

## HERITAGE COUNCIL DETERMINATION

Determination Date	3 August 2017
Place/Object Name	Tatura World War II Internment and POW Camps Collection
Location	49 Hogan Street, Tatura
VHR Number	H2373
Category	Heritage Object

At a meeting of the Heritage Council of Victoria on 3 August 2017 it was determined that, in accordance with Section 42 of the *Heritage Act 1995*, the above object is of cultural heritage significance to the State of Victoria and warrants inclusion in the Victorian Heritage Register. This decision was reached having considered the assessment against the Heritage Council's criteria, other information contained in the attached report and all submissions received in response to the Executive Director's recommendation.

The Heritage Council endorses and adopts the attached report for the purposes of making its decision.



**Professor Stuart Macintyre AO**  
Chair, Heritage Council of Victoria

**RECOMMENDATION OF THE EXECUTIVE DIRECTOR  
AND ASSESSMENT OF CULTURAL HERITAGE  
SIGNIFICANCE UNDER S.32 OF THE *HERITAGE ACT*  
1995**

**Name** THE TATURA WORLD WAR II INTERNMENT AND POW CAMPS COLLECTION  
**Location** 49 HOGAN ST TATURA, GREATER SHEPPARTON CITY  
**Provisional VHR Number** PROV H2373  
**Provisional VHR Categor(ies)** HERITAGE OBJECT  
**Heritage Overlay** N/A  
**Hermes Number** 184631



**EXECUTIVE DIRECTOR RECOMMENDATION TO THE HERITAGE COUNCIL:**

- That The Tatura World War II Internment and POW Camps Collection be included as a Heritage Object in the Victorian Heritage Register under the *Heritage Act 1995* [Section 32 (1)(a)].



**TIM SMITH OAM**  
**Executive Director**

**Recommendation Date:** 17 May 2017

This recommendation report has been issued by the Executive Director, Heritage Victoria under s.32 of the *Heritage Act 1995*.

## EXTENT OF NOMINATION

### **Date that the nomination was accepted by the Executive Director**

18 April 2017

### **Written extent of nomination**

The registration includes all of The Tatura World War II Internment and POW Camps Collection which consists of all of the objects which are listed on the catalogue which is held by the Executive Director.

### **Is the extent of nomination the same as the recommended extent?**

Yes

## EXTENT OF REGISTRATION

The registration includes all of The Tatura World War II Internment and POW Camps Collection which consists of all of the objects which are listed on the catalogue which is held by the Executive Director. [The catalogue is lengthy at 158 double A3 pages therefore only the first six pages are attached.]

## RATIONALE FOR EXTENT

The extent of registration of the Tatura World War II Internment and POW Camps Collection in the Victorian Heritage Register consists of all of the ca. 1,700 objects which are listed on the catalogue which is held by the Executive Director. The catalogue held by the Tatura Irrigation and Wartime Camps Museum also contains objects which are not associated with the Tatura World War II Internment and POW Camps Collection. The list held by the Executive Director has been extracted from this catalogue.

# STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE

## WHAT IS SIGNIFICANT?

The Tatura World War II Internment and POW Camps Collection consists of an assemblage of approximately 1,700 heritage objects and archival materials made and used by internees and prisoners of war (POWs) in the seven World War II internment camps at Tatura. It is held at the Tatura Irrigation & Wartime Camps Museum. The Tatura Museum's register books which contain the catalogue form part of the Collection.

### History Summary

In September 1939, Australia joined Great Britain in declaring war on Germany and immediately passed legislation to enable the internment of Australian civilians who might represent a threat to national security. In June 1940, the Australian Government agreed to also accommodate Britain's civilian internees as well as the thousands of civilians detained by the allies in Palestine, Persia, South Africa, Singapore, and other parts of South East Asia and the Pacific. Seven camps were set up near Tatura, four held civilian internees including families, while the other three accommodated prisoners of war. The camps closed progressively from 1945 to 1947 and many of the internees and some prisoners of war settled in Australia after their release. The Tatura & District Historical Society opened their museum in 1988 in the former office of the Rodney Irrigation Trust. Former internees began to visit the Museum (and the nearby German War Cemetery) and donate objects. It quickly became evident that a significant episode in Australian history had been forgotten, not just by the Museum but by the broader community as well. Over the next twenty years the Museum expanded and the wartime camps collection grew into a large assemblage of heritage objects and archival material.

### Description Summary

The Tatura World War II Internment and POW Camps Collection consists of approximately 1,700 heritage objects and archival materials made and used by internees and prisoners of war in the seven World War II internment camps at Tatura. It is held at the Tatura Irrigation & Wartime Camps Museum. It includes paintings and other art works; objects crafted from wood, metal and leather; woven and knitted textiles; embroidered and sewn clothes; uniforms; looms and sewing machines; jewellery; toys; theatre designs and posters; puppets; musical instruments; sporting items; kitchenware; gardening equipment and tools including a lathe; books; newspapers printed in the camps (some illegally), letters, photographs and models of buildings. The Collection also contains materials made after the war which include archives, photographs and oral history recordings in a variety of formats - hard copy, video, audio, CD and digital.

This site is part of the traditional land of the Yorta Yorta people.

## HOW IS IT SIGNIFICANT?

The Tatura World War II Internment and POW Camps Collection is of aesthetic, technical, historical and social significance to the State of Victoria. It satisfies the following criterion for inclusion in the Victorian Heritage Register:

### **Criterion A**

Importance to the course, or pattern, of Victoria's cultural history.

### **Criterion B**

Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

### **Criterion F**

Importance in demonstrating a high degree of creative or technical achievement at a particular period.

### **Criterion G**

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions.

## WHY IS IT SIGNIFICANT?

The Tatura World War II Internment and POW Camps Collection is significant at the State level for the following reasons:

The Tatura World War II Internment and POW Camps Collection is historically important for its associations with the World War Two internment and prisoner of war camps located near Tatura in Victoria and at Dhurringile (VHR H1554) mansion. The Collection documents all the different nationalities, political beliefs and religions of the people held in the camps. It also shows how the majority of internees and prisoners resolved to make the best of their circumstances by maintaining traditions, by going about everyday life as routinely as possible; and by occupying their time making necessities, studying, learning skills, creating art, entertaining each other and recording their experiences in art and writing – all within the limited resources of the camps. It is the largest collection in Victoria of movable heritage relating to Australia's wartime camps, almost all of it created by and donated by former internees and prisoners of the Tatura group of camps, some of it coming from other parts of the world. [Criterion A]

The Tatura World War II Internment and POW Camps Collection is also historically important for its associations with a number of significant historical events. Some of the objects and oral histories provide new perspectives on wartime events of significance to Australia, such as the sinkings of the *Kormoran*, *Sydney* and the *Arandora Star*; the *Dunera* scandal; the North African campaign and the Japanese POW escape from Cowra in NSW. [Criterion A]

The Tatura World War II Internment and POW Camps Collection is a rare contribution to the little known history of war camps in Victoria, the policies implemented by the Commonwealth Government during World War Two, and the stories of the people associated with the camps such as the *Dunera* Boys. Other objects display a unique combination of ingenuity, resourcefulness and skill in their fabrication due to the limited materials available in the camps. The objects display the cultural traditions and crafts of their makers' homelands. The oral histories which have been collected by the Tatura Museum staff contribute to the history of the camps and provide important context and detail about the objects. These histories also document another little known aspect of the war camps – the way that the internees were treated with dignity by the Australian army garrison. The creation of the Collection by members of the Tatura community demonstrates a strong commitment to preserving Victoria's heritage and memorialising the camps and all the people associated with them. [Criterion B]

The Tatura World War II Internment and POW Camps Collection includes paintings, other art works, craft, and textiles which display a high degree of creative and technical accomplishment within the context of the internment camps during the period 1940 to 1946. Other items made in camp workshops from wood, metal and leather display an extraordinary degree of technical accomplishment and creativity, all produced using resources available within the camps. They are not mass-produced objects but unique items made within the confines of the camps. [Criterion F]

The Tatura World War II Internment and POW Camps Collection has an important association with former internees and POWs as well as the garrison and the people of the Tatura area who worked on the construction of the camps, or supplied essential services to them. The Collection has grown in importance to many of these people as an assemblage of objects that represents the collective memory of the camps and other war-time events. The majority of these people remained in Victoria and have made many generous donations to the Museum. [Criterion G]

Without diminishing its association with other nationalities (mainly Italian and Japanese), the Tatura World War II Internment and POW Camps Collection is particularly associated with the German community in Victoria. It reflects the variety of religious and political groups within this community during the WWII period - Templers, Lutherans, Nazis, Jews and Catholics. The majority of the internees and POWs were of German or Austrian origin and the majority of the Collection was created by them. The Collection has particularly strong associations with the *Dunera* Boys and the Templer German families from Palestine (now Temple Society Australia), many of whom settled in Victoria after their release from internment. [Criterion G]

The Tatura World War II Internment and POW Camps Collection is also significant for the following reasons:

The Collection is associated with a number of places in the City of Greater Shepparton local government area which are of State and Local significance:

- Dhurringile mansion (VHR H1554)
- German War Cemetery (VHR H2347)
- Number One Internment Camp (VHR H2048)
- War Camp Number Two (HI H7924-0092)
- Prisoner of War Camp No. 13, including the *Kormoran* Memorial (HO57)
- The Italian National Ossario (HO64)

The Tatura World War II Internment and POW Camps Collection holds copies of photographs, documents and artworks owned by Australian public institutions and published books directly related to the Camps and created after the Camps closed. These items contribute to the significance and interpretation of the Collection but are not of state level significance themselves.

## RECOMMENDATION REASONS

### REASONS FOR RECOMMENDING INCLUSION IN THE VICTORIAN HERITAGE REGISTER [s.34A (2)]

Following is the Executive Director's assessment of the place against the tests set out in *The Victorian Heritage Register Criteria and Thresholds Guidelines (2014)*.

#### CRITERION A

**Importance to the course, or pattern, of Victoria's cultural history.**

##### STEP 1: A BASIC TEST FOR SATISFYING CRITERION A

The place/object has a *CLEAR ASSOCIATION* with an event, phase, period, process, function, movement, custom or way of life in Victoria's cultural history.

**Plus**

The association of the place/object to the event, phase, etc. *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources or oral history.

**Plus**

The *EVENT, PHASE, etc.* is of *HISTORICAL IMPORTANCE*, having made a strong or influential contribution to Victoria.

##### ***Executive Director's Response***

- The Collection has a *CLEAR ASSOCIATION* with seven World War Two internment and prisoner of war camps located near Tatura in Victoria and at Dhurringile mansion (VHR H1554).
- The close association of the Collection to the World War Two internment and prisoner of war camps located near Tatura in Victoria *IS EVIDENT* in the physical fabric of the objects of the Collection when they are viewed in conjunction with their catalogue entries and the oral histories which are also part of the Collection.
- The internment of enemy aliens and prisoners of war in Tatura is of *HISTORICAL IMPORTANCE*, having made a strong or influential contribution to Victoria both during and after WWII. Except for the Templers, the civilians who were transported to Australia as internees could have returned to their country of origin or Germany (in the case of the Templers) after the war; but many applied to remain in Australia. All the former internees joined the wave of immigrants who contributed to Australia's post-war prosperity and cultural diversity.

Criterion A is likely to be satisfied.

##### STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION A

The place/object allows the clear association with the event, phase etc. of historical importance to be *UNDERSTOOD BETTER THAN MOST OTHER PLACES OR OBJECTS IN VICTORIA WITH SUBSTANTIALLY THE SAME ASSOCIATION*.

##### ***Executive Director's Response***

- The Collection allows the clear association with the World War Two internment and prisoner of war camps located near Tatura to be *UNDERSTOOD BETTER THAN MOST OTHER PLACES OR OBJECTS IN VICTORIA WITH SUBSTANTIALLY THE SAME ASSOCIATION*. While a number of other collecting organisations in Victoria hold collections relating to the internment of enemy aliens and POWs; the Tatura World War II Internment and POW Camps Collection has a far larger number and more comprehensive range of objects than any other collection in Victoria. The oral history recordings further enrich the significance of the Collection.

Criterion A is likely to be satisfied at the State level.

## CRITERION B

Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

### STEP 1: A BASIC TEST FOR SATISFYING CRITERION B

The place/object has a *clear ASSOCIATION* with an event, phase, period, process, function, movement, custom or way of life of importance in Victoria's cultural history.

#### Plus

The association of the place/object to the event, phase, etc. *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources or oral history.

#### Plus

The place/object is *RARE OR UNCOMMON*, being one of a small number of places/objects remaining that demonstrates the important event, phase etc.

#### OR

The place/object is *RARE OR UNCOMMON*, containing unusual features of note that were not widely replicated

#### OR

The existence of the *class* of place/object that demonstrates the important event, phase etc. is *ENDANGERED* to the point of rarity due to threats and pressures on such places/objects.

#### **Executive Director's Response**

- The Collection has a *CLEAR ASSOCIATION* with seven World War Two internment and prisoner of war camps located near Tatura in Victoria and at Dhurringile (VHR H1554) mansion.
- The close association of the Collection to the World War Two internment and prisoner of war camps located near Tatura in Victoria *IS EVIDENT* in the physical fabric of the objects of the Collection when they are viewed in conjunction with their catalogue entries and the oral histories which are also part of the Collection.

Criterion B is likely to be satisfied.

### STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION B

The place/object is *RARE, UNCOMMON OR ENDANGERED* within Victoria.

#### **Executive Director's Response**

- When compared to any other collection in Victoria, the Tatura World War II Internment and POW Camps Collection has the largest and most comprehensive range of objects relating to the war camps. The oral history recordings further enhance the meaning of the Collection. This is *RARE*. No other collection in the state contains material that approaches the breadth of the Tatura Collection.

Criterion B is likely to be satisfied at the State level.

## CRITERION F

Importance in demonstrating a high degree of creative or technical achievement at a particular period.

### STEP 1: A BASIC TEST FOR SATISFYING CRITERION F

The place/object contains *PHYSICAL EVIDENCE* that clearly demonstrates creative or technical *ACHIEVEMENT* for the time in which it was created.

#### Plus

The physical evidence demonstrates a *HIGH DEGREE OF INTEGRITY*.

#### *Executive Director's Response*

- Many of the paintings are very accomplished and display a high level of technical *ACHIEVEMENT*
- The well-crafted toys are intact and complete and show a high degree of creative and technical accomplishment, given the limited range of materials that were available in the camp workshops.
- Other items made in camp workshops from wood, metal and leather display a similarly high level of technical accomplishment and creativity, all produced using resources available within the camps.
- The majority of the objects in the Collection are intact and appear to have changed little from the way they would have looked in the camps, thus demonstrating a *HIGH DEGREE OF INTEGRITY*.

Criterion F is likely to be satisfied.

### STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION F

The nature &/or scale of the achievement is *OF A HIGH DEGREE* or 'beyond the ordinary' for the period in which it was undertaken as evidenced by:

- *critical acclaim* of the place/object within the relevant creative or technological discipline as an outstanding example in Victoria; or
- *wide acknowledgement of exceptional merit* in Victoria in medium such as publications and print media; or
- recognition of the place/object as a *breakthrough* in terms of design, fabrication or construction techniques; or
- recognition of the place/object as a successful solution to a technical problem that *extended the limits* of existing technology; or

#### *Executive Director's Response*

- The nature and scale of the creation of so many artistic and practical objects within the camps is *OF A HIGH DEGREE* for the location and time in which it was undertaken. The objects are an outstanding example of the creative adaptation of available materials and technology given the limited resources and confines of the war camps.

Criterion F is likely to be satisfied at the State level.

## CRITERION G

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to indigenous people as part of their continuing and developing cultural traditions.

### STEP 1: A BASIC TEST FOR SATISFYING CRITERION G

Evidence exists of a *DIRECT ASSOCIATION* between the place/object and a *PARTICULAR COMMUNITY OR CULTURAL GROUP*.

(For the purpose of these guidelines, 'COMMUNITY or CULTURAL GROUP' is defined as a sizable group of persons who share a common and long-standing interest or identity).

#### Plus

The *ASSOCIATION* between the place/object and the community or cultural group is *STRONG OR SPECIAL*, as evidenced by the regular or long-term use of/engagement with the place/object or the enduring ceremonial, ritual, commemorative, spiritual or celebratory use of the place/object.

#### *Executive Director's Response*

- The Tatura World War II Internment and POW Camps Collection has an important association with former internees and POWs, and the garrison (in total numbering ca. 11,000 people) as well as the people of the Tatura area who worked on the construction of the camps, or supplied essential services to them.
- Surviving internees and POWs and their descendants have been visiting the museum and donating to the Collection since the Tatura Historical Society started to collect war camp material in the 1990s. This activity continues and indicates that the former internees share the Museum's view that this important part of Victoria's heritage be collected in one place close to the former camps; preserved and interpreted to the public.
- There is a *DIRECT ASSOCIATION* between the Collection and the Temple Society and the *Dunera* Boys and their descendants. Members of these groups created important objects and oral histories that are now part of the Collection.
- The Tatura World War II Internment and POW Camps Collection is particularly associated with the German community in Victoria. The majority of internees were German and they created much of the Collection.
- The installation of a replica *Arandora Star* memorial at the museum in May 2017 indicates an enduring commemorative use of the Collection.

Criterion G is likely to be satisfied.

### STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION G

The place/object represents a *PARTICULARLY STRONG EXAMPLE* of the association between it and the community or cultural group by reason of its *RELATIONSHIP TO IMPORTANT HISTORICAL EVENTS* in Victoria and/or its *ABILITY TO INTERPRET EXPERIENCES* to the broader Victorian community.

#### *Executive Director's Response*

- The objects in the Collection were made by internees and POWs, and the garrison. This represents a *PARTICULARLY STRONG EXAMPLE* of the association between this group and the Collection.
- Because the objects in the Collection together with their catalogue entries and the oral histories are so well associated with the internment camps; they *INTERPRET* the important war camps experience to the broader Victorian community.

Criterion G is likely to be satisfied at the State level.

# PERMIT POLICY

## Preamble

The purpose of the Permit Policy is to assist when considering or making decisions regarding works to a registered place. It is recommended that any proposed works be discussed with an officer of Heritage Victoria prior to making a permit application. Discussing proposed works will assist in answering questions the owner may have and aid any decisions regarding works to the place.

**The extent of registration of the Tatura World War II Internment and POW Camps Collection in the Victorian Heritage Register consists of all of the objects which are listed on the catalogue which is held by the Executive Director.** Under the *Heritage Act 1995* a person must not remove or demolish, damage or despoil, develop or alter or excavate, relocate or disturb the position of any part of a registered place or object without approval. It is acknowledged, however, that conservation may be required to keep places and objects in good repair and adapt them for use into the future.

If a person wishes to undertake works or activities in relation to a registered place or registered object, they must apply to the Executive Director, Heritage Victoria for a permit. The purpose of a permit is to enable appropriate change to a place and to effectively manage adverse impacts on the cultural heritage significance of a place as a consequence of change. If an owner is uncertain whether a heritage permit is required, it is recommended that Heritage Victoria be contacted.

Permits are required for anything which alters the place or object, unless a **permit exemption** is granted. Permit exemptions usually cover routine maintenance and upkeep issues faced by owners as well as minor works or works to the elements of the place or object that are not significant. They may include appropriate works that are specified in a conservation management plan. Permit exemptions can be granted at the time of registration (under s.42 of the Heritage Act) or after registration (under s.66 of the Heritage Act).

## Collection Management

It is recommended that a Conservation Management Plan [CMP] and a Collection Policy [CP] are developed to manage the Collection in a manner which preserves its cultural heritage significance. The CP documents and all aspects of the management of the Collection should be in accordance with the *National Standards for Australian Museums and Galleries*. Original digital Collection items should be managed in keeping with the standards, procedures, policies and records management systems used for the museum's other collections. These documents should be provided to and endorsed by the Executive Director.

## Additions and alterations to the Catalogue held by the Executive Director

The catalogue of the Collection is held in hard copy at the Tatura Museum contributes to the significance of the Collection as it describes the history of each item. The significance of the objects would be diminished if not lost without the catalogue. The digital copy of the catalogue of the Collection held on the Collections Victoria website is not part of the Tatura World War II Internment and POW Camps Collection and no permit policy is applicable to it. However the Tatura Museum will be required to maintain the online version of their catalogue on this or a similar independently hosted site in order to protect the important catalogue data.

It is recognised that the catalogues of all cultural collections change over time due to a number of factors. These include new additions to the Collection, cataloguing previously uncatalogued items and new research. In addition, the Tatura World War II Internment and POW Camps Collection continues to receive donations. This will necessitate amendment of the Extent of Registration on a regular basis. Therefore, every two years, the owners of the Tatura World War II Internment and POW Camps Collection will be required to submit amendments/corrections to the catalogue which is held by the Executive Director. The Extent of Registration will need to be altered to remove the old version and include the new version of the catalogue.

### **Closure of the museum**

If this has not been done already, the owners of the Tatura World War II Internment and POW Camps Collection should make a formal arrangement to ensure the survival of the Collection in the event of the closure of the museum. This arrangement should provide for the preservation of the Collection intact and ensures that it remains publically accessible. This arrangement should be provided to and endorsed by the Executive Director.

### **Permit policy – Conservation, Movement or Relocation**

Exemptions will usually be granted for movement, relocation, and loan activities as specified below. Written notification is required for any proposed conservation activities. The applicant will be notified by the Executive Director whether the conservation activity requires permit approval pursuant to the *Heritage Act 1995*, or whether it is permit exempt.

### **Building works requiring the temporary relocation of the Collection to protect it:**

Works to the buildings where the Collection is held have the potential to damage the Collection. These works include but are not limited to the works listed below. All objects must be removed from the area of the building impacted by these works before the works commence and not be returned until after the works have been completed.

- Any renovation of the building
- Repairs and maintenance.
- Installation, removal or replacement of electrical wiring and lighting systems.
- Painting of walls and ceilings.
- Installation, removal or replacement of hooks, nails and other devices for the hanging of paintings and other wall mounted items.
- Removal or replacement of door and window furniture including, hinges, locks, knob-sets and sash lifts.
- Removal or replacement of glazing
- Installation, removal or replacement of electric clocks, public address systems, detectors, alarms, emergency lights, exit signs, luminaires and the like on plaster surfaces.
- Installation, removal or replacement of carpets and/or flexible floor coverings.
- Installation, removal or replacement of curtain tracks, rods and blinds.
- Installation of stud walls.
- Demolition or removal of stud/partition walls, suspended ceilings or wall linings (including plasterboard, laminate and Masonite), glazed screens, flush panel or part-glazed laminated doors, windows, bathroom partitions and tiling, sanitary fixtures and fittings, kitchen wall tiling and equipment, lights, built-in cupboards, cubicle partitions, computer and office fit-out and the like.
- Refurbishment of bathrooms, toilets and kitchens including removal, installation or replacement of sanitary fixtures and associated piping, mirrors, wall and floor coverings.
- Removal of tiling or concrete slabs in wet areas.
- Installation, removal or replacement of ducted, hydronic or concealed radiant type heating.
- Replacement of lift car, mechanisms, motor and any associated elements.
- Installation, removal or replacement of bulk insulation in the roof space.
- Installation of plant within the roof space.
- Installation of new fire hydrant services including sprinklers, fire doors and elements.
- Installation of new built-in cupboards.
- Removal of items such as air conditioners, pipe work, ducting, wiring, antennae, aerals etc. and making good.
- Installation or removal of external fixtures and fittings such as hot water services and taps.
- Installation or repair of damp-proofing.
- Maintenance and replacement of plumbing and electrical services
- Vermin control
- Security and fire detection and suppression

### **Security of the Collection**

Fire detection and suppression systems suitable for museum use should be installed if this has not been done already. A Disaster Plan should be prepared and implemented in accordance with Museums Australia's standards. A security system suitable for museum use must be installed.

### Specific Permit Exemptions

Once an endorsed CMP and CP has been implemented, the whole collection or an object type may be subject to a review to enable a class of standard, or specific, permit exemptions to be granted.

### Permit Exemption for objects of contributory cultural heritage significance

It is recognised that duplicates exist of objects of contributory cultural heritage significance. Therefore these may be replaced by accurate copies.

## CULTURAL HERITAGE SIGNIFICANCE

### Overview of significance

The cultural heritage significance of The Tatura World War II Internment and POW Camps Collection lies in the intactness and comprehensiveness of the Collection as a whole including all the items of primary and contributory cultural heritage significance listed below. The close association of the Collection to the World War Two internment and prisoner of war camps located near Tatura in Victoria is evident in the physical fabric of the objects of the Collection when they are viewed in conjunction with their catalogue entries and the oral histories which are also part of the Collection. The catalogue of the Collection held in hard copy at the Tatura Museum and online at Collections Victoria contributes to the significance of the Collection.

a) All of the objects listed here are of **primary cultural heritage significance** in the context of the *Collection*. The objects of cultural heritage significance are shown in **black** in the catalogue. A permit is required for most works or alterations. See Permit Exemptions section for specific permit exempt activities:

- Paintings in a variety of media including oil, watercolour and gouache on a variety of supports including paper, wood and (rarely) canvas
- Three dimensional artworks and ornaments made from wood, varnish, metal, stone or leather
- Clothing and accessories (including shoes and luggage) – domestic, ceremonial and uniforms fabricated by techniques including sewing, weaving, knitting and embroidery
- Puppets made from packing crates, paint and fabric
- Theatre designs, backdrops, posters, scripts, costumes
- Mechanical equipment including looms and sewing machines
- Musical instruments
- Gardening equipment and tools often made from scrap timber and galvanised iron
- Sporting items
- Toys and objects used for playing games by adults and children
- Kitchenware and tools
- General tools
- Domestic items
- Jewellery and other items of personal adornment
- Furniture made from packing crates and other scrap timber
- Currency and medals
- Materials relating to education of and by the internees
- Models of ships, planes and buildings
- Archaeological items excavated from original camp sites
- Other objects relating to the camp inmates, construction of the camps and the garrison
- Letters and cards sent and received by Camp inmates
- Books used in the Camps
- Maps and plans, printed and hand drawn
- Poems and diaries
- Newspapers, magazines, books and booklets sent to and produced in the camps

- Original photographs
  - Copies of photographs and documents which are not publically accessible
  - Handwritten letters received by the Tatura Museum after the closure of the Camps
  - Original oral history recordings relating to the camp inmates, construction of the camps and the garrison in a variety of formats - hard copy, video, audio, CD and digital
- b) All of the objects that are listed here or not listed in a) or c) are deemed to have **contributory cultural heritage significance** to the *Collection*. They are shown in **blue** in the catalogue. A permit is required for most works or alterations. See Permit Exemptions section for specific permit exempt activities:
- Copies of photographs, documents and artworks which are owned by Australian public institutions such as the National Archives of Australia; the Australian War Memorial or the Jewish Museums in Sydney and Melbourne
  - Published books directly related to the Camps and created after the Camps closed
  - Extracts from published books which are directly related to the Camps and created after the Camps closed
  - Other publically available materials (including radio interviews) featuring former internees and POWs
  - Digital copies of material of primary cultural heritage significance
  - The hard copy Tatura Museum catalogue books
- c) All of the objects that are listed here are of **no cultural heritage significance** for the Collection. These may be included in the catalogues of the Tatura Museum but **not** listed in the catalogue of The Tatura World War II Internment and POW Camps Collection held by the Executive Director.
- Books on subjects indirectly related to the Camps e.g. books about *HMAS Sydney* or *HSK Kormoran*
  - Extracts from books indirectly related to the Camps
  - Other publically available materials (including radio interviews) indirectly related to the Camps or directly relating to the camps but not featuring former internees and POWs
  - Display cabinets and storage furniture
  - Mock-up of a hut used for interpretative purposes in the museum
  - Objects relating to Tatura or the local area that are not related to the War Camps
  - Objects relating to the irrigation history of the Goulburn Valley

## PERMIT EXEMPTIONS (UNDER SECTION 42 OF THE HERITAGE ACT)

It should be noted that Permit Exemptions can be granted at the time of registration (under s.42(4) of the *Heritage Act*). Permit Exemptions can also be applied for and granted after registration (under s.66 of the *Heritage Act*).

### General Condition 1

All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.

### General Condition 2

Should it become apparent during further inspection or the carrying out of works that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such works shall cease and Heritage Victoria shall be notified as soon as possible.

### General Condition 3

All works should ideally be informed by Conservation Management Plans prepared for the place. The Executive Director is not bound by any Conservation Management Plan, and permits still must be obtained for works suggested in any Conservation Management Plan.

### General Condition 4

Nothing in this determination prevents the Heritage Council from amending or rescinding all or any of the permit exemptions.

### General Condition 5

Nothing in this determination exempts owners or their agents from the responsibility to seek relevant planning or building permits from the relevant responsible authority, where applicable.

### Standard Permit Exemption – Movement or Relocation

The temporary relocation or movement of a registered heritage object within the Tatura Museum building does not require permit approval by the Executive Director pursuant to the *Heritage Act 1995* where the activity is performed in accordance with the accepted standards, policies and procedures of the *National Standards for Australian Museums and Galleries*. This includes movements resulting from works to the building(s) which house the Collection.

Temporary external movement, relocation or loan of objects to Australian or Victorian government cultural institutions which have conservation departments does not require permit approval by the Executive Director pursuant to the *Heritage Act 1995*, where the activity is undertaken or supervised by qualified conservators, and performed in accordance with the accepted standards, policies and procedures of the borrowing organisation concerned. However the Executive Director should be notified of all such activities.

Movement of registered heritage objects of high financial value to secure storage outside the museum does not require permit approval by the Executive Director pursuant to the *Heritage Act 1995*, where the museum has documented this and advised the Executive Director and the movement is done according to the *National Standards for Australian Museums and Galleries*.

### Permit Exemption for objects of contributory cultural heritage significance

If damaged, objects of contributory cultural heritage significance should be conserved where practicable. They may be replaced by duplicates if conservation is not practicable or if they have been destroyed.

### Standard Permit Exemption – Museum catalogue books

New entries may be added to the Tatura Museum catalogue books and entries of Tatura Museum collections not related to the Tatura World War II Internment and POW Camps Collection may be added.

## RELEVANT INFORMATION

### HERITAGE LISTING INFORMATION

<b>Local Government Authority</b>	CITY OF GREATER SHEPPARTON
<b>Heritage Overlay</b>	No
<b>Heritage Overlay Controls</b>	N/A
<b>Other Overlays</b>	N/A
<b>Victorian Aboriginal Heritage Register</b>	No
<b>Other listing</b>	No
<b>Other Names</b>	Tatura War Camps Collection World War II Wartime Camps Collection

### Comments

The majority of the Collection has been donated to or collected by the Tatura Museum. The puppets are on permanent loan from Dr Silke Beinssen-Hesse. A small number of other items may also be on loan although the situation of all these loans has to be clarified.

### HISTORY

#### *Defending Victoria and Australia - Creation of the camps*

In September 1939, Australia joined Great Britain in declaring war on Germany and immediately passed legislation to enable the internment of Australian civilians who might represent a threat to national security. Internees were initially accommodated in many temporary locations including gaols and under canvas, however these did not comply with the terms of the Geneva Convention. Dhurringile Mansion was privately owned, but was commandeered by the Australian authorities at the outbreak of war. The Army, with the help of locals, surrounded the building with barbed wire and adapted it to hold prisoners. It was at first used to accommodate German Nationals who were working or living in Victoria, and considered to be a threat to Australia's security. After the "Phoney war" in May 1940, Australia was asked to take up to 50,000 internees and prisoners of war. Local farmers supervised by the army built a number of purpose-built internment camps constructed to the requirements of the Geneva Convention.

Camp 1 was commenced to hold internees initially held in Dhurringile, together with other German Nationals from the other states, and to allow the officers from the *Kormoran* to be accommodated in Dhurringile. The new internees included Britain's civilian internees as well as thousands of German, Italian, Japanese and other civilians from Axis countries. These had been detained by the allies in Palestine, Persia, South Africa, Singapore, and other parts of South East Asia and the Pacific. All these 'Enemy Aliens' were transported unwillingly to Australia, unaware of their destination, on civilian ships such as the *Queen Elizabeth*, the *Arandora Star* (originally destined for Canada) and the liner *Queen Mary* as well as troop ships such as the *Dunera* (which also carried enemy aliens rescued from the sinking of the *Arandora Star*).

#### *Defending Victoria and Australia - Tatura camps and garrison*

The seven camps that were set up near Tatura comprised the largest group of camps in the country. They held well in excess of 8,000 people to which a contingent of 2,700 guards and other personnel was attached. All the internment camps in Australia were numbered consecutively in the order in which they were constructed, for example the POW camp at Cowra was Camp 12. The seven camps in the Tatura area were:

- Dhurringile mansion – the first camp and not numbered – POWs – German Officers and their batmen
- Camp 1 near Tatura – Internees – Single males, mostly German and Italian
- Camp 2 near Tatura – Internees – Single males, mostly German and Italian
- Camp 3 near Rushworth – Internees – mostly German and Italian family groups
- Camp 4 near Rushworth – Internees – Japanese family groups

- Camp 13 near Murchison –POWs – mainly Italian and German but also some Japanese after the Cowra breakout
- Graytown (part of Camp 13) – POWs – Italian, German and Finnish

There were several compounds in each camp (typically designated Compound A etc.). These were used to keep racial or cultural groups together (or apart as there were many disagreements). Camps 3 and 4 were the only internment camps in Australia to hold families. The composition of the internees in each camp changed over the life of the camps. Jewish internees were released in 1942 when it was recognised that they should never have been interned. Many Italians were released for wood cutting and farm work after Italy signed the armistice in 1943.

A garrison of guards and other support staff were stationed outside each of the compounds. Most of the garrison were WW1 veterans, or returned WWII servicemen. The Australian Women's Army Services and the Volunteer Defence Corps (VDC) also worked at the camps in a variety of capacities. The VDC assisted in capturing escapees. Initially there was a supply depot at Tatura Showgrounds which was later superseded by one at the Murchison East Railway Siding, which lasted until the camps were removed. The army provided No. 28 Camp Hospital at Camp 1 and civilian and army doctors and dentists worked there. There was also a small medical hut in each compound with a nurse or an internee doctor for minor ailments. In the Collection, there are many paintings and drawings made by internees of the soldiers, medical staff and their children.

The Collection is particularly rich in items documenting all aspects of the living conditions in the camps as well as images of the camp buildings (interior and exterior), garrisons, hospitals and gardens. The recreation areas constructed by the prisoners such as theatres, a skittle alley, tennis court are also well documented by oral histories, photographs, paintings, sketches and other materials. All the camp buildings and infrastructure were sold or demolished after the release of the prisoners so these Collection items are the only documentation aside from some archaeological remains. The internees were required to wear ex-military uniforms dyed dark red to make them easier to identify. The Collection holds some of these.

#### *Arriving in a new land and maintaining distinctive cultures*

Table 1 summarises the origins of the internees held at the Tatura camps. None of Australia's other camps had internees which represented such a diversity of backgrounds in terms of nationalities, political convictions, faiths, class and education as those held at Tatura. Many of the oral histories document how the internees were forced to leave their homes and did not know where they were being taken. Many internees bought possessions from home such as the sewing machines and luggage bought from Palestine by the Templers. Some of these are held in the Collection. Most internees worked hard to maintain their cultures, for example, Jewish internees managed to have a kosher kitchen installed in Camp 2.

The Collection also demonstrates how some German, Austrian and Italian POWs and internees maintained their Nazi and Fascist loyalties. For example, stone carvings depicting swastikas have been found on camp sites and there are a number of documents expressing support for the Nazis in the Collection. The Nazi and fascist sympathisers made many escape attempts in order to return to fighting; and there are hand drawn maps in the Collection which were used in these escape attempts. There are also images tunnels dug by prisoners attempting to escape as well as interviews with the soldiers who captured them. Other Germans, Austrians and Italians did not support the Nazis or Fascists and did not involve themselves in these activities.

A Norwegian internee, Haakon Nilsen surreptitiously made radios to enable internees stay up to date with the progress of the war and news from their homes in Europe. They put this news into illegal newspapers. The Collection holds some of these newspapers as well as melted metal toothpaste tubes which were used to make batteries for the radios. The Quakers and the Red Cross facilitated contact between the internees and their families in Europe and the Collection holds photographs, magazines and cards exchanged between the internees and their families by these organisations.

Most of the internees grew to appreciate the Australian environment, and despite the deprivations found the camp experience positive and formative. Many applied to remain here after their release, and some ex-prisoners of war even returned several years later, all contributing to Australia's post-war prosperity and cultural diversity, some becoming well known in their chosen fields of endeavour.

### Building community life

All the aspects of building community life are represented in the Collection and it reflects the way in which the internees went to great efforts to maintain their cultures and live as they had done before internment. There are a large number of objects associated with these activities, most skilfully made in the camps from scavenged materials such as food tins, 40 gallon drums, old clothes and fruit crates. These activities included:

- Playing sports and games
- Making and using toys
- Gardening
- Washing and cleaning
- Furnishing
- Preparing food.
- Making clothes, shoes and accessories
- Earning income
- Maintaining spiritual life.

### Educating people

Many of the internees were highly educated. Education of adults and children was an important activity in the camps with many objects associated with this activity. These include rolled up toilet paper used by children to learn to write until paper was provided and readers. Text books were sent by sympathetic groups and some were written from memory by camp teachers. There were 48 different subjects being taught in the German B compound of Camp 3. Many of the pupils taught at the camps were able to matriculate or go to university after their release due to the good education they received in the camps.

### Shaping cultural and creative life and achieving design and artistic distinction

Many of the internees and POWs were artistically inclined and drawing, painting, sculpture and printmaking were important in the recreational life of the camps, despite the scarcity of materials. The Collection has many original art works – oil paintings, watercolours and sketches - that record the camp experience, some humorously focusing on people, others studying the camp environs. The following artists are represented:

- Dr Leonhard Adam
- Robert Felix Emile Braun
- Max Bruch
- E. Duffner
- Theodor Engel
- Herr Gluckner
- Ludwig Hirschfeld-Mack
- Alfons Koenig
- Alfred Landauer
- Ludwig Meilich
- Frau Rippert
- Georg Rosenkranz
- Dr Otto Rubitschung
- Cesare Vagarini
- Herman Valentin
- Hans Wolter von Gruenewaldt
- Kurt Winkler
- Emil Wittenberg

Theatre was another important aspect of life in the camps. One example is a group of nine traditional German puppets made for theatre productions in Camp 3, Compound A by Australian-German internees. The puppets were made for the Beinssen children by their parents Irmhild and Ekke who paid Alfons Koenig to make them. The costumes were made by Irmhild and her sister Gisela von Koch. Irmhild wrote rhymed plays for the puppets; Gisela wrote the music and Irmhild and Ekke performed the plays. The puppet characters include 'Kasperle' (similar to Punch – not used in Irmhild's plays), a skeleton, peasant girl, hero, devil and angel. The carved heads of the puppets are said to resemble some of the internees. Koenig and Cesare Vagarini painted some of the large and dramatic theatre backdrops used for the puppet and other performances. There are also handmade traditional folk dancing costumes in the Collection.

Music was important in the camps. Dr Georg Gruber, the conductor of the Vienna Boys' Choir, organised many orchestral concerts and the Collection holds a number of handmade musical instruments used both for performances and to teach music to children. There is also a Japanese gramophone record of a popular Japanese singer. The Collection holds poetry, prose and diaries written in the camps, e.g. poems written by Mrs Sophie Meier, mother of Mrs Helmut Seefeld, one of the Singapore group of Jewish refugees held in Camp 3.

The internees' fascination with the Australian landscape and its flora and fauna was expressed in art works and various handcrafted items. Jewellery, ornaments, toys, embroidery, trays, sewing boxes, containers, cake moulds and ashtrays often replicate Australian emblems and are sometimes inlaid with Australian coins. Fred Lowen made furniture in the camps and went on to found the FLER furniture company.

Clothing and fancywork was made by female camp internees. Making do with few basic materials, they managed to make many useful things for 'hearth and home', helping to make the huts and life around them more homely and comfortable with things like embellished pillowcases, embroidered cloths, edged rugs, knotted string bags and decorative calendars. Some of the embroidered items draw directly on the camp experience, commemorating Tatura and the journey travelled to Australia, or learning the English alphabet. One example is a tray cloth embroidered in 1942 by fourteen year old Annemarie Treftz, of Camp 3. It tells the story of the Templers' journey from Palestine to Australia, and onto Tatura, depicting the sea, people in uniform, palm trees, a map of Australia, Sydney Harbour Bridge and a Camp 3 internment hut. There are also many very skilfully constructed and designed items of clothing made by the female internees. Many were knitted using reclaimed wool, in some cases using difficult stitches and fabrics were woven from reclaimed fabric and threads. Other pieces of clothing were made from new fabric or old clothing and decorated with fine embroidery.

### Protecting Victoria's heritage

In 1988 the Tatura & District Historical Society opened their museum in the former office of the Rodney Irrigation Trust. In the first year of opening, former internees travelling to the German War Cemetery visited the Museum. They were disappointed to see that the camps did not feature in the displays, as the focus was on the agricultural history of the district. They had fascinating stories to tell, and they still had many everyday things they had kept as cherished mementoes of their camp experiences. It quickly became evident that a significant episode in Australian history had been forgotten, not just by the Museum but by the broader community as well. The Museum appointed Lurline and Arthur Knee as researchers and the first of many unique donations followed. Over the next twenty years the Museum expanded and the wartime camps Collection grew into a rich assemblage of heritage objects and archival material. The Museum is alive and vital with activity and continues to grow with new acquisitions and stories, with links continually built and maintained with people around the world. Since the opening of the Museum many former internees have visited, offering mementoes that they or their family had retained and cherished for decades. This indicates that the former internees share the Museum's view that this important part of Victoria's heritage be collected in one place close to the former camps; preserved and interpreted to the public.

### Commemorating

All the and prisoners of war who died while being held in an internment or prisoner of war camp in Australia were initially buried in the local cemetery closest to their camp. After the war their remains were moved to their country's war cemetery. German internees, were reinterred at the official German War Cemetery in Australia which is next to the Tatura Cemetery. The Italian POWs and internees who died in Australia are buried in the Italian National Ossario which is located in the Murchison Cemetery. (Australia's Japanese War Cemetery is at Cowra). The *Kormoran* memorial is located at the site of Camp 13 and the *Arandora Star* Memorial was located at Camp 3 but was destroyed in 1947. The Collection holds interviews, paintings and photographs regarding all these memorials. A replica *Arandora Star* Memorial was installed at the Tatura Museum on 7 May 2017 showing that the museum itself is becoming a memorial.

Table 1 - Origins of the internees at the Tatura camps

	Name of group	Type of prisoner	Origin	Location before coming to Tatura	Notes
1	German POWs	POW	Germany	Germany Egypt Britain	Crew of the <i>Kormoran</i> captured at sea after battle with HMAS Sydney Members of the Afrika Korps captured by the Rats of Tobruk Members of the Luftwaffe and other POWs captured by the British
2	Japanese POWs	POW	Japan	Covra NSW	Re-captured escapees
3	Italian POWs	POW	Italy	Egypt and Abyssinia	Captured by the British and sent to Australia under an agreement with the British government
4	Other POWs	POW	Many countries *	Australia	Captured by Commonwealth Forces and sent to Australia under an agreement with the British government
5	<i>Dunera Boys</i>	Internee	Germany and Austria	UK	Jewish German and Austrian escapees from Nazis who had escaped to Britain and were classified as enemy aliens (including survivors of the sinking of the <i>Arandora Star</i> )
6	Enemy aliens from the <i>Dunera</i>	Initially internee then POW	Mainly Italy and Germany (Germans reclassified as POWs)	UK	British enemy aliens (including survivors of the sinking of the <i>Arandora Star</i> ) sent to Australia under an agreement with the British government
8	Australian internees	Internee	Germany and Austria Many countries *	Australia	Australian enemy aliens
9	Italian Group	Internee	Italy	Australia, Malaya and Singapore	Australian enemy aliens Italians working in Asia
10	Templers	Internee	Palestine	Palestine	Evangelical Protestants who had left Germany in the 1860s to found a new community in the Holy Land
11	Palestine group	Internee	Italy	Palestine	Employed by the Vatican and others in the Holy Land
12	Singapore Group	Internee	Germany and Austria Many countries *	Singapore and Malaya	Jewish German and Austrian escapees who had made their way to Singapore Enemy aliens working in Asia
13	New Guinea Group	Internee	Germany	New Guinea	German Lutheran Missionaries working in New Guinea
14	Persian Group	Internee	Germany & Austria	Persia	Some employed by Shah of Iran in industrial developments Jewish refugees from Nazi Germany
15	Japanese	Internee	Japan	Australia and other countries #	Australian enemy aliens Japanese living and working in Asia and the Pacific
16	Aboriginal Australians	Internee	Australia	Northern Australia	Married to enemy aliens, mostly Japanese pearlers living in Broome and other parts of Northern Australia

\* Axis countries such as Italy, Poland, Norway, Hungary, Finland, Romania and Russia. Jewish and non-Jewish  
# Thursday Island, Dutch East Indies, New Guinea, New Caledonia, New Hebrides, Solomon Islands, New Zealand and other countries in the Pacific

## VICTORIAN HISTORICAL THEMES

### 02 Peopling Victoria's places and landscapes

- 2.4 Arriving in a new land
- 2.6 Maintaining distinctive cultures

### 07 Governing Victorians

- 7.4 Defending Victoria and Australia
- 7.5 Protecting Victoria's heritage

### 08 Building community life

- 8.2 Educating people
- 8.3 Providing health and welfare services
- 8.4 Forming community organisations

### 09 Shaping cultural and creative life

- 9.1 Participating in sport and recreation
- 9.2 Nurturing a vibrant arts scene

## PHYSICAL DESCRIPTION

The Tatura World War II Internment and POW Camps Collection consists of an assemblage of approximately 1,700 heritage objects and archival materials made and used by internees and prisoners of war in the seven World War II internment camps at Tatura. It is held at the Tatura Irrigation & Wartime Camps Museum. The Tatura Museum catalogue books are a contributory part of the Collection and will be updated every two years. The objects include:

- Paintings in a variety of media including oil, watercolour and gouache on a variety of supports including canvas, paper and wood
- Three dimensional artworks and ornaments crafted from wood (usually varnished), metal, stone or leather
- Clothing and accessories (including shoes and luggage) – domestic, ceremonial and uniforms fabricated by techniques including sewing, weaving, knitting and embroidery
- Puppets made from packing crates, papier-mâché, paint and fabric
- Theatre designs, backdrops, posters, scripts, costumes
- Mechanical equipment including looms, sewing machines and a metal turning lathe
- Musical instruments
- Gardening equipment and tools often made from scrap timber and galvanised iron
- Sporting items
- Toys and objects used for playing games by adults and children
- Kitchenware and tools
- General tools
- Domestic items
- Jewellery and other items of personal adornment
- Furniture made from packing crates and other scrap timber
- Currency and medals
- Materials relating to education of and by the internees
- Models of ships, planes and buildings
- Archaeological items excavated from original camp sites
- Other objects relating to the camp inmates, construction of the camps and the garrison
- Letters and cards sent and received by Camp inmates
- Books used in the Camps

- Maps and plans, printed and hand drawn
- Poems and diaries
- Newspapers, magazines, books and booklets sent to and produced in the camps
- Original photographs
- Copies of photographs and documents which are not publically accessible
- Handwritten letters received by the Tatura Museum after the closure of the Camps
- Original oral history recordings relating to the camp inmates, construction of the camps and the garrison in a variety of formats - hard copy, video, audio, CD and digital
- Copies of photographs, documents and artworks which are owned by Australian public institutions such as the National Archives of Australia; the Australian War Memorial or the Jewish Museums in Sydney and Melbourne
- Published books directly related to the Camps and created after the Camps closed
- Other publically available materials (including radio interviews) directly related to the Camps and created after the Camps closed
- Digital copies of material of primary cultural heritage significance
- The hard copy catalogue books

## **INTERIORS**

No interiors. All the significant objects are movable.

## **ARCHAEOLOGY**

There is no identified archaeology of state level significance at this place. There are a small number of archaeological objects in the Collection which were found on the sites of all the Camps, for example, small pieces of stone carved with Third Reich motifs.

## **INTEGRITY/INTACTNESS**

### Intactness

The intactness of the Collection is excellent. It continues to grow from donations and the collecting and oral history activities of the managers. (April 2017).

### Integrity

No damaging interventions have been undertaken to the objects ensuring that the integrity of the Collection is excellent. The cultural heritage values of the place can be easily read in the extant fabric of the objects coupled with the catalogue entries. In some cases the catalogue does not clarify if some of the photographs and documents are original or copies. (April 2017).

## **CONDITION**

The Collection appears to be in generally good condition. The paper objects are yellowed as would be expected for paper of this age. Some of the oral histories are kept in formats with a limited life such as video and cassette tape, DVDs and CDs. However the museum is progressively digitising these.

Many of the objects are on permanent display. While the museum is not open often and the current lighting is low, eventually even these low levels will lead to light damage of the more sensitive materials (textiles, paper and pigments). (April 2017)

## COMPARISONS

There are no collections in the VHR which can be compared to the Tatura World War II Internment and POW Camps Collection.

### Comparison – Artworks by internees

The State Library of Victoria (SLV) holds about 50 paintings/sketches by Fred Lowen, 8 by Herman Valentin, five by Kurt Winkler and one by Leonhard Adam. The Jewish Museum, Melbourne holds 23 of Emil Wittenberg's painted sketches of camp life (copies are in the Tatura museum). The National Gallery of Victoria holds 79 artworks by Ludwig Hirschfeld-Mack and some of the other camp artists such as furniture made by Fred Lowen after internment. The Ian Potter Museum of Art holds 600 artworks by Ludwig Hirschfeld-Mack, most apparently completed after his internment, although there are some studies of the internment camp at Tatura. Murchison Historical Society holds some material relating to Camp 13 including a portfolio of portraits and copies of many sketches and drawings by Hans Wolter von Gruenewaldt. A number of private individuals also hold artworks from the camps.

### Comparison – Other War Camp collections

The University of Melbourne Archives holds Ludwig Hirschfeld-Mack's papers. It also holds Leonhard Adam's papers; his camp sketch book and an original copy of the 'Collegium Taturensis' document (the Tatura museum holds a copy). The SLV holds ca. 8 copies of books and articles by Leonhard Adam. Museum Victoria holds ca. 350 objects related to internment camps although not all of these relate to the Tatura camps; and many relate to the post-camp career of Karl Muffler, a pastry cook who was interned at Tatura. The Jewish Museum of Australia in Melbourne holds ca. 320 objects related to internment camps although some relate to other camps or the *Dunera*. No other collection appears to hold the number and variety of oral histories made by former inmates of the camps.

## SUMMARY OF COMPARISONS

While a number of organisations in Victoria hold materials relating to the WWII camps in Victoria, the Tatura World War II Internment and POW Camps Collection is the largest and most comprehensive collection of objects relating to the whole internment and POW camp experience in Victoria.

The Tatura World War II Internment and POW Camps Collection includes an exceptional collection of original artistic works. In particular, the works by Dr Leonhard Adam (internee), Georg Rosencranz (POW) and Cesare Vagarini (internee) are outstanding, each represented by a series of works that demonstrate a range of camp subjects and themes. Other works by Adam and Vagarini are also held privately, but the Collection has the largest number of their works that relate to the camps. While other organisations hold artworks by former internees, much was completed after internment, unlike the Tatura Collection.

The Tatura World War II Internment and POW Camps Collection is the largest and most comprehensive collection of war camp related heritage objects, art works and records in Victoria. The Collection is more closely associated with the camp sites as well as other related local places than other collections, making the contextual associations more meaningful. The oral histories further enrich the Collection.

### **KEY REFERENCES USED TO PREPARE ASSESSMENT**

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[http://mavic.asn.au/assets/NSFAMG\\_v1\\_4\\_2014.pdf](http://mavic.asn.au/assets/NSFAMG_v1_4_2014.pdf)

Summerton, M (2010) Tatura Museum World War II Wartime Camps Collection. Significance Assessment, Prepared for the Tatura & District Historical Society, June 2010, Historica Cultural Heritage Projects (unpublished)

### **ACKNOWLEDGEMENTS**

Lurline and Arthur Knee  
Dr Silke Hesse

### **PROPOSED TEXT FOR THE BLUE HERITAGE PLAQUE**

This Collection consists of artworks, heritage objects and archives made and used by internees and prisoners of war in the seven World War II internment camps in the Tatura area between 1940 and 1948. Photos and oral histories from the prisoners as well as the garrison and locals add to this little known story.

**ADDITIONAL IMAGES**



Tray made by Italian internee Vincenzo d'Elia



Painting by German POW, Dr. O Rubitschung



“Kasperle” a puppet made by Alfons Koenig with clothing made by Australian-German internee, Irmhild Beinsen and her sister Gisela von Koch. On loan from Dr Silke Beinsen-Hesse



Painting by Leonhard Adam of the original *Arandora Star* memorial (now demolished) which was created by Robert Felix Emile Braun



Internment Camps coins



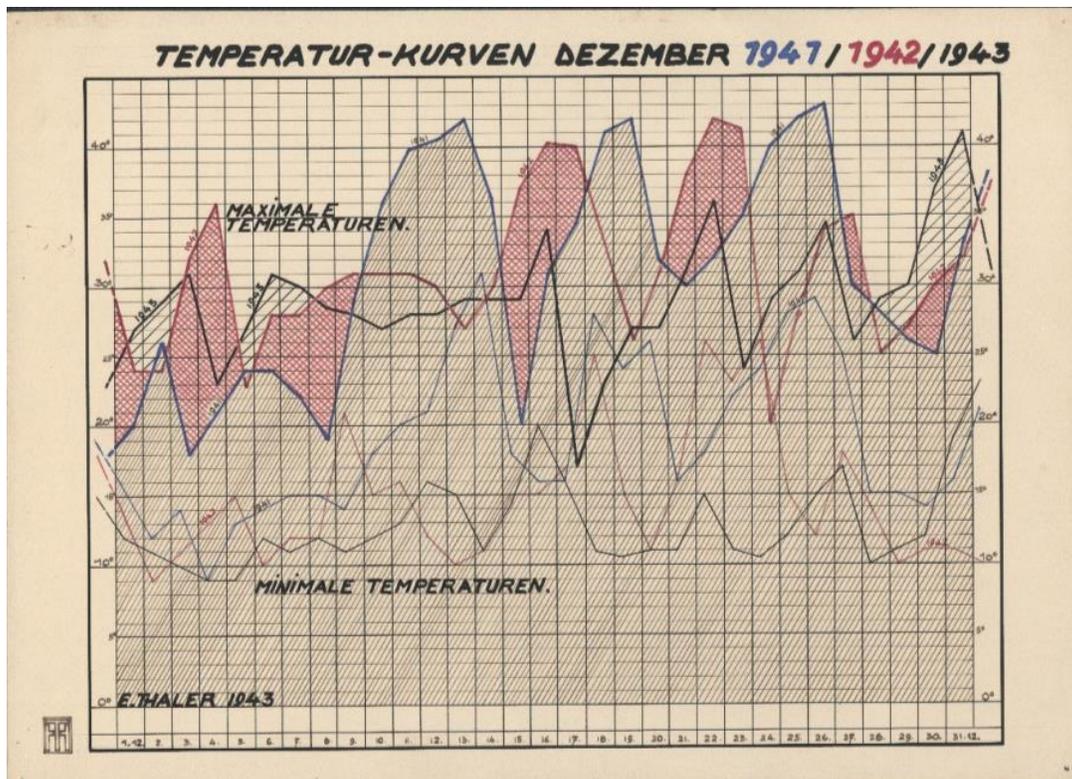
Photograph of camp 4 clothing factory staffed by Japanese women



The Kitamura family from Japan visiting the museum, with Lurline Knee



Sporting certificate created in the Camps



Temperature charts created for research and educational purposes by Emil Thaler



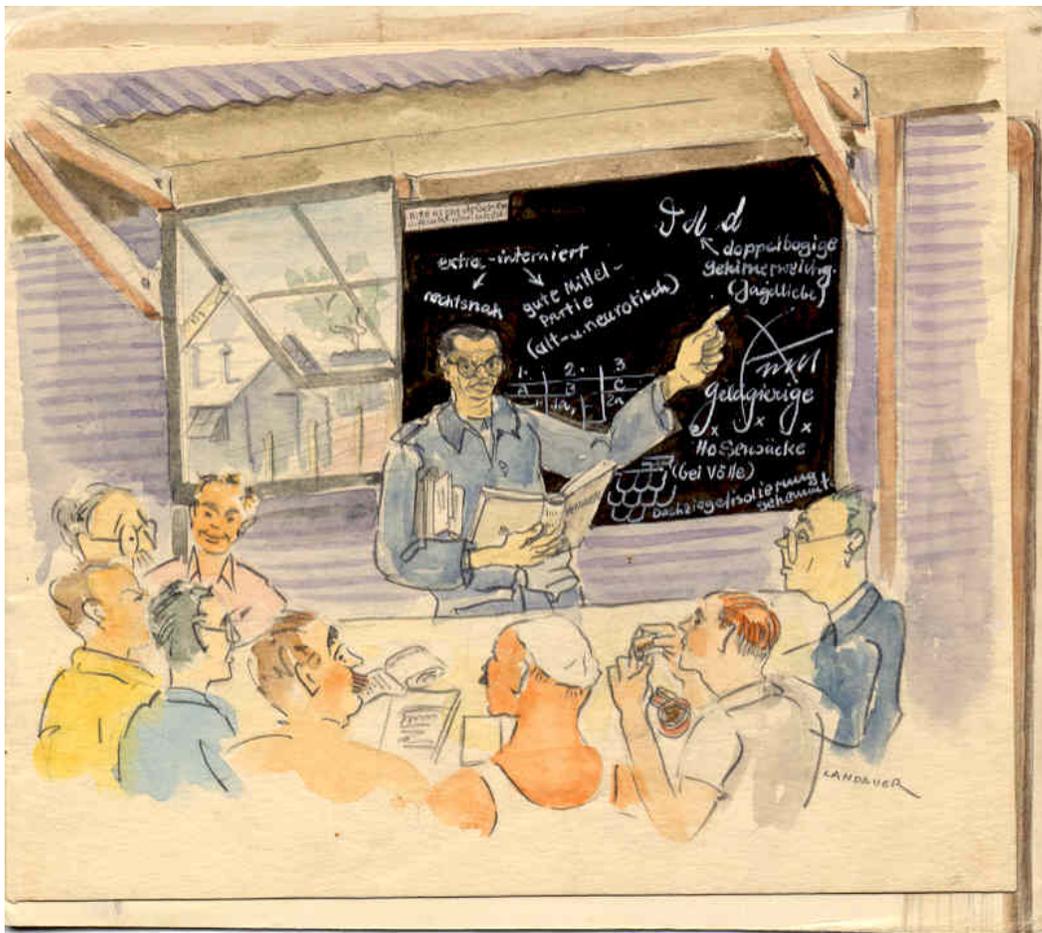
Child's tea set made from jam tins, decorated by Frau Lippert



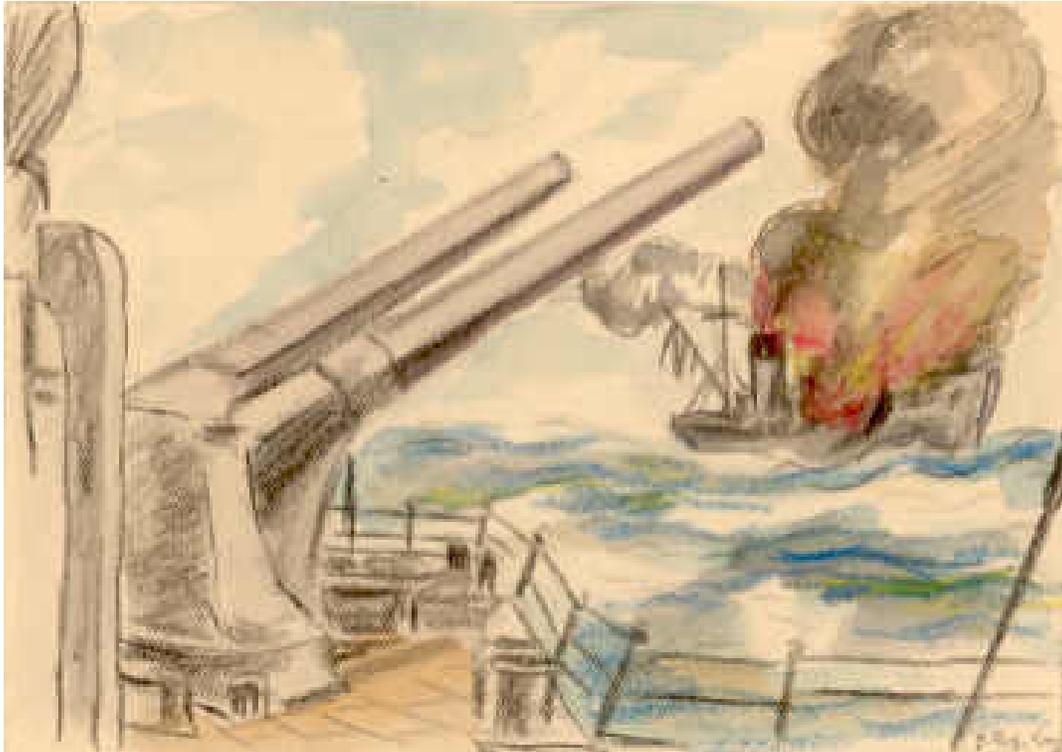
Tray cloth embroidered in 1942 by Templer girl, Annemarie Treftz, illustrating the story of the journey from Palestine to Tatura



Sketch of a camp scene by Max Bruch



Postcard by Alfred Landauer showing teaching in the Camp



Sketch by Georg Rosenkrantz made on *HSK Kormoran*



Inlaid wooden tray made by an internee from Camp 3