



Connecting with Country report

SSD-70283710: 1 Crescent
Street, Holroyd

Tiberius (Holroyd) Pty Ltd (ABN 61
061 131 959) at the Holroyd Unit
Trust (ABN 42 891 308 354).

Prepared by Artefact Heritage and Environment
Services

23 September 2025

ACKNOWLEDGEMENT OF COUNTRY

Artefact acknowledges Aboriginal and Torres Strait Islander peoples as the traditional custodians of the land on which we live and work.

We acknowledge the Gadigal and Wangal of Pirrama (Pyrmont) where our Sydney office is located and the Awabakal, Worimi and Wonnarua of the Hunter Region where our Mulubinba (Newcastle) office is located. We pay our respects to them, their culture and their Elders past and present. We extend our respect to any Aboriginal and Torres Strait Islander people with whom we work.

When we travel to Country we acknowledge the traditional custodians of the lands on which we walk. We acknowledge the Burramattagal people, traditional owners and custodians of the lands and waters where this project was undertaken. We thank them for sustaining and caring for Country for millennia.

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Cultural warning: Aboriginal and Torres Strait Islander peoples are advised that this report contains the names and images of people who are deceased.

Front Cover: *Clan Connections*, 2023, © Chris Tobin

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1. EXECUTIVE SUMMARY

This Connecting with Country report has been prepared by Artefact Heritage and Environment (Artefact) following on from the original report developed by Yarrowalk in 2023 to accompany a State Significant Development Application (SSDA) for a proposed mixed-use precinct located at 1 Crescent Street, Holroyd (the site).

This report provides actions, outcomes and design principles to embed Country into the development of the site, identifies Country narratives and interpretive themes for the development, and provides a best-practice framework for designing with Country.

The Connecting with Country report has been prepared to align with the principles and guidelines of the GANSW Connecting with Country Framework (2023) and associated best practice documents.

This document has been prepared in consultation with key Aboriginal stakeholders from the area and provides a vision and design principles to embed Country into the future development of the site.

It is recommended that the project team consider key elements from this Connecting with Country report within the future planning for the site including:

- considering the Design Principles, Considerations and Strategies within the design stages for the current Planning Proposal and future development of the site – see section 8.
- actioning appropriate recommendations from the Outcomes for Country – see section 11.
- facilitating ongoing consultation and design workshops with the Aboriginal stakeholders during subsequent key development stages.
- integrating meaningful co-designed interpretation/artwork/landscape elements within the design development stages of this project, through

the development of a Heritage Interpretation and Public Art Strategy that requires consultation with key stakeholders.

- arranging Cultural Awareness Training for current and future project team members.
- updating Aboriginal stakeholders on the progress of the current Planning Proposal and future development of the site.

Artefact would like to thank all stakeholders for their generosity in sharing their expertise and cultural knowledge during this project.

2. INTRODUCTION

2.1 Background

Tiberius (Holroyd) Pty Ltd are proposing development of a mixed-use residential development at 1 Crescent Street, Holroyd (Lot700, DP1241836). This report has been developed to support the submission of the client's SSDA application.

A Connecting with Country report was completed by Yarrawalk Pty Ltd in March 2023. Since that time there have been changes to the concept design for the project. An update to the existing report is required to inform the Aboriginal stakeholders of the changes and incorporate any additional feedback they wish to provide. The existing Yarrawalk Connecting with Country report is attached as an addendum.

2.2 Scope of report

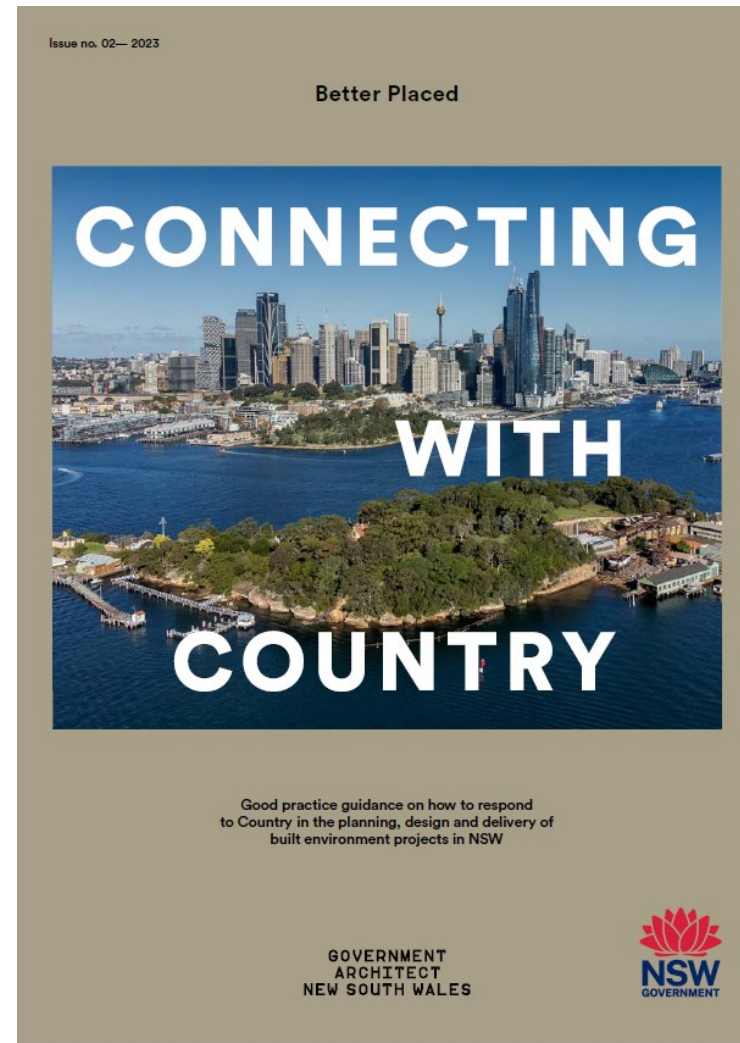
This Connecting with Country summary report has been prepared by Artefact Heritage and Environment (Artefact) following on from the original report developed by Yarrawalk in 2023 to accompany a State Significant Development Application (SSDA) for a proposed mixed-use precinct located at 1 Crescent Street, Holroyd (the site).

This report provides actions, outcomes and design principles to embed Country into the development of the site, identifies Country narratives and interpretive themes for the development, and provides a best-practice framework for designing with Country.

2.2.1 Guiding documents

The following guiding documents have been consulted during the preparation of this Connecting with Country report.

- Government Architect New South Wales, 2023. *Connecting with Country*.



2.3 Site description

The land to which this SSDA relates is located at 1 Crescent Street, Holroyd (the site). The site is legally described as Lot 700 in Deposited Plan 1241836.

The site comprises an irregularly shaped allotment with an area of 37,877m² and has a primary frontage to Crescent Street to the south and a frontage to Woodville Road to the east. The northern boundary of the site adjoins the Holroyd Sportsground with the M4 Motorway beyond.

The site is located in the Cumberland Local Government Area (LGA) and is currently vacant and cleared after WesTrac ceased operations of an industrial facility at the site in early 2018. The site contains existing scattered pockets of landscaped vegetation, predominately located along the site's southern and eastern boundaries to Crescent Street and Woodville Road.

The site is bounded by Parramatta Road/Church Street/Woodville Road intersection to the north east, Woodville Road to the east and Crescent Street to the south. The northern frontage of the site faces the Holroyd Sportsground and the M4 Motorway beyond. It is noted that the eastern portion of the site fronting Woodville Road has been identified for potential future acquisition by

Transport of NSW for future planned intersection upgrades to Woodville/Parramatta Road/M4.

2.4 Terminology

Due to the huge disruption of colonisation and the challenges of translating Aboriginal language into written English, there are a variety of ways of referring to the Aboriginal peoples and languages of the Holroyd area. As language is revitalised and more knowledge is shared, terminology may also change. This report therefore uses different terminology and spellings interchangeably depending on the source.

2.4.1 Cultural context

A number of key contextual issues are important to consider when developing a Connecting with Country framework for a new project:

- Country, culture and community: The many interpretations of Country are often expressed by Aboriginal communities through cultural practices.
- Caring for Country: Caring for Country is a cultural obligation that Aboriginal people undertake with a deep sense of responsibility, ownership and stewardship. Caring for Country includes caring for the

wellbeing of Country's interconnected systems now and for the future.

- Identity: For Aboriginal people, Country is at the core of identity. Aboriginal peoples' connection with Country has continued over thousands of years, from deep time. It is a source of valuable wisdom and knowledge that can guide all of us to improve the way we plan and design the places where we live and work.
- Cultural safety: Cultural safety is about creating a socially, emotionally, physically and spiritually safe space where there is no challenge or denial of a person's identity. For Aboriginal people this means feeling safe, valued and able to participate in their cultural, spiritual and belief systems, free from racism, discrimination and lateral violence.
- Indigenous cultural and intellectual property: Australian Indigenous cultural and intellectual property (ICIP) are the rights that Aboriginal people have to protect their cultural heritage, traditional knowledge and cultural expression.

2.5 Glossary and abbreviations

ACHAR	Aboriginal cultural heritage assessment report
CwC	Connecting with Country

GANSW	Government Architects NSW
ICIP	Indigenous cultural and intellectual property
LALC	Local Aboriginal Land Council

2.6 Cultural warning:

Aboriginal and Torres Strait Islander peoples are advised that this report contains the names and images of people who are deceased.

2.7 Indigenous Cultural Intellectual property

Artefact have prepared this Connecting with Country report for the 1 Crescent St Holroyd project. This report, and the information and cultural knowledge gathered in its preparation, are to be used for the above project only.

This project aims to facilitate a meaningful, considered, and functional framework for understanding the relationships between Country, community and individuals and integrating this understanding into design principles for the site.

Please note that all cultural knowledge shared by Elders, knowledge holders, Registered Aboriginal Parties (RAPs) and the Local

Aboriginal Land Council (LALC) that is included in this document remains the intellectual property of those who have shared it. The rights of Indigenous Cultural Intellectual Property (ICIP) must be protected at all times.

The following best practice ICIP guidelines from the GANSW Connecting with Country (2023) will be followed:

- Payment made to knowledge holders for their traditional knowledges shared.
- Credit of organisations or individuals for their traditional knowledges.
- Information and guidelines about ICIP included in reports.
- All usage of the information must be approved by the organisation or individual before finalised or published.
- If requested by the organisation or individual, ICIP can be included in a written agreement with the organisation or individual.

2.8 Authorship and acknowledgements

This report has been prepared by Katherine Chalmers (Heritage Consultant, Artefact), Cole

Perry (Aboriginal Cultural Heritage Officer, Artefact), Dr Stephen Gapps (Senior Historian, Artefact)) and Alexandra Gaffikin (Senior Associate, Artefact), with input and review from Dr Sam Higgs (Principal, Artefact) and Carolyn MacLulich (Principal, Artefact).

Artefact has worked in collaboration with a number of Aboriginal knowledge holders for the report and would like to thank all knowledge holders for their generosity and kindness in sharing cultural knowledge for this project. Artefact would also like to acknowledge and thank Chris Tobin who prepared the front cover art: *Clan Connections*.



Figure 1: Study area

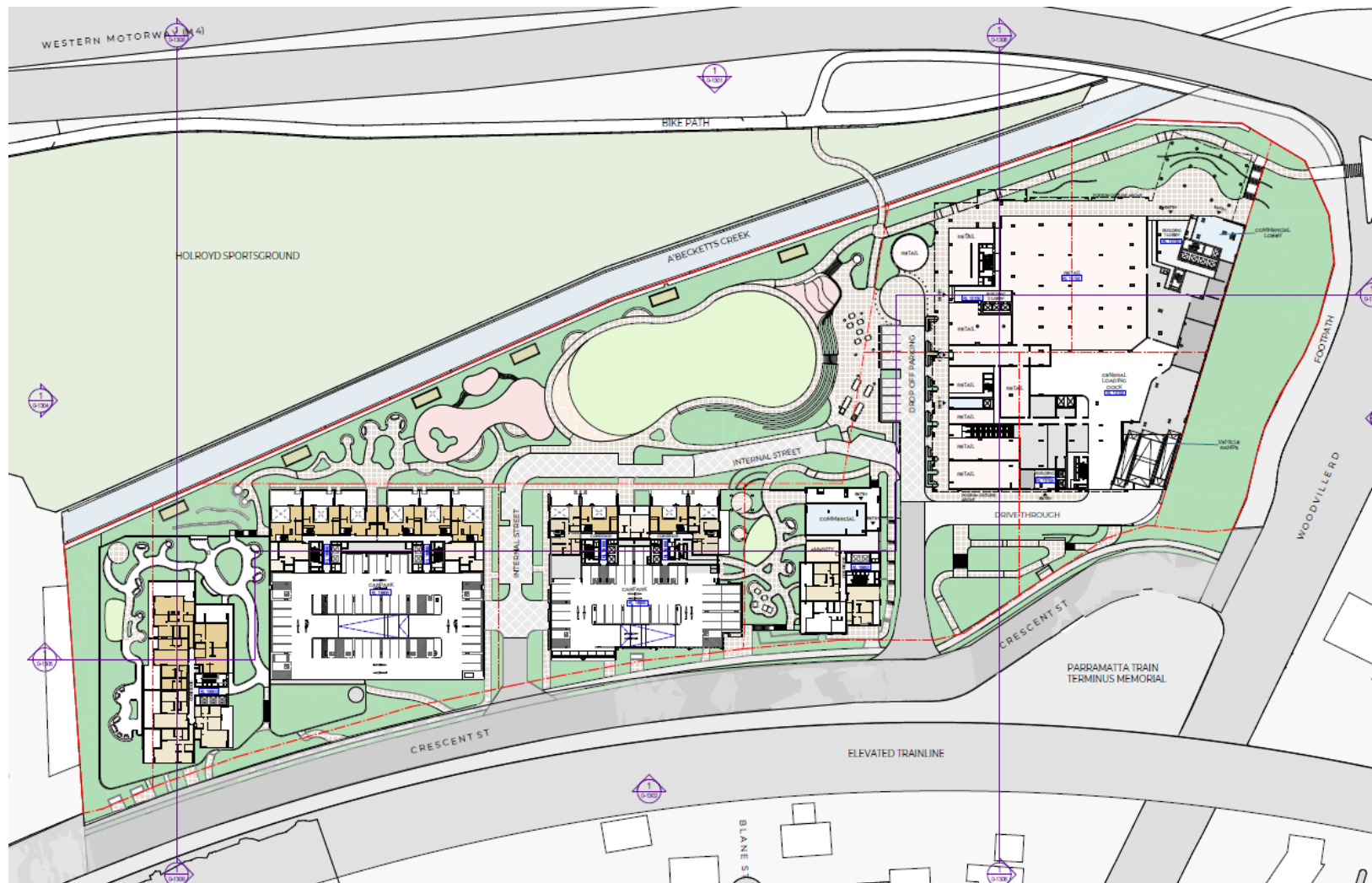


Figure 2: Landscape plan (source: Woods Bagot)

3. GANSW CONNECTING WITH COUNTRY FRAMEWORK METHODOLOGY

3.1 Introduction

The Connecting with Country Framework 2023, prepared by the Government Architects NSW Office, seeks to assist design project teams to integrate Aboriginal culture into development projects. The predominant message of the framework is that the current design approach mentality needs to shift from Human Centric to Country Centric, to create a healthy Country with culturally diverse and safe spaces that simultaneously address the growing environmental problems that society face today.

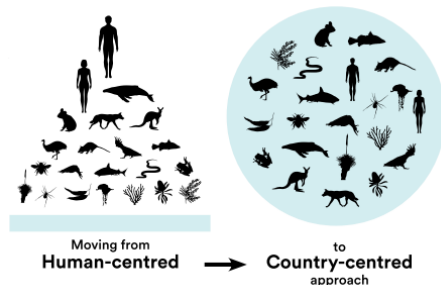


Figure 3: Human-centred or Country-centred approach (GANSW Connecting with Country)

It advocates for an integrated approach that combines Aboriginal knowledge and western science which recognises and appreciates the interconnectedness of all elements of society and the environment. The essential message is that if we look after Country, Country will look after us. To facilitate the behavioural change required to put Country at the forefront of new design, the framework expands upon three components of Aboriginal cultural knowledge systems and aligns them with three cognitive elements (Thinking, Feeling, Behaviour):

- **Communing with Country (Thinking):** the connection to Country through mind and spirit as demonstrated through forms of cultural expression.
- **Sensing Country (Feeling):** immersive cultural practices to provide insight into the emotional connection to Country.
- **Being on Country (Behaving):** working together to share knowledge and perspective to create cohesive and respectful designs.

To implement this Country centric approach, the framework identifies how Country can be incorporated into each phase of the design process as guided by the Aboriginal community:

- **Project formation** – starting with Country – ensuring that the project teams understand the nuanced concept of Country through cultural awareness training.
- **Project design** – imagining with Country – designing led by interpretive cultural narratives and an understanding of Country.
- **Project delivery** – shaping Country – design and construction led by the need to protect and promote Country.
- **Project maintenance** – a commitment to nurture all parts of Country, of which the new development project is part.

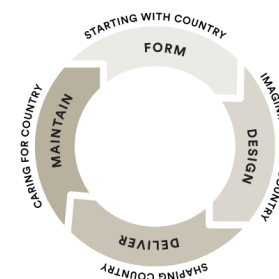


Figure 4: Project lifecycle from an Aboriginal perspective (GANSW Connecting with Country)

The framework has specific guidance around ways to Design with Country, exploring opportunities for design to support connection to Country in built environment projects. These include:

Design focus:

- Language use and first place names.
- Connect to the broader landscape.
- Promote and protect Aboriginal cultural heritage.
- Acknowledge our shared history.

Design opportunities:

- Learn from traditional Aboriginal architecture.
- Support living ecosystems.
- Reawaken memories.
- In between spaces.
- Indirect connections.

The framework also provides practical assistance for how Country can be considered in project design at a precinct wide level, a building-scale project level and a small-scale project level.

3.1.1 GANSW Designing with Country discussion paper (2019)

The Government Architect NSW draft Designing with Country discussion paper predates the Connecting with Country framework and fed into its development.¹ It posed questions around developing practical guidance for the design industry to respond to current directions in planning policy. Its aim was to contribute to better understanding of, and better support for, a strong and vibrant Aboriginal culture in our built environment.

¹ GANSW, 2020b.

- It stated that there are three essential elements of designing with Country: nature, people, and design:
- Architecture considers design and people (informed by nature). Architecture without people is just a sculptural object.
- Passive design considers design and nature, and when used by people becomes environmental design.
- Biophilic design considers the innate relationship between people and nature. Informed by design, this relationship could be understood as a genesis for Indigenous architecture.

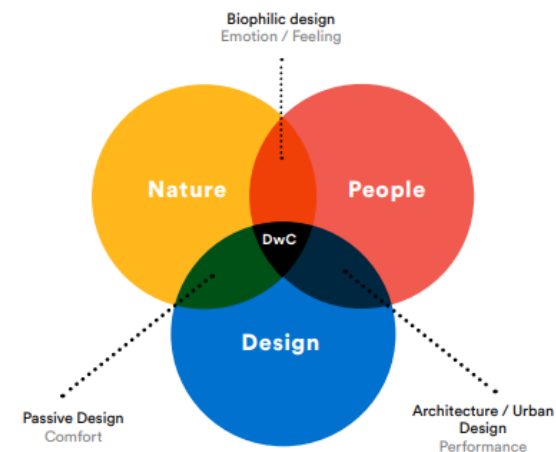


Figure 5: Elements of Designing with Country. Source: GANSW Designing with Country Discussion paper. Considering Country

4. CONSIDERING COUNTRY

4.1 What is Country?

"This is our Country, and you can come and be part of it".

Aunty Pamela Young, 22 February 2024

The concept of Country does not have a corresponding concept in Western culture but is a deeply personal yet universal worldview fundamental to Aboriginal and First Nations people. Individual relationships with and definitions of 'Country' are deeply nuanced, and can vary depending on a person's life experience, place, and personal beliefs. It is key, therefore, to deeply listen to the perspectives of Aboriginal people and remove Western biases when thinking about Country.

A definition of country as 'land' may be the initial association made by a Western person, but this is far too simplistic; instead, the idea of Country is an all-encompassing continuum of past, present and future, connecting tangible things like ecosystems, water, and people, as well as intangible concepts like story, identity, and home.

Country and identity are deeply linked for Aboriginal people, and an understanding of Country is key to understanding both themselves and their community.' Country encompasses everything. It includes both living and non-living elements. It holds everything within the landscape, including Earth, Water and Sky Country, as well as people, animals, plants, and the stories that connect them² Therefore, a person's identity and personal value cannot be separated from Country and is connected to all elements around them. A person's actions can positively or negatively affect all aspects of Country, including themselves.

² GANSW 2023. Connecting with Country Framework

"The environment invites you in and has a lot to do with your wellbeing."

Aunty Pamela Young, 22 February 2024



Figure 6: Interrelationships between Country, community and individuals (GANSW Connecting with Country, 2023)

Country, just like people, can be healthy or sick, and requires care and respect. A network of mutual care between the land, animals, plants, and people stretches into deep time and must be constantly protected and nurtured to ensure the health of Country. Knowledge of how to maintain this network of mutual care is expressed through Aboriginal language, stories, and cultural practices and provides the bedrock of First Nations cultures. The network is interconnected and interdependent; changes in language, for example, affects all other elements.

Country is both spiritual and physical. Country is something that can be experienced, and that physical experience is key to the mutual health of First Nations people and Country itself. Walking on Country, feeling the touch of the air, sun, and wind, speaking to and listening to Country, and hunting on Country are ways of practicing culture that have been passed down for many generations. The act of being on Country and feeling the connection with place is deeply significant for Aboriginal communities and a way of ensuring that individuals and families can thrive.

“Our histories are held by our people and places, when we are looking for cultural aspects of an area they are not only seen but felt, our spiritual connections are our culture and heritage that connect us to our old people through the evidence that we see on our site visits”

Justine Coplin, Darug Custodian Aboriginal Corporation, 10 December 2023

Cultural practices (also called cultural law/protocols) and the languages used to refer to Country, are deeply diverse, reflecting the development of thousands of communities across Australia over millennia. All practices, however, are rooted in the idea of responsibility towards Country.

Country has been significantly disturbed by the colonisation of Australia. Delicate physical and spiritual ecosystems that have been nourished and maintained since deep time have been damaged by deforestation, loss of biodiversity, dislocation of community, and general development. The Western systems of thinking and land-use cannot maintain or nourish Country, and some knowledge of how to care for Country has been lost.

The resilience of Aboriginal people across Australia and the strength of cultural practices, however, has allowed much cultural knowledge and lore to survive colonisation. The knowledge of Aboriginal people of how to care for Country is diverse, and includes practices of agriculture, health, spirituality, and sustainability. This deep knowledge, based on the idea of mutual responsibility, should play an essential part in future placemaking and planning.

“We are still here; we are still doing our cultural living”

Aunty Pamela Young 22 February 2024

Designs that echo traditional forms and stories and their contemporary interpretations are increasingly being integrated within new developments, sending strong, respectful messages about the timeless links between First Nations peoples and the landscape, and allowing for reflection and connection to Country. Traditional knowledge, when embedded meaningfully into development, has positive outcomes for communities and the environment. The significance of such design integration does not just lie in its aesthetics, but in the empowerment that public statements of value bring and the value of sustainable future development.

The involvement and authority of Aboriginal knowledge holders and Aboriginal architects, designers, and artists is paramount in developing future projects that connect meaningfully with Country and promote, sustain, and nurture the health of Country.

5. ABORIGINAL HISTORIES OF THE AREA

This is a summary of the history and cultural connections of the peoples of Burramatta, the traditional custodians of Country, collated from colonial sources, and should be read with this in mind.

5.1 Burramattagal Country

"Parramatta – a river where saltwater meets fresh, an abundance of flora and fauna, a meeting place, a gathering place, a place of ceremonial practices."

Kadi Khan, 23 February 2024

Aboriginal people have lived in Sydney for tens of thousands of years, for 'time immemorial', caring for Country. Over the last few decades, archaeologists have found evidence of human habitation in Australia at around 60,000 years ago or more.

Archaeological evidence of Aboriginal people living in the Sydney region from Shaw's Creek west of the Dyarubbin (Nepean) River is dated at around 14,000 years ago and numerous other sites in the area have been dated at around 15,000 ago. While Cranebrook Terrace, near Penrith in Western Sydney, has been dated to 41,700 years and a site near Parramatta at 30,000 years old, there is growing consensus among archaeologists and historians that people have lived across the Sydney region from around 50,000 years ago.

More ancient sites lie off the coast and in river valleys, now deep under water. Before the major sea level rise event at the end of the last ice age around 17,000 years ago, Aboriginal people living along the Parramatta River could have walked downstream along the riverbanks to the sea about

30 kilometres beyond the current day coastline. Over generations they would have watched and told stories about the gradual change as the sea rose to fill the 'drowned river valley' of what is now Sydney Harbour until it reached present levels around 6,000 years ago. Parramatta is one of several current day Sydney locations based on a traditional Aboriginal word or placename, generally understood to be from the Darug word Burramatta, which is broken down to mean, Burra = eel, matta = place. The suffix gal = the people of, would be added to describe the Burramattagal who lived there. European attempts to transcribe Aboriginal words were often poor, and the early colonists transcribed the place of eels as 'Parramatta'.³

Parramatta is in the centre of traditional Darug Country (Dharug, Dharruk – alternative spellings) in what Governor Arthur Phillip in 1788 called the County of Cumberland. The Cumberland Plain is a biological and geological (biogeographic) feature of the Sydney Basin, the major geological basin extending from the elevated coastal sandstone formations at the Sydney coast in the east, to the Dyarubbin or Hawkesbury-Nepean River in the west and south. The mildly undulating plains consist of soils that have formed through millennia of alluvial deposition are punctuated with occasional rocky outcrops such as at Prospect Hill.

Over the entire plain there are over 100 creeks and nine rivers, of which the Parramatta River rises in predominantly grassy or open woodlands to the west.⁴

The river was navigable by boats to a point at modern day Parramatta where it narrows and becomes rocky. As Surgeon John White described in April 1788; 'here the tide ceased to flow and all further progress for boats was stopped by a flat space of large broad stones over which a freshwater stream ran'.

³ Christian 2021; Kass, Liston & McClymont 1996, pp. 4-7; Tench 1793, p. 230; Kohen 1986, p. 77; Brook & Kohen 1991, p. 3

⁴ Birch 2007, pp. 217-219



Figure 7: Fred, the Bush Tucker Man, demonstrating traditional cooking methods on Darug Country, at the annual eel festival, Elizabeth Farm, Parramatta. Photo © James Horan for Sydney Living Museums⁵

Here was the centre of the Burramattagal eel fishing and trapping activities. David Collins described how burra were harvested by placing hollow logs in the water and then drawing them up with the burra inside. At the confluence of brackish tidal waters and freshwater, the Burramattagal could catch flathead and mullet fish, tortoises, mussels, oysters, crabs, prawns, freshwater crayfish and other fish. On the riverbanks, as John Hunter noted, Aboriginal people ‘live chiefly on the roots they dig from the ground ... the wild yam.’ Governor Phillip soon declared Burramattagal land to be ‘good country’ for farming and ‘to be settled’ as soon as the colonists were able to.⁶

⁵ <https://blogs.sydneylivingmuseums.com.au/cook/annual-eel-festival/>

⁶ White 1790, p. 128; Collins 1798, p. 462; Hunter 1968 [1793], p. 61; Phillip to Sydney, 15 May 1788, HRNSW, 1, 1, p. 133

⁷ This historical overview does not seek to contest traditional or current definitions of affiliation with Country and acknowledges that multiple interpretations of such identity may exist. For more discussions of Aboriginal languages and land boundaries see: Aboriginal Heritage Office, 2015, *Filling a void: a review of the historical context for the use of the word*

5.2 Early history

Given the devastating impact of violent dispossession and disease upon Aboriginal people in the Sydney region during colonisation, the precise identification of language groups and historical traditional lands or Country for a given area is often difficult today. Early colonial observer Watkin Tench believed there was at the least coastal and inland dialects of the same language and, while this is challenged by some historians who prefer less distinction between what were all ‘canoe cultures’ around Sydney’s coast and waterways, there seems to have been an alignment with inland economies of the rivers, creeks and open forests of the Cumberland Plain, and coastal ‘saltwater’ focused groups.⁷ These groups were divided into family groups of around 30 to 50 people, and were associated with certain territories and places which gave members particular social and economic rights and responsibilities. There were approximately 30 clans in the Sydney region, who moved around ‘limited and deeply known’ areas.⁸

The language group spoken on the Cumberland Plain is known as Darug). The Darug language group is thought to have extended from Appin in the south to the Hawkesbury River, west of the Georges River, Parramatta, the Lane Cove River and to Berowra Creek.⁹

The traditional campsites were located on higher ground that gave access to water, particularly along creeks and beside billabongs.¹⁰ The Darug people moved through the landscape to access plentiful floral and faunal resources. Banksia flowers, wild honey, varieties of wild yam and

‘Guringai’; Stanner, 1965, ‘Aboriginal Territorial Organization’, pp 1-26, and Watkin Tench, 1793 [2004], *A complete account of the settlement at Port Jackson*, p. 122.

⁸ Gapps, 2010, *Cabrogal to Fairfield City*, pp 26-60; Attenbrow, 2010, *Sydney’s Aboriginal past*, p. 78; Karskens, 2009, *The Colony*, p. 36; Gammage, 2012, *The biggest estate on earth*, pp. 281-304.

⁹ Attenbrow, *Sydney’s Aboriginal Past*.

¹⁰ Blacktown City Council.

Burrawang nut were recorded as important food sources¹¹. Small animals such as bandicoots and wallabies were hunted through traps and snares.¹² Captain Tench observed Darug men in carving toeholds into trees in order to swiftly climb while hunting possums, sometimes supplemented by smoking the animals out with fire.¹³ Fire was used as a traditional land and forest management tool used by Aboriginal people throughout Sydney which was used to stimulate germination of many trees, 'to clean Country', drive animals into the paths of hunters, for cooking, food, warmth, opening tracks, cracking open stones and for a place to gather, dance and share stories.¹⁴

The Sydney region was a landscape rich with the imprints of activity, art and culture such as rock engravings and paintings, scarred and carved trees, ceremonial rock and mound structures, cooking ovens, villages of bark huts, stone tool quarries, grinding grooves and tool-making sites, burial and other shell middens, and other artefacts. All this activity had a lasting impact on the landscape, and many elements such as rock engravings in particular survive or have been kept intact or cared for by community members. Over time, many Aboriginal pathways were taken up by the colonists and made into roads, some still on the same routes today. 'Kangaroo grounds' became colonial estates, fishing creeks became drains, hills and peaks used for communication became signaling stations and lookouts, and shell middens became the limestone for the bricks and mortar of early colonial buildings.¹⁵ Around Eastern Creek stone tools in particular reveal a lot about previous ways of life. Tools in this area were usually made of silcrete and sometimes of quartz, quartzite and chert. Stone points were attached to wooden handles to create tools used for food preparation, as knives and as weapons. These can be found across the

Blacktown and Eastern Creek area, demonstrating the ongoing connection the Darug have to their country.¹⁶

5.3 First encounters

The first encounters between the British colonists and the Sydney people were initially based in curiosity, with both sides attempting to comprehend each other. However, misunderstandings or transgressions of Aboriginal law and protocol soon escalated into violence and retribution. Unarmed convicts outside the encampment at Sydney Cove were increasingly targeted during 1788. However, in April 1789, what Sydney Aboriginal people called galgala or smallpox broke out and more than half - possibly even 80 percent - of the population around Sydney Harbour were dead within a month.

Despite such massive death and disruption to Aboriginal lives across Sydney, in 1794 resistance warfare against the colonisers began in earnest along the new settlements on the Dyarubbin (Hawkesbury) River and was to carry on through the 1790s, largely under the leadership of the famous warrior Pemulwuy. This 'constant sort of war' as one colonist described it, continued until Governor Macquarie ordered the now infamous military campaign across the Sydney region that ended in the Appin Massacre of April 17th, 1816.

¹¹ Collins, *An Account of the English Colony in New South Wales*, 197; Kohen, 'Bells Creek Plumpton', 198.

¹² Kohen, 'Bells Creek Plumpton', 198.

¹³ Blacktown City Council, 'Aboriginal Connections'.

¹⁴ White, 1790 [2003], 'Journal of a Voyage to New South Wales', p. 163; Gammage, 2012, *The biggest estate on earth*, pp 163-185; Griffith, 2018, *Deep time dreaming*, p. 240.

¹⁵ Griffith, 2018, *Deep time dreaming*, p. 241; Gammage, 2012, *The biggest estate on earth*, p. xix; Attenbrow, 2012, *Sydney's Aboriginal past*.

¹⁶ Blacktown City Council.



Figure 8: Hunting tools used by Aboriginal communities in the Sydney Region, John Whitem 1757

As the Cumberland Plain became more closely settled during the 1800s, Aboriginal people continued to live near their traditional Country where they could. Some managed to live in the centre of the growing city of Sydney such as a group of families who caught and sold fish at Circular Quay and others at Rose Bay, while other families continued to live on the

outskirts of populated areas such as at La Perouse and at Salt Pan Creek on the Georges River.

Many of Sydney's roads and streets today follow the original tracks and pathways that had been used for millennia by Aboriginal people. When the colonists arrived in 1788 and began journeying out from Sydney Cove, they often followed pathways, or as Surgeon John White wrote in May 1788, 'we fell in with an Indian path'. As Sydney language expert Jakelin Troy notes, it often made sense the colonists would use established pathways particularly in avoiding dense forest areas and rugged terrain. Troy has noted how these pathways were used for 'visiting family, collecting food or conducting ceremonies'. According to Paul Irish, the Europeans pronounced the local Sydney Aboriginal word for a pathway or track as 'maroo'. Many of these maroo underpin the structure of Sydney to this day.¹⁷

5.4 Resistance at Parramatta

Parramatta, accessible by boat, with fresh water and surrounded by open woodlands, was of strategic military importance to the colony as well. The first structure was a redoubt or small fort and the location chosen as the second seat of government. As historian Grace Karskens notes, Governor Phillip's attitude towards the Darug people at Parramatta was strikingly different to his attempts to gain the confidence of people such as Bennelong around Sydney Cove – 'there were no meetings, no dancing, no gifts or high hopes of "living in amity" ...the settlement of Parramatta was a true invasion, with well-organised military defences'.¹⁸

The colonists were correct in their fears of conflict and the threat Aboriginal warriors posed to their precious stock and maize crops that were spreading out into other small settlements at Prospect Hill and 'The Ponds', 2 miles northwest of Parramatta. In mid-1791, the small group of farms at

¹⁷ White, 1790 [2003], 'Journal of a Voyage to New South Wales', 30 May 1788; Daniel, 2018, 'Walking in their tracks'.

¹⁸ Karskens 2017; Phillip 1793, p. 299

the foot of Prospect Hill came under attack from 'more than one hundred' warriors in one raid, and were attacked several times over the next months, requiring soldiers to be sent out from Parramatta. Between 1791 and 1794 several colonists in the districts around Parramatta were attacked and some were killed by warriors. David Collins noted their attacks and raids had become 'frequent and extensive' and in April 1794, one raid on the Government Farm at Toongabbie turned into a battle between constables and warriors.¹⁹

Ongoing resistance warfare came to a head in 1797 when Pemulwuy led a large force of warriors into the township of Parramatta itself. In what has become known as the Battle of Parramatta, at least five warriors were killed and Pemulwuy and others wounded. As he had received 'seven buck shot in his head and other parts of his body', yet soon escaped captivity, it was rumoured by both colonists and Aboriginal people alike that Pemulwuy 'could not be killed' by firearms. Pemulwuy's resistance continued, with several escaped convicts apparently joining forces with his guerrilla warband. By 1801, Governor King had had enough and issued orders to the settlers to 'drive back the hordes of natives' around Parramatta, the Georges River and Prospect Hill. In November, rewards were offered including free pardons for convicts. Pemulwuy, wanted 'dead or alive', was shot and killed in June 1802 and his head cut off and sent to England. To this day it has not been returned to his Country²⁰.

Even after the death of Pemulwuy, conflict and resistance continued across the Sydney region. Another Government Order banning all Aboriginal people from entering the 'Grounds of Dwellings of any Settler' was issued in 1805. While some Aboriginal people attempted to negotiate their safety and continued access to the settlements and a 'Conference' was arranged at 'the brush between Prospect and George's River', Pemulwuy's son

Tedbury had united a band that continued to harass travellers, kill stock and raid farms, until Tedbury was shot in 1810. By 1814, drought conditions and expanding settlement to the south led to more conflict, culminating in the Appin Massacre in April 1816 which effectively ended resistance warfare in the region.²¹

At the same time as resistance warfare was occurring across Sydney, some Aboriginal people were still living in or moving in and out of the settlements. At Parramatta in 1804, a traditional dispute resolution occurred where, according to the Sydney Gazette, 'the well-known Yaranibi received a spear wound in the back.' He had apparently 'forsaken his unfortunate female companion in the hour of sickness and affliction to perish unassisted'.²²



Figure 9: South west view of Parramatta in New South Wales by an unknown artist 1811, Sydney Living Museums [Rec no: 31759] (Museum of Sydney; MOS2005/17)²³

¹⁹ Gapps 2018, pp. 96-97, 104-105; Collins 1798, pp. 304-305

²⁰ Collins 1798, p. 305; Smith 2020

²¹ Gapps 2010, p. 100-101; Karskens 2010, p. 225

²² Sydney Gazette, 16 December 1804, p. 4

²³ <https://dictionaryofsydney.org/media/5115>

5.5 Native institutions

Government policies of removing Aboriginal children from their parents in order to assimilate them into white society effectively began in 1814. William Shelley, a former missionary from London, proposed to Governor Macquarie a plan for the education of Aboriginal people in 'useful skills', including religion and morals, and domestic duties for women and girls in preparation for marriage. Macquarie enthusiastically agreed and established the 'Black Native Institution of NSW' at Parramatta, installing Shelley as the manager. Some children were 'selected', others coerced, and others sent by their families – until they realised they could only visit them once a year at the Annual Feast. Macquarie even ordered that any children captured or orphaned during his 1816 military campaign were to be brought to the school.

Maria Lock, a child of Yarramundi who was reported as 'Chief of the Richmond Tribe' and younger sister of Colebe (who was granted land at Blacktown) was one student who excelled. In the 1819 school examinations she took out the major award, competing against almost 100 of the local European children. After Governor Macquarie left the colony to return to England in 1821 the school suffered from lack of patronage and was moved to what became known as 'the Black's Town'²⁴.

Another attendee of the Native Institute was Margaret "Peggy" Goldspink (nee Reid) a Burramattagal woman in born in Parramatta in 1813. Peggy was taken from her family at 8 years old and was enrolled at the Parramatta Native Institute, where she was deemed Number 34. From the institute Peggy went into domestic service.²⁵ In 1832, Peppy married convict and

blacksmith Johnathan Goldspink, and they moved from Sydney to Goulburn. Peggy had 13 children and many grandchildren, eventually having descendants across the country.²⁶

5.5.1 The Annual Feast

Macquarie's efforts to as he called it 'civilise' Aboriginal people also centred on the Annual Feast that began in the same year as the Institution, and with the hope of attracting parents from across the Sydney region to hand their children over to the school. People were recorded having travelled from the south coast and southern highlands in 1843 to attend the feast, which proved a more enduring institution in Parramatta than the school. Many Aboriginal clans travelling from the south established a camp at A'Beckett's Creek near the junction of Union Street and Woodville Road, Granville to attend this annual festival.²⁷

²⁴ Brook & Kohen 1991, pp. 23, 51; The Sydney Gazette, 17 April 1819

²⁵ A History of Aboriginal Sydney. "Margaret Reed's story: Neil Sainsbury," Accessed 26 February 2024, <https://www.historyofaboriginalsydney.edu.au/west/margaret-reeds-story-neil-sainsbury>

²⁶ Sarah Barns, "Weaving stories of connection," Storybox, accessed 26 February 2024, <https://www.storybox.co/parramatta-weaving>

²⁷ Anne Tsang, "Holroyd – a brief history," Parramatta History and Heritage, 2020, <https://historyandheritage.cityofparramatta.nsw.gov.au/research-topics/suburbs/holroyd-brief-history>



Figure 10: The annual meeting of the native tribes at Parramatta, New South Wales, the Governor meeting them c1826, By Augustus Earle Contributed by National Library of Australia [nla.pic-an2820681]²⁸

The festival continued well into the 1840s, and items including shirts, hats, trousers, petticoats and blankets were distributed to attendees at various points throughout its lifetime. By the 1830s the practice of issuing blankets at the feast had turned into a kind of census of Aboriginal people.²⁹ From 1833 it was moved from December to March to issue blankets and clothing to Aboriginal people before winter. People travelling to the feast from the west camped at Clay Cliff Creek, others would camp near the Toll house on the Western Road. John Taylor recalled that after the feast, hundreds of Aboriginal people would 'gather for an evening corroboree on the vacant ground on the corner of Macquarie and Marsden streets'.

²⁸ <https://dictionaryofsydney.org/media/1404>

²⁹ Hassall 1902, pp. 17-20; Gapps 2010, p. 148-151

³⁰ Keith Vincent Smith, "Wallumedegal: An Aboriginal History of Ryde," City of Ryde, 2005, <https://www.ryde.nsw.gov.au/files/assets/public/v/1/library/wallumedegal-an-aboriginal-history-of-ryde.pdf>

5.6 Significant Burramattagal figures

5.6.1 Maugoran

Maugoran was a Burramattagal elder, likely living at the head of the Parramatta River with his family in the late eighteenth and early nineteenth century. Maugoran's name was derived from maguro 'fish', his wife's name Gooroobera (garubura) meant 'firestick', his son's name Ballooderry (baluderi) meant 'leatherjacket fish; and Boorong, his daughter, meant 'star' (Burang). Maugoran is credited as issuing the first formal protest about being pushed off Country with the establishment of the military post and convict farms at Rose Hill. Maugoran raised his dissatisfaction with Chaplain Richard Johnson and Lieutenant William Dawes, who passed on his concerns to Governor Phillip. In response Phillip sent more soldiers to Rose Hill.³⁰ It is believed that the family relocated to the riverflats of Meadow Bank.³¹

5.6.2 Boorong

Boorong was the daughter of Burramattagal elder, Maugoran, born in 1777. Boorong, was taken to Sydney Cove in 1789, at age 12 as she was suffering from smallpox. She was cared for by Arabanoo and upon recovering was placed in the care of Chaplain Richard Johnson and his wife Mary. Initially it was believed she was an orphan, however, in 1790, she was taken on a boat with Governor Phillip to meet Bennelong and Maugoran. By 1797 Boorong was married to Bennelong, and had a son named Dickey. Boorong is buried alongside Bennelong at Kissing Point.³²

³¹ Dictionary of Sydney, "Maugoran," State Library of NSW, Accessed 26 February 2024, <https://dictionaryofsydney.org/person/maugoran>

³² Dictionary of Sydney, "Boorong," State Library of NSW, Accessed 26 February 2024, <https://dictionaryofsydney.org/person/boorong#ref-uuid=0f900d92-ba1e-41c8-85f5-e4dd05435ee6>; Smith, "Wullumedegal", <https://www.ryde.nsw.gov.au/files/assets/public/v/1/library/wallumedegal-an-aboriginal-history-of-ryde.pdf>

5.6.3 Bidgee-Bidgee

Bidgee-Bidgee born in 1787, was a Burramattagal elder. He participated in whaling and sealing voyages and was a tracker in 1816 for a journey which aimed to stop attackers against Europeans colonising west and northwest Sydney. It is believed that Bidgee-Bidgee succeeded Bennelong as the leader of the Aboriginal community living near present day Ryde. In 1816, he was issued with a kingplate declaring him 'chief of the Kissing Point tribe'.³³

5.6.4 Baludari

Baludari (also known as Balloderry) was the eldest son of Burramattagal elder Maugoran and wife Gooroobera. His name is derived from the term for Leatherfish which were abundant in the Parramatta River. He and his family were displaced by European settlers, and resettled along the northern shore of the river. By 1791, Baludari had befriended Governor Phillip, and he acted as a guide and interpreter leading a European expedition between Parramatta and Hawkesbury. Upon returning to Parramatta, Baludari built a canoe and began to barter food for other goods. However, this venture was short lived, as convicts destroyed his canoe. Infuriated, Baludari covered himself in body paint and went to Phillip's Parramatta residence, declaring that he would seek revenge. Phillip informed Baludari that he would deal with the crime, punishing the offenders. However, this was incongruent with Aboriginal customary law, and Baludari sought retribution by spearing a convict who had walked away from the Parramatta settlement. After this Baludari was outlawed and the direction was put out that he could be shot on site. Baludari managed to avoid several attempts on his life, but in 1791

he fell gravely ill. Upon hearing this Governor Phillip reneged on Baludari's outlawing and instructed for Baludari to be brought to Sydney Hospital, however he soon succumbed to his illness. Baludari was buried in the garden of Government House in Sydney, and his funeral, organised by Bennelong, was attended by members of the Aboriginal and colonial communities. He was buried in his canoe, some spears and a jacket he often wore.³⁴

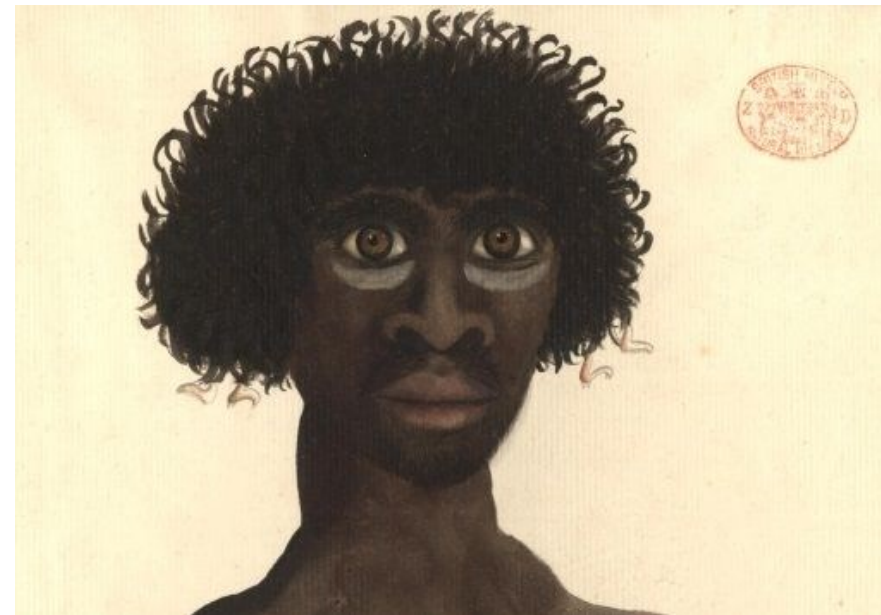


Figure 11: European portrait of Baludari, Thomas Watling, 1788-1790 (Source: Natural History Museum London)

history-of-ryde.pdf; Meredith Lake, "Why we should remember Boorong, Bennelong's third wife, who is buried beside him," The Conversation, 22 November 2018, <https://theconversation.com/why-we-should-remember-boorong-bennelongs-third-wife-who-is-buried-beside-him-107280>

³³ National Gallery of Australia, "Bidgee-Bidgee," <https://www.portrait.gov.au/people/bidgee-bidgee-1787>

³⁴ Michelle Goodman, "Baludari," Parramatta History and Heritage, accessed 26 February 2024, <https://historyandheritage.cityofparramatta.nsw.gov.au/research-topics/aboriginal/baludarri-significant-figure-in-parramatta-history>

5.7 1800s – the ‘Parramatta Tribe’

Throughout the nineteenth century Aboriginal people continued to attend the feast and an Aboriginal population of considerable size remained in the surrounding locality well into the 1830s. Large gatherings of several hundred people regularly occurred to the south at The Cowpastures near Camden and at the 1833 Annual Feast at Parramatta, apparently 800 Aboriginal people attended. Even in the 1860s and 1870s ceremonial occasions still brought people together across the region. Thomas Fowlie recalled two campsites at Granville at this time where people stopped enroute to receive blankets at Parramatta, and performed ‘corroborees by night, until by the close of the seventies they ceased to come’. James Hassall noted a camp near Prospect, where in the 1830s traditional combats occurred prior to attending the feast.³⁵ Between 1828 and 1834 the so-called ‘blanket returns’ noted a ‘Parramatta Tribe’ with around 40 people, many from the wider districts including Duck River, Ryde and Concord, but by 1841 there were only 11 people from the Weymaly or Prospect area. By the 1840s, closer settlement around Parramatta had pushed many Aboriginal people away from their traditional lands.³⁶ By the 1880s the establishment of the Aborigines Protection Board brought new levels of control over Aboriginal lives and as Parramatta and nearby suburbs and industry expanded in the area, and in order to survive, Aboriginal people often kept their identity hidden.

5.8 Resilience

As a result of actions of the Aborigines Protection Board throughout the nineteenth and twentieth centuries, thousands of Aboriginal children were removed from their homes and pressure was being put on Aboriginal communities to move out of reserves into the city. Parramatta was a key

area for resettling due to the industrial employment opportunities in the area.

Some people managed to live in Parramatta through the twentieth century such as Aunty Joan Cooper, born in 1928 and who grew up in Parramatta. She recalled that as a young child at school she was ‘made to feel different for being Aboriginal’. She was also aware that her parents only ever spoke their language in private at home and that it was important for her to attend school in fear of being ‘taken away’ if she didn’t.³⁷

The latter half of the twentieth century was a turning point for Aboriginal communities in the fight for rights, beginning with the 1967 referendum. In the decades that followed, Aboriginal communities were able to garner greater political power to oversee the health and education of their communities as well as celebrate and practice their cultures, in stark contrast to the assimilation policies of the late 19th and early twentieth century. In 1997, Parramatta City Council was one of the first governing bodies in Australia to issue a formal apology to the Aboriginal community.

5.9 Today

As a result of movement of Aboriginal communities throughout the nineteenth and twentieth centuries, this area and the wider Parramatta area is home to member of Aboriginal communities throughout NSW and Australia, in addition to those of the Burramattagal Clan. Despite the dispossession and oppression resulting from colonisation, members of the Burramattagal Clan have maintained a strong connection to Country, and many off-Country Aboriginal members have also formed connections to this Country.

Today, some descendants of Burramattagal continue to revive cultural traditions such as the Burramattagal Eel Festival that has been held since

³⁵ Fowlie 1918, p. 14; Hassall 1902, pp. 17-20

³⁶ Kass, Liston & McClymont 1996, p. 106

³⁷ Johnson 2003, p. 60

2016.³⁸ The Burramattagal Eel Festival is held every autumn, to honour the eel, which is the name sake of Parramatta. By hosting this event in Autumn, the Burramattagal people are reviving practices of their ancestors who used to gather in the Autumn to share stories and food and trade goods.

"What we see up in the sky is also reflective of what is here on earth, all the activities, the daily rituals, we tried to show in the sky, we have got the kangaroo hunts, the gather of food, fishing, the consolation stars"
Leanne Tobin, 2023



Figure 12: Gumadagu Gurang/ Place of the Ancestors by Aunty Edna Watson, Leanne Watson, Bunda-luk Watson, Chris Tobin and Leanne Tobin

³⁸ Christian 2021

6. CONSULTATION AND ENGAGEMENT

6.1 Introduction

An understanding of the relevance and importance of the Aboriginal cultural landscape is fundamental to sensitive cultural design development aligning with the Connecting with Country principles. This understanding provides opportunities to explore Aboriginal peoples' unity with the natural environment and their traditional knowledge of spirit, places, land uses and ecology. These understandings are best developed through authentic and sustained consultation with Aboriginal knowledge holders and professionals.

6.2 Consultation planning

As the Traditional Custodians of the land, the local community maintains a dynamic connection to Country which informs their identity, culture, language, and ways of living.³⁹ The depth of this connection requires that appropriate, effective consultation with relevant community members must take place for any archaeological or heritage works occurring on their traditional land.

Under the Burra Charter⁴⁰:

Article 12. Conservation, interpretation and management of a place should provide for the participation of people for whom the place has significant associations and meanings, or who have social, spiritual or other cultural responsibilities for the place.

³⁹ Australian Heritage Commission, 2002. Ask First: a guide to respecting Indigenous heritage places and values.

The Connecting with Country Framework (GANSW, 2023) recommends the following strategy for building relationship with Aboriginal communities:

Building relationships with Aboriginal people requires appropriate allocation of time and resources to develop personal connections in ways Aboriginal people recommend and feel comfortable with.

Because cultural connections with Country differ between Aboriginal peoples and communities, projects need to be guided by those who are acknowledged by their communities as knowledge-holders for Country, and often in combination with nominated Aboriginal organisations such as local Aboriginal land councils (LALCs).

The Connecting with Country Framework (GANSW, 2023) also highlights categories of stakeholders who could be involved:

Engagement should be undertaken in an inclusive way, and project teams should be open to diverse groups of people and points of view. In addition to LALCs, the groups that should be invited to join the engagement process include:

- 1. Traditional Custodians who have ancestral connections to a place*
 - 2. people from surrounding groups/tribes/ mobs/communities/nations*
 - 3. those who have moved to the area since colonisation and are integrated into the community*
 - 4. everyone else who wants a say.*
-

6.2.1 Stakeholder identification

A number of stakeholders were previously identified by Yarrawalk for their Connecting with Country report. The stakeholders identified by Yarrawalk were:

⁴⁰ Australia ICOMOS, 2013. Burra Charter –The Australian ICOMOS Charter for Places of Cultural Significance. 3.

- Peter Markovic
- Clive Freeman
- Aunty Jules Christian
- Jayne Christian
- Uncle Rob Lester, Darug Elder

Yarrawalk also noted the following people with connections to Darug Country⁴¹:

- Leanne Watson (artist of *Gumadagu Gurang* and author of *Cooee Mittigar: A Story on Darug Songlines*)
- Chris Tobin (artist of *Gumadagu Gurang*)
- Leanne Tobin (artist of *Gumadagu Gurang*)
- Auntie Kerry Kenton (artist of 'Wangal Woman')
- Jasmine Seymour (author of *Cooee Mittigar: A Story on Darug Songlines*)

Yarrawalk's anthropologists directly engaged in conversations with Darug Elder Aunty Edna Watson to craft a Welcome to Country.

Yarrawalk referenced the artists of *Gumadagu Gurang* (Place of the Ancestors) which included Bundaluk Watson who has now also passed.

The Aboriginal cultural heritage assessment (ACHA) being undertaken by Artefact has identified a list of registered Aboriginal parties (RAPs). These are:

- Scott Franks on the behalf of the Wonnarua PBC and Yarrawalk Pty Ltd

- Didge Ngunawal Clan
- Corroboree Aboriginal Corporation
- Butucarbin Heritage
- Darug Custodian Aboriginal Corporation, Leanne Watson
- Konanggo Aboriginal Cultural Heritage Services
- Clive Freeman
- Wori Woilywa
- Goobah Development PTY LTD (Murrin Clan/Peoples)
- Yurrandaali & BCS Group
- Kamilaroi Yankuntjatjara Working Group
- Murra Bidgee Mullangari Aboriginal Corporation
- Waawaar Awaa Aboriginal Corporation
- A1 Indigenous Services, Carolyn Hickey
- Widescope Indigenous Group
- Wurrumay
- Pearl Depoma – personal connection

Some of these RAPs also expressed that they had personal connections, were Traditional Owners or Custodians or had cultural knowledge and wished to be consulted more broadly than just for the ACHA.

⁴¹ Yarrawalk pp. 14, 40, 44

6.3 Previous consultation and reports

The GANSW Connecting with Country framework recommends the activity ‘research and prepare’ and specifically ‘locate previous Aboriginal cultural heritage and technical studies relevant to the project’ so ‘to avoid consultation fatigue and prevent duplicating time and effort when information is already available.’ The following report was commissioned by the client in 2023:

6.3.1 Crescent Parklands Connecting with Country report Concept Development Application: 1 Crescent Street, Holroyd (Yarrowalk, 2023)

Yarrowalk had previously been engaged by Tiberius (Holroyd) Pty Ltd to complete Connecting with Country work for this project. They carried out research into existing documentation and consultations began in February 2023. A formal Walk on Country took place on the 28th of February 2023 at the study area and four knowledge holders attended this walk, three of whom live ‘on-Country’. The following Aboriginal Cultural values were identified in the report:

- Yarrowalk identified *yura* of *Burramatta Nura*, (people of Burramatta Country) a clan of the Darug Language Group, as the traditional owners of the land on which Crescent Parkland sits.⁴²
- The Darug language is spoken on Burramattagal Country, as it is spoken across the Sydney region. However, important to note that there is not a single language for Sydney, but rather several languages

of the Sydney region, with dialects. D’harawal, Dharug, Gundangara and Guringai peoples’ language are important in this area.⁴³

- Aboriginal people caused scarred trees by removing bark for various purposes including building canoes, weapons, tools, or temporary shelters.⁴⁴
- The word Burramattagal itself is derived from the Aboriginal word Burramatta, meaning ‘the place where the eel sets down’⁴⁵
- The Parramatta Native Institution operated between 1814 and 1820 and is the earliest remaining example of an institution built specifically to house and indoctrinate Aboriginal people with European customs⁴⁶
- An important local woman was Maria (Bolongai) Lock the daughter of Yarramundi, a Dharug Kuradji (doctor, chief, spirit man). Born c.1805, Maria grew up at Rich-mond on the eastern flood plains of the Dyarubbin (known today as the Hawkesbury River), home to the Boonooberongal clan of the Darug people
- Flora and fauna that are currently present in the study area that have a cultural link or significance to the Burramatta people
 - Sydney Golden Wattle/ Parramatta Wattle
 - Grey Mangrove
 - Sweet Bursaria or Christ-mas Bush
 - Narrow-leaved Geebung
 - Basket grass

⁴² Yarrowalk p.8

⁴³ Yarrowalk p12

⁴⁴ Yarrowalk p12

⁴⁵ Yarrowalk p13

⁴⁶ Yarrowalk p16

- Shortfin and Longfin eel
- Eastern Broad-nosed Bat & Greater Broadnosed Bat and Grey-headed Flying Foxes
- Pacific Back Duck
- Eastern Long-neck Turtle⁴⁷
- Baludarri is the Darug word for leatherjacket (*Oligoplites saurus*) a species of edible fish that was abundant at the time in the estuaries to the east of the Parramatta River. It is also the name of Baludarri, the eldest son of Burramatta Elders who were displaced from Parramatta during the first Europeans occupation in 1788⁴⁸
- Woollarawarre Bennelong was a person of Burramatta Nura, connected with the south side of Burramatta River, he also had close ties with Wallumetta Country, on the north side of the river, and to Burramatta Nura near today's Parramatta, through kinship ties.⁴⁹
- The Burramatta people were one of several clans where the river was used as the main source of sustenance⁵⁰
- There are various remnants of shell middens along the coastline of the Burramatta River. These shell middens were left on Burramatta Nura by people who camped alongside the water.⁵¹
- When speaking Country, even the smallest grains of sand hold culture relevant to the site⁵²
- *Burramatta* Elder, Aunty Julie Christian explains that 'For me, I see honour in acknowledging our totem. It is a privilege to understand that

the eel has such an interesting life cycle which it determines for and by itself.' The eel is recognised for its resilience and ability to overcome many barriers such as varying environmental conditions, water currents and temperatures as they travel through their life cycle to return to the Coral Sea⁵³

- For thousands of years, Darug clans (including the Burramatta people), associated flooding events in the Dyarubbin (Hawkesbury River) with the imbalance of power between two ancestral spirits: Garangatty, a giant eel spirit and Bulungga, a tiger quoll or giant native cat.⁵⁴
- Garangatty's presence in waterholes is associated with power and flood, which is why access to certain 'dangerous' water is restricted for Darug people⁵⁵
- Songlines include the Burramatta Eel, Pleiades and Black Swan⁵⁶
- For many Aboriginal clans, the Milky Way is represented as an emu. In Darug 'mariung in buurah' is translated as 'emu in the sky'.⁵⁷
- Visibility and invisibility are central to Aboriginal thinking, with the words use to describe spiritual movement from ancestor to human being roughly translated as "becoming visible" or "becoming material".⁵⁸

⁴⁷ Yarrawalk p.23

⁴⁸ Yarrawalk p.25

⁴⁹ Yarrawalk p.26

⁵⁰ Yarrawalk p.29

⁵¹ Yarrawalk p.30

⁵² Yarrawalk p.31

⁵³ Christian and Garland in Yarrawalk p33

⁵⁴ Yarrawalk p.33

⁵⁵ Yarrawalk p.37

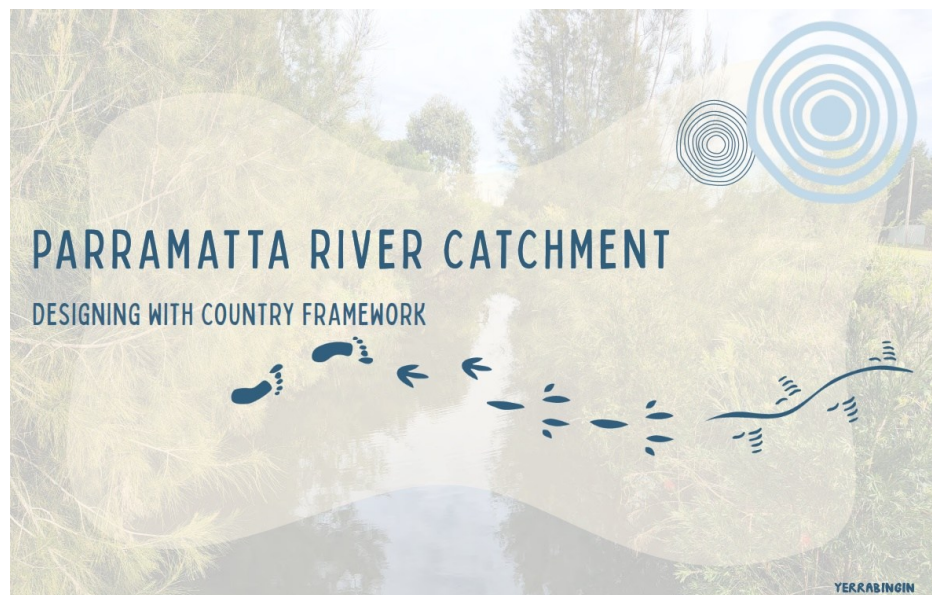
⁵⁶ Yarrawalk p.38

⁵⁷ Yarrawalk p.40

⁵⁸ Yarrawalk p.42

- Astronomy is inextricably linked to seasonality. Burramatta people associate the type of tide, with the phase of the moon.⁵⁹
- Language is so important to keep traditions, songlines, and customary practices alive today.⁶⁰
- From 1788 till 1789, Darug people were under attack, from both acts of violence and from disease (small-pox). suffering that is still experienced today due to colonisation⁶¹

6.3.2 Parramatta River Catchment Designing with Country Framework (Yerrabingin and Parramatta River Catchment Group, 2022)



The framework was prepared by Yerrabingin on behalf of the Parramatta River Catchment Group (PRCG) and builds on the Masterplan for the Parramatta River and Connecting with Country Framework previously developed. The report was compiled from existing resources and no additional consultation was carried out. The report begins by identifying that “we inhabit and are inhabited by Country” and explaining the holistic concept of Country. The following Aboriginal Cultural Heritage Values are outlined in the report:

- It is crucial to prioritise the ongoing role of Aboriginal people as custodians of Country in Aboriginal cultural heritage planning processes.
- Custodianship in the Parramatta River environment now includes practices such as the ‘singing to eels’ practice at Little Coogee, regeneration practices, assertion of rights, input to planning processes by sharing cultural knowledge about breeding and feeding grounds of marine animals and activation of local languages.
- ‘Healthy Country’ is fundamental to Indigenous culture and spirituality.
- The continuing presence of Water Country allows for regeneration and to renew ceremonial activities.
- Designing with Water Country in mind means creating places where people can interact mindfully with water, escape from the built environment, rest, practise culture and be connected to the water.
- To support healthy Country, the ecologies of endemic plants and non-human kin can be protected by holistic environmental management and regeneration projects.
- Urban design projects such as creating native communal garden spaces that incorporate accessible bush medicines and foods will support healthy ecosystems and allow people to learn about Country.

⁵⁹ Yarraalk p.43

⁶⁰ Yarrwalk p.44

⁶¹ Yarrwalk p.45

- We can design with Wind Country in mind through the planting of endemic species, creating spaces to access a cool breeze on a hot summer's day, providing nodes for shelter and refuge, as well as avoiding constructing buildings that disrupt Country and channel wind into unpleasant tunnels.
- Celebrate and share culture by introducing local language through place naming, creating public art to share local stories and values, and encouraging people to explore the sites through events and tours.

6.3.3 First Nations People of the Parramatta River and surrounding region (Parramatta River Catchment Group, 2023)

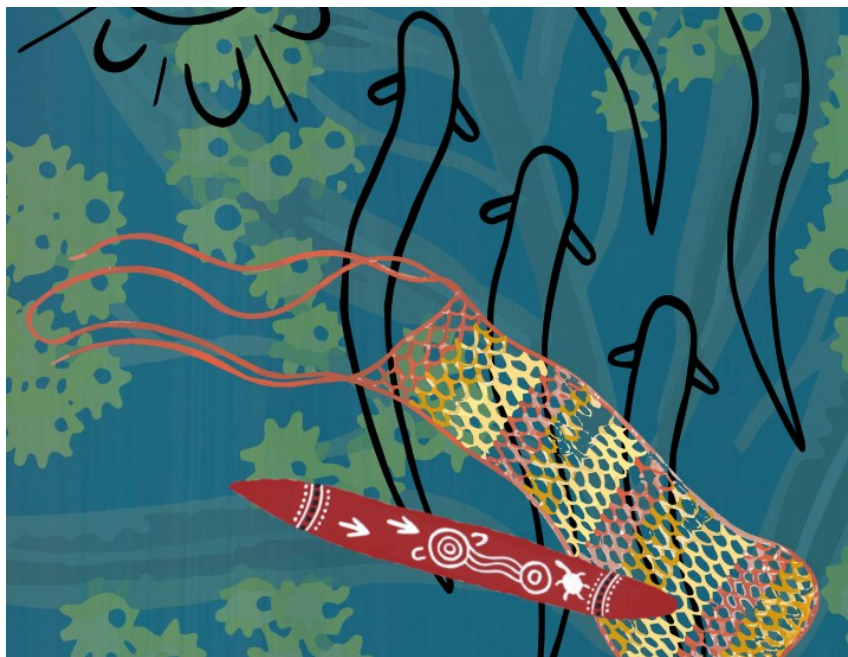


Figure 13: Detail from the front cover, Leanne Watson Redpath (2023)

Parramatta River Catchment Group (PRCG) commissioned this document to provide background research on the First Nations historical and cultural significance of the Parramatta River catchment area. The document was produced in consultation with the following First Nations organisations and individuals:

- Leanne Watson Redpath and Jasmine Seymour (Dharug Custodian Aboriginal Corporation)
- Brad Moore (Local Land Services)
- Melle Smith-Haimona (community member)
- Reconciliation NSW
- Yerrabingin
- Designing with Country Project Working Group which included First Nations Community members.

The following are some of the Aboriginal Cultural Heritage Values are outlined in the report:

- There is a connection that exists between the local Aboriginal community and Country manifesting through cultural practices and knowledges including songlines, kinship systems, totems, skin names and ceremonial lives.
- Early encounters and ensuing conflict resulting from colonisation, mirrored the deterioration of the environment and Country with the dispossession and oppression of the Sydney Aboriginal communities.
- Aboriginal communities are reasserting their rights to Country and better standards of living, particularly since the mid to latter half of the twentieth century.
- The Parramatta River Catchment is a living landscape, and with greater First Nation involve in land and water management, the landscape can be returned to a state of health and ensure the protection and celebration of Aboriginal Culture.

- We all have a responsibility to care for Country. For many First Nations communities, caring for Country is also strongly linked to economic, social, and cultural prosperity. This not only enables the intergenerational transfer of traditional knowledge, but also provides education and work opportunities, and assists with improved physical and mental health outcomes.
- There are efforts to revive and encourage the use of First Nations languages, through initiatives such as renaming streets, parks and other landmarks, creating cultural heritage sites, walks and tours, and installing First Nations signage, artworks and other interpretive and educational displays.
- Include a Welcome to Country or Acknowledgement of Country ceremonies at key events and acknowledge and participate in national and local awareness days and events such as NAIDOC Week, National Reconciliation Week, and National Sorry Day.
- Learn about First Nations history through music and theatrical performances, art galleries, films, books, and other cultural events and activities

6.3.4 Preliminary Public Art Plan Crescent Parklands (UAP, March 2023)

UAP prepared the Preliminary Public Art Plan (PAP) for Crescent Parklands to accompany the concept development application for the study area. The aim of the report was to analyse and identify approaches for the inclusion of public art in the development. The information regarding First Nations heritage was drawn from the Walk on Country sessions conducted by Yarrowalk for the Connecting with Country discussed in Section 6.3.1.

UAP distilled the site's geographical and historical context into one curatorial vision: *nature on the horizon*. By creating an overarching theme, the PAP seeks to ensure that the public artwork across the site is connected and cohesive. Nature on the horizon was identified as the

overarching vision as it speaks to past and present land, particularly in relation to Dharug custodianship of the landscape and their enduring connection to Country. The vision aims to encourage artists to incorporate the natural environment into urban fabric and even reference the native vegetation and traditional practices associated with the area.

The PAP identified that landmark sculptures and discovery elements would be most effective forms of public art located in:

- Civic plaza/public squares
- Vehicular entries
- Park trails

The PAP identified that if the First Nations history of the site is explored further through art or a First Nations artist, a Cultural Advisor would need to be engaged and key community stakeholders would be engaged prior to any artwork being designed and delivered.

6.3.5 Parramatta Light Rail Stage 2, Cultural Values Assessment Report (Artefact, 2023)

Artefact conducted an Aboriginal cultural values assessment as an appendix to the ACHAR prepared for the Parramatta Light Rail. A key element of the report was consultation with both RAPs as well as knowledge holders who were not RAPs. Based on background research and a site visit along the route of the proposed light rail, Artefact's anthropologist devised a set of interview questions and conducted in-depth interviews with three stakeholders. All interviewees discussed the importance of Country and the spiritual connection to Country, including:

- The importance of the Parramatta River as a Songline
- The importance of its tributaries which provide people with spiritual and cultural well-being through access to essential resources

(waterlife, bird life and flora and fauna associated with the river and the riverbanks)

- The importance of connection (travel and communication (travel and communication) between people from different Countries

All interviewees raised concerns about environmental degradation and being prevented from conducting cultural practices. The following themes were identified across the three interviews:

- Country and connection to Country
- Waterways provide food and resources
- Travel and communication
- Histories of disruption and disconnection
- Environmental decay/urban development
- Difficulty with archaeology – failure to embrace cultural values
- People of note in the area

The report concluded with some considerations for future development including:

- Consultation with Aboriginal communities concerning their cultural heritage should be undertaken as early as possible to allow for genuine input
- Future projects should be sustainable and seek to restore native ecosystems
- Developments should not just be based on AHIMS data but on broader cultural values
- View lines are important and should be maintained

- Support should be provided for Dharug language programs, to revitalise country
- Awareness of Aboriginal histories should be promoted to non-indigenous people, as can be done through interpretation
- Important Aboriginal people should be celebrated
- Regeneration of the Parramatta River system should be undertaken

6.3.6 Parramatta River Aboriginal Leadership: Community Engagement Report, Ben Bowen and Sean Appoo

This Community Engagement report was prepared on behalf of the Our Living River Project which is seeking to establish swimming precincts throughout the Parramatta River by 2025. This process was guided by the Parramatta River Masterplan, prepared by the Parramatta River Catchment Group. Key Aboriginal organisation and individuals were identified and supplied with information regarding the proposed swim sites, key recommendations and case studies. Their feedback was then synthesised, and the key recommendations were:

- Further investigation and consultation with Aboriginal stakeholders was required before determining swimming sites as many places were of cultural significance and some design raised concerns about environmental degradation
- Aboriginal language should be incorporated into the development, as it currently not included in the masterplan. Using Aboriginal language would promote Aboriginal representation and priorities.
- Local business opportunities for Aboriginal organisations should be investigated. Opportunities for Aboriginal archaeological and infrastructure companies should be considered, as well as designers, artists, food stalls, land car, river rangers and cultural educators

- Aboriginal citizen science should be a consideration for the project, as programs and apps would allow the local Aboriginal communities to gather data to implement, measure and report about the effects of Aboriginal practices, priorities and perspectives on the health of the environment.
- Link Aboriginal culture with overall river and catchment outcomes, thereby creating a comprehensive, coordinated and collaborative strategy along the entire river system. This strategy could include storylines, art and signage to describe the cultural values of a place, help develop cycleways, pathways an infrastructure that protect Aboriginal sites and development land and water care policies which support the health of the river.

6.3.7 Robin Thomas Reserve Masterplan ACHAR, Artefact 2018

During Stage 1 of the Parramatta Light Rail plan, it was ascertained that Robin Thomas Reserve would be impacted by the light rail corridor. The reserve is listed on the state heritage register as an Ancient Aboriginal and Early Colonial site. An ASR prepared by Artefact for the project identified that the reserve could contain archaeology, thereby excavations would require and Aboriginal Heritage Impact Permit (AHIP). This report was prepared to support the AHIP. Consultation was carried out with Aboriginal stakeholders, and in combination with background research the following Aboriginal cultural heritage values were identified:

- Locality of significance: Parramatta City is significant to the Dharug community as it is an area where many Dharug people continue to live and surrounding Aboriginal sites are of high importance.
- Parramatta Park and Old Government House demonstrates continuous cultivation and land management of the Cumberland Plain conducted by the Burramattagal clan.

- Aboriginal stakeholders have indicated a deep connection to the Parramatta area and emphasised the importance of archaeological sites which demonstrate ongoing Aboriginal occupation.
- The Parramatta sand body is a geomorphological element of cultural significance.
- Landscape and landforms are significant to the Aboriginal community for the information it holds and the ongoing connection to Dharug ancestors.

Ongoing consultation was identified as a key recommendation for the future project particularly in relation to the management and potential reburial of artefacts found during excavation.

6.3.8 Parramatta North Urban Renewal, Cumberland East Precinct and Sports and Leisure Precinct Aboriginal Archaeology and Cultural Heritage Assessment (Comber Consultants, 2014)

Comber Consultants were engaged to prepare an Aboriginal Archaeological and Cultural Heritage Assessment for the Cumberland East Precinct and Sports and Leisure Precinct, which form part of the Parramatta North Urban Renewal project. On-site consultation was conducted with representatives from the Deerubbin LALC, Darug Aboriginal Tribal Corporation, Darug Aboriginal Custodian Corporation and the Darug Cultural Heritage Assessment. The project team also attended Parramatta City Council's Aboriginal and Torres Strait Island Committee Meeting. The following values were discussed in the report based on consultation and back research:

- All stakeholders identified that Parramatta Park, in which the Sports and Leisure precinct is located is of high significance to the Aboriginal

community as it is known to contain artefact scatters, scarred trees and resource zones.

- The vegetation within Parramatta Park is a rare, valuable cultural and natural landscape representing the history of the Dharug people. The open, park setting of Parramatta Park is a direct result of historical firestick farming conducted by the Dharug people.
- The Cumberland precinct has the potential to contain contemporary historic values associated with the history of the incarceration of Aboriginal children and adults.
- The sports and leisure precinct contains contemporary significance related to the history of the participation of Aboriginal people in sport.
- Both precincts had the potential to contain subsurface Aboriginal archaeological deposits demonstrating the history of Aboriginal land use patterns and subsistence activities.

Due to the high significance of Parramatta Park, the report ultimately recommended that further development of Parramatta Park be limited to the existing swimming pool and carparks, and high development should be avoided around the park so as to avoid impacting the views in and around the park. The report recommended the need for further consultation for the entire study area and particularly before archaeological testing begins.

6.4 Project specific consultation

6.4.1 1 Crescent Street Holroyd. Aboriginal cultural heritage assessment report (ACHAR) (Artefact 2024)

Artefact have been engaged to carry out an ACHAR for the site. The following cultural heritage values were identified:

6.4.1.1 Cultural values identified through historical research

- A'Becketts Creek (immediately north of the study area) served as a campsite for Aboriginal clan groups from the south during the annual conference initiated by Governor Lachlan Macquarie in 1814.
- Rivers and creek lines are of importance to Aboriginal people, past and present as camping places and burials.
- At the time of the 2021 Census, 988 Aboriginal and/or Torres Strait Islander people live in the Holroyd area, demonstrating the ongoing connection to the land.

6.4.1.2 Cultural heritage values identified through communication with RAPS

"Aboriginal peoples are the oldest continued culture... the land may have been taken from us for many tens of years and disturbed. However, they still have cultural values, as a culture we have had to adapt to a forever changing landscape, allowance for culture, way of practicing these cultures and even our language is forever changing and adapting."

Darug Custodian Aboriginal Corporation, 10 December 2023

The following cultural heritage values were identified through consultation with RAPS:

- Acknowledging traditional landowners and First Nations families is important
- It is important to pay respects to Elders and young people
- There are different Connections to Country. There are Aboriginal people who have worked on Country, Traditional Owners, Custodians and people who have been brought up on Country or moved to Country.
- Aboriginal people can offer experience, skills and knowledge to help identify Aboriginal artefacts and cultural heritage values.

- Key priorities of the development are to use sustainable materials, plant native plants that are from the area,
- Use correct terminology and do not use the past tense when referring to Aboriginal people and cultures of the area
- Ensure that it is clear throughout the development that this is always has been and always will be Aboriginal land
- Darug people have song lines and creation places that only Darug people can identify. Their connection is to 'nura' (Country) and is part of them and their country
- It is important to be respectful of Darug people, cultures and Country

6.4.1.3 Site walk with Gandangara LALC, 23 November 2023

Development of the ACHAR included a site walk with the Gandangara LALC. An archaeological survey was conducted on 29 November 2023. In attendance was Matthew Finlayson (Senior Heritage Consultant, Artefact Heritage), Kieran Murray (Aboriginal Cultural Heritage Officer, Artefact Heritage), Bronwyn Partell (Gandangara LALC), Jamaine Thorne (Gandangara LALC), and Lucas Flecha (Project Director, Tiberius Holroyd). The following Aboriginal Cultural Values came out of the site survey:

- Proximity to A'Becketts Creek, suggests an increased potential for subsurface Aboriginal objects.
- A'Becketts Creek is a significant waterway but the course has changed significantly
- The Country has been significantly modified – it is concrete and gravel



Figure 14: View southeast of the former ancillary building foundation

6.4.2 Design briefing and feedback, 22 February 2024

A design briefing and feedback meeting was held by Artefact on 22 February 2024. It was attended by the following participants:

- Clive Freeman and Peter Freeman, Freeman & Marx
- Pearl Depoma – Kamilaroi woman living in Parramatta. Niece of Vicky Slater.
- Kadi Khan, Kamilaroi Yankuntjatjara Working Group
- Peter Carroll – from Corroboree Aboriginal Corporation
- Aunty Pamela Young, Konanggo Aboriginal Cultural Heritage Services
- Aunty Vicky Slater, Wurrumay Pty Ltd

- Jayne Christian and Aunty Julie Christian, Burramattagal women
- Representatives from Artefact Heritage, Tiberius, Urbis and Woods Bagot

Additional information was also sent in by email before and after the discussion. Cultural heritage values and comments from the discussion and emails include:

- The importance of ongoing consultation and co-design and co-creation in order to embed Aboriginal ideologies into the design phase. “I want to get to the point where it isn’t just words on paper but a physical manifestation for us black fellas” – Clive Freeman. This was supported by all the stakeholders.
- Economic benefit for Aboriginal businesses and communities is important. This could include artists, community members and young people. “Would like to see that artists and community members can get benefit out of every facet of design” – Clive Freeman, “it is important to ensure there are economic opportunities for community” – Kadi Khan. To aid this, it was suggested that we compile a list of local Aboriginal businesses and their services to share with the project team.
- It is important to identify which spaces can be “culturalised” – “These can be opportunities to shine and showcase Aboriginal cultural, sustainability and survival” – Clive Freeman
- With affordable housing “it is important that people feel they have a right to be there and that it reflects their cultural identity” – Aunty Pamela Young
- Holroyd has been “out of sight out of mind” – Aunty Pamela Young. This project is an opportunity to give the place “energy”. Try to avoid density and places that feel claustrophobic.
- Are there opportunities to use Aboriginal words for names of streets or buildings?
- Can the Parramatta environment inspire colours used in the development? E.g. the natural colours and natural environment. Jayne Christian and Aunty Julie Christian also described the importance of avoiding colours; “Just last week we were at a walk on Country and we looked across the road and saw black roofs on the houses, which made no sense given increasing climate and the heat that would generate.” Clive Freeman reiterated this saying that many European architectural and design traditions don’t work well in Australia.
- Kadi Khan noted that we are facing the “indoor generation” and emphasised the importance of wellbeing in our built environment. She asked for “Green spaces to address our mental, physical health and emotional wellbeing”
- Everyone agreed that native plantings were important for wellbeing, weaving, education, interpretation and to make ecosystems where plants and animals can thrive” – Kadi Khan. Kadi Khan asked for spaces which could be healing and where there is water, and places to bury your “feet in the ground”. Aunty Julie and Jayne Christian noted the usefulness of planting Lomandra that is a plant for weaving and for teaching the next generation of weavers.
- The new site should ensure a “sense of belonging” and Kadi Khan noted that when development changes a landscape that it was important to include interpretation of any songlines or traditions to make sure they aren’t lost.
- The development could be used as an opportunity for educating non-Aboriginal site users and the wider community in Aboriginal culture. “It’s about re-educating the public so they know about the Aboriginal people of the Country” – Aunty Pamela Young

- In terms of best practice, Clive Freeman pointed towards the Shell Wall at Barangaroo by Jonthan Jones and Aunty Esme Timbery. The artwork both tells a cultural story but it's also a practical passive cooling element within the design of the building. Kadi Khan mentioned a development which successfully integrated the building into the environment and the landscape using water features, walkways, bridges instead of the typical overuse of concrete.



Figure 15. Shell Wall by Jonthan Jones and Aunty Esme, Barangaroo

- Aunty Pamela Young also advised on looking at the ways Aboriginal heritage is being interpreted in other places in the local area for example local train stations. “What else is happening in these areas? What stories are being told and how can we complement them?” – Aunty Pamela Young
- Kadi Khan described Parramatta as having “a river where saltwater meets fresh, an abundance of flora and fauna, a meeting place, a gathering place, and ceremonial practices.”
- Kadi Khan also mentioned the importance of roof access so people can glimpse the stars and the sky and “connect with the sky”.

- The importance of the local Aboriginal communities feeling a sense of pride in seeing their culture incorporated into the built environment was reiterated by Kadi Khan and Clive Freeman.
- “We are still here; we are still doing our cultural living” – Aunty Pamela Young.
- “Affordable housing is great and a good opportunity for Aboriginal people – a plus” – Kadi Khan.
- “Our Elders fought for these opportunities so young people could feel the physical tangible presence of their culture” – Clive Freeman

6.5 Ongoing consultation

It is recommended that consultation be carried out by current and future project teams throughout the lifetime of the development of the site, during the Planning Proposal stage and post-Planning Proposal stages. Consultation and engagement could include:

- Engagement of Aboriginal owned businesses and organisations.
- Training and internships for early career Aboriginal professionals and students.
- Commissioning of artistic works from locally connected Aboriginal artists.
- Ongoing approvals from Aboriginal traditional knowledge holders.
- Cultural tours and walks on Country.
- Involvement of RAPs in potential archaeological and heritage work.

7. ABORIGINAL CULTURAL HERITAGE VALUES

7.1 Introduction

A summary of the Aboriginal cultural heritage values from historical research, previous consultation and ongoing consultations is provided in this section.

7.2 Values

Country-led

Holroyd is Burramattagal Country, part of the Dharug language group Country, an area of floodplains and valley flats with A'Becketts Creek running through it. It would once have been open Cumberland Plain woodland and is today a thriving suburb. The Country is named after the Aboriginal word Burramatta meaning where 'the eel sets down'.

Burramattagal people

Holroyd is the Country of the Burramattagal - the 'yura of Burramatta Nura'. The Darug traditional custodians have lived and continue to live in the area and have strong connections to Country. It is important to be respectful of their knowledges and cultural practices. It is also important to recognise significant Burramattagal people including Margaret "Peggy" Goldspink, Maugoran, Boorong, Baludari and Bidgee-Bidgee.

The Dharug language

The Dharug language is being revitalised and the community are advocating for the 'return of language to Country'. Language is important in keeping traditions, songlines and customary practices alive.

Caring for Country

Waterways like A'Becketts Creek and remnant green spaces are significant places on Country and so projects which heal Country are important. Bushland should be preserved, and flora and fauna protected. But Country is more than just green spaces, it includes urban areas so future development should take into consideration Caring for Country best practices such as sustainability.

Local habitats

It is important to restore local habitats and bushlands to encourage the return and flourishing of native animal species. The Grey-headed Flying Fox is a keystone species for the health of Australian native flora.

Songlines, stories and totems

There are multiple songlines, stories and totems related to the area including, the eel songline, Pleiades and black swan. The eel is an important totem for the area.

Resilience

Colonisation, violence and disease had a huge impact on the peoples of the Sydney basin. And today the communities of Sydney are still campaigning against the ongoing negative impacts of colonisation, while building up strong and resilient communities. This year's 2024 NAIDOC theme reflects this resilience: 'Keep the Fire Burning! Blak, Loud and Proud'.

Diversity

Today the suburb of Holroyd and the surrounding areas are home to First Nations people from many different Countries.

7.3 Registered Aboriginal sites

NOTE: The location of Aboriginal sites is considered culturally sensitive information. It is advised that this information, including the AHIMS data appearing on the heritage map for the proposal be removed from this report if it is to enter the public domain.

An extensive search of the Aboriginal Heritage Information Management System (AHIMS) was undertaken on 10 November 2023 to determine the location of Aboriginal sites in relation to the current study area. The search area measured approximately 4.3 km x 4.2 km, centred around the study area. There are 81 Aboriginal sites registered on AHIMS within the search area. There are no AHIMS registered sites located within the study area. The closest AHIMS registered site is approximately 700 metres northeast of the study area, consisting of a single stone artefact. The results of the AHIMS search are summarised in Table 1.

Aboriginal habitation once covered the whole of the landscape, although archaeological evidence on the Cumberland Plain indicates a correlation between recorded Aboriginal sites and proximity to higher order watercourses. Certain site types, such as culturally modified trees, are particularly vulnerable to destruction through historical occupation, logging and land clearing. As a result, more resilient site types, such as stone artefacts, are predominant in the archaeological record. Because of this, the nature and location of registered Aboriginal sites is an imperfect reflection of past Aboriginal occupation. Furthermore, the surviving archaeological record is also a reflection not only of historical land-use, disturbance, and the post-depositional events, but also reflects the sampling bias of previous archaeological investigation.

Of the 81 sites identified in the search, Potential Archaeological Deposit (PAD) sites are the highest proportion (n=37), followed by 20 artefact sites and 19 artefact & PAD sites. Towards the Parramatta River there are two sites containing a hearth and one site approximately 2.1 km to the north

within Parramatta Park containing a scarred tree. Scarred trees are particularly known to exist closer to the Parramatta River, a major waterway utilised by Aboriginal people. This suggests that a range of activities took place on the entire landscape in proximity to the study area with the availability of water and resources influencing long-term occupation such as those sites closest to the Parramatta River. PADs are located on landforms where previous investigations have occurred, and objects are likely to be present. Existing predictive models and existing data has informed this assessment; however, these predictions are untested. The distribution of PADs should not inform our prediction of site distribution.

Within the search area, recorded Aboriginal sites are predominantly located north in central Parramatta. This is reflective of both the greater quantity of development and corresponding archaeological investigation that has taken place within that area, and the presence of the Parramatta sand sheet, a geographic feature comprising deep dune sands known to contain Aboriginal objects. Outside of central Parramatta Aboriginal sites within the search area are tied to watercourses, with all known sites located within 165m of creek lines.

Table 1: Frequency of site features in AHIMS search results

Site Types	Frequency	Percentage
Potential Archaeological Deposit (PAD)	37	45.6
Artefact	20	24.6
Artefact; Potential Archaeological Deposit (PAD)	19	23.4
Artefact; Hearth	1	1.2
Hearth, Potential Archaeological Deposit (PAD)	1	1.2
Artefact; Hearth; Potential Archaeological Deposit (PAD)	1	1.2
Artefact; Modified Tree (Carved or Scarred)	1	1.2
Aboriginal Resource and Gathering, Artefact, Potential Archaeological Deposit (PAD)	1	1.2
Total	81	100%



Figure 16: Extensive AHIMS search area close to the study area.

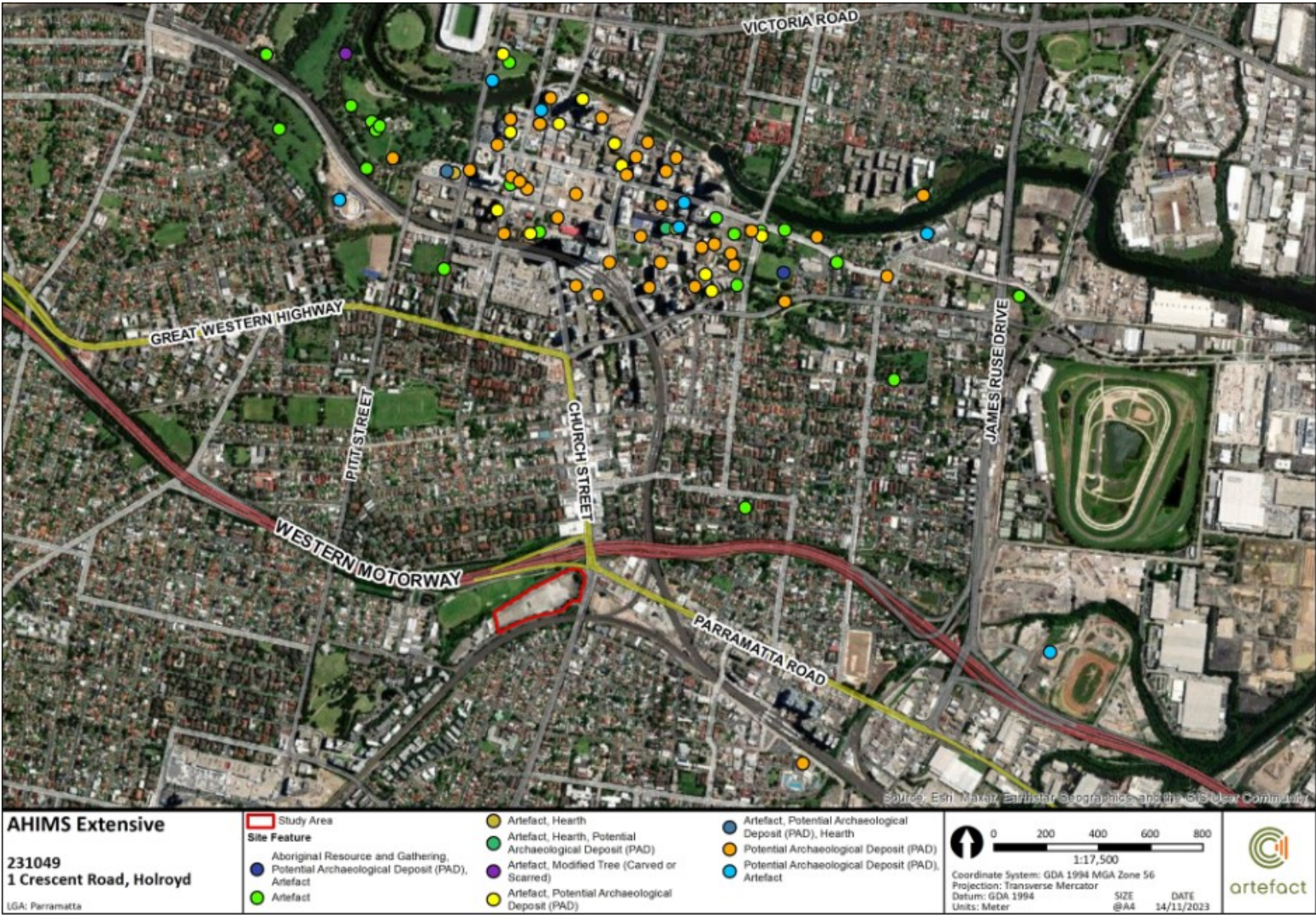


Figure 17: Extensive AHIMS search area in relation to the broader study area.

8. DESIGNING WITH COUNTRY

8.1 Introduction

The Connecting with Country framework provides direction on ways to explore opportunities for design process and practices to support connection to Country in built environment projects. Bringing an understanding of Country into these processes can help improve project outcomes.

8.2 Design Principles

These broadly applicable set of design principles are a useful tool for designers and developers to create places that reflect Aboriginal cultural heritage values. They have been compiled based on the work done by Yarrawalk and additional consultation. The icons below were designed by Dharug artist Adam Laws.

Acknowledge Country



Provide acknowledgement, interpretation and resources about the Burramattagal people. Learning about and having access to cultural heritage is important. Meaningful signage can acknowledge the Burramattagal and Burramatta Country while Elders could be invited to give a Welcome to Country at events.

Heal the landscape



Reconnect site users and local communities to Country through initiatives like bush regeneration programs and inclusion of multisensory gardens, native plantings, or native kitchen plants in proposed landscaping. Focus on healing the living landscape and projects that encourage the return and flourishing of local wildlife. Give opportunities to people to touch grass, soil and water, or gather Lomandra leaves for weaving.

Sustainability and materials



Sustainability and the environment are important values for Aboriginal people. Consider using materials that reflect the local landscape like rammed earth, shell, reflective materials and sand-blasted glass. Consider use of natural colour palettes that reflect the Parramatta environment.

Use Dharug language



Contribute to the revitalisation of language - for example in reports, documentation and discussions. Translate wayfinding and interpretive signage in situ into Dharug language with Dharug text prioritised. Name places and spaces with relevant words/phrases. Use of language should be carried out in consultation with language knowledge holders.

Continue consultation



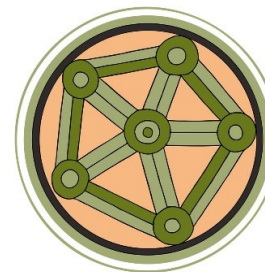
Undertake ongoing respectful and culturally appropriate co-design, engagement and consultation. The interpretation and incorporation of cultural values into projects should be community led.

The eel totem



Reference and recognise the eel totem in art and design, in consultation with Dharug knowledge holders and holders of the eel storyline.

Truth telling



Embedding concepts related to reconciliation in a built form should be done extremely carefully, under the guidance of local Aboriginal people, while being mindful of not exposing Aboriginal people to past traumas. Make reference to important historical people, stories of resilience and resistance, forced movement of people, links to local important places and connections to the wider landscape.

Cultural safety



Ensure these spaces are culturally safe, accessible and with comfortable seating. Create spaces that reflect local Aboriginal cultural identity and which engender a sense of pride. Ensure Aboriginal culture is visible.

8.3 Design Considerations

Design considerations were developed by Arcadia in response to the information sourced from *Crescent Parklands Connecting with Country report Concept Development Application: 1 Crescent Street, Holroyd* (Yarrowalk, 2023).

Water Story



At the time of colonisation, the area now known as Holroyd was the territory of the Burramatta Nura of the Darug Nation. The Bur-ramatta people have a close connection with the Burramatta (Parramatta) River, from which they caught fish, eels, and other food. Colonisation brought widespread social disruption for the Burramattagal people from 1788.

Any construction on site should be water conscience with respect to the river and streams around the site. Water flows should be a place of reflection and celebration.

Ecologies



The starchy bases of the basket grass (*Lomadnra longifolia*) plant were chewed on and acted as an energy boost. Leaves were used in weaving eel traps/nets, and the roots were used as a medicine against insect bites. Present within study area (Narla Environmental 2018). *Bursaria spinosa* is one of the few species that produces flowers over summer providing a much-needed food source during the harshness of Australian summers. After fire, the shrub sprouts with new healthy growth from the base.

Plants around the site were highly productive and vital to the daily life of the Bur-ramatta people. Planting should be informed from site contexts.

Places To Celebrate Country



The Eastern Long Neck Turtle is our family totem of the Boorooberongal Clan. Most Aboriginal people will have two totems. One is their family totem which they are born with and the other is their personal totem which is chosen for them by their Elders. Present within study area (Narla Environmental 2018).

Providing spaces to celebrate and reflect upon stories of the site, while creating and sharing new ones.

Connecting To Existing Stories



The Grey-headed Flying-fox is considered a 'keystone species' as they are crucial to the health of Australian native flora. They can fly up to 20km a night looking for food, pollinating trees and dispersing seeds through their droppings. Following the 2019-20 bushfires, they have been crucial to rejuvenating Australian forests. It is the responsibility of Burramatta people, together with the neighbouring community to protect the Parramatta Park flying-fox camp.

Connecting the site into the bigger territorial scale picture allows for the site to be populated and shared with migratory species, increasing biodiversity of the site and larger contexts.

8.4 Design Strategies

Design strategies were developed by Arcadia in response to the information sourced from *Crescent Parklands Connecting with Country report Concept Development Application: 1 Crescent Street, Holroyd* (Yarrawalk, 2023).

Songlines

- Garangatty
- Burramatta / eel
- Emu in Darug 'Mariung in Buurah' is translated to 'Emu in the Sky'.

Mapping out cultural identities.

Colours

- Colours of Parramatta
- Colours from plants
- Colours of the river
- Colours of wildlife
- Colours of the sky
- Colours of the stars
- Inter-relationship with Colour.

Spaces for Healing

- Green spaces to alleviate mental and physical help
- Encourage tactile connection with the outdoors
- Reintroduce natural elements into the space that is currently concrete
- Pathways to healing
- Assist youth in tangible experiences to be apart of the connection to site
- Create a safe place and comfortable seating
- Landscape for education.

Meeting Place

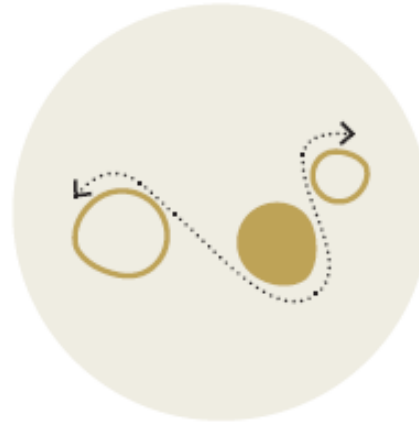
- Where freshwater meets saltwater
- Spaces for gathering and colliding
- Plants and animals thriving in the landscape
- A place where people feel have a right to be there
- Footsteps on country
- Trade, Coast, Mountains, Southerners all meeting to exchange foods, goods and language
- Weaving these spaces - Lomandra intertwining
- Bigger picture around the connections around the future planning identities and stories.

Design strategies continued...



CREATE A SENSE OF EMERGENCE

- / Interpreting the place where the Eel sets down
- / Spaces for knowledge to be passed on and connected



CREATING CONNECTIONS

- / Boras were gathering spaces for yarning and telling stories
- / Create connections between amenity



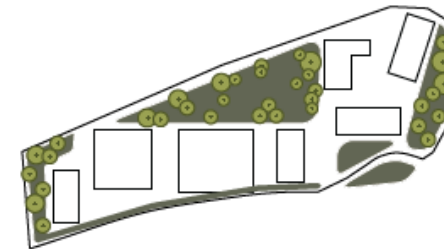
PLANTING

- / Connect with smells, sight and touch
- / Planting that tells stories and had indigenous uses

8.5 Landscape Principles

8.5.1 Introduction

Landscape Principles were developed by Arcadia that include Connecting with the Cumberland Plain Vegetation.



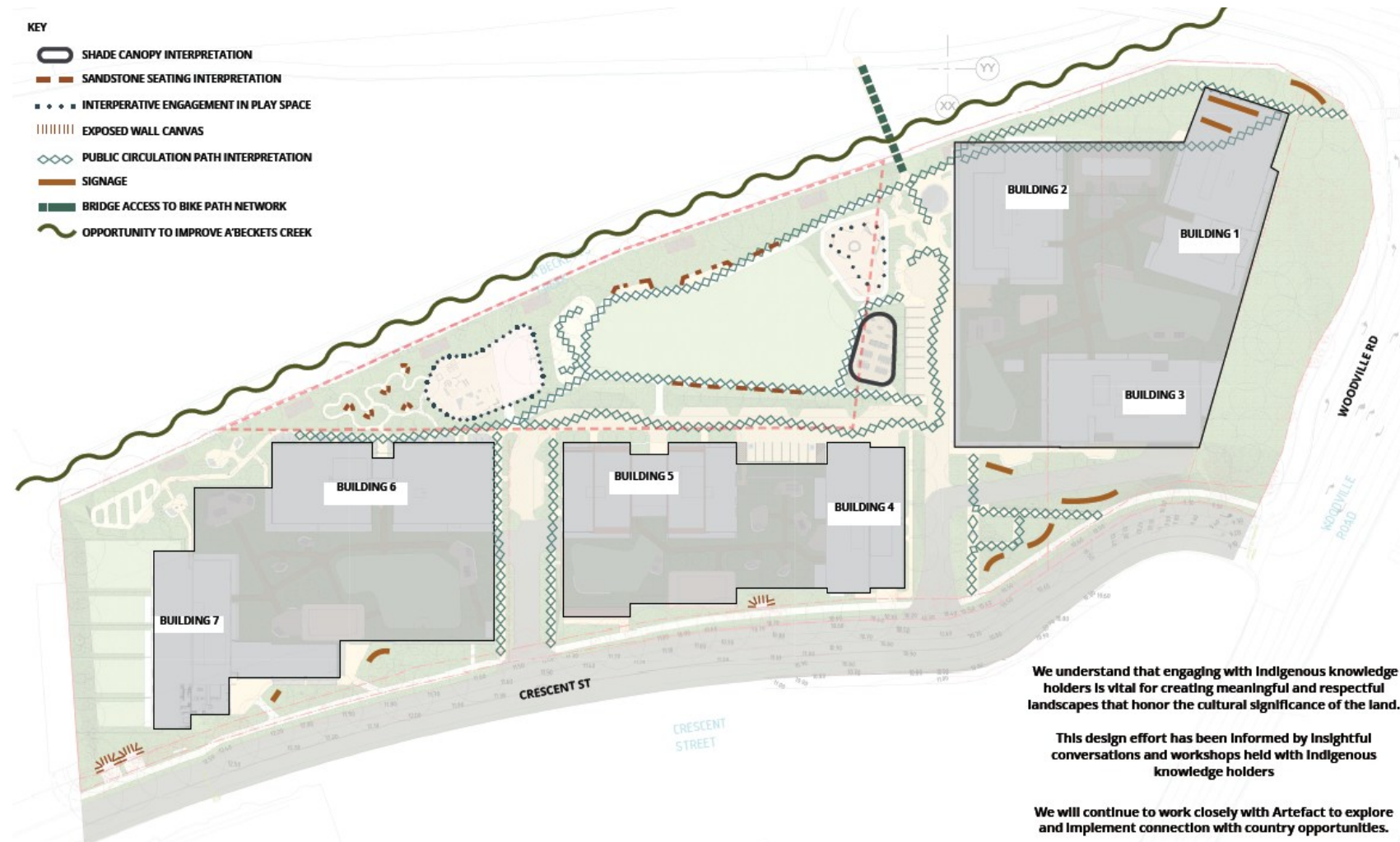
Connect with Cumberland Plain Vegetation

Connect with the local endemic vegetation groups as a means to reinstate lost tree canopy from the area, and enhance biodiversity on site. Proposed large planted and turfed areas reduce the urban Heat Island Effect and ensure shading canopy tree's enhance the comfort levels in the parklands.

We aim to achieve this by:

- / Working with existing tree landscape levels where possible to reduce cut/fill
- / Increasing tree canopy cover by planting new proposed trees replacing the existing
- / Enhancing the ecological value of site through plant diversity
- / Selecting species which enhance existing fauna habitats
- / Utilising local vegetation community types as planting across the site as a healing country initiative
- / Promoting co-operation and partnerships between local councils, the community and government agencies for the future management of A'Becketts Creek.

8.6 Connecting to Country Opportunities



8.7 Examples of design realisations

8.7.1 Introduction

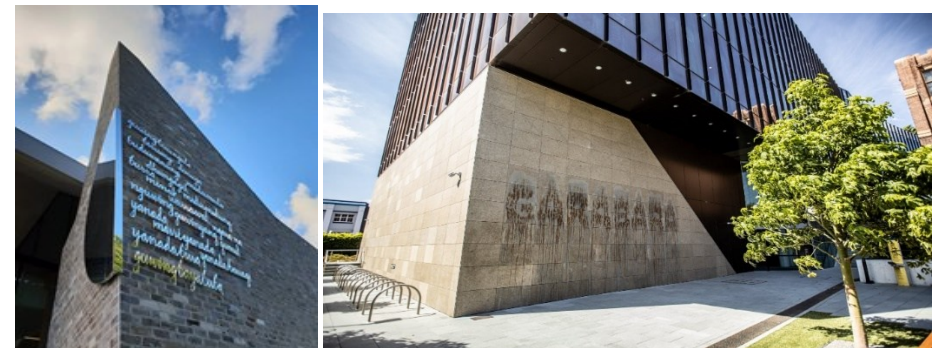
This section showcases some possible ways that the Design Principles could be realised in the architecture, landscaping and interpretation of the site. Please note that these examples are from a range of Aboriginal heritage interpretation from different Aboriginal Countries.



'Darug Country' has been installed in the treatment bay of the Paediatric Emergency Department, Nepean Hospital, and is inspired by the traditional stories and landscapes of the Dharug people of the Nepean region, Adam Laws, 2022

8.7.2 Acknowledgement of/Welcome to Country

A key method of communicating the importance of Country to audiences at the site is by providing a Welcome to Country or Acknowledgement of Country message. A Welcome to Country is given by the traditional custodians/knowledge holders of the area welcoming people to their land, while an Acknowledgement of Country is a sign of respect to the traditional owners of the land stated by the asset holder. The examples below demonstrate a successful and eye-catching way to Acknowledge Country through graphics, language, light and sculpture.



Left: Marrickville Library Acknowledgement of Country; right: University of Sydney Acknowledgement of Country

8.7.3 Integration of Indigenous designs and forms into built environment

Creative practices relating to place-making and the built form are powerful devices to incorporate and reflect the heritage values and stories of a site in a new development. Heritage values embedded within the site can be expressed through innovative architectural design responses for new developments, providing a visual exploration of the history of each site. This can be realised through the form of new buildings, integrated applications within new developments and the shaping of the landscape's geometry.

This interpretive media option is an effective approach to integrating Aboriginal cultural values into the built form. Designs that echo traditional forms, spaces and narratives and their contemporary interpretations are increasingly being integrated within new developments worldwide, sending strong, respectful messages about the timeless links between Aboriginal people and the landscape, and allowing for reflection of contemporary connections to the land. The examples below demonstrate the way design and form can be used to represent Country.



Left: 'The Gallery,' Vivid Sydney (Mandylights with Aboriginal community groups); Yagan Square, Perth (IRedale Peterson Hook Architects).

8.7.4 Landscape geometry and plantings

Interpretive landscaping is an effective approach to evoke past structures, gardens and landscapes within public and private developments. Landscaping devices, including use of turf and hardstand, geometry and shapes, use of water and planting certain species, can create an immersive space for site users that gives a feeling of being surrounded by heritage.

Plantings of species that were in the area prior to European arrival, and therefore part of the Indigenous landscape experienced by the local Aboriginal community, is a powerful interpretive approach for landscaping. Planting patterns, where trees and understory plants were clumped rather than planted in lines, are preferred to enhance the naturalistic feel and to echo Country. The examples below were developed in consultation with Aboriginal landscapers and green teams.



Community Native Garden, Redfern (Yerrabingin); Right: Yarning Circle, Curtin University (Noel Nannup and Simon Forrest).

8.7.5 Ground plane elements

Ground plane elements embedded in public domain areas are a subtly effective heritage interpretation medium. Paving colours, metal inlays or sandblasted patterns may be installed into ground planes, forming artworks, tracing the footprints of former structures or containing small 'bites' of textual information, quotes or dates creating a narrative as paths are traversed.

Embedding Aboriginal design elements into the ground plane of a site can connect a new development directly to Country, providing a tangible aesthetic reference to significant physical, social, or spiritual features of the land. By installing such ground plane elements into outdoor spaces, a strong visual message about the Aboriginal heritage of the site can be created.



Source: Crescent Parklands (Source: Arcadia SDRP Pack)

8.7.6 Naming/Use of language

For Aboriginal people, connection with Country is intrinsically connected to identity through language, cultural practices and long held relationship between people and the land. Using Aboriginal words or phrases in audio recordings, as elements in the paving, to name key features in new developments or as dual naming for streets and public spaces is an interpretive option that recognises Aboriginal cultural heritage values. All language usage should be done in consultation with Aboriginal knowledge holders.



Left: Dharug language incorporated into building and seating, St Leonards Health Centre right: Darumbal language stairs, Yeppoon'

8.7.7 Gathering spaces and seating

New developments provide an opportunity to integrate heritage interpretation into buildings and public spaces, with heritage details incorporated into functional elements such as stairways, seating, shelters, balustrades and screens. As well as being essential elements of public space, these items can be canvases for heritage content.

Embedding heritage interpretation elements within the seating, ground plane, and shade structures within gathering spaces provides a rich context and points of engagement and conversation. Patterning, text, or graphic image-based seating inserts are effective forms of interpretation, strategically positioned to engage people who have some time to pause, read and reflect absorbing messages and stories about the site. Similarly, utilising overhead elements such as canopies, roofs, shopfront awnings or shade structures for portraying images or Aboriginal designs are opportunities for unique expressions of a destination's heritage.



Aboriginal motifs in concrete seating

8.7.8 Play spaces

Play spaces act as community focus points, drawing young families to a space of recreation, safety and relaxation, a key element in placemaking for a new development. A well-designed play space providing a rich and diverse play opportunities allows children and adults alike to engage with heritage in new ways. By incorporating heritage interpretation in a play space in creative and subtle ways, both children and parents can encounter new ideas and integrate educational experiences into everyday play.

Play equipment and topography can be customised to the heritage experience, with local materials, and natural shapes creating a strong sense of connection to the land. Visual/tactile design features and simple text could be incorporated into the play space to support play-based learning.



Left: Wawai Ngurra inclusive adventure playspace by Leanne Mulgo Watson and Blacktown City Council (Darug Custodian Aboriginal Corporation and Blacktown City Council) right: Yirran muru (Many pathways) - Dharawal Interpretive Play Space, Shellharbour Civic Centre⁶²

⁶² <https://letschatshellharbour.com/aboriginal-interpretive-play-space>

8.7.9 Interpretive panels

Well-designed and written interpretive panels are an excellent media for conveying key stories and rich narratives in an effective, accessible manner. If integrated into the design of a site, they can be strategically located to gain appropriate exposure. Interpretive panels, as text-based media, are ideally suited to tell more details of site-specific stories providing contextual information in a succinct and engaging manner.

Panel text can encourage visitors to look more closely at their surroundings or text can pose questions to stimulate conversations. They should be located in spaces which allow for a longer dwell time or in natural pause points such as public squares, parks or seating areas. Interpretive panels can also work as trail markers on walks or bush trails, highlighting different aspects of the site. When used across a site, panels should have a consistent 'look and feel' so audiences know they are encountering heritage information.



Panels in the landscape, Cadi Jam Ora Garden (Royal Botanical Gardens)

8.7.10 Public artwork

Public artworks, such as sculptures and installations, can be an evocative and successful tool in interpreting the heritage significance of a priority site while also enhancing its aesthetic and cultural character. This type of interpretive media creates a visual statement about the cultural heritage of an area and is important in place-making. Public art may work in tandem with other interpretive elements, such as lighting, functional or ground plane elements. Large scale murals can be installed on barriers and throw screens.

Appendix 2 contains portfolios of some locally connected Aboriginal artists to give an indication of styles and approaches. If artworks were to be one of the elements to be developed for this project, then an EOI process with locally connected Aboriginal artists would need to be undertaken.



Gumadagu Gurang "Home of the Ancestors" - Westmead Hospital 2018-2019

8.7.11 Maintaining culturally significant views

Placemaking is enhanced by vistas and viewpoints which allow visitors and users to get a holistic sense of the landscape. High points allow for sightlines across rivers, wetlands and urban areas. Pedestrian walkways can give access to viewpoints or rest points to allow visitors and users a chance to immerse themselves on Country.



Circular Quay still has some places which retain views of the original coastline

9. PRACTICES

9.1.1 Thinking

‘Communing with Country’ describes a cultural practice used by Aboriginal people to connect with Country through their mind and spirit. The word ‘communing’ has been selected to convey a specific meaning: being in deep and intimate conversation with Country but not in a religious sense as some may understand it. Communing with Country is presented as an invitation to explore the deep connection Aboriginal people have with Country, demonstrated through various forms of cultural expression. Project teams can learn about cultural practice as a way to deepen cultural understanding, guided and mediated by Aboriginal people.

Activity

- Engage in cultural awareness training.

9.1.2 Feeling

Understanding how emotions and feelings shape our responses to experiences and knowledge is an important step towards changing our approach. Where guided by Aboriginal people, being immersed in Country can awaken our senses and feelings and inform a deeper understanding of Country.

Activities

- Walk on Country
- Participate in appropriate ceremony

9.1.3 Behaving

Being on Country refers to the experience of being connected to and living in harmony with Country. Being on Country requires an understanding and balancing of complex systems of knowledge sharing, interrelationships, protocols and behaviours.

For many Aboriginal people, being on Country is also an important part of their identity and sense of belonging. It provides a connection to their ancestors and other living entities, to their cultural heritage, and to the broader community of humans and living beings that inhabit Country. A vital part of being on Country is through knowledge-sharing practices to support the health and wellbeing of Country. Knowledge is contained and shared within the cultural expression of many Aboriginal peoples.

Activities

- Aboriginal people retain authorship and control of their cultural knowledge and intellectual property, and how it is shared with others.
- Aboriginal people need to be invited to co-design and co-manage projects rather than just being asked to provide their cultural knowledge, stories and insights to help develop projects.
- respecting Elders and family
- deep listening, observing and being modest
- being collaborative, sharing and inclusive.

10. ACTIONS

10.1 Introduction

This section discusses actions which can be undertaken throughout the lifecycle of a project to facilitate the shift from Human-centric to Country-Centric development.

The preparation of this Connecting with Country framework is fundamental to shifting to the Country-Centric design approach, as it identifies Aboriginal cultural values and provides practical means of ensuring these values are reflected in the development. The table below identifies actions that have been taken in the preparation of this report which demonstrate how the Country-centred approach has been achieved and provides recommendations for further actions required to start with Country. It is presented under the four categories: Form (Starting with Country), Design (Imagining with Country), Deliver (Shaping Country) and Maintain (Caring for Country).

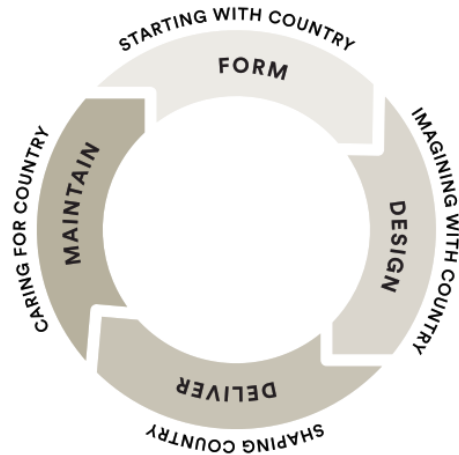


Figure 18: Project lifecycle from an Aboriginal perspective (GANSW Connecting with Country)

10.2 Form – Starting with Country

Activity	Action	Outcomes and recommendations
Research and prepare	Locate previous Aboriginal cultural heritage and technical studies relevant to the project.	Outcomes See previous consultation and reports in section 6.3
		Recommendations - All project team should consult the <i>Connecting with Country</i> report by Yarrawalk - All project team members should review this updated <i>Connecting with Country</i> report
	Considering undertaking cultural awareness training, including identifying the Aboriginal	Outcomes - Project team members attended the Walk on Country on 28 February 2023 with Yarrawalk - The Urbis project team members have attended cultural awareness training.

Activity	Action	Outcomes and recommendations
	stakeholders you will be working with	- All Arcadia staff undertake cultural awareness training as part of Arcadia's Indigenous Strategy which promotes learning and understanding across all levels of the business. Recommendations - Cultural awareness training should be undertaken by all future project team members
Allocate time and resources	Allocate sufficient time and resources for community to participate, ensuring there is flexibility with timing and location of meeting	Outcomes - Artefact has organised consultation with key stakeholders at a suitable time and location for attendees Recommendations - Project teams should ensure that project timelines and budgets account for knowledge sharing workshops that are flexible
Empower	Enable Aboriginal community to lead and guide the project from the outset and throughout the project lifecycle, including financial decision making	Outcomes - Stakeholders have participated in Connecting with Country at various points throughout the process - There was a strong recommendation from the stakeholders during the discussion on the 22 February 2023 to have more co-design. "Sessions shouldn't be about us sharing knowledge and someone else interpreting it or representing it on our behalf." – Clive Freeman Recommendations - Schedule in ongoing design reviews for opportunities for stakeholders to guide the project
Collaborate	Follow established community engagement protocols	Outcomes - This process has engaged with stakeholders who were originally consulted with as part of the Yarrawalk Connecting with Country report in March 2023 and additional stakeholders were identified through the ACHAR process and through self-identification as people with a connection to Country. - Stakeholders were asked how they would like to be addressed - ICIP and other protocols were discussed at the start of the discussion on the 22 February 2024 Recommendations - The ICIP guidelines outlined in section 2.7 should be followed in future consultation – particularly in development of public art and Aboriginal heritage Interpretation.
Share knowledge	Discuss with all involved how historic events and cultural narratives will be supported	Outcomes Through consultation and historical research this CwC has identified key historical and cultural narratives. Example of how these narratives can be interpreted are described in Section 8.5.

Activity	Action	Outcomes and recommendations
		Arcadia and Urbis attended a Walk on Country on 28 February 2023⁶³. From information obtained during this session, Arcadia further developed their Designing with Country approach for the SSDA, identifying three themes: Celebrate Shared Histories, Caring for Country, Celebrating Water
		Recommendations The preparation of a Heritage Interpretation Strategy would assist in identifying and conveying key cultural events and historic narratives
	Listen to community concerns about building development and how it will affect Country	Outcomes Concerns and opportunities were discussed at the discussion on the 22 February 2024.
		Recommendations The project team should review and respond to the discussion feedback outlined in section 6.4
Respect ICIP	Establish ICIP protocols that will ensure knowledge and other intellectual property (e.g. Artwork) is protected and appropriately credited	Outcome The ICIP guidelines are outlined in section 2.7
		Recommendations - The ICIP guidelines outlined in section 2.7 should be followed in future consultation – particularly in development of public art and Aboriginal heritage Interpretation. - Renumerate key stakeholders for the sharing of cultural knowledge
	Keep confidential records of all engagement sessions. Report back to community on how ICIP is being used and seek permission before sharing information	Outcomes - ICIP and other protocols were discussed at the start of the discussion on the 22 February 2024 - A video was recorded of the discussion on the 22 February and it was stated that it was only to be shared by the project team
		Recommendations - Redact key information when reports are made publicly available. - Establish protocols to communication is maintained with community

⁶³ Yarrawalk Pty Ltd, Crescent Parklands, Connecting with Country p10

Activity	Action	Outcomes and recommendations
		This report and notes from the discussion on the 22 February 2024 will be shared with stakeholders to check they approve of their knowledges being shared
Create Employment Opportunities	Consider engaging an Aboriginal cultural advisor who has spatial design skills	Outcomes Arcadia, the landscape designers, have Indigenous Landscape Designers on staff. Mackenzie Saddler, of the Wiradjuri people, was one of the designers who had previous input into the design of the project and there are opportunities for him to contribute to the SSDA
		Recommendations Collate a list of Aboriginal owned business and services in the area who can contribute to this project at all stages

10.3 Design – Imagining with Country

Activity	Action	Outcomes and recommendations
Design basics	Use first place names	Outcomes - Yarrawalk identified yura of Burramatta Nura (people of Burramatta Country), a clan of the Darug Language Group, as the traditional owners of the land on which Crescent Parkland sits Recommendations: - Start incorporating Aboriginal place names into reports - Incorporate place names into design concepts - Use Darug language in wayfinding and interpretive signage
	Connect to broader landscape settings	Outcomes Based on the previous Designing with Country work, Arcadia expanded their Design Moves and have deepened their understanding of Endemic Ecologies to develop a planting palette that aligns with the native ecology of the area and the cultural associations. See section 16 for planting palette.

Activity	Action	Outcomes and recommendations
		- Arcadia developed a planting strategy which connects to the character of Burramatta Nura: 'the planting strategy seeks to connect to the broader coastal bushland character while providing a comfortable and welcoming learning space.' - Landscaping would include a series of meandering connection paths to embrace the flowing rivers circulating around the site. - The form of the ground floor plaza would be drawn from Country in shape, texture, materiality and colour
		Recommendations - Consult with Aboriginal knowledge holders when conducting and developing environmental management recommendations to encourage the maintenance of this knowledge and improve the health of ecosystems - Consider how to connect the development to the broader landscape including the sportsground
	Protect Aboriginal cultural heritage	Outcomes - The production of this report is a key step in identifying Aboriginal cultural values, and provides information for future developments about means of celebrating and protecting Aboriginal heritage - An ACHAR for the project has been produced (Artefact 2024) - A preliminary Public Art Strategy has been prepared by UAP drawing on information from the Walk on Country sessions conducted by Yarrawalk
		Recommendations - Consider the development of an Aboriginal Heritage Interpretation Strategy - Follow the outcomes and recommendations of the UAP preliminary Public Art Strategy
	Acknowledge shared history	Outcomes Based on consultation and research Arcadia expanded their Designing with Country strategies to address the theme of Celebrating shared histories.
		Recommendations Preparation of an Aboriginal Heritage Interpretation Strategy would assist in presenting the different historical narratives

Activity	Action	Outcomes and recommendations
Design opportunities	Learning from traditional Aboriginal architecture	Outcomes: - Based on consultation and research, Arcadia have further developed their Designing with Country strategies based of themes: Celebrate Shared Histories, Caring for Country, Celebrating water. These themes have been incorporated into Arcadia's design moves. - Examples of good practice in incorporating Aboriginal design into development are given in section 6.4 and section 8.5
		Recommendations Further consultation needs to be organised to ensure the Aboriginal community approves of design concepts
	Supporting living systems: Earth, Water and sky	Outcomes Consider recommendations by stakeholders included in section 6.4 with respect to landscaping, places of healing, access to the sky, and access to water and soil.
		Recommendations Environmental assessment recommendations and design concepts should be prepared in light of knowledge shared by community that promote healthy Country
	Reawakening memory	Outcomes The Yarrowalk Connecting with Country report recommended that Aboriginal cultural values could be reflected in the landscaping treatments and selective materiality. It envisaged truth telling and reconciliation features, sand blasted glass features and Totem features, all of which were taken into account in the production of the Draft Preliminary Public Art Strategy, prepared by UAP.
		Recommendations - Consider the preparation of an Aboriginal Heritage Interpretation Strategy - Follow the outcomes and recommendations of the UAP preliminary Public Art Strategy

10.4 Delivery – Shaping Country

Activity	Action	Outcomes and recommendations
Construct with Country	Consider how the building of the place will become part of Country once completed When significant items are discovered during subsoil investigations, collaborate with local Aboriginal community to determine culturally appropriate handling, repatriation and reburial of any ancestral remains or artefacts	Recommendations Prior to construction commencing, an Unexpected Finds Protocol should be developed which should include a condition regarding consultation
	Undertake a skills audit of the community before construction	Recommendations Provide training and employment opportunities for community
Celebrate	Plan for ceremony. Look for opportunities to involve the community throughout the development process, such as -Invitations to perform a Welcome to Country ceremony at important milestone events, noting that a Welcome to Country needs to be done by Traditional Custodians -Invitations to attend official openings	Recommendations Commission a Welcome to Country ceremony at important milestone events

10.5 Maintain – Caring for Country

Activity from framework	Action from framework	Outcomes and recommendations
Provide access to Country	Support the return of community to Country by providing access to sites where projects are being developed and delivered	Recommendations Ensure the design concept includes a space where community can gather/have access
Monitor and evaluate	Undertake post-occupancy evaluations to establish project success and areas for improvement	Recommendations: Undertake post-occupancy evaluations
	Maintain ongoing relationships with community	Recommendations: For developments that arise from the masterplan, consult back with Aboriginal engagement groups
	Continue to develop and strengthen cultural awareness	Recommendations: Develop cultural awareness projects which can be implemented throughout the development to the non-Aboriginal community

11. OUTCOMES FOR COUNTRY

The outcomes of a Country-centred approach to planning new developments are presented in this section as practical indicators of success.

11.1.1 Healthy Country

Healthy Country describes healthy, interconnected natural ecosystems, supported by regenerative practices based on Aboriginal knowledge

What it looks like	Indicators for success	Recommendations
Healthy Ecology	High biodiversity includes a wide variety of plant and animal species, including those that are rare or endangered	• “We need green spaces to address our mental, physical health and emotional wellbeing” – Kadi Khan • Planting strategy to include species from the following communities: • Shale-Sandstone Transitional Forest (critically endangered) • Cumberland Shale Plains Woodland • Turpentine - Ironbark Forest (critically endangered) • Sydney Coastal River Flat Woodland (see Section 16).
	Ecological systems are resilient to impacts from drought, floods and fires, as well as human-induced disturbances such as	• “The environment should complement the building and should be a safe place to sit” – Aunty Pamela Young

What it looks like	Indicators for success	Recommendations
	habitat destruction and pollution	
The physical form of Country remains recognisable and restored where possible	Interference with natural water systems is minimal	• “Bring back the natural environment” – Aunty Pamela Young • The planting design should use Indigenous species from the various plant communities in the area, with particular focus on edible species. • The form of the ground floor plaza would be drawn from Country in shape, texture, materiality and colour.



Figure 19: Pathway by A'becketts Creek (Source: Artefact Heritage)

11.1.2 Healthy community

Built environment projects can provide opportunities for employment and capacity building within the Aboriginal community, and support Aboriginal communities' connection to their cultural identity, which supports positive health and wellbeing.

What it looks like	Indicators for success	Recommendations
Strong cultural identity, connected to place and community	Aboriginal community sees their cultural heritage appropriately reflected in the design of places where they live and work	“People ought to be able to say: ‘I can see Cultural design and architecture when I stand here and look at this space’ – Clive Freeman “We may not be able to afford to live in these places – but we still need to be present” – Clive Freeman
Cultural safety	Aboriginal people feel safe, respected, and supported in how they express their cultural identity	“Design of buildings has a major impact on wellbeing and you want them to be comfortable and liveable” – Kadi Khan
Relief for Aboriginal communities who are fatigued by the workload imposed on them by project teams seeking their advice on Country	A strategic plan or register is established to identify technical and cultural skills of Aboriginal community	“Economic opportunities for community are important” – Kadi Khan “Would like to see that artists and community members can get benefit out of every facet of design” – Clive Freeman

What it looks like	Indicators for success	Recommendations
	Community is involved early in the decision-making about which projects they are best placed to work on	Genuine engagement is important e.g. co-design, real genuine co-design. So not just given established buildings, but contributing to specs, drawings and representations.... Sessions shouldn't be about us sharing knowledge and someone else interpreting it or representing it on our behalf.” – Clive Freeman
Training	Training is provided to develop communities' spatial design skills and understanding of planning and design processes	“The next generation should be able to put their hand-prints on design” – Aunty Pamela Young
	Financial supports including scholarships encourage community to pursue a career in built environment professions	
Employment opportunities	Jobs are created that allow people to stay connected to community and Country,	“Everyone should benefit - and local mob should get employment.” – Clive Freeman “Needs to be about opportunities that empower mob” – Clive Freeman
	Employment opportunities are provided throughout all stages of project life cycles	
	Aboriginal businesses are supported in the project procurement strategy	

11.1.3 Protecting Aboriginal cultural heritage

It is critical that Aboriginal cultural heritage is protected in the built environment, both through the design and development of projects, and by acknowledging and respecting the rights of Aboriginal people and community over their cultural intellectual property.

What it looks like	Indicators for success	Outcomes and recommendations
Aboriginal cultural advisers guiding project teams and clients to better connect with Aboriginal community	Aboriginal cultural heritage is protected and celebrated within planning and design outcomes.	- The new site should ensure a “sense of belonging” - Kadi Khan - It is important to identify which spaces can be “culturalised” – “These can be opportunities to shine and showcase Aboriginal cultural, sustainability and survival” “it is important that people feel they have a right to be there and that it reflects their cultural identity” – Aunty Pamela Young
	Aboriginal community actively participate in shared decision-making processes related to precinct/regional planning or program workstreams, particularly those that significantly impact Country they are responsible to care for.	“I want to get to the point where it isn’t just words on paper but a physical manifestation for us black fellas” – Clive Freeman.

What it looks like	Indicators for success	Outcomes and recommendations
Project teams and processes for project delivery respect ICIP	Aboriginal community endorses the project outcomes and behaviour of the project team.	“Shouldn’t be a ‘rubber stamp’.” – Clive Freeman.
Aboriginal language placenames are used	Aboriginal placenames are used for parks and streets. Dual naming, or returning the original name, is used for natural features	“Look at Aboriginal names for streets and buildings” – Aunty Pamela Young
Access to Country is provided	Access to Country enables community to practice ceremony and undertake obligations to care for Country.	Aunty Julie and Jayne Christian noted the usefulness of planting Lomandra that is a plant for weaving and for teaching the next generation of weavers.

11.1.4 Cultural competency

Implementing the Connecting with Country Framework through built environment projects provides educational opportunities for project teams, clients, and the public, to develop a deeper cultural awareness and respect for Aboriginal people and culture.

What it looks like	Indicators for success	Outcomes and recommendations
Cultural competency ongoing cultural awareness training develops skills and competency in delivering Country centred design projects	Workplace culture supports training, immersion and learning for built environment professionals, including individuals, project teams and across agencies. Cultural awareness training is embedded into continuing professional development. Requirements (e.g. NSCA) Proof of cultural awareness training is required in procurement contracts	“This is our Country and you can come and be part of it” – Aunty Pamela Young - All future project teams members should do cultural awareness training

11.1.5 Better places

Adopting a Country-centred approach creates better places, informs sustainable designs, integrates with the broader landscape to form place-based design responses, and promotes strong community engagement to create welcoming and accessible places.

What it looks like	Indicators for success	Outcomes and recommendations
Planning and design projects create places that are connected with Country	Project sites are connected to broader landscapes beyond property or project boundaries Where possible, locally sourced, sustainable building materials are used; they have	- Kadi Khan noted that when development changes a landscape that it was important to interpret any songlines or traditions “to make sure they aren’t lost” “What else is happening in these areas? What stories are being told and how can

What it looks like	Indicators for success	Outcomes and recommendations
	a relationship with and belong to the Country they come from.	we complement them?” – Aunty Pamela Young
	First placenames guide design and planning outcomes: placemaking, dual naming and wayfinding.	Are there opportunities to use Aboriginal words for names of streets or buildings?
	The memory of significant cultural, historic and natural events can be read and traced within Country's landscape	“It’s about re-educating the public so they know about the Aboriginal people of the Country” – Aunty Pamela Young
Planning and design outcomes support living cultural practices	Projects support ongoing opportunities for on-Country tours, ceremony, and sourcing Indigenous food and materials.	“These can be opportunities to shine and showcase Aboriginal cultural, sustainability and survival” – Clive Freeman
Original landscapes are repaired or restored	Landscapes are regenerated.	- Native plantings were important for wellbeing, weaving, education, interpretation and to make ecosystems “where plants and animals can thrive” – Kadi Khan. - SDRP1 recommended considering “rejuvenation or regeneration” of A’becketts Creek – Brindha Kugan, DPIE and the project team are considering options for rejuvenating the riverbank.

12. CONCLUSION

12.1 Conclusion and recommendations

This Connecting with Country Framework for 1 Crescent Street Holroyd has been prepared to align with the principles and guidelines of the GANSW Connecting with Country Framework (2023) and associated best practice documents.

This document has been prepared in consultation with key Aboriginal stakeholders from the area and provides a vision and design principles to embed Country into the future development of the site.

It is recommended that the project team consider key elements from this Connecting with Country report within the future planning for the site including:

- considering the Design Principles, Considerations and Strategies within the design stages for the current Planning Proposal and future development of the site – see section 8.
- actioning appropriate recommendations from the Outcomes for Country – see section 11.
- facilitating ongoing consultation and design workshops with the Aboriginal stakeholders during subsequent key development stages.
- integrating meaningful co-designed interpretation/artwork/landscape elements within the design development stages of this project, through the development of a Heritage Interpretation and Public Art Strategy that requires consultation with key stakeholders.

- arranging Cultural Awareness Training for current and future project team members.
- updating Aboriginal stakeholders on the progress of the current Planning Proposal and future development of the site.

Artefact would like to thank all stakeholders for their generosity in sharing their expertise and cultural knowledge during this project.

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Yarrowalk Crescent Parklands Connecting with Country report Concept Development Application: 1 Crescent Street, Holroyd, 2023

14. APPENDIX 1: CONSULTATION LOG

Person / organisation	Date	Contacted by	Mode	Theme
Leanne and Chris Tobin	2 February 2024	Artefact	Email	Usage of artwork on front cover and information for portfolios
Chris Tobin	20 February 2024	Artefact	Email	Engaged for front cover artwork
Clive Freeman, Freeman and Marx	13 February 2024	Artefact	Email and Phone call	Discussed previous report and outcomes. Agreed to attend briefing.
Clive and Peter Freeman, Freeman and Marx	22 February 2024	Artefact	Online briefing	Attended online briefing
	14 August 2024	Artefact	Email	Updated and invited to attend workshops
Christian Family Group	13 February 2024	Artefact	Email	Invited to briefing
Auntie Julie and Jayne Christian, Chirstian Family Group	22 February 2024	Artefact	Online briefing	Attended online briefing
	14 August 2024	Artefact	Email	Updated and invited to attend workshops
Jayne Christian	6 September 2024	Artefact and project team	Online meeting	Briefing and feedback
	11 September 2024	Artefact	Email	Sent notes for review
Linda Sainsbury	6 September 2024	Artefact and project team	Online meeting	Briefing and feedback
	11 September 2024	Artefact	Email	Sent notes for review
	19 and 24 September 2024	Artefact	Email	Report updated following recommendations from Linda Sainsbury
Uncle Rob Lester	13 February 2024	Artefact	Email	Invited to briefing
Marilyn Carroll-Johnson Corroboree Aboriginal Corporation	14 /15 February 2024	Artefact	Email	Invited to briefing, responded and agreed on behalf of Corroboree Aboriginal Corporation
	17 October 2024	Artefact	Email	Sent workshop notes for comment

Person / organisation	Date	Contacted by	Mode	Theme
Peter Carroll, Corroboree Aboriginal Corporation	22 February 2024	Artefact	Online briefing	Attended online briefing
Corroboree Aboriginal Corporation	14 August 2024	Artefact	Email	Updated and invited to attend workshops
Uncle Lee Carroll Corroboree Aboriginal Corporation	10 September 2024	Project team	Workshop	Briefing and feedback
	17 October 2024	Artefact	Email	Sent workshop notes for comment
Aunty Tania Carroll Corroboree Aboriginal Corporation	24 September 2024	Project team	Workshop	Briefing and feedback
	17 October 2024	Artefact	Email	Sent workshop notes for comment
Justine Coplin, Darug Custodian Aboriginal Corporation	14 February 2024	Artefact	Email	Invited to briefing
Robert Young, Konanggo Aboriginal Cultural Heritage Services	14 / 15 February 2024	Artefact	Email	Invited to briefing, responded and agreed
	14 August 2024	Artefact	Email	Updated and invited to attend workshops
	24 September 2024	Project team	Workshop	Briefing and feedback
	17 October 2024	Artefact	Email	Sent workshop notes for comment
Aunty Pamela Young, Konanggo Aboriginal Cultural Heritage Services	22 February 2024	Artefact	Online briefing	Attended online briefing
	14 August 2024	Artefact	Email	Updated and invited to attend workshops
	24 September 2024	Project team	Workshop	Briefing and feedback
	17 October 2024	Artefact	Email	Sent workshop notes for comment
Phil Khan, Kamilaroi, Yankuntjatjara Working Group	14 February 2024	Artefact	Email	Invited to briefing, responded and agreed on behalf of Kamilaroi Yankuntjatjara Working Group
	17 October 2024	Artefact	Email	Sent workshop notes for comment
Kadi Khan Kamilaroi, Yankuntjatjara Working Group	22 February 2024	Artefact	Online briefing	Attended online briefing
	14 August 2024	Artefact	Email	Invited to attend workshops

Person / organisation	Date	Contacted by	Mode	Theme
	10 September 2024	Project team	Workshop	Briefing and feedback
	17 October 2024	Artefact	Email	Sent workshop notes for comment
Donna Hickey / Stephen, Widescope Indigenous Group	14 February 2024	Artefact	Email	Invited to briefing
Carolyn Hickey, A1 Indigenous Services	14 February 2024	Artefact	Email	Invited to briefing
Vicky Slater, Wurrumay	14 February 2024	Artefact	Email	Invited to briefing, responded and agreed
	22 February 2024	Artefact	Online briefing	Attended online briefing
	14 August 2024	Artefact	Email	Invited to attend workshops
	17 October 2024	Artefact	Email	Sent workshop notes for comment
Pearl Depoma	14 February 2024	Artefact	Email	Invited to briefing, responded and agreed
	22 February 2024	Artefact	Online briefing	Attended online briefing
	14 August 2024	Artefact	Email	Invited to attend workshops
	10 September 2024	Project team	Workshop	Briefing and feedback
	24 September 2024	Project team	Workshop	Briefing and feedback
	17 October 2024	Artefact	Email	Sent workshop notes for comment
Scott Franks	15 Feb 2024	Artefact	Email and phone	Invited to respond to updated designs, discussed previous Connecting with Country report
Ethan Trewlynn, Long Gully Cultural Services	10 September 2024	Project team	Workshop	Briefing and feedback
	24 September 2024	Project team	Workshop	Briefing and feedback
	17 October 2024	Artefact	Email	Sent workshop notes for comment
Kayelene Slater	10 September 2024	Project team	Workshop	Briefing and feedback
	24 September 2024	Project team	Workshop	Briefing and feedback

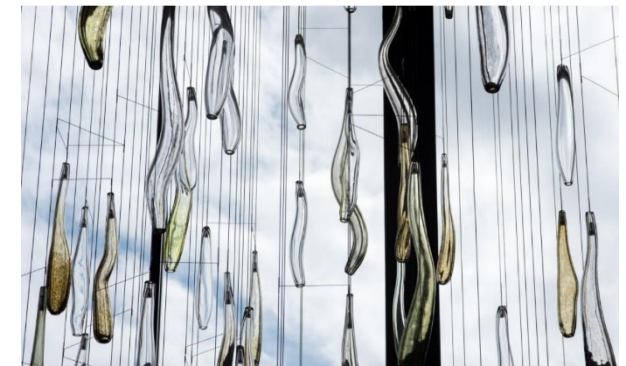
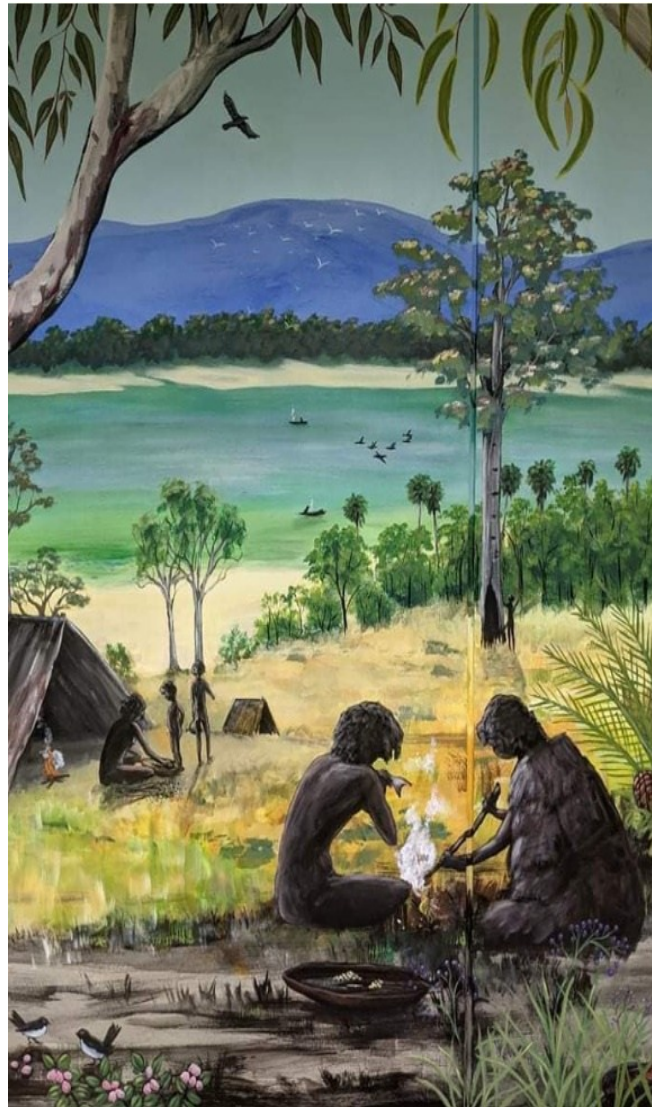
Person / organisation	Date	Contacted by	Mode	Theme
	17 October 2024	Artefact	Email	Sent workshop notes for comment

15. APPENDIX 2: ARTIST PORTFOLIOS

15.1.1 Leanne Tobin



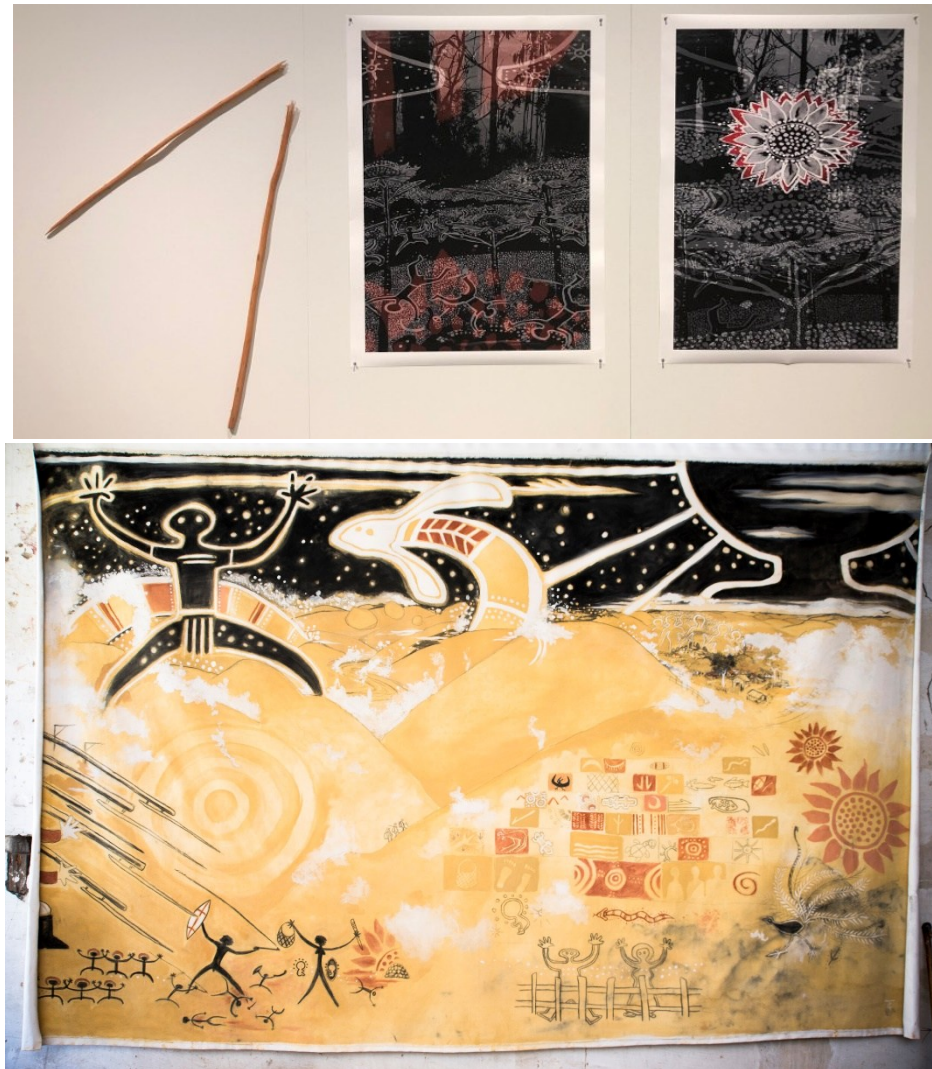
Leanne Tobin is a proud Aboriginal woman, descending from the Buruberong and Wumali Clans of the Dharug nation. She was born in Newcastle but has spent the majority of her life in Western Sydney. She is a multidisciplinary artist, working with a wide range of media including paint, collage and even glass. Through her work Leanne aims to encourage open discussions about the past, pay homage to her ancestors and care for Country. She works with community groups, local schools and other institutions using artwork to teach and remind everyone of their environmental responsibilities and to respect the oldest living culture in the world.



15.1.2 Chris Tobin



Chris Tobin is a proud Dharug Elder from Western Sydney, who currently resides in the Blue Mountains. His artwork is inspired by his Aboriginal heritage and his desire to share this with the wider community. Chris has served on advisory boards, committees and councils and was one of seven Dharug representatives who sought to work with the state government in 2006 to work on an Indigenous Land Use Agreement. In 2017, he worked with the National Trust to establish the Aboriginal Room at the historic Woodford Academy. He also hosts art camps in the Upper Blue Mountains for people wishing to understand and better connect with Country and learn about Aboriginal lore and contemporary issues.



15.1.3 Leanne Watson Redpath

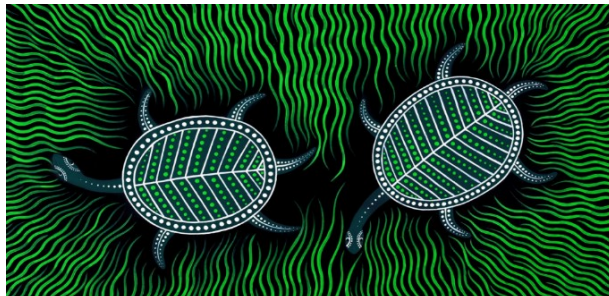


Leanne is a Darug woman commonly known in the Aboriginal community as Mulgo, meaning Black Swan.

Leanne is the daughter of Aunty Edna Watson and Uncle Allan Watson, elders of the Darug community. Leanne was born and raised in Sydney, she is now a mother and grandmother and has spent her life living, promoting and protecting Darug culture, people and places.

Leanne has been director of DCAC (Darug Custodian Aboriginal Corporation) for the past 15 plus years. She started painting at a young age, taught by her mother Aunty Edna Watson and her brother Bundeluk Watson, and is now an accomplished artist whose paintings and artwork are renowned.

Leanne's artwork is inspired by her family, Darug country, the environment and life experiences.



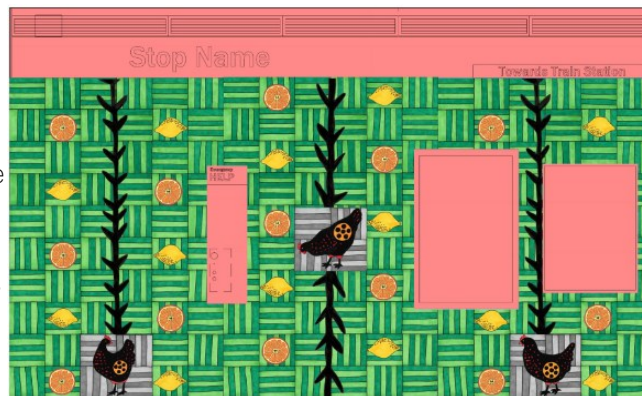
15.1.4 Adam Laws



Adam is a proud Darug man, who has been expressing his cultural identity and contributing to his community's cultural landscape since he was a teenager. His first published artwork was a series of illustrations published in children's books called *Kooteare the Echidna* and *Wargan the Crow*.

Adam has travelled extensively throughout Asia, Australia, the Pacific, and North and South America, to witness and learn from traditional culture and art sites, predominantly focusing on petroglyphs. For several years he worked and painted as a guest on Algonquin First Nations Lands in Canada.

Throughout his artist career Adam has produced hundreds of artworks, held in collections around the world, and since returning to Sydney, he has contributed to a number of public art initiatives including decal wall murals at public transport sites and developing art designs for public square redevelopments, as well as contributing graphic design elements to Reconciliation Action Plans.



16. APPENDIX 3: PLANTING PALLETTE⁶⁴

A mix of Indigenous and native species forming a distillation of the vegetation communities of Paramatta River. ● Denotes edible species.



⁶⁴ (Source: Arcadia 2024)

17. APPENDIX 4: YARRAWALK, CRESCENT PARKLANDS CONNECTING WITH COUNTRY, 2023

18. APPENDIX 5: DESIGN WORKSHOPS

18.1 Introduction

Following completion of the Connecting with Country report for 1 Crescent St Holroyd, the client commenced co-design workshops as per the recommendations of the Connecting with Country Actions. Workshops were conducted with stakeholders, during which stakeholders discussed design elements that they would like to see in the development to reflect and honour their cultural values.

18.2 Design workshops

In September 2024 a series of co-design workshops were held with stakeholders.

18.2.1 Online meeting, 6 September 2024

An online meeting was held with Burramattagal stakeholders Jayne Christian and Linda Sainsbury on the 6 September 2024.

18.2.1.1 Attendees:

- Jayne Christian (Stakeholder) – Burramattagal (JC)
- Linda Sainsbury (Stakeholder) – Burramattagal (LS)
- Alexandra Gaffikin (Artefact)
- Derek Scholes (Woods Bagot Architects)
- Michael Bennett (Arcadia Landscape)
- Lucas Flecha

18.2.1.2 Meeting notes:

Introductions

- Jayne Christian spoke about her work doing creative projects and consulting “to see how we can make sure mob is visible on Country and to meet nation building objectives of still being here and present and connected with each other” - Jayne Christian
- “...County is part of us, as a living being” - Linda Sainsbury
- Linda Sainsbury conducts wellbeing and mediation on Country “with mob and allies of mob” – Linda Sainsbury
- “Country and space are important to the work we do and how we function and how our spirit is well and how we stay well” - Linda Sainsbury

Cultural heritage values

- Jayne Christian mentioned she is happy with the summary of the cultural heritage values identified in previous CwC consultation sessions

Trees and tree canopy

- Jayne Christian and Linda Sainsbury asked about the tree canopy percentage for the site. Linda noted said that “We don’t like to see trees removed from site”: and so asked if work had been done to identify any significant culturally significant trees which shouldn’t be removed.
- Linda Sainsbury noted the importance of seeking advice from a person with cultural knowledge of trees. “From a cultural lens if you are not trained with knowledge to see signs of cultural significance in a tree then you won’t see signs and you’ll see a tree as just a tree”
- The group ask what would happen if native trees were to be removed. Linda Sainsbury noted that “it is important for Country to stay on Country” and “we see mother earth as the equivalent of a person – how

do we look after Country if we are going to be removing something and how do we keep Country on Country and look after it well? If a tree is removed it could go back to the site as mulching (if it is a healthy tree) – Giving back and keeping on Country is really important” – Linda Sainsbury

- Suggested that removed trees could be used in seating areas, the bridge, playgrounds
- It is important to make the community aware/embed it in the site that reciprocity is a cultural value – Jayne Christian
- Planting strategy slide has crosses (‘plus’ signs) included in the graphic and that could be triggering for other Aboriginal people as religion was a major part of colonisation and the removal of children. Recommended that these symbols be removed from presentations.

Creek

- The stakeholders asked if there are co-work opportunities that could be done with the Council and the design team to design a big eel design on top of the bridge across A’Becketts Creek which could be viewed from the air to indicate what Country that it is on – would be a beautiful representation – Linda Sainsbury

Quiet spaces and water / spaces for healing

- Sound needs to be considered in these yarning spaces, or connecting spaces where people come to connect, to play, to eat or to sit along the water. From a wellness perspective noise/echoing is something that needs to be considered particularly because of the big towers” - Linda Sainsbury
- “A lot of wellness spaces are along waterways, in the bush or in quiet spaces to allow for spiritual healing and connecting” - Linda Sainsbury
- Water is vitally important, whether you can touch it or see it, it is very powerful, and I like when we have a space where there are water spaces that kids can play and laugh and still feel a sense of touch, healing and cleansing – it is a joy to see. Water play spaces will be good for people in

apartments that can’t get to water bodies easily. The water play spaces could use recycled water, which means we are protecting the water resources we have and it would enhance water from river from city, river, coast, and supports wellness to have fresh flowing water.

- Linda Sainsbury talked about her work “In my trauma therapy I use lemon myrtle leaves and gum nuts to help ground, calm and breathe. Touch is very important. When people are cracking the lemon myrtle leaf, they need to learn how to breathe, to smell. When I do the bush walks, I stop and encourage people to touch, smell...explore, listen to it, feel it, touch it...lemon myrtle leaves are really important, and the smell encourages many cultures to connect by discussing how they use lemon myrtle” - Linda Sainsbury

Accessible yarning circles and seating areas

- It would be good to have an accessible yarning circle to allow older generations to pass on knowledge to younger generations – yarning circles should be inviting and empowering – Linda Sainsbury
- Yarning circles should cater to people of all abilities, as our culture is all about inclusion and all about having a space and a place and a sense of belonging. It would need to be big enough for a community family to sit around and talk and it would have to have some shading but not too much, where you could sit in cooler/warmer weather days, and still see the sky and be near the river – Linda Sainsbury

Consider the audience for Aboriginal heritage interpretation

- This development needs to acknowledge the current community and the Country and the Burramattagal people...so its about finding a balance to not take away from anyone” – Linda Sainsbury
- It is Aboriginal land, Burramattagal Land, Dharug land – that has been the focus for our projects to bring the identity of the land into the development projects because whoever is here now (us and others) we need to speak for Country, but it has to meet the needs of the current community and speak to the identity of the land – Jayne Christian

- It would be good to integrate weaving into the site and consider how to embed weaving into the design in this early stage – Jayne Christian
- If you see a lot of Aboriginal traditional artwork its often an aerial view – the ancestors view of Country – Jayne Christian

18.2.2 In person workshop 1, 10 September 2024

An in person meeting was held with stakeholders at the Holroyd Centre on 10 September 2024. s

18.2.2.1 Attendees:

- Aunty Kayelene Slater, Bariyan Cultural Connections
- Pearl Depoma
- Kadi Khan, Kamilaroi Yankuntjatjara Working Group
- Ethan Trewlynn, Long Gully Cultural Services
- Uncle Lee Carroll, Corroboree Aboriginal Corporation
- Derek Scholes, Woods Bagot
- Lucas Flecha, AC Equity
- Rebecca Maine, JLL
- Michael Bennett, Arcadia
- Alex Gaffikin and Katherine Chalmers, Artefact

18.2.2.2 Meeting Notes

Opportunities

- All of the stakeholders mentioned that the development should create opportunities for Aboriginal Employment opportunities, for example an Aboriginal ongoing maintenance, green team or cleaners could be established to maintain the internal and external spaces – Kadi Khan
- The development should have spaces that can accommodate community gathering – Ethan Trewlynn

- The development could have spaces that can host community events to support Aboriginal communities and help share Aboriginal culture such as Indigenous Art Shows – Ethan Trewlynn
- The development should seek to Acknowledge Country – Pearl Depoma
- Aboriginal language should be incorporated into the development to help revive language and share it with the wider populations to it – Michael Bennett
- Ensure that the development has opportunities for affordable housing – Kadi Khan
- Include young Aboriginal people in the development particularly through public art projects. This could involve getting Aboriginal students from the nearest school (Parramatta West) involved in projects – Kadi Khan
- Any public art works could be collaborative pieces, involving different artists as well as local students and the community.

Landscaping

- To assist in the initial landscaping as well as ongoing maintenance, the development should use Aboriginal green teams – Kadi Khan
- The flora and fauna of the Cumberland plains should be explored when developing the landscaping plan to help to revive ecosystems previously lost to development– Aunty Kayelene Slater
- When developing the catalogue of plants to be incorporated into the landscaping make sure that the trees and the species living in them are not or will not become pests - Aunty Kayelene Slater
- Employ Aboriginal business for rejuvenation, to empower the local Aboriginal community and allow them the opportunity to revive ecosystems and care for Country – Aunty Kayelene Slater and Uncle Lee Carroll
- Lomandra longifolia was used for hunting and gathering as it was woven into fish/eel traps and dilly bags. This plant could be used in the

landscape design as well as be referenced in other interpretive elements
– Aunty Kayelene Slater

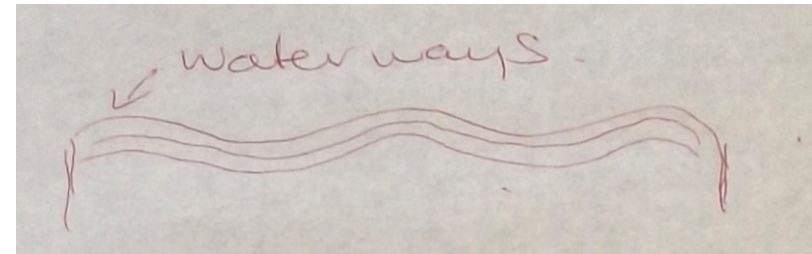
- It is important for this development to use Indigenous plants to help revive lost ecosystems and heal Country – Uncle Lee Carroll
- The public space could include a children’s water play park for residents – Pearl Depoma
- Use soft surfaces not just concrete, particularly in the playspaces, as this will make it more comfortable for residents by retaining less heat than concrete – Pearl Depoma
- It is good that the developers want to a lot of plant trees – Kadi Khan
- A lot of Indigenous species are medicinal plants, which Aboriginal populations used for generations – “the Environment was out shopping centre, our doctor, our pharmacist” KK

Country

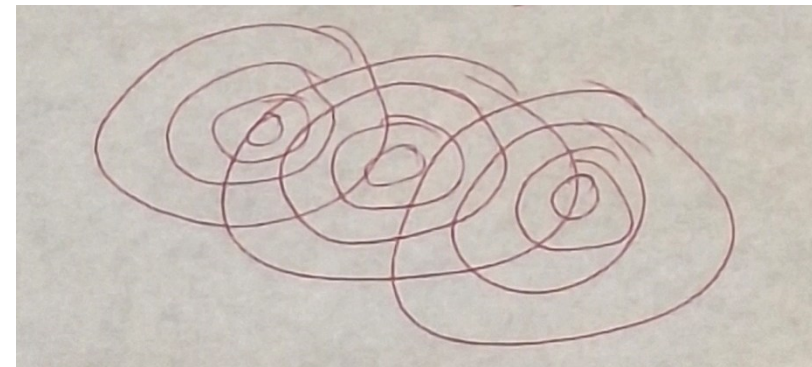
- The public spaces need to allow community to connect to Country and each other. The open spaces have to be flow and be welcoming – Pearl Depoma
- To help connect to and heal Country the development should have as many trees/green species as possible as there is not much in Merrylands – Pearl Depoma
- There needs to be features, spay spaces, art and vision which connect to the sky/land/water – Pearl Depoma
- There needs to be green space and shaded areas that features designs connect to Country – Aunty Kayelene Slater
- This area features the Countries of several groups. This connection between Countries could be represented in an aerial view – Aunty Kayelene Slater
- Smoking Ceremony should be undertaken on site to cleanse Country.

Artistic ideas

- The stories of country can be shared in a variety of artistic ways, not just through murals – Pearl Depoma
- Incorporate water designs into the building material. For example, designs for water could be incorporated into fence designs – Aunty Kayelene Slater



- Unique designs showing the connection between Countries could be incorporated into smoked glass – Aunty Kayelene Slater



- Incorporate possum into the design as it is significant to Inland Dharug Country – it was a resource that was hunted and gathered, used as a clothing source ‘Possum cloaks’ still seen in Penrith, North Rocks – Aunty Kayelene Slater, Ethan Trewlynn, Uncle Lee Carroll

- The play equipment could feature design elements which reference native flora and fauna – Aunty Kayelene Slater, Ethan Trewlynn, Uncle Lee Carroll
- The development should include misty/misting technology/designs to cool community during summer - Aunty Kayelene Slater, Ethan Trewlynn, Uncle Lee Carroll
- The landscape design could incorporate curved pathways to represent the eels, water - Aunty Kayelene Slater, Ethan Trewlynn, Uncle Lee Carroll
- Shelters could incorporate interpretation about the Emu as “the sky was used to guide us across Country” – Kadi Khan
- Use the colours of sandstone from Country (Dharug). Explore opportunities to create rounded or curved forms from sandstone - Aunty Kayelene Slater
- Aluminium metal design of waterways could be used throughout the development to demonstrate the importance of the waterways to the Aboriginal communities – Aunty Kayelene Slater

Stories

- Interpretation should reference the story and battle of Pemulwuy as he was an important figure in the region and he did attend the Parramatta Conference – Pearl Depoma, Ethan Trewlynn
- The Eel dreaming is an important Ancestral Story for the Dharug people and it can be interpreted in many creative ways – Pearl Depoma, Ethan Trewlynn
- Interpretation and other design elements should explore the history of importance of creek lines to Aboriginal people – Pearl Depoma
- Interpretation and other design features should also explore contemporary stories of Aboriginal communities – Kadi Khan
- It is important for Aboriginal communities to be afforded the space and opportunity for Truth Telling, to tell the wider community the important stories such as those of the Stolen Generation etc – Kadi Khan
- Sky dreaming and the Emu in the Sky which is associated with changes in seasons are stories which can be referenced in interpretation and design – Kadi Khan
- Interpretation and design features can draw on creation stories of how land was formed, e.g. the Rainbow Serpent KK
- Aboriginal communities “love sharing culture” and want their culture to be shared with and enjoyed by the wider population – Kadi Khan

Materials and colours

- Sheet metal is a versatile material which could be used to provide shade, and could also feature designs which project shadow patterns/art shade – KS
- Make sure the colour palette features a variety of greens which can be brought into public spaces via landscaping/plants – Pearl Depoma
- The colour palette should include natural tones and designs should be developed which reflect the soil profiles
- Recycled materials should be integrated into the design and repurpose materials that have been removed from the sites such as cut down trees, stones and rocks. These can be used to create elements such as yarnning circles – Kadi Khan
- Try not to take materials from other Countries, such as sandstone and put onto this site. The first priority is to use materials from this Country – Kadi Khan
- The colours on the slides were great connection to Country – Aunty Kayelene Slater

- This area is a “gathering place” for many countries and the connection between combined countries can be shown in design – Aunty Kayelene Slater
- It is important to contact local councils for Elders, Knowledge Holders of the Country for stories!
- Graphic designs can be incorporated into roofs referencing stories such as Dharug Country, Water, Sky- Aunty Kayelene Slater and Kadi Khan
- The design should acknowledge the importance of the Parramatta River which was a superhighway for Aboriginal communities in the area and was a superhighway where a lot of trade occurred – Kadi Khan
- As a tributary of the Parramatta River, A’Beckett’s Creek would have had abundant food resources – Kadi Khan
- Lots of native floral and fauna associated with this area that should be referenced in the design including Platypus, yabbies, possums – Kadi Khan, Aunty Kayelene Slater
- It is important to make ideas these happen and let stakeholders know, and continue to involve them and get their feedback in the design and development process – Kadi Khan
- Investigate how interpretive elements reference water and sky can be incorporated on roofs and ceilings, to be viewed from above and below – Kadi Khan
- A creative form of interpretation is the use of lighting and the projection of pictures. This type of media could incorporate seasonal knowledge about Sky country, water country, 7 seasons – Kadi Khan
- Make interpretation interactive, such as changing or artistic lighting, as this will help to engage and educate audiences – Kadi Khan
- Public art consultation: Pass on to stakeholders details to UAP and find local artists such as Aunty Kayelene. This is an opportunity for new artists, and collaborative pieces – Rebecca Maine
- Interpretation should facilitate education and Truth Telling. Use QR Codes to educate provide more information about the history of site than can be included on an interpretative panel – Kadi Khan
- Use interpretive signage throughout the development to provide details about Country and Aboriginal history – Kadi Khan
- To communicate the importance of the nearby waterways a water feature could be incorporated into the landscape design – Kadi Khan
- Another form of creative interpretive media is the use of “sounds of country”, which could be features in the landscape design. The sounds could include those of birds, water, music, people speaking (language). These sounds could be georeferenced to play music, tell stories and provide an avenue for truth telling – Kadi Khan
- Interpretation should look into ways to use all the senses to educate people, and explore opportunities for these elements to be updated seasonally to reflect the changing environment. This could include integrating walking opportunities which features interpretive elements which can be heard, seen, smelt and touched, for example Mile Creek – Kadi Khan

Heritage Interpretation

- It is important to use “yarning circle” and not bora rings which are ceremonial – Aunty Kayelene Slater
- Make sure Aboriginal culture is embedded into the design – Alex Gaffikin
- Make sure interpretation features the Parramatta River – Kadi Khan
- Interpretation should facilitate truth telling of the history of Sydney/Aboriginal History - Kadi Khan, Pearl Depoma

- Interpretation should offer the opportunity for Reconciliation. This could include tree planting which could involve students coming to the site to plant trees. This will facilitate reconciliation and the kids will be invested if they have an active role – Aunty Kayelene Slater

18.2.3 In person workshop 2, 24 September 2024

A second in-person workshop was held at the Merrylands RSL on 24 September 2024.

18.2.3.1 Attendees

- Aunty Pamela Young – Konanggo Aboriginal Cultural Heritage Services
- Aunty Vicky Slater – Wuurumay Pty Ltd
- Kayelene Slater – Bariyan Cultural Connections
- Pearl Depoma
- Ethan Trewlynn – Long Gully Cultural Services
- Aunty Tania Carroll – Corroberree
- Uncle Robert ‘Bob’ Young - Konanggo Aboriginal Cultural Heritage Services
- Dominic Hannan – Arcadia
- Lucas Fletcha – Tiberius
- Rebecca Mayne – JLL
- Derek Scholes – Woods Bagot
- Alexandra Gaffikin, Kelly Barton and Katherine Chalmers - Artefact

18.2.3.2 - Meeting notes

Cultural significance

- Although the exact location of Pemulwuy burial place is unknown, there is thought that he could be buried in the Holroyd area – Aunty Vicky Slater
- It important to recognise that site is not far from the Parramatta River, which is very significant to Aboriginal communities, linked to significant figures such as Pemulwuy – Kelly Barton & Aunty Vicky Slater
- Importance of re-educating society – this development has to benefit Country and the community as it has got our names attached to it.

Reflective material

- There are concerns about the metallic/reflective finish on the building as it may not be good for the people in the surrounding new and existing buildings due to the glare – Aunty Pamela Young
- It is important that the buildings don’t feel like a fishbowl, and views are considered as being in high rise buildings can cause vertigo – Aunty Pamela Young
- Need to make sure that the development is functional and a place where people are comfortable, as the reflective finish may have a negative impact on the neighbours – Aunty Pamela Young
- Reflective materials will also impact tenants in neighbouring towers. The material can be reflective but not too reflective – Pearl Depoma
- Kayelene Slater likes the metallic finish

The brickworks

- The stakeholders positive responded to the brickworks reference in the materials/colour scheme
- Some stakeholders has memories of the brickworks, including Aunty Pamela Young who used to go to the brickworks as a kid
- Likes the texture of the bricks – Aunty Pamela Young
- The design could incorporate recycled bricks from the brickworks. Many of these bricks were used in houses in Granville for double brick homes – Aunty Vicky Slater/ Aunty Pamela Young /Pearl Depoma/ Kayelene Slater

Colour Schemes:

- The stakeholders all generally approved of the colour schemes - Aunty Vicky Slater
- Charcoal was used to create art in this area and the design should include dark tones to reference the charcoal– Aunty Pamela Young

- Ochre was also another material used in art, specifically for hand stencils. The colours of ochre could also be included in the colour palette – Aunty Pamela Young
- An important way to find a colour code/scheme is by looking at what the canopy highlights on the ground – how is the green captured by the sun? – Aunty Pamela Young

Design features

- Grinding Grooves and carvings were throughout this area are found throughout the area. People could feel the shapes to understand the stories they held – Aunty Pamela Young
- Look at the industries in the area to influence designs – how can infrastructure styles and design elements be incorporated into new designs and complement the landscape – Aunty Pamela Young
- A lot of Country can be seen from a high-rise building, so it is important that this be brought into the development – Kelly Barton
- Parramatta used to be dominated by the Parramatta River and Parramatta Park and transport was by boat not car. This should be recognised in the development- Aunty Pamela Young

Landscaping

- The wetlands used to be very clean as mangroves along the shore cleaned the water and reeds which stabilised the banks. A good example to look at is the landscape that used to line Duck River, which was once a freshwater creek, filled with eels – Aunty Pamela Young
- Look at species around the waterways for inspiration for interpretation, design and landscaping – Aunty Pamela Young
- Consider the use of Angophora as is featured throughout the area – Aunty Pamela Young
- The landscaping should be accompanied by design works about what is featured in the landscape to educate people – Aunty Pamela Young

- Consider the impact of the chosen plants on human health. For example, do not plant wattle! It is bad for people with asthma and hay fever – Aunty Pamela Young
- It is important to make sure plants are safe (non-toxic) for pets and human as many residents and locals are likely to have pets - Aunty Pamela Young
- Consider freshwater reeds, as they don't choke waterways – Aunty Pamela Young
- The development should look into how it can improve A'Beckett's Creek as currently it is very ugly – Aunty Pamela Young
- The design should provide the sense that the environment is flowing continuously – Aunty Pamela Young
- Another consideration is that if you include native plants, it will attract native birds. People may be affected by the bird noise as it may not be common in urban areas. People will need to be re-educated about the native birds and environment – Aunty Pamela Young

Community spaces

The following questions/concerns were raised about community spaces and amenities:

- Will there be a place to walk the dogs – walking spots/routes? – Uncle Bob Young
- The public spaces need to include bins – Uncle Bob Young
- Will there be a place for Charcoal BBQs? – Uncle Bob Young
- Any community spaces between/within the buildings? The design should enable communities to gather on site – Kelly Barton
 - Response- community spaces between the buildings and designers exploring opportunities for community roof tops and internal community spaces

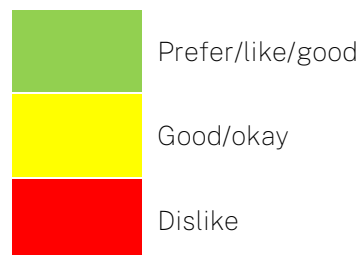
18.2.3.3 Mood boards

During the workshop, the stakeholders were presented with mood boards for the following design features:

- Thematic play
- Seating and furniture
- Amphitheatres
- Shelters
- Pavement textures/interpretation
- Bridges

The mood boards featured different examples of each element, and the stakeholders were asked to identify which elements they liked or did not like, with many providing more in-depth information which influenced their preferences.

To identify which examples the stakeholders liked the following key was used:



THEMATIC PLAY

General notes:

- A good example of a new play space is at Bungarribee, near Sydney Zoo and Doonside – Ethan Trewlynn (link here: <https://www.westernsydneyparklands.com.au/places-to-go/bungarribee/>)
- Install noise silence walls near the play area and other parts of site to encourage birds to return to Country – Uncle Bob Young
- Consider the aerial view of the playspace – Pearl Depoma
- Could include Pemulwuy's canoe – Kelly Barton



Uncle Bob Young 'Not sure about the whale'

Kayelene Slater
'Open + Dharug' 'Possum' 'Would like to also see shelters'

Pearl Depoma – 'Natural'

Aunty Tania Carroll

Aunty Vicky Slater



Kayelene Slater
'Open space + Natural + Colours of Country'

Pearl Depoma – 1st preference – 'natural'

Aunty Tania Carroll

Ethan Trewlynn – 'This looks very relaxing for people'

Aunty Vicky Slater



Uncle Bob Young 'Sandstone cleans water'

Kayelene Slater
'Good colours' 'Great place + open space = connecting to Country'

Pearl Depoma - 'Good for rock climbing' 'sand is a safe ground' 'natural'

Aunty Tania Carroll - Maybe use this as rock climbing for children

Aunty Vicky Slater - 'likes the sandstone'



Kayelene Slater 'Love - but an eel?'

Tania Carroll - 'Really like the animal'

Ethan Trewlynn - Maybe plastic slides instead of metal



Kayelene Slater - 'Metal - too hot during summer'

Pearl Depoma - no metal slides

Aunty Tania Carroll - Less metal

Ethan Trewlynn - This looks similar to play space at Bungaribee

Aunty Vicky Slater - avoid metal slides



Kayelene Slater - 'Too European'

Pearl Depoma - 'Greenery/shade'

Aunty Tania Carroll

Aunty Vicky Slater - looks too colonial



Kayelene Slater - 'Too caged'

Aunty Vicky Slater



Kayelene Slater 'Dangerous'

Pearl Depoma - 'Good use of wooden materials'

Aunty Vicky Slater

SEATING AND FURNITURE

General notes

- Space to sit and reflect is good, sitting amongst Country, good for health. Country cares for us – Uncle Bob Young
- Signs/words to explain what gathering circles are and why they are important – they are about equal rights – no one is above the other – Uncle Bob Young
- Grandfather sun and Grandmother moon – Uncle Bob Young
- Have plenty of seating - Tania Carroll



Uncle Bob Young 'Love sandstone'

Kayelene Slater
'Like #1 – connecting to Country – Sandstone'

Pearl Depoma – Lomandra in background

'Like sandstone'

Aunty Vicky Slater



Uncle Bob Young 'Loves this seating and fire pit'

Pearl Depoma – 'Gathering space to represent our camp sites in Parramatta'

Tania Carroll - cultural

'Meeting place'

Aunty Vicky Slater



Aunty Tania Carroll – Like using wood



Kayelene Slater

Pearl Depoma – 'Suitable for families'

Ethan Trewlynn – This would be good with cushioning

Aunty Vicky Slater – surface too hard



Uncle Bob Young 'Bamboo is not good – I don't like this'

Kayelene Slater felt this had a more Asian aesthetic rather than an Australian one

Aunty Vicky Slater



Pearl Depoma – Too much cement

Aunty Vicky Slater



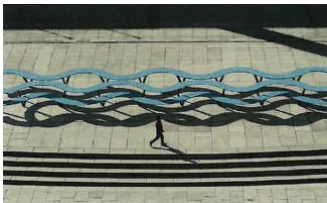
Uncle Bob Young 'Sensory is good'

Pearl Depoma - 'Use this style to educate Aboriginal Art/history'

Aunty Tania Carroll - like idea of art on stone seats - maybe story telling

Ethan Trewlynn - show the surrounding areas with original names

Aunty Vicky Slater



Kayelene Slater

Pearl Depoma - Use similar shape to eel - good aerial view and good for sitting'

Aunty Vicky Slater

AMPHITHEATRES



Uncle Bob Young - 1st preference

Pearl Depoma

Aunty Tania Carroll - 'Really like the plants, greenery - connection to Country and water' ' Would be cooler with plants'

Ethan Trewlynn - Really calming and inviting

Aunty Vicky Slater - nice seating



Uncle Bob Young - 2nd preference

Kayelene Slater - 'Connection to Parramatta River at night'

Pearl Depoma - Good use of light at night

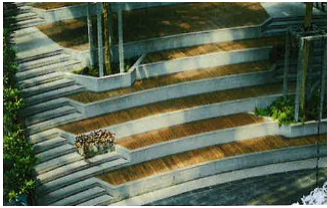
Aunty Vicky Slater



Pearl Depoma

Aunty Tania Carroll - 'Really feeling connection to Country with the grass - maybe some trees and water'

Aunty Vicky Slater



Aunty Tania Carroll - Try to combine greenery trees, seats - somewhere to sit and eat lunch

Aunty Vicky Slater



Kayelene Slater - likes - 'Relaxed + open space'

Aunty Vicky Slater



Pearl Depoma - Good use of water

Aunty Vicky Slater



Kayelene Slater - 'Sandstone - connection to Country = Colours = Connect to artefacts'



Uncle Bob Young - 3rd preference

SHELTERS

General notes:

- Shelters are also known as Gunyas - Kelly Barton
- Shading options need work - tree canopies, sheet metal koori design implements - Pearl Depoma
- Introduce some water features - Tania Carroll
- Feed waterway design into shelters



Kayelene Slater - 'Aboriginal design so when the sun shines design is reflected on to the ground - sky and land' 'Could do an eel design'

Aunty Tania Carroll - Like the idea - maybe some Aboriginal art with animals that shades on to ground

Aunty Vicky Slater - not sure about this



Uncle Bob Young

Ethan Trewlynn - 'Something like this would be calming'

Aunty Vicky Slater - not sure about this



Aunty Tania Carroll – like the shade, maybe introduce some water, shade seating



Ethan Trewlynn – this could mix well with design featuring wisteria

Aunty Vicky Slater



Could features betas canoes, shields from Country

Aunty Vicky Slater



Aunty Tania Carroll – not so much – need more trees for shade

Ethan Trewlynn – this could mix well with below



Aunty Vicky Slater

PAVEMENT TEXTURES/INTERPRETATION

General notes

- Concrete with art and greenery – Aunty Tania Carroll
- Could incorporate concrete etchings (in the ground plane) to show the natural creeks lines of the area – Kelly Barton/Aunty Vicky Slater



Kayelene Slater – ‘Design/mist of water’ ‘Design of combined Countries’

Pearl Depoma – similar to Aboriginal art

Tania Carroll – find this a nice design – again art in concrete

Aunty Vicky Slater



Uncle Bob Young

Pearl Depoma - Loves this - good way to educate

Aunty Tania Carroll - likes this - could put Aboriginal art in the stone

Ethan Trewlynn - This could show native plants of the area

Aunty Vicky Slater



Kayelene Slater - 'Design/mist of water' 'Design of combined Countries'

Pearl Depoma - similar to Aboriginal art

Aunty Tania Carroll - find this a nice design - again art in concrete

Aunty Vicky Slater



Pearl Depoma - Good use of shapes - circle (gathering space) - could also do a boomerang

Aunty Tania Carroll - I think this will be what will be more what I think will be the end concrete result.

Aunty Vicky Slater



Uncle Bob Young

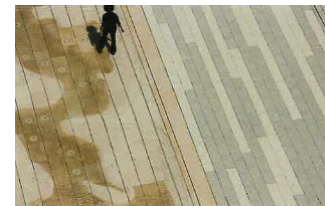
Pearl Depoma - Loves this - good way to educate



Pearl Depoma - Loves this - good way to educate

Ethan Trewlynn - this would be great showing the eel

Aunty Vicky Slater



No comments



No comments



No comments

BRIDGES



Uncle Bob Young

Pearl Depoma – this is the best option



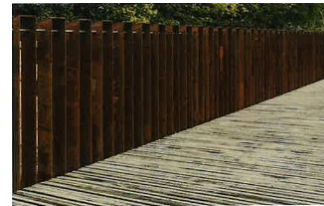
Kayelene Slater – ‘Could do shape of a possum’

Pearl Depoma – ‘love the idea of shaping’



Kayelene Slater – ‘Could do a design on the ground’

Aunty Vicky Slater



Aunty Tania Carroll – like the wood in contrast with the greenery



Kayelene Slater – Design of story – Connect to Dharug Country

Pearl Depoma – story telling/use of shadows

Aunty Vicky Slater

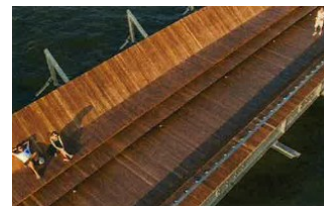


Pearl Depoma – ‘Unsafe for kids/suicide’

Aunty Tania Carroll - likes the bridge through the trees



Aunty Vicky Slater



Aunty Vicky Slater – hard seating

18.3 Design recommendations

Throughout the three workshops common themes have been identified and distilled into the following recommendations to assist the designers in incorporating Country into the development:

- Acknowledge the traditional custodians of Country, the Burramattagal people.
- Ensure landscape strategy incorporates native trees and plants, particularly those that used to dominate the Cumberland Plain. Engage Aboriginal knowledge holders and Aboriginal green teams to assist in preparing the landscape to ensure that appropriate plants have been selected.
- It is important for Country to stay on Country, as such repurpose any materials removed during construction, such as trees, stones and rocks. These could be adapted into functional elements, artworks, play equipment or be reused in the landscaping.
- A'Beckett's Creek is a key part of this landscape and is very significance to the Aboriginal community. The landscape strategy should look to revive the ecosystem which would have lined the creek, and interpretive elements such as functional elements, ground plane elements or artworks should be developed to highlight the importance of this and other surrounding waterways.
- There needs to be welcoming public spaces that allow for community gatherings as well as quiet reflection. Investigate opportunities to incorporate a yarning circle that is accessible to all.
- Prepare programs which involve the local Aboriginal community such as:
 - Hire an Aboriginal organisation to do the landscaping, and develop a green team to provide ongoing maintenance
 - Conduct a Smoking Ceremony with the local community to cleanse Country
 - Develop collaborative programs with local Aboriginal school students, where they can assist with the preparation of public artworks
 - Establish a reconciliation program involving young Aboriginal people.
- Play equipment should features design elements which reference native flora and fauna. Include features which connect the site to the sky, land and water. Avoid using metal slides in the play space as they are too hot.
- Public art needs to be more than just murals. This development provides the opportunity to develop collaborative artworks of a variety of media.
- The colour palette of the site should be influenced by the colours of Country which can be seen in the canopy, the waterways, the soil, and the charcoal and ochre art found throughout the region.
- Interpretation provides a good way to educate people about Aboriginal culture. Important stories for interpretation include Pemulwuy, the waterways, Eel Dreaming and other Creation stories, and contemporary Aboriginal stories. Interpretation should be an avenue for Truth Telling.



Artefact Heritage and Environment
ABN 73 144 973 526
Suite 56, Jones Bay Wharf
26-32 Pirrama Road
Pyrmont NSW 2009
Australia

+61 2 9518 8411
office@artefact.net.au
www.artefact.net.au