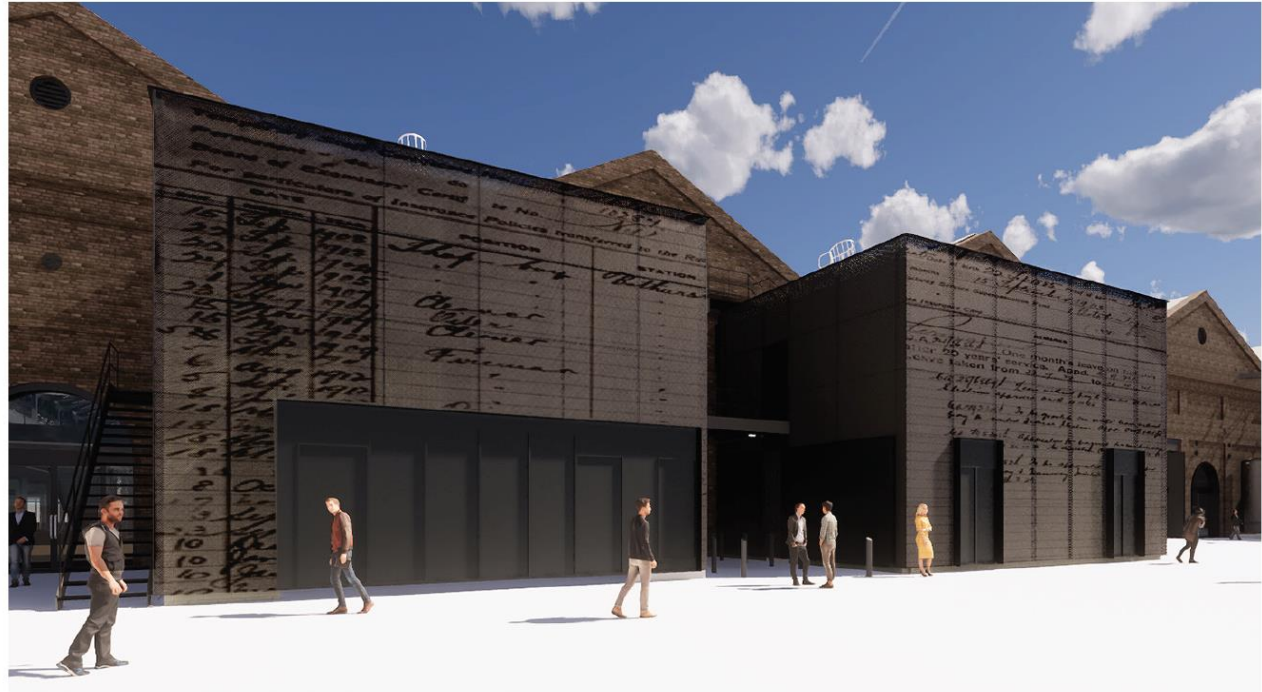
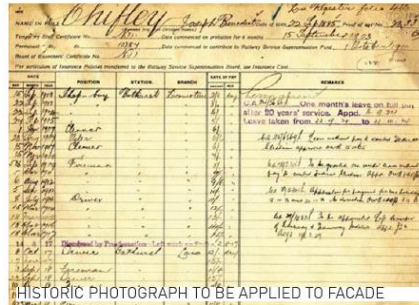
BLACK PERFORATED METAL PANELS

# 17.05 TIME CARD ANNEXES

## UNION HERITAGE

The annexes at Bays 5 and 6 will be clad with perforated metal and feature images of historic time cards applied as a decal to the facade (see image below for reference).

The materials proposed are indicated in the images below right.



BLACK PERFORATED METAL PANELS



BLACK LOUVRED  
DOORS TO PLANT



PHOTOGRAPH APPLIED AS  
DECAL



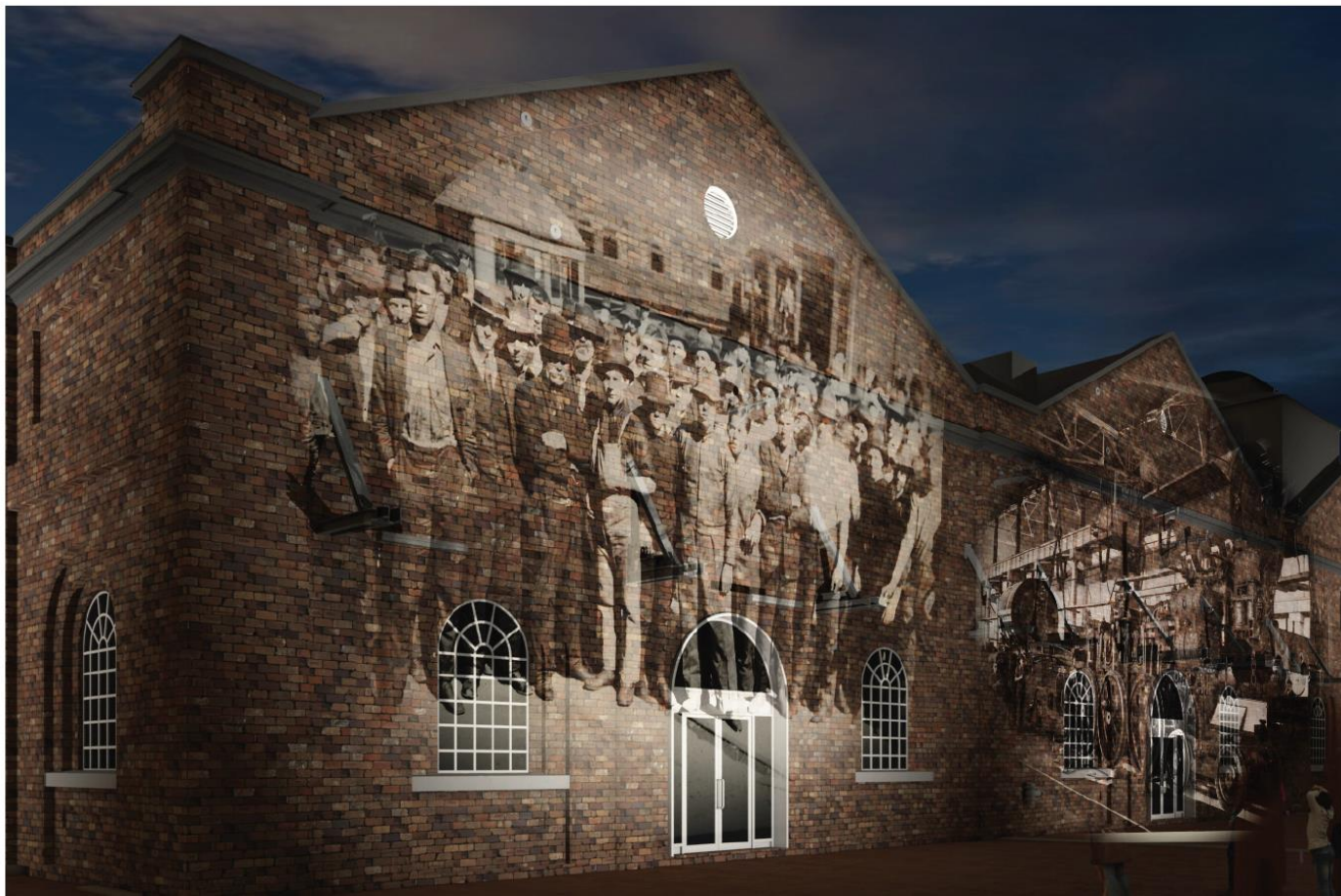
BRICK PAVERS TO PUBLIC  
DOMAIN



# 17.08 THE WORKERS WALL

## PROJECTION

The Worker's Wall entails a curated and dynamic selection of heritage images which are to be projected onto the northern facade of Bays 1 and 2, where they will be highly visible from the railway beyond.



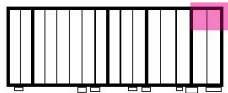
# 17.09 THE WORKERS UNITED

## PROJECTION

The Workers United is a shadow play installation in which cut-out forms will be illuminated from behind, projecting silhouettes onto the wall.



3D VIEW - THE WORKER'S UNITED PROJECTION







**SISSONS / BUCHAN / CURIO**

# INDIVIDUAL FEEDBACK ON IDEAS FOR A WORKERS WALL

All

Thursday 13 June 2019



# FURTHER DISCUSSION ON THE STAGE 2 HERITAGE INTERPRETATION PLAN

All

Thursday 13 June 2019

# ADMINISTRATIVE MATTERS

Kim Elliott, Communications and Engagement Manager,  
Mirvac

Thursday 13 June 2019





# NEXT STEPS INCLUDING KEY TIMINGS

Natalie Vinton, Principal Heritage Specialist and  
Director, Curio Projects &  
Chair

Thursday 13 June 2019

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**Heritage Stakeholder  
Follow-up  
Meeting Transcript**



## ERITAGE STAKEHOLDERS FOLLOW-UP MEETING: STAGE 2 HERITAGE INTERPRETATION PLAN FOR THE LOCOMOTIVE WORKSHOP

Thursday 13 June 2019

Nina Macken

I would like to begin by acknowledging the Gadigal of the Eora nation who are the traditional custodians of this land and pay my respects to the Elders both past and present. It's great to see so many of you again, there's some that I think perhaps weren't at our specific Stage 2 Heritage Interpretation for the Locomotive Workshop consultation, so thank you very much to those of you joining us for the first time, and also as I said we have a fair amount to get through please help yourself to food and water, and excuse yourself if you need a break. Finally I'd just like to say that we put in the email that we will be recording this session just to make sure we capture everything correctly, Fay's got the fun job of trying to furiously type away, she does a great job and it's always handy to have it as a backup, so we've got that recording and it's on.

So before we begin, as there are a few new faces I thought it would be good if we go around the table and everyone could just introduce themselves:

*[People introduce themselves]*

- Roger Jowett
- John Gibson
- Richard Butcher
- Phil Buckley
- James Dalton
- Peter Murphy
- Geoff Turnbull Professor
- Lisa Murray
- Dominic Ofner
- Neale Towart
- Simon Wiltshire
- Uma Springford
- Natalie Vinton
- Claire Hickson
- Kim Elliott
- Nick Sissons
- Fay Edwards

You should have received the agenda in advance - we sent around a slightly amended agenda yesterday following feedback from Rodger, so hopefully you all see this and there's no surprises. We'll start off with the purpose of the meeting shortly, so thank you for joining us.

*[Lucy Taksa, Sarah Jane Brazil and David Nix enter and introduce themselves]*

Ok so we're just going to go through the agenda, as I said you have seen this in advance so I won't stay on it for too long, after the purpose for the meeting we'll then go on to Natalie who will do a bit of a recap of the Stage 2 Heritage Plan and then we'll move on to how we're going to and how we're proposing to celebrate the workers through interpretation. We'll then move on to individual feedback on ideas for the Workers Wall. We've had feedback already from many of you. We've got some thoughts around workers' interpretation and the workers' wall more specifically, so with the time we've got we'd like to be as productive as possible to give you the time to tell us what you want to see here. We'll then be able to take that onboard, review it, look at what's been said and then feed that back into the revised Stage 2 Plan as much as we can.

We'll then go on to further discussion on the Stage 2 Interpretation Plan, which is an opportunity for you to feedback on other areas, ask questions or provide comments on what you have seen to date. We've also added

an additional item on administrative matters following comments from Rodger, so Kim will lead that section and then we'll wrap up and outline next steps including timing.

So I'm just going to touch briefly on the purpose of today's meeting – as I alluded to, we'd like to make this as productive a session as possible so I really, really hope you've come with some ideas on workers interpretation.

Stage 2 Plan for the Locomotive Workshop. So just as a bit of a recap, during March we consulted with many of yourselves, as well as the NSW Heritage Council and Division, the City of Sydney and other key stakeholders and local community representatives. So this built upon many years of consultation that has taken place to inform the overarching Heritage Interpretation Strategy and the public domain and the Locomotive Workshop development application as well. The workshops we held in March included presentations showing the heritage interpretation design elements that form a key part of the Stage 2 Plan. These are the physical elements of interpretation throughout the Locomotive Workshop.

The design package we circulated ahead of today was a slightly expanded version of this. The Stage 2 Plan will guide the way the unique heritage and stories associated with the Locomotive Workshop will be celebrated and interpreted using key elements and design elements. This plan follows the Stage 1 Heritage Interpretation Strategy that was approved in February 2017 following consultation with many of you. A following Addendum to the Strategy was recently approved by the Department of Planning and was circulated to you all ahead of this meeting and is also available on our website. Mirvac submitted the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop to the Department of Planning in April 2019 - so just recently. Following feedback from the Department of Planning, and other key stakeholders such as many of you, Mirvac are now reviewing and updating the Stage 2 Plan to include further details such as workers interpretation. This involves further consultation with heritage stakeholders including today's meeting and other opportunities to provide feedback after today.

So to ensure that we make the most of the time available today and have the opportunity to hear your feedback [we] circulated three key documents in advance. These were the draft Stage 2 Heritage Interpretation Plan for the Locomotive Workshop, Stage 2 Design Interpretation Package that sits alongside the written plan, and then the approved Addendum, which as I said was approved recently by the Department of Planning. The main purpose of today is to provide a further opportunity to have your say on Stage 2 Plan. We'll also be taking you through our plans the workers interpretation, as well as to gather your individual feedback and ideas for a Workers' Wall, or Workers' Interpretation more broadly.

We know this is an area of interest to many of you so that's why I'm getting quite a lot of time to cover this today. After this meeting we will encourage you to provide additional feedback on the plan. We've provided you with hard copies. I know these documents were very lengthy and many of you found it difficult to go through it online beforehand. So we've got hard copies here for you to takeaway today, that's the Stage 2 Plan and the design package which is here; we're currently printing out more copies and we encourage you to take that away read it if you have the time (if you haven't already) and then provide any further comments by Monday the 24th of June. Once you provide your feedback from today's meeting and also any sent to us after the meeting, we will then undertake a review of the Stage 2 Plan. Once reviewed and updated, we'll share it with you before it is finalised and resubmitted to the Department of Planning, Industry and Environment as it will soon be known as. So, is that clear to everyone in terms of the purpose of today?

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John Gibson:

I'd like to make a comment with regards to the issue of documents before the meeting. We received them six or seven days ago and I was concerned that it was 400 pages. And we were expected to review and comment on them, it's the most unfair action to take. I'm sure there are other people that totally felt the same way. I don't want to put a bad feeling on anybody but it's essential that if we're going to get this whole thing right that we have the opportunity to contribute.

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Nina Macken:

We understand that was, you know, that it wasn't a long time being a week before. As soon as we made the decision to share that document with you all we sent them as soon as possible. Which is why we're giving you also another week and a bit, until the 24th to come back with it. So, we hope today also answers a few questions you might have, and there will be a bit more time to read the documents and to provide comments back to us. So in total it's over two weeks to read these documents. Some of them are more images as opposed to written words. But I understand, and we tried to give you as much time as we possibly could. We did discuss postponing the meeting, to allow you more time, but the meeting was in the diary for many of you already and we had such a positive response to that, so we didn't want to delay it any longer. So, I do apologise for not giving you loads of time beforehand but as I said we're trying to do the best we can.

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Roger Jowett:

I think my colleague speaks for us all in relation to the timely provision of documents, and I'd just note that the documents were lodged in April and May. Thank you.

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Natalie Vinton

We really wanted to go through the presentation of what we've proposed. And we did that in detail previously (during consultation in March). What I really wanted to do today is a very very quick recap to sort of refresh everyone's memory of where we're at. And for any new people that are coming to the room, I guess. Basically, I just wanted to start with where these processes all started and how they were refined, which was the idea of the theme mapping workshops to map the different stories that can be told throughout the site. And one of the reasons why I want to highlight this now is when you look at the themes (as summarized here) I think it becomes very clear and apparent that the workers are at the heart of most of the stories on the site. It's the workers, their life both within the workplace, within the actual city, within the neighbourhoods, within the changing times. Nearly all of the stories are very focused around people, I mean tangible stories of the site and not just the buildings alone. And I just wanted to put that at the centre of how we think about things like their work life. And that's about how people related jobs they did, how they work, what was a day to day life like - all of those kinds of things.

The shaping of the neighbourhood, the social institutions, and as we're starting to gather information it's things like understanding that all the different pubs that used to exist, people in different jobs were going to different pubs - the engineers went to one pub, the cleaners went to a different pub....there's all of those sorts of things and those sorts of stories. And not just the actual work they did or the strikes, but the whole picture, the 360 degree review, is what we're really keen on expressing and telling at this site. Because we feel that's how people will become engaged. With its amazing iconic history as well, not just through objects.

I will quickly flick over these because you will have this in your plans to have a look at, but I just want to draw your attention to them just so you know that they're in there and that we've talked about it previously in other presentations. These are the sorts of diagrams (and you're not expected to read the information at the top) but what that is, is every piece of machinery at the site is given a number. And every space and location where there will be physical and digital interpretation has been identified as is where we are intending at this stage to be putting information about the site and the workers and different things. This is just a ground floor view. And I wanted to emphasize too that the majority of the machinery will be left on display at the site. There are a couple of pieces that we still haven't finalized but for the bulk of machinery, they'll still be on display. So that will be finalized as part of, you know, the documentation process to come.

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Geoff Turnbull:

So I guess just on that, I mean what isn't highlighted there and those two rooms in Bay 15 which are the storage rooms for materials not on exhibition. And it's about watching that space and what's in the Section 170 register that isn't actually on display. That's the stuff that I would like to clarify.

Natalie Vinton:

That's ok, we can talk that through at the end as well because it's a process – we're actually working through the whole packing the equipment in Bays 1 and 2.

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Roger Jowett:

Have you got a moveable heritage consultant on board yet?

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Natalie Vinton:

Yes we are working on it. We are working on it and we are working on a Curator and a Heritage expert from the International Conservation Services as well. **Anne Bickford**, who has worked on this site. But at the moment we're not actually finalizing the display so we're just literally packing.

So this first drawing, this is just an example of, an overlay, of what's happening in the different spaces. And I just wanted to give you an overview. The machinery is also in there, it's not highlighted but you can see that the machinery is all sitting in there. But this is around specific interpretive physical elements that we're putting into the spaces. That relate to the different stories to be told on the site.

And you can see here for example, one of the ways that we're dealing with the workers. And the way we wanted to do that is we didn't just want names or workers. Because we felt there are too many stories to be told about the workers. And what the workers achieved. And you know these places. So there's this whole combination of many layers of stories we're telling in many different ways because we also need to think about the user experience and the narrative for people who don't know the history.

And the users of the site who might come in here because they're coming to have a coffee and use the playgrounds we want to draw in a whole range of different people. So, we're using our expertise and having engagement with people who are not heritage enthusiasts like we all are in order to ensure we actually relate to a lot of different people and get people interested in the site. So some of the many varying ways that we're interpreting the work is through the Red Square interpretation which I'm sure you'll see, all these things you've seen. I'm just sort of summarizing these stories to make you think about it. The opportunities to tell the stories in the Foundry Tunnel. So using archival footage from the different actual demonstrations and photographs and more information on time cards and stories can be told through that experience as well. We also have the interpretive inlays in the central spines, we have the atrium graphics and different images that we have in Bay 15. What happens in Bay 15 is that a lot of the end users for the site will come and use the facilities on a daily basis. People who ride their bikes will see the heritage interpretation walking to showers, lockers, all of those sorts of things.

We see it as an opportunity to capitalize on people who may have no interest in heritage but who are coming through the door for other reasons. So we're looking at all the different ways to capture people's interest, and it's to get audiences who might be using the place for a different reason to engage and become interested. We also have what we're calling the Boiler Shop Archway. We're also disseminating information and having a combination of digital and static imagery being put into the exhibition on display. We also have the actual exhibition space up on the mezzanine level, as well as things like tours, cultural tours, and school education programs being put into place. All of those overlays that will be going into this space.

Top Education will be allowing access to the auditorium and theatres for us to give heritage lectures. To have special events, open days and special film screenings. And they are also looking at wanting to run a site-specific heritage course. So this is just talking about the auditorium, which will be above Bay 2. So, I'm just breaking it down. We went through this in detail at the workshop previously. In Bays 1 and 2 there will be quite a concentration of interpretation. There are also spaces in there dedicated to workers stories, stories around on the foreign orders, stories around the different workers spaces. For example, there will be Richard's workspace to interpret. There are other workspaces to interpret using other workers that we will be reaching out to.



We'll be looking at how we interpret the stories around all of those key things. We're also looking at how we tell the stories of blacksmithing and ATP. Including the stories of the current blacksmith. There's a whole range of opportunities within that exhibition space, a ground floor exhibition space as well for us to have rotating exhibitions and stories. As well as the stories that relate to not just the actual machinery and image but the people behind these machines. And that's just sort of showing you here a quick overview from the top. All the different spaces that we'll be activating with heritage. Movable heritage will remain in-situ and on site with some of it reorganized to better suit how it was actually used on site by talking and ground-truthing it with the actual former workers.

The display at the moment - parts of it are authentic and parts of it aren't. They were put in there for display purposes but [we know that the current display is inaccurate], especially in conversations with different people around how things were laid out. So that's why this whole process will take 12 to 18 months. Because it takes a long time and a lot of financial resources to actually talk to people and sit down and really to get that stuff right. And there hasn't been that time and resourcing in the past to be able to do that.

So just to let you know when we're talking about the mezzanine level. That's where there will be interpretation internally and externally. There is a proposal for a physical Workers Wall which is the projected wall that we've talked about. That is one that will happen. [inaudible] the exhibition space at the top where we are intending on having a lot of different curiosity boxes where we'll be able to tell some individual stories and we're hoping that people will donate. Particular things like letters and photos and different memorabilia from the site - we've started talking to a couple of people just very early. We've started talking to someone who was a former molder on site, and we're looking at things that he made. There are numerous stories and different things like that, so we're really keen to just spend that much time tracking down those really interesting individual stories as well. I won't spend much time on this - we've seen it already - it's just another example in the documents that you've got there with reference images - just for inspiration and to help people who know nothing about the site. Especially because there are so many approvals and areas of the Department of Planning to understand.

This is not necessarily the shape of the exhibitions that will be in there, but this is a space that we take for tours given the culture and really learn, and to look down on Bays 1 and 2. This is where the auditorium is going in, so we see this as an opportunity for after hours use. And on special event weeks and different things. In the auditorium you have lectures and different special screenings and it will break out into what is already dedicated exhibition space that will be rotated and that gives us the flexibility to talk about its workers, the industrial revolution - a whole range of different things that we can do in that space and the actual auditorium space which is really exciting, and then looking back down to the space. I am rushing a bit because I'm really conscious of giving you the time, and that I have covered this previously and you can go away and digest it more in person. It's just to give you a bit of guidance.

And this is just talking through some of the experiences, and how we all we are working on a very high-quality museum, authentic experience reading those spaces, using the right specialists and the right experience. We have employed a Curatorial museum specialist who works at the National Museum of Australia. She's worked with Aboriginal and Torres Strait Islander groups who have just come from NSW Heritage Foundation's Heritage Near Me programme for the last 70 years where her job was working with communities and interpretation and heritage. She's working with us full time as well as well as working with International Conservation Services and we'll be reaching out to a whole range of really high-level academics and professionals in order to really bring plans for heritage interpretation together for this site.

It's just showing you a passage there, just an image of what that sort of image will look like and its alluding to the arched windows, and how the combination of digital and a whole range of different elements within that and then the next - this is just a better sense of how that sits in this space, and again we're looking at having a combination of static and changeable elements within that. Going through the Foundry Tunnel. This is just a bit of imagery. The idea is to show that it's an immersive experience but when you go to the next slide - it's actually - there will be fairly deep screens so that you don't get vertigo - so that you're not too close or not too far. We're working with Vivid specialists on these right at the moment and really pulling it all together, but it will be the story, the images, words and archival footage from the actual site itself as an introduction from - as you're coming into the site. We're proposing to have quite a fair amount of footage included within that so that as people come to and from the site on a very regular basis they'll learn something new each time. And it will be specifically time so that fits with the flow of the travelator and all these sort of key things you need for it to be a really rewarding experience not just "we've made an attempt". And that's something that will be a real highlight

and then during special weeks like NAIDOC Week and things like that we'll be able to highlight those and those sorts of things and over time, and over time a new entry, a new story as they come.

And so again, you should think about that when you're thinking today - I'm showing you these opportunities because these are all the opportunities to feedback on what you might want to see around Workers and Workers' Interpretation and stories and how you might want to layer it on top of, say, the Workers' Wall but other things you want to see fit in. It's a really good opportunity because we're certainly thinking about having the workers' stories dispersed amongst all of these elements. And again, we've got long areas within the public spaces where we're intending on putting images and different portraits and things like that, which is also being in the package. Yet it's still open to what images go in where. The idea is where we have room and where we have public spaces that we're constantly using them. Whether it's because they're using the amenities or whether they go into the street market. We're trying to engage with everyday users as well as the people who are coming to site specific experiences.

So, fantastic photos, we've captured their imagination, and then sent them off to look at a 3D model that show them how the Locomotive Workshops worked or makes them want to go see the exhibition. We will do everything we can to make people become interested in this. And this is where I was talked about the end-of-trip facilities where we're wanting to put a whole range of images of workers because people will be using the space. We want to look at how we put stories in here. There are hundreds of lockers and when you open the locker it could have a story about the workers. So we're open to suggestions around how you might see that work. I have a whole range of ideas [inaudible]. So none of this has been developed yet - what's happening in these places is being developed - the final images and the final stories are yet to be determined. That's what's going to come within the next 12 to 18 months. This is just the commitment of 'this is what's going where'. Ok, and at a large-scale design. We've shown you - so this is an example of the Workers' Wall at night. And then during the day, it will look more like an actual image rather than lit up in red. There will be some red around, and that of course will have an overlay about what Red Square is, and what it means. I was just wondering if you could - it's a bit distracting for me having you talking.

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Roger Jowett:

There are a whole range of issues which come up in relation to both faults and good areas. And so it's a bit hard to raise them.

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Natalie Vinton:

It's just very upsetting to have you laughing while I'm trying my hardest to present this to you.

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Roger Jowett:

I'm not laughing at you.

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Natalie Vinton:

I don't know what's being laughed at. It's hard. I'm trying really hard and it's distracting to have you laughing, that's all.

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Nina Macken:

There will be opportunities for you to give comments Roger and ask questions when she's finished. You can put your hand up if it's something that's pressing - you can always ask Natalie. Thank you.



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Natalie Vinton:

This is another one that I've presented previously. And, looking at how those sentences might work and then also allowing people to gain better access to timecards - helping them understand more [inaudible] - what did it mean to be demoted? And how that then showed on your Worker's Card and things like that – we're actually explaining more of what the strikes did to everyday peoples' lives. And how that was recorded in history. And this is an example of - this is an example of some of the imagery that will be shown at night, on what we're calling the Workers' Wall that will also have stories and names and a whole range of different features that can be lit up at night. And this is - the intention is that if you're at Redfern Station and you're traveling through the site from Carriageworks on the other side, you will be able to see this. It will draw your interest into the site and make you want to come in and learn more about it for yourself. But also, just for people who may never ever get off the train, to understand what they're looking at. [inaudible].

And then the next one is the workers we might have talked about, where we'll have some sort of commemorative, physical display that will be through the Innovation Plaza area or the other areas that are appropriate for that as well. [inaudible] So that actually made me quite happy. But that's one of the things we're going to be working on too. And the intention there is as a physical reminder but also it allows people like young children to engage with and to actually have fun and engage with the site in many different ways. So I think that's the last image I've got. I've tried to keep it to 10 minutes but I really thought it was important for you to know what options are available to you. So thank you.

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Nina Macken

Thank you very much Natalie. I thought that was quite wonderful because, as Natalie said there was a lot to work through in terms of what's in the reports and the plans, so I think it was a nice recap. As the Workers' Interpretation was a key area for many of you, we thought we would highlight those elements. Just to remind you about what we plan to do for the Workers' Interpretation. I think there's been a view that we're only doing the visual and I don't think that's actually correct. So, we just wanted to monitor what we're planning and then get your thoughts in terms of other ideas. Comments on what you've seen, and further ideas. So, I'd like to hand [inaudible] We're going to put the lights back on now.

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Lucy Taksa:

Hi everybody and thank you for that. So, the presentation does provide some really interesting information and an overview. I think the thing I'd like to say is that there is a neglect of history. While I really appreciate the emphasis on the stories. [inaudible] I think you mentioned history once, in relation to how something was recorded in history. In fact, most of these workers' stories weren't recorded historically at the time. And I think it's a real concern to me that stories, and the focus on stories - while they're fantastic and I'm a great supporter of the work that's being done here - it ends up a bit like heritage focusing on objects and ideas. As in stories, rather than the themes and the connections to the overall picture. If you like. The real perspective. So, I think there's a need and I'll be interested to hear what Lisa has to say in terms of history being neglected.

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Natalie Vinton

And I'd just like to say the focus for today is about stories of the workers. It's not about the rest of the interpretation, that historical component to it. I just wanted to reemphasise that what I talked about today is specifically around the workers and their history and their stories.

Nina Macken:

As I say in the documentation. There is a section which really talked about a key overarching theme which is really the history of the site. So I think it does go through that quite thoroughly. I appreciate there was a lot to

read in advance, but I think everybody will be reassured when they read the documentation to see that those historical themes detailed.

Natalie Vinton:

For today's purposes I pulled out anything that relates to workers. We've got so many more other interpretation themes happening. Because today was to try and get to the heart of that. There is a lot more interpretation which you're seeing. So I'm very keen on your feedback.

Lucy Taksa:

So there were three other things that I wanted to ask you. And I'll ask them first and then give you the chance to answer them. I'd like you to define for me what you mean by authentic. What does that mean in this context? Secondly over the years, since 1996, there have been very many educational products put to use for the curriculum to support the Sydney Harbour Foreshore Authority for school kids and schools. I'm wondering the extent to which value for money is being achieved here in terms of redoing and redoing what has been done before. So what are the plans to actually fund those materials and to use them and to learn from past experiences? [inaudible]. You say that you will have a space for people's memorabilia and so on. My experience as a holder of many things that people have given me, and attempts that I've made to give them to the Powerhouse Museum or get them to give things to the Powerhouse, is that there are serious legal processes around loans, around acquisition, and so on and so forth. Have you thought about how you deal with that and how does that relate to the issue that was raised in one of the documents in response to an archive of memorabilia centre whereby this is a private enterprise and therefore there is no scope for such a repository. So that's that and the last thing I really - I appreciate the focus on the workers here today. And I understand the point that you've just made to me about there being other history and other things and so on. But I'm concerned that the notion of place making which is so significant to the Department, particularly in terms of the Central to Eveleigh, doesn't actually connect with what we're talking about here. And if we're talking about workers here, then the place and the meaning of place, not just the workers, their stories, their, you know, their work processes which I think needs to be dealt with. I think we really need to also see what place making means over time. Because I think that way you're actually creating a continuum between the Indigenous pre-invasion story and subsequent stories right to the present. And I think that in itself I would argue needs to be addressed but I would request that that's not dumbed down into a linear story of place change. That the continuities, as much as the discontinuities, be reflected. So I think that's basically what I wanted to say at this stage.

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Natalie Vinton:

I'll respond as quick as I can because I don't want to waste peoples' time. In terms of authentic - so we've defined that in the interpretation plan. It's based on historical resources or archival historical resources. It's obtaining information from the archives - so it's anything that is actual historical evidence and also all these stories from people who worked at the site and relatives of people who've worked at the site. So by authentic, we're saying we want this site to speak for itself - we aren't going to be putting plaques around the site saying 'in 1875, this happened'. We're looking at - well, is there a newspaper article that can tell that same story from that exact time? That's what I mean. So it's based on historical research. And authentic research. For example, the work that we've doing in the Aboriginal community we're talking to each of the groups - and what stories they want told and how they want their stories told as well. And in their own voice. So that's what we mean by authentic. In terms of the educational products. I heard you mentioned ages ago that that you had prepared some school education kits. And that you would make them accessible. Well I would love to be able to access those because at the moment we don't have access to any of that educational material. That's been done previously. We're trying to track it down. We've tried to hunt it down and as you know over the last several years groups weren't allowed to tour in the building, it was a decision by ATP not to continue that. So whether it's been lost in that time, but we do not have that information.

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Lucy Taksa:

I agree with you. Let's not reinvent the wheel and we don't have to.



So in 2001 the Curriculum Support Directorate of the New South Wales Department of Education launched a CD-ROM of the course called 'Sites and Scenes'. There were many sites included on this CD-ROM including Eveleigh from multiple perspectives of different professionals engaged in the site. So I contributed to the Eveleigh bit, but you know I've got the CD but that would be Department of Education copyright problem so...

You need to check with them because having that material would be really useful. And I would suggest to you that you actually need to check the Copyright and the actual ownership because I just put it on the table again here that on the website [inaudible] film that I produced with funding from the Australian Research Council has been uploaded without permission from me, without attribution to me. And contrary to agreements with the sound and film archive. And that lackadaisical approach to use of IP, maybe the New South Wales Government might've gotten away with it, but a private company like Mirvac is in danger. And I noticed that - so you're going to update the Eveleigh stories website? I think there are...

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Natalie Vinton:

We're not updating it. That's not right.

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Lucy Taksa:

Right. But whatever they've done you should not be doing that.

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Natalie Vinton:

[inaudible] produce a lot of interpretation so we're very aware of the copyright laws. We've got qualified historians working for my company. [inaudible] she's worked in the National Museum. I appreciate you being worried, because that is one thing that worries me. And I don't like work - other peoples' work - not being acknowledged.

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Lucy Taksa:

Yes. I understand. I'm just saying to you that I can't give you that material without you going to the Department of Education first.

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Natalie Vinton:

That's ok. Even if you give me the actual name of what I'm looking for that helps me. And we're working with them on the Aboriginal components in the public domain at the moment for the education modules [inaudible]. You know what we're doing is working directly with the Department on what they need specifically at the moment in what form - all of that sort of stuff. And if there was an opportunity to re-use some of that material then obviously, we can engage appropriately around that. But we're not developing it in isolation, it's being developed for the Department of Education.

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Lucy Taksa:

Excellent.

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Natalie Vinton:

And that's something that the previous session and actually all the sessions we've gone through on the interpretation plans and strategies. We've sent around and had a hard copy of resources so people have

knowledge about further resources in addition to what we have we always encourage people to share that with us and then we'll do the due diligence and make sure that we're following copyright or whatever that is.

I'm just getting to that point [inaudible]. Permanent staff to actually do that detail. We've been going through some major hurdles but the detail - pointing to Lisa Murray's brain - for example. That still hasn't even happened, you know, [inaudible]. So very quickly, going to acquisitions. So. We're aware of the legal requirements around acquisitions, all of that kind of thing that comes with managing and collection. What we're looking at over the next twelve months is what exactly we want the content to tell us. The stories and the user experience we want from that particular display. And then, like any museum it will be a curated experience and we have a limited space as well. So what we have is more room for a digital repository of everything that we're archiving and getting out of this. And that's where we've paid hundreds of dollars to the State Library to digitize photos after spending weeks going through boxes - like everything was thrown into boxes and we're looking at photos of Eveleigh that no one has seen. And then we had to pay 50 dollars per photo to digitize them. And we'll be looking at ways to ensure if they have copyright that all of that stuff will start to be out in the database and be available. So everything we're finding and all the research we're doing including policy and all of that, that will become a digital record at the very least within that space that can be accessed.

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Lisa Murray:

So can I ask will that going into the Eveleigh Stories or how that will work.

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No. There might be a link with the Eveleigh Stories. And they've given us permission to use Eveleigh Stories and information from Eveleigh Stories as we wish. So it's good to know that there are some copyright issues because we obviously don't want to make that problem worse. But. The digital repository will probably be [inaudible]. As well as accessible - ATP will have a dedicated heritage app, which you can also access it through the app and through the website as well. So there'll be a few ways that you can access that history.

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Lisa Murray:

Because I guess in the last *[meeting with heritage stakeholders]* in March there was some discussion around Eveleigh stories that might be being updated or whatever I guess. So I guess it's really difficult for all of us and I'm sure it's probably difficult for you as well. Because there are so many stakeholders and government and private, you know, fingers in the pie. But in terms of trying to get that overall interpretation and history of the site - communicate it. Having multiple competing digital products - it's counterproductive in a way and particularly if there are issues around copyright, you know currently the Eveleigh Stories in my view it's really disappointing - a lost opportunity that's not particularly helpful for anyone. And I just think if it's going to be updated by Urban Growth then they should be really somehow coming to the table on all of this, given how much Mirvac is actually doing across the site so that we sort of don't have to have another whole round of consultation going into that.

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Natalie Vinton:

[Inaudible] cross referencing back to it. Which is what I'm trying to get people to engage with it. Because it's not attached to a physical site. And so we want to link through to it as much as we can with those new properties. But then ATP itself will have its own impact because it is a new city within the city. Because there is going to be so many events and things, including cultural heritage tours and [inaudible] and Aboriginal garden tours and group activities and a whole range of different tours and things. People will be able to google all of that on the app and that sort of thing. So we have a need for people to be able to actually use it as an information system as well. And within that, there's the opportunity for us to include Eveleigh Stories as a key link within everything that we do because I think it's easier for us to say "hey if you're interested in Eveleigh Stories, click here and go through them". They're going to do the same with us. But I think that's the best way we can make sure we're inclusive of them. And we're also in very close consultation with Redfern Station. Because they're looking at



doing interpretation and different there to make sure that everything flows through, and all very commensurate, and there is this overarching CMP being developed for this whole precinct and that kind of thing.

And can I just quickly answer your last question? Placemaking. I'll just go into it quickly from my heritage perspective of placemaking, that's a much bigger theme across the site. [inaudible] But there's two interpretation strategies that stick together under the main one. There is the whole public domain one as well. And part of the placemaking for us is through cultural heritage trails and different trails based on what you might be interested in. So that placemaking includes things like a brief history of the site including Aboriginal, European, current Aboriginal cultural heritage of the site. Like I said you've got a lot of Aboriginal programs happening in Aboriginal gardens, spaces and different things happening through to the modern history. And then we've got all the different social aspects, so these whole places are being activated at many levels and heritage is just one of those where we're doing through interpretative trails and events.

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Lucy Taksa:

OK. I'll just throw you one [question] back. This is about the engagement with Indigenous issues. When you talk about indigenous issues, it's separate from when you talk about the workers and the workers stories and the workforce history and....

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Natalie Vinton:

Yes. There's two layers - if you read the interpretation strategy there's a whole history around the modern history of Aboriginal workers and Aboriginal history at the site. And it's a really key theme.

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Geoff Turnbull:

I think one of the concerns historically has been that ATP did some stuff or [inaudible] did some stuff and then basically got locked up and it wasn't available in the public domain. I think it would be good to see how that overarching CMP mechanism across the entire site could be a vehicle for holding some of this stuff. But it's important that it be put together so that if that does [inaudible] then that information is going to be publicly available. And that's my worry. You said at this point in time that it's very interesting in that they set aside somebody else they're not so interested in that and then we actually lose a whole pile of that. So I'd like to see some sort of public access aspect underneath this which ensures that if people do put stuff into this that it is actually going to be broadly available rather than potentially be locked up.

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Natalie Vinton:

Well there's also conditions of consent. Around all of that and the updating of all the heritage management strategies and conservation management strategies and they're all part of Government. So it's pretty locked in in terms of making sure that there's constant accountability. Probably from my perspective as someone who wants to see it continue - we're working very hard to make sure that what we've been doing has the ability to be updated. To change easily. And to actually generate constant interest. And we're working very hard to ensure that we get that constant interest. Looking at how events and different things will happen, and we've had so many workshops about what people want to see. And that's one of the best things that could happen. [inaudible] In terms of legality, it's all tied in to those documents which will have to be updated at the end of this process. Packages from the Heritage Council, Department of Planning, and the City of Sydney.

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Geoff Turnbull:

But that doesn't necessarily lock in the ownership and public access to that material in the long term. I mean does that give us oversight? Then the next part is it's about not just about what happens to that collateral, those

stories. I mean that's always been the argument of why it might be better to actually hold some of that stuff in a public archive either as part of The State Library or some other mechanism which is basically a public mechanism.

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Natalie Vinton:

It's hard. Because as Lucy said they've got some space capacity issues too. It's really hard to get them to take on- [people talk over each other] I agree and I think, you know, we look at all the options because we obviously want to do, you know, what I actually would like to have, you know, making travelling exhibitions and things like that.

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Phil Buckley:

Couple of questions. What physical dimensions of [inaudible] have you had any consideration that say, like the memorial wall something like whether it's creating a war memorial [inaudible]. That would be more long-term recognition to people and would give more permanency to actually what it is. It would also have to possibly tie in with illustrations and wording but I need to get some kind of confidence about what this wall actually is because is it going to be a small wall, a hundred metre section...? Can you put a wall down in between the two bays over here where the crane locomotive is and put names on both sides of a concrete wall? There'll be a trade-off.

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Natalie Vinton:

I guess this is one of the things we're trying to get through today, that's one of the main reasons. I guess from my perspective one of my concerns with names and printing every name is we will miss names no matter how hard we try. We've also found that working with the Aboriginal community on this and getting their stories that there are a lot of Aboriginal community members who have worked on site who shared one name. Say there might have been six family members who swapped in and out under that name. And to try and track who and the other six family members. And other workers who changed their name to English sounding names to get jobs here, migrant workers, even Aboriginal workers, I'm quite concerned that it's a lot easier with a war memorial to try and get that right because of the way things are documented. I am very concerned that we will make a very large percentage of people who are often missed already. And that just makes it worse for them in some ways. So it's how we find a balance. I'm throwing it out there as a question. Not an answer.

[People talk over each other]

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Nina Macken:

So just to make it known, we're kind of merging these two agenda items together. If everyone's okay with that? Now we want to talk about the wall but I'm not going to stop them Roger if they have questions or general comments about these Stage 2 Plans. So if everyone's okay around this table with us merging the two agenda items as long as we finish at three and cover both points. Is that okay with everyone?

[People talk over each other but general consensus is yes]

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Lucy Taksa:

I just want to respond to this question about the wall. The first wall that I saw of an equivalent site was at Swindon. I was inspired by that, I was also very inspired by the local wall with the Maritime Museum. The model in both of those cases was the one that was used on my recommendation to Midland. Midland Wall - well it's now two walls it's also been dedicated as a site of heritage in its own right in WA. The approach taken there



was that families could nominate and pay a certain amount. The one at Swindon, it's a plaque at Midland. It's a brick. At the Welcome wall, it's a name inscribed on metal. Then people also have a capacity to tell the story of the person that's named on them. In those sorts of situations nobody's worried about who is or who isn't included. However, what that doesn't address is the magnitude of the people that worked at a site. Now. My database has up to twenty-seven thousand names taken from government gazette employee lists and appointment and removal lists in the annual reports. That information is authentic in your terms. Historically verified. And I think this goes for both. If people notice that there are errors or absences and they can actually request. My own very strong feeling is that people shouldn't be asked to pay for brick in the wall, or a plaque for their family. They should be able to under the auspices of Mirvac's outstanding corporate social responsibility policy to have that covered and I think there's no reason why you can't have both and not offend people for being excluded...

[People speak over each other]

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Richard Butcher:

I think appreciate this debate will be a very interesting story. First book is a quote a personal [inaudible] 1925 know the stories they told me [inaudible] It worries me. I've been involved and I have been for a long long period of time. The first important thing ever [inaudible] prize winning documentary and best documentary the year was shot by [inaudible] references here and the telephone number from another story down [inaudible] ABC radio. Remember Tony Barrow remembering [inaudible] I was deeply involved with. We've had Open Days and the 2017 ABC radio show [inaudible] interviewed me and what's happening. It was in 2017 when I had my own heritage book which cost nearly fifty thousand dollars. [inaudible] Have you all seen 'Railways, Relics and Romance' by the great photographer David Moore [inaudible] Many years ago another bloke in more recent time was a video but can you remember Dr. Peter Radcliffe. Yeah very very likely. You've interviewed the management and the managers here, a lot of staff, a lot of people used to work here [inaudible] The last four to five years that was it was a brilliant one too. And of course we've been talking about a story which I've been involved with [inaudible] But the key thing I'd like to know is what will happen to all this material. Which is being done [inaudible] how to present it to him.

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Natalie Vinton:

I think. Well. I mean. I guess everything is in terms of worrying about what happens with accessibility and back to Geoff's point as well - What happens if Mirvac sells - which they're not proposing to do for at least 28 years. But. That's a good point. Their heritage division and City of Sydney had similar concerns, so the way the Conditions of Consent are written is we have to demonstrate continued financial commitment and that have everything will be maintained properly. There is actually a process by which we do have to explain what's happening. Because they're aware, I mean I've seen it when I worked in government - you get the most amazing displays and there was one I was really proud of working with the applicant and then someone blew up a chicken shop which blew up the display [inaudible] so even having sat on the other side of things, to understand, what happens if you don't have something written in place that holds someone accountable, things can fall off. But all of those documents that have to be updated - I really don't think the Heritage Council or the Department of Planning, will, you know, let them [inaudible]

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Richard Butcher:

Oh, the Workers Wall is one of the sweetest places over in Western Australia. They're a good idea. I spent a day there for a purpose, a remembrance which really [inaudible] I keep saying many stories still haven't even been talked about yet. And also take time, we were worried about time. I was asked at the previous meeting and I said we're discussing a workshop and we're only got a couple hours do it in. We've got a project here that's going on folks.

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Nina Macken:

Yeah that was kind of - that's the initial thing we've always said it will be followed by 12 to 18 months of actually doing it properly. And time is one of those things, we want to get it right. I mean we don't necessarily have to rush things with everything and unfortunately this being tied to the construction certificate put a lot of people under a lot of pressure to get it out early but at least it's providing certainty, or will provide certainty around what's coming to them where they shape and flesh it out. I guess it's one of those things that that I really want to hear from as many people today as we can so we can really sort out the best way forward. What does the Workers Wall look like to different people? Is it a physical wall with everybody's name on it? Is it a sculpture, is it an amazing kiosk where like at the War memorial you can go in and see names there? There's a whole range of ways that you can interpret and honour the workers, and what we're really keen on is for people to share their different ideas. That's what I want to know, is what your ideas are.

So there's lots of questions, lots of comments. What I propose to do is that we go around and I'd like to each to try and - we asked this in the email - to try and keep this succinct and to feedback your ideas of what the Workers Wall looks like to you. Would that be OK with everyone, so we'll try to focus on that and then we'll have some food and questions and other comments for discussion around the plan? Would that be okay with everyone if we did that? We're not going to get to it otherwise.

[People talking over each other]

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John Gibson:

I think the concept of just having a name is very limiting as people would look at the name and sort of go, Joe Bloggs. I think you need something else great, and I think we really need something besides the name that expresses the person in some way or another. Not in the form of Professor Bloggs or something like that, but rather something that is closely aligned to the person himself.

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Richard Butcher:

It's very relevant. It's sensible. But I think it needs a bit of discussion, really [inaudible].

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Peter Murphy:

Yeah well I think that a wall is a physical wall and it's got people's names on it. Whether there's enough information to have more than the name. But even if someone comes along and says that's my family name I wonder, that's already a good step forward if you ask me for the impact of the wall. But I think that in the presentation there was a focus on the community which has no real idea about Eveleigh here [inaudible]. But there is another community that is full of the descendants and survivors who work here which is a very powerful force for bringing people here. So I think it's been a bit downgraded and really needs to be balanced. Best approach. And I think though the concept Lucy said is that there's already a huge number of names. That's a fantastic resource. And plus, people will volunteer their names if they know about it and I'm sure given the experience of all the other Wall that's exactly what will happen. My own family's done the same thing at the wall in Melbourne.

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Natalie Vinton:

So how do we access the 27,000 names that you have Lucy?

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Lucy Taksa:



Well I would enter into negotiation because a lot of time and effort went into that and a lot of ownership there. So just as Mirvac is willing to hire consultants with expertise in interpretation and whatever else. You know. There is a value attached to the work that I've done. So, we can have a conversation.

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Roger Jowett:

Well I reckon there's a question. We've got this historian who was more familiar with the site than anyone still vertical and they're a block of fifty thousand; I would have thought the best way forward is for Lucy to be the primary source when it comes to the name inscriptions because of the detailed records and let there be negotiations about intellectual property rights to the 28,000 already collected and as part of that there'd be a second component in which Lucy is contracted. However, we might [inaudible] to finish off that particular part of the project.

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Natalie Vinton:

So we can refresh [inaudible] around that. Was that work that was undertaken commissioned by the Government, is any of it publicly accessible or was it all done privately without paying?

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Lucy Taksa:

It was done under an Australian Research Council grant. Australian Research Council grants like the video that I mentioned before. The copyright goes to universities. Universities then transfer it to the scholar, the academic. So all of my publications that came out of there just like the database are just like the video are with me. So that is a discussion about - thanks Roger, for that suggestion - I would have to say if anything of that nature occurred it would have to be as some sort of project or agreement the university that employs me rather than to me individually, as a consultant. If that makes sense.

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James Dalton:

However we - the Australian Railway Historical Society - we did the same exercise but we do know 268,000 were in the annual reports so we could extract everything. [inaudible] That's public domain. It's incredible to me. [inaudible]

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Lucy Taksa:

Well, yeah, except that my database has all of their pay rates, appointments, big changes in occupations, we should compare because it comes out [inaudible] Right. So, I thought all of the personnel cards [inaudible] I gave it to state records to make it accessible to everybody else. My concern is that whether or not it's my database or your database - Mirvac should actually be paying for that. I don't care if it's me or you, but we are not for profit organizations that would benefit from proceeds from a for profit organization. [inaudible]

[People talk over each other]

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Phil Buckley:

Down at Central. We've got a kid's workshop coming through our way from 1800's to the modern times showing over the actual that we used [inaudible] That would combine to be, one, you got the name and you got the visual impact. Now the question is that hasn't been answered is where is this wall going to be, how long and is it going to be physical or is it going to be digital?

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Natalie Vinton:

We were not intending to have a physical wall with names on it. We were intending to have a range of different options which are the ones we've shown you. So that's why we're here today - to look at what do we need to do to make everyone happy. But in the Interpretation Plan we had originally intended for it to be a physical concrete wall with names on it. That wasn't what we had intended but [inaudible]

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Uma Springford:

Can we actually understand what you would actually like to see in terms of your idea for a Workers Wall?

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Phil Buckley:

Well if you think of well one of the biggest tourist attractions in the world at the moment is the Vietnam Veteran Memorial in Washington. It's gotten the names of the 58,000 dead servicemen from the Vietnam War. It's a massive tourist attraction. They've also got a miniature, I think, called miniature subscale that goes around America to educate people. Could even be an idea - a miniature wall centred around New South Wales. You know it's-

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Natalie Vinton:

[Interrupts] I'm genuinely asking this question because I'm sure you all have opinions. Do you think there is a difference between people visiting a war memorial to a memorial for people who have worked at a site? Like, do you think there's an emotional side? I'm just wondering like-

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Phil Buckley:

We've got the workers who went to war as well and so there's a bit of crossover. I had a quick read through these documents, and I think there's more of an emotional impact, where there's dead rail workers for example. And it sort of hits you how there's a massive number of dead people and then obviously is it reduced because obviously even comments sent to Work Health Safety kicked in even towards the end of the war you see a number of, unfortunately, deaths, so that world. So - these people lost their lives. So transfer that across to what we have here you've got the impact that people take more I think away from, a permanent name wall than a visual flashy wall because when the flash goes out and it disappears you can't retain that I guess. In some way there's no tangible retainment. From a heritage tourism perspective I think heritage has a lot to gain by going down such a path because we still need to have in this massive site some kind of link to it besides workers and by having a wall we can have people be like, 'let's go see a wall'. But if you have a visual overload by putting this stuff up on a wall here or something like that [inaudible] you can see the history that would come to be maybe in the longer term more cost effective and simpler to do than flashing something on the wall it may not-

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Natalie Vinton:

[Interrupts] Well. Firstly, it wouldn't be flashing, it would be done in a proper way that - you know, most museums now are using that as a form to show a lot of material in a controlled way. Because when you got an archive of thousands of photos it gives you the opportunity to work through that in a cost-efficient way. And especially with this space. So, in that case I guess it's a modern form of what we used to do if you had a photo and a name. The other thing I'm interested in is that is that if we're talking about 268,000-



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Natalie Vinton:

But there's different ways that that whole names are dealt with at different museums so, sometimes it's - you go to a database and you look at the name and if they've got a photo of the person that photo comes up, whatever. Your family member doesn't come up, but you were sure that they worked there they give you the option to put that information in and to have that information checked and verified. [Inaudible] And I could do a 10 minute history recording and different things like that so, I guess, one of my questions is, and as we're growing around, does it have to be a physical wall, can it be somewhere where you can go to and type in and find the name? Can it be a combination of things? How much information can be, you know, photographs with names where we have photographs? A whole room.

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Phil Buckley:

I guess the best question is, before we waste our time, what price is Mirvac willing to put on the wall?

[People talk over each other]

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Uma Springford:

It's about what is the best way of representing the workers. Whatever the cost is, we just want the right outcome.

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Peter Murphy:

I just wanted to call your attention to the 1917 strike events which happened where people who had relatives who were Lily Whites put up a sign, you know, in Newtown or just around. And it was quite stunning what happened. I'm trying to say to you - there's a powerful community here that, don't ignore it. and I think a physical wall, and if it's possible to have this digital thing where people can input there's no real reason why you wouldn't do that. And I think there's going to be a need for that. And then you've got an opportunity for quite a bit of information to go in with a listening ear. So, I'd really strongly go for it and it should be located in a prominent place outside of the Locomotive Workshop, not inside of it. [Inaudible]

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Lucy Taksa:

Very quickly - definitely a physical wall. Totally agree with Peter about the location of it. It should be at an entrance. I agree with Phil about the heritage tourism and the family tourism. I think there is a hugely emotional connection across generations as we saw with the first Open Day that we organized with Brian Dunnett here in 1999 when people come with their grandchildren and great grandchildren and so on. It's not considered at the moment. As well as all the others. But the point I'd like to make in this regard and contrasting to what you were saying about the things that you've done at the other places, particularly the migrants, the point about this place is the continuity over the generations. We've already heard about one person and their father who worked here. I've done family trees of multiple generations of people. So I think it's continuity that the physical wall would give. For my tuppence, I would prefer it to be a metal wall since it was metal fabrication going on in here. So you know. And as I said this is what we want to do. I just think you know there are modern ways of adding information to people to be able to access online. [inaudible] But physical wall. I make a plea. And make it metal. Thank you.

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David Nix:

I guess we're not here to advocate for or against a physical wall with names, but it's interesting to hear the themes at play and it is great to see all these diverse range of interpretive measures that you've outlined. That I think they're built to tell those stories. That's all the stories. I just - with a physical wall with names I'm not sure whether you're turning it into a Memorial, or, we want this to be a place where people come to understand the history of the site.

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James Dalton:

I think it's there's been some good discussion around. Some good points made that you don't want to confuse workers wall with a Memorial or a War Memorial because there are obviously issues around detracting from what a war memorial is. Having just done a project where we make the biographies of twelve hundred dead railwaymen from World War I, finding information of significance for workers is going to be very difficult. One of the reasons why we can do those biographies was record cards but also the information that was in their war record which was digitised too. And there are tremendous number of people who work for the railways who are anonymous. Yeah they worked in nice lowly jobs here and there was nothing there. So we don't really don't know very much about them. And it's going to be hard to try and reconstruct biographies. I think it's not a bad idea to have a registry of names or a website where they can be updated as more information is found. And probably your best resource is other people doing their own family history, and giving you that information as it comes to light. You will never get to find all the information, but they know. So that's a wisdom of the crowd idea where you can build the registry. But not necessarily going to be the be all and end all. But a wall's a good idea and I think it acknowledges the story of the workers generally. It's worth doing and if it's a physical wall that's worth doing as well.

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Lucy Taksa:

Can I respond to the point about not capturing [inaudible] I think women that worked here? Some of them are in records and some of them are in other records like the munition's women. You know there are people that work here that were not necessarily employed by the railways. Efforts should be made to capture that as well in different ways, to tell different story. I say. But anyway...

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Nick Sissons:

Just very quickly there was a tremendous number of industries around the workshops that supplied them. [Inaudible] so one thing I reckon there is no reason why we couldn't do an absolutely wonderful physical wall. Architecturally which could be very memorable and make a real contribution to the public. So, I think there is an opportunity here.

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Dominic Offner:

Yes. Absolutely. I think a permanent structure is necessary. It can be complemented by some form of projection – it is absolutely, absolutely vital. With regards to the names and what format, as a current official of the RTB the most appropriate thing for me, for the current officials to do is to be guided by the Retired Members Association and those workers who are actually here. And their families. And we would support the position of our former members - those members that are still with us who were, who are working on the site. And in response to the question from Natalie about the appeal, the significance of seeing a name and what would that mean. I think that that would be determined by how well not just the individual stories of the workers are told, but the significance of the site not just as a place of employment but the political impact of this site, the social, the cultural, and to have someone to be able to point out to their children, their grandchildren and point and say that was my grandfather or my grandmother and knowing having been on the site, that they were actually part of something that wasn't just important for the rail industry but actually shaped Sydney and NSW, and arguably the country, that they have some connection with this, and that they would be willing to regularly come back and it's more than just an essentially a museum, they have that personal connection and emotional connection.



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Lisa Murray:

I think a physical wall will have a really big impact in really bringing home to people the number of workers that have been employed at this site, the importance of the State government in actually running this as a government workshop to produce trains that went right across the state. I think a digital wall that has names that are scrolling is not going to make the same impact so I would definitely advocate for a physical wall. I like Lucy's idea around the metal, the other thought I had was that if you play upon the ideas of the old station boards where you used to change over the station names, thinking about the number of workers in the site, knowing there are over 27,000, moving into the 30,000 range of people, having that potential interactive element that people could search for the names within some reason, that also evokes part of the heritage of railway infrastructure might be an alternative, or maybe there can be a combination I don't know. But I also think there needs to be a sort of digital element, having done the biographies of all the men who served on the City of Sydney, and now going to all the men who served in the amalgamated council areas that have come within the City of Sydney. I have specific experience in how much work we were able to do and then what we rely on the public to do. By allowing publishing names and even if its names and dates of service, the number of people who will contact and submit more information, new photos will come to light, all sorts of things. So I think we really need to think of the structure of some sort of form of biographical website or digital presentation where you set up a page and the data base has some sort of format where you can add more information, that's both work based information and possibly a little bit of family/community information, because those people who worked here might also have been President of the Garden Society or whatever. That enriches the story and it is a celebration of workers and a celebration of community and I think if [move away] from it being a memorial wall and start talking about it as a celebration wall, because it's the people who made everything.

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Natalie Vinton:

And how do you, do you have any ideas about how you deal with the fact that there are so many missing names and how we address an issue [inaudible]. That's one of the things I worry about, I hate being exclusive, inclusive is good as long as your name made it to the list. But the people I talk to who know they've got family members who aren't on any of those lists.

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Lisa Murray:

Well I think you have to acknowledge that a wall is a starting point, you have to leave room on the wall to be able to add names, and you have to have the capacity and the money to be able to do that, and you have the capacity to be able to add those names to the digital things as well. But I think to be concerned about missing names and therefore [halting] the whole project I think is...

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Natalie Vinton:

It wasn't really about [stopping], we have ways that we can add names easily, it's just one of those things, trying to grapple with it, because we do have some communities that feel like its again keeping them invisible, it's how you address that.

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Lisa Murray

Well its also how you message it, it's a celebration wall this is where we got to, even before you manufacture the wall, if you're saying you're committed to doing that it's a process of adding on, there will probably also be spelling mistakes potentially on some of the names. So you've just got to grapple with the permanent wall, and how you address that. So these are some of the things that need to be thought about in the design and ongoing maintenance of the wall.

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Natalie Vinton:

We are also asking for opinions on it because we are... [inaudible].

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Lisa Murray:

I think it will happen, I mean we published, we put off publishing some of our Alderman's material because I knew some of the birth dates and death dates were wrong and in the end I just had to let it go! And I've had some people say 'hello, you've got me as dead, but actually I'm still here' and I'm like 'great!'. Of course, things move on, more and more material becomes available through digitised newspapers, through digitised archive materials, more information will come to light, and I think as long as it's an inclusive and positive way of saying we're going to celebrate the workers and we value peoples input. I think it's really important to think about the long-term digital format of the repository of the information, because going forward, if people are sharing information and it then becomes not available, that's going to be an issue as well.

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Nina Macken:

Just briefly, because I know I've got three more people with lots to say on this topic, so Richard do you mind if we come back to you?

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Richard Butcher:

Just because it hurt my heart because [inaudible] over there, I've got Jack Filly who came from Hungary, he's come out to Australia by himself and he died on the job. He was found dead a week later in his house and he's got no one here. So it does sometimes mostly hurt people out there. That's all.

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Neale Towart:

I want to endorse, like Lucy said, the idea of a metal wall, that's a great idea, but I also want to endorse what you said about how the wall would be a fantastic architectural piece, there's potential to do something quite extraordinary I would have thought. Other issues with ways of organising names on the wall, I mean do you organise it alphabetically, or do you do it well these are the people who work here 1890-1910? Maybe that's a way of creating space to add more names because you can have it structured around 10-year periods or whatever you choose to do. Do you highlight what their jobs were when they were here, but that could be difficult because people are going to move through different occupations, and that can create a hierarchy. But if you've got a database, then you've got it there, and then you've got the potential for families to add additional information.

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Nina Macken:

That's a really good question to ask, is how its organised. You've got those two options there – the physical and the digital. You can do a lot more with the digital than the physical wall.

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Roger Jowett:

Thanks chair. Just a couple of comments. We've been a strong supporter of a permanent structure in relation to a commemorative wall, so I think a positive has been access to [inaudible], and what really delights me about the various contributions, and very strong contributions made by participants, is how this work and this wall



generates enthusiasm and ideas and it's a collective effort, it's not individuals, it's not consultants, its people who have got many contributions to make from many corners of both heritage and the industry. I think there are a couple of issues we should have a think about. One of them is location, I think there has been a number of contributions made about that. I think it has to be prominent, and the most prominent is the exit from Redfern Station, because that says we're arriving at South Eveleigh, we're arriving where 80% of the workers will come by train according to the travel management plan, etc. So I think there are three locations in my view; Locomotive Street, Innovation Plaza, or the entry as soon as you enter South Eveleigh. In terms of construction, and how its interactive, I think at one stage we received the [inaudible], so there was some discussion about whether it would be a wall, whether it would be a sculpture, about what type of material. I thought you were heading for heavy metal Lucy. Mild steel, tram tracks and heavy rail, that will come later though. I think that they're combined, in terms of [inaudible]. A comment was made about the Vietnam War in Washington and that's part of a wider war memorial complex and what's interesting about that is the emotional resonance, its simplicity and importantly from my understanding it was a product of a competition, won by a young South Korean woman. Now I think a competition, I know the brothers from [inaudible]. However, whilst I think they'd make a worthy contribution and fantastic competition, and there aren't many occasions where I promote [inaudible] competition. But let's say this is one of those competitions. I think in terms of putting up 25k for a prize to develop a workers wall and I think it's got an emotional content, I think it's got a sculptural content and I think like Midlands Wall in Western Australia as well it will be a tourism attractor in itself. So, I think that's an important component.

In terms of the wall and its components, I think there has been some great suggestions, whether or not there has been a few names missing, a few thousand of the 50,000 that really in the overall context is of minor importance. There are ways in which it can be designed to take that into account. I think it is important for it to be interactive, I'm not a big fan of the rolling scroll because I think families, and remember what we want here is intergenerational, so what we're talking about is 3 to 4 generations, probably more for the Aboriginal workers at the Eveleigh Workshops. So I think that generational component, emotional component, shouldn't be underplayed, I think that is one up there to be highlighted. It should be a large scale, in terms of timelines, we should give consideration to a business plan, and how to be constructed etc. Overall, we want it to be participatory.

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Nina Macken:

Thank you, some great ideas there. I particularly liked the design competition idea.

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Geoff Turnbull:

A lot of what I wanted to say has already been said, I support the physical wall, I think it brings people into the situation. But that then brings me to the data base because we've talked about the need for a historical repository where people can actually bring stuff in. In a sense what we're talking about is a data base where people can add their family stories into, about the way of being able to collect some of that material and make it part of a bigger story that you can sit that alongside the items you're already talking about on your display. But we haven't really touched on the whole capturing of the stories and that gets into that element. You can't do much detail on a wall. But once you know you're on the wall, you've got the ability to drill down into that. And I finish on that by saying that when we occasionally head out to Olympic Park we go out past the poles and see our daughter's name up on the thing just because it's there and I think there is that thing that keeps attracting people back to telling the family stories and that sort of thing. That would be my comments.

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Nina Macken:

Thank you that was really good, there is a lot there. Lots of food for thought. So, I might, just because I'm conscious of time, which are on the agenda here, which are around an Archival Research Centre and Portraits so Roger did you want to talk to those issues, or we can leave some time for questions as well? I don't want to cut into that time.

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Roger Jowett:

Ok I thought I might continue with the agenda item that we started off with, really we're about a 10th of the way through. Heritage Interpretation Plan Stage 2. I'll go through the interpretation plan to keep some continuity. I went through this plan, and I have to say it felt it was lacking in the human element, I thought it was very much reflective of design, architects and engineers. That in some ways is because of what is not in it. We had a look at the purpose of the plan. It's for a combination of exhibitions, interactive displays and digital content. So, I think I saw 4 exhibition spaces, they were all empty, so of course you could get a sense of that, there was nothing in relation to interactive displays and of course digital content was in its own category. Of course that was the original reaction, where the humans in this, so I saw when you go through the index, document page by page, there is nothing that jumps out at you, or highlighted in photo representation or in word that talks about the workers, their skills and their histories. SO that was an initial reaction. Then I wanted to make some observations. I had trouble in this document relaying this theme, so if we go back to national and state historic themes, and then we go back to stories and historic themes, looking at this document, it was very difficult to work out how they flowed and interacted. So, when we look at site wide stories on page 11, there is one label [inaudible], now its presumably where its related to the Red Square annex. Now I looked at that, all one page of it and thought, how do you get themes out of that. Of course, I came back to the earlier comment I made, there is no content there. So, I'll come back to Red Square in a little while, that also was the same comment with Work and Life, and workers and I'm not quite sure where that was located.

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Natalie Vinton:

So just on that Roger, that was the design package, you've been issued with a formal plan, which is this document here. This has all the detail around the theme. I'm not sure how often you read these documents that we have to submit to the DPE and heritage division, this plan is written not necessarily for the community, but as an actual planning document which outlines exactly what is going to physically happen at the site, to do the actual physical works occurring and to guide what will happen over the next 12-18 months, the actual stories that are going to relayed. The stories you're looking for Roger aren't written yet, that's why they're not in there. This is to actually show where the physical base building works will be done, where within that the displays will be protected and up lit so the heritage division, and the DPE and the City of Sydney can sign off, so that they know that we've worked out we've got the number of power points that we need, the number of lights we'll need to put in the display. They're not actually worried about the physical content because they know that that's going to take 12-18 months to prepare all that information. So this document has been prepared in line with the heritage division guidelines on how to prepare an interpretation and the Burra Charter guidelines and its written specifically to get further signoff to further prepare those stories.

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Roger Jowett:

Ok well if I could just make the suggestions I was just about to make in relation to the document. In relation to the blacksmith workshop, it would be good to see in there some of the history of the blacksmith workshops, the skills, the wage rate, some of those things involved.

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Nina Macken:

On that Roger, like Natalie just said, those things will come later.

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Roger Jowett:

Well I'm just not sure that it will.



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Natalie Vinton:

We'll be talking to you again, the history museum, we have said that many times.

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Roger Jowett:

In relation to page 32, there's a reference to machine signage, I hope more detailed considerations are given to OHS than just looking at one sign. I think this is a very important issue and it would be great to talk to you about the various components of OHS. The hybrid retail and exhibition zones, there is reference in there to workstations, I think the same comments apply and, I think just in terms of the skills, the wage rates, the products all of that would be equally fantastic. The same with the workshop display wall. The Davy Loading Dock, I'd make a plea to not call it the Davy Loading Dock. I think [inaudible]

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Natalie Vinton:

I think they're just place holders at the moment, they're not final names.

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Roger Jowett:

Ok well I'm just making an individual suggestion, if I may.

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Natalie Vinton:

I wouldn't pay much attention to a lot of the names.

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Lisa Murray:

I have to comment though, the way these things get socialised, suddenly they do become the names. I have had a lot of issues with this at the City [of Sydney].

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Natalie Vinton:

I do have issues over a lot of the naming, but we do have bigger things we have to worried about. Like let's just get this thing sorted.

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Roger Jowett:

Just in relation to the Boiler Shop Passage, it would be good to have workers within there again. And also, I think there is a photo of a Locomotive shop, I think it might be a good idea to have some boiler components within that. So on page 68, there was a boiler shop passage, there was a reference to a locomotive shop, I think it needs to be honed down to those. In relation to the boiler shop passage, it was good to see an example from Portugal. Note that that was an intangible example. But technical detail of the tunnel was gone into a great amount of detail and it mainly focused on the digital content. But that focus was mainly about the technical detail. So we made some suggestions which didn't go forward at that time unfortunately, we hope that those will be revisited, but we found the tunnel could be an exciting heritage interpretation that went beyond the archaeological remains which are a bit hard to discern what they are anyway, and go to the actual fire and brimstone of the foundry, what it was really about, about the heat, the dangerous work environment, about the

migrant workforce and in terms of how that might really be presented, it could really be one of those off the wall presentations.

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Natalie Vinton:

I think you'll be pleased to hear Roger that that is [inaudible]

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Natalie Vinton:

Well I think we presented that exact kind of detail at the last workshop and today I focused on the workers aspect of it, but definitely we agree with that. And the reason why that one is so specific is that our friend Sarah Jane and David really wanted specific details on that. So that's why that is so detailed at this specific point. But everything else will become more detailed in the coming months. And just a reminder that this is just detailed plans with a written explanation, that's the design [inaudible] alongside it.

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Roger Jowett:

In relation to the Bay 15, which is the heritage beam and end of trip changeroom graphics. How many bicycle people did you plan for 150, 140? I think there's a small amount, would be my comment. So, I'm just wondering what goes on between those 4A and 15. There's nothing in here about that.

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Natalie Vinton:

You've seen it in all of the floor plans I showed you earlier, throughout the whole site.

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Roger Jowett:

In relation to the external items, which I thought was interesting, most of the workers references thus far towards the back of this document are outside the actual workshop, and there is an emphasis on projection. So, with the Red Square Annex, I think you should delete the annex part of it and just call it Red Square. And that raises another issue with what red square actually was, I've done some sheets out here [inaudible]. Red square was an area outside where the nurse, [inaudible] it was a big area, we'd sometimes have two to three thousand people there [inaudible]

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Natalie Vinton:

The annex is just a technical reference to refer back to the plans for the heritage division to know which, when we're talking about the annex it's a modern addition with a substation behind the building, it's not going to be called that in the final space if you know what I mean.

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Roger Jowett:

I just checked that you wrote down, the ground should be red pavers with maybe a brass in it, as if it was a red square.

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Roger Jowett:



I'll just make the additional comment that it's a bit hard to relate it back to the original owner of red square and what it was, maybe we need some piped music of the international, to bring it back to its true historic reference, and a bit of thought needs to be given to that. And I also want to make a comment on the historic photographs outside the workshop, from my quick brief look it's from Jack Lang addressing a meeting of railway workers, so that needs to be given some thought to. When I was having a look at the description, I won't go ahead. In terms of the time card annexes, I think this is once again the difficulty with presentation, needs to be in my view be related to the 1917 strike, needs to be related to authoritarian management techniques introduced in that strike in terms of speed ups and supervision of workers, and also in terms of, I think there's a nice royalty payment coming up for Neil's mob, the time card which you've taken from the stuff we did for the 1917 general strike celebrations, can you just note that that one was Chifley that's shown here, not a worker at Eveleigh of course.

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Natalie Vinton:

Roger what you'll see is that those are just placeholder images, as an example. When you read the actual document that talks about how the exhibition and the physical elements will be brought in, you'll see that things like which time cards are appropriate will be discussed with further stakeholder groups and I think it's good to have this information from you, but I think it's really good to look at the two documents together, because this is the actual intellectual thinking behind the actual physical design work. It still doesn't have the detailed individual stories yet because it explains that this hasn't been worked out. So, I think looking at this in isolation can be a bit misleading and concerning I can imagine.

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Nina Macken:

That's why Roger that it's really important that this in the main overarching document Roger, I just wanted to make sure you're aware of that.

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Roger Jowett:

Yep ok. So, continuing, in relation to the workers wall, I'm just highly dubious, a lot of that talks about projections, there are a lot of projections when it comes to workers interests.

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Natalie Vinton:

I'll note that that is because it doesn't physically impact on the heritage fabric of the building.

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Roger Jowett:

Ok so in terms of what we thought about the visibility of the railway and what belonged, we made quite a few points in our leaflets, about at a minimum the severe doubt being cast on the ability to see the projection and what it is, and what its meaning was and what its context was for those few who might see it in their railway journey. In relation to the workers united, once again meaning and context mean everything. There's also an OHS issue, in relation to where its placed, its location next to the loading bay, and it will only operate for a number of hours, but it will operate within the hours in which trucks will be coming in the loading bay. So, I think it really needs to be thought through, because at the moment I don't think it's quite satisfactory in expressing the title of workers united and the content, and there is a major disconnect between the two. Thank you for the opportunity to say a few things.

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Natalie Vinton:

Thank you, Roger, that is not the actual design of it, that's a similar to what you've shown us, you know how you've shown us examples of what you want, its talking about what might be the outcome. Do you have any positive feedback for us?

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Roger Jowett:

I've given lots of positive feedback. I think the Blacksmiths Workshop, the time scale of the workshop is a fine contribution.

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Richard Butcher:

I've just prepared something here, what I think is the [inaudible] I've just put something together here, something that was tied up in the workshop. But what was it like in the workshop? We have three blokes producing [inaudible] for the fires, retributed [inaudible], they go thump thump thump away there, all day [inaudible] The air always smelt of wood, coke, coal, there were 56 men working away, bang bang bang, clank clank clank. The air was always misty, smokey, at times it smelt like burning coal. A leaking steam [inaudible] emitted white steam in the workshop, just off the centre road, still standing there today was the cut off saw. The cut off saw was treacherously used; it was fantastic for the blacksmiths making [inaudible]. The forge fire is still there, [inaudible]. The centre saw, you'd heat the metal up and cut off, the only trouble is every spark that hit you drew blood because that's the metal when it hits you. This is getting in the real world; I hope these stories go together. Trucks, I've got a handout somewhere, they used to go round there, i have just a few copies here, to be passed out [inaudible] Being blacksmiths, we had working rain sheds built in 1880, 38, 36 and 32 always had lengthening and shortening on [inaudible]. A blacksmith would trim up the rods, you'd head them up and you'd lengthen or shorten them. It was always hyperactive in the workshop there. All the time, within bay 1, we had the daily press.

The daily press would serve us [inaudible] and they had their own underneath fire boxes to heat up [inaudible] to 100 degrees centigrade which is yellow white. [inaudible] ... which are laying there under the press [inaudible] the offside falls off and suddenly you've got a [inaudible] piece of metal burning at your feet, you're on fire virtually. The heat last 20 minutes. This is the kind of action in the workshop, what it was like. Next door you had the [boil makers] what did they get? Da da da da da da. You should the bloody blacksmiths were noisy enough, you've got the boiler makers, shocking. And right beside them, where you're going to have a nice little display, is a tube runner, which had just been working on [inaudible]. The tubes were full of milk scale, scale from bad water type of thing. This is a real action place. And I've always said the kid who [inaudible] it would be nice to not have people looking at a static wall, it would be nice to have people looking at an image of a fire. And some fiberglass model of a blacksmith strikers or two models, sitting there to do work. This is what it was all about. I have circulated a couple more of these [inaudible] The walkways in the workshop there. How the shop should be set up, nothing worse than 20 years of taking people around, when its all set up wrong. Its like a kitchen set up in the [inaudible] it just doesn't work folks. I've also spent many hours drawing up beautiful images, I don't know if I'm going to want to separate these, but a couple of hundred hours. I mentioned I went, no one knows about the daily press, how the daily press works.

Then if I go in there further, I showed some of the work. We've got equalizing beams laying at the press haven't we. Equalising beams go for \$5000 each, pieces of steel laying on the ground, that'd go for a few thousand dollars today, that's not the final product. All this type of work. There are 16 drawings that I've prepared over 2 years, people can see when they come into the workshops, there's a diagram of how the workshop really were, in the 1950s, how the shops were set up. We had triple amount of steam hammers there, go go go go all day. Even the foundations, they're going to bore a tunnel aren't they, but here's how the foundations are, they dug piles down, how they built the big coal seam [inaudible], they drove piles down, it was a forge shop, how many buildings have fallen down, it was built in 1887, more work that we used to do there in the workshop there. Page after page after page. It's just disappointing when people come in, 5000 people turned up, [inaudible], the forge right beside it is where we used to do all the fire welding of all the break gear for locomotives. Fire welding. Even those today wouldn't really know what we used to do. [inaudible] So that was written on the daily press



here, written up by the Moo [inaudible]. There's also one written on one of the lockers, about Moo not getting enough alcohol in his cup.

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Richard Butcher:

We used to do, you used to do after work, [inaudible] welding, lots of bits and pieces of metal on the floor. So we'd get all the bits and pieces together, put it in the furnace and bring it up to welding temperature, welding temperature is where the steel is just about molten, and with great control and skill you form it into a great block and redistribute it down to a smaller and smaller piece until you've got the size you want to do with it. So, there is 16 different drawings there of the work we used to do in this magnificent workshop, [inaudible]. Where the ACAP (?) machines are, that's where you had the three ruddy furnaces roaring their heads off all day, you see in the whole, water cooled doors because its hot. They're operating outside of 100 degrees centigrade, which is a yellow, white heat, you've got to have a little bit of metal to operate. I don't talk about Bay 3, but in Bay 3, heavily in there, they could produce anything. They made the fastest motorbike ever to race Moore Park. There are so many things that haven't been told. The manager, he wanted some, he had a property in Bowral so he forged up some sledgehammers, rock picks, anything he could take down there and do the work.

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Nina Macken:

I think Richard there is so much information there, that's why we need to spend days and days on this. I think the 12 -18 months, we will spend a really decent amount of time going through all these stories and making sure they are all captured. I agree, these stories haven't really even begun so I just wanted to make sure we have enough time I am conscious of people's commitments, and its already been two and a half hours. So, don't you fear, there will be many other times for you to go through all this material and really uncover all the stories.

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Geoff Turnbull:

The issues that I want to cover relates to the interaction between the work that's being done here in the Section 170 register, this is about making sure that that moveable heritage collection is actually displayed as much as possible and actually interpreted within the site, and one of the reasons we raised objections with the DPE, having not seen these documents, is because there is this potential for trade off for commercial space and space to actually display that machinery collection. So, one of the things I've asked Natalie for is information what in the 170 register is not taken up in these places. It's difficult in some places to work out what that is, because the labelling basically says machinery collection in a couple of different places so it's not actually clear what goes into those places, but what is plain is that the document talks about, which cannot be located around the place, being put into storage. So the question I want to get clear on is what of the Section 170 is not actually being distributed and then to try and unpack why that is the case, because there is this inherent conflict between wanting to have as much space for commercial uses and having space for those items that need to be displayed and interpreted as part of the collection. So that's the bit that I'm particularly concerned about.

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Sarah Jane Brazil:

That's a very good call Geoff. Some of you don't know me, I've had a long association with the railway, not as long as some of you, but certainly I was responsible for looking after moveable heritage collection, a lot of which was located across the other side of the tracks. One of the challenges with this collection, it is so, by the inherent nature and my understanding of what happens with railways, this stuff has just been shifted around to where it was needed so actually coming off with this prominence, to say that they lived here is quite challenging. I've been working with several different [inaudible] on this site and it's too bloody long Geoff. The other challenges we've had with the railway moveable collection, and I'm not just talking about with this site, I'm talking across the whole collection, is that it has been divvied up across the various guises and various railways, so when I came on it was Railcorp and it was all on together, and now it's all been split up. Half of the operational stuff

sits somewhere else; they've split up again and they still haven't resolved that tension. I know for a fact that they are addressing this yet again with an inquiry. So I am very aware, and I do agree with Geoff that making sure that the items that we can, definitely associate particularly with this site, have to remain. And that certainly is a very clear message that has come from, not just me personally, but also the regulatory body in this process. I was associated with the development of the previous interpretations due for the site, so I know all the different things.

One of their results was the exhibition that was pulled apart, I know they put into this. So no one is totally getting it right, I agree with that, we did instruct them that they had to go and do an audit of what was here, and as much as you can determine given the transient nature of these objects, the lack of records, unlike a museum, to do a survey and an audit of what was actually was here and what wasn't here. And the stuff that is irrefutably on this site has to stay on this site, make that a very clear message. I'd like the development of stories and how they're going to manifest, but the rest is a bit of a moveable feast. They might bring some of the objects back from the government non-operational heritage collection and use those in the interpretation because there is plenty of authentic material out there to use. And I can tell you that the government is still grappling with how they will deal with the non-operational heritage, moveable collection and it's an ongoing issue and I think it will remain to be one. So I think from my point of view, when I was sitting on the Redfern Waterloo heritage desk, this time there is a bit more rigour on what really belongs here and what doesn't, and it's not going to be perfect, and I'm not saying that perfect is perfect, but for the first time I see a process, there is some rigour in this process for the first time that I can see. So thank you.

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Natalie Vinton:

Just to reassure you, it's not actually packing things and not protecting them in Bays 1 and 2 through the construction process, and in every bay, I have been on site the entire time to make sure things have been packed appropriately, but also, we made an effort to say that these things can't be taken off site, never to be seen again. We've put some very tight conditions around that, and where to find them. So we've tried our best there.

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Geoff Turnbull:

Well I guess I'm just looking for a little bit of transparency around that, to make sure that's what's happening.

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Natalie Vinton:

So what's happening with that is we are going through the Section 170 register and first of all making sure, there are lots of items that are missing that have probably been missing since the first been there, so we are doing a register of every object, a photo of every object, a description of every object, recording every little tool, and making sure that it consists with everything in the 170 register, it is all up to date. The other thing we discovered during that process is that a lot of things moved between the blacksmith on a daily basis, stuff for the next day would all be missing and three days later it would be back in there. So missing objects [inaudible]. Some, I have no idea, they've disappeared since that register was done or maybe it was inaccurate. But what we still have is a very very accurate record of everything and it probably has not been that accurate for a long time.

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Richard Butcher:

I noticed when I was in Bay 2 that a lot of the tools had tags on them, but that's not from the daily press, they were all tagged wrong. Do it correctly.



Natalie Vinton:

So what we're doing with that too is while it's all away, we're actually taking photos of all of these things, we can sit with Richard and make sure is this right, work with plans and Richard's drawings. We'll actually know exactly what we've got, to actually make sure that we're actually recreating those workstations correctly, because we can actually access those photos really easily.

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Geoff Turnbull:

So one of the things that I would have thought, the traverser would have actually been prominent because of the role it played in moving stuff around.

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Sarah Jane Brazil:

We're having very lively conversations around this, very lively. [inaudible]

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Roger Jowett:

Just in relation with marrying up the comments that were from Geoff and Sarah. An important one was transparency, I think that it was very hard searching through the various documents, seeing which machines were going where, seeing 100 items in brackets, noticing the exhibition spaces were empty, and noticing the conditions of consent about employment of a heritage consultants that had a number of tasks. These were questions of providence, questions of whether or not any items could be brought back into operation, the question of the relationship, if any between each item on site here and the proposed heritage operation centre at Chullora. So I think there needs to be some, on a time scale, some milestones set for the work that's being done by the heritage consultant to be made available to this group so that there's no discussion and to allay any fears about the trade-off between heritage interpretation, retail fit outs and the heritage collection. Now I noticed from the paper that one of our grinder roaster mates had some ideas about how the workshops might be altered to suit his commercial requirements, took a deep breath and thought no its good to be ambitious. But that's another reason to be, why we need transparency.

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Yeah thank you Roger.

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Natalie Vinton:

And that will obviously be subject to a development application process with the Heritage Council and the City of Sydney and that will be in Bays 3-4 so that has its own development process to go through.

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Nina Macken:

And can I just say that Roger is our newest recruit to our Community Liaison Group that we now have, so Geoff is already on that. So that group meets every two months, and Natalie is a core member of that group in terms of being the heritage expert. So, she is available to the Community Liaison Group, Roger that includes yourself. Is there anyone else who would be interested in attending that liaison group? Please let me know, the EOI information is on the South Eveleigh website and that we have a standard agenda item Locomotive Workshop development updates that will include those things Roger, and if anyone has any interest in becoming a member please let us know.

I'm conscious of time, but I know Roger you did send through a few agenda items regarding the research centre and some portraits. You did circulate some material to the group, is there anything you wanted to raise on that before we formally close?

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Roger Jowett:

Yes, I'd like some response to it. It's been an outstanding issue since the 2012 CMP, it was referred to in those documentations, the functions were referred to in those documentations, the various heritage interpretation plans, updates and response to senders. But into the never never, and or when it was responded to, for example, before the loading dock came into existence, it was going to be on the mezzanine level above, there was a suggestion that it needed to be responded to. The RTB, and the RMA certainly responded to in a number of its submissions, also REDWatch has raised the issue of the repository, we've had a lot of discussion today about stories and fragmentation, the problem of governance by regulatory authorities in relation a precinct wide view of the Eveleigh railway workshops, and in terms of community stories, memorabilia, that this would be a welcomed addition to the architecture of the workshops. We've also put in there for people to think about is a process by which it might be realised, bringing into sharp focus, those people who have an expertise in this area and who could give practical assistance to how it might be realised and the method by which this might be realised.

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Natalie Vinton:

I think we've spoken a lot today about what the repository could and should look like and I'm not sure I have anything to add at this point, but we have talked about a digital collection strategy, a careful collection strategy for how we make [inaudible].

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Sarah Jane Brazil:

Just with those things, I wasn't involved in those conversations but with a repository it isn't the sole responsibility of this site, we've got a whole organisation called Transport Heritage NSW who are put in front of a bucket load of money to enhance Chullora, it is about NSW Railway Heritage, of which this site and these people and these operative functions are jewels in the crown. But, I would agree that it could be here, but it is a of a broader consideration with broader and bigger, there are key players and why we would do this. So I do think this is worthwhile, but getting the right people in, Transport for NSW specialist heritage people in, that is where, and it could be driven from here is a great idea, but I think this site is only a little part of the stories, if we embraced the whole of the state's heritage and talk to the key players. And in some ways, maybe this is the right time and we get the key partners and stakeholders to go and knock on government doors, with my experience on dealing with some of the huge infrastructure projects, they can say offset these, for instance an archive repository as a community corporate responsibility.

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Natalie Vinton:

So, in terms of the portrait side of things, we said that we'd digitise any of the documentation that we're working with that relates to our site and make that available, we're happy to do that. And with more research, being given all of that information.

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Lisa Murray:

Sorry can I just pick up something. If it was, if there was larger sort of heritage archive being collected, invested in, then there needs to be ongoing discussion with the people around here, because everyone here is very invested in it, and all these things around having a digital story of the individual workers, you know, there needs



to be some way that we can make sure that if this heritage centre is up and running, that this information is shared. And regardless of what digital archiving is set up and Mirvac sets up for this site, the reality is that people will still come in with physical things and you need a strategy to be able to make sure that it is properly accessioned and so on.

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Natalie Vinton:

And that is why we have Claire on board full time on this project, because she has experience in that environment where you are, we will have a proper strategy to work this out. We are working very closely with Andrew [inaudible] and the heritage commission to make sure that all that is in place.

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Sarah Jane Brazil:

And it is, but it's still a constant problem, this site is not a collecting institution, so if someone knocks on the door of the NSW government, which at this moment would hypothetically be the Transport Heritage NSW, literally around the corner. We're not a collecting institution, however this organisation is set up to be a collecting institution. That's how I'd play it at the moment.

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Roger Jowett:

And I think that needs to be articulated ongoing throughout the various documents, I've still got to through these in more detail.

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Natalie Vinton:

You're not going to find them in here because these are not the final products, they'll all be part of the covenant.

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Lisa Murray:

And a lot of that will not necessarily be publicly accessible, some of it will be part of the arrangements between Transport for NSW and Mirvac.

Well I guess I'm putting on the record, and I can speak for most people around this table, that we want to be kept informed about how that's going because that's the real nuts and bolts of going forward in actually the ongoing interpretation of the history.

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Natalie Vinton:

There will be collection policies, that will all get updated at the end, moveable heritage collection. I think people are expecting us to do 50 years' worth of catching up in 6 months and it's just not doable.

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Lisa Murray:

I think we just want to have the conversation.

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Natalie Vinton:

But you're wanting us to cooperate on stuff that we haven't even looked at yet and you're worried you're missing out when I'm trying to tell you that some of this stuff hasn't gotten to yet. We're not hiding anything, we're just not at that point yet. And there's this assumption that we're not showing things, but with a lot of these things there's this massive [inaudible] we just aren't there yet.

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Geoff Turnbull:

We had the conversation earlier on about providing a mechanism where their held by someone and they're not accessible, I think this is still part of that same conversation, and yet this didn't come up at the time of that. So, I think there needs to be a discussion about how you put that stuff together, and how it stays in the public domain.

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Natalie Vinton:

I just don't want people to worry that we're really trying to hide things when we're not, when a lot of it... those claims have been made.

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Sarah Jane Brazil:

This has come up a few times, the Heritage Division is working on Section 170 registers of that sort of stuff, Transport for NSW is one of our favourite customers in terms of Sydney Trains and its always lovely working in the transport sector, trumped by working with RMS. So, we can do that. I can't progress it. It is in the covenant, I've seen the covenant, the fact that this site plus whatever else was in it at the time went to Mirvac, doesn't mean that they have to look after it any less than what it was before, they can't do away with it. That covenant, and what Mirvac is doing here, and also what is happening with the other components of the site is having to be addressed, because one of the challenges we had is the government says that that is a Carriageworks site, Mirvac owns that bit, Sydney Trains down for that, it's on site, it's not six different components. So, we're very aware of that, we're working with them. We're saying what happens here can impact what happens across the other side of the track. So, we're very aware of that, we can't do it all at once. The railway moveable objects are just a poisoned chalice and has been for 20+ years so not much has changed. Every opportunity this gives us we get in there so I'm still trying to get them honest. But we're working together and we're getting there. But I do agree that this property does represent an opportunity to go to government in some form or another to talk about an archive and do we just use the existing ones from Transport for NSW or AHIS, there are professionals there so do we just add onto that.

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Natalie Vinton:

I just want to say to Roger, with the portraits it's not in the Conservation Management Plan the idea around having portraits, it was actually in the 2012 Interpretation Strategy which has been superseded. Now we're still very interested in having many different portraits in many different ways so it's not necessarily having a glass portrait on a glass door, but we're definitely having, you can see that we're considering portraits in our interpretation. So, I hope that that can allay your fears a bit because obviously we think that portraits are really powerful.

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Richard Butcher:

One of the important things, you could have had a walk through these workshops in 1952, and the thing that impresses you is photograph you see all the line drafting belts. This is the largest workshop in the southern hemisphere, we had all these line staffs at the turn of the century, they were all driven by steam donkey engines.



[Inaudible] colourful representation for a young 16-year-old walking through this workshop, all these flapping belts, line shaft about 8, 9, 10, 11, 12 type of thing. Is there any research that's been done about this at this stage? Because it's a massive affair.

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Natalie Vinton:

The problem with the large-scale research is the resources and getting stuff ready. And all of that phase, I know I've said it a few times, the actual proper research is coming over the next 12 months. And so at the moment we're just getting the timeframes from Mirvac because at the moment a lot of what we do is driven by them and their timeframes and negotiating when stuff needs to be completed, so they only just got their construction certificate, they are now looking at the forward program. That's being worked out in the next couple of weeks, so now what are our timeframes in response to their development timeframes. All the goals in here will be put in their timeframe prior to occupation. So that's why I can't give you a more clear answer on that yet, we will confirm firm timeframes in the next few weeks, and probably by the next community session, they will be able to put those milestones and timeframes out there so you know what's happening. And I've also suggested that we provide updates on what is happening in the newsletter, and different things go out to explain what stage we're at so people can just get a sense of ok they're starting to talk to people now, oh ok they're starting to interview Richard etc.

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John Gibson:

I just wanted to put the point that the optical transport projection on the walls and so on is very easily done and can draw people in there needs to be an awareness that that could be too much in that environment. So, people don't come and say oh I've seen that 25 times. So that's one point. [Inaudible]

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Natalie Vinton:

We weren't thinking of putting a physical locomotive in, but we have taken on feedback at the last workshops having some proper model around having [Inaudible]

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John Gibson:

Oh no, tell them not to do it.

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Natalie Vinton:

Well it's not my decision, it's a Mirvac decision.

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Uma Springford:

John what would you like to see other than an actual locomotive?

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John Gibson:

Well I'd like to [Inaudible] We built locomotive systems for NSW and Australia. Here we've got masses of space, page 1-20 full of machinery and equipment. Here we are trying to give some sense of that to our children and

their children, whatever and half of them won't ever see a railway locomotive. Even a diesel one. It would be nice to see the different parts and how they went into a locomotive.

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Natalie Vinton:

We are going to go through that process and when you talked about having some sort of display model with how each process ended up and we have taken that on board and we will think about how we are going to do that in the public spaces.

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John Gibson:

But you don't need much space to have a locomotive in there. [inaudible]

The last one was built here at the Eveleigh Workshop, the Foundry, the Blacksmith, [inaudible].

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Nina Macken:

Thank you, I am conscious of the time and I appreciate those of you who have stayed. We could stay and talk all day about this, there is so much to talk about. So, thank you so much for all your contributions. So, as I said this is the main document, I just want to reiterate that I'm hoping you are all aware. This is the main document we would like to you review before Monday the 24<sup>th</sup> June and come back with any comments or suggestions or changes this is the draft plan we are now undertaking a review of, and we will make some changes based on today's conversations and comments. We can't make every change, but we are keen to hear your suggestions. So, this is the next steps and we'll send it back and resubmit it. So please come back to us by Monday the 24<sup>th</sup> of June. Roger, we didn't cover your administrative matters but we will talk about that and send an email with our responses on that, so feel free to respond to that. Thank you very much again, we'll keep you posted and thank you for your time.



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# **Heritage Stakeholder Follow-up Meeting Summary**

## MEETING SUMMARY

### HERITAGE STAKEHOLDERS FOLLOW-UP MEETING: STAGE 2 HERITAGE INTERPRETATION PLAN FOR THE LOCOMOTIVE WORKSHOP

<b>DATE</b>	Thursday, 13 June 2019
<b>TIME</b>	12:30PM – 3:00PM
<b>VENUE</b>	Mirvac Site Office, Level 1, 2 Davy Road, Eveleigh

### MEETING ATTENDANCE LIST

<b>Chair:</b>	<b>Nina Macken (NM)</b>	Associate Director – Engagement, Ethos Urban
<b>Community representatives:</b>	<b>Roger Jowett (RJ)</b> <b>John Gibson (JG)</b> <b>Richard Butcher (RB)</b> <b>Phil Buckley (PB)</b> <b>James Dalton (JD)</b> <b>Peter Murphy (PM)</b> <b>Geoff Turnbull (GT)</b> <b>Professor Lucy Taksa (LT)</b> <b>Lisa Murray (LM)</b> <b>Dominic Ofner (DO)</b> <b>Neale Towart (NT)</b> <b>Simon Wiltshire (SW)</b> <b>Sarah Jane Brazil (SJB)</b> <b>David Nix (DN)</b>	Rail, Train and Bus Union Volunteer Former Worker and Volunteer Rail Heritage Advisor Australian Railway Historical Society NSW Division Rail, Tram and Bus Union REDWatch Academic Historian, City of Sydney Rail, Tram and Bus Union Unions NSW Engineering Sydney Heritage Office of Heritage and Environment Senior Heritage Officer, Office of Heritage and Environment
<b>Project representatives:</b>	<b>Uma Springford (US)</b> <b>Natalie Vinton (NV)</b>  <b>Claire Hickson (CH)</b> <b>Kim Elliott (KE)</b> <b>Nick Sissons (NS)</b> <b>Fay Edwards (FE)</b>	Senior Development Manager, Mirvac Principal Heritage Specialist and Director, Curio Projects Interpretation Specialist, Curio Projects Communications and Engagement Manager, Mirvac Partner, Sissons Architects Senior Urbanist – Engagement, Ethos Urban

ITEM	ACTIONS
1. <b>Welcome and Introductions</b>	
<b>NM opened the meeting and welcomed everyone.</b> <ul style="list-style-type: none"> <li>NM began by acknowledging the Gadigal of the Eora Nation, the traditional custodians of the land, and paid her respects to the Elders both past and present.</li> <li>Members reminded that the meeting would be voice recorded to ensure that all feedback was captured accurately.</li> <li>Members were invited to introduce themselves to the group.</li> <li>NM provided a short overview of the agenda.</li> <li>JG – we did not have adequate time to review the material circulated to use in advance of the meeting.</li> <li>RJ – agreed. Concerned about the timely provision of documentation.</li> </ul>	



## MEETING SUMMARY

ITEM	ACTIONS
<ul style="list-style-type: none"> <li>NM – apologies, we are trying our best. We have given you until Monday 24 June to review and provide comment upon this material.</li> </ul>	
<p>2. <b>Purpose of the meeting</b></p>	
<p><b>NM outlined the purpose of the meeting, including a short overview of consultation undertaken to date.</b></p> <ul style="list-style-type: none"> <li>The main purpose of the meeting was to provide heritage stakeholders with a further opportunity to provide additional feedback on the Stage 2 Plan.</li> <li>The focus of the follow-up meeting was on the plans for Workers Interpretation. Participants were encouraged to provide their individual feedback on ideas for a Workers Wall.</li> <li>Participants were encouraged to provide additional feedback on the Plan by Monday 24 June.</li> <li>Feedback will inform a review of the Stage 2 Plan. Once reviewed and updated, the plan will be shared with participants before it is finalised and resubmitted to the Department of Planning, Industry and Environment (The Department).</li> <li>Prior to this meeting, Mirvac circulated three key documents:             <ul style="list-style-type: none"> <li>Draft Stage 2 Heritage Interpretation Plan (Stage 2 HIP)</li> <li>Stage 2 Heritage Interpretation Plan Design Presentation prepared by Buchan, Sissons and Curio (submitted alongside the Stage 2 HIP)</li> <li>Approved Addendum to the Interpretation Strategy for South Eveleigh (for information).</li> </ul> </li> </ul> <p><b>Previous consultation undertaken to inform the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop</b></p> <ul style="list-style-type: none"> <li>During March 2019, Mirvac consulted with the NSW Heritage Council, the City of Sydney, as well as key stakeholders such as those in attendance, Aboriginal stakeholders and other community representatives to inform the Stage 2 HIP.</li> <li>This consultation built upon the many years of consultation that has taken place to inform the overarching heritage interpretation strategy, the public domain and the Locomotive Workshop Development Applications.</li> <li>The Stage 2 Plan will guide the way that the unique heritage and stories associated with the Locomotive Workshop will be celebrated and interpreted using key concepts and design elements.</li> <li>This Plan follows the Stage 1 Heritage Interpretation Strategy which guides heritage interpretation across the whole of South Eveleigh and was approved in February 2017. A further Addendum to this overarching strategy was recently approved by the Department and was circulated to you all ahead of this meeting.</li> <li>Mirvac submitted the Stage 2 HIP to the Department in April 2019.</li> <li>Following feedback from the Department and other key stakeholders, Mirvac are reviewing and updating the Stage 2 HIP to include further details such as workers interpretation. This involves further consultation with heritage stakeholders, including this meeting and other opportunities to provide feedback.</li> </ul>	
<p>3. <b>Overview of proposed Workers Interpretation</b></p>	

## MEETING SUMMARY

ITEM	ACTIONS
<p><b>NV provided a short recap on heritage interpretation plans for the entire site, including thematic mapping of stories. NV then provided a short summary of the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop, with a focus on Workers Interpretation.</b></p> <p><u>Theme mapping</u></p> <ul style="list-style-type: none"> <li>• Stories used in heritage interpretation are focused on people, and the intangible heritage of the site.</li> <li>• The process of gathering these stories is just beginning and will continue for the next 12-18 months.</li> <li>• Human stories will help people connect to the site and its heritage.</li> </ul> <p><u>Key plan – heritage overlay</u></p> <ul style="list-style-type: none"> <li>• Every heritage item has been given a number.</li> <li>• Every location for a particular story or heritage item has been mapped.</li> <li>• The majority of heritage machinery will be left on display.</li> <li>• GT – what heritage items will be located in Bay 15? And will they be publicly accessible.</li> <li>• RJ – have you got a moveable heritage expert on board?</li> <li>• NV – this is being confirmed/in progress.</li> <li>• Specific physical heritage items will be attached to stories and interpretive elements.</li> </ul> <p><u>Workers Interpretation</u></p> <ul style="list-style-type: none"> <li>• The intention was to celebrate workers by creating a multi-layered experience. Workers interpretation is about improving access to the narrative and improving the visitor experience.</li> <li>• Workers interpretation includes: the Red Square Annex; the Time Card Annexes, the Foundry Tunnel (to show archival footage); Workers Wall projections; Workers United projection; interpretive inlays along the central spine; graphics in the end-of-trip facilities in Bay 15; the boiler passage and arches (combination of digital and static interpretation); and the Davy mezzanine exhibition area (can be used for school tours).</li> <li>• Top Education will allow access to their auditorium for talks (in the Davy mezzanine exhibition space). They also want to run a site-specific heritage course.</li> <li>• Top Education are planning an auditorium above Bay 2 north.</li> </ul> <p><b>Bays 1 and 2 – Ground Floor</b></p> <ul style="list-style-type: none"> <li>• Interpretation of different workspaces such as Richard Butcher's.</li> <li>• Stories about hydraulics and the Blacksmith.</li> <li>• Different ways to activate different spaces.</li> <li>• Moveable heritage to remain in-situ.</li> </ul> <p><b>Bays 1 and 2 – Mezzanine</b></p> <ul style="list-style-type: none"> <li>• Projector wall.</li> <li>• Workers United Wall.</li> <li>• Curiosity Cases. People can donate items they have inherited.</li> </ul> <p><b>Davy mezzanine exhibition zone</b></p>	



## MEETING SUMMARY

ITEM	ACTIONS
<ul style="list-style-type: none"> <li>• An area for visitors to learn about the heritage of the site and to watch the blacksmith operate.</li> <li>• A museum-quality experience.</li> <li>• A museum specialist will guide the design of this space.</li> </ul> <p><b>Boiler shop passage and boiler shop arches</b></p> <ul style="list-style-type: none"> <li>• Utilisation of digital and physical elements.</li> <li>• The arch of the passage will reflect the arch of the Locomotive workshop windows and entries.</li> <li>• Static and moveable interpretation will be utilised.</li> </ul> <p><b>The Foundry Tunnel</b></p> <ul style="list-style-type: none"> <li>• An immersive experience.</li> <li>• LED screens will be used.</li> <li>• Consultation with Vivid specialists is helping to refine this concept.</li> <li>• Extensive archival footage can be used.</li> <li>• Workers and other themes (such as NAIDOC week) can be celebrated.</li> </ul> <p><b>Windows and projections</b></p> <ul style="list-style-type: none"> <li>• Images and portraits to be projected onto surfaces.</li> <li>• A good way to engage with the everyday users of the site. It will pique their interest and encourage them to engage with the heritage.</li> </ul> <p><b>Bay 15 – end-of-trip facilities</b></p> <ul style="list-style-type: none"> <li>• Stories to be located on lockers.</li> <li>• Large scale images to be installed on surfaces.</li> <li>• Images and stories to be developed over the next 12-18 months. At the moment, we are just committing to the location and type of stories to be told.</li> </ul> <p><b>Timecard annexes</b></p> <ul style="list-style-type: none"> <li>• A façade inscribed with records.</li> <li>• Demonstrates the effect strikes had on the everyday lives of workers.</li> </ul> <p><b>The Workers Wall</b></p> <ul style="list-style-type: none"> <li>• Stories and names will be lit up at night on the northern external façade.</li> <li>• Projections will capture the attention of train passengers and visitors to Carriageworks and will encourage them to visit the site to learn more.</li> </ul> <p><b>The Workers United projection</b></p> <ul style="list-style-type: none"> <li>• This commemorative wall will be a physical reminder of workers.</li> </ul> <p><b>Feedback</b></p> <ul style="list-style-type: none"> <li>• NM – a reminder that we are planning for digital and physical workers interpretation.</li> <li>• LT – concerned that there is a neglect of history. Appreciate and support emphasis on stories. But most of the workers stories weren't recorded</li> </ul>	

## MEETING SUMMARY

ITEM	ACTIONS
<p>historically. Too much of a focus on ideas rather than the themes and connections.</p> <ul style="list-style-type: none"> <li>• NV - today I'm talking specifically about the stories.</li> <li>• NM - in the documentation shared with you, we have detailed the history thoroughly, including historical themes.</li> <li>• NV - today I have chosen to focus on workers.</li> <li>• LT - define authentic.</li> <li>• NV - defined in the interpretation plan. Anything that is based on historical evidence and primary evidence. We want this site to speak for itself. Is there a more creative way to tell historically evidenced stories? For example, we are talking to Indigenous groups to ask them how they want their stories told.</li> <li>• LT - Since 1996 there have been very many educational products produced for school kids and schools. Redoing what has already been done - is this a good use of money?</li> <li>• NV - you have educational material - we would love if you could please share this material.</li> <li>• LT - In 2001, the Department of Education launched a CD called 'Sites and Scenes'. It included stories told from multiple perspectives. I've got the CD, but that would be a Department of Education responsibility. I suggest that you check copyright and ownership. On the website Eveleigh Stories has a story that was uploaded without my approval. Lackadaisical approach to use of IP.</li> <li>• NV - we won't be updating the Eveleigh Stories website. We understand that proper acknowledgment is required.</li> <li>• LT - I can't give you material unless you go through the formal process.</li> <li>• LT - Space for people's memorabilia. My experience is that there are serious legal processes around loans and acquisitions.</li> <li>• NV - aware of legal requirements. We understand what comes with managing this collection. We are going to work on deciding what the purpose of this collection is - what story do we want to be told? We will create a digital archive. Copyright will be included in the database.</li> <li>• LM - will the digital database be going into the Eveleigh Stories?</li> <li>• NV - no. We might link our digital database to the Eveleigh Stories. And may use their stories. But we will be aware of the copyright issues.</li> <li>• LM - last meeting - discussion about Eveleigh Stories being updated.</li> <li>• NV - yes, by Urban Growth.</li> <li>• LM - in terms of getting the overall interpretation and history of the site, it is hard when there are multiple digital products. Particularly if there are issues with copyright. Eveleigh Stories is disappointing and a lost opportunity. Urban Growth need to come to the table.</li> <li>• NV - they are no longer a separate organisation. We want to link to their product, but we will have our own app for the site. We have a need for people to be able to use an app for different purposes, but useful to be able to link to Eveleigh Stories.</li> <li>• LT - appreciate the focus on the workers today. Understand that there are other themes. But I am concerned that the notion of placemaking at South Eveleigh doesn't connect with heritage interpretation. What does Placemaking mean over time? Create a continuum between Indigenous stories right to the present. Request that this isn't dumbed down to a linear story of place change.</li> <li>• NV - there is a whole public domain placemaking strategy for South Eveleigh. Heritage interpretation is a layer of this overarching strategy and will include heritage trails. These trails will lead visitors through the evolution of the site, from original Indigenous settlements through to European occupation.</li> </ul>	



## MEETING SUMMARY

ITEM	ACTIONS
<ul style="list-style-type: none"> <li>• LT - engagement with Indigenous issues – is it separated from workers interpretation?</li> <li>• NV - no. The strategy includes integration of Indigenous workers as a whole other layer.</li> <li>• GT - we need to see how the overarching Conservation Management Plan (CMP) can be a vehicle for ensuring that all the machinery and information remains publicly available.</li> <li>• NV - conditions of consent ensure that we are constantly held accountable. We are putting effort into ensuring that our stories and heritage interpretation can be updated as time goes on. We are legally tied into these documents, which must be approved by the Department and the Heritage Council of NSW.</li> <li>• GT - long-term public access to information - what happens when Mirvac sell the site?</li> <li>• NV - we're looking at all the options available. Potential to host travelling exhibitions.</li> <li>• PB - what are the physical dimensions of the Workers Wall?</li> <li>• NV – our concern about listing workers names is that many names are missing. For example, Indigenous workers often shared the one name when working here. There were also workers who changed their name to English-sounding names to get a job. But I'd like to get your feedback on this.</li> <li>• LT – worth mentioning the first wall at Swindon. I was inspired by it and the Welcome Wall at the maritime museum. The model was based on my recommendation to the Midland Museum in WA. The approach was that families could nominate and pay for their relative's names to be put on the wall. It doesn't address the magnitude of workers that worked at the Midlands. I have a database of over 27,000 workers from Locomotive Workshops that have been historically verified. Scope for people to request names to be added. My belief is that people shouldn't have to pay for their name to be added.</li> <li>• RB - SBS prize-winning documentary. Richard Butcher's book 'Railways and Romance'. I'd like to know what will happen to all the archival material. Access and preservation are important.</li> <li>• NV - what happens if Mirvac sells the site? The Heritage Division and City of Sydney had similar concerns. Conditions of consent require us to demonstrate continued financial commitment. I understand the importance of accountability. Documents will be updated.</li> <li>• NM - any thoughts about a Workers Wall?</li> <li>• RB - WA a good idea. Remembrance. So much social history and stories. So many stories to tell.</li> <li>• NV - what does a Workers Wall look like to you? A kiosk? A sculpture? A wall? What are your ideas.</li> </ul>	
<b>4. Individual feedback on ideas for a Workers Wall</b>	
<p><b>NM invited participants to share their individual ideas for a Workers Wall at South Eveleigh.</b></p> <ul style="list-style-type: none"> <li>• JG - example at the Wharves and Maritime Museum. Concept of just having a name is very limiting. You need something else that encourages people to get want to learn more.</li> <li>• RB - I haven't got the answers.</li> <li>• PM - I think a physical wall is important, with names. The presentation focuses on drawing in the wider community. But there is another</li> </ul>	

## MEETING SUMMARY

ITEM		ACTIONS
	<p>community that have real tangible links to the site that are being ignored. There is a huge database of names that you can use.</p> <ul style="list-style-type: none"> <li>• NV - how can we access the database of names?</li> <li>• LT - enter into negotiation with me about accessing this database. I have put a lot of work into this, and there is a value attached to this.</li> <li>• RJ - Lucy should be the primary source for the database of names. Lucy should be contracted to finish off that part of the project.</li> <li>• NV - was that work commissioned by the Government?</li> <li>• LT - it was done under a research grant - copyright goes to the University and then the Scholar. The university that employs me would have to be paid.</li> <li>• JD - 268,000 names in the gazettes - we can extract Eveleigh employees. Available to members at a fee.</li> <li>• LT - my database has additional details.</li> <li>• JD - all these details are available on the Australian Railway Historical Society records.</li> <li>• PB – Will the wall be physical or digital? And what will the physical dimensions of it be?</li> <li>• NV - we hadn't intended there to be a physical workers wall - we want your suggestions.</li> <li>• US - what would you like to see?</li> <li>• PB - Vietnam Veteran Memorial Wall in Washington. Massive tourist attraction. Combined with a miniature wall centred on NSW.</li> <li>• NV - do you think there is a difference between a memorial wall for wars, and a remembrance of workers?</li> <li>• PB - more emotional impact of the number of workers who died. People take more away from a permanent list of names. Tangible record of the workers. Have a physical wall that lists names with a visual exhibition as well. Constant flashing wouldn't be as meaningful.</li> <li>• NV - the wall wouldn't be flashing. Different museums use different ways to exhibit a large record of names. Does it have to be a physical wall - or can it be a combination of things?</li> <li>• PB - what price is Mirvac willing to put on the wall?</li> <li>• US - it's not about money - we want the right outcome.</li> <li>• PM – Strikes of 1917. People had relatives who were Lilywhites. There's a powerful community behind former workers that needs to be acknowledged. The Workers Wall should be physical, and there's no reason not to include a digital list that can be added to. Locate the Workers Wall in a prominent place outside the Locomotive Workshop, not inside.</li> <li>• LT – definitely a physical wall is important. The Workers Wall should be at an entrance point, should cater to family tourism - they have an emotional connection to the site. We saw this connection at the first Open Day that we organized with Brian Dunnett here in 1999. It demonstrated the deep and wide connection people have with the site. The point about this place is the continuity over generations - multiple generations of people. The physical wall would demonstrate this continuity. I would prefer it to be made of metal material to reflect the use of the Locomotive Workshop.</li> <li>• PB - digital screen projected against a wall.</li> <li>• NV - this was done at MONA - projection.</li> <li>• DN - not here to advocate for and against. Great to see such a range of interpretive measures. With a physical wall - it might be turning the site into a memorial - not sure that the names would be a good approach.</li> </ul>	



## MEETING SUMMARY

ITEM	ACTIONS
<ul style="list-style-type: none"> <li>• JD - don't want to confuse a Worker's Wall with a war memorial. Don't detract from the significance of a memorial. Finding information about workers will be difficult. War records are more complete. Many rail workers were anonymous. It will be hard to reconstruct biographies. Not a bad idea to have a registry of names. Best resource is people who are doing their own family histories. A wall is a good idea - physical interpretation is worth doing as well.</li> <li>• LT - to the point about not capturing the names of everyone. Some of the women who worked here are in records and some of them are in other records like the munition's women. There are people that work here that were not necessarily employed by the railways. Efforts should be made to capture them as well.</li> <li>• JG - tremendous number of factories that employed workers off site.</li> <li>• NS - no reason why we couldn't do a wonderful physical wall.</li> <li>• DO - something permanent is necessary. As an official of the RBTU - in terms of names we would be guided by the request of former workers and former members. We would support them. Significance of this site - political, social - this is important. People should know how their relatives helped to shape the greater story - connect them to this wider story.</li> <li>• LM - a physical wall would have a really big impact on bringing home the number of workers who worked here. A digital wall won't have the same impact. Definitely agree with LT's suggestion of a metal wall. How about a station board? Think about the number of workers who worked here. Potential interactive element - search for relatives. Might be a good alternative/combination. Workers interpretation does also need a digital element. By allowing relatives to contact you and submit more information - think of system for recording this. Stories contributed to by families enrich the experience. A 'celebration wall'.</li> <li>• NV - how can we address the missing names?</li> <li>• LM - acknowledge that the wall is a starting point - leave room on the wall to add names as they are identified. Create a message about the wall that acknowledges that it's a process of adding names. As long as it's a positive and inclusive way of including names. Need to have mechanisms in place to secure information.</li> <li>• NT - wall would be a fantastic architectural feature. Organisation of names - structure around decades? Do you highlight what their jobs were? Hierarchy.</li> <li>• RJ - support for a physical permanent wall. Participants have demonstrated how this site generates enthusiasm. Many people have contributions to make. Location of the wall has to be prominent. Either at the entrance from Redfern Station, Locomotive Street, or Innovation Plaza. Construction of the wall could be sculpture or heavy metal? Vietnam War experience in Washington - interesting that it emotionally resonates. It's simple and was the product of a competition. I suggest you put up \$25,000 prize to develop a worker's wall concept. In the overall context, missing names aren't important. It can be acknowledged. Should be interactive. Not a fan of roll and scroll. Three generations of workers - been more for Indigenous workers. Should be large scale. Should give consideration to a business plan - construction and timelines. Make it participatory.</li> <li>• GT - support a physical wall. Brings people in. Also concerned about the database. Need a historical repository - database that people can contribute to. Sit alongside items in the curiosity cases. You can't have too much detail on the wall, but you should have an option to drill down</li> </ul>	

## MEETING SUMMARY

ITEM		ACTIONS
	into more detail. A physical wall would be a long-term attraction to the site.	
5.	<b>Further discussion on the Stage 2 Heritage Interpretation Plan (Archive and Research Centre, and Portraits)</b>	
	<p><b>NM opened the table for further discussion about the Stageb2 Heritage Interpretation Plan for the Locomotive Workshop. This was an opportunity to raise broader issues and concerns.</b></p> <ul style="list-style-type: none"> <li>• RJ – the Stage 2 HIP is lacking a human element. Where are the humans and workers? Trouble relaying the themes in the design package related to the Stage 2 HIP. Difficult to understand how they interrelate.</li> <li>• NV - this Plan is not intended to include the stories. It is intended to show where the physical base build will go. The individual stories and content will take 12 - 18 months to develop. The Stage 2 HIP has been developed in accordance to the Borough Charter and requirements of the Planning Process.</li> <li>• RJ - Page 32 - reference to signage needs to consider OH&amp;S requirements.</li> <li>• RJ - hybrid exhibition and retail zones. Need more detail.</li> <li>• RJ - The Davy Loading Dock is not a good name.</li> <li>• NV - the names aren't confirmed.</li> <li>• RJ - the Boiler Shop passage - workers interpretation should be here. Add some boiler components to this passage. Good to see an example from Portugal. The technical detail of the tunnel mainly focused on digital content.</li> <li>• RJ - the foundry tunnel could be an exciting heritage interpretation opportunity. Could go to the fire and brimstone of the Foundry. Present it as an off the wall presentation.</li> <li>• NV - we presented this detail at the last workshop - we agree. The reason there is so much detail for the Boiler Shop was to satisfy Heritage Council request.</li> <li>• RJ - Bay 15. How many bike spaces? What goes on between Bays 4a - 15?</li> <li>• NV - I showed you the floor plan.</li> <li>• RJ - Red Square Annex - remove the word Annex. Hard to relate back to the origins of the Red Square.</li> <li>• RJ - time card annexes. Relate it to the 1917 strike - relate it to authoritarian management techniques and supervision of workers.</li> <li>• NV - Stage 2 HIP includes the intellectual thinking behind our plans, whereas our design package.</li> <li>• NV - projections are a good way to avoid interfering with the heritage fabric of the building.</li> <li>• RJ - severe doubt about the value of projecting on the wall facing the railway line. Relationship with the loading dock.</li> <li>• NV - any positive feedback?</li> <li>• RJ - Blacksmiths wall a fine idea.</li> <li>• RB – <i>[Richard tells a story about working in the Blacksmith].</i> Cut off saw was treacherous to use. Electric trucks. Working running sheds. 5 tonnes quarter bar and ingot. Heat lasts for 20 mins. Big boiler makers - the sound. I drew up beautiful images.</li> <li>• NM - Nat will work with you over the next 12 - 18 months to capture your stories.</li> </ul>	



## MEETING SUMMARY

ITEM	ACTIONS
<ul style="list-style-type: none"> <li>GT - issue that I want to cover. Interaction between the work being done here on the section 170 register. Ensure that the moveable heritage collection is publicly exhibited as much as possible. I have asked Nat for info about what goes into the Section 170 register? What of the Section 170 register has not been distributed? And why? Balance between space for commercial use and storage of heritage items.</li> <li>SJB - one of the challenges of this collection. The items have been shifted around - identifying the provenance is quite challenging. Other challenges with the railway moveable heritage collection - it has been divvied up between various railway agencies. I am very aware that ensuring the items that have a definite association with this site will remain on site. Mirvac have committed to this. No one is totally getting it right. But Mirvac have to do an audit of what is here and determine, where possible, their provenance. This time there is more rigor about understanding what belongs here and what doesn't. This is the first time I have seen this rigor for the collection. We are on the job - this project is front and foremost for the Heritage Council.</li> <li>NV - we are going through the Section 170 register. First of all, there are lots of missing items. We're doing a register of every object that is leaving the building. We've discovered that a lot of the tools move back and forth from the Blacksmith. What we will have is a very accurate of all the tools in the workshop.</li> <li>RB - a lot of the tools have tags on them that are inaccurate.</li> <li>NV - so we're taking photos and going to sit with you to make sure the labels are accurate.</li> <li>GT - I would have thought the traverser would be included in this discussion.</li> <li>NV - the Traverser should not be inside.</li> <li>RJ - comments of GT and SJB. Transparency is important. Very hard to know which item is going where. Is there a relationship between the heritage operation centre at Chullora and the heritage collection here. You need milestones set to make the heritage consultant available to this group to allay fears about the trade-off between retail/commercial and the heritage collection. Retail fitouts as well.</li> <li>NV - retail tenancy fitouts are subject to the DA process.</li> <li>NM - please feel welcome to join our CLG. Nat is on this group. We have a standing agenda item on the redevelopment of the Locomotive Workshop.</li> </ul>	
6.	<b>Administrative matters</b>
<p><b>NM outlined that a few administrative matters had been raised, and that they would now be discussed briefly.</b></p> <ul style="list-style-type: none"> <li>NM - anything you want to raise about Portraits and Archive Centre?</li> <li>RJ - issue of the repository. Governance by regulatory authority. Community stories and memorabilia. The archive centre would be a welcome addition to heritage interpretation. Practical assistance from the community.</li> <li>NV – the digital repository and careful collection management strategy was spoken about today.</li> <li>SJB - Transport Heritage NSW have been given a huge amount of money for an archival centre at Chullora. The issue of archival material is an organisational issue, not site-specific. Transport Heritage NSW are getting heritage specialists in for Chullora. This site is a smaller part of a</li> </ul>	

## MEETING SUMMARY

ITEM		ACTIONS
	<p>bigger story. Huge infrastructure projects could offset their development with funding for an archival centre.</p> <ul style="list-style-type: none"> <li>NV - we will digitise and make available all the research and information we are gathering.</li> <li>LM - if there is a larger archive centre being invested in/talked about, there needs to be an ongoing conversation with the heritage stakeholders - they're invested in this. There needs to be a way to make sure that this information is shared. People will still come to you with physical things - you need to have a strategy for this.</li> <li>SJB - this site is not a collecting institution. Direct people to Heritage Transport for NSW.</li> <li>LM - articulate this in your documentation.</li> <li>NV - we are working on these documented and strategies now - they are part of our covenant.</li> <li>LM - we would want to be kept informed about this process.</li> <li>NV - there'll be collections policies for the moveable heritage collection. We're not hiding anything - they're just in progress.</li> <li>GT - we need to have a mechanism about making sure that the information is not held by an individual.</li> <li>SJB - the Heritage Division is working on Section 170 registers, Transport for NSW is one of our clients, as are RMS. What happens here affects the wider precinct. The railway moveable objects are a poisoned chalice. But I do agree that this is an opportunity to talk to Government about an archive centre. There is potential to add on to existing archive centre.</li> <li>NV - the 'Portraits' proposal is not in the CMP. It was in the 2012 Interpretation Strategy that has been superseded. We're still interested in having portraits in some way. We feel that portraits are really powerful.</li> <li>RB - this is the largest workshop of its kind in the Southern Hemisphere.</li> <li>NV - research will be undertaken over the next 12-18 months. We are driven by Mirvac timeframes. We're looking at the forward program. Once we have firmer timeframes, we will be able to share them with you. We are considering updates in the newsletter over the next 12-18 months to keep the wider community informed.</li> <li>JG - projections against the wall could be too much. Have you found a Locomotive to display in the workshop? One that was made in the Locomotive Workshop?</li> <li>NV - we aren't proposing to install a Locomotive inside the Locomotive Workshop.</li> <li>US - what would you like to see John?</li> <li>JG - there is masses of space on site - put a Locomotive in here. You need to include one on site.</li> <li>NV - we will go through the process of working on adding the interpretation of a Locomotive into our plans.</li> </ul>	
7.	<b>Next Steps</b>	
	<p><b>NM thanks participants for their attendance and feedback, and outlined next steps including key dates.</b></p> <ul style="list-style-type: none"> <li>Participants invited to continue to review the Stage 2 HIP, and to provide feedback by Monday 24 June.</li> </ul>	



## MEETING SUMMARY

ITEM	ACTIONS
<ul style="list-style-type: none"> <li>• Feedback to inform a review of the Stage 2 Plan. Once reviewed and updated, the Plan will be shared with participants before it is finalised and resubmitted to the Department.</li> <li>• Consultation over the next 12 – 18 months will include individual interviews with a range of key knowledge-holders, presentations and feedback from members of our Community Liaison Group and Advisory Panel and a community information session.</li> <li>• Updates will be provided through the various communication channels including newsletters, social media and our website.</li> <li>• Mirvac will also be holding ongoing meetings with the Heritage Division and City of Sydney on key design elements as required by the conditions of approval.</li> <li>• Participants invited to continue to send written feedback for consideration.</li> </ul>	

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## Invitation Email



**Sent:** Thursday, 6 June 2019 5:37 PM  
**Cc:** Kim Elliott <[kim.elliott@mirvac.com](mailto:kim.elliott@mirvac.com)>  
**Subject:** Agenda and Draft Stage 2 Heritage Interpretation Plan for review ahead of Heritage Stakeholder Meeting on 13 June

Dear Heritage Stakeholders,

We are looking forward to our meeting with you at South Eveleigh on **Thursday 13 June between 12:30pm – 3:00pm** to discuss the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop. Please find the proposed **agenda** attached.

To ensure we make the most of the time available and have the opportunity to hear your feedback, we have included a few key documents for you to **review ahead of the meeting**. These are:

- Draft Stage 2 Heritage Interpretation Plan (HIP)
- Stage 2 Heritage Interpretation Plan Design Presentation prepared by Buchan, Sissons and Curio (submitted alongside the Stage 2 HIP – a summary of this presentation was provided during the March workshops)
- Approved Addendum to the Interpretation Strategy for South Eveleigh (for information).

Due to the file sizes we have saved these documents in Dropbox [here](#). We ask that you do not distribute these documents further. We will have hard copies of these documents available for you at the meeting.

You will notice that we have allocated time in the agenda for each of you to provide your feedback on how heritage interpretation can appropriately recognise workers at the Locomotive Workshop. We encourage you to **come prepared with a few key suggestions for a Workers Wall that the project team can consider**. We have also allocated time for general discussion on the Stage 2 HIP.

In addition to the meeting on 13 June, please send through any further comments on the Stage 2 HIP by **COB Monday 24 June**.

Once we have collated your feedback we will undertake a review of the Stage 2 HIP. Once reviewed and updated, we will share it with you before it is finalised and resubmitted to the Department of Planning, Industry and Environment.

Finally, we would like to advise that the meeting will be voice recorded to ensure that all feedback is captured accurately.

If you have any questions, please don't hesitate to contact me.

Kind regards,

Kim



**Kim Elliott**  
Communications and Engagement Manager  
Office and Industrial

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Level 1, 2 Davy Road, Eveleigh NSW 2015

*Reimagine urban life*

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## Reminder Email



**From:** South Eveleigh <[south.eveleigh@mirvac.com](mailto:south.eveleigh@mirvac.com)>  
**Sent:** Wednesday, 12 June 2019 3:29 PM  
**Subject:** Updated Agenda - Heritage Stakeholder Meeting on 13 June

Dear Heritage Stakeholders,

We are looking forward to our meeting with you at South Eveleigh tomorrow (Thursday 13 June) between **12:30pm – 3:00pm** to discuss the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop, including proposed Workers Interpretation.

In response to feedback, we have updated the agenda to ensure that we cover key topics and issues of interest to attendees. **Please find the updated agenda attached.**

Additionally, RTBU RMA have requested that we circulate documentation relating to the Workers Wall, Archive Research Centre and Portraits. Please find attached.

If you have any questions, please don't hesitate to contact me.

Kind regards,

Kim

**Kim Elliott**  
Communications and Engagement Manager  
Office and Industrial

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## Follow-up Email



On 23 May 2019, at 4:48 pm, Kim Elliott <[kim.elliott@mirvac.com](mailto:kim.elliott@mirvac.com)> wrote:

Dear XXXX

Thank you for your attendance at our workshop In March on the Stage 2 Heritage Interpretation Plan (the Plan) for the Locomotive Workshop at South Eveleigh. We sincerely appreciate your ongoing engagement and valuable contribution.

To inform the development of the Plan we gathered feedback from a wide range of stakeholders and the local community. Recent consultation activities have built upon the comprehensive consultation that has taken place since late 2015. Feedback received during meetings and interactive workshops was rich and diverse, and overwhelmingly positive. The Plan has now been submitted to the Department of Planning and Environment and includes the Consultation Outcomes Report. This will be available on the South Eveleigh website once it has been approved.

To ensure that heritage interpretation is authentic and engaging, Mirvac has committed to continuing to consult with knowledge-holders over the next 12-18 months to refine stories and other heritage interpretation elements in the Locomotive Workshop. As part of this, and in response to feedback, we would like to extend an invitation to you to attend a follow-up meeting on the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop. This meeting will be held on Thursday 13 June between 12:30 – 3:00pm with lunch provided.

The purpose of the meeting is to provide you with an overview of the submitted Plan and in particular to discuss the many ways we are planning to recognise and celebrate workers and hear further suggestions. An agenda will be provided closer to the time.

The workshop will be held at the new Mirvac Site Office on Level 1, 2 Davy Road, Eveleigh (the same location as the March workshop).

Please confirm your attendance at this meeting by responding to this email, or by accepting the calendar invitation that will be sent to you shortly.

We hope to see you there.

Kind regards,

Kim

Kim Elliott  
Communications and Engagement Manager  
Office and Industrial

T +61 2 9080 8125 M +61 404 086 064  
Level 1, 2 Davy Road, Eveleigh NSW 2015

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## **Written Feedback from Heritage Stakeholders**



## RTBU RMA Submission: Stage 2 Heritage Interpretation Plan for the Locomotive Workshops

The RTBU RMA welcomes the opportunity to provide feedback and comment on the Draft Stage 2 HIP. The Association has made a series of recommendations in its submission which could be incorporated into the Final Stage 2 HIP to be submitted to the Planning Secretary for approval. There have been a number of flaws in the constitution process as correspondence from the Department and the recent heritage stakeholders meeting attest to. We do not believe the consultative arrangements meet the Conditions of Consent requirements. The Association requests that, in accordance with undertakings given at the recent heritage meeting, we are given an opportunity to see a revised draft prior to it being forward to the Department for Approval.

### Gaps in the Material provided

The Association notes that neither Annexure A nor Annexure B were supplied with the report and request a copy of each together with the report titled “ *Opportunities for Interpretation in the Central to Eveleigh Corridor* ” prepared for the then Urban Growth be supplied to Association.

### Workers Wall

Unions, academics and community organisations have been campaigning for over 20 years for a permanent, physical wall to celebrate the 50,000 employees who worked at the Eveleigh Locomotive Workshops during the century of its operations. The Mirvac Addendum Report in discussing the Workers Wall, recognises the demands of the community and the detailed resolution passed by the City Council of Sydney in March 2019, and indicates “ *a permanent and physical Workers Wall will be developed and included as part of the HIS for the Locomotive Workshop.* ”

A further Consultation of heritage stakeholders was held in early June and the agenda specifically requested participants to come with their views and ideas about the Workers Wall.

Extensive discussion involving all participants resulted in:

- Unanimous support for a physical, permanent wall.
- All ELW employees should be included on the wall. Meeting did not support a continuous loop of employees being projected on to the wall. Professor Lucy Taksa indicated that she has a database of over 27,000 Eveleigh workers; as well as digitised copies of Eveleigh workers’ personnel cards.

Her database does not simply include the names of the workers drawn from Government Gazette employee lists published every three years from the 1880s until 1939, but also information from Appointments and Removals from reports of the Railway Commissioners Annual Reports in Government Records. In addition, her database has changes of occupational categories and pay rates for all workers included over time and family details for those whose family members were employed there (based on genealogical research).

She also has all the information on the women munitions workers who worked there during 1942 and 1943 from the National Archives and on the industrial nurses employed there after the war- 1946- until the 1970s. She also has all the available documentation on the nearly 30 workers who became state and federal members of parliament. This data was collected over a ten year period and was funded by a number of Australian Research Council grants. It is the richest source of collated data on Eveleigh workers.

While other bodies, such as the ARHS, have collated information from the Government Gazettes on all railway workers, they have no parallel with this data repository that has in-depth occupational and family information.

***The RTBU RMA recommends MIRVAC negotiate with L. Taksa for access to the data and commission a project to update the information for those Eveleigh workers who worked at Eveleigh from World War Two until their closure in the late 1980s.***

- The meeting supported the Workers' Wall being made of metal which would be in keeping with the purpose of the workshop and directly related to the fabrication, assembly and repair of locomotives.
- Discussion centred on a possible location of the wall with the common theme a prominent location which included the entrance from Redfern station, innovation Plaza or Locomotive Street. Two speakers preferred the entrance from Redfern Station.

***The RTBU RMA recommends that the Workers Wall be located at the entrance from Redfern Station to South Eveleigh.***

- A direct question was asked about a budget for the Wall and a Mirvac representative stated cost would not be an issue. The RTBU RMA commends the Mirvac reps at the meeting for their direct and forthright response.
- Several contributors underlined the distinction between a commemorative wall and a memorial wall and that the proposed **Workers Wall** was celebratory of the collective spirit of the 50,000 Eveleigh workers and the skills they possessed and the contribution they made to the development of the NSW transport system.
- The RTBU RMA and several other participants supported a digital overlay of various materials relating to the details of each of the workers be included side by side with the Workers Wall in the form of a digitised information kiosk or equivalent. This would be of great benefit for the Eveleigh workers families.
- ***RTBU RMA Suggestions as to how to progress the Workers Wall.*** References were made to setting up a competition with \$25k prize money for the winner. The competition suggestion was enthusiastically supported by the meeting.

***The RTBU RMA recommends that a competition be established for the design of the Workers Wall with a prize to the successful competitor of \$25,000***

## **Where to from here?**

The RTBU RMA recommends:

***1. A Workers Wall Panel be convened which includes the following representatives : a union heritage expert (e.g. N. Towart), Professor Taksa, the expert historian with specialist expertise on the ELW , university academics with expertise in Fine Arts and***



***heritage management, as well as a known Australian sculptor plus representatives nominated by Mirvac.***

***2. A time scale for the project's completion be the opening of the ELW for commercial and retail operations and that the unveiling of the Workers Wall would be a suitable historic occasion which celebrates the past and the future of the Eveleigh Locomotive Workshops.***

## **Archive/Research Centre**

This has been a long standing issue which has been overlooked/ignored in several HIPs and RTS and included as an agenda item at the recent meeting. "An archival repository to be located within the mezzanine above the loading dock" is referred to at 13.0 Conclusion of the Stage 2 HIP.

At the recent stakeholders meeting several contributions were made about a repository/depository. One contributor pointed to legal issues involved in the transfer and/or loan of personal memorabilia, another supported all memorabilia, photographs, artefacts etc. being given to Transport NSW. Railway heritage is currently split between a number of organisations. One contributor favoured a depository at the ELW as it would be locality based and would encourage community participation. Mirvac have referred to an archival depository though no details have been made available.

***The RTBU RMA recommends a draft paper be prepared by Mirvac on the issues involved with an archival repository/ depository with a draft to be discussed at a further heritage stakeholders meeting.***

At the recent heritage stakeholders meeting the RTBU RMA presented a detailed paper on an Archive/Research Centre. The Research Centre component was not discussed at the meeting. The RTBU RMA requests a response from Mirvac to the paper.

## **Thematic Framework**

The thematic framework for the interpretation of the ELW was set out in the Conservation Management Plan and the 2012 ERW Interpretation Plan. The key national themes from which the NSW state themes flow and from which unions, workers and labour issue are set out in figure 9.3. They are set out under three headings. Australian historical theme, NSW Historical themes and Australian Technology Park. The RTBU RMA refers to the following themes:

- **Australian historical theme 2 Peopling Australia**-migration and Eveleigh workshops employed a significant number of migrant workers and provided English language classes to assist their integration into the workplace.( the classes were initially suggested by union activists.)
- **Australian Historical Theme 5 Working- labour** –activities associated with work practices and organised and unorganised labour. Eveleigh was the site of many important disputes seeking better working conditions and had significant union membership among its workers.

- **Australian historical theme 8 Developing Australia's cultural life-** NSW— social institutions  
.Unions and social clubs were important part of the working life of Eveleigh.

Reference is made in stage 2 at 9.1 “*the theme workers will ensure it is down into themes related to women in the workplace, aboriginal workers, migrant workers and typologies of workers.*” The RTBU RMA recognises these categories of workers are important but in our view they are sub -sets of workers overall and are a relatively minor percentage of the overall of the ELW workforce and that the major themes should continue to be the wider category of labour, disputes seeking better wages and conditions plus many other union related activities; and developing Australia's cultural life and the role of unions. Unions as a social institution played a pivotal role in the cultural heritage of the ELW and must be an integral component of the cultural heritage tourism experience if authenticity and accuracy are to be our guiding principles.

Table 7 of the Interpretative stories refers to a story, its description and relevant theme. Reference is made to faces in the crowd which is derived from Eveleigh stories. It is proposed that building upon Eveleigh stories ,additional individual stories could be written to address the many themes that have not been addressed on the Eveleigh stories web site. The RTBU RMA notes that Professor Lucy Taksa has some 80 transcriptions of stories of workers at ELW.

Additional stories could include migrant workers, shop stewards/delegates, political activists both Labor and Communist.

***The RTBU RMA recommends that the stories compiled by L. Taksa be the basis of building additional individual stories and this be given a high priority.***

**Work practices, safety and processes.** A detailed description is given of the issues. Nowhere in the multitude of documentation that has underpinned heritage interpretation has there been any in depth consideration given to OHS. What are the statistics relating to injuries and deaths, (railway commissioners report, inquiries, Werris Creek memorial records etc.)how did this compare to other workplaces, what legislation was in place and how does it compare to today, what happened to the families of workers killed or maimed; what compensation was available; what were sick leave entitlements, how were injuries treated on the job; industrial campaigns to improve OHS e.g. the industrial disputes to have industrial nurses employed at Eveleigh and the obstacles faced in this campaign.

These are some of the questions that need to be addressed along with the description of the harsh realities of working life. The Association suggests the blacksmith and foundry be chosen to represent the realities of working life backed up by the historical records referred to above.

***The RTBU RMA recommends that a working party of unionists and Mirvac representatives be formed to address in detail work practices, the safety and processes at Eveleigh Locomotive Workshops.***

Table 7 also includes the story of Strikes, unionism and activism and is taken from one of the stories on the *Eveleigh Stories* web site. High union membership and Industrial activism are referred to as were many strikes. The description refers to “*many aboriginal people were employed at Eveleigh and their involvement in the fight for better workplace conditions and unionism at Eveleigh and is often*



*suggested to be the start of Aboriginal activism in the area. Stories of the unity of workers ,pride in in their work and workplace , teamwork and comradery can all be addressed through this story.”*

The RTBU RMA supports the story of Aboriginal activism being told. The Association is not aware of the historical data which supports many aboriginal workers being employed at Eveleigh. The Aboriginal workers story is in our view a sub set of Strikes, unionism and activism. The nature of the strikes, timing duration and origin and outcome, the structure of unions and their representation, the rise of shop committees and dynamic on the job leadership should be the major stories to be developed.

## Resources

**An examination of the Stage 2 HIP highlights how few resources have been devoted to the intangible cultural history of the ELW workers.** No specific committees have been set up with workers representatives, no specific resources have been allocated to the task; the scanty details about workers’ intangible cultural history are the result overwhelmingly of consultant’s views and opinions, which contain many errors and omissions. One aspect of the built fabric, The Travelator is covered in 3 pages as is the intangible cultural history of Eveleigh’s workers and even the space here is dominated by photos.

### **Workers/ Union history.**

This history has been squeezed in at the end of the report under the heading: **External heritage interpretation.** (The first paragraph indicates that a truckload of consultants worked closely together “to ensure a journey of discovery”. )Unfortunately no specific structures or conversations have taken place with union representatives or labour historians. The general relegation of the presentation of unions /workers to the outside of the workshop buildings is unsatisfactory and throughout this report the Association has made a number of recommendations to address this.

**Specific comments: Unionism – Red Square.** The description is simplistic and no doubt will be developed. The heart of Red Square was the practice of union and workers’ democracy – particularly in terms of decision-making. This was not passive activity only involving workers’ listening to speeches but participatory where points of view were argued for and against and votes taken involving active and direct democracy.

The mode of interpretation should be given careful consideration. There is an abundance of source material which includes full digitised copies of the Eveligh Workers newspapers held by L. Taksa. This is only the tip of the iceberg. Exhibitions and a video kiosk should be included in the heritage interpretation. Once again a union representation on a standing committee to address union and allied issues should be implemented.

We support the concept that the intention is to create heritage interpretation that is just as effective during the day as it is at night (given that the overwhelming number of visitors and workers will be there during the day.) Ensuring maximum visitation to this site as it is away from the retail, and worker buildings need to be given consideration.

## Heritage Interpretation Bays 1 and 2.

At pages 36/37 reference is made to the “many positive heritage offsets” made because of the loading dock. It refers to exhibition space, interpretation wall/interpretative display. It is of some concern that the union and retired workers representatives and historians were not among those consulted on these offsets.

***The Association recommends that as the Portraits were to be part of the entrance door of Bay 1 North which has now become the loading dock that as an offset space be made available in the moveable heritage wall for the inclusion of Portraits or within the exhibition space of Bays 1 and 2.***

**Exhibition Space.** At pages 104/ and 105 bays 1 and 2. Refers to the space as serving a cultural heritage perspective. The RTBU RMA suggests there is a need to ensure unions and their members are a vital part of the culture being displayed. Unions as a part of Australia's culture is a major Australian historical theme.

The proposed heritage interpretation includes works stations and their workers, foreign orders, interpretation of the workplace, the interpretation of Sothos office, the role of work manager, relationships between bosses and workers and interpretative stories associated with the daily work lives of managers and workers on site. This is a major insertion of themes not referred to in the CMP, 2012 Interpretation Plan, Australian or NSW historical themes or previous Heritage Interpretation plans. The CMP at p24 observes “surveillance of workers was also increased by hiring additional sub-foreman to supervise the workers. The sub-foreman also recorded the time taken for each task performed by a worker, replacing the established system at Eveleigh that allowed workers to record the information themselves on timesheets. The introduction of the measure sparked a general strike...”

The descriptor on p14 of the role of work manager and the relationships between bosses and workers needs to be examined. The Works Manager was the management person who supervised the whole of the ELW and had his own office (hence the heritage listed building the Works Manager's Office.) This building in the view of the RTBU RMA should be the location of heritage interpretation about the role of the Works Manager who was responsible for implementing the policies of the Railway Commissioners. It is hard to interpret the role of foreman or sub foreman (who were members of unions) as being involved in developing management policy as this would require opening up an altogether new historical theme.

It is proposed that Sotho's Office be interpreted in a more holistic manner.

***The RTBU RMA recommends that 50% of the interpretation space in the Office be devoted to the role of the shop stewards, their role, the role of shop committees, campaigns, strikes etc. and that a number of interpretative medium be utilised including photographs, Eveleigh workers newspapers and a digital kiosk be employed. This would enable an even handed heritage interpretation treatment of the “bosses and the workers”***



## RTBU RMA specific proposals for cultural heritage interpretation in Bays 1 and 2.

- a. **Portraits:** originally to be on doorway space that is in now to be the loading dock entrance. Portraits were going to be repositioned within bays 1 and 2 but it fell through the cracks. We argue they be included in bays 1 and 2. At the recent heritage consultation Mirvac said there would be opportunities for the portraits.
- b. **The Curiosity cases.** The Association should be renamed to workers stories.
- c. **Part of the dedicated exhibition space** should be devoted to the role of unions at Eveleigh, campaigns, strikes, wages and conditions, OHS, their role in the arts and broader social and political struggles. Should be interpreted by use of exhibitions, interactive displays and digital content. This could draw on the themes produced by the Shop Stewards exhibition "" The Trains of Treasure."
- d. **The work stations.** Should include reference to the wages and conditions of the operators and their union coverage with a description of union dues, how paid etc. For authenticity suggest work stations contain photos of bank of machines as operators which brings out the mass production nature of the ELW.
- e. **Blacksmiths.** There have been a number of improvements in both operational and interpretation senses and this is to be applauded. Interpretation could include an overview of the wages and conditions of the various classes of workers in the blacksmiths shop, their union membership and the blacksmiths who became politicians.
- f. **The political role of Eveleigh workers.** This should be a separate, permanent, stand-alone exhibition to highlight the role of Eveleigh workers who became Members of Parliament.

## External Heritage Interpretation.

- a. **Workers Wall.** (p120)This is the first occasion the details of what has been proposed have been revealed to unions and historians. It is an ambitious agenda for a wall projection, types of work performed, paying respect to those who died on site; specify footage of the 1917 Great Strike, dangers faced by workers each day etc. This is the most detailed coverage of workers issues yet presented by the Mirvac team. No consultation as to issues covered and method of interpretation has been undertaken with Unions. The RTBU RMA makes the following comments :
- b. There is a lot of information to be conveyed. Is a projection the best means? The idea is based on Vivid which is about colour and making use of an existing building in its own right and is not an educational tool with an overlay of information. The scope of coverage and seriousness of the issues raised warrants reconsideration as to how such complex material is presented. The Association in this submission has made a number of suggestions.
- c. Unions in their leaflet **Workers Commemorative Wall needed at Eveleigh Locomotive Workshops** raised a number of issues about the projection site. Cultural heritage tourism, educational tours, target audience are referred to on many occasions in the draft report.

The northern wall will only have utility for a limited period at night and this will not be viewable because of the time of day and location to ELW specific target audiences 12000 workers on site, retail customers, visitors and cultural tourism visitors, yet this is proposed as a major showcase for ELW workers.

The intended audience are passengers at Redfern station, given where passengers embark and disembark on this station i.e. primarily near the station buildings, waiting rooms and the entrance/exits from the platforms to the concourse the overwhelming majority of passengers will not have views of the projections and how those at the western ends of the platforms, given the distance to the northern wall projection are to interpret the sophisticated messages to be conveyed is difficult to understand. Many arguments as to the utility of the projections for passing train passengers, in crowded carriages, in area with 10 lines of passing trains are similarly unfathomable. The Association suggests senior Mirvac management should give reconsideration to what is proposed with the Vivid style projections.

- d. **Wall of Workers Cards.** This interpretation has potential and the Association suggest further discussion with Unions about content and supplementary interpretative forms. The Cards need to be referred to as time cards. A major component should be the Great Strike. An abundance of materials exist as unions, historian and Mirvac representatives come together in 2017 to celebrate the Great Stile centenary at ELW and many materials were produced.
- e. **Unionism- Red Square:** The Unions suggested the concept and support both physical interpretation and detailed digital overlay, photographs, sound and film displays of workers' meetings etc. Detailed consultation between Mirvac representatives, unionists and labour historians will be required to transform the potential of this heritage interpretation into reality. For example the workers newspapers were produced in a carriage set aside for shop stewards activities and it became known locally as "**The Kremlin.**"

**Additional specific events.** The RTBU RMA supports the principle of additional specific events. Others could include **International Memorial Day** celebrating those who have died at work. The limiting of such events to projections on walls need to be discussed in detail. A number of interpretative methods could be utilised including exhibitions.

The possibility of collaborative relationship with other organisations such as Unions NSW/Sydney Trades Hall with their extensive heritage collection and curatorial experience with workers heritage should be developed.

## **Further Major Issues.**

### **Stage 2HIP - Section 170 Register interaction**

The HIP stage 2 does not address the providence of the items on the Section 170 register. It does not indicate where particular items might be located. The RTBU RMA suggests further detail on the locations and on what equipment will be held in the storage location in Bay 15 is required. Our major concern is that items, which should be exhibited on the floor, may be confined to storage.



Along standing tension has been the potential conflict between maximising the commercial and ensuring the display of s170 items. The conditions of consent concerning the fit out of tenancies and being consistent with the HIP Stage 2 is reflective of this tension.

It is not possible from the material provided in the various documents to find out if all machinery in the collection, which has providence, will be displayed on the floor within the commercial and retail space.

The RTBU RMA is concerned about access to the machinery collection in Bays 5-15. Given the commercial tenancies these bays are effectively being privatised for the companies and limited amount of employees who will occupy these Bays. Given the access proposed to these bays will be restricted to open days, etc effectively for 98 to 99% of the year the machine collection will be denied access to the public. Such an approach would be inconsistent with the draft MCPC which recommends:  
“1. Opportunities for community access to the collection are integral to its management.

There are a number of mechanisms which could be explored to increase public access, the visits of tour groups and the needs of academies and researchers.

The RTBU RMA is concerned there is a heritage interpretation void when it comes to Bays 5-15. This can be addressed by a number of mechanisms and should be addressed in the Final Stage 2 HIP.

**The RTBU RMA recommends that as these matters are key unresolved issues that need to be assessed as part of the Stage 2 HIP an undertaking should be provided that all equipment from the site will be displayed and that further opportunities for public access should be provided and these suggestions be endorsed as part of the Planning Secretarys deliberations.**

### **The Traverser**

The RTBU RMA notes that the only mention of the Traverser is on a list of exceptional and high significance items in Bays 5-15. It appears to have fallen through the cracks. Given its importance to understanding how the ELW worked, it is essential that details of how it will be treated be included in the Stage 2 HIP.

### **Heritage Governance**

The RTBU RMA has expressed on many occasions its view that there have been many failures in heritage governance and these needs to be addressed. One issue is that as proposed in the CMP, heritage interpretation should be progressed across the whole Eveleigh Precinct. The RTBU RMA made a submission to a Departmental Review of this matter in 2017. No feedback was received from the Department nor do they appear to have been any initiatives undertaken in the intervening period. This in our view is a matter of urgency. Earlier Departmental proposals concentrated on the involvement of land holders in the precinct. Unions and community organisations must be involved.

### **Last but not least: not having a Loco at Loco is plain Loco**

There are steam locomotives available that could be an essential component of heritage interpretation at the ELW. A missing link is the absence of a steam locomotive. A locomotive Workshop without a steam locomotive as a central component of heritage interpretation would be like Luna Park without its entrance. There is now a great opportunity for Mirvac in cooperation with Transport Heritage to remedy this major gap.

**24 June 2019**





# RTBU

24 June 2019

Kim Elliot  
Communications and Engagement Manager  
Mirvac  
By email: [south.eveleigh@mirvac.com](mailto:south.eveleigh@mirvac.com)

**Re: Stage 2 Heritage Interpretation Plan for the Locomotive Workshops**

Dear Kim

Thank you for the opportunity to provide additional feedback on the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop (and in particular workers interpretation).

The RTBU recognises your efforts, together with Ethos Urban and Curio Projects, to partner with trade union stakeholders in the delivery of this project.

I understand the RTBU Retired Members Association has provided you with a written submission (attached) which makes a number of recommendations, including about the proposed Workers Wall and the thematic framework for the interpretation. The RTBU endorses this submission.

A tangible, permanent and imaginative recognition of the contribution of working people to the economic, social and political development of Australia is strongly supported by the RTBU. The proposed Workers Wall would not only recognise the contributions of past generations of workers it would also provide a historical marker for the people of NSW to understand the history of public transport and its importance to the development of a vibrant Sydney.

Importantly, for the tens of thousands of families of former Eveleigh workers, the Workers Wall would be a bridge between generations and a tangible memorial to the individuals who were the heart and soul of the Workshop.

Once again, thank you for the opportunity to provide this feedback.

Yours sincerely

**Bob Nanva**  
National Secretary

**Rail, Tram & Bus Union Australia** **The Power of Union**

**Office:** Level 2, Trades Hall, 4-10 Goulburn Street, Sydney NSW 2000  
**Phone:** 02 8203 6099 **Fax:** 02 9319 2096

11 Union Street  
EASTWOOD 2122  
30<sup>th</sup> June 2019

MIRVAC AT THE AUST. TECHNOLOGY PARK  
SOUTH EVELEIGH N S W  
ATTN. COMMUNICATIONS OFFICER KIM ELLIOTT  
YERRABINGIN HOUSE  
SOUTH EVELEIGH 2015

CONCERN FOR THE HERITAGE DAVY PRESS AREA

HELLO AGAIN KIM, AND UMA,

IM SURE YOU REALIZE MY WORRY OR CONCERN RE THE OVER POWERING INTERFERENCE TO THE AREAS AROUND THE HISTORIC DAVY BROS PRESS. THE IDEAS TO PLACE A COFFEE SHOP SO CLOSE TO THIS IMPORTANT AREA WILL LOWER DRAMATICALLY THE OVER POWERING STRENGTH OF THE FABRIC TO THIS ZONE OR AREA. A BREATHING SPACE M U S T ABOUND - AND FOR SURE A COFFEE SHOP 'BUT AN AREA OF IMPORTANCE TO BE GIVEN', AFTER ALL I READ WHERE MIRVAC WANTS A WORLD CLASS WORKSHOP, AND ALL THAT MAKES THIS CLAIM VALID. THE SKETCHES DO NOT GIVE STATUS TO THIS AREA, IN FACT LOOK TO REAL WORLD CLASS INTERESTED TOURISTS, HISTORIANS A DISTORTED, DISSORIENTATED , STUFFED UP SPECIAL PLACE.

THE Davy Press, featured die blocks, the hand heavy tools we used, on the floor the BILLET of steel could cost thousands of dollars the ingot. The Porter Bars to manipulate the heavy piece of material.

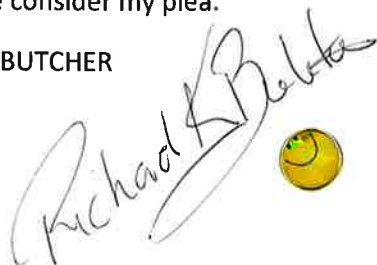

Also there were three large forgings for NEW Steam Hammer pistons lying nearby, the finished item COSTLY in todays world. Off cuts of approx.. 100 x 100 x ¾ mtre long, numerous pieces, remnants from the Hey days of a steam activated Victorian era rail shop. Then the (expensive dies for the Press) special heat resisting alloyed steel, there place near the Press. The true appreciative operations can be visualized and a learning process for the younger generation.

As Richard was NOT HAPPY at the CURIO papers, of WHEN VISITORS VIEW THE PRESS CAN NOT LINK HOW IT OPERATED. Valid point, the last weeks have seen Richard drawn up more sketches in FORGING – FORMING those EQUALISING BEAMS. And would really like to be compensated for my efforts ensuring our heritage does not die? On that note I was asked to give an Interview via Dr. McLaren NORTH think his name, and suitably rewarded, they were most pleased with my interview, plus John Gibson pretty sure was the link for the story of working at the Press.

So good people, please think twice before totally wrecking the prominence of the MIGHTY DAVY PRESS, the Forger a very responsible man, plus his team, and was rewarded by his salary.

Thanks you again and please consider my plea.

Yours sincerely. RICHARD K BUTCHER



## Ira Brenner

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**From:** South Eveleigh <[south.eveleigh@mirvac.com](mailto:south.eveleigh@mirvac.com)>  
**Sent:** Monday, 24 June 2019 7:09 PM  
**To:** [natalie.vinton@curioprospects.com.au](mailto:natalie.vinton@curioprospects.com.au); Nina Macken; Fay Edwards; Uma Springford  
**Subject:** Fwd: Comments - Stage 2 Heritage Interpretation Plan for the Locomotive Workshops (Final report April 2019)

And some more!

Happy reading.

Begin forwarded message:

**From:** Lisa Murray <[lamurray@cityofsydney.nsw.gov.au](mailto:lamurray@cityofsydney.nsw.gov.au)>  
**Date:** 24 June 2019 at 5:37:32 pm AEST  
**To:** "[south.eveleigh@mirvac.com](mailto:south.eveleigh@mirvac.com)" <[south.eveleigh@mirvac.com](mailto:south.eveleigh@mirvac.com)>  
**Cc:** Priyanka Misra <[PMisra@cityofsydney.nsw.gov.au](mailto:PMisra@cityofsydney.nsw.gov.au)>  
**Subject:** Comments - Stage 2 Heritage Interpretation Plan for the Locomotive Workshops (Final report April 2019)

Attn Kim Elliott  
Communications and Engagement Manager  
Mirvac, South Eveleigh

Dear Kim,

Please find below some comments on the Stage 2 interpretation plan for the loco workshops. I haven't had the opportunity to go through in great detail, but here are some points I've taken following a quick review of the plan and the discussion at the workshop.

- Discussion of a digital layer of interpretation. Is this just an app (as raised at 13 June 2019 consultation meeting) or will there be a website layer as well?
- Interpretation Zones – one of the zones in Bays 3-4A is referred to as the "Time Card Annexes". (see for example p.73). Please note that this term is incorrect. The types of cards being referred to and illustrated (see for example figure 49 on p.120) are actually an Employee Record Card.  
A time card relates to the production of particular items. I am not aware of any of these surviving in the State Archives in relation to Eveleigh.  
An Employee Record Card shows the various job positions, pay, leave, demotions and dismissal of a particular employee. A big series of these survives in State Archives.
- The Great Strike 1917 obviously had a great impact on the workers, many were formally dismissed for participating in the strike; and the legacy of the strike was that the workers became more organised in their unionism. However, it should be noted that this is not the only industrial action taken at the Eveleigh Railway Workshops, and that perhaps some investigation and representation of other industrial action should be included as part of the unionism and workers' rights theme.
- The projections on the Northern Façade – slightly concerned about the visibility of these and constraints from the railway corridor. I know that other artworks proposed on the external building façade of the Goulburn Street carpark were rejected by Sydney Trains as they could have been a "distraction" for the train drivers. Moving footage and projections on the northern façade may cause a similar problem?

- As well as History Week, the Eveleigh precinct interpretation should also aim to participate in some way with the National Trust Heritage Festival each year.
- As raised in discussion at the community consultation, a physical workers wall with names is an important element that should be included in the public domain interpretation.
- A biographical register (digital) of workers should be developed to support the workers wall, with the ability for the community to contribute to the register.
- I'm concerned at the amount of light projections and wonder whether some more physical elements can be incorporated.
- How does all this interpretation related to the public art strategy?

Also, a broader comment on the current South Eveleigh website presented by Mirvac.

Can I encourage you to include captions and citations for the historic images currently included on the south Eveleigh website?

This is an important standard for historic interpretation, so you might as well start off now with your website and do best practice. This is what you are aspiring to for the site as a whole.

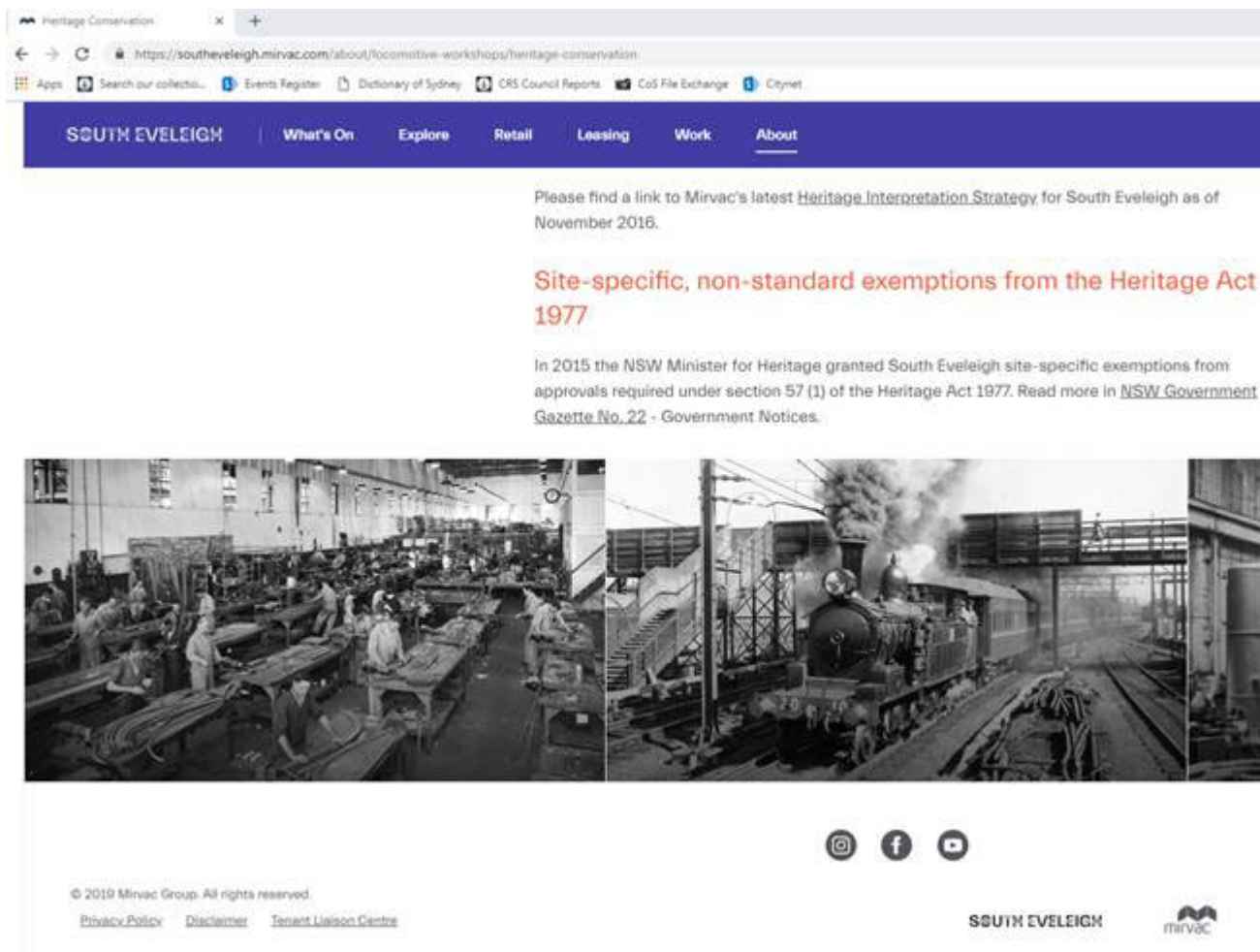
I've taken a snapshot (below) of just one page where images are deployed with no caption explaining what the image is, its date, or from where the image is sourced.

The timeline <https://southeveleigh.mirvac.com/about/locomotive-workshops/historical-timeline> is another part of the site where captions and citations are sadly lacking.

No doubt there are other pages where this is the case too.

Captions can be placed simply in the corner of the photo or beside the photo. Acknowledging key images in banners can be down at the bottom of the text of the page. See an example here on the City of Sydney's website: <https://www.cityofsydney.nsw.gov.au/vision/green-square/our-neighbourhood/history>





Please feel free to contact me if you have any questions.  
I assume this feedback will be passed on to Natalie Vinton.

With kind regards,  
Lisa.

Dr Lisa Murray  
City Historian  
Creative City



Telephone: +612 9265 9795  
Mobile: +61 408 034 237  
[cityofsydney.nsw.gov.au](http://cityofsydney.nsw.gov.au)

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## **REDWatch comments on Stage 2 Heritage Interpretation Plan for the Locomotive Workshops SSD 8517 and SSD 8449**

Thank you for the opportunity to comment on the above draft. We expected that the consent conditions B33, that the plan be prepared in consultation with groups like ours before it was submitted to the Department of Planning and Environment, would have meant we had this opportunity earlier.

We did not consider the earlier consultation and the lack of opportunity to comment on the draft prior to submission met the B33 requirements. We welcome this current opportunity as well as the opportunity to see the revised draft prior to submission.

### **Missing Material**

We note that neither Annexure A (*Locomotive Workshop: Heritage Interpretation Plan Stage 2 for SSD 8517 and SSD 8449*, prepared by Sissons, Buchans, Curio, dated April 2019) nor Annexure B (*Consultations Outcomes Report by Ethos Urban*) were supplied with the report and request a copy of each as they seem integral to the Stage 2 Heritage Interpretation Plan (HIP2).

We also note the HIP2 references on Page 50 to AHMS 2015a, *Opportunities for Interpretation in the Central to Eveleigh Corridor*, prepared for UrbanGrowth, which is not a publically available report. WE would like to see a copy of this report.

### **HIP2 - Section 170 Register interaction**

The HIP2 does not address the providence of the items on the Section 170 register nor indicate where particular items might be located. REDWatch would like to see further detail on the locations and on what equipment will be held in the storage location in Bay 15. Our concern is that items, which should be exhibited on the floor, may be confined to storage.

There is a potential conflict between maximising the commercial floor space and ensuring that the Section 170 items are displayed in an appropriate manner. It is not possible from the material provided to ascertain if all machinery in the collection, which has providence, will be displayed on the floor. In our view this is a key issue that needs to be assessed as part of the HIP2 and, if it is not possible to provide this, an undertaking should be provided that all equipment from the site will be displayed.

In this regard we note that Heritage Overlay graphics in the presentation document do not highlight the Bay 15 storage making it difficult to detect and that all heritage collections in Bays 5-15 are shown only as 16.1 "Machinery Display". The diagram on page 114 is one of the few that shows the heritage storage area.

We note that the respective conditions on the two DA under B47 and B39 state: "*The placement, storage and interpretation of all items housed within the Locomotive Workshops is required to be finalised as part of the Stage 2 Heritage Interpretation Plan*".



While we appreciate that work on establishing the provenance of section 170 items is still a work in progress, we are seeking undertakings that only items which do not have provenance will be stored in the storage area and that all other items will be in accessible locations.

Such an approach would be consistent with the draft MCPC which recommends:

*“1. Opportunities for community access to the collection are integral to its management*

*2. The interpretation and functional organisation of the collection in the context of the site and whole Eveleigh Railway Workshops Precinct be encouraged.”*

### **The Traverser**

We note that the only mention of the Traverser sits is on a list of exceptional and high significance in Bays 5-15. Given its importance to understanding how the site worked, we would have expected to find details of how it will be treated either in the HIP2 or in the amended HIP1. This issue needs to be addressed in the HIP2 or the HIP1 amendment.

### **Exceptional Equipment**

It is not clear how items of exceptional significance will be handled. For example the Tangye Bros 18” Hydraulic Ram Press is said to be the only such item still in existence. It is a missing item from the Eastman Museum but little is known about how it was used at Eveleigh.

### **Bays 5-15 Heritage Access**

REDWatch is concerned with the very limited access that will be available to Bays 5 – 15 which is described as being “during future open days, such as during Heritage Week, special Eveleigh celebrations, Sydney Open and other coordinated public events.”

If South Eveleigh is to encourage heritage tours and visits, Bays 5-15 will see much of the machinery collection and bays’ interpretation outside the reach of those with an interest in heritage. This is particularly so for those who might be inbound tourists who cannot wait for the next locally advertised open day.

REDWatch would like to see an alternative approach considered. This might allow for the possibility of organised tours to access this space and for academic and research access on more occasions. We would like this option made available rather than excluded by the HIP2. One way of doing this might be to have the Bay 5-15 leasees nominate a heritage access contact who can deal with access enquiries and arrangements. If there was interest for guided tours then visits could occur in a controlled manner, at a time, which minimises business disruption, and in a way that ensures business security.

### **Filling in the Bays 5-15 interpretive hole**

Much is made of the ability for people to have a heritage experience. But with limited access to Bays 5-15 there will need to be extra interpretive work to make available the stories, processes and history of Bays 5-15 for the other 350+ days of the year.

Good ideas like putting what happened in a bay and when along the carpet line, do not work if you cannot walk down the spine of the building read that history. With Bays 5-15 usually off limits perhaps, this treatment should happen outdoors as well.

The HIP2 needs to address the issues related to the lack of access to Bays 5-15. For example, there might need to be a range of virtual tours through this part of the site or virtual tours of the machinery collection that is not accessible.

The issues associated with lack of heritage access to these Bays needs to be addressed in the HIP2.

### **Services Buildings need more than “public art”**

Red Square and the Wall of Workers cards need to be more than just a way to hide the services buildings. There needs to be more thought given to how these spaces can at least give people a greater understanding of the union issues. Inlays of issues discussed at Red Square might be one way of better using the area around the building. Can a small space be carved out of the Services Building for some interpretation? Or can an external kiosk be added to allow people to access further information? As it stands, the treatment seems tokenistic.

### **Heritage exhibition space and Archival repository**

We note that the heritage exhibition space has shrunk from earlier proposals and have some concerns as to how this space might now function. In particular, we have concerns about the archival repository, which gets mentioned twice in the HIP2 but with no details about how it will operate. The reduced exhibition space into which it is to fit raises further concerns about what is proposed.

REDWatch has long supported the need for an archival repository, but this currently has no substance in the HIP and could easily disappear. We want to see some details and commitments to an archival repository in the HIP2.

### **Heritage Governance**

As discussed during the HIP2 meeting, REDWatch is concerned about what happens to all the information and material collected as part of the heritage interpretation and activities at South Eveleigh. For REDWatch there are two related issues:

- a) The Eveleigh Railway Workshop CMP needs to be progressed to deal with heritage issues across the entire former railway site. The stories of the workshops will be wider than just those at the Loco, and there needs to be a mechanism to share material relevant a particular site across the entire site with a seamless approach to heritage interpretation.
- b) Material collected needs to be in, and remain in, the public domain and not become the property of government authorities that might disappear (e.g. earlier SHFA materials or UGDC's *Eveleigh Stories*). Individuals who have material are likely to want it to be publically accessible and for it not to become the private property of Mirvac which might get lost if a future owner of the site does not share Mirvac's heritage commitments.

REDWatch notes that the HIP2 is glowing in its praise of *Eveleigh Stories* but that the discussion at the heritage stakeholders meeting raised concerns about this project and resource.

The CMP does not address the issue of Heritage Governance, other than that it will get licences for anything it uses which needs a licence.

### **Hybrid Retail / Exhibit Zone in Bay 1**

REDWatch continues to have concerns about the possibility of non-heritage retail in Bay 1 and the hybrid label, while a step in the right direction, still leaves open the possibility that this could



become a conventional retail space in a heritage area. Mirvac should rule out a non-heritage related use for this space.

### **Workers' Wall**

REDWatch supports a physical workers' wall, which contains the names of known workers with the opportunity in the future to add those missed. The physical wall should be supported by a workers' database onto which descendants and historians should be encouraged to provide or link further material about the person. The initial database could be produced by arrangement with Lucy Taksa and her database or with the ARHS database. The projection on the northern face of Loco should proceed as an attractor, but it should not take the place of a physical workers' wall.

### **Constraints**

We note the constraints referred to on page 69 and wish to submit that:

The obligation to display of the heritage fixed and movable heritage equipment is a constraint on how much space can be used as commercial floor space and that this needs to have equal weight in considerations about operational requirements. Further, we submit that in purchasing the site Mirvac was fully aware of the obligations for heritage interpretation and associated ongoing maintenance and that these are covered in the Heritage Covenant. Mirvac hence needs to be very careful in how it argues the listed constraints. We also note the requirement for a budget for curation in addition to the need for budgeting for the establishment of heritage interpretation and its associated ongoing maintenance. One of REDWatch's main fears is the possibility of it being 'build and forget'.

### **Heritage equipment recommissioning**

We note that Transport Heritage NSW is currently negotiating to potentially reuse 2-3 machines as part of its new program at Chullora. REDWatch would support this initiative if the equipment were put into active use. If this is not the case, the equipment should be retained and displayed on the floor at ATP. If the equipment is recommissioned, an interpretive display of the machinery in use should be placed in the location the equipment used to occupy at Eveleigh with the process and relevant interpretive information that would have been located with the equipment if it had been retained.

### **Missing Interpretive material**

With the possibility that some heritage items on the S170 register may not have provenance in Loco there is also the possibility that some items under the control of others may have provenance at Loco. Mirvac should be open to the possibility of improving the collection if opportunities arise. There was suspicion that some items may have 'walked' from Loco to the Large Erecting Shop and this possibility should be explored with Heritage Rail and 3801 Ltd.

### **A Loco for Loco**

The missing piece in the Loco story is actually having a locomotive that was actually made there. I appreciate that there is resistance from Mirvac to this, but REDWatch is of the view that the display of an actual Eveleigh-made locomotive would be both a major draw card and help to explain how everything on site came together. While not dependant on a trade, the possibility of a mutual lease of heritage machinery and a loco could be considered.

### **Proofing?**

Finally, we note that the HIP2 refers to Julian Bickersford as the experienced movable heritage consultant but I cannot find anyone of that name on an internet search – should this be Julian Bickersteth. I cannot recall this person attending any heritage meetings with interested community and heritage parties and this should be considered.

### **Conclusion**

There was a range of other issues raised during the heritage stakeholder meeting that we have not raised here, as we would expect these to already taken into consideration for the revision of the draft HIP2.

Thank you for the opportunity to review the HIP2 and to comment upon it.

Yours Faithfully

**Geoffrey Turnbull**  
**REDWatch Co-Spokesperson**  
c/- PO Box 1567  
Strawberry Hills NSW 2012  
Ph Wk: (02) 8004 1490  
Mob: 0401 529 931  
email: [mail@redwatch.org.au](mailto:mail@redwatch.org.au)

*REDWatch is a residents and friends group covering Redfern Eveleigh Darlington and Waterloo (the same area covered historically by the Redfern Waterloo Authority). REDWatch monitors government*



*activities in the area and seeks to ensure community involvement in all decisions made about the area. More details can be found at [www.redwatch.org.au](http://www.redwatch.org.au).*

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## **Community Liaison Group Meeting 24 Summary**



## MEETING SUMMARY

### SOUTH EVELEIGH COMMUNITY LIAISON GROUP

<b>MEETING</b>	Number 24
<b>DATE</b>	Monday, 27 May 2019
<b>TIME</b>	6:00 – 7:00pm
<b>VENUE</b>	Mirvac Site Office, Yerrabingin House – Level 1 – 2 Day Road, Eveleigh

### MEETING ATTENDANCE LIST

<b>Chair:</b>	Amanda Easton	Asset Manager, Mirvac
<b>Members and guests:</b>	Matthew Verdich Megan Davis Geoff Turnbull Simon Cousins  Michael Childs Eddie Woo	Administration Manager, DST Group, Sydney Facilities Manager, Carriageworks Spokesperson, REDWatch Engagement Manager, Customer Services, Transport for NSW Senior Project Manager, Transport for NSW Transport for NSW Transport for NSW
<b>South Eveleigh Project Representatives:</b>	William Walker Natalie Vinton Uma Springford Kim Elliott Warren Henson Joel Frederick James Freeman Fay Edwards	Project Director, Mirvac Principal Heritage Specialist and Director, Curio Projects Senior Development Manager, Mirvac Communications and Engagement Manager, Mirvac Senior Site Manager, Construction, Mirvac Senior Project Manager, Mirvac Portfolio Manager, Mirvac Senior Urbanist – Engagement, Ethos Urban
<b>Apologies:</b>	Julie Parsons Bianca Nuku Atkinson Nikki Roxburgh Anna Bacik Andrew Chuter Sarah Glennan Jenifer Finucane  Joy Brookes Kylie Cooper  Gary Speechley Octavia Maddox  Margaret Brodie	University of Sydney Alexandria Child Care Centre Programme Director, Commonwealth Bank of Australia Owners Corporation 30-44 Garden Street President, Friends of Erskineville Senior Development Manager, UrbanGrowth Executive Manager – Workplace Change, Group Property & Security, Commonwealth Bank of Australia Resident Senior Advisor, Projects and Business Support, Commonwealth Bank of Australia Treasurer & Public Officer, ARAG Secretary for the Strata Scheme, 49 Henderson Road Residents Treasurer of the Watertower Strata Committee, Member of Redfern Station Community Group

ITEM	ACTIONS
1. <b>Welcome and Introductions</b>	
<p><b>The Chair began by acknowledging the Gadigal people of the Eora Nation, the traditional custodians of the land, and paid her respects to the Elders both past and present.</b></p> <p>The Chair introduced herself to the group, then welcomed members to the 24th meeting of the South Eveleigh Community Liaison Group. The Chair briefly touched on the agenda for the meeting before all attendees introduced themselves.</p>	
2. <b>Previous Meeting Actions</b>	
<p><b>The Chair reviewed outstanding action items and updated members on their progress.</b></p>	

## MEETING SUMMARY

ITEM	ACTIONS
<ul style="list-style-type: none"> <li>• <b>Meeting 3 – 5:</b> Mirvac to update members about the future of public art at South Eveleigh and consider involvement by members in the plans. <i>Ongoing.</i></li> <li>• <b>Meeting 5 – 5:</b> Mirvac to keep members updated on the Retail Strategy. <i>Ongoing.</i></li> <li>• <b>Meeting 23 – 4:</b> CBA to confirm if building lights will be on 24/7 in all floors and if CBA diamond lights have been approved. <i>There will be people on multiple floors overnight in the building. There will not be large contingents of people; rather, smaller pockets of people throughout the building. Additionally, all the lighting is zoned with sensors ensuring that lights are only be activated where people are working or moving. Measures are also in place to reduce the impact of light on surrounding residents, including all blinds along west side of the building will be programmed to drop down at sunset.</i></li> <li>• <b>Meeting 23 – 6:</b> Flyer to be issued listing dates for the leaf making workshops. <i>Complete.</i></li> </ul>	
3.	<b>Community Enquiries &amp; Complaints</b>
<p><b>Kim Elliott provided a summary of all complaints and enquiries that had been received between Meeting 22 (Monday, 15 April) and CLG Meeting 24 (Monday, 27 May). In total, there were 34 enquiries and 28 complaints.</b></p> <p><u>Enquiries</u></p> <ul style="list-style-type: none"> <li>• Bookings for event space.</li> <li>• Requests regarding retail tenancies in the precinct.</li> <li>• Requests for information on new addresses.</li> <li>• Photography / filming licenses.</li> <li>• Heritage tours.</li> <li>• Bookings for the sports courts and oval.</li> </ul> <p><u>Complaints</u></p> <ul style="list-style-type: none"> <li>• Locomotive Street works.</li> <li>• Reflectivity of Building 1.</li> <li>• Trucks entering precinct prior to 7:30am.</li> <li>• Change of sports court mix.</li> <li>• Bins in the new precinct.</li> <li>• Requests for oval to be mowed.</li> </ul> <p><b>NB:</b> Mirvac are meeting with the skater group who have been using the new skate park, as well as nearby residents, to come to an agreement about the hours of use. The current approach will be to turn off the lights at the skate park at 6pm. This will be revisited during daylight savings. In the meantime, Mirvac plans to meet with the skaters once a month to understand their concerns.</p> <p><b>Member Feedback</b></p> <ul style="list-style-type: none"> <li>• GT – I have seen the skaters go over the wall onto the footpath near the edge of the skate park, and almost run into people on the pathway.</li> </ul>	
4.	<b>Construction Update – Building 2, Public Domain and Locomotive Workshop</b>



## MEETING SUMMARY

ITEM	ACTIONS
<p><b>Warren Henson provided an update on upcoming construction activities.</b></p> <p><u>Building 1</u></p> <ul style="list-style-type: none"> <li>• Construction works are now complete. The building has been handed over to CBA.</li> <li>• CBA staff to move in between April – June 2019.</li> <li>• It is anticipated that 4,500 staff will have moved in by the middle of June.</li> <li>• Ground floor retail has been established, including Lobby Boy Café, Xtend Barre, Moe &amp; Co. and Eveleigh Lash &amp; Brow.</li> </ul> <p><u>Building 2</u></p> <ul style="list-style-type: none"> <li>• Structural steel works to the roof to be completed.</li> <li>• Roof sheet installation to continue.</li> <li>• Installation of internal services Levels 5 and 6 to commence.</li> <li>• Installation of internal lifts.</li> <li>• Façade works completed.</li> <li>• Nightshifts to be undertaken for fitout works.</li> <li>• Roof to be fully watertight in 6-8 weeks.</li> <li>• Goods lifts have been installed.</li> <li>• Curtain wall installation to be completed in the next 6 - 8 weeks.</li> <li>• Central Avenue North will continue to be closed to traffic during construction hours.</li> <li>• Removal of last Tower Crane scheduled for the end of May.</li> </ul> <p><u>Building 3</u></p> <ul style="list-style-type: none"> <li>• Construction works are now complete.</li> <li>• Tenants include: Level 1 – Mirvac site office; Level 2 – KU Childcare Centre; Level 3 – Top Education; Level 4 – Yerrabingin.</li> </ul> <p><u>Public Domain</u></p> <ul style="list-style-type: none"> <li>• Construction works are largely complete.</li> <li>• Locomotive Street works will be ongoing until October 2019.</li> <li>• Village Square works to continue to August 2019.</li> <li>• Eveleigh Green compound has been removed.</li> </ul> <p><u>Locomotive Workshop</u></p> <ul style="list-style-type: none"> <li>• The Construction Certificate has been granted for the Locomotive Workshop.</li> <li>• Construction team has begun the process of packing up all the heritage items to be stored off-site over the next year or so.</li> <li>• A barrier has been put up between construction works and the Blacksmith.</li> </ul>	
5.	<b>Locomotive Workshop Development Update</b>

## MEETING SUMMARY

ITEM		ACTIONS
	<p><b>Uma Springford provided an update on the development of the Locomotive Workshop.</b></p> <ul style="list-style-type: none"> <li>Construction scheduled to commence after the June long weekend.</li> <li>The Stage 2 Heritage Interpretation Strategy for the Locomotive Workshop was submitted to the Department of Planning and the Environment (DPE) at the end of April. We're undertaking further consultation with heritage stakeholders on Thursday 13 June.</li> <li>GT – what is the process for joining the CLG?</li> <li>KE - I will send the link to the application page on our website to members.</li> <li>GT - concerned that we didn't see the draft Stage 2 Heritage Interpretation Plan for the Locomotive Workshop prior to submission. DPE have said that they have not yet approved the Plan. Hoping we can see the Plan on Thursday 13 June.</li> <li>US - most of the content of the Plan was presented to the community during consultation in March. We're holding a follow-up meeting with heritage stakeholders in the coming weeks.</li> <li>GT - we want to see the framework for heritage interpretation. <i>Post meeting note: draft Stage 2 HIP has been sent to meeting attendees on 6 June ahead of the meeting on 13 June. Attendees have until 24 June to provide comments on the Plan,</i></li> <li>NV – the concept put forward by The Grounds aligns with the Plan.</li> <li>US - we want to get more natural light into The Grounds tenancy. We are consulting with the Heritage Division about this.</li> </ul>	<p>KE to send CLG members the link to the application page on the South Eveleigh website.</p>
6.	<p><b>Redfern Station Upgrade Update</b></p>	
	<p><b>Simon Cousins, Michael Childs, and Eddie Woo provided an overview of the proposed upgrades to Redfern Station on behalf of Transport for NSW.</b></p> <ul style="list-style-type: none"> <li>Transport for NSW are in the very early stage of consultation on the proposed upgrades to Redfern Station.</li> <li>Upgrading the station will make connections and access easier.</li> <li>The alignment of the proposed bridge at the southern end has been confirmed, but the design needs community input.</li> <li>Redfern Station is the 6th busiest station in the network. There are approximately 54,000 trips in and out of the station. Interchanges on top of that take this number of people utilising the station to 70,000.</li> <li>The lifts at Redfern Station are the number one priority. We're also working to provide congestion relief, connectivity, and cross-corridor connection. It's a super-sized transport access program.</li> <li>Carriageworks has 1.2 million visitors per year.</li> <li>The Sydney Innovation and Technology Precinct will boost the population.</li> <li>The University of Sydney will grow and consolidate.</li> <li>Transport for NSW have looked at the growth in capacity requirements over the next 20 - 30 years - 2036 and beyond. The upgrades have been designed for a minimum-medium term growth period.</li> <li>.</li> <li>Upgrades hope to improve flow around the station, so that people can go East/West, South/North. The upgrades will help the northern concourse work better because there won't be as many conflicting journeys.</li> <li>Proposed Southern Footbridge lands at 125-127 Little Eveleigh Street – from the southern concourse. Little Eveleigh Street needs to be upgraded for cyclists and pedestrians.</li> </ul>	



## MEETING SUMMARY

ITEM		ACTIONS
	<ul style="list-style-type: none"> <li>• Lots of university and students and cyclists use this street as an unofficial concourse. Urban design and landscaping are required.</li> <li>• No heritage buildings on the station will be removed.</li> <li>• MD – is the Big Issue building heritage?</li> <li>• MC – it is locally listed, but not State listed. We're currently considering the heritage value of this building. We're essentially treating it as a heritage building but are investigating how we can modify or incorporate this building in keeping with the characteristics of the area.</li> <li>• The Government has committed around \$100 million towards this scheme.</li> </ul> <p><b>Member feedback</b></p> <ul style="list-style-type: none"> <li>• JF – are Platform 11 and 12 already accessible?</li> <li>• GT – the southern concourse needs to incorporate Platforms 11 and 12. Not apparent how this southern concourse links into other developments, such as North Eveleigh. Have you discounted the possibility of getting a walkway around to North Eveleigh?</li> <li>• MC – access to the southern concourse from Marion Street leaves the rest of the block free. Immediate and long-terms needs must be balanced. Little Eveleigh has direct access to the southern Concourse. The bridge can split both ways so that it can eventually link to North Eveleigh.</li> <li>• GT – in the 2009 design for Redfern Station the bridge landed in the North Eveleigh development.</li> <li>• MC – that was a bigger scheme that required huge capital investment. Our scheme is more sympathetic to the existing station, and we know it can be built.</li> <li>• GT - overall map marks Marian Park as being back in contention - we fought about this in 2006 to keep it as public space.</li> <li>• MC – do you mean the Gibbon Street reserve?</li> <li>• GT - yes. Watertower residents want it to be retained.</li> <li>• MC – we're still to figure out the best configuration of buses. Gibbon Street reserve will be improved in the long-term.</li> <li>• MC - we hope the community get behind our scheme.</li> <li>• SC - we will be doing a major EIS public display around the end of the year. The planning approval process will take about a year. Precinct renewal planning is also ramping up and we hope to be talking to community about that too soon.</li> <li>• MC – we're hosting a pop-up at the station on Wednesday 29 May.</li> <li>• MC - I will send a link to the feedback page, which closes on Sunday 2 June. Make sure you keep up to date.</li> <li>• GT – is the 70,000 customers figure based on 'tap on tap off' data?</li> <li>• MC – the numbers fluctuate between the months of December and January. 'Tap on tap off' records show an average over the year of about 50,000. Our projections are catering for people who are interchanging, as well as fare evasion.</li> <li>• MC - we'll be back to provide updates.</li> </ul>	<p>TFNSW to share the link to the submissions page for the Redfern Station upgrades.</p> <p>TFNSW to provide another update on the Redfern Station upgrades at a future CLG meeting.</p>
7.	<b>South Eveleigh Precinct Update</b>	
	<p><b>Kim Elliott provided an update on the South Eveleigh Precinct, including:</b></p> <p><u>Community events</u></p>	

## MEETING SUMMARY

ITEM		ACTIONS
	<ul style="list-style-type: none"> <li>• We celebrated the official opening of Yerrabingin House and Axle on Monday 13<sup>th</sup> May.</li> <li>• Mirvac hosted a family 'Play Day' on Saturday 25 May. Several thousand people attended.</li> <li>• Mirvac hosted a tenant event on Friday 31 May. Great turn out – approximately 500 people.</li> </ul>	
8.	<b>Next Steps</b>	
	<p><b>The Chair confirmed with members that Meeting 25 would take place on Monday, 15 July.</b></p> <p><b>Final Meeting 24 summary to be circulated to members for comment within two weeks.</b></p>	<p>Meeting presentation to be circulated to members.</p> <p>Meeting summary to be circulated to members for comment.</p> <p>Members are encouraged to circulate final Meeting Summary to their networks.</p>



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## **Advisory Panel Meeting 8 Summary**

## MEETING SUMMARY

### SOUTH EVELEIGH ADVISORY PANEL

<b>MEETING</b>	Number 8
<b>DATE</b>	Tuesday 18 June, 2019
<b>TIME</b>	8:30AM – 11:00AM
<b>VENUE</b>	Mirvac Site Office, Level 1, 2 Davy Road, Eveleigh

### MEETING ATTENDANCE LIST

<b>Chair</b>	Paul Edwards (PE)	General Manager Workplace Experiences, Office and Industrial, Mirvac
<b>Attendees - Stakeholder Representatives</b>	Geoff Turnbull (GT)	Spokesperson and Founder, REDWatch and representing Counterpoint Community Services
	Mary Lynne Pidcock (MLP)	President - South Sydney Business Chamber, Chair - 107 Projects
	Indu Balachandran (IB)	General Manager - Enterprises, National Centre for Indigenous Excellence (NCIE)
	Nikki Roxburgh (NR)	General Manager Change and Precinct Initiatives, CBA
	Alan Wylie (AW)	COO, Cicada Innovations
	Debra Berkhout (DB)	Project Director, Knowledge Hub, University of Sydney
	Liam Hannan (LH)	Corporate and Project Finance, Transport for NSW
	Michael Childs (MC)	Senior Project Manager, Transport for NSW
	Simon Cousins (SC)	Engagement Manager, Customer Services, Transport for NSW
	Linden Quin (LQ)	Director Development, UrbanGrowth NSW Development Coordination
	Michael Shreenan (MS)	Executive Officer, Counterpoint Community Services
	Kristina Karasulas (KK)	Community Centre Manager, Redfern Community Centre
	Hannah Bolitho (HB)	Urban Designer, City of Sydney
	Darren Hammond (DH)	Talent Manager, Tribal Warrior Aboriginal Corporation
	Shane Sturges (SS)	'Job Ready' Manager, NCIE
<b>Attendees - South Eveleigh Representatives</b>	William Walker (WW)	Project Director, Office and Industrial, Mirvac
	Uma Springford (US)	Senior Development Manager, Mirvac
	James Freeman (JF)	Portfolio Manager, Mirvac
	Kim Elliott (KE)	Communications and Engagement Manager, Mirvac
	Amanda Easton (AE)	Asset Manager, Mirvac
	Nina Macken (NM)	Associate Director – Engagement, Ethos Urban
	Fay Edwards (FE)	Senior Urbanist - Engagement, Ethos Urban
	Sarah Bray (SB)	Place Manager, The Place Agency
	Natalie Vinton (NV)	Principal Heritage Specialist and Director, Curio Projects
<b>Apologies</b>	Kate Deacon	Executive Manager – Research and Strategy, City of Sydney
	Monir Philips	Project Manager, Station Infrastructure, Sydney Trains
	Jasmine Robertson	Head Teacher, Eora TAFE
	Jennifer Saiz	Head of Property, CBA
	Juliette Churchill	Campus Planning Manager, University of Sydney
	Steve Driscoll	Head of CBD Projects Portfolio, UrbanGrowth NSW Development Corporation
	Jane Oakeshott	Director – Relationships Management, University of Sydney
	Shane Phillips	CEO, Tribal Warrior
	Steven Alderton	Director and CEO, National Art School
	Jesse McNicoll	



## MEETING SUMMARY

Simon Amir	Urban Design, City of Sydney
Duncan Read	Development Manager, Centuria
	Senior Advisor, ConnellGriffin
Mary Fifita	Senior Development Manager, Redfern North Eveleigh
	Precinct Renewal, UrbanGrowth Development
Ruth Goldsmith	Corporation
	Coordinator District Plans (Director level, temporary),
Luke Freudenstein	Greater Sydney Commission
	Ex-superintendent, Local Area Commander, Redfern
Rod Smith	Police Service
Kate Cam	Project Manager, Transport for NSW
Hanna Knight	Board Director, NCIE
Euan Upston	Development Manager, Centuria
Tamasin Soehardi	Acting CEO, Carriageworks
Mark Attiwill	Communications, Transport for NSW
	Development Director – Communities Plus, Department
	of Family and Community Services, Land and Housing
	Corporation

ITEM		ACTIONS
1.	<b>Welcome and Introductions</b>	
	<p><b>The Chair opened the meeting and invited all attendees to introduce themselves to the group.</b></p> <ul style="list-style-type: none"> <li>The meeting began with an acknowledgement of the Gadigal people of the Eora Nation.</li> </ul>	
2.	<b>Previous Meeting Actions including finalising Meeting 7 Summary</b>	
	<p><b>The Chair outlined all previous action items and confirmed their progress.</b></p> <ul style="list-style-type: none"> <li><b>Meeting 5 - 4:</b> Lisa Havilah from Carriageworks to present the final designs for public art once finalised. <i>This is planned for Advisory Panel meeting 9, although as Lisa has since left Carriageworks Mirvac may present on the final artworks.</i></li> <li><b>Meeting 6 - 4:</b> Simon Cousins from Transport for NSW to invite a member of the panel of experts for the new technology and innovation precinct announced by the Premier to the next meeting. <i>This is on hold as the Government is working out next steps post-election.</i></li> <li><b>Meeting 6 - 5:</b> Kate Deacon from the City of Sydney to coordinate the marketing team to contact Kim Elliott. <i>Discussions underway to change from ATP to South Eveleigh.</i></li> <li><b>Meeting 7 - 2:</b> CBA, Mirvac and Sydney Uni to coordinate meeting to discuss Innovation Hubs and other opportunities. <i>Nikki Roxburgh and Paul Edwards met with Debra Berkhout. Paul Edwards will soon be meeting with Vice Chancellor Duncan Iveson to further discussions.</i></li> <li><b>Meeting 7 - 2:</b> City of Sydney to present their Smart Cities Strategy at the next meeting. <i>Planned for Advisory Panel Meeting 9.</i></li> </ul>	

## MEETING SUMMARY

ITEM	ACTIONS
<ul style="list-style-type: none"> <li>• <b>Meeting 7 - 2:</b> Simon Cousins from Transport for NSW to provide a link to the Department of Industry's page on the Sydney Innovation and Technology Precinct. <i>Complete. Link emailed to members.</i></li> <li>• <b>Meeting 7 - 3:</b> Simon Cousins and Mirvac to organise Department of Industry to speak at the next Technology and Innovation meeting. <i>Planned for Tech &amp; Innovation Sub-Panel Meeting 5.</i></li> <li>• <b>Meeting 7 - 3:</b> Mirvac to consider a standalone meeting on 'connectivity' in the local area. <i>Noted.</i></li> <li>• <b>Meeting 7 - 3:</b> Mirvac to work with the Hatch team to determine the best approach to engaging with youth. <i>In progress. Planning to work on Ideation session with Hatch team in August.</i></li> <li>• <b>Meeting 7 - 4:</b> KE to circulate invitation to opening event on 17 May 2019. <i>Complete. Date of the opening event was changed to Saturday 25 May. Event details advertised via the South Eveleigh newsletter distributed to members.</i></li> <li>• <b>Meeting 7 - 5:</b> Mirvac and Space Agency to have further conversations with local stakeholders about activation opportunities and partnership. Ongoing. <i>Space Agency have prepared a Place Activation Strategy for the precinct and have engaged a Place Manager. The Place Manager is currently preparing a 3-month activation strategy.</i></li> <li>• <b>Meeting 7 - 7:</b> Mirvac, CBA and Department of Industry to meet to discuss plans for new Sydney Innovation and Technology Precinct. <i>Complete. Meeting held in March 2019.</i></li> <li>• <b>Meeting 7 - 7:</b> CBA to present their Localised Community Strategy at an upcoming CLG meeting. <i>Planned.</i></li> <li>• <b>Meeting 7 - 7:</b> CBA to present at future Education and Employment Sub-Panel. <i>Planned for meeting 5.</i></li> <li>• <b>Meeting 7 - 8:</b> Mirvac to notify members with the precinct app is available. <i>Planned.</i></li> <li>• <b>Meeting 7 - 10:</b> Simon Cousins to invite a member of his team to speak at the next Advisory Panel about Redfern Station upgrades. <i>Complete. Transport for NSW presented at meeting 8.</i></li> <li>• <b>Meeting 7 - 10:</b> Employment pathways for Indigenous graduates to be discussed at the next Education and Employment Sub-Panel. <i>Complete. Tribal Warrior, Yerrabingin and NCIE presented on their employment strategies in Meeting 3. NCIE presented at Advisory Panel Meeting 8.</i></li> <li>• Mirvac and CBA spoke at the World Forum for Foreign Direct Investment, held between 17 -19 June.</li> </ul>	
3. <b>South Eveleigh – Sub-Panel Meetings Update</b>	
<p><b>Paul Edwards provided a short overview of the recent sub-panel meetings held by Mirvac.</b></p> <ul style="list-style-type: none"> <li>• The fourth <u>Technology and Innovation Sub-Panel</u> Meeting was held on Thursday 4 April. Together, Mirvac and CBA presented on the following: <ul style="list-style-type: none"> <li>- South Eveleigh Tech Ecosystem.</li> </ul> </li> </ul>	



## MEETING SUMMARY

ITEM	ACTIONS
<ul style="list-style-type: none"> <li>- The 'Future of Work'.</li> <li>- Discussion on the topic "What role do you see your organisation playing in the future?".</li> <li>• The third <u>Education and Employment Sub-Panel</u> Meeting was held on Tuesday 21 May. Three presentations were given, including:               <ul style="list-style-type: none"> <li>- Local Engagement and Employment Opportunities – Yerrabingin.</li> <li>- Employment Model for Partnership Opportunities – National Centre of Indigenous Excellence (NCIE).</li> <li>- Talent Program – Tribal Warrior Aboriginal Corporation.</li> </ul> </li> </ul>	
<b>4. Locomotive Workshop – Heritage Interpretation Update</b>	
<p><b>Natalie Vinton provided an update on heritage interpretation and specifically the Stage 2 Heritage Interpretation Plan for the Locomotive Workshop.</b></p> <p><u>Site Significance</u></p> <ul style="list-style-type: none"> <li>• South Eveleigh was the hub of Australia's industrial revolution.</li> <li>• The Locomotive Workshop created employment opportunities for Aboriginal workers.</li> <li>• The Locomotive Workshop was the centre of the Australian Railway Network.</li> <li>• A lot of people have a connection to the site – 6 degrees of separation.</li> <li>• The local area is the urban heartland of Aboriginal Australia.</li> </ul> <p><u>Sitewide strategies</u></p> <ul style="list-style-type: none"> <li>• There will be interpretative elements throughout the whole of the Eveleigh Workshops.</li> <li>• Machinery throughout the commercial spaces will be publicly accessible during open days, for example.</li> <li>• Heritage interpretation will humanise the heritage building and moveable heritage collection.</li> </ul> <p><u>Heritage Interpretation: Bays 1 and 2</u></p> <ul style="list-style-type: none"> <li>• Ongoing operation of the unique, internationally recognised Blacksmiths workshop.</li> <li>• Public access along the central spine.</li> <li>• Sense of arrival, places to sit, hybrid of retail and cultural experiences. Places to linger - welcoming.</li> <li>• Education programs are being developed to utilise the space.</li> <li>• Interpretation of Foreign Orders (illicit activities).</li> <li>• Combination of static and moveable exhibitions.</li> <li>• Machinery to be up lit.</li> </ul>	

## MEETING SUMMARY

ITEM	ACTIONS
<ul style="list-style-type: none"> <li>• Augmented reality to be utilised to bring stories and the machinery to life.</li> <li>• Most people don't understand what the machinery was were used for. Light projections will be used to illustrate how they worked.</li> <li>• Heritage interpretation will be designed to engage with all types of people.</li> <li>• Workers interpretation throughout the whole site.</li> </ul> <p><u>Highlights of heritage interpretation, with a focus on workers interpretation</u></p> <ul style="list-style-type: none"> <li>• Blacksmith Ribbon Wall – exhibition of the scientific process of Blacksmithing, from raw material to final product.</li> <li>• Railway tracks to be inlaid with messages and quotes.</li> <li>• Sutho's Shed - a place to tell the story of the time cards. Hierarchy of workers.</li> <li>• Workshop Display Wall - offset to the loading dock will be meaningful museum-quality display of tools.</li> <li>• Mezzanine - Top Education will occupy the mezzanine. They will have an auditorium and a break-out space that can be utilised to exhibit and tell stories.</li> <li>• Interpretive walkway – physical and digital touchpoints, such as VR goggles. Accessed via the Boiler Shop Arches.</li> <li>• Boiler Shop Archway – a space for exhibits. Opportunity to tell the story of workers.</li> <li>• Davy Mezzanine - fixed virtual reality stations. What was the site like before it was a Locomotive Workshop?</li> <li>• Curiosity Cases - careful curation of the key worker stories. A lot of information in the archives.</li> <li>• Foundry Tunnel - stories of workers, the Foundry, Aboriginal workers.</li> <li>• End-of-trip facilities - an opportunity to tell more stories using facts and photos. Engage with people who wouldn't normally be interested.</li> <li>• Red Square Annexe – tell the story of Unionism and the strikes, and workers' rights such as being allowed to have a toilet break.</li> <li>• Time Card Annex – detailed information about workers to be exhibited.</li> <li>• Projections - modern technology that allows us to work really readily in a museum-like environment. No physical interference. Images of the workers along the railway corridor. Thousands of people will be made aware of the site.</li> <li>• The Workers United - formal statues to be silhouetted against the wall. Working with the community to determine what kind of workers wall we should install. We're working hard on the lighting strategy.</li> <li>• Digital interpretation - fits in with placemaking. Large-scale and unique.</li> </ul> <p><b>Member feedback</b></p>	



## MEETING SUMMARY

ITEM	ACTIONS
<ul style="list-style-type: none"> <li>LH - amazing. Are you proposing that the all of the projections and displays will occur simultaneously?</li> <li>NV - we might stage displays - night-time/daytime. Most will be publicly accessible and therefore lit whenever the site is open.</li> <li>AW - lighting - Innovation Plaza side. Any plans for the Cicada building?</li> <li>WW - we can have a chat about opportunities for Cicada.</li> <li>DB – it would be good to explore opportunities for collaboration. We have a course and some prototypes that students have designed - could we collaborate?</li> <li>NV - very open to that.</li> <li>GT - CMP across the whole site was in discussion. Stories go across the whole site. You need to make sure that places like North Eveleigh and Redfern Station fit in with your plans. How will you achieve site-wide interpretation?</li> <li>WW - we have put a lot of effort to make our interpretation cover the whole of South Eveleigh.</li> </ul>	<p>Mirvac and Cicada to discuss opportunities to collaborate on interpretation within Innovation Plaza and the Cicada Building, especially lighting.</p> <p>University of Sydney and Mirvac to discuss opportunities to collaborate on heritage interpretation.</p>
<b>5. NCIE – Employment Model for Partnership Opportunities</b>	
<p><b>Indu Balachandran provided an overview of NCIE and introduced their employment model and partnership opportunities.</b></p> <p><u>NCIE's 'Job Ready' program</u></p> <ul style="list-style-type: none"> <li>NCIE wants to ensure that there are Indigenous employment opportunities at South Eveleigh.</li> <li>There is an opportunity for South Eveleigh to become an Indigenous precinct.</li> <li>NCIE's employment model tackles both sides - Employers and Employees.</li> <li>NCIE invite members to work with them to build the capability of employers.</li> <li>NCIE is unique and successful because it is an Aboriginal space and community hub.</li> <li>NCIE hope that Mirvac can build a community at South Eveleigh. A lot of graduates want to work at NCIE because of the sense of place - South Eveleigh could duplicate this community.</li> <li>The NCIE employment model hosts quarterly gatherings for employers to discuss what's working and what is not.</li> <li>The 'Job ready' program is about support beyond jobs. NCIE are aiming for 12 months mentoring program.</li> <li>NCIE are proposing an employment model for South Eveleigh. Target - 20 jobs, 12 months pilot period, 10 MoUs limited program. It's a call to action for everyone around the table.</li> <li>GT - LAHC looking at redeveloping in Waterloo - leverage jobs with them. Need for Aboriginal affordable housing - not just about jobs, but places to live.</li> </ul>	<p>Mirvac, CBA and others to meet with NCIE to discuss employment opportunities.</p> <p>Simon Cousins and Indu Balachandran to discuss potential MoU.</p>

## MEETING SUMMARY

ITEM	ACTIONS
<ul style="list-style-type: none"> <li>LH - Transport for NSW would like to set up a MoU.</li> </ul>	
<b>6. Redfern Station Upgrade – Project Update</b>	
<p><b>Liam Hannah introduced the presentation, which included an update on plans to upgrade Redfern Station.</b></p> <ul style="list-style-type: none"> <li>WW – plans to upgrade Redfern Station have been a long time coming. We actually now have funding. It is great that we are talking about delivery. There are always commercial constraints. We want it to be functional and safe. Keep your comments considered. TfNSW can't deliver us the world.</li> <li>UrbanGrowth to become INSW.</li> <li>The focus of the presentation today will focus on upgrades to Redfern Station, and to gather your feedback.</li> </ul> <p><u>Design process</u></p> <ul style="list-style-type: none"> <li>The Redfern and North Eveleigh precinct covers approximately 10 ha of land.</li> <li>TFNSW has entered into another 99-year lease with Carriageworks.</li> <li>We'll be working through a planning pathway for the broader precinct.</li> <li>First step is to get the station upgraded.</li> <li>TfNSW need to cater for the current and future demand for Redfern.</li> <li>Upgrades include accessibility improvements and will include new stairs and lifts.</li> </ul> <p><b>Michael Childs provided a detailed overview of the plans for the Redfern Station upgrades.</b></p> <ul style="list-style-type: none"> <li>Upgrades will be undertaken in a staged approach. Plans for precinct redevelopment has been considered, but Redfern Station needs to be upgraded now – it can't wait for upgrades in the wider precinct.</li> <li>Redfern Station must be able to integrate with the wider precinct.</li> <li>It is the 6th busiest station, with approximately 70,000 customers using it on an average workday.</li> <li>Redfern Station currently has 12 platforms.</li> <li>The proposed upgrades currently cover Platforms 1 - 10.</li> <li>Platforms 1 – 10 experience high levels of congestion.</li> <li>The Minister has announced that the upgrade has a budget of around \$100 million.</li> <li>The community have said accessibility upgrades to Platform 11 and 12 need to be addressed as well. But this is more complex. However, we are working on solutions to include upgrades to Platform 11 and 12.</li> <li>Our objectives for the upgrades are to improve accessibility and relieve congestion.</li> </ul>	



## MEETING SUMMARY

ITEM	ACTIONS
<ul style="list-style-type: none"> <li>• Our proposal is based on 2036 usage predictions – so that the solution will cope with 2036 use levels.</li> <li>• We want to enhance precinct connectivity between the two halves by providing a link from the station to the two sides of the corridor.</li> <li>• Station upgrades will integrate with local heritage and the Aboriginal culture.</li> <li>• Redfern Station needs to accommodate a range of users including CBA workers, Carriageworks visitors, Sydney University students, Redfern and North Eveleigh precinct users. RPA students and workforce.</li> </ul> <p><u>Proposal for the southern concourse</u></p> <ul style="list-style-type: none"> <li>• 2D is the option that we have proposed achieves the best outcome, though we are keen to obtain community feedback on other options as well.</li> <li>• Our consultation presented a preferred option linking Little Eveleigh Street to Marian Street.</li> <li>• This option is compatible with the width of platforms, will maintain heritage assets, and provides a direct connection.</li> <li>• The Little Eveleigh Street option offers level access and a direct sight line across the bridge.</li> <li>• HB - is the corner building to be demolished?</li> <li>• MC – that is the building occupied by Big Issue - we're fully committed to the relocation of the Big Issue to an appropriate premise. Government will facilitate this. The building - there are a range of ways to deal with this building, and we are looking at ways to retain its façade, even if the rear of the building would be required as a concourse.</li> <li>• GT - is the back of the building required for construction?</li> <li>• MC - yes. The bridge lands inside the building.</li> <li>• HB - will you be consulting with the City of Sydney about this building? We have other tenants that need to stay in this building.</li> <li>• LH – the City of Sydney long-term master plan includes proposals to convert Little Eveleigh into a shared zone.</li> <li>• Pedestrian and cycling works on Little Eveleigh the responsibility of the City of Sydney.</li> <li>• This a 5% design. There are other solutions we need to look at further and discuss with the community.</li> <li>• Works are required on Marian Street. We're working with the City of Sydney on plans for this.</li> <li>• NR - what's the next steps once you've spoken to the City of Sydney about changes to Marian Street?</li> <li>• MC – further studies, including a road safety assessment process.</li> <li>• WW - Mirvac have assessed the option - we believe that the location of the southern concourse is the best it can be.</li> <li>• Other options are being considered.</li> <li>• Wilson Street Connection Option:</li> </ul>	

## MEETING SUMMARY

ITEM	ACTIONS
<ul style="list-style-type: none"> <li>- Away from Little Eveleigh street.</li> <li>- Would interfere with significant heritage buildings.</li> <li>- Longer walk time, height changes, some security concerns.</li> <li>• Elevated walkway:             <ul style="list-style-type: none"> <li>- Cut across the heritage building.</li> <li>- Flat grade.</li> <li>- People walking at a level above the fence line of neighbours (privacy concerns).</li> </ul> </li> <li>• South Eveleigh to Wilson Street:             <ul style="list-style-type: none"> <li>- Narrow platform.</li> <li>- Lifts and stairs to the concourse at the narrowest end of the platforms.</li> <li>- Wayfinding issues - not intuitive.</li> <li>- End locations are good.</li> </ul> </li> <li>• Upcoming community consultation will include further information online and meetings.</li> <li>• MLP - the preferred option in context with the other options makes it seem more feasible. You can understand why it's the preferred option.</li> <li>• DB - we requested from Transport for NSW for more information about 2E. Concerns around the safety of Little Eveleigh Street.</li> <li>• HB - footpath of Lawson Street - need to integrate with this.</li> <li>• DB - catalyst for a wholistic assessment of traffic and connections throughout the whole precinct.</li> <li>• HB - will your scope address traffic and connection of the wider precinct? But not in terms of actual improvements to the physical environment.</li> <li>• If the scope expands too much it might get knocked off the table. City of Sydney could talk about contributing to the plans for the wider precinct.</li> <li>• HB - encourage you to explain the preferred option better when consulting with the community.</li> <li>• GT - Mirvac's solution to this problem. Station issue, greater precinct connectivity issue. How will the site and connectivity link to the station? Connection from North to South Eveleigh. People are looking for Redfern Station in the context of precinct connectivity issues. Explain that you'll address these issues in later stages. Make sure that your message is consistent - give everyone the same information. Strong feeling that the major institutions need to work together.</li> <li>• PE – what is the timing of this?</li> <li>• MC - current timing is fast tracked to get upgrades delivered to address congestion issues. But timing is dependent on consultation.</li> <li>• .</li> <li>• MLP - this is an immediate resolution to an immediate and existing problem. There will be future solutions.</li> </ul>	
7.	<b>Roundtable discussion and further input from members</b>



## MEETING SUMMARY

ITEM	ACTIONS
<p><b>Paul Edwards invited members to share their priorities for the second half of the year before the tour of the rooftop and Axel building.</b></p> <ul style="list-style-type: none"> <li>• KK - NAIDOC programs coming out shortly.</li> <li>• MLP – 107 Projects have appointed a new on-site manager at Joynton Avenue.</li> <li>• GT - REDWatch waiting for LAHC to talk to the community after caretaker mode. Talking about the 'build-to-rent' model for the Elizabeth Street site. Inner Sydney Voice - Aboriginal liaison officer pulling together a report about affordable Indigenous housing.</li> <li>• JF – Mirvac recently appointed Sarah Bray from Place Agency as the Place Manager for South Eveleigh.</li> <li>• WW – I want to reinforce our support for the Redfern Station upgrades.</li> <li>• MS - thank you for sponsorship. Important that Mirvac considers how South Eveleigh integrates social housing tenants.</li> <li>• John - NAIDOC week is coming up. On the 12<sup>th</sup> July, NCIE will be hosting 45 stalls – and are expecting about 2,000 people to come through the gates.</li> <li>• AW – we have appointed Sally-Anne Williams as the new CEO of Cicada Innovations. Plans for a Med lab and Grow Lab are in progress.</li> <li>• MC – want to emphasise that upgrades to Redfern Station will be delivered.</li> <li>• LH – there is a consensus that upgrades will be delivered. Geoff made a good suggestion for key stakeholders to meet to discuss plans for the area. Simon will action this. Mirvac or CBA could host.</li> <li>• SB - I'm the new place manager. Continuing to meet stakeholders. In the coming days we'll be sharing the next 4 months of activations.</li> <li>• KE - three more community grants approved. Redfern All blacks, Waterloo Storm football team, Elders Olympics.</li> </ul>	<p>Mirvac to consider how to make South Eveleigh accessible to social housing tenants.</p> <p>Mirvac to circulate NCIE flyer about NAIDOC week.</p> <p>Include Sally-Anne Williams on the invitation for the next Advisory Panel meeting.</p> <p>Key stakeholders in the area to meet to discuss plans for the area. Simon Cousins to coordinate.</p>
<p><b>8. Next steps and formal meeting close</b></p>	
<ul style="list-style-type: none"> <li>• The Chair thanked members for their time and advised that the next meeting was scheduled for 27 August.</li> <li>• The Chair invited members to attend a tour of Yerrabingins rooftop farm and CBA's Axle building.</li> </ul>	

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**Jenny Leong, MP for  
Newtown - Meeting  
Summary**



## MEETING SUMMARY

### MEETING WITH JENNY LEONG, MP FOR NEWTOWN

<b>MEETING</b>	Stage 2 Heritage Interpretation Plan for the Locomotive Workshop
<b>DATE</b>	Monday 24 June 2019
<b>TIME</b>	11am – 12pm
<b>VENUE</b>	Mirvac Site Office, Yerrabingin House – Level 1, 2 Davy Road, South Eveleigh

### MEETING ATTENDANCE LIST

<b>Attendees:</b>	<b>Jenny Leong (JL)</b>	MP for Newtown
	<b>Cathy Peters (CP)</b>	Senior Electorate Officer, Office of Jenny Leong MP
	<b>Uma Springford (US)</b>	Senior Development Manager, Mirvac
	<b>Natalie Vinton (NV)</b>	Curio Projects, Heritage Specialist
	<b>Kim Elliott (KE)</b>	Communications and Engagement Manager, Mirvac
	<b>Nina Macken (NM)</b>	Associate Director - Engagement, Ethos Urban

ITEM	ACTIONS
1. <b>Overview of Heritage Interpretation at South Eveleigh including the Locomotive Workshop as part of the Stage 2 Heritage Interpretation Plan</b>	
<p><b>US thanked JL and CP for providing Mirvac the opportunity to brief them on the progress regarding the Locomotive Workshop and heritage interpretation plans. This meeting took place following a letter from JL to Simon Healy from Mirvac, raising concerns about workers interpretation plans and requesting further information.</b></p> <p>NV provided an overview presentation of the heritage interpretation plans at South Eveleigh and the specific details regarding the Stage 2 Heritage Interpretation Plan (HIP), with a focus on the many ways the project team are planning to interpret and celebrate workers.</p> <p>NV also explained the years of consultation that had taken place to inform the heritage interpretation plans across South Eveleigh, in addition to recent consultation in March and then again in June.</p> <p>NV discussed with JL the repository of information issue and how it should be a State Government responsibility, not Mirvac's responsibility. This would ensure that historical information is correctly stored and is not privatised.</p> <p>NV also explained the ongoing consultation with heritage stakeholders about a Workers Wall including a recent meeting that was held with heritage stakeholders on 13 June. NM explained that heritage stakeholders were also given copies of the Stage 2 HIP to review and provide comments before a revised version is reissued to the Department of Planning, Industry and Environment.</p>	
2. <b>Discussion and Key Issues Raised</b>	

## MEETING SUMMARY

ITEM	ACTIONS
<p><b>During discussion, Jenny Leong raised the following concerns on behalf of her local constituents:</b></p> <ul style="list-style-type: none"> <li>• Strong desire for a Workers' Wall which would capture the names of the workers.</li> <li>• Questions over who will collect and control information as part of the Stage 2 HIP.</li> <li>• Concern over the privatisation of history.</li> <li>• Ensuring authenticity and first-person experience as much as possible with any interpretation.</li> <li>• Respecting and listening to heritage experts and those who have a long history and connection to the site.</li> <li>• Concern about the commercialisation of public space.</li> <li>• Ensuring feedback on the Workers Wall is appropriately considered.</li> <li>• Concern regarding the level of meaningful consultation on the Stage 2 HIP.</li> </ul>	
<p>3. <b>Next steps</b></p>	
<ul style="list-style-type: none"> <li>• US agreed to send the Stage 2 HIP documents that were sent to the heritage stakeholders ahead of the meeting on 13 June. These include: <ul style="list-style-type: none"> <li>◦ Draft Stage 2 Heritage Interpretation Plan (HIP) – currently being updated following further consultation</li> <li>◦ Stage 2 Heritage Interpretation Plan Design Presentation prepared by Buchan, Sissons and Curio (submitted alongside the Stage 2 HIP – a summary of this presentation was provided during the March stakeholder and community workshops)</li> <li>◦ Approved Addendum to the Interpretation Strategy for South Eveleigh (for background information – this is the overarching heritage interpretation strategy). <i>Post meeting note: complete.</i></li> </ul> </li> <li>• US agreed to share transcript from meeting with heritage stakeholders on 13 June. <i>Post meeting note: complete.</i></li> <li>• US agreed to send the updated Stage 2 HIP and Consultation Outcomes Report to JL.</li> <li>• US and NV agreed to keep JL and CP updated regarding Mirvac's conversation with Transport Heritage on the repository of information at South Eveleigh.</li> </ul>	