

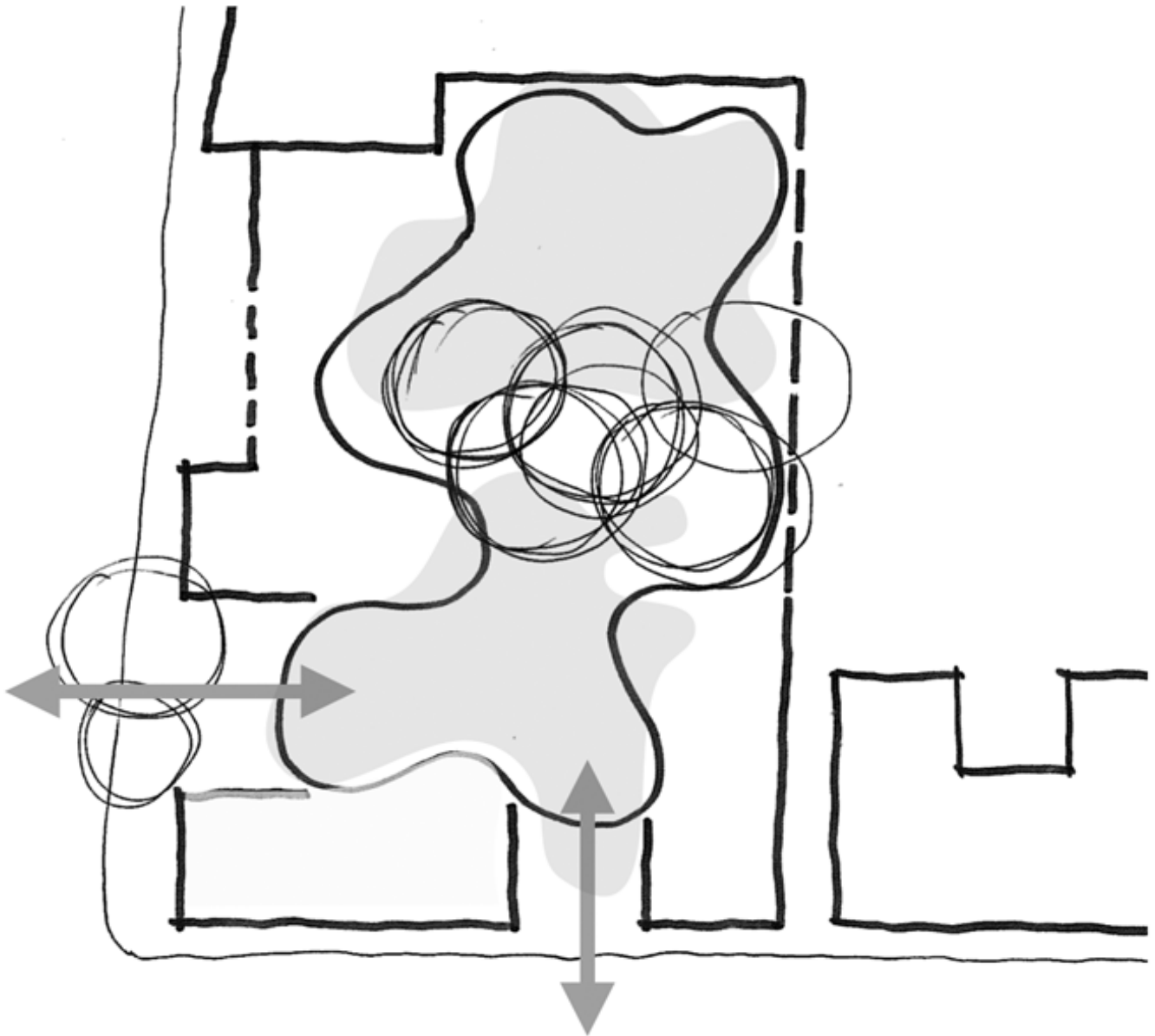
# **DARLINGTON PUBLIC SCHOOL REDEVELOPMENT**

## **Appendix N — Aboriginal Cultural Heritage Assessment Report**

SSD-9914

Prepared by GML

For NSW Department of Education



# **Darlington Public School**

## **Aboriginal Cultural Heritage Assessment Report**

**Report prepared for Schools Infrastructure NSW**

**June 2020**



## Report Register

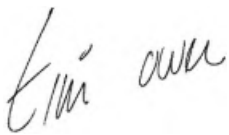

The following report register documents the development and issue of the report entitled Darlington Public School—Aboriginal Cultural Heritage Assessment Report, undertaken by GML Heritage Pty Ltd in accordance with its quality management system.

Job No.	Issue No.	Notes/Description	Issue Date
18-0630A	0	Pre-Draft Report	22 July 2019
18-0630A	1	Draft Report for SI NSW Review	4 November 2019
18-0630B	2	Revised Draft Following Redesign of School	27 April 2020
18-0630B	3	Draft for Aboriginal Community Review	30 April 2020
18-0630B	4	Final Report following Aboriginal Community Review	9 June 2020

## Quality Assurance

GML Heritage Pty Ltd operates under a quality management system which has been certified as complying with the Australian/New Zealand Standard for quality management systems AS/NZS ISO 9001:2016.

The report has been reviewed and approved for issue in accordance with the GML quality assurance policy and procedures.

Project Manager:	Tim Owen	Project Director & Reviewer:	Madeline Shanahan
Issue No.	4	Issue No.	4
Signature		Signature	
Position:	Principal	Position:	Senior Associate
Date:	9 June 2020	Date:	9 June 2020

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## Aboriginal Cultural Heritage Assessment Report Cover Sheet

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Date of Report	June 2020
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Contents	Page
<b>1.0 Introduction .....</b>	<b>1</b>
1.1 Darlington Public School .....	1
1.2 Project SEARs .....	1
1.3 Proposed Development .....	2
1.4 Statutory Context .....	3
1.4.1 <i>Environmental Planning and Assessment Act 1979</i> .....	3
1.4.2 <i>National Parks and Wildlife Act 1974</i> .....	3
1.5 Approach to the Assessment of Aboriginal Heritage .....	3
1.5.1 <i>Aboriginal Archaeology and Aboriginal Objects</i> .....	3
1.5.2 <i>The Burra Charter Process</i> .....	4
1.6 Objectives of this Aboriginal Cultural Heritage Assessment .....	5
1.7 Investigators, Contributors and Authorship .....	6
1.8 Endnotes .....	9
<b>2.0 Darlington Public School .....</b>	<b>10</b>
2.1 A Brief History of Darlington's Public Schools .....	10
2.2 Aboriginal Education at Darlington Public School .....	11
2.3 Cultural Heritage Within the Current Darlington School .....	12
2.3.1 <i>Aboriginal Heritage in Space and Design Elements</i> .....	12
2.3.2 <i>The Jarjums Rugs</i> .....	15
2.3.3 <i>Teaching Aboriginal Culture and Heritage</i> .....	17
2.3.4 <i>The Art Collection</i> .....	19
2.4 Endnotes .....	20
<b>3.0 Community Consultation—Processes .....</b>	<b>21</b>
3.1 Introduction .....	21
3.2 OEH Aboriginal Community Consultation Process .....	21
3.3 Consultation Undertaken Prior to 2019 .....	21
3.4 Outcomes and Themes Consultation Prior to 2019 .....	22
3.4.1 <i>From the School Children</i> .....	22
3.4.2 <i>From the Parents and Teachers</i> .....	23
3.5 Community Consultation 2019 .....	25
3.5.1 <i>Teachers' Workshop</i> .....	26
3.5.2 <i>Students' Workshop</i> .....	27
3.5.3 <i>Parents' Questionnaire</i> .....	28
3.5.4 <i>Teachers' Art Workshop</i> .....	29
3.6 Endnotes .....	29
<b>4.0 Community Consultation—Outcomes .....</b>	<b>30</b>
4.1 Teachers' Workshop .....	30
4.1.1 <i>The Most Important Items/Features of Darlington</i> .....	30
4.1.2 <i>Summary of Values and Opportunities that Resonated Most</i> .....	30
4.1.3 <i>Key Quotes</i> .....	32

4.2 Students' Workshop .....	32
4.2.1 <i>Recognising Aboriginal Culture and Heritage</i> .....	32
4.2.2 <i>Requirements for Classrooms</i> .....	33
4.2.3 <i>Native Vegetation and Gardens</i> .....	33
4.2.4 <i>Murals and Artwork</i> .....	33
4.2.5 <i>Entrance and Hallways Setting</i> .....	34
4.3 Parents' Questionnaire .....	34
4.4 Teachers' Art Workshop.....	36
4.5 Synopsis of Key Elements Reflecting Aboriginal Heritage .....	46
<b>5.0 Assessment of Heritage Values.....</b>	<b>48</b>
5.1 Introduction .....	48
5.2 Significance Assessment .....	49
5.2.1 <i>Historical Value</i> .....	49
5.2.2 <i>Social Value</i> .....	49
5.2.3 <i>Scientific Value</i> .....	49
5.2.4 <i>Aesthetic Value</i> .....	50
5.3 Statement of Significance.....	50
5.4 Endnotes.....	51
<b>6.0 Statement of Heritage Impact.....</b>	<b>52</b>
6.1 Statement of Heritage Impact .....	52
6.2 Darlington PS—Design Considerations for Heritage Conservation .....	53
6.3 Endnotes.....	56
<b>7.0 Heritage Policy and Recommendations .....</b>	<b>57</b>
7.1 Introduction .....	57
7.2 'Better Placed' Seven Design Principles .....	57
7.2.1 <i>Better Fit—Contextual, Local and of its Place</i> .....	57
7.2.2 <i>Better Performance—Sustainable, Adaptable and Durable</i> .....	58
7.2.3 <i>Better for Community—Inclusive, Connected and Diverse</i> .....	58
7.2.4 <i>Better for People—Safe, Comfortable and Liveable</i> .....	59
7.2.5 <i>Better Working—Functional, Efficient and Fit for Purpose</i> .....	59
7.2.6 <i>Better Value—Creating and Adding Value</i> .....	60
7.2.7 <i>Better Look and Feel—Engaging, Inviting and Attractive</i> .....	60
7.3 Remembering the Existing Darlington School.....	60
7.3.1 <i>Recording Values in the Existing School</i> .....	60
7.3.2 <i>Transferring Values to the New School</i> .....	61
7.4 The New Darlington Public School .....	62
7.4.1 <i>Heritage Connections</i> .....	62
7.4.2 <i>Physical Design and 'Spaces'</i> .....	62
7.4.3 <i>Learning and Student Wellbeing</i> .....	63
7.4.4 <i>Artistic and Creative Design</i> .....	64
7.5 Endnotes.....	64

**8.0 Appendices .....67**

Appendix A

*Darlington Due Diligence Report*

Appendix B

*Details of Aboriginal Consultation*

Appendix C

*Outcomes from Teachers, Parents and Students consultation program*

Appendix D

*Aboriginal Heritage Design Response by FJMT*

Appendix E

*Artwork and Artefact Register*



## 1.0 Introduction

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### 1.1 Darlington Public School

Darlington Public School (PS) is an inner-city school servicing the suburbs of Chippendale, Darlington, Redfern and Waterloo (Figure 1.1). The school extends across Lot 592 DP752049 and Lot 100 DP623500 (Figure 1.2). The school is bound by Golden Grove Street (to the east), Abercrombie Street (to the south), with buildings from the University of Sydney's Abercrombie Precinct (Darlington Campus) on the other boundaries.

GML Heritage Pty Ltd (GML) has been engaged by Schools Infrastructure NSW (SI NSW) to prepare an Aboriginal Cultural Heritage Assessment Report (ACHAR) for the redevelopment of Darlington PS. The ACHAR forms part of the Environmental Assessment for the project that is subject to assessment as State Significant Development (SSD) under the *Environmental Planning and Assessment Act 1979* (NSW) (EPA Act). The ACHAR aims to identify and describe Aboriginal cultural and heritage connections within Darlington PS.

At the commencement of the assessment process it was understood the local Aboriginal community was socially connected with the school, and the school had a high percentage of Aboriginal teachers and students relative to other inner-city Sydney schools. The diverse nature of the school's population and the different aspirations the parents have for their children is reflected in the mission statement of the school:

*Darlington Public School is a centre for learning, enjoyment and cultural enrichment.<sup>1</sup>*

As such, connections between the community and the school were not the traditional heritage or archaeological aspects. This has been recognised by SI NSW through development of 15 Darlington PS Key Design Themes (Figure 1.3), which underpin the new design for the school.

To develop a methodology suitable for assessing the heritage values of the school, GML teamed up with JOC Consulting (JOC), which specialises in community consultation. Four themed consultation processes were undertaken with the school community. The output from the consultations informs and underpins the heritage values assessment, and has provided a context for policy development that aims to recognise, incorporate and conserve the most important components of the school's Aboriginal culture and heritage through the redevelopment process.

### 1.2 Project SEARs

The Darlington PS redevelopment is being assessed as SSD (SSD 9914). Secretary's Environmental Assessment Requirements (SEARs) were issued on 19 March 2019. Key Issue 10 identifies the requirements for Aboriginal heritage. The SEARs require adherence to the following Office of Environment and Heritage (OEH) policy and documents:

- *Aboriginal cultural heritage consultation requirements for proponents 2010, Part 6*, National Parks and Wildlife Act 1974 [OEH 2010];
- *Due Diligence Code of Practice for the Protection of Aboriginal Objects in NSW* (the Due Diligence Code);
- *Code of Practice for Archaeological Investigation of Aboriginal Objects in New South Wales* (the Code of Practice);

- OEH, *Guide to investigating, assessing and reporting on Aboriginal cultural heritage in NSW*; and
- the *Australia ICOMOS Burra Charter, 2013* (Burra Charter).

**Table 1.1** Project SEARs and Compliance with the ACHAR.

SEARs Deliverable Requirements – ACHAR	Document Reference
Identify and describe the Aboriginal cultural heritage values that exist across the site and document these in an Aboriginal Cultural Heritage Assessment Report (ACHAR). This may include the need for surface survey and test excavation.	Sections 2 to 5
Identify and address the Aboriginal cultural heritage values in accordance with the Guide to investigating, assessing and reporting on Aboriginal Cultural Heritage in NSW (OEH, 2011) and Code of Practice for Archaeological Investigations of Aboriginal Objects in NSW (OEH, 2010).	This report and Appendix A
Undertake consultation with Aboriginal people and document in accordance with Aboriginal cultural heritage consultation requirements for proponents 2010 (DECCW). The significance of cultural heritage values of Aboriginal people who have a cultural association with the land are to be documented in the ACHAR.	Section 3 and Appendix B
Identify, assess and document all impacts on the Aboriginal cultural heritage values in the ACHAR.	Section 6
The EIS and the supporting ACHAR must demonstrate attempts to avoid any impact upon cultural heritage values and identify any conservation outcomes. Where impacts are unavoidable, the ACHAR and EIS must outline measures proposed to mitigate impacts. Any objects recorded as part of the assessment must be documented and notified to OEH.	Sections 6 and 7

### 1.3 Proposed Development

The primary objective of the proposed development is to increase the capacity of the school in order to meet the growing demand for public education in Sydney's Inner West suburbs. The development will seek to demolish and rebuild the existing school to accommodate up to 437 students. It is proposed that the existing building stock, which is nearing the end of its economic life and usefulness, will be replaced with modern educational buildings that will meet the learning needs of the students and provide a comfortable working environment for staff.

Supplementary objectives of the proposed development include:

- creation of a welcoming atmosphere and pleasant school environment both internally and externally;
- improvement of the school's connection with the local community;
- retention of Aboriginal artworks and artefacts for display and storage in the new development;
- design of intuitive wayfinding throughout the school grounds;
- improvement of pedestrian safety at school pick-up/drop-off points;
- creation of purposeful outdoor learning spaces to function as a learning tool for student interaction and exploration;
- design of innovative learning environments; and
- provision of community access to the communal hall, play space and other ancillary facilities.

The physical accommodation brief includes the following:

- nineteen new home bases with shared practical, presentation, withdrawal and outdoor areas;
- new administration facilities with a school clinic;
- new staff room facilities;
- new library;
- one new special programs rooms;
- new communal hall with OSHC and canteen facilities;
- three new preschool classrooms with dedicated storage, toilets and outdoor play area;
- accessible and ambulant toilet facilities and new general storage areas;
- new external play area with a covered outdoor learning area (COLA); and
- new substation and services rooms and cupboards.

## 1.4 Statutory Context

### 1.4.1 Environmental Planning and Assessment Act 1979

The EPA Act provides a statutory framework for the determination of development proposals. It provides for the identification, protection and management of heritage items through inclusion in schedules to planning instruments such as Local Environmental Plans (LEPs) or Regional Environmental Plans (REPs). Heritage items in planning instruments can include Aboriginal objects and places, historic sites, landscapes and parks. The EPA Act requires that appropriate measures be taken for the management of the potential archaeological resource consistent with the requirements of the *National Parks and Wildlife Act 1974* (NSW) (NPW Act).

The relevant sections of the EPA Act are:

- Part 4: Development that requires consent under consideration of environmental planning instruments.
- Part 4, Division 4.7 State Significant Development, Section 4.41.
- Part 5: An assessment process for activities undertaken by Public Authorities and for developments that do not require development consent but an approval under another mechanism.

### 1.4.2 National Parks and Wildlife Act 1974

Section 90 of the NPW Act provides statutory protection for all Aboriginal 'objects' consisting of any material evidence of the Indigenous occupation of New South Wales. It also enables, under Section 84, the declaration of 'Aboriginal places', which are areas of cultural significance to the Aboriginal community. Aboriginal objects and places are given automatic statutory protection in NSW and it is an offence to harm an Aboriginal object or declared Aboriginal Place without the Minister's consent.

The NPW Act defines an Aboriginal object as:



*any deposit, object or material evidence (not being a handicraft made for sale) relating to the Aboriginal habitation of the area that comprises New South Wales, being habitation before or concurrent with (or both) the occupation of that area by persons of non-Aboriginal extraction, and includes Aboriginal remains.*

Under the EPA Act, Section 4.41, SSD that is authorised by the granting of a development consent does not require an Aboriginal Heritage Impact Permit (AHIP) under section 90 of the NPW Act. However, a project's SEARs define the mechanism for the assessment and management of Aboriginal heritage and objects.

## **1.5 Approach to the Assessment of Aboriginal Heritage**

### **1.5.1 Aboriginal Archaeology and Aboriginal Objects**

An assessment of the Darlington PS Aboriginal archaeological potential has been undertaken and is presented as Appendix A. The assessment found the Darlington PS site has been subject to significant disturbance over the last 130 years and has little to no potential for Aboriginal objects, as defined under the NPW Act.

The report finds there is no further requirement for Aboriginal archaeological involvement during the redevelopment process. Development works can proceed subject to caution.

### **1.5.2 The Burra Charter Process**

The Burra Charter process (Article 6) defines a broad three-stage process—comprising seven smaller steps—for the management of heritage. The three stages involve:

1. developing an understanding of significance;
2. ensuring policy is developed appropriate to the significance; and
3. ensuring management is undertaken in accordance with that policy.

The definitions presented in the Burra Charter have provided the basis for definitions used in this report. The Burra Charter's Indigenous Practice Note provides further guidance for application of the Burra Charter to Aboriginal heritage. Of relevance are the following definitions:

#### ***Article 1.1—Place***

*Place means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.<sup>2</sup>*

*'Place' includes locations that embody spiritual value (such as Dreaming places, sacred landscapes, and stone arrangements), social and historical value (such as massacre sites), as well as scientific value (such as archaeological sites). In fact, one place may be all of these things or may embody all of these values at the same time.<sup>3</sup>*

#### ***Article 1.2—Cultural Significance***

*Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.<sup>4</sup>*

#### ***Article 1.10—Use***

*Use means the functions of a place, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.<sup>5</sup>*

### **Article 1.11—Compatible Use**

*Compatible use means a use which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.*

### **Article 8—Setting**

*Conservation requires the retention of an appropriate setting. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that contribute to the cultural significance of the place.<sup>6</sup>*

*Places of significance to Indigenous people require a holistic approach to 'setting'. 'Setting' may encompass the broadest of experiential factors including a sense of 'intrusion' occasioned when people of the 'wrong' gender, age or level of initiation trespass on defined areas, as well as auditory and visual intrusion.*

*For some Indigenous peoples, nature and culture are indivisible. The social significance and spiritual significance of a place for Indigenous people may be wholly or partly dependent on the natural environment that the place forms a part of, including aspects such as biodiversity, and totemic and resource species.<sup>7</sup>*

### **Application to the Current Assessment**

This ACHAR has been prepared in accordance with the requirements of the OEHS *Guide to investigating, assessing and reporting on Aboriginal cultural heritage in NSW* (April 2011).<sup>8</sup> Stages 1 and 2 of the Burra Charter Process have been applied during development of the ACHAR. Stage 3 can be implemented by the project architect during design for the new school, and SI NSW through post consent conditions, where policy and future projects can be implemented.

The following steps have thus far been undertaken for this ACHAR.

#### **Step 1—Understand the Place**

An archaeological understanding of the place was achieved through investigation into the local environment, potential archaeology, history and literature relevant to the study area. Formal Aboriginal community consultation was undertaken adhering to OEHS guidelines for proponents. These investigations represented a traditional approach to an assessment of Aboriginal heritage.

In addition, collaboration with the school principal identified three stakeholder groups key to understanding the value of the school. These included: current and past school teachers, the school children, and parents of school children. Three separate means of consulting with these groups was developed, and targeted consultation was undertaken. The approach has identified the themes and items of significant value to each group.

#### **Step 2—Assess Cultural Significance**

The assessment of cultural significance was developed on the basis that that 'cultural significance may change'<sup>9</sup> and 'tangible heritage should not be emphasised at the expense of intangible heritage'.<sup>10</sup>

Darlington PS's cultural significance is founded in the social, aesthetic and recent history of the place. The assessment has made efforts to understand these values and provide means for recognition and conservation.

#### **Step 3—Identify Factors and Issues**

Consideration of key factors and issues connected with the school's redevelopment has involved collaboration with the wider project team. The size of the school, its future requirements, consideration

of values outside heritage and compliance with state policy and legislation means considerable constraints exist for the design team.

#### *Step 4—Develop Policy*

The results from Steps 1 to 3 underpin the heritage policies. These aim to guide the school's redevelopment process. The policies define specific future needs, opportunities and constraints connected with the redevelopment. Some policy can be implemented through the design process; other policies need to form part of the Statement of Commitments for the new school, post project approval.

## **1.6 Objectives of this Aboriginal Cultural Heritage Assessment**

The objectives of this assessment were to:

- undertake identification of Aboriginal community members who can speak for the Country within which the project is located;
- involve the Aboriginal community in the cultural heritage assessment process;
- consult with the Aboriginal community and determine their opinions with respect to the project and its potential 'harm' to cultural heritage;
- understand the range and type of Aboriginal heritage values and places within the study area;
- determine whether the identified Aboriginal sites and places are a component of a wider Aboriginal cultural landscape;
- understand how the physical Aboriginal sites relate to Aboriginal tradition within the wider area;
- prepare a cultural heritage values assessment for all identified aspects of Aboriginal cultural heritage, as identified within this report;
- determine how the proposed project may impact the identified Aboriginal cultural heritage;
- aim to minimise impacts to Aboriginal cultural heritage through sensible and pragmatic site and land management;
- determine where impacts are unavoidable and develop a series of impact mitigation strategies that benefit Aboriginal cultural heritage and the proponent; and
- provide clear recommendations for the conservation of Aboriginal heritage values and mitigation of any potential impacts to these values.

## **1.7 Investigators, Contributors and Authorship**

This project has been undertaken by the personnel listed in Table 1.2. Each person's role and affiliations are detailed in the table below.

Table 1.2 Investigators and Contributors.

Person	Affiliation	Role
Cath Snelgrove	GML	Project Director, project advice and report reviewer (Versions 1 and 2)
Madeline Shanahan	GML	Project Director, project advice and report reviewer (Versions 3 and 4)

Person	Affiliation	Role
Tim Owen	GML	Project Manager, lead heritage investigator and primary author
Lara Tooby	GML	Author of due diligence reporting
Suzy Pickles	GML	School liaison and participation in school consultation
Susan Whitby	GML	Participation in school consultation
John O'Callaghan	JOC	Lead social consultant and development of social analysis
Mette Kirk	JOC	Development of social analysis, implementation of social analysis, and author of JOC reports
Elizabeth Sinnott	DPS	School principal 2019, key contact and facilitator for social analysis
Luen Samonte	GWA	Principal project architect 2019
Elizabeth Carpenter	FJMT	Principal project architect 2020

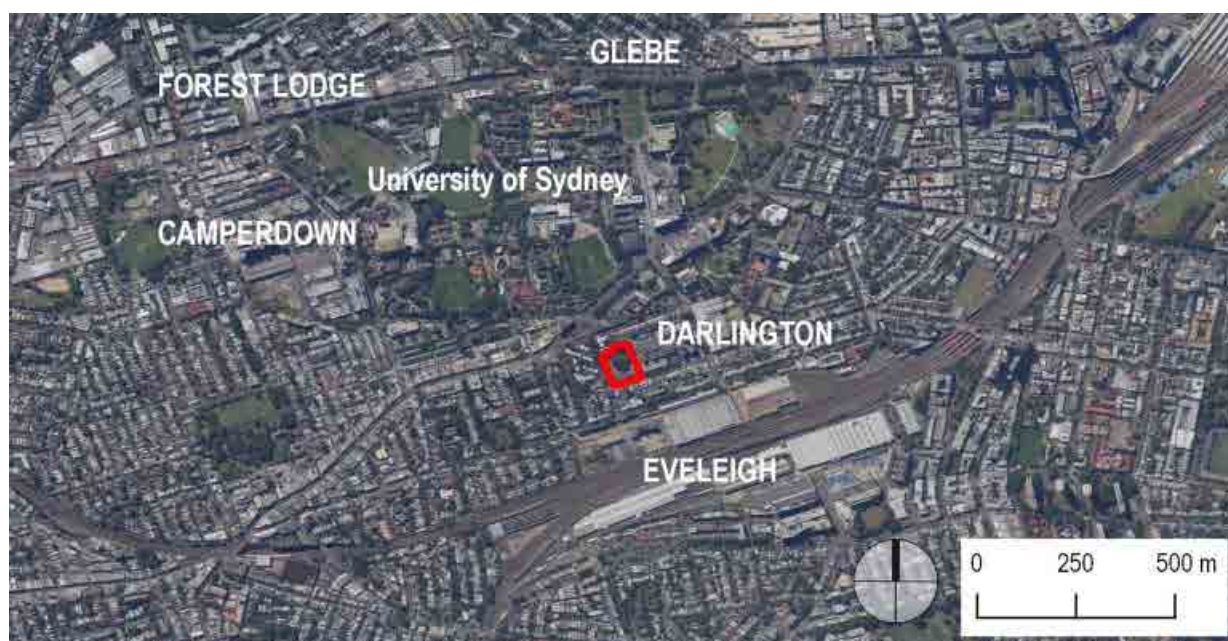


Figure 1.1 The study area in relation to surrounding suburbs. (Source: SIX Maps, with GML additions 2019)



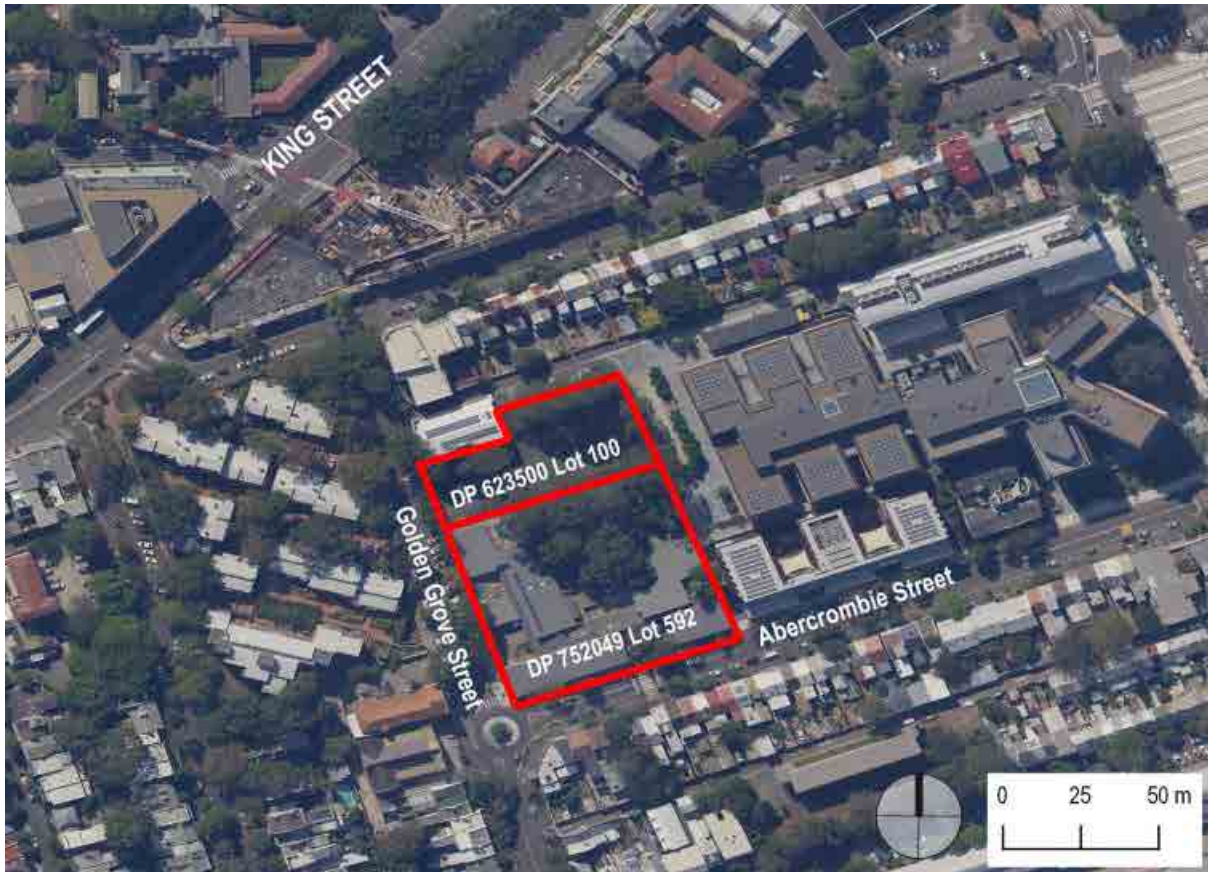




Figure 1.2 Location of the study area. (Source: SIX Maps, with GML additions 2019)

## NSW Department of Education – School Infrastructure

### Key design themes

 <p><b>1 Aboriginal Education Excellence</b></p> <ul style="list-style-type: none"> <li>A reputation for Aboriginal education excellence</li> <li>Display of student and community Aboriginal art projects and initiatives</li> <li>Strong ties with the local and Aboriginal institutions including NCIE, Redfern Police, Sydney University and UTS</li> </ul>	 <p><b>2 Creative &amp; Performing Arts</b></p> <ul style="list-style-type: none"> <li>A reputation for creative and performing arts</li> <li>Dedicated music room</li> <li>Importance of practical activities areas</li> <li>Students involved in DNN Training Band, Koori Ensemble and Gondwana Choir</li> <li>A diverse school curricula that includes visual arts, drama, music, choir and training bands</li> </ul>	 <p><b>3 Community Hub</b></p> <ul style="list-style-type: none"> <li>Promote a culture of equality, diversity and inclusivity</li> <li>Core facilities to function as a community hub and provide spaces for hire</li> <li>Preserve integrated services such as before and after school care, preschool care, occupational therapy, speech therapy and mental health</li> </ul>	 <p><b>4 Learning &amp; Student Wellbeing</b></p> <ul style="list-style-type: none"> <li>Create environments outside the classroom that extend learning and promote student wellbeing</li> <li>Request for integrated breakout spaces and maker spaces</li> <li>Environments can also include auditorium and outdoor learning</li> </ul>
 <p><b>5 Create Global Citizens</b></p> <ul style="list-style-type: none"> <li>Preserve school vision of preparing students as global citizens through learning and teaching of contemporary issues</li> <li>Program on sustainability and "going green" initiative</li> <li>Curricula covers diverse priorities such as Aboriginal and Torres Strait Islander histories and cultures, Australia-Asia engagement, sustainability and digital technologies</li> </ul>	 <p><b>6 Communicate through &amp; Navigate by Architecture</b></p> <ul style="list-style-type: none"> <li>To create environments that embody education and encourage life-long learning and discovery</li> <li>Environments that assist in navigating spaces from the point of view of the users including pre-schoolers, students, parents and visitors</li> </ul>	 <p><b>7 Heritage Connections</b></p> <ul style="list-style-type: none"> <li>To preserve the history and heritage of students and the school</li> <li>Celebration of history and acknowledgement of social heritage, Indigenous heritage and natural heritage</li> </ul>	 <p><b>8 Point of Arrival, Entrance &amp; Navigation</b></p> <ul style="list-style-type: none"> <li>To create a welcoming and pronounced main school entry</li> <li>Space for the school community to wait, gather and communicate</li> <li>Dedicated kiss and drop zone</li> <li>Maintain security to ensure the safety of students, staff and parents</li> </ul>

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## NSW Department of Education – School Infrastructure

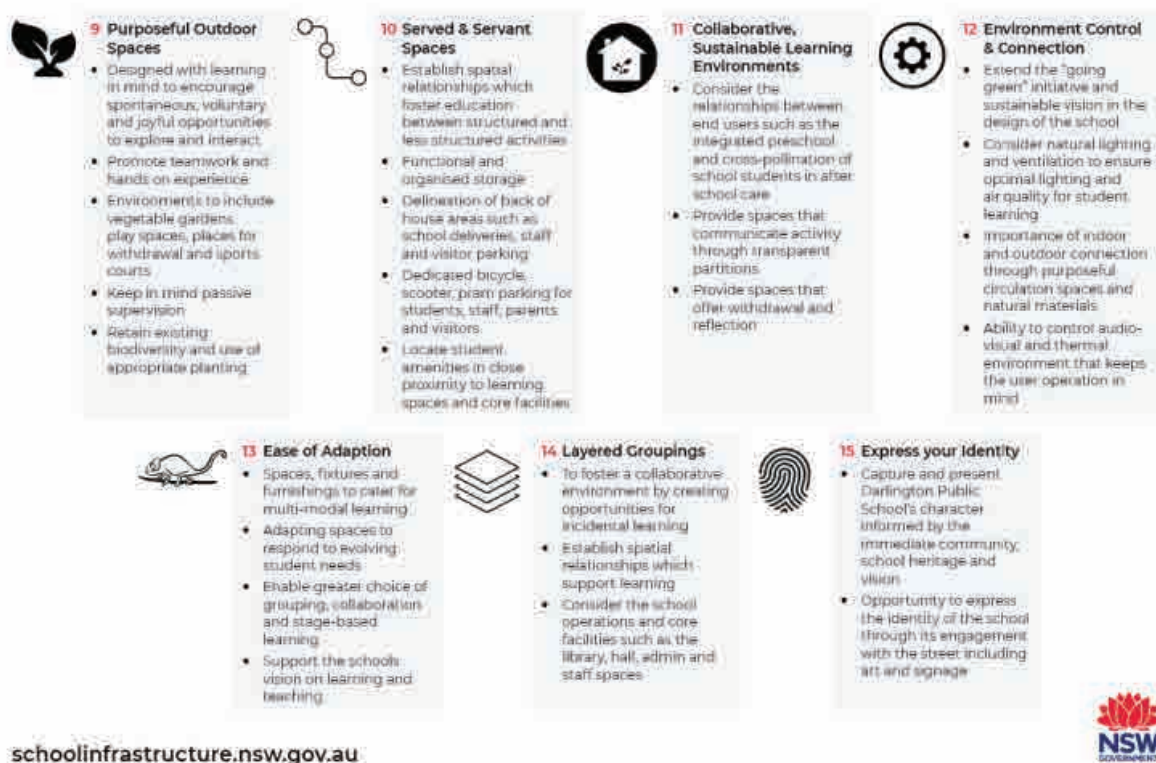


Figure 1.3 NSW Department of Education—Darlington PS Key Design Themes. (Source: SI NSW 2018)

## 1.8 Endnotes

- Darlington Public School, 'About Our School', viewed 27 March 2019 <<https://darlington-p.schools.nsw.gov.au/about-our-school.html>>.
- Australia ICOMOS Inc, *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance 2013*, Australia ICOMOS Inc, Burwood, VIC, Article 1.1.
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## 2.0 Darlington Public School

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The history of Darlington's Public Schools are interwoven across three separate school sites, entangled with the late nineteenth and twentieth-century history of Darlington and Redfern. The schools are viewed as a central part of the local community—not just as places of education, but as places of recognition, identity, safety and belonging. This brief overview contextualises the place of the current Darlington Public School, highlighting some of its important social and aesthetic connections.

### 2.1 A Brief History of Darlington's Public Schools

The Aboriginal history of Sydney, post British arrival, is complex and includes Aboriginal connections from across Australia. Towards the end of the nineteenth century, Sydney was seen as a place of opportunity and work. Aboriginal people moved to Sydney from across the state, seeking work opportunities, accommodation and connections with community and family.<sup>1</sup> Darlington and Redfern have always had a large Aboriginal population because of their central locations, relatively cheap housing, and close proximity to industry and jobs in Sydney. These connections are enduring and continue today.

Establishment of the first Darlington School (the Old Darlington School) is connected with local industry and the Eveleigh Railway Yards. The Eveleigh Railway Yards was proposed and planned in 1875, and the land was resumed in 1878 when the railway workshops were built.<sup>2</sup> Concurrent with this industrial expansion was the working-class urban development in Darlington, including the Golden Grove Estate. The rows of upright narrow Victorian terraces, which today provide the suburb with its character, were constructed to house the railway workers.

By 1877 Darlington's population became sufficient to warrant the establishment of its own school, and the first Darlington School was proposed. The school was designed by George Allen Mansfield, architect to the Council of Education. Darlington was one of several schools he designed, and in 1878 the Old Darlington School, located at Maze Crescent inside the University of Sydney, opened. The Old Darlington School is now part of the university and a state heritage listed item. The statement of significance for the Old Darlington School describes the place as:

*An important public building of the former suburb of Darlington, the smallest municipality in Sydney. An example of the work of the well known architect George Allen Mansfield. A fine example of a single storey Gothic Revival style suburban schools designed by the Architect to the Council of Education: George Allen Mansfield. Indicating the process of expansion of the University of Sydney into Darlington.<sup>3</sup>*

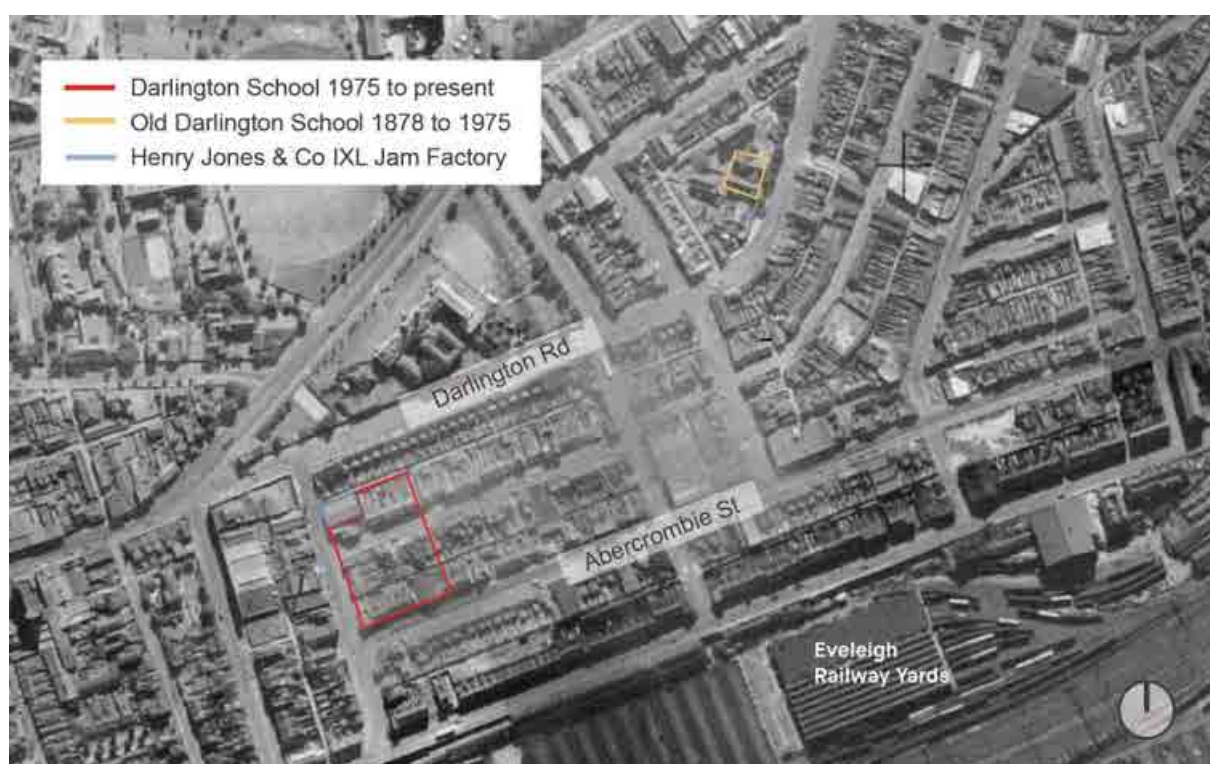
By 1880 education was made compulsory and the Golden Grove Estate was subdivided. The effect was a dramatic increase in the student intake, which increased from 361, in 1880, to 1064 by 1890.<sup>4</sup>

In the late nineteenth century, many Aboriginal people sought work in public and private industries that were emerging around the railyards at Eveleigh. Opening in 1886, the Eveleigh Railway Yards became Sydney's largest employer, and one of the biggest employers of Aboriginal people. Many Aboriginal men worked in the Alexandria goods yard loading trains. Aboriginal people were also working on the waterfront docks at Walsh Bay and Darling Harbour,<sup>5</sup> at the Henry Jones & Co IXL Jam Factory on Golden Grove Street (adjacent to the current Darlington School), Francis Chocolates on Stirling Street in Redfern, and the Australian Glass Manufacturers on South Dowling Street at Waterloo.<sup>6</sup> Most Aboriginal people employed in local industry lived in the Darlington to Redfern area, and many sent their children to the old Darlington school.



Through the twentieth century Redfern, and notoriously 'The Block', became associated with the local Aboriginal community. This specific history stems from the 1930s depression when many extended families moved to the area around Caroline, Eveleigh, Vine and Louis Streets, which became known as 'The Block'. Following the 1967 Referendum on Citizenship Rights, and the abolition of the NSW Aboriginal reserve system, the local Aboriginal population in Redfern continued to increase. The early 1970s saw squatters, political opposition and activism focus on land around The Block, as a response to Sydney's overcrowding and homelessness. In 1973 Aboriginal leaders formed the Aboriginal Housing Company, and bought six houses in The Block with a grant from the Whitlam Labor Government. By 1994 all of The Block was owned by the Aboriginal Housing Company, and remains owned by them today.<sup>7</sup>

Through to the 1970s, Aboriginal parents living in Redfern and Darlington sent their children to the Old Darlington School. By the 1970s the school was in a poor condition and concurrent with other social changes in the suburb, a new school was proposed. In 1975 the Old Darlington School closed, and ownership was transferred to Sydney University. A new school was constructed across a cleared block occupying land bound by Abercrombie Street, Golden Grove Street, Rose Lane and Darlington Lane—the Darlington Public School. This school was built to serve the needs of an expanding and growing community.



**Figure 2.1** Darlington in 1943, showing the Old Darlington School; the rows of Victorian Terraces that characterised Darlington, including houses across the area later occupied by the Darlington Public School; the Eveleigh railway yards; and the Henry Jones & Co IXL Jam Factory. (Source: Six Maps, with GML overlay, 2019)

## 2.2 Aboriginal Education at Darlington Public School

Darlington Public School opened its doors for education in 1975. In 1989 the effects from the Newcastle earthquake impacted Sydney, including the Blackfriars school in Chippendale. Blackfriars had also been designed by Mansfield, in 1884, but in 1989 this school was significantly damaged and closed. The pre-school to Year 2 students were moved to Darlington School, combining enrolments.



Teaching students for 44 years, the school has a current student population of 240. The school is renowned for its connection with the local Aboriginal community, and currently has 25 per cent Aboriginal student enrolment, taught by 21 teachers, six of whom are Aboriginal. The position of the school within the Aboriginal community and its approach to education is described best by the school:

*Darlington Public School prides itself on Aboriginal education and provides many opportunities for Aboriginal and Torres Strait Islander students to get the most out of their education, in accordance with the objectives outlined in Department of Education and Communities Aboriginal Education Policy.*

*Darlington Public School implements Personalised Learning Plans (PLP) for all Aboriginal students. PLPs are created in partnership with Aboriginal parents, teacher and student and involve mutual agreement on learning goals. They reflect areas of strength and development and demonstrate evidence of linear achievement for Aboriginal students.*

*Our school's Aboriginal education resource teacher and our Aboriginal education officer work in partnership with staff to create programs and provide direct support for Aboriginal and Torres Strait Islander students in literacy and numeracy.<sup>8</sup>*

## 2.3 Cultural Heritage Within the Current Darlington School

Over the 44 years of operation the school building itself has not substantially changed. Constructed from concrete and brick, the school and its layout present a series of corridors and classrooms, centred around a large sunken hall. The layout is typical of the place's period of construction, but has been adapted by the school community to become fit for purpose, notably in the recognition, celebration and education of Aboriginal history, people, art and culture.

An understanding of the physical school elements which present an outward expression of connections to the Aboriginal community underpins the assessment of intangible elements of education. This section provides a brief review of the school's aesthetics, notably Aboriginal art and specific spaces or elements within the school that have been identified as important by teachers and students. A more detailed review of art with a 'high' cultural value is provided in Section 4 as an outcome from the process of consultation.

### 2.3.1 Aboriginal Heritage in Space and Design Elements

Darlington PS presents itself as a place clearly connected with Aboriginal culture, heritage and education. The school has designed and adapted spaces with Aboriginal art, song, and language. Some of these elements are clearly visible to visitors, such as the school entrance way, whilst other elements of then place are intangible and need to be experienced, such as the school song.

Visitors to the school enter through a large bright red door on Golden Grove Street. This door has become a symbol for entry into the school and designates a point of arrival (no specific cultural connection has been described with this door). The school is symbolised by an Aboriginal logo of a kangaroo encircled by kangaroo footprints and the school name (Figure 2.1). This was designed by former teacher Neil Thorne (who also designed and 'burnt' Aboriginal artwork into a door and created several burnt wood artworks, and the school totems).



Figure 2.2 Darlington PS logo and motto, designed by former teacher Neil Thorne. (Source: GML 2019)

The small entrance courtyard contains numerous indigenous plantings and Aboriginal artworks (Figure 2.3), leading past an acknowledgement of Country to the entrance foyer. This area is resplendent with a large mural beneath the reception desk (Figure 2.4), and display cases with Aboriginal objects. Moving along a narrow wall with a large Aboriginal language map, and past the burnt wood door, the school's main hall contains ribbons of Aboriginal flags, images of Aboriginal people (Figure 2.5), and six Jarjums rugs which were designed by Aboriginal students in collaboration their elders (Figure 2.6, and Section 2.3.2).<sup>9</sup>

The school halls, walls, external spaces and surfaces are covered with Aboriginal art, motifs, symbols and items that create connections across the school and a journey through the corridors and spaces of the school. The art leads children through their day, between classes, providing a backdrop and context to their everyday activities. The development of the school and its aesthetic character has been organic, unplanned and matured with the school and its teachers. Every painting, depiction, symbol etc has a story; some happy, some connected to events; some with people. Most teachers know some part of the story behind any particular artwork—only when they come together to talk, or yarn, is the full story told.

The Year 6 art wall contains specifically designed artworks, produced each year by the students in Year 6, with the assistance of professional artists and the art teachers (Figure 2.7). The artworks are specifically designed by the year and recreate one of the school totems; children make individual artworks which they take home with them at the end of the year. To date four works have been produced: goannas, frilled-neck lizards, koalas and owls—there are 10 further totems to be produced.

*They are really important because they link the kids who have current gone through school to the art works. You see the kids who have left the school, come back to the school, and they still remember making their art work—I made that' or 'that's my name there'—it creates a community, who feel they link back to all of the school's history, and brings it up to now. [John Askew, 8 May 2019]*

The Yarning place is constructed from sandstone blocks and sits beneath the Year 6 artworks (Figure 2.7). The area is used by students to sit and talk, or discuss important matters. The space is valued by students and teachers and provides a safe location for discussion.

One of the school courtyards features sandstone blocks with Aboriginal engravings (Figure 2.8). These are significant because they are the only engravings at the school.

*Carvings are strong in NSW and a big part of our Aboriginal culture. They are one of the few forms [of art and culture] that have lived on, such as at Mount Kuring Gai.<sup>10</sup> Its something kids can visit in real life, as well as having something local... I would like to see this form of Aboriginal art represented in the new school.* [Kharm Greer, 8 May 2019]



**Figure 2.3** Entrance courtyard with indigenous plants and Aboriginal artworks. (Source: GML 2019)



**Figure 2.4** Entrance foyer with Aboriginal mural. (Source: GML 2019)



**Figure 2.5** The school's main hall decorated with Aboriginal flags, and six Jarjums rugs, designed by Aboriginal children in collaboration with their elders. (Source: GML 2019)



**Figure 2.6** The six Jarjums rugs hanging on the school wall. (Source: GML 2019)



Figure 2.7 The Year 6 art wall, and Yarning place. (Source: GML 2019)



Figure 2.8 Engraved sandstone blocks in the school yard. (Source: GML 2019)

### 2.3.2 The Jarjums Rugs

On the wall of the school's main hall hangs six hand-crafted rugs, each measuring 2m by 2.9m (Figure 2.6, and Figures 2.9 to 2.14). These are the 'Jarjums rugs', which were designed by Aboriginal students at the school in collaboration with their elders. The rugs were initially visualised and drawn on paper, followed by a process of creating a physical three-dimensional design. The designs were reviewed by 'The Rug Collection', who selected six designs for manufacture using hand tufted wool.

The rugs are described by principal Liz Sinnott as 'one of the most authentic cultural exchanges I have been involved in, in my 30 plus years of teaching', and 'an authentic piece of children working with elders to give their song lines a visual presence'.

Each of the six rugs holds significance to the school and the children and demonstrates the connections between the school and Aboriginal culture. A description of the story or songline for each rug is provided by the students:

#### *Bucca*

*The rug shows my home in the Nambucca Valley and my home town, Bowraville and the places my family gather to spend time together, to yarn and connect. In my design there are the meeting places at the Island (Nambucca Heads) and meeting places in Bowra, where I and my extended family come from. The green mountains and bush represents the Mountains of Bowra.*

*The water represents the freshwater of Bowra and my favourite beach at Bucca the Island. These are special places to me and places I miss because we live in Sydney. [Mandawuy Jarrett]*

#### *Home*

*My mother is from salt water country Gumbaynggirr, on the mid North Coast of NSW, and my father is from freshwater country, Nooghaburra, in North Western NSW.*

*The yellow and green side of the rug is the freshwater, the purple and black is the saltwater. The circle in the middle represents me and a place to call "Home". The lines that lead into the circle is the connection where it belongs. [Maawa Mumbulla]*





**Figure 2.9** *Bucca* by Mandawuy Jarrett. (Source: The Rug Collection)



**Figure 2.10** *Home* by Maawa Mumbulla. (Source: The Rug Collection)



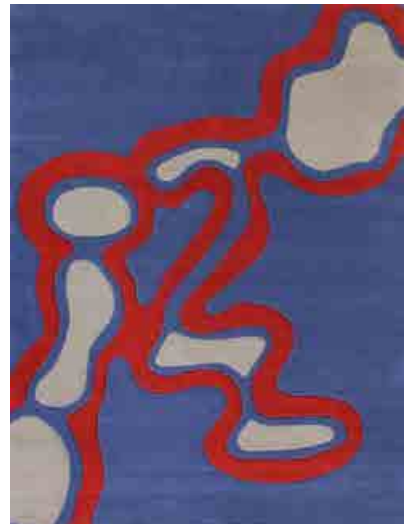
**Figure 2.11** *Mother Earth Raging Sands* by Kohen Sines. (Source: The Rug Collection)



**Figure 2.12** *Quindalup* by Kyleigha Crawford. (Source: The Rug Collection)



**Figure 2.13** *Spiritual Animal* by Antwon Peckham. (Source: The Rug Collection)



**Figure 2.14** *Traditional Island Hunting Connections* by Denis Tarrant. (Source: The Rug Collection)

### ***Mother Earth and the Raging Sands***

*This design shows the story of Mother Earth and the Raging Sands.*

*The different colours in this design represent the different sands; the red and brown are the desert sands; the dark grey are the muddy river sands; the creamy white in the middle represent the beach sands. Our Mother Earth owns these sands and will one day walk to the sands. [Kohen Sines]*

### ***Quindalup***

*This design is about family and us all coming together. The circles are the campfires with my family sitting around them and then the two rivers that join them. I have called this rug Quindalup which means 'a happy place'. [Kyleigha Crawford]*

### *Spiritual Animal*

*The Owl is a spirit animal. When the Owl spirit appears it is a sign to let family members know that there is an announcement of significance. Most likely symbolic, like a life transition. [Antwon Peckham]*

### *Traditional Island Hunting Connections*

*The red line represents the hunting grounds and the connection between islands. The islands of the Torres Strait are depicted in grey while the blue represents the sea. This shows the connection between the Iamo (Yam Island) and Badu Island. [Denis Tarrant]*

## **2.3.3 Teaching Aboriginal Culture and Heritage**

'The educators at Darlington PS show a strong awareness of Aboriginal culture through ongoing experiences' (Clarence Slocock, 18 April 2019). This awareness is present in the everyday actions of teachers, the naming of the classes, and the connection with Aboriginal culture which underpins education methods of the school. It is implemented by all teachers—both Aboriginal and non-Aboriginal.

At Darlington PS each class is allocated a name relating to Australian fauna: Scarlet Robins, Rainbow Lorikeets, Echidnas, Owls, Turtles, Frogs, Dingoes, Platypuses, Koalas, Geckos, Goannas and Frilled-neck Lizards.<sup>11</sup> Each class is referred to by its animal name, and each classroom contains a painted depiction of its animal totem. These totems were designed and painted by Aboriginal elders and former teacher Neil Thorne (Figure 2.15). These totems have come to form the basis for the Year 6 artworks.



Figure 2.15 Frilled-neck Lizard, class totem painting. (Source: GML 2019)

Darlington PS teachers present an Acknowledgement of Country at the start of every day, often in a space described as a 'Yarning Circle'. Development of a specific acknowledgement has been led by the pre-school Aboriginal teachers, where actions accompany the following words:

*We put our hands on the ground to acknowledge the Gadigal land. (hands to the floor)*

*We raise our hands to the sky that covers the Gadigal land. (hands in the air)*

*We touch our hearts to care for the Gadigal land. (hands on your chest)*

Darlington PS has a school song, written and composed by Graeme Sandstrom. The song is about reconciliation and healing:

*Darlington School Song*

*Have you heard of our children and our name?*

*We are proud to be standing here today.*

*All the world in front of us.*

*Timeless land behind us.*

*Here's a meeting where different souls can blend.*

*Now it's time for our differences to mend.*

*We've got it all together now.*

*Let's show them all,*

*Let's show them how.*

*Sing out to the world as one.*

*We're a school where we get things done.*

*Can you hear us?*

*We mean everything we say.*

*And if you listen you can join with us today.*

The themes of reconciliation and healing are regularly practiced and implemented by the teachers, often through collaborative events and the creation of specific art works. A recent example of reconciliation is the creation of 'Our Reconciliation Sand Time Line' (Figure 2.16), which is displayed with decorated Aboriginal objects in the school's main entrance foyer:

*Our Reconciliation Sand Time Line*

*This is the Darlington Public School Reconciliation Sand Time Line which was created by students, teachers, families and the local community.*

*It signifies that 'We all walk together on this land as one,' it was created using soil, natural white and red sand which represent different areas of Australia and the land in which we are standing today. All students got to place a cup of sand within the box which represents all students, families and the local community who contributed becoming one.*





Figure 2.16 'Our Reconciliation Sand Time Line'. (Source: GML 2019)

### 2.3.4 The Art Collection

Darlington PS holds a considerable quantity of Aboriginal artworks, over 100, and Aboriginal objects (eg Figure 2.17, and Appendix E). These represent a collection amassed over the school's 40 years of education. Many of the artworks have been gifted, produced or manufactured in collaboration with Aboriginal elders, parents, teachers and students. The art provides a tangible expression of connection between the school and its Aboriginal origins and heritage—for all students, teachers and parents, present and past.

An overview of the artworks that hold the greatest attachment for current teachers is presented in Section 4.4. SI NSW has prepared a catalogue of all artworks, which is presented in Appendix E.





Figure 2.17 Hanging mural painted on board, Year 6 artwork 2015. (Source: GML 2019)

## 2.4 Endnotes

- <sup>1</sup> Barani, Sydney's Aboriginal History, 'Henry Jones IXL Jam Factory', viewed 27 March 2019 <<https://www.sydneymarani.com.au/sites/henry-jones-ixl-jam-factory/>>.
- <sup>2</sup> Office of Environment and Heritage, State Heritage Inventory, 'Eveleigh Railway Workshops', viewed 27 March 2019 <<https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5045103>>.
- <sup>3</sup> Office of Environment and Heritage, State Heritage Inventory, 'Old Darlington School', viewed 27 March 2019 <<https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=4726033>>.
- <sup>4</sup> Darlington Public School, 'About our school', viewed 27 March 2019 <<https://darlington-p.schools.nsw.gov.au/about-our-school.html>>.
- <sup>5</sup> Barani, Sydney's Aboriginal History, 'Eveleigh Railway Yards', viewed 27 March 2019 <<https://www.sydneymarani.com.au/sites/eveleigh-railway-yards/>>.
- <sup>6</sup> Barani, Sydney's Aboriginal History, 'Henry Jones IXL Jam Factory', viewed 27 March 2019 <<https://www.sydneymarani.com.au/sites/henry-jones-ixl-jam-factory/>>.
- <sup>7</sup> Barani, Sydney's Aboriginal History, 'Aboriginal Housing Company', viewed 27 March 2019 <<https://www.sydneymarani.com.au/sites/aboriginal-housing-company/>>.
- <sup>8</sup> Darlington Public School, 'About our school', viewed 27 March 2019 <<https://darlington-p.schools.nsw.gov.au/about-our-school.html>>.
- <sup>9</sup> The Jarjums rugs are sold through 'The Rug Collection' <<https://www.rugcollection.com.au/product-category/rugs/designer-collection/indigenous-collection/>>.
- <sup>10</sup> Eg NSW National Parks and Wildlife Service, 'Aboriginal Heritage walk' <<https://www.nationalparks.nsw.gov.au/things-to-do/walking-tracks/aboriginal-heritage-walk>>.
- <sup>11</sup> Darlington Public School, 'Classes', viewed 27 March 2019 <<https://darlington-p.schools.nsw.gov.au/classes.html>>.

## 3.0 Community Consultation—Processes

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### 3.1 Introduction

Aboriginal and school community consultation has followed three avenues of investigation during the development of this ACHAR.

- A formal process of Aboriginal community consultation adhering to the OEH's guidelines has been undertaken.<sup>1</sup>
- Over the past two years, the school has undertaken informal consultation into the values of the place. In addition, all NSW schools undertake consultation with their students; schools with a higher proportion of Aboriginal children are asked two specific additional questions about their connection. The outcomes from these consultations have been provided and used to underpin the direction for further specific community consultation.
- A program of community consultation was developed by JOC and GML, in collaboration with Darlington PS, the project architects and SI NSW. The aim was to develop an understanding of key values held by three specific user groups who are connected with the school.

This section provides the methodology for each of these three avenues of investigation; with respect to prior consultation undertaken by the school, the outcomes and analysis are presented here because they underpin the consequent development of the 2019 consultation process.

### 3.2 OEH Aboriginal Community Consultation Process

The formal process of Aboriginal community consultation was undertaken adhering to the OEH 2010 guidelines. Details of the full consultation process are provided in Appendix B. Given the nature of the project and assessment of an active school, all Aboriginal groups identified through the initial processes of consultation were asked to specify either their connection with the school and its students, or whether they held specific knowledge relating to the school and its location in Darlington.

A total of six groups registered as Aboriginal parties (RAPs) for consultation during the project. One group identified they had a relative attending the school. As the likely values connected with the school were not archaeological or reflective of other traditional connections, and as the subject site is an active school, no formal opportunity was made for RAPs to enter the school and assess the school. However, those RAPs with a direct connection with the school have been afforded the opportunity to provide input into the assessment of values through completion of the parent's questionnaire (detailed in Section 3.5.3). This questionnaire was disseminated directly through the school's systems, under the guidance of the school principal.

All RAPs have been issued with the draft of this ACHAR and asked to provide feedback, comments and suggestions within the formal 28-day review period. All comments are attached with the consultation log and included where relevant into the report.

### 3.3 Consultation Undertaken Prior to 2019

A long history of connection exists between Darlington PS and the local community, local Aboriginal parents and Aboriginal students. The importance of the connection was recognised by the school's

principal as an aspect which needed to be recognised, recorded, appreciated and celebrated within the new school design.

To capture the connections and values between the school and local Aboriginal community, the school held a series of consultation events during 2018. Although these predate the current investigation and assessment, the outcomes were captured by the school. The outcomes from 2018 work provide a baseline from which the current process of investigation and consultation can commence. This section provides an overview of all prior consultation, and identifies key themes and aspects relating to Aboriginal heritage at Darlington PS. The outcomes have been used to direct the current 2019 program of consultation.

Consultation between the school, parents and teachers has been undertaken through the following activities/events:

- A teacher and parent workshop, in March 2018. The workshop included 11 participants who undertook a Preserve, Add, Remove, Keep Out (PARK) exercise.
- During NAIDOC week 2018, an information booth provided details relating to the school's redevelopment and sought feedback and comments from attendees. Three posters requested responses from the school children, parents and teachers; the themes were: 'Bright Ideas', 'What you love about Darlington?' and 'Cultural aspects you want to add/keep'.
- Several surveys have been undertaken, including a 'Darlington Public School Upgrade Snapshot' and two 'Tell Them From Me' surveys of Year 4, 5 and 6 children, which included Darlington-specific questions relating to Aboriginal heritage.
- A community meeting was held on 16 May 2018, where comments and feedback were sought on the proposed development. Around 100 people attended the meeting. A second PARK consultation exercise was undertaken.

### 3.4 Outcomes and Themes Consultation Prior to 2019

Very strong opinion and feedback on the connection between Darlington Public School and Aboriginal culture and heritage has been displayed by the three response groups (school children, parents and teachers). The outcomes and themes are presented by groups: the school children and the adults (parents and teachers).

#### 3.4.1 From the School Children

The 'Tell Them From Me' surveys asked for a response to two questions from the Aboriginal students:

- 'I feel good about my culture when I am at school'.
- 'My teachers have a good understanding of my culture'.

The responses to both questions in both surveys was overwhelmingly positive (Table 3.1). The outcome demonstrates the strong connection between the students, teachers and Aboriginal heritage recognition at the school.

Table 3.1 Results of the Two 2018 'Tell Them From Me' Surveys (response is in percentage terms).

Survey	1	2	1	2
Response	I feel good about my culture when I am at school		My teachers have a good understanding of my culture	
Strongly Agree	67%	75%	60%	44%
Agree	24%	25%	30%	50%
Neither Agree or Disagree	0%	0%	0%	6%
Disagree	5%	0%	0%	0%
Strongly Disagree	5%	0%	10%	0%

Consultation with the students has provided some feedback as to important aspects of the place. Students responded to the PARK questions stating that what they wanted to keep in Darlington was the 'Aboriginal culture'. Children also expressed a need for a community garden, including edible plant species. Students also detailed their connection with the art, and expressed a desire for further art, including a 'Koori Flag wall'.

### 3.4.2 From the Parents and Teachers

The responses from adults can be divided into four categories:

- Celebrating and Recognising Aboriginal Culture and History.
- Teaching Aboriginal Culture.
- Requirements for Cultural Spaces.
- Art and Display of Aboriginal Culture.

Statements relating to these themes are presented below, along with an overarching comment on each category.

#### Celebrating and Recognising Aboriginal Culture and History

Darlington Public School has a demonstrated and strong connection with Aboriginal culture and heritage. Responses to consultation clearly perceive Darlington as *the* 'Aboriginal school' where exemplary teaching, understanding, presentation and inclusion of Aboriginal culture foster an inclusive atmosphere for all students, Aboriginal and non-Aboriginal.

Preserving the Indigenous heritage and culture of the school is very important for most respondents. The respondents wanted the Department of Education to listen to Indigenous community leadership on how and what will make 'Darlo' a place that really reflects the local story—a place that reaches right back to the Eora/Dharug heritage. Specifically, the strong links to Aboriginal heritage throughout the school via artworks, colours, naming of rooms, representation, teachings and cultural emphasis. Specific comments included:

- *Darlington is a unique school with a wonderful, genuinely inclusive culture. This needs to be retained before, during and after the redevelopment.*
- *'Strong Aboriginal culture' should be an objective to be retained as part of the redevelopment.*

- *The Aboriginal Cultural of our school is so important. Consultation and collaboration with our First people's community is essential.*
- *Preserve the focus on ATSI culture and a celebration of history in the new education model for Darlington public school. This included the Aboriginal artworks visible inside and outside the school.*
- *The Aboriginal cultural heritage—teaching, naming, art, invitation to Indigenous children to be in the school regardless of catchment.*
- *Preserve links to Aboriginal heritage.*
- *I would like the spirit of community that is so strong at Darlington to be reflected in the new build.*
- *'All' Aboriginal cultural aspects are important in the redevelopment of Darlington Public School.*
- *A continuation of the current atmosphere in the new development.*
- *I'm not Aboriginal, but I like the way the school has really embraced and celebrates the Aboriginal culture.*
- *The Aboriginal cultural heritage—teaching, naming, art, invitation to Indigenous children to be in the school regardless of catchment.*
- *Preserve links to Aboriginal Heritage.*

### Teaching Aboriginal Culture

Darlington Public School's educational awareness and ability to teach students about Aboriginal culture provided the basis for many comments. A commitment is sought to maintain a focus on Aboriginal education in the new school. A perceived threat is apparent in that respondents were worried the new school could lose the connection with Aboriginal culture; conversely, the new school is also tentatively seen as an opportunity to enhance the educational basis. Specific comments included:

- *It is vital that Darlington retains and possibly expands the Aboriginal cultural education at the school.*
- *The PARK exercise highlighted specific aspects relating to the teaching of Aboriginal culture, including: inviting community Elders to interact with and teach students; a 'Brewarra Concept' language class; cultural song, dance and instrument lessons; cultural history lessons; beading and weaving workshops; storytelling/performance areas; Aboriginal tours on site; bush tucker plants in the school gardens; cultural spaces; koori sports; and an Indigenous choir.*
- *Focus on Aboriginal ways of learning and teaching.*
- *I'd like the First People to be integrated into the school with information about them everywhere. White people have very little awareness in Australia and information about every aspect of the First People history and how it is important to this area and school is needed, timelines, infographics, as well as cultural aspects. Parents and kids need to be introduced to the First People and their culture with workshops and courses and where possible course work should integrate cultural learning. The gardens should integrate First Peoples food as well. Plant grasses that kids can learn to weave as a class course. Kids love this stuff. Harvest and use what grows at the school.*

### 'Spaces'

In general, Aboriginal cultures view and use 'space' differently from other cultures. There are traditions around the use of and access to space, and the need for spaces which provide unique cultural and social engagements. Teachers have developed specific spaces within the current school for different cultural purposes (NB these aspects are investigated in the 2019 consultation, Section 3.5.1). Respondents to

the 2018 engagements identified the presence of these spaces, their cultural links and importance. In terms of Aboriginal aspects important to the redevelopment of Darlington Public School, the respondents recognised that the school is culturally diverse and welcomes all, and required Aboriginal identity expressed through architectural and design principles. Specific comments included:

- *Dedicated spaces for cultural learning, starting with Indigenous culture.*
- *Purposeful outdoor areas for learning and green spaces. These have the potential to be designed with Aboriginal cultural heritage elements.*
- *Preserve the edible garden, as well as any native trees.*
- *Comfortable yarning circles for smaller and larger group gatherings.*
- *Symbols (shapes, artwork, colours) should be embedded in the visual design of the school alongside other cultural symbols.*

### **Art and Display of Aboriginal Culture**

Darlington Public School contains and displays a significant collection of art and artefacts reflective of Aboriginal culture and heritage. These items dominate the aesthetic of the place, creating an atmosphere and setting which is possibly unique within a NSW school. The parents and teachers maintain a very strong connection with the art and display of Aboriginal culture in the school and see these aspects as underpinning the connection between the school, local community and Aboriginal culture. An understanding of the art and displays of Aboriginal culture, coupled with conservation, management and re-establishment in the new school, is viewed as a vital component of the new development process. Respondents also saw Aboriginal art and culture as a significant opportunity for new directions in the redevelopment and future education. Specific comments included:

- *Retain all artworks, mural photographs and cultural objects and provide new dedicated displays. Ensure the school maintains its proud Aboriginal identity through extensive design consultation with Aboriginal stakeholders.*
- *All community respondents wanted to keep the exterior murals, paintings, artefacts and other artworks throughout the school.*
- *What the local Aboriginal community believes is important must be preserved. A new mural covering the outside walls would be fabulous. The local Aboriginal arts community should be engaged to do that.*
- *A significance number of people listed the Year Six/children's murals, and Aboriginal artworks to be preserved.*
- *It would be a shame to lose the beautiful murals that are on the school walls, but I understand that this would be difficult to retain.*
- *Paintings, house colours, house names are Aboriginal cultural aspects are important in the redevelopment of Darlington Public School.*
- *'Artworks' are Aboriginal cultural aspects are important in the redevelopment of Darlington Public School.*
- *Indigenous artworks, a new art focused curriculum with dancing and a band.*

## **3.5 Community Consultation 2019**

At the commencement of the project, SI NSW and GML met with the school principal to confirm the avenues for community consultation. Three key stakeholders were identified: the school teachers, the school children, and the school children's parents. The school provided specific advice on how each group should be engaged, the processes to be used, and sequence and timeframes for consultation.

Four separate processes of consultation have been implemented. An overview of each process is detailed below. The outcomes from the consultation is provided in Section 4, with detailed responses in Appendix C.

### **3.5.1 Teachers' Workshop**

A teachers' workshop was held on 20 March 2019 at the school after the end of the school day. The workshop was organised by the school principal—all teachers were invited to attend and participate. On arrival four groups were established; the principal asked the Aboriginal teachers to divide between the four groups. In addition to the teachers, two Aboriginal parents who held lifelong connections with the school were invited to attend and facilitate discussions.

The discussions aimed to shed light on how the overarching design theme of 'Aboriginal Education Excellence' could be achieved through well-considered heritage planning. This theme had been identified in the NSW Government Design Themes for Darlington PS (Figure 1.3). Four sub-themes were the focus for the workshop:

- Celebrating and Recognising Aboriginal Culture and History (after theme 7).
- Teaching Aboriginal Culture (after theme 4).
- Requirements for Cultural Spaces (after theme 8).
- Art and Display of Aboriginal Culture (after theme 2).

The design themes were provided to each group to help centre discussions and look at practical ways of progressing Aboriginal heritage through the design themes. It was noted that there was some overlap between the design themes and each group was able to discuss more than one theme. Each table was provided with a butcher's paper worksheet with the key questions. A facilitator from GML or JOC was present at each table to guide the conversation and ask relevant questions.

Under each theme, questions were posed, and all answers were recorded on paper:

- Celebrating and Recognising Aboriginal Culture and History—related to design theme (7) 'Heritage Connections'. The two questions asked were:
  - What do you value most about the school's existing Aboriginal heritage connections (indoor or outdoor)?
  - What opportunities are there for improving Aboriginal heritage connections (indoor or outdoor)?
- Teaching Aboriginal Culture—related to design theme (4) 'Learning and Student Wellbeing'. The two questions asked were:
  - What do you value most about the school's existing Aboriginal learning and wellbeing program?
  - What opportunities are there for improving Aboriginal learning and wellbeing program?
- Requirements for Cultural Spaces—related to design theme (8) 'Point of Arrival, Entrance and Navigation'. The two questions asked were:

- What do you value most about the school's existing (indoor and outdoor) Aboriginal cultural spaces and how is Aboriginal heritage and culture reflected in the point of arrival, entrance and navigation (indoor and outdoor)?
- What opportunities are there for improving the Aboriginal cultural spaces and point of arrival, entrance and navigation (indoor and outdoor)?
- Art and Display of Aboriginal Culture—related to design theme (2) 'Creative and Performing Arts'. The three questions asked were:
  - What do you value most about the school's existing Aboriginal Creative and Performing Arts?
  - Are there stories you would like to see shared?
  - What opportunities are there for improving the Aboriginal Creative and Performing Arts?

The outcomes from the discussion by each of the four groups was compiled, and a roundtable discussion was held so every participant could highlight key messages for the wider group. The workshop identified distinct themes and outcomes, which are summarised in Section 4.1. The JOC report on the teachers' workshop is provided in Appendix C.

### 3.5.2 Students' Workshop

Following previous consultation with Aboriginal parents (2018), and the outcomes of the workshop with teachers, the students' workshop was structured around the same four sub-themes:

- Celebrating and Recognising Aboriginal Culture and History (after theme 7).
- Teaching Aboriginal Culture (after theme 4).
- Requirements for Cultural Spaces (after theme 8).
- Art and Display of Aboriginal Culture (after theme 2).

The purpose of the workshop was to gain insights from students on how Aboriginal culture and heritage at the school can be protected and enhanced in order to create a safe learning environment and showcase excellence in Aboriginal education. The guiding questions allowed small student groups between the ages of 5 to 11 to discuss what Aboriginal heritage means to them, what they want to 'keep' from the existing school, and what they would like to see in the new school. The key questions asked included:

- Q1—How do you see Aboriginal culture and heritage recognised and celebrated within your school today?
- Q2—What are your favourite Aboriginal artworks and objects in the school?
- Q3—Have you got any ideas on what Aboriginal art and culture you would like to see in the new school?

The workshop divided the 20 students into four groups, each of approximately five students. Led by a facilitator the groups toured specific areas of the school. The groups reconvened at the end of the workshop, drawing those features that in their mind stood out as being important to retain, enhance or



accommodate in the new school. A group discussion was held that gave students the opportunity to express their ideas in a wider forum.

Students from across the school were selected by the principal on the basis of ethnicity, learning ability and age. The purpose of the selection was to provide a subset of students who reflected the total student population.

### 3.5.3 Parents' Questionnaire

A questionnaire was developed for the parents of students in the school. Again, the questionnaire was based on the key themes identified during prior consultation. The draft questionnaire was developed in collaboration with the school principal.

The survey included six questions. Questions 1 and 2 allowed for a quick tick box response; questions 3 to 6 required qualitative responses. The questions were:

- Question 1—How important do you feel Aboriginal culture and heritage is to the students and community of Darlington Public School? Why do you feel this way?
- Question 2—How do you feel about the way Aboriginal culture and heritage is taught at Darlington Public School?
  - Question 2a—The curriculum and content of teaching includes Aboriginal culture and heritage well. Please explain why?
  - Question 2b—The methods of teaching Aboriginal culture and heritage are appropriate and interesting. Please explain why?
  - Question 2c—The spaces for teaching Aboriginal culture & heritage are culturally appropriate and supportive. Please explain why?
- Question 3—Have you got any suggestions on how Darlington Public School can promote and support Aboriginal creative performances, and the display of art?
- Question 4—Have you got some ideas or thoughts on how Aboriginal culture, heritage and stories can be better included in the design of the following spaces at the redeveloped Darlington Public School: entrance to school, learning spaces, hall, library, canteen, indoor play spaces, outdoor play spaces, other.
- Question 5a—Do you have any stories or memories of cultural experiences at Darlington Public School?
- Question 5b—How would you like to see that reflected?
- Question 6—Have you got any other ideas, suggestions or comments?

Initial distribution was undertaken during the teacher–parent evening, but resulted in a poor survey return. A second round of targeted distribution was undertaken by the principal, which resulted in 14 surveys being completed and returned. The results provided strong and direct recommendations for the new school.

### 3.5.4 Teachers' Art Workshop

The school contains a significant quantity of Aboriginal art—an overview is provided in Section 2.3.4. The heritage value of the art, embodied through the social and aesthetic values, is difficult to describe due to the complexities associated with inherent and hidden meaning, the stories behind each art piece, and individual connections teachers and students hold with the art.

On one level the art collection defines the character of the school, its spaces, teachers and students. In order to gain an understanding of some artworks, and the hidden meanings and values connected with the works, an afternoon consultation session was held with the teachers. To provide an overview of the extent of the art collection the teachers were provided with the catalogue of all artworks (Appendix E); this was marked up with additional details relating to the artists.

The teachers split into three groups and were asked to identify specific art and/or objects which held personal value to them. The teachers were asked to present in a short 60-second film (or sound recording) why the specific artwork was of value.

Fifteen teachers participated in the workshop and described artworks. The range of connection was diverse and every artwork had a back story. Some of the Aboriginal teachers identified cultural meaning and value in some works. Some teachers were new to the school and the artworks proved to be part of their cultural immersion in Darlington PS. Some artworks were universally important and held importance to the history of the school. The artworks identified and described by the teachers are detailed in Section 4.4.

## 3.6 Endnotes

- <sup>1</sup> Department of Environment Climate Change and Water NSW 2010, *Aboriginal Cultural Heritage Consultation Requirements for Proponents*, Department of Environment, Climate Change and Water (NSW).

## 4.0 Community Consultation—Outcomes

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The outcomes from the four avenues of community consultation are described in the sections below.

### 4.1 Teachers' Workshop

The teachers' workshop was held on 20 March and attended by 20 staff members. The outcomes have been summarised and grouped together into key values and opportunities. The text is presented in the first person, as spoken by the teachers.

#### 4.1.1 The Most Important Items/Features of Darlington

The following items/features were identified as being most important considerations for the heritage assessment:

- The school is located in Darlington/Redfern. Redfern is special with a rich and important history. There are also many firsts here—the first Aboriginal medical centre, first Aboriginal legal centre and the home of Aboriginal Legal Service (ALS), Aboriginal Medical Service (AMS), Black Theatre etc.
- We value safety for our students and community. We want the school to be a safe space for people to come and feel comfortable. More than 90 per cent of students feel that their teachers understand Aboriginal culture.
- This school is about relationships. We need spaces to have a yarn, to talk, to debrief. This is important for people to share and listen, to open up about any trauma and heal. For instance, we could build a 'student's staffroom', where students can chat and debrief.
- Our culture is valuable and powerful. We are more than just a representation of culture, we are living, breathing culture.
- Darlington PS is more than art on walls. We need to create a strong sense of belonging and connection, that can inspire our Aboriginal children as well as foster greater understanding in the wider community.

#### 4.1.2 Summary of Values and Opportunities that Resonated Most

While all ideas and views were deemed as important in the redevelopment (eg no one disagreed with any of the statements), the values and opportunities below were found to resonate most with participants. These are based on a total tally of all votes across the four themes (eg a particular opportunity may have been discussed across several themes).

##### **Connection, Belonging and Healing**

It is important that art and design is positive and tells a story of resilience and triumph while creating nurturing environments. There is a weight of hurt amongst Aboriginal people and the school must create safe, inclusive spaces where children and others can feel safe and at home and debrief. There are also opportunities for the school to build relationships with creative Aboriginal organisations and community groups.

## **Cultural Recognition**

All design and art needs to reflect a diverse and dynamic community. Culture is present and alive, it's not stagnant or in the past. Any new artwork should as far as possible be commissioned to local Aboriginal artists.

## **Displays**

Displays of Aboriginal art should be more creative and less random—not just sit in a case. 'Get it out from the glass.' Displays should provide opportunity for interpretation for all community to learn from and have fun with—it shouldn't be like a museum. Some of the display or art can be fixed while others can be interactive (using audio and QR labels for explaining artworks and artefacts).

## **Welcoming Area and Point of Arrival**

The welcome to the school is very important and the redevelopment should include a gathering space, kiss and drop, carpeting, connected motif through the school, navigating and wayfinding through Aboriginal symbols. It should be an inclusive space for families, not just students, and provide good space for bikes, prams and scooters. Welcome words, especially at the point of arrival, are important and should include different languages.

## **Learning Spaces (Classrooms and Preschool)**

The learning spaces need to actively encourage students to think about culture and should include totems in classrooms (perhaps also class totems) as well as art and clapsticks, shells, pinecones, dillybags, bark printing and wooden artefacts. Spaces should be creative and include a yarning circle in each class.

## **Landscaping and Bush Tucker**

It is important that landscaping reflects Aboriginal culture and storytelling. It should include features such as surface decorations/images; bush tucker gardens and seasonal signs (six seasons); interpretive signage and links to teaching/learning; and tree carvings. There is also an opportunity to celebrate bush tucker kitchen and cooking, eg regular cooking at school with children.

## **History**

It is important that spaces are made to showcase history and stories; this is core to a sense of belonging and continuity at the school as well as its strong connection to Redfern. This could include a memorial wall or place, a mural or video material that also captures the political history of Darlington Public School. There is also an opportunity to showcase the history of 'First Nations' in Sydney.

## **Seating/Meeting/Yarn Space (Circle, Campfire Feel)**

Storytelling is an integral part of Aboriginal culture and the design should include both an indoor and an outdoor seating/yarn space that also can allow for debrief and other gatherings. A yarn circle should be provided in every classroom.

## **Blue Bus**

The blue bus should be removed—it's taking up too much space. There is an opportunity to preserve its image through an archival recording and possibly cut the front off it so it can be used in a future playground.

## Totems

The totems (artwork from Year 6 students) have been at the school for 20–30 years and it is important to keep them.

### 4.1.3 Key Quotes

Facilitators captured quotes from participants throughout the session with a selection provided below (all quotes are provided in the data sets under each theme in the following sections of this report):

*The school is all about belonging, safe spaces and connection. This is where people come to find family, even if it is not their blood family.*

*Use Redfern as a strength—Redfern is a meeting place. It is a symbol and survival.*

*We culturally live our lives everyday but we're still connected to our past.*

*Truth hurts, but can lead to healing. Spaces across the school should be places for healing and difficult conversations, not just for students or teachers but families and community.*

*We can walk two worlds, not one or the other.*

*I like a space you can feel something in, where you can feel the history and community.*

*History does not have a start point and an endpoint. It is dynamic and it doesn't always move in a straight, chronological line.*

*We have a long line of trauma. The hardships exhaust us, but enlightens us as well.*

*Aboriginal heritage and art is valuable and powerful. It is not just about representations on walls. We are a school where posters won't cut it.*

*Sharing stories [in a way that follows protocols and customs] can bring healing from events that have been filled with shame.*

## 4.2 Students' Workshop

The students' workshop was held in 1 May 2019 and attended by 20 students reflective of the school's diverse student base. Outcomes from the workshop have been grouped by theme.

### 4.2.1 Recognising Aboriginal Culture and Heritage

The following statements were provided by students during the workshop. The statements are provided verbatim, reflecting the language of the students. The key messages received from the students was a pride in the school's approach and dissemination of Aboriginal heritage, an inclusivity between people from all cultures, and that the identity of the school is personified through the displays of Aboriginal art, which should continue to be produced in the new school.

- *Aboriginal heritage is important because they were the first people here.*
- *I think there should be a lot of Aboriginal heritage and art in the school because of the way they [Aboriginal people] have been treated over the last many many years. We need to see it [heritage].*
- *It would be cool to see a change, because they [Aboriginal people] deserve it. We need to recognise history.*
- *I think Aboriginal culture in the school is fine as it is.*
- *It would be cool to have a place where Aboriginal art can be shared with other art.*

- *It would be really cool to mix Aboriginal heritage with other cultures so we can understand more about different cultures.*
- *It would be good to see a dreamtime story down one wall [eg a mural]. We could also do a story using art to show the Aboriginal history of the school and Redfern.*

#### 4.2.2 Requirements for Classrooms

Within the existing school, students identified that the music room and platypus room were their favourite classrooms to spend time in. These rooms are both large, relatively open and have large glass windows which provide an 'airy' feel. Questioning the teachers on this response identified that the platypus classroom was one of the favoured spaces within the whole school, which excelled as a learning/teaching space. This was attributed to the glass walls on either side of the classroom, which provided the open feeling.

Students wanted more opportunities to learn from different cultures through sharing and actively participating in practices instead of learning through traditional learning approaches. The learning approach requested demonstrates that greater appreciation of culture is gained through activities, rather than static learning. This identifies future opportunities for a Darlington program of Aboriginal culture, where students could develop and transfer their learning of Aboriginal culture to the local community and other nearby schools that do not have active Aboriginal cultural programs.

Students suggested implementing outdoor classrooms to create more interesting and diverse learning experiences. This resonates with the identification of the open and light filled spaces within the existing school and demonstrates a connection with 'nature' rather than static brick and mortar spaces.

#### 4.2.3 Native Vegetation and Gardens

The students showed an interest in increasing native vegetation throughout the school to encourage diverse learning opportunities. This can be achieved through a bush tucker garden and kitchen to foster a stronger integration of traditional items, food and practice into the school curriculum. This idea was expressed as a desirable element for the new design by students.

The students demonstrated an interest in learning about the connection between totems and native plants. Connecting fauna and flora could be used to further enhance the understanding of Aboriginal culture and natural ecosystems within an urban environment.

#### 4.2.4 Murals and Artwork

The artwork and murals are identified as integral to Darlington PS's identity. There is a direct connection between the students and the art. For instance, the students identified the retention of Year 6 legacy artwork as being important to keep a connection to past students. Younger students looked to the future and time when they would be part of creating their own Year 6 artwork. With respect to the breadth of Aboriginal art and artefacts, the students could identify many symbolic elements, but were unable to share their meaning and importance.

The students were proud to share and discuss their personal and class totems and identified the importance of celebrating the school's connection to Redfern's rich history. The identified specific art elements, such as the NAIDOC Week burnt plaques, as having a significant importance representing this connection with the place and its history.

The students wanted to keep a record of the existing school, to show how it looks now. They were sad to see the old school go, because they felt a strong sense of belonging to the school. However, they

saw the renewal of the school as an opportunity to improve the integration and celebration of Aboriginal and other cultures of students and teachers.

#### 4.2.5 Entrance and Hallways Setting

The entrance and hallways were as integral a part of the school building as the classrooms. The students showed familiarity with the spaces and their contents, although the transitional nature of time in these spaces prevented deep connection with specific items or art or objects. Providing the time for observation and engagement (for instance with the objects in the entrance hall display cases) allowed the students to build a rapid connection with certain objects. Three key messages were communicated by the students with respect to the entrance and hallways:

- Students wanted to see paintings at the entrance, halls and outside the school on the streets: 'so people know the importance of Aboriginal heritage to the school.'
- It was difficult for many students to articulate the meaning of Aboriginal cultural symbols and artwork: 'all the symbols in the art mean something but we don't know what.'
- Many students expressed a strong sense of belonging to the school (as it is now) and wanted to see the heritage of the school itself recognised: 'it's important to keep a record of pictures of the school so we don't lose memories and our history.'

#### 4.3 Parents' Questionnaire

Question 1 related to the importance of Aboriginal culture and heritage at Darlington PS. A total of 75 per cent of respondents felt that Aboriginal culture and heritage is 'very important' to the students and community of Darlington PS. This was due to a variety of reasons:

- *Recognition of Aboriginal Culture as Australia's culture is important to our sense of belonging and history.*
- *Continual education of Aboriginal culture for kids and parents is crucial to recognising Aboriginal heritage within our society.*
- *Darlington Public School does a lot to reconstruct culture and build understanding in the community.*
- *Aboriginal culture and heritage has respect for the land in a different way than white settlement culture does.*
- *Aboriginal culture and heritage should be in every Australian school.*
- *There is a diversity in culture at Darlington; and with that, there is an opportunity for creating a unique and unifying identity through Aboriginal culture.*

Question 2 related to the way Aboriginal culture and heritage is taught at Darlington PS. Question 2a asked how parents felt the curriculum and content of teaching includes Aboriginal culture and heritage. In total 29 per cent strongly agreed and 57 per cent agreed that the curriculum and content includes Aboriginal culture. Specific comments included:

- *Indigenous culture is embedded into everyday life at Darlington Public School, every school in Australia should be the same.*
- *There is a stronger intercultural curriculum at Darlington than most schools; this is something very special and should be retained.*
- *The way Aboriginal culture is taught is appropriate.*

- *There could be more elements or opportunities for learning about Aboriginal culture.*

Question 2b asked whether the methods of teaching Aboriginal culture and heritage were appropriate and interesting. A total of 50 per cent strongly agreed, and 29 per cent agreed. Specific comments included:

- *All students have the opportunity to participate in culture where appropriate.*
- *There are specific programs for Indigenous students.*
- *Art making is a good method of teaching culture; this is done well at Darlington.*

Question 2c asked whether the spaces for teaching Aboriginal culture and heritage were culturally appropriate and supportive. A total of 21 per cent strongly agreed and 36 per cent agreed. There were some mixed views on this question, with some of the neutral comments noting the existing spaces need improvement, and there should be new spaces embedding visual arts and exhibitions.

Question 3 requested suggestions on how Darlington PS could promote and support Aboriginal creative performances, and the display of art. The responses included:

- *Through visits, performances (eg teaching through Aboriginal dance groups).*
- *More spaces dedicated to display of Aboriginal art.*
- *A larger assembly hall with a deeper stage that would allow for better space for Aboriginal creative performances.*
- *Simulated visual arts exhibits that can be on exhibition throughout Sydney.*
- *Through establishing partnerships with local Aboriginal led organisations and businesses.*
- *Teaching practical skills like weaving.*
- *Learning about Aboriginal food.*

Question 4 asked for ideas on Aboriginal cultural heritage integration into the new school design. Table 4.1 provides an overview of the responses.

Table 4.1 Parent Responses to Question 4.

Spaces at the School	Suggestions for Including Aboriginal Culture
Entrance to school	Bright colours and a really nice garden Plants Paintings The way it is now is great
Learning spaces, eg break-out spaces	Introduce bright artwork Artworks with information of the features
Hall	Bright colours, design Art Maybe have a heritage walkthrough Heritage items displayed
Library	Children's books (additional historical books) and modern stories Bright colours Art & design displays



Spaces at the School	Suggestions for Including Aboriginal Culture
Canteen	Positive art quotes Bright colours Indigenous planters for food Use Indigenous names for food
Outdoor play spaces	Cultural garden
All spaces in the school	Warm, earthy colours from the Australian landscape and Aboriginal colours Art Possibly have fabrics and carpets printed with Aboriginal art if appropriate Native plants everywhere Bush tucker garden A well-researched Aboriginal history of the Darlington area Use Indigenous names for places, trees and relationships

Question 5a asked parents to recall specific stories or memories of cultural experiences at Darlington Public School. The responses included:

- *Smoking ceremony during NAIDOC Week was powerful*
- *Tribal Warrior Redfern*
- *Community Centre visits*
- *Aboriginal cooking of Johnny Cakes*
- *The 'Sea of Hands' – Barangaroo (2016 or 2017)*

Question 5b asked how parents would like to see cultural experiences reflected. The responses included the need for more 'real' cultural experiences/exchange, and providing education events for non-Indigenous people, which included the teaching of beliefs, customs and cultural expectations.

Finally, parents were asked for other ideas, suggestions or comments. The responses included that the school should 'keep doing what you are doing' and that a bush tucker garden was needed 'to learn the skills, culture, stories of food, animals and the environment.' Other quotes and comments included:

*Australia was invaded by Europeans who spent the next 200+ years destroying Indigenous people and their culture, or trying to. Every community (especially one such as Darlo, with a strong and beautiful Indigenous contingent) should do everything possible to aid with reconstruction, led by Indigenous people.*

*I can positively envision the possibility of having some simulated spaces with the visual arts, exhibits, and alike that students/parents/carers can enjoy and learn from.*

*A lot of people, especially from overseas are not really aware of how rich Australian culture is from Aboriginal Culture.*

*Attending the smoking ceremony during NAIDOC week was a very powerful experience.*

*One of the strengths of the school is the diversity of the students, a unifying emphasis on Aboriginal culture is reflective of Australia's makeup as a whole.*

## 4.4 Teachers' Art Workshop

Darlington PS contains a substantial collection of Aboriginal art and objects. Artworks fall into three categories: objects; art on a movable medium; and art, often painted, directly onto the school fabric—

the walls and other surfaces. The art represents a collection accumulated over the past 45 years. It has been produced by local Aboriginal people and non-Aboriginal people; some art is by renowned artists, some by the school children and the teachers.

The 15 teachers who participated in the workshop described 15 artworks within the school. One teacher, who was new to the school, provided the following comments which symbolise the importance of the artworks to the school and wider community:

*I am new to the school and started working here in 2019. I do not have a favourite art work, but in the new school all the art should be preserved. I am not from an Indigenous background, I am Korean. I can make a connection with the art. The Korean people through history have been through hardship, with different countries invading our country. Looking at the beautiful artworks, it shows that we can take pride in our [Australian] culture, and we can tell that the spirit of the people lives on. It is very important for young Australians to look at this and move forward, and to try our best in everything.*



The following table (Table 4.2) provides an overview of the 15 artworks described by the teachers, cross-referenced to the SI NSW catalogue (Appendix E), with a photograph of the current context in the school. The teacher descriptions for each item are provided anonymously.


These items are not identified as the most important or significant, but the items with which teachers felt a personal affinity. The items reflect the diversity of artworks found within the school, along with a diversity in manufacturing techniques and artists. It is apparent that art by named artists does not have a greater significance than art by students. For instance, art manufactured by students and teachers connected the people to the place, and generates enduring connections between students and the school.


During the workshop it was recognised that a number of artworks connected with the fabric of the school would be impacted by redevelopment of the school. The teachers demonstrated a pragmatic understanding for the need to redevelop the school and that certain artworks would therefore be removed/lost. The process was seen as an opportunity to both create space for new artworks and develop new creative and social space within the school. It also provided the opportunity to better appreciate certain artworks, notably highlighting items such as the Jarjums rugs, through creation of new display cases for these items.

Of the artwork on built elements, the teachers requested that the Year 6 art walls remain during the redevelopment process—this should be achievable given their location on the walls of buildings adjacent to the school. Protection for these works needs to be implemented prior to any demolition commencing.

Table 4.2 Descriptions of Artworks and Reasons for Their Importance to Darlington's Teachers.

#	Name	Image of Artwork in Current Context
48–53	Jarjums rugs Also refer to Section 2.3.2	
<p>Jarjums rugs were designed by Aboriginal students at the school in collaboration with their elders. The rugs were initially visualised and drawn on paper, followed by a process of creating a physical three-dimensional design. The designs were reviewed by 'The Rug Collection', who selected six designs for manufacture using hand tufted wool.</p> <p>The rugs are described by principal Liz Sinnott as 'one of the most authentic cultural exchanges I have been involved in, in my 30 plus years of teaching', and 'an authentic piece of children working with elders to give their song lines a visual presence'.</p> <p>Other teachers involved in the project have stated:</p> <ul style="list-style-type: none"> <li><i>The rugs represent authentic song lines. The kids who made the designs, were not necessarily engaged in other learning, but were able to learn and express their song lines through culture. It brought the school closer with the Aboriginal families. The rugs (as artworks) are just the physical representation of one activity. The relationships we have built with the families through the activity has enabled us to connect authentically with families who had not previously had good experiences in school. As a result, our relationships have developed. I hope to see a new school that keeps and displays these art works. One day the kids [of the artists] will be able to visit and say 'my dad did that when he was five'.</i></li> <li><i>This student, his experience of making the rug with his parents and other Aboriginal people from his family; he was so proud of it.</i></li> </ul>		
54	Unknown	

#	Name	Image of Artwork in Current Context
		<ul style="list-style-type: none"> <li><i>'The kids look like they are having a lot of fun. There is community, and connection to the land. I think a lot of our kids, this could represent a place where they have come from, or where they go on holidays.</i></li> <li><i>When I look at this picture I think 'freedom' and 'electric joy'. When I first came to this school I had a magnetic connection with this picture and felt the connection the kids in the picture have, being out in the sunshine, with each other. It remind me of being a kid, and being with kids from all different families, playing together in the summer. It provides an instinctive memory. I love having it in the hall across from the rugs—it provides a joyful and strong earthy presence in a space where we all gather together. When we have an assembly, I look at these items and have to take a deep breath.</i></li> <li><i>This is important because it shows Aboriginal people as part of the land in a rural habitat, there is no Aboriginal negative aspect to being Aboriginal. It is just the joy and excitement of being young and Aboriginal in this Country.</i></li> </ul>
88	Frog Mural in Preschool Courtyard	
		<p><i>I love this art work because it reminds me of nature. When the kids come to play in the sandpit, it provides the kids with imagination. When I worked in the preschool we had tadpoles and watched them change into frogs. This picture symbolises the circle of life and changes to people and the students. Perhaps it's like the evolution of the school itself.</i></p>


#	Name	Image of Artwork in Current Context
8	Sally Morgan artwork	

*This work was made by Sally Morgan, who is a prominent NSW artist and author. She is known for the book My Story, which was one of the first books to look at the life of children growing up being Aboriginal. Her artwork is something contemporary, but also incorporates elements of traditional art. I find her really good as an artist to show continuation of our culture, how it is growing, how it is changing, and that we do not have a dying culture but one which is becoming more colourful.*

77		
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*This mural was created by a prominent grandparent to the school, who has grandchildren in the school. This mural is very important for the younger children because it shows them how to connect to their totem animals. It also shows all the totem animals living harmoniously together.*







#	Name	Image of Artwork in Current Context
9	Admin office door	

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- *The door is really important to Darlington. The door represents the Aboriginal education office—its welcoming and doesn't matter whether the door is open or closed.*
- *This room was an Aboriginal education room, its location, and the specific design on the door, meant that people [students] who were coming to the school for the first time would see the door and feel safe and willing to talk. The proximity [location] of the office within the school, meant the person in the room could sit, look and see all the parents and students walk past.*
- *The door was made by Neil Thorne [the former Aboriginal resource education officer], this was his office. One of his skills was wood burning. He burnt Aboriginal designs into the door, including the school logo—which he also designed. He did not complete the door, the story behind the incomplete door is that Auntie Norma said she would take the door when it was finished, so Neil said 'I'm not finishing it'. The kids recognise that the door is a really important piece of art work, and they tell people about the door—they think it should go into the new school, and so do I.*
- *It's such a unique item. It does not need to go into the new school as a door, but we would have to think about how the door was mounted or framed.*
- *It could be hung as an artwork outside the new Aboriginal education office.*






#	Name	Image of Artwork in Current Context
		<ul style="list-style-type: none"> <li><i>The room used to be known was the Wombat room because of the picture of the Wombat etc. After Neil had completed the door, it was liked by parents so much, that the idea was opened to parents of kids from the school. Parents were invited to put pictures of their kids' totems on the class room doors throughout the school—although, this door proved a hard act to follow, so not many designs were proposed.</i></li> <li><i>Neil started the symbolic framework of totems for each class. We don't refer to our classes as Year 2 or year 3, but by the totems. They learn about that totem, it provides a parallel Aboriginal learning activity.</i></li> </ul>
19–37	NAIDOC Week, A4 wooden boards	 <p><i>These were all made by Uncle Neil Thorne. Every year for NAICOD [sic] week he would make one artwork. Hopefully in the future he can make more for the school.</i></p>
40–45	The Wheel on the Holden	 <p><i>One of our closest friends was Auntie Wendy [Wendy Notley], from Auntie Wendy's mob. Over the last 20 to 25 years, a lot of videos and songs she made was with kids from this school. Kerry Toomey was a teacher at this school. Kerry painted a lot of the stories that Wendy put in book form. These need to be transported to the new school. The writing needs to accompany the images (but can be re-printed).</i></p>

#	Name	Image of Artwork in Current Context
5	Reception entry mural	
<ul style="list-style-type: none"> <li><i>I like this mural. I walk past it every day. I watched the children paint this with a local artist. The preschool kids watched the painting all day, through the preschool fence, and then kept asking about it and what it meant.</i></li> <li><i>I like this artwork, because the first time I came to Darlington it was the first art I noticed. I look at it every day, and always see something different.</i></li> </ul>		
46	Hall area mural	
<p><i>I have walked past this mural one thousand times. Maybe people don't understand the symbology and people. Shown in the mural is former preschool teacher, our former Aboriginal Education Officer [Auntie Norma], children who were in the school at the time. In the background are representations of what the former schools used to look like. [The background shows the evolution of Darlington School.]</i></p>		



#	Name	Image of Artwork in Current Context
79	Birds wall mural	
<ul style="list-style-type: none"><li><i>This wall was supposed to be painted as the rainbow wall, but when it was painted by Peter Oxley (from the band the 'Sunnyboys') and Jenny (a mum at the school), they followed their instinct and painted birds flying through the air.</i></li><li><i>Teachers noted that this art has become a favoured location for younger children to sit beneath and eat lunch.</i></li></ul>		
4	Main entry artwork	

#	Name	Image of Artwork in Current Context
		<p><i>When I first arrived, having my first interview to become a teacher here, I was greeted at the front gate by four beautiful artworks. This one in particular really resonated with me, it made me feel at home straight away, because it shows what our school is about—about Aboriginal culture, about celebrating it, and about letting people, know loud and proud, that it is something we are proud of, and we hope that you can enjoy it and share it with us too. Hopefully this type of design can be incorporated in the new school.</i></p>
39	Platypus	 <p><i>This platypus is special to me because I did it with my class in 2012. We made it for a NAIDOC Week poster. One parent came to help us with the class. Each child in the class painted or coloured in a different part of the platypus; and the children's hand are traced and placed in a certain way. Every child therefore contributed to the art. Even though it is not too old, it links the students and the Aboriginal students in the class to the school now. I think its important for current kids to see art that they have made up on the wall, as well as art by other people.</i></p>
N/A	Boomerang	 <p><i>This massive boomerang represents the A-frame of a house. It's large and solid and should be better incorporated into the new school.</i></p>

#	Name	Image of Artwork in Current Context
N/A	Digeridoos (outside the music room)	

*I think the digeridoos should be conserved and better placed within the school. The box is horrendous and I would like to see them hung in a contemporary way, and even used every day, or as part of ceremonies. They need to be linked to the music room.*

## 4.5 Synopsis of Key Elements Reflecting Aboriginal Heritage

The workshops have highlighted the following significant aspects connecting Aboriginal traditions, culture, heritage and education with the Darlington PS (Table 4.3).

**Table 4.3** Key Outcomes from the Workshops.

Item	Aspect of Aboriginal Heritage
The Darlington School	<p>The history of a Darlington school in Darlington</p> <p>The current Darlington PS, extant for 44 years at its current location</p> <p>The continuity of education of Aboriginal children at the school</p>
The Darlington community Connection between local Aboriginal culture and Darlington PS	<p>History of Darlington and Redfern, and connection with the Darlington PS. The generations of families who have attended the school</p> <p>The school's importance to the local community, notably the cultural reconstruction and building within the local community</p> <p>The importance of Aboriginal heritage to the school</p> <p>Representation of Aboriginal culture in the school</p> <p>People external to the school, becoming involved in the creation of the school space and its aesthetics</p>

Item	Aspect of Aboriginal Heritage
The current Darlington PS	<p>Aboriginal culture is embedded into everyday life in the school</p> <p>A sense of belonging to a community and culture, for both Aboriginal and non-Aboriginal students</p> <p>A safe space for listening, learning and healing</p> <p>The connections between the school and other local Aboriginal organisations</p> <p>Navigation through the school by the use of Aboriginal art and symbology</p> <p>Specific spaces hold importance to the children eg the platypus classroom</p> <p>Use of Aboriginal traditions eg totems, anchors each class and space within an Aboriginal cultural framework, resulting in Aboriginal culture and tradition being the daily normal, rather than an aspect for occasional study and investigation</p>
The methods of teaching at Darlington PS	<p>The recognition and understanding of Aboriginal culture</p> <p>The use of Aboriginal narratives, objects and art to form learning spaces for cultural understanding</p> <p>The function of dedicated cultural spaces for cultural learning and storytelling</p> <p>Learning approach through active engagement and cultural activities</p> <p>The opportunity for all students to participate in Aboriginal cultural activities</p>
The aesthetics of the school	<p>The colours used in the school and the outward display of Aboriginal connection between the school and local community</p> <p>The collection of art and objects</p> <p>The stories behind the art and objects</p> <p>The meaning and symbology inherent within these items</p> <p>The creation of spaces, places and feelings resultant of the art and objects</p> <p>The use of plants, notably natives, and their connection with Aboriginal culture</p> <p>Certain spaces present an aesthetic value by the children eg the platypus classroom</p> <p>Certain art works create social value for the children eg the Year 6 art wall and the Jarjum rugs</p>

## 5.0 Assessment of Heritage Values

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### 5.1 Introduction

The best practice guide to managing heritage places is the Burra Charter. It defines cultural significance as:

*Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.*

An assessment of aesthetic and social/spiritual values of Aboriginal cultural significance can only be made by the relevant Aboriginal community because Aboriginal people are the primary source of information about their cultural heritage values. Consulting with Aboriginal people at an early stage of the assessment process ensures they have opportunities to express their opinions and investigate aspects of Darlington Public School that are important to them. Aboriginal people must have control of their cultural knowledge and how it is used and shared. Restriction of cultural knowledge may be an important part of the value of the cultural knowledge. Management of impacts to Aboriginal cultural heritage values must involve the relevant Aboriginal people to ensure appropriate management is undertaken in accordance with the cultural heritage values.<sup>1</sup>

In line with the Burra Charter's five principal values (social, historical, scientific, aesthetic and spiritual) and the NSW Heritage Office's publication *Assessing Heritage Significance*,<sup>2</sup> four of the NSW heritage assessment criteria can be used to assess the Aboriginal heritage values connected with the Darlington PS.<sup>3</sup>

The four NSW criteria are:

- Historic value:<sup>4</sup> 'an item is important in the course, or patterning, of NSW's cultural or natural history (or cultural or natural history of the local area)';
- Social and spiritual values:<sup>5</sup> 'an item has strong or special association with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons';
- Aesthetic value:<sup>6</sup> 'an item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the local area)'; and
- Scientific value:<sup>7</sup> 'an item has potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area)'.

The assessment of heritage values connected to Darlington PS is based on the outcomes from the community consultation and understanding of the school's historical importance within the local community. These aspects have provided insight into the key social, aesthetic, historic and scientific values associated with the place. Following OEH 2011,<sup>8</sup> values are graded in accordance with a basic ranking of high, moderate or low. The ranking is based upon the research potential, representativeness, rarity and educational potential of each value. The grading is stated at the end of each value assessment below.



## 5.2 Significance Assessment

### 5.2.1 Historical Value

Darlington PS is an important long-standing educational facility located in the suburb of Darlington. The school has been associated with different sites, but all are identified by the local community as a central component of the Darlington to Redfern area, notably the local Aboriginal community. Darlington PS has provided education to Sydney's inner-city children since 1878; the school has become an integral part of the local community. The history of the school is intertwined with the economic and social evolution of the surrounding suburbs, initially as a response to the growing Eveleigh Rail Yards industrial precinct, and later connected with twentieth-century Redfern.

Darlington PS today is of importance to the suburb because of the education of local generations of families, notably Aboriginal families. The Darlington PS meets this criterion at a high level because of the importance of the educational facility to the local community. The extant Darlington PS site and buildings meet this criterion at the moderate level as they represent the most recent history of the school, but do not hold a specific value to the school teachers, community or students. It is the historical presence of the school that is of highest value, not the extant buildings on site today.

### 5.2.2 Social Value

Darlington PS has a special association with the Darlington to Redfern community and the wider Aboriginal community of Sydney. The school is part of the social fabric of the Darlington to Redfern area and an integral component of the local Aboriginal community. The school is more than a place that provides education services—Darlington PS functions as a social hub to the local community, providing a location which welcomes local Aboriginal people, their culture and connections. The school provides a venue which is viewed by the local community as a safe space, a place where relationships are developed and nurtured; it is seen as a place of sharing, where cultural healing occurs. These values have come about through long-term recognition, acceptance and celebration of Aboriginal culture and heritage.

Darlington PS meets this criterion at a high level because of the connection with the local Darlington community and Sydney's wider Aboriginal population, the school's approach to the dissemination of Aboriginal culture and heritage, and the rarity of the school in functioning as a social, educational and inclusive part of the local community for such a long period. The social importance of the school's approach to education and appreciation of Aboriginal culture and heritage is unique in Sydney and can be considered as an antecedent for Aboriginal reconciliation and inclusivity.

### 5.2.3 Scientific Value

The scientific value of Darlington PS is embodied in the place, its presentation of Aboriginal culture and heritage and its ability to disseminate these values to Aboriginal and non-Aboriginal people. The school, its setting and place within the local community provides a context to spread and share values and understanding, which contributes to the wider community's understanding of traditional and contemporary Aboriginal Australia.

Darlington PS and its social and aesthetic qualities have the ability to provide substantial new directions for educational methods in NSW, particularly in terms of recognition, acceptance and celebration of Aboriginal culture and heritage. As such the school meets this criterion at a high level.

### 5.2.4 Aesthetic Value

Darlington PS has a unique aesthetic, mixing many aspects of visual, auditory and other sensory aspects, seen in the Aboriginal art, imagery, totems, song and traditions, throughout the school, its classrooms, corridors, spaces and outward public presentation. The aesthetic connection provides the school with its outward identity, whilst creating an inward-looking safe, accepting and nurturing space for the pupils, particularly Aboriginal students.

The school contains a range of Aboriginal artwork, murals and objects, which combine artworks produced by students and teachers with artworks by significant Australian artists. The artwork uses a combination of traditional materials to support the art, and also the school's fabric itself, such as wall, floors, and other built items. The evolution and development of the art collection has been organic, responding to social and traditional events, the interaction of the school with external people and parties, and 40-plus years of growth through the school site. The aesthetic provides a means of navigating through the school, identifying places, corridors, classrooms and outdoor spaces, both by name and in function.

Darlington PS meets this criterion at a high level because the aesthetic of the school provides context for the school within the suburb of Darlington. The outward appearance of the school immediately identifies its connections to the local community. The aesthetics provide the context and backdrop which underpins the daily function of the school.

## 5.3 Statement of Significance

Darlington PS holds heritage significance to generations of families in the local community, notably the local Aboriginal community. The current Darlington PS is valued by the local community as a place of cultural respect, appreciation, learning and tradition. The history of the school itself is considered importance by the community, because it is associated with the industrial growth of Darlington, Redfern and Chippendale during the late nineteenth century, and with the later economic and social growth of these suburbs, particularly with respect to Aboriginal history.

The school's focus on inclusion and Aboriginal culture has created a unique aesthetic which provides a visually stimulating, sociable, and safe space for students and other community members to gather. The school's large collection of Aboriginal art, both movable and an essential part of the fabric of the school, creates a setting which envelopes the teachers and students in Aboriginal traditions and teaching. This aesthetic underpins the teaching methods, creating unique spaces with both social and functional use. Darlington PS exemplifies methods of teaching, the use of space and aesthetics, and demonstrates principles of inclusion and acceptance, that established a benchmark for NSW education standards and direction.

An overview of how these cultural values are manifest within the study area is presented in Table 5.1.

Table 5.1 Summary of Aboriginal Cultural Heritage Values.

Value	Manifest Through	Grade of Significance
Historic	The history of education in Darlington PS since 1875. The connection between the local community, the economics and social history of Darlington and the educational facility.	High

Value	Manifest Through	Grade of Significance
Social/Spiritual	<p>The connection between the school and the Darlington and Redfern community, notably the Aboriginal community. The function of the school as both an educational institution, and a centre for social acceptance, a safe space, and core hub for the local community.</p> <p>The school's identification with local Aboriginal people, and notably Aboriginal culture and heritage.</p>	High
Scientific	<p>The ability of the school to teach traditional Aboriginal values in a safe and meaningful context.</p> <p>The ability of the school to provide new direction with respect to educational methods and standards exemplifying cultural appreciation and understanding.</p>	High
Aesthetic	<p>The outer appearance of the school to the wider public.</p> <p>The inner function of the school, where the appearance governs the identity and use of space.</p> <p>The school's collection of art and objects.</p>	High

## 5.4 Endnotes

- <sup>1</sup> Department of Environment, Climate Change and Water 2010, *Aboriginal Cultural Heritage Consultation Requirements for Proponents 2010*, Department of Environment, Climate Change and Water, p 2.
- <sup>2</sup> NSW Heritage Office 2001, *Assessing Heritage Significance*, NSW Heritage Office, Sydney.
- <sup>3</sup> Office of Environment and Heritage 2011, *Guide to Investigating, Assessing and Reporting on Aboriginal Cultural Heritage in NSW*, Office of Environment and Heritage, Sydney; this guide provides a background for undertaking an Aboriginal cultural heritage values assessment in accordance with the Burra Charter and NSW Heritage Office's *Assessing Heritage Significance* 2001. The approach recommended by the OEH has been adhered to for this report.
- <sup>4</sup> NSW Heritage Office 2001, 'Criteria A' in *Assessing Heritage Significance*, NSW Heritage Office, Sydney.
- <sup>5</sup> NSW Heritage Office 2001, 'Criteria D' in *Assessing Heritage Significance*, NSW Heritage Office, Sydney.
- <sup>6</sup> NSW Heritage Office 2001, 'Criteria C' in *Assessing Heritage Significance*, NSW Heritage Office, Sydney.
- <sup>7</sup> NSW Heritage Office 2001, 'Criteria E' in *Assessing Heritage Significance*, NSW Heritage Office, Sydney.
- <sup>8</sup> Office of Environment and Heritage 2011, *Guide to Investigating, Assessing and Reporting on Aboriginal Cultural Heritage in NSW*, Office of Environment and Heritage, Sydney.

## 6.0 Statement of Heritage Impact

This section provides a description of the proposed activity and identifies the Aboriginal values that could be impacted directly or indirectly by the activity. The impact assessment underpins the development of heritage management policy (Section 7) which should guide the development process for the new Darlington PS.

### 6.1 Statement of Heritage Impact

Darlington PS does not contain any known Aboriginal objects (as afforded statutory protection under the NPW Act), and is not considered to hold archaeological potential for Aboriginal objects. As such, the proposal will not 'harm' Aboriginal objects.

However, Darlington PS holds significant heritage values connecting the school with the teachers, students and local Aboriginal community (outlined in Table 5.1). The proposed development has the potential to impact these values, if the values are not recognised and considered during the project's planning and implementation stages. An assessment of how the place's values may be directly or indirectly affected by the proposal is provided in Table 6.1.

Table 6.1 Statement of Potential Heritage Impacts.

Value	Manifest Through	Potential Impacts and Mitigation Strategies
Historical	<p>The history of education in Darlington PS since 1875.</p> <p>The connection between the local community, the economics and social history of Darlington and the educational facility.</p> <p>The Aboriginal historical value is not embodied in the current buildings.</p>	<p>The school redevelopment would create a new phase of education in Darlington consistent with other historic changes and developments to the school since 1875.</p> <p>The new design has considered the context of Darlington PS and its social history through the implementation of key design themes. Providing that the key design themes underpin the redevelopment, the impact of the proposed work on the historic values of the place would be minimal.</p>
Social	<p>The connection between the school and the Darlington to Redfern community, notably the Aboriginal community.</p> <p>The function of the school as both an educational institution, and a centre for social acceptance, a safe space, and core hub to the local community.</p> <p>The school's identification with local Aboriginal people, and notably Aboriginal culture and heritage.</p>	<p>The new school needs to understand its place as part of the local community and its function beyond an educational facility. If this connection can be maintained, this value will not be impacted.</p> <p>The new school design process needs to seek out and understand the Aboriginal cultural connections with key physical elements of the existing spaces and specifically how these aspects function and are used on a daily basis. If the design is able to include these aspects this value should not be impacted.</p> <p>Implementation of key design themes means that safeguards have been put in place to protect the social values of the school including:</p> <ul style="list-style-type: none"> <li>ongoing involvement of the local and school community in design decisions;</li> <li>inclusion of specific physical elements and spaces to reflect the aspirations of the Aboriginal community including edible gardens, yarning circles; and</li> <li>involvement of the school children in development of external spaces.</li> </ul> <p>Beyond the design process, the assessment has sought to include key stakeholder groups identified by the school, in a process of assessment that identifies key elements and values.</p> <p>Policy developed for the maintenance of heritage values (Section 7) needs to be implemented.</p>

Value	Manifest Through	Potential Impacts and Mitigation Strategies
Scientific	<p>The ability of the school to teach traditional Aboriginal values in a safe and meaningful context.</p> <p>The ability of the school to provide new direction with respect to educational methods and standards exemplifying cultural appreciation and understanding.</p>	<p>The current school provides space for a unique method of teaching within a specific setting. Redevelopment of the school will impact (or change) this value, irrespective of how the new design is implemented.</p> <p>The new design must allow for the natural development of teaching methods by the staff, along with a natural evolution of the use of space. It is important that all spaces are therefore not 'filled', but the new school can grow to fill its new space.</p> <p>The new school design has included specific places and items connected with Aboriginal culture, such as the 'yarning' space. The specific design of these spaces needs to consider the functional use of each space, so that the educational values can be maintained.</p>
Aesthetic	<p>The outer appearance of the school to the wider public—such as the red doors on Golden Grove.</p> <p>The inner function of the school, where the appearance governs the identity and use of space.</p> <p>The school's collection of art and objects.</p>	<p>Any demolition of fabric and surfaces containing murals and art will result in an impact on the school's aesthetic value.</p> <p>The Year 6 art walls will be retained and not impacted.</p> <p>All movable art and objects can be retained and stored for re-use, and thus the inherent value of these items can be retained.</p> <p>The new school design provides a 'blank canvas' for new art and design. The mode of implementing new art and design through the school has the potential to impact this value (and the connected social value) because the aesthetic value is an aspect which has grown over 45 years—it is something which has been created by the local community. Installation of 'manufactured' Aboriginal design (that is design that is not developed and implemented by the school community specifically for the school) would likely not be accepted by the local community and would impact this value.</p>

## 6.2 Darlington PS—Design Considerations for Heritage Conservation

SI NSW proposes to redevelop the Darlington PS. The proposed redevelopment has undergone two phases. The first, in 2019, was based on the outcomes of a detailed landscape concept design (Arcadia, May 2019) and site masterplan (Gardner Wetherill, 2019). In 2020 the site's landscape and architectural proposal were modified by architects FJMT.

The proposed activity will require demolition of all existing school buildings, removal of some extant landscaping and redevelopment across the whole site. From the outset, the school redesign and masterplan process has considered Aboriginal heritage and connections, identifying key policies and design themes (Figure 1.3). Between the 2019 and 2020 iterations of landscape and architectural design for the new school, this ACHAR was finalised as a draft and issued to the project architects. The heritage values and associated management policy was considered during planning for the new design, with a direct response to heritage in the Architectural Design Statement (FJMT, 2020)<sup>1</sup> and Landscape Report (FJMT, 2020).<sup>2</sup>

Several aspects of the design that have been included in the revised 2020 ADS and landscape designs (Figures 6.1 and 6.2) are as follows:

- recognition and celebration of Aboriginal cultural heritage throughout the design, as a key consideration underpinning the development of the new school. The need for consideration of Aboriginal cultural heritage is a key part of the Architectural Design Statement (ADS). Appendix D includes the relevant pages from the ADS for ease of reference;

- consideration of heritage aspects in certain key spaces in the new school design, including the entry undercroft, school hall, library, classrooms, yarnning circles;
- the design acknowledges artwork, murals and objects as being integral to the school's identity. The design has sought to integrate these aspects into the new school. Key murals such as the Year 6 art wall will be retained. Consideration is provided for future expansion of these artworks;
- there has been further consideration given to the special placement of key artworks, including: the Jarjum rugs, year six artwork and totems, murals, the burnt door and carved sandstone blocks;
- the new landscaping challenges the natural constraints of the site, and develops external gardens, grounds and play spaces linked to learning games and different learning languages, featuring natural elements such as water, sand and rock;
- the new external landscaping seeks to retain existing 'heritage' fabric from school murals that cannot be retained during redevelopment. These aspects will be incorporated into landscaping. Re-use of items such as bricks from former murals will create an interesting, tangible and visual connection between the old and new schools;
- there has been consideration of key ESD principles which focus on natural elements including light, water and wind. These considerations have investigated the changing seasonal movement of light and wind, and sought to highlight these elements in the new building design, allowing for passive cooling of the buildings; and
- movement through the new school design is based on a network of pathways, lines, spaces and shortcuts. These movement corridors should allow for interaction with the site, considering the needs of a range of users.

The initial consideration and inclusion of these aspects by FJMT provides a sound basis for developing the proposal for the new Darlington PS. Further consideration of heritage needs to be undertaken during detailed design for the new school.

The statements of heritage impact (Table 6.1) rely on the premise that the new design process and its implementation will be a collaboration between the project architects, SI NSW and the local community (the teachers, students and parents). To guide this process, Section 7 provides key policies (based on the key design themes) to assist throughout the design, build and re-fit process. Implementation of these policies and guidelines should provide a means to retain, conserve, promote and enhance the extant values through the new building. They should provide a context for social acceptance of the new school by the local community—maintaining Darlington PS within this community. This can be achieved through implementation of the Aboriginal heritage policy and recommendations, which are outlined in Section 7 of this report.

## ESD & WSUD

### Ecological Sustainable Development & Water Sensitive Urban Design



Figure 6.1 ESD and WSUD outlining water movement through the site and the use of passive irrigation. (Source: FJMT 2020)



Indigenous Overlay and Artwork

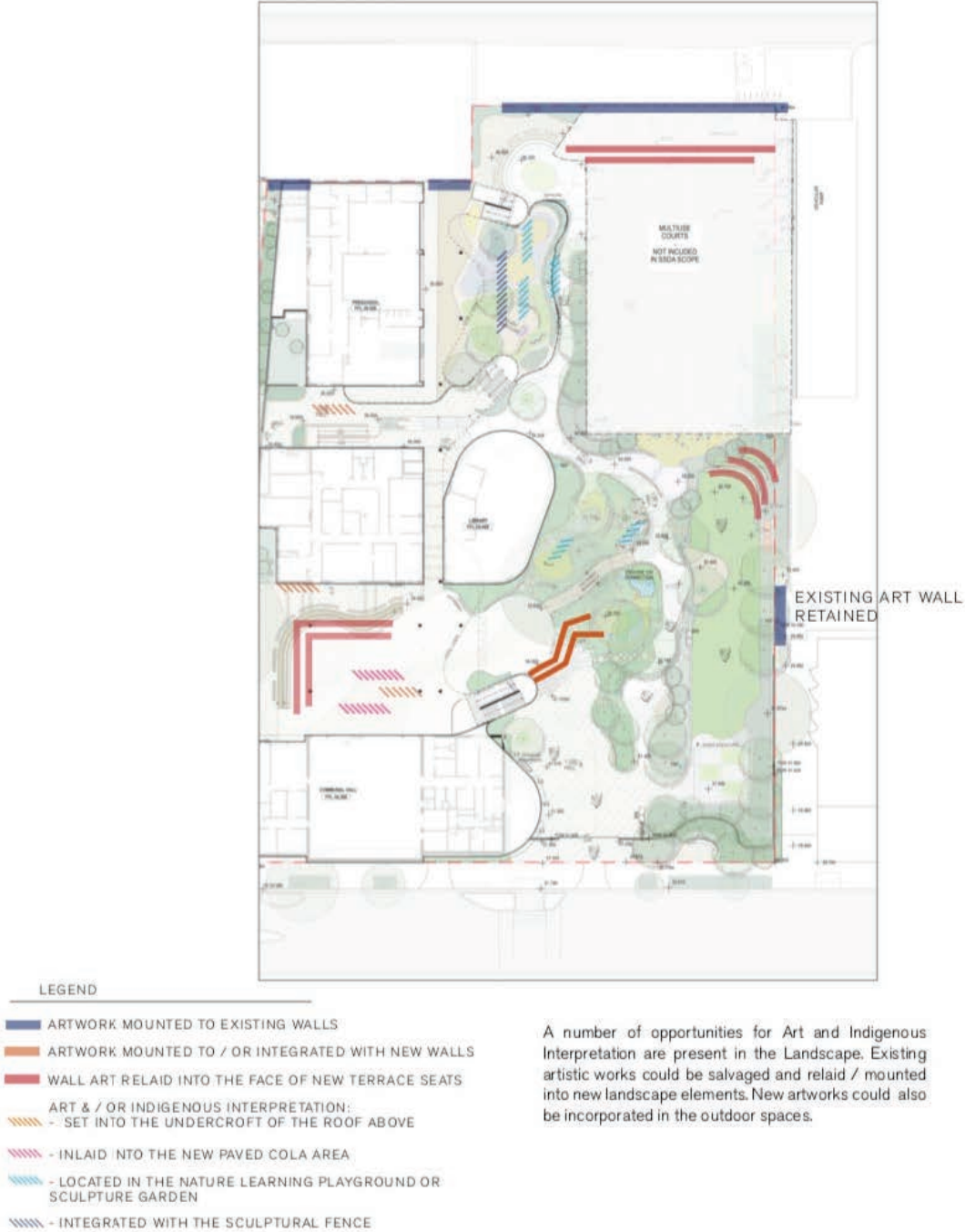


Figure 6.2 Aboriginal heritage considerations in the preliminary landscape masterplan. (Source: FJMT 2020)

6.3 Endnotes

- 1 FJMT, 17 April 2020. Darlington Public School, SSD - 9914 Architectural Design Statement, Golden Grove Street, Darlington, Sydney, Department of Education.
- 2 FJMT, 17 April 2020. Darlington Public School, SSD - 9914 Landscape Report, Golden Grove Street, Darlington, Sydney, Department of Education.

## 7.0 Heritage Policy and Recommendations

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### 7.1 Introduction

Darlington PS has been assessed as having substantial social and aesthetic and some historical and scientific values. These values are frequently intangible and relate to the operation, function and use of space by the existing school. The function of the school has become a significant element within the local (Aboriginal and non-Aboriginal) community. The NSW Government Architect speaks to the place of such schools:

*Schools are a vital part of any healthy and thriving community. They provide an important civic place for meeting and exchange and often operate as social as well as educational hubs, not just for parents and students, but for the wider community through the sharing of sports grounds and other facilities.<sup>1</sup>*

The design process for the new Darlington PS is considering the identified values whilst applying specific policy to maintain and enhance the values. This process should be underpinned through application of the three Government Architect NSW publications in the ‘Better Placed’ series:

- ‘Design Guide for Schools’;<sup>2</sup>
- ‘An integrated design policy for the built environment of New South Wales’;<sup>3</sup>
- ‘Environmental Design’;<sup>4</sup> as well as
- the OCHRE Grid principles.<sup>5</sup>

The Better Placed design principles mirror the Education 2017 SEPP<sup>6</sup> design quality principles (Schedule 4) to be used when designing new schools and school building upgrades. The principles are set out below, along with a commentary relating to the identified values associated with Darlington PS.

The NSW Government 2013 plan for Aboriginal affairs—OCHRE<sup>7</sup> provides policy and guidance and has been drawn upon in relation to developing recommendations.

The seven Better Placed design principles are summarised in Section 7.2 and a brief commentary is provided in relation to Darlington PS. Consultation with staff at Darlington has identified that the new school needs to provide a continuity of use, community access, sense of place and community value. Section 7.3 develops the discussion examining values and provides recommendations for ‘remembering’ the existing Darlington PS. Section 7.4 provides direction and recommendations for the new school, including considerations for its designers and implementable actions linked to the school’s heritage values, notably its social and aesthetic values.

### 7.2 ‘Better Placed’ Seven Design Principles

#### 7.2.1 Better Fit—Contextual, Local and of its Place

*Good design in the built environment is informed by and derived from its location, context and social setting. It is place-based and relevant to and resonant with local character, and communal aspirations. It also contributes to evolving character and setting.<sup>8</sup>*

Darlington (the suburb) has a specific heritage character comprising several conservation areas (refer to the GML analysis of the built heritage impact statement<sup>9</sup>). Designers of the new school have an

opportunity to examine the surrounding space and develop new buildings that fit into the suburb and respond to the local surroundings.

With respect to Aboriginal values, the Darlington PS is used by the community as a meeting and gathering place. The spatial context and response to urban setting needs to consider the movement of people through the school, during and outside teaching hours. The movement corridors should be natural and provide a connection (visual and physical) between the new buildings, new landscaping and existing street/urban setting.

Spaces inside the new school should consider student and parent needs, notably during parent waiting times (before and after school), and student recess times. Spaces that are comfortable but engaging should be developed, inside the building and in the landscape. Design for spaces should consider Aboriginal heritage, taking guidance from the successful spaces within the existing school in particular the music room and the platypus classroom. Some spaces should be open and connected, others need to be private or separated space. Creation and delineation of external space may need to consider seasonal changes and opportunities for exploring and experiencing these changes in a classroom setting.

Spaces need to be allowed to evolve and change as the new school grows. The school may want to participate in collaborative design workshops to evolve and develop spaces. Collaborative design should become a principle within the new design.

### **7.2.2 Better Performance—Sustainable, Adaptable and Durable**

*Environmental sustainability and responsiveness is essential to meet the highest performance standards for living and working. Sustainability is no longer an optional extra, but a fundamental aspect of functional, whole of life design.<sup>10</sup>*

The new school has potential to identify and incorporate aspects of the local environment into the design, recognising and responding to Aboriginal seasonal cycles. Aboriginal culture is connected with the changing seasons and connects cultural events with specific parts of the year. The year-round changes in light, air temperature and air movement can be recognised and the new school designed with such key environmental and green star principles in mind. Inclusion of these elements will also culminate in passive design, minimising the use of energy resources.<sup>11</sup>

An opportunity exists to anchor the building into the landscape of the suburb through extensive planting which is connected to local ecological communities, creating habitat and thereby inviting birds and animals into the school grounds. A connection to many natural elements (eg elements reflective of the pre-urbanised environment) could be considered with the use of sandstone elements, soil textures, and water flowing through the school. The design should consider rainwater harvesting, with the ability to support deep soil zones capable of supporting mature trees and associated understorey vegetation. This approach could link and recognise the importance of the classroom names and totems, directly to the natural environment, while also boosting the sustainability of the school and both reflecting and enhancing the natural heritage of the local area.

### **7.2.3 Better for Community—Inclusive, Connected and Diverse**

*The design of the built environment must seek to address growing economic and social disparity and inequity, by creating inclusive, welcoming and equitable environments. Incorporating diverse uses, housing types and economic frameworks will support engaging places and resilient communities.<sup>12</sup>*

The school site is acknowledged as relatively small, with many constraints defining the placement of buildings and the interface between public and school space. However, these constraints also need to

be considered in terms of opportunities. For instance, the need to maintain an external wall around Golden Grove Street and Abercrombie Street provides considerable opportunity in terms of structural design (that can be used to define and announce the school eg the current red doors), and provide canvases for future artwork (eg required expansions to the Year 6 art wall). This wall would need to both establish security and define the school space, while being welcoming for the local and school community. Wayfinding through the school should follow principles developed through an understanding of sustainability (described under sustainability). This will create a natural flow and pathways through the building and landscape, resulting in an accessibility not currently present in the extant building and landscape.<sup>13</sup>

The school has a history of engaging with the local community to create a space that is inclusive and welcoming. This process needs to continue but also recognise that it has taken 44 years for Darlington to evolve its present form. Therefore, new design should not aim to decorate and fill every space prior to opening. Whilst not formally a part of DET Connected Communities,<sup>14</sup> the principles and initiatives of this program can be examined and implemented into the new design, along with consideration of education initiatives outlined in OCHRE.<sup>15</sup>

#### **7.2.4 Better for People—Safe, Comfortable and Liveable**

*The built environment must be designed for people with a focus on safety, comfort and the basic requirement of using public space. The many aspects of human comfort which affect the usability of a place must be addressed to support good places for people.*<sup>16</sup>

For the local Aboriginal community, Darlington PS functions as a hub within the local community, creating an inclusive and safe space. The school is directly linked into the health, healing and reconciliation and social fabric of the local community, and this function must be retained in any new development.

*Aboriginal wellbeing has social, economic, emotional, cultural and spiritual dimensions and healing needs to occur at the individual, family and community level. Healing is a process that takes time and cannot be achieved through a one-off event or program.*<sup>17</sup>

The involvement of the local community in the design process is essential.

*The NSW Government recognises that Aboriginal communities are best placed to understand local needs and that service delivery can be compromised if distinct local conditions are overlooked in favour of a 'one size fits all' approach.*<sup>18</sup>

The local design and decision-making process must ensure high levels of community engagement and where possible collaborative design, throughout the process. The process must remember the existing Darlington school, and transfer key elements into the new school and its design.

#### **7.2.5 Better Working—Functional, Efficient and Fit for Purpose**

*Having a considered, tailored response to the program or requirements of a building or place, allows for efficiency and usability with the potential to adapt to changes over time. Buildings and spaces which work well for their proposed use will remain valuable and well-utilised.*<sup>19</sup>

The amenity of the new school must provide a pleasant and engaging space that is accessible for a wide range of educational, informal and community activities. The integration of internal and external spaces, considering key design principles around sustainability and the natural environment, will result in a functional and efficient space.

### 7.2.6 Better Value—Creating and Adding Value

*Good design generates ongoing value for people and communities and minimises costs over time. Creating shared value of place in the built environment raises standards and quality of life for users, as well as adding return on investment for industry.<sup>20</sup>*

The current Darlington PS creates value for the local community beyond its requirements for education, through its function as a safe social space and venue for students and parents. An investment in good design will serve the local Aboriginal community in aspects of future health, education and notably economic advantage.<sup>21</sup> Assuming the new school will have a life span of 50 years, the redevelopment options represent investment in three or more generations and must therefore consider wider public benefit over time.

The value of creating space and design that reflects current and future Aboriginal values will continue to provide benefit for the local and wider community, notably in recognition of Aboriginal reconciliation and the need to ‘close the gap’.

### 7.2.7 Better Look and Feel—Engaging, Inviting and Attractive

*The built environment should be welcoming and aesthetically pleasing, encouraging communities to use and enjoy local places. The feel of a place, and how we use and relate to our environments is dependent upon the aesthetic quality of our places, spaces and buildings. The visual environment should contribute to its surroundings and promote positive engagement.<sup>22</sup>*

The local character of Darlington/Chippendale should provide a context for the new design, notably the scale, form and appearance of the building. While needing to become a new part of Darlington, the school should seek to maintain its own unique identity as both a school, and as a connection with the local Aboriginal community. The outward appearance needs to be continued into the school grounds, and seamlessly integrated into the school buildings and internal spaces. The aesthetics of the school should be derived from the three environmental design principles:<sup>23</sup>

- Understand the physical surroundings.
- Understand how the surroundings affect people.
- Adopting strategies that benefit people and the surroundings.

## 7.3 Remembering the Existing Darlington School

The identified Aboriginal cultural heritage values need to be ‘remembered’ and certain items and aspects ‘transferred’ into the new school. This section identifies key actions and recommendations that need to be undertaken prior to the current school closing, and before the new school design is finalised.

### 7.3.1 Recording Values in the Existing School

The existing school should be subject to an archival recording whilst still an operational school. This will conserve the living memory of the space, provide a meaningful record for the community, who may feel loss at the demolition of the older school buildings, and provide a talking point for the community, while allowing a mechanism for commemoration of the old school and its place within the local Aboriginal and non-Aboriginal community.

The archival recording should systematically move through the school from Kindergarten to Year 6 classrooms, recording the spaces and connected cultural elements. Communal spaces should also be recorded. The archival recording should investigate and record the functional use of each space. This work will require both high quality photography and oral history recording. People to be interviewed need to be identified through a social values strategy, and may include former staff, community members (especially artists involved in the creation of works), current staff, and perhaps selected students.

All artworks need to be formally recorded. A basic catalogue has been created (Appendix E). This can be the basis for a formal record. Each artwork needs to be recorded professionally by high-resolution digital photography, and detailed information on the creator, meaning and values associated with each piece. The same type of record needs to be created for Aboriginal objects held by the school.

The archival record could be used as a commemorative publication on the school and its place/connection with the local Aboriginal community.

Significant fabric from the existing school that will be transferred to the new school needs to be identified (refer below for details of some items). This will include the 'burnt door' and carved sandstone blocks which currently form the outdoor yarning circle.

The items to be retained and protected during the redevelopment need to be specifically identified and proposals for the protection of these items instigated. This will include the Year 6 art wall, which uses a Sydney University building, and thus will not be subject to potential demolition.

Key trees within the school need to be identified, retained and conserved. These are likely to be habitat trees for animals and birds. Reference to the ecological assessment for the school should be made when determining which trees to retain.

### **7.3.2 Transferring Values to the New School**

The movable art collection should be conserved and where feasible transferred into the new school. The placement of art in the new school should be undertaken in collaboration with the school community. Some pieces, for instance the Jarjum rugs, should have specifically designed spaces for display and curation. Items such as the digeridoos should have a functional relationship with a new space, such as the music room where they can be accessed and used. Other pieces may have culturally significant purposes, such as the burnt door, or require culturally appropriate placement, such as the NAIDOC Week burnt plaques.

The Aboriginal designed 'burnt door' holds social value and signifies the presence of a safe space behind the door. The door is unlikely to meet current fire standards, but must be brought into the new school and installed (mounted) on the wall (as an artwork) adjacent to a safe space room accessible to students. This action will maintain the values inherent in the door, the story behind its creation, and social connection felt by staff and students.

Some of the important large murals within the old school, on walls that cannot be retained during redevelopment, can be included into the new school as art 'placeholders'. This can be achieved by high-resolution photography of the murals, and printing the images onto a large canvas. Large-scale canvas printing is currently used by Schools Infrastructure NSW and the City of Sydney on development sites. Installation of two or three large and familiar canvases on selected walls of the new school will connect the old and new Darlington school, providing further familiarity for the school

community. Once the school community is ready for a new artwork to be painted, the canvas can be simply removed, and new art murals painted.

The recorded murals should form the basis for canvas construction site hoardings during the new development. This will provide the school site with continued presence demonstrating to the community that connections are being maintained.

Prior to the closure of the existing school, the local community should be invited to plan and hold a cultural farewell. On opening the new school, a further cultural arrival can be proposed.

## **7.4 The New Darlington Public School**

The identified Aboriginal cultural heritage values need to become embedded into the new school's design. This process has commenced through consideration of heritage in the Architectural Design Statement<sup>24</sup> and landscape reports<sup>25</sup>. Combining community consultation, the heritage values assessment, and connection with the Government Architect's Better Placed guidelines has identified four themes to guide and influence the new design. These need to be implemented through detailed design and planning for the new school.

### **7.4.1 Heritage Connections**

The new school must recognise and celebrate the history of education in Darlington. The Darlington school community recognises that inclusivity of all cultures is important and should underpin the philosophy of the new school. An emphasis on Aboriginal culture is vital to maintain connection with the local community, and this must be recognised and celebrated through the new design.

The new school must be a place for gathering, reconciliation, healing and community engagement. The community must be allowed to provide input into the new design and feel part of the process of development. Ownership of the new buildings and space can be facilitated by remembering the existing Darlington PS and combining key elements into the new place. Darlington PS contains an extensive art collection that is valued by the school and local community. This should also be recognised and managed in the new school. Art is embodied in the existing school and should continue to fill every space and classroom in the new school.

All new design should reflect Aboriginal heritage connections and showcase Aboriginal history and stories. These aspects are discussed below, under physical design and spaces.

The landscape design should include native plants which are linked with the environments of the class totems. Connecting fauna and flora could be used to further enhance the understanding of Aboriginal culture and natural ecosystems, within an urban environment. The school currently contains mature trees which are often associated with birds and other wildlife (for instance, on 23 October 2019 a tawny frogmouth<sup>26</sup> flew into the school, and provided extensive learning opportunities). Many built elements are associated with significant artworks (notably the Year 6 art wall). Some elements need to be identified in the masterplan for protection and retention during redevelopment.

### **7.4.2 Physical Design and 'Spaces'**

The new school design should consider its location in Darlington, the corner position of the site, and the heritage character of the suburb. The design needs to present the school outwardly, and aesthetically state its intent and connection with the Aboriginal community. Constraints, such as the external wall, should be viewed as opportunities to provide unique design for the new school, and allow space for future artwork (refer to Section 7.4.4).



The design should be based on an understanding of year-round seasonal environmental cycles, and how these can be translated into a sustainable and energy passive design for the new school. The design should actively demonstrate how passive design is included in the new building, for instance natural air flow 'corridors' could be physically represented in the new building, allowing students to feel a cooling breeze in summer, visually appreciate the airflow and remain connected to the outside environment. The design should use materials present in the local environment, such as sandstone and local soils, and develop water movement through the site, creating a passive water harvesting and distribution system. These elements could be part of a collaborative design process.

Navigation through the school should be dynamic and living, and wayfinding should implement Aboriginal symbolism already connected with the school. Totems should become part of the navigation and wayfinding within the new school. The school's main emblem is a kangaroo, and kangaroo tracks could lead people along the main routes into the school, class totems could be associated with relevant spaces in the school. Pavement treatments could be extended into the public domain on Abercrombie and Golden Grove Streets.

The design will consider the requirements for spaces by the different user groups (staff, student, parent and community), and their specific needs during school and after school hours. This will include a need for promoting non-carbon-based transport to school. Space should be considered for temporary and safe storage of parents' bikes and prams during drop-off/collection times, and storage for student bikes etc. Council should be consulted with respect to creating safer public spaces around the school, notably in connection with students using bikes and scooters for transport to the school.

Requirements for cultural spaces (such as the yarning circle), both internally and externally, need to be considered and allowed to evolve as the new school grows. This must be guided by the staff and students who use the spaces. Fixed spaces which cannot be changed in relation to environment, climate or need may not be necessary for some cultural spaces and flexibility of use should be built in where possible.

### **7.4.3 Learning and Student Wellbeing**

The new school must provide a welcoming and safe space, with outdoor classrooms, and an indoor design that brings 'nature' or the aesthetic of the outdoors into every classroom. New classroom design should study the form and space of the existing platypus classroom and music room which are identified as the favoured spaces in the extant school by students.

The connections between nature, Aboriginal heritage and the natural environment should be emphasised. A bush tucker garden should be linked with an kitchen, which is suitable for community use and cultural events.

Opportunities for cross-cultural learning can be provided by sharing and active participation in cultural activities. For instance, development of a Darlington Aboriginal cultural program, which students at Darlington could deliver to the local community and other nearby schools. This program should be considered during design, with key elements in the new design being usable elements for the program.

A teacher/student guide to the art should be developed. This should include details on each artwork, the story behind its creation or acquisition, and information on the meaning and importance of each item. This can be connected with the archival recording publication on the old school.

#### 7.4.4 Artistic and Creative Design

The new school requires space and facilities for the creation of new art. The Year 6 art wall is recognised as a high value item, which needs to be retained during any development. This art wall also needs sufficient space to expand. Such expansion could be possible on the internal face of the school's external wall on Abercrombie Street. This wall is likely required for security purposes, but if designed appropriately it could perform multiple functions within the school. Its design material, size and shape could be influenced by Aboriginal art and/or a relevant Dreaming story. It can provide an engaging school frontage that is unique but respectful to the setting, and defines the nature and history of the Darlington school.

The development of new art should be organic and not contrived, for instance opportunities for new art and designs do not need to be developed immediately as part of the re-design. Rather space should be provided for the school community to create and install new art as well as new cultural spaces and facilities over the ensuing decades. Opportunities for placeholders and connecting the new school with the old have been described above.

A statement artwork by a significant local Aboriginal artist could be considered for one external wall of the new school. The location, size and subject matter needs to be determined in collaboration with the local community. A further new mural could be considered showing the evolution of the school. This would provide an evolution from the existing mural depicting this subject (Appendix E, item 46). A new mural that includes all phases of Darlington PS, eg 'from where we have come to where we are going', would be a suitable tribute and celebration for the school.

### 7.5 Endnotes

- <sup>1</sup> Government Architect NSW 2018, 'Better Placed. Design Guide for Schools'. Section 1.1.
- <sup>2</sup> Government Architect NSW 2018, 'Better Placed. Design Guide for Schools'.
- <sup>3</sup> Government Architect NSW 2017, 'Better Placed. An integrated design policy for the built environment of New South Wales'.
- <sup>4</sup> Government Architect NSW 2018, 'Better Placed. Environmental Design'.
- <sup>5</sup> NSW Department of Aboriginal Affairs, *OCHRE. NSW Government Plan for Aboriginal affairs: education, employment & accountability, 2013*, NSW Department of Aboriginal Affairs.,
- <sup>6</sup> NSW Government Department of Planning, Industry and Environment, 'Education' <<https://www.planning.nsw.gov.au/Policy-and-Legislation/Education>>.
- <sup>7</sup> NSW Department of Aboriginal Affairs, *OCHRE. NSW Government Plan for Aboriginal affairs: education, employment & accountability, 2013*, NSW Department of Aboriginal Affairs.,
- <sup>8</sup> Government Architect NSW 2017, 'Better Placed. An integrated design policy for the built environment of New South Wales', p 38.
- <sup>9</sup> GML Heritage 13 May 2019, Darlington Public School Redevelopment Program—SSD 9914—Heritage Impact Statement, letter to Department of Planning and Environment.
- <sup>10</sup> Government Architect NSW 2017, 'Better Placed. An integrated design policy for the built environment of New South Wales', p 39.
- <sup>11</sup> Government Architect NSW 2018, 'Better Placed. Environmental Design'. Section 1.3, Passive Design.
- <sup>12</sup> Government Architect NSW 2017, 'Better Placed. An integrated design policy for the built environment of New South Wales', p 40.
- <sup>13</sup> Government Architect NSW 2018, 'Better Placed. Environmental Design', pp p 8, Step 2, 'Understand how people use, move, and feel in our buildings and places so we can enhance natural and built features that provide for human comfort'.
- <sup>14</sup> NSW Government, 'Connected Communities – at a glance' <<https://education.nsw.gov.au/our-priorities/improve-student-outcomes/connected-communities-at-a-glance>>.
- <sup>15</sup> NSW Department of Aboriginal Affairs, *OCHRE. NSW Government Plan for Aboriginal affairs: education, employment & accountability, 2013*, NSW Department of Aboriginal Affairs., 13–17.
- <sup>16</sup> Government Architect NSW 2017, 'Better Placed. An integrated design policy for the built environment of New South Wales', p 41.
- <sup>17</sup> NSW Department of Aboriginal Affairs, *OCHRE. NSW Government Plan for Aboriginal affairs: education, employment & accountability, 2013*, NSW Department of Aboriginal Affairs., 11.
- <sup>18</sup> NSW Department of Aboriginal Affairs, *OCHRE. NSW Government Plan for Aboriginal affairs: education, employment & accountability, 2013*, NSW Department of Aboriginal Affairs., 22.

- <sup>19</sup> Government Architect NSW 2017, 'Better Placed. An integrated design policy for the built environment of New South Wales', p 42.
- <sup>20</sup> Government Architect NSW 2017, 'Better Placed. An integrated design policy for the built environment of New South Wales', p 43.
- <sup>21</sup> NSW Department of Aboriginal Affairs, *OCHRE. NSW Government Plan for Aboriginal affairs: education, employment & accountability, 2013*, NSW Department of Aboriginal Affairs., 13–14.
- <sup>22</sup> Government Architect NSW 2017, 'Better Placed. An integrated design policy for the built environment of New South Wales', p 44.
- <sup>23</sup> Government Architect NSW 2018, 'Better Placed. Environmental Design'.
- <sup>24</sup> FJMT, 17 April 2020. Darlington Public School, SSD - 9914 Architectural Design Statement, Golden Grove Street, Darlington, Sydney, Department of Education.
- <sup>25</sup> FJMT, 17 April 2020. Darlington Public School, SSD - 9914 Landscape Report, Golden Grove Street, Darlington, Sydney, Department of Education.
- <sup>26</sup> <https://www.owlpages.com/owl/articles.php?a=95>.



## 8.0 Appendices

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### **Appendix A**

Darlington Due Diligence Report

### **Appendix B**

Details of Aboriginal Consultation

### **Appendix C**

Outcomes from Teachers, Parents and Students consultation program

### **Appendix D**

Aboriginal Heritage Design Response by FJMT

### **Appendix E**

Artwork and Artefact Register



## **Appendix A**

Darlington Due Diligence Report



**Darlington Public School**  
**Aboriginal Archaeological Due Diligence**  
**Final Report**  
Report prepared for the Department of Education

April 2020



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## Report Register


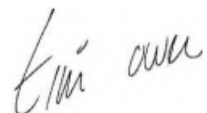
The following report register documents the development and issue of the report entitled Darlington Public School—Aboriginal Archaeological Due Diligence undertaken by GML Heritage Pty Ltd in accordance with its quality management system.

Job No.	Issue No.	Notes/Description	Issue Date
18-0630	1	Draft Report	26 February 2019
18-0630	1	Final Report, minor amendments to project details	29 April 2020

## Quality Assurance

GML Heritage Pty Ltd operates under a quality management system which has been certified as complying with the Australian/New Zealand Standard for quality management systems AS/NZS ISO 9001:2008.

The report has been reviewed and approved for issue in accordance with the GML quality assurance policy and procedures.

Project Manager:	Lara Tooby	Project Director & Reviewer:	Dr Tim Owen
Issue No.	2	Issue No.	2
Signature		Signature	
Position:	Heritage Consultant	Position:	Principal
Date:	29 April 2020	Date:	29 April 2020

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Contents	Page
<b>1.0 Introduction .....</b>	<b>1</b>
1.1 Project Initiation.....	1
1.2 Darlington Public School .....	1
1.3 Proposed Development.....	1
1.4 Statutory Context .....	2
1.4.1 <i>Environmental Planning and Assessment Act 1979</i> .....	2
1.4.2 <i>National Parks and Wildlife Act 1974</i> .....	2
1.5 Authorship .....	3
<b>2.0 Environmental Context and Archaeological Context .....</b>	<b>5</b>
2.1 Ethnohistory .....	5
2.2 Landscape Context.....	5
2.2.1 <i>Geology and Soils</i> .....	5
2.2.2 <i>Landforms and Landscape</i> .....	6
2.2.3 <i>Hydrology</i> .....	6
2.2.4 <i>Fauna and Flora</i> .....	7
2.3 Modern Land Use and Disturbance .....	7
2.4 Historical Aerial Photography.....	7
2.5 Summary of Environmental Context .....	8
<b>3.0 Archaeological Context.....</b>	<b>10</b>
3.1 Aboriginal Heritage Information Management System Search .....	10
3.2 Relevant Local Literature .....	11
3.3 Archaeological Predictive Modelling.....	12
3.4 Analysis of Archaeological Context .....	12
<b>4.0 Site Inspection and Desktop Analysis.....</b>	<b>15</b>
4.1 Visual Inspection of the Study Area .....	15
4.1.1 <i>Potential Archaeological Resource</i> .....	15
<b>5.0 Conclusions and Recommendations .....</b>	<b>18</b>
5.1 Conclusions.....	18
5.2 Recommendations.....	18
<b>6.0 Endnotes .....</b>	<b>19</b>

## 1.0 Introduction

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### 1.1 Project Initiation

GML Heritage Pty Ltd (GML) has been engaged by the Schools Infrastructure NSW (SI NSW) to prepare an Aboriginal Cultural Heritage Assessment Report (ACHAR) for the redevelopment of Darlington Public School. The ACHAR forms part of the Environmental Assessment for the project which is subject to assessment as State Significant Development (SSD) under the *Environmental Planning and Assessment Act 1979* (NSW) (EPA Act).

The ACHAR will identify and describe the Aboriginal cultural heritage values that exist across the whole area that would be affected by the development. This includes scientific values, which often relate to archaeological and Aboriginal objects. This due diligence report has been prepared to identify whether the study area possesses or has the potential to possess Aboriginal objects, as defined under the *National Parks and Wildlife Act 1974* (NSW) (NPW Act), and scientific values. This due diligence report forms an appendix to the ACHAR.

### 1.2 Darlington Public School

Darlington Public School is in Darlington, Sydney, built across Lot 592 DP752049 and Lot 100 DP623500 (Figure 1.1). The school is bound by Golden Grove Street (to the east), Abercrombie Street (to the south), with buildings from the University of Sydney's Abercrombie Precinct (Darlington Campus) on the other boundaries.

### 1.3 Proposed Development

The primary objective of the proposed development is to increase the capacity of the school in order to meet the growing demand for public education in Sydney's Inner West suburbs. The development will seek to demolish and rebuild the existing school to accommodate up to 437 students. It is proposed that the existing building stock, which is nearing the end of its economic life and usefulness, will be replaced with modern educational buildings that will meet the learning needs of the students and provide a comfortable working environment for staff.

Supplementary objectives of the proposed development include:

- creation of a welcoming atmosphere and pleasant school environment both internally and externally;
- improvement of the school's connection with the local community;
- retention of Aboriginal artworks and artefacts for display and storage in the new development;
- design of intuitive wayfinding throughout the school grounds;
- improvement of pedestrian safety at school pick-up/drop-off points;
- creation of purposeful outdoor learning spaces to function as a learning tool for student interaction and exploration;
- design of innovative learning environments; and
- provision of community access to the communal hall, play space and other ancillary facilities.

The physical accommodation brief includes the following:

- nineteen new home bases with shared practical, presentation, withdrawal and outdoor areas;
- new administration facilities with a school clinic;
- new staff room facilities;
- new library;
- one special programs rooms;
- new communal hall with OSHC and canteen facilities;
- three new preschool classrooms with dedicated storage, toilets and outdoor play area;
- accessible and ambulant toilet facilities and new general storage areas;
- new external play area with a covered outdoor learning area (COLA); and
- new substation and services rooms and cupboards.

## **1.4 Statutory Context**

### **1.4.1 Environmental Planning and Assessment Act 1979**

The EPA Act provides a statutory framework for the determination of development proposals. It provides for the identification, protection and management of heritage items through inclusion in schedules to planning instruments such as Local Environmental Plans (LEPs) or Regional Environmental Plans (REPs). Heritage items in planning instruments can include Aboriginal objects and places, historic sites, landscapes and parks. The EPA Act requires that appropriate measures be taken for the management of the potential archaeological resource consistent with the requirements of the NPW Act.

The relevant sections of the EPA Act are:

- Part 4: Development that requires consent under consideration of environmental planning instruments.
- Part 4, Division 4.7 State Significant Development, Section 4.41.
- Part 5: An assessment process for activities undertaken by Public Authorities and for developments that do not require development consent but an approval under another mechanism.

### **1.4.2 National Parks and Wildlife Act 1974**

Section 90 of the NPW Act provides statutory protection for all Aboriginal 'objects' consisting of any material evidence of the Indigenous occupation of New South Wales. It also enables, under Section 84, the declaration of 'Aboriginal places' which are areas of cultural significance to the Aboriginal community. Aboriginal objects and places are given automatic statutory protection in NSW and it is an offence to harm an Aboriginal object or declared Aboriginal Place without the Minister's consent.

The NPW Act defines an Aboriginal object as:

*any deposit, object or material evidence (not being a handicraft made for sale) relating to the Aboriginal habitation of the area that comprises New South Wales, being habitation before or concurrent with (or both) the occupation of that area by persons of non-Aboriginal extraction, and includes Aboriginal remains.*

Under the EPA Act, Section 4.41, SSD that is authorised by the granting of a development consent does not require an Aboriginal Heritage Impact Permit (AHIP) under section 90 of the NPW Act. However, a project's Secretary's Environmental Assessment Requirements (SEARs) define the mechanism for the assessment and management of Aboriginal heritage and objects.

SEARs (at the time of preparation of the report) are yet to be issued for the project. Typically SEARs require a project to adhere to the following Office of Environment and Heritage (OEH) policy and documents:

- *Aboriginal cultural heritage consultation requirements for proponents 2010, Part 6, National Parks and Wildlife Act 1974;*
- *Due Diligence Code of Practice for the Protection of Aboriginal Objects in NSW* (the Due Diligence Code);
- *Code of Practice for Archaeological Investigation of Aboriginal Objects in New South Wales* (the Code of Practice);
- OEH, *Guide to investigating, assessing and reporting on Aboriginal cultural heritage in NSW*; and
- the *Australia ICOMOS Burra Charter, 2013* (Burra Charter).

The purpose of this due diligence report is to identify whether Darlington Public School possesses or has the potential to possess Aboriginal objects, and values connected with these objects, in accordance with the OEH guidelines for due diligence. The *Due Diligence Code of Practice for the Protection of Aboriginal Objects in NSW*<sup>1</sup> sets out the reasonable and practicable steps which individuals and organisations need to take in order to:

1. identify whether Aboriginal objects are, or are likely to be, present in an area;
2. determine whether the activities they propose are likely to harm Aboriginal objects (if present); and
3. determine (if not SSD) whether an AHIP application is required. Once declared an SSD project, no AHIP will be required (should Aboriginal objects be present).

## 1.5 Authorship

This report has been prepared by Lara Tooby, GML Graduate Heritage Consultant, and Dr Tim Owen, Principal, of GML.





Figure 1.1 The study area in relation to surrounding suburbs. (Source: SIX Maps, with GML additions 2019)



Figure 1.2 Location of the study area. (Source: SIX Maps, with GML additions 2019)



## 2.0 Environmental Context and Archaeological Context

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### 2.1 Ethnohistory

The Aboriginal people that lived in the area now occupied by Darlington Public School were either Cadigal or Wan(n)gal. These groups are local descent groups, otherwise referred to as local clans or territorial clans. Some confusion remains as to which clan is associated with what are now the grounds of the school, arising from conflicting information contained within two historical quotes:

*The tribe of Cadi inhabit the south side, extending from the sought head to Long-Cove; at which place the district of Wanne, and the tribe of Wangal, commences, extending as far as Parra-mata, or Rose-Hill.<sup>2</sup>*

*From the entrance of the harbour, along the south shore, to the cove adjoining this settlement the district is called Cadi, and the tribe Cadigal; the women, Cadigalleon. The south side of the harbour from the above-mentioned cove to Rose Hill, which the natives call Parramatta, the district is called Wann, and the tribe Wanngal.<sup>3</sup>*

The original inhabitants of the Sydney region relied on food gained through fishing and hunting, and gathering plants and small animals. The land and its rivers and estuaries were the source of a range of plant and animals for food, medicines, and raw materials for tools, weapons, shelters and body decoration.<sup>4</sup> A variety of tools were used for obtaining food and raw materials, carrying small objects, and equipment making. Weapons were required for either offensive or defensive purposes.<sup>5</sup>

The length of Aboriginal habitation in Sydney is understood from the study of archaeological sites and their associated deposits. Stratified archaeological sites in Parramatta have yielded dates for occupation from 30,000 to 40,000 years.<sup>6</sup> The length of Aboriginal occupation extended from the middle Pleistocene, through the end of the last glacial maximum, into and throughout the Holocene (the last 10,000 years). The length of Aboriginal habitation across the Cumberland Plain and around Sydney Harbour has resulted in an enduring legacy of archaeological sites, and intangible connection with Country, place and the land, which endures today and is personified through the Aboriginal connections in Darlington Public School.

These connections are explored through the ACHAR, which considers the social, historical and aesthetic values of this place.

### 2.2 Landscape Context

The purpose of this section is to provide environmental contextual information for use in developing a predictive model of Aboriginal site locations associated with the study area. Interactions between people and their surroundings are of integral importance in both the initial formation and the subsequent preservation of the archaeological record. The nature and availability of resources, including water, flora and fauna, and suitable raw materials for the manufacture of stone tools and other items had—and continues to have—a significant influence over the way in which people use the landscape.

Alterations to the natural environment also impact upon the preservation and integrity of any cultural materials that may have been deposited, whilst current vegetation and erosional regimes affect the visibility and detectability of Aboriginal sites and objects. For these reasons, it is essential to consider the environmental context as a component of any heritage assessment.

#### 2.2.1 Geology and Soils

The geology of the study area comprises Wianamatta shale overlying Hawkesbury sandstone. The surface geology is characterised by a thin capping of Wianamatta shales. The nearest outcropping of

sandstone has been identified in the northeast corner of Victoria Park.<sup>7</sup> As part of the local geology, some silcrete outcrops have been identified south in the Newtown area. These outcrops may form part of a tertiary palaeochannel but are at a distance from the study area. The implication for Aboriginal archaeology is that the surface geology of the study area is generally unsuitable for supporting Aboriginal sites such as engraved art sites or grinding grooves.

The associated soil landscapes found across the study area are from the Blacktown soil landscape. Blacktown soils are characterised by shallow to moderately deep soils that are both poor in fertility and drainage.<sup>8</sup> Blacktown residual soils are duplex and do not contain horizons capable of yielding stratified Aboriginal sites (eg sites and Aboriginal archaeological deposits buried over time). The soil horizon capable of containing Aboriginal objects is the A<sub>2</sub> horizon (described in this instance of bt<sub>2</sub>), which is typically between 100mm and 400mm in depth. This horizon is located below a thin organic A<sub>1</sub> layer (typically 100mm depth), which is frequently removed prior to development due to its limited stability. Archaeological excavation across the Cumberland Plain has confirmed that the lower B horizon clays (bt<sub>3</sub>) have no Aboriginal archaeological potential and, when intact and undisturbed, do not contain an Aboriginal archaeological signature.

The implication for potential Aboriginal archaeological deposits across the Darlington Public School site is that soils capable of containing Aboriginal objects would be the shallow topsoils, A<sub>1</sub> and A<sub>2</sub> horizons with a maximum depth of 300–400mm. Soils below this depth do not hold potential for Aboriginal objects.

In this location, the ability of any soils to contain Aboriginal objects depends on both the likelihood of Aboriginal people ‘discarding’ Aboriginal objects (determined through predictive modelling), coupled with the overarching integrity and condition of the soils (whether original pre-development soils remain within the site).

### **2.2.2 Landforms and Landscape**

The site is located within the Cumberland lowlands physiographic region. The general area consists of gently undulating rises with broad crests and ridges consisting of rounded upper slopes and concave lower slopes. Local relief is to 30m with slopes grading to 5–10%.<sup>9</sup>

The study area is located on the southern slope of the ridgeline on which King Street and the Camperdown Campus of the University of Sydney sit. The highest point of this ridge is in the vicinity of the University’s Great Hall, at approximately 40m above sea level.

Landforms across the study area can be described as undifferentiated; there are no features with favourable view corridors, connection with former walking routes (such as ridgelines, eg similar to King Street), or raised flat or terraced areas adjacent to creek lines. The implication for Aboriginal archaeology is that there are no specific landforms which present a focus for Aboriginal habitation activities or lend themselves favourable to Aboriginal occupation.

### **2.2.3 Hydrology**

Darlington Public School is located near the headwaters (the origin) of Blackwattle Creek,<sup>10</sup> which flowed northeast across the area that is now the University of Sydney Engineering Faculty, in the direction of Victoria Park and Chippendale (an area of freshwater swamps), before running into the intertidal mudflats of Blackwattle Bay (now under Wentworth Park). The general pattern of landforms suggests the creek would have been ephemeral, without a deep or formed channel.

The Darlington Public School site was likely part of a wider area with marshy ground, subject to sheet wash and slow water movement downslope to the area which is now the Eveleigh Carriageworks. There are no known creeks or water sources within the school site.

### 2.2.4 Fauna and Flora

Historically, the Wianamatta shales of inner Sydney comprised open forests that were dominated by turpentine (*Syncarpia glomulifera*), ironbark eucalypts (eg *Eucalyptus paniculata*), with shrubbery including *Acacia*, *Dodonaea* and *Kennedia*. The floral conformation of the Wianamatta shale open forests would have been largely determined by rainfall and drainage conditions.<sup>11</sup>

The fauna of Sydney, at the time of contact, is well documented and includes many species still present on the Cumberland lowlands today. The various species included kangaroo and wallaby, with the study area previously known as the 'Kangaroo ground'. Other species documented include wombats, echidnas, flying foxes, emus, quolls, various native rats and mice, snakes and lizards.<sup>12</sup>

The general location of the study area on the edge of the swampy headwaters of Blackwattle Creek and the open forests of the central Sydney area means Holocene Aboriginal populations occupying this area had access to a diverse range of resources and environments.

## 2.3 Modern Land Use and Disturbance

The recent history of the study area is connected with that of the wider block, which is part of Sydney University.

- 1788 to 1879—the study area was part of the School Reserve (c1788–1801), Female Orphan Institution (1801–1819) and Golden Grove Estate (1819–1879). Land use over this period was timber felling and animal grazing. These activities would have disturbed soil horizons, but not removed intact original soils, or modified landforms.
- 1879 to 1958—the area was subdivided and formed the Golden Grove Estate, with extensive terrace house and warehouse construction across the area (Section 2.3). This activity would have significantly altered and impacted the study area.
- 1958 to present—the wider block became part of a special uses zone, which allowed the University of Sydney to become the principal buyer of land parcels when they became available. The Darlington Public School site is located in the southwest corner of the larger block and constructed in 1975. Construction of the school required demolition of extant buildings and levelling of the site followed by significant earthworks and construction. This activity resulted in further significant impact to soil horizons and landforms within the study area.

## 2.4 Historical Aerial Photography

The Sydney 1943 aerial photograph provides evidence for mid-twentieth century land use across the study area (Figure 2.1). The whole study area is clearly developed, with rows of terrace houses, a road (the western extension of Rose Street), and industrial workshops across the site. Construction of these houses and warehouses are unlikely to have involved deep foundations. However, construction of house foundations (around 1879) would have involved clearing the ground surface, removing the upper soil horizons, levelling the ground, and excavation of shallow trenches to the underlying clay, or bedrock, for construction of brick foundations.

Today, none of the buildings present in 1943 remain on the site. Between the 1940s and 2000 the whole area was cleared of all buildings and materials. This process is likely to have been undertaken mechanically, with buildings being demolished and their materials being mounded and pushed to either level the site, or pushed off site.

Darlington Public School was constructed after 1958, with concrete and brick buildings across the site. These buildings required excavation for their foundations, which would have further excavated and disturbed the site. In 2000 the only undeveloped parts of the site contained grassed courts, which by 2009 had been converted into hardstand materials. It is understood that the hardstand material was used to cap contaminated materials and fills.



Figure 2.1 1943 aerial photograph, showing the developed residential nature of the study area. (Source: Six Maps, with GML additions, 2019)

## 2.5 Summary of Environmental Context

The landforms that comprise Darlington Public School are low gradient middle slopes below a ridgeline (now King Street), which ran into the area which is now Sydney University. These landforms comprised part of the wider landscape which was inhabited by Aboriginal people, who would have accessed plant resources, and likely fresh water from the small ephemeral creeks. However, being located near but not on the harbour suggests this specific area did not form a specific focus for habitation activities which could have resulted in a dense or extensive archaeological signature. Visitation would have been most

likely transient, rather than longer term repeat visitation to known or established sites or habitation locations. There are no specific environmental features that would have provided a focus; the origins of Blackwattle Creek were likely ephemeral and not a reliable source of water.

The more recent (non-Aboriginal) history of the study area included vegetation stripping and around 100 years of grazing prior to subdivision in 1879. The history and impacts observable in aerial photography provide evidence that the Darlington Public School site has been subject to holistic development first for houses and industry, followed by demolition and clearance for construction of the school. These processes are likely to have impacted through the excavation, movement and removal of any original A<sub>1</sub> and A<sub>2</sub> Blacktown soils which may have been present. It is very unlikely that the study area retains any pre-development soils capable of yielding Aboriginal objects. Any soils present are unlikely to retain structural integrity, given the level of development and disturbance evident from the aerial photographs.

## 3.0 Archaeological Context

The archaeological context provides an overview of prior studies and identified Aboriginal sites, as well as a statement of archaeological prediction as to the types of sites which could potentially occur within the study area.

### 3.1 Aboriginal Heritage Information Management System Search

A search of the OEH Aboriginal Heritage Information Management System (AHIMS) database of a zone from latitude, longitude -33.9002, 151.1661 to -33.8586, 151.2322 with a 50m buffer, was undertaken on 7 February 2019. The results of the search are shown in Table 3.1 and Figures 3.1 and 3.2. The search identified 42 sites. There are no Aboriginal sites or places located within the study area; the nearest Aboriginal sites are 500m to the northeast.

These results do not include AHIMS sites 45-6-2838, 45-6-3081, 45-6-3152 or 45-6-3552, which had been registered sites which have had their statuses updated to 'Not a Site'.

Table 3.1 Results of AHIMS Search.

Site Type	Frequency
Artefact Site	10
Ceremony and Dreaming Site with Burial	1
Ceremony and Dreaming Site with Shell Midden	1
Potential Archaeological Deposit (PAD)	22
Resource and Gathering	1
Rock Art	2
Rock Art and Artefact(s)	1
Rock Shelter with Midden	1
Shell Midden	3

The pattern revealed by the AHIMS search is likely to have been heavily skewed by the nature of urban development in Sydney's inner city, rather than demonstrative of Aboriginal patterns of landscape use. The extremely high level of ground disturbance caused by urban development would have destroyed most Aboriginal archaeological evidence before laws came into force protecting it. Most of the recorded sites have been recorded within the last 15 years and registered as modern development begins to encroach on less disturbed areas.

The patterning of Aboriginal sites shows a strong correlation with landform and proximity to the harbour. Locations on the current shoreline contain a combination of engraved art sites and shell middens, reflective of sandstone outcrops on promontories being used as platforms for art, and shellfish being consumed near the point of origin.

Aboriginal sites away from the foreshore are predominantly stone based artefact sites, or locations designed with potential for these sites. The exception is the resource gathering site located at Lake Northam, to the east of Sydney University.

## 3.2 Relevant Local Literature

The following archaeological studies are relevant to the current study.

### **Quadrant Development Site, Ultimo, 2003**

The Quadrant site, on the corner of Broadway and Mountain Street (Ultimo), was the subject of archaeological testing in 2001 and 2002. Blackwattle Creek originally passed through the Quadrant site, which was also a natural swamp.

Excavation revealed that in a portion of the site, natural soil profiles had been preserved beneath a capping of introduced fill laid in the historical period, although these were truncated and disturbed. The soil profiles present at this site comprised a deep alluvial deposit, with the upper layers consisting of a Blacktown soil landscape. The Blacktown soil landscape is characterised by its poor drainage quality.<sup>13</sup>

An artefact site (registered AHIMS site #45-6-2629) was identified during a program of testing. The site was identified as a background distribution of stone artefacts in a landscape only sporadically visited by Aboriginal people. It was concluded that the limited Aboriginal archaeological evidence encountered at the Quadrant site was the product of two factors. The first was the significant disturbance across the site in the historical period. The second was the way past Aboriginal people were likely to have utilised the natural environment:

*The poorly-drained nature of the landscape at the Quadrant site is one possible explanation for the absence of more substantial Aboriginal archaeological remains identified during the investigation program. It is reasonable to assume that Aboriginal people in the past may have exploited the various resources available within these environments, but it is unlikely people established long-term occupation sites on them.*<sup>14</sup>

Beyond the creekline and swamp, more elevated portions of the site located on Hawkesbury sandstone would have been more favourable for Aboriginal occupation with a less ephemeral archaeological signature. It was noted that these locations have generally experienced such a degree of historical development that the natural A horizon soils capable of bearing artefacts and archaeological deposits have been removed or heavily disturbed.

### **University of Sydney, 2004–2005**

In 2004 Aboriginal heritage assessment and survey of a portion of the University of Sydney's Camperdown and Darlington Campuses was undertaken as part of upgrades and construction undertaken during the Campus 2010 project. No Aboriginal sites/objects were identified; however, four areas of PAD were recorded.<sup>15</sup>

A program of archaeological testing was implemented at two of these PADs in 2005. The first was located at the former Geology Lawns (now the site of the Law Building); the second was at Maze Green, adjacent to the Old Darlington School.

Testing at the Geology Lawn revealed that between 75cm and 160cm of fill had been introduced above the A horizon soils. The A horizon was an average of 50cm thick and was moderately disturbed, as indicated by the presence of historical materials. One piece of flaked silcrete debitage was the only artefact retrieved from testing at the Geology Lawn.

At Maze Green archaeological testing revealed that most soil profiles consisted of a clay loam A horizon grading to a yellowish brown clay B horizon. Many of the soil profiles were significantly disturbed by historical activity. One test pit, close to the Old Darlington School, revealed sediments that appeared to represent a still, shallow freshwater pond and may be associated with the natural swamp previously

located here before the landscape was significantly modified. One silcrete artefact was retrieved from disturbed overburden during testing; no artefacts were recovered from natural soil profiles.

These results attest to the developed and disturbed nature of landforms around Sydney University, coupled with the likely limited Aboriginal occupational evidence deposited on landforms across the university.

### **Abercrombie Precinct Redevelopment, 2012**

In 2011 an Aboriginal Archaeology Assessment Report for the redevelopment of the Abercrombie Street Precinct at the Darlington Campus, University of Sydney, was prepared.<sup>16</sup> The study area was the Abercrombie precinct, excluding the site of Darlington Public School.

A background review of historical land use and site inspection was undertaken. The analysis determined that the area had been subject to considerable disturbance and that there were unlikely to be remnant Aboriginal sites and/or Aboriginal objects present. This was due to the evidence of heavy disturbance across the site having a high likelihood to have destroyed or damaged any archaeological deposits (which could have been present).

### **3.3 Archaeological Predictive Modelling**

Aboriginal archaeological predictive modelling for the Cumberland Plain is outlined by Owen and Cowie 2017.<sup>17</sup> Two models presented are relevant to the current study.

The stream order model<sup>18</sup> details that landforms on first order ephemeral creeks may present some evidence of Aboriginal occupation, although not in great density. Other factors and landforms noted as favourable, including raised terraces, elevated flats, north and northeast aspects on lower slopes, are not found within the study area. Application of this model to Darlington Public School would describe limited archaeology potential, only within 50m of the former creek line.

The economic resource model details landforms associated with texture changes and ecotones, which may have formed a focus for Aboriginal activities. The study area does not contain landform texture changes, nor different former ecological communities. Application of this model suggests that the study area did not represent a location with specific factors that would have presented a focus for Aboriginal habitation or activities, likely resulting in an Aboriginal archaeological signature.

### **3.4 Analysis of Archaeological Context**

The patterning of known Aboriginal archaeological sites in the central Sydney area is not indicative of the way past Aboriginal people used and occupied the local landscape. Three isolated finds and/or artefact scatters have been identified within 2km of the study area; these are likely to have been the most common archaeological site type inland from the harbour foreshore. Most of these have since been destroyed or damaged by urban development in the Sydney area. Consequentially it is difficult to accurately predict the nature of Aboriginal archaeological sites that may be present in the study area based on these results.

Drawing on past archaeological work near the study area, it is possible to make some predictions regarding the archaeological resource that may be present at the study area. Synthesis of archaeological investigations across the wider Sydney region found that campsites were generally located close to estuaries, freshwater sources and marine shorelines.<sup>19</sup> The previous archaeological work along the course of Blackwattle Creek suggests that other environmental factors beyond the availability of water



influenced past Aboriginal use of this landscape, and thus the nature of archaeological remains present. There has been little identifiable Aboriginal connection with the use of Blackwattle Creek.

The swampy landscape surrounding Blackwattle Creek at the Quadrant site and at Maze Green near the Old Darlington School could have been important foci for resource collection; however, they would have not provided favourable habitation locations. Resource collection, including hunting and collection of plant material, are usually ephemeral and leave little physical trace or archaeological signature. Such landscapes would have been visited occasionally by Aboriginal people; however, any archaeological deposit is likely to consist of a background scatter of stone artefacts indicative of people travelling across the land.

In conclusion, the Darlington Public School site was unlikely to have been a focus for Aboriginal habitation or occupation. Whilst Aboriginal people may have passed through the area on a regular basis, there is little to indicate a focus for activities. Should Aboriginal objects (sites) be present, these would most likely be in the form of discarded stone artefacts, without any specific focus.

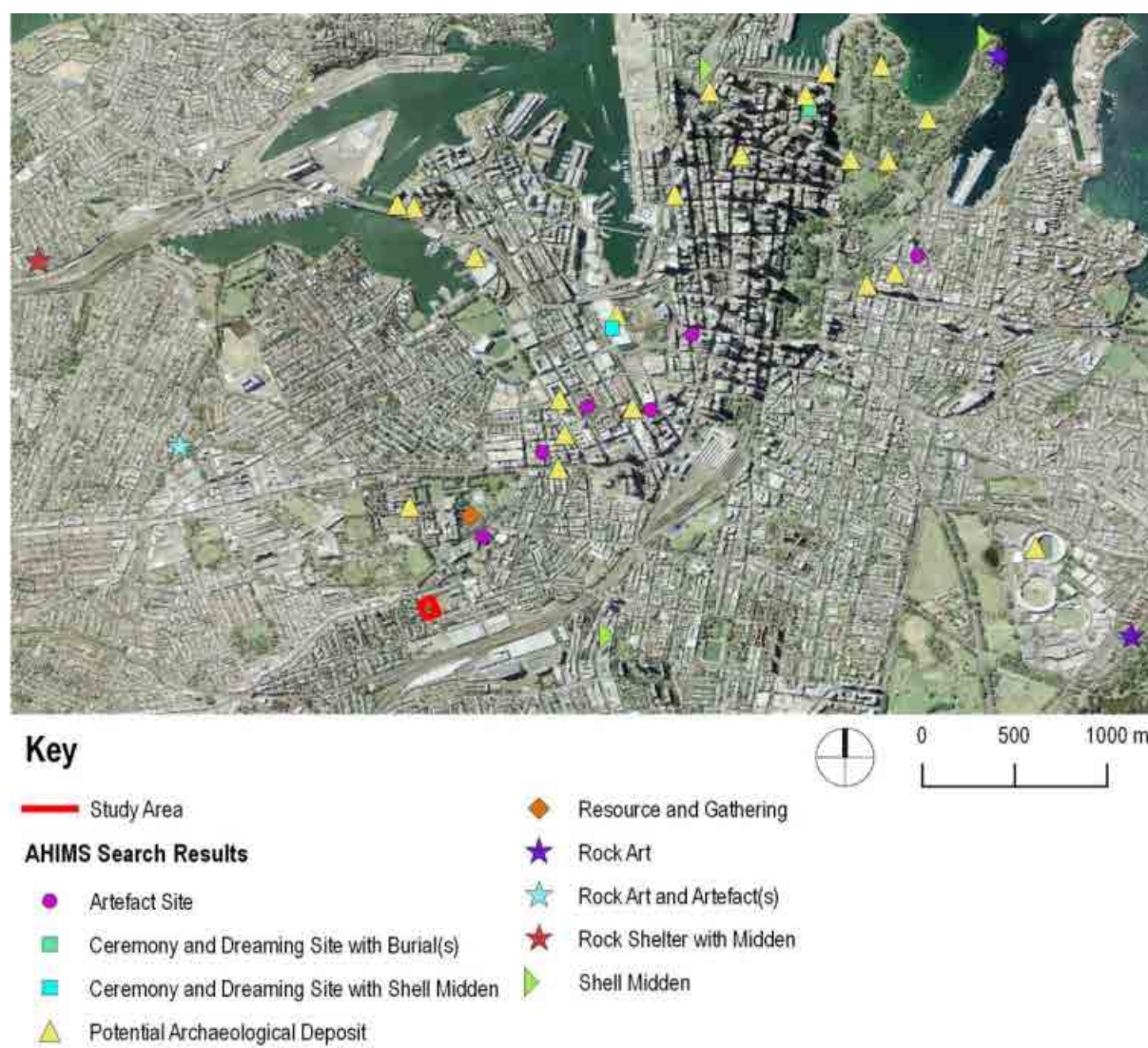


Figure 3.1 The AHIMS search area and sites. (Source: SIX Maps with GML 2019 inclusions from AHIMS data)



Figure 3.2 AHIMS sites around the subject area. (Source: SIX Maps with GML 2019 inclusions from AHIMS data)

## 4.0 Site Inspection and Desktop Analysis

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### 4.1 Visual Inspection of the Study Area

An inspection of the study area was undertaken on 12 February 2019 by Lara Tooby and Dr Tim Owen of GML. The subject site was inspected for visible archaeological remains or evidence of former ground disturbance.

The site inspection was informed by detailed knowledge of the school and its grounds, due to parental connections with the school. During the inspection various aspects of the study area were recorded, including topography, ground levels across the site, areas of exposed soil and the presence of subsurface services. The following observations were made:

- The study area slopes gradually from the north boundary to the south boundary.
- The southern portion of the study area is occupied by extensive buildings, which are cut into the ground, with concrete slabs being poured to form foundations (Figure 4.1).
- The northern part of the study area is covered in 'soft-fall' material, used for ball courts. The ground surface has been levelled and flattened to form a flat surface (Figure 4.2). Some locations have been cut down to create steps and levels across the site. These steps cut into the ground surface, lowering it below the adjacent street level.
- The study area contains no surface exposures of natural intact soils. All trees and vegetation have been planted post-1943.

The conclusion from the study area inspection is that the whole Darlington Public School site has been heavily disturbed. The area comprises constructed landforms, buildings and constructed surfaces. If any archaeological evidence such as Aboriginal objects are present it would not be possible to determine their origin or context.

#### 4.1.1 Potential Archaeological Resource

An assessment of the potential Aboriginal archaeological resource within Darlington Public School is determined by considering the following:

- the likelihood that past activities undertaken by Aboriginal people in the study area would have led to the creation of archaeological deposits; and
- the level of disturbance experienced at the site in the historical period.

As discussed above in Sections 2.5 and 3.4, whilst the study area was probably used by Aboriginal people, this use was probably short term or transient primarily as a hunting and gathering ground, as the swampy environment made it unsuitable for residential campsites. Subsistence activities such as hunting leave little identifiable archaeological signature and usually consist of low density background artefact scatter associated with occasional visitation and use.

The entire study area can be assessed as being heavily disturbed by historical activity. This is likely to have destroyed or damaged any archaeological deposits that related to the study area.



In synopsis, Darlington Public School is assessed as having no potential for Aboriginal archaeological remains to survive intact. If present, any Aboriginal objects would be within fill and displaced from their original deposition context.



**Figure 4.1** View of the southwest corner of the study area, on the corner of Abercrombie Street and Golden Grove Street, showing the current built form. (Source: GML 2019)



**Figure 4.2** View of the central gates on Golden Grove Street, across the ball courts, showing the levelled nature of the study area.  
(Source: GML 2019)

## 5.0 Conclusions and Recommendations

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### 5.1 Conclusions

In conclusion, it has been determined that Darlington Public School does not contain previously recorded Aboriginal places or Aboriginal objects. Following a site inspection, no landscape features associated with Aboriginal archaeological objects or potential Aboriginal archaeological objects were identified. The potential for Aboriginal sites or objects to be present on the ground surface or within subsurface deposits is nil. As such, the proposed redevelopment of the study area would have no impact on Aboriginal objects.

### 5.2 Recommendations

- This report should be included in the Environmental Assessment for the proposed redevelopment of the site and form an appendix to the ACHAR.
- No further Aboriginal archaeological assessment or investigation would be required prior to, or in conjunction with, the proposed redevelopment.
- With respect to Aboriginal objects, and the due diligence code of practice, the proposed action can proceed subject to caution.
- If Aboriginal objects were to be identified during the development of the subject site, works must stop and a suitably qualified archaeologist notified immediately to assess the finds. The finds must be reported to OEH and further approvals may be necessary prior to the recommencement of works.
- In the extremely unlikely event that human skeletal remains were to be discovered during any development works, the finding would need to be reported immediately to the New South Wales Coroner's Office and/or the New South Wales Police. If the remains are suspected to be Aboriginal, OEH would also need to be contacted and a specialist consulted to determine the nature of the remains.

## 6.0 Endnotes

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- <sup>1</sup> Department of Environment Climate Change and Water NSW 2010, *Due Diligence Code of Practice for the Protection of Aboriginal Objects in New South Wales*, Department of Environment, Climate Change and Water NSW, Sydney.
- <sup>2</sup> King cited in Hunter, J 1793 [1968], *An Historical Journal of the Transactions at Port Jackson and Norfolk Island*, Australian Facsimile Editions No. 148. Library Board of South Australia, J. Stockdale, London, p 412.
- <sup>3</sup> Phillip, A 1790 [1892], *Letter from Governor Phillip to Lord Sydney, Government House, Sydney Cove 13 February*, vol. 1 (2), HR NSW. Phillip 1783-1792, p 309.
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- <sup>7</sup> JMcDMD, Sydney University Campus 2010 Test excavations at the Law Building site, Camperdown Campus and at Maze Green, The Old Darlington School, Darlington Campus, October 2005.
- <sup>8</sup> Chapman, G et al. 1989, *Soil Landscapes of the Sydney 1:100 000 Sheet*, Soil Conservation Service of NSW, Sydney.
- <sup>9</sup> Chapman, G et al. 1989, *Soil Landscapes of the Sydney 1:100 000 Sheet*, Soil Conservation Service of NSW, Sydney.
- <sup>10</sup> JMcDCHM, Archaeological Survey for an Aboriginal Heritage Assessment, University of Sydney, NSW, report prepared for Capital Insight Pty Ltd, June 2004, p 7.
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Benson, D and Howell, J 1990, *Taken for Granted: The Bushland of Sydney and its Suburbs*, Kangaroo Press in association with the Royal Botanic Gardens Sydney, Sydney.
- <sup>12</sup> JMcDCHM, Archaeological Survey for an Aboriginal Heritage Assessment, University of Sydney, NSW, report prepared for Capital Insight Pty Ltd, June 2004.  
JMcDCHM, Sydney University Campus 2010 Test excavations at the Law Building site, Camperdown Campus and at Maze Green, The Old Darlington School, Darlington Campus, report prepared for Capital Insight Pty Ltd, October 2005.
- <sup>13</sup> Chapman, G et al. 1989, *Soil Landscapes of the Sydney 1:100 000 Sheet*, Soil Conservation Service of NSW, Sydney, p 30.
- <sup>14</sup> Steele, D and Czastka, J, Archaeological Salvage Excavations at The Quadrant, Broadway., report prepared for Australand Holdings, 2003, p 56.
- <sup>15</sup> JMcDCHM, Archaeological Survey for an Aboriginal Heritage Assessment, University of Sydney, NSW, report prepared for Capital Insight Pty Ltd, June 2004.  
JMcDCHM, Sydney University Campus 2010 Test excavations at the Law Building site, Camperdown Campus and at Maze Green, The Old Darlington School, Darlington Campus, report prepared for Capital Insight Pty Ltd, October 2005.
- <sup>16</sup> Godden Mackay Logan and JMcDCHM, Abercrombie Precinct Redevelopment. Preliminary Aboriginal Archaeological Assessment, report prepared for University of Sydney, 2012.
- <sup>17</sup> Owen, T and Cowie, D 2017, 'Four Predictive Models to Describe Aboriginal Lithic Artefact Site Patterning on the Cumberland Plain', *Journal of the Australian Association of Consulting Archaeologists*, vol 5, no 2.
- <sup>18</sup> White, E and McDonald, J 2010, 'Lithic Artefact Distribution in the Rouse Hill Development Area, Cumberland Plain, NSW', *Australian Archaeology*, vol 70, no 70.
- <sup>19</sup> Attenbrow, V 2010, *Sydney's Aboriginal Past: Investigating the Archaeological and Historical Records*, University of New South Wales Press, Kensington, NSW, p 53.

## **Appendix B**

Details of Aboriginal Consultation



## B Aboriginal Community Consultation—OEH Process

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### B.1 Introduction

Aboriginal community consultation is required for any assessment of Aboriginal heritage in order to make a valid assessment of Aboriginal (heritage) ‘values’; especially those Aboriginal memories, stories and associations between the Aboriginal people and their traditional lands or Country. Aboriginal people frequently express an enduring connection to their Country, a connection that transcends generations, both past and present. The connection is frequently expressed as a sense of belonging, which may manifest through physical objects or place; alternatively it may be presented as an intangible idea, where an appreciation of an unseen quality or non-materialistic value connects a place in the landscape, tradition, observance, custom, lore belief and/or history to the person or group describing the item, event or value. The notion of intangible, social, or community values is essential to Aboriginal people as ‘the effective protection and conservation of this heritage is important in maintaining the identity, health and wellbeing of Aboriginal people’.<sup>1</sup>

In order to gather social and community views and opinions with respect to Aboriginal heritage and identify and address Aboriginal heritage values, the OEH requires proponents to adhere to the guideline document *Aboriginal cultural heritage consultation requirements for proponents 2010*.<sup>2</sup> In addition to providing a mechanism for engaging the Aboriginal community, the directives in the guidelines must be followed for any study that might eventually be used to support an application for an AHIP under Part 6 of the NPW Act.

GML recognises and acknowledges the continuing Indigenous ownership of the traditional knowledge, traditional cultural expressions, practices, innovations and intellectual property rights in the materials provided by RAPs, on which research and assessments in our reports may be based, and endeavour to protect the privacy, integrity and wellbeing of participants in this research.

### B.2 The Process of Consultation

These consultation guidelines set out a process involving identification, registration, engagement and consultation with Aboriginal peoples who may hold cultural knowledge relevant to determining the significance of an Aboriginal object and/or place.

Adherence with guidelines involves following a number of stages, which includes:

1. Informing Aboriginal people about the nature and scope of the proposal.
2. Understanding what might be present in the landscape and its cultural significance.
3. Determining the potential impacts and the proposed strategies to deal with them.
4. Reviewing the report.<sup>3</sup>

Aboriginal groups are invited to register interest as a party to consultation. This includes placing local press advertisement(s), responses are sought from the Registered Aboriginal Parties (RAPs) on the proposed assessment methodology, and an opportunity to comment on the assessment reports and recommendations is provided to the RAPs. The guidelines specify timeframes for each stage of the consultation process. Further details pertaining to these stages are described below.

The Aboriginal community consultation for this project has been carried out in accordance with the OEH guideline. This chapter contains specific details of Aboriginal community consultation with regard to the heritage assessment of the study area.

The complete log of all communications between GML and RAPs and all letters, responses and details pertaining to this consultation are provided in Appendix A.

### **B.2.1 Stage 1: Notification of Project**

The aim of Stage 1 is to 'identify, notify and register Aboriginal people who hold cultural knowledge relevant to determining the cultural significance of Aboriginal objects and/or places in the area of the proposed project'.<sup>4</sup> The identification process involves:

- sending letters to select government agencies to determine relevant Aboriginal stakeholder groups to contact; and
- placing notices in local press, inviting Aboriginal people who hold relevant cultural knowledge to register in the process of community consultation.

A letter notifying all Aboriginal people and the Local Aboriginal Land Council (LALC) about the proposed project must be sent to each individual and group identified through the above stages. Aboriginal people have a minimum of 14 days after the letter is sent or the notice published in the newspaper to register an interest in the project.

The outcome of Stage 1 is a list of Aboriginal people who have registered to be involved in consultation. These are the RAPs. The RAP is to be involved for the remainder of the project; no Aboriginal consultation outside of the RAPs is required.

Letters requesting contact details for Aboriginal people or organisations who may hold cultural knowledge and may identify heritage issues relevant to the study area were sent via email in January and February 2019 to:

- the OEH;
- Local Aboriginal Land Council;
- Office of The Registrar, Aboriginal Lands Right Act 1983;
- National Native Title Tribunal;
- Native Titles Service Corporation;
- City of Sydney Council; and
- the Greater Sydney Catchment Management Authority (Greater Sydney Local Land Service).

Subsequently, those Aboriginal people who were identified during the Step 1 notifications were contacted via letter on 20 February 2020, providing information regarding the project and inviting them to register an interest (Step 2 notifications). A notification was also placed in the Central Courier on 20 February 2019, inviting registrations of interest by Aboriginal people with cultural knowledge relevant to the project area.

## Registered Aboriginal Parties

In line with the outcomes of Stage 1 following OEH 2010: Appendix B<sup>5</sup> the Registered Aboriginal Parties (RAPs) are:

- Darug Boorooberongal Elders Aboriginal Corporation;
- Didge Ngunawal Clan;
- Darug Land Observations;
- A1 Indigenous Services;
- Ginninderra Aboriginal Corporation; and
- Metropolitan Local Aboriginal Land Council.

The list of project RAPs was sent to the OEH and Local Aboriginal Land Council on 12 March 2019.

### B.2.2 Stage 2: Presentation of Information

A letter was sent to all RAPs informing them of the project outline, project impacts, timeline and milestones of the project. Included is a methodology for undertaking the assessment and a request for any information on culturally sensitive areas of local traditional knowledge relating to the study area.

OEH have determined that Stage 2 must allow 28 days for the RAPs to respond.

Each group was provided with written details of the proposed project on 12 March 2019. Comments were received from the DLO and MLALC. Both groups supported the methodology.

### B.2.3 Stage 3: Gathering Information

Of the six groups registered for consultation, one group identified they had a relative attending the school. As the likely values connected with the school were not archaeological or reflective of other traditional connections, and as the subject site is an active school, no formal opportunity was made for RAPs to enter the school and assess the school. However, those RAPs with a direct connection with the school have been afforded the opportunity to provide input into the assessment of values through completion of the parent's questionnaire (this is detailed in Section 3.5.3 of the main ACHAR). This questionnaire was disseminated directly through the school's systems, under the guidance of the school principal.

### B.2.4 Stage 4: Review of Draft Report

All project RAPs were provided the draft report for review on 1 May 2020. A period of 28 days was allowed for their review. The following comments were received:

- To be added following RAP review.

## B.3 Endnotes

<sup>1</sup> Department of Environment, Climate Change and Water 2010, *Aboriginal cultural heritage consultation requirements for proponents 2010*, Sydney.

<sup>2</sup> Department of Environment, Climate Change and Water 2010, *Aboriginal cultural heritage consultation requirements for proponents 2010*, Sydney.

## GML Heritage

- <sup>3</sup> List taken from Department of Environment, Climate Change and Water 2010, *Aboriginal cultural heritage consultation requirements for proponents 2010*, Sydney, p 10.
- <sup>4</sup> Department of Environment, Climate Change and Water 2010, *Aboriginal cultural heritage consultation requirements for proponents 2010*, Sydney, p 10.
- <sup>5</sup> Department of Environment, Climate Change and Water 2010, *Aboriginal cultural heritage consultation requirements for proponents 2010*, Sydney.

## Aboriginal Consultation Log—Darlington Public School Project—18-0630

### Stage 1—Notification of project proposal and registration of interest

#### Stage 1, Step 1—Compilation of a list of Aboriginal stakeholders

Body/Group	Contact	Date Sent	Date Reply	Comment	Reference
OEH region office	Susan Harrison Senior Team Leader Planning Greater Sydney Branch Regional Operations Office of Environment and Heritage PO Box 644 Parramatta NSW 2124	30 Jan 2019	1 Feb 2019	OEH provided an extensive list of Aboriginal stakeholders for the Greater Sydney Branch. All organisations and individuals who have a listed interest in the LGA relevant to this project were listed and invited to register and interest in the project.  Page 2 of the list of the Stakeholders was missing, so a follow-up email to locate this page was sent on 7 Feb 2019. Missing page emailed on the same day. List of 44 potential RAPS provided.	Letter and Email
Local Aboriginal Land Council (LALC)	Metropolitan Local Aboriginal Land Council metrolalc@metrolalc.org.au PO Box 1103, Strawberry Hills NSW 2012	7 Feb 2019			
The Registrar, <i>Aboriginal Lands Right Act 1983</i>	The Registrar, Aboriginal Land Rights Act PO Box 112 GLEBE NSW 2037 adminofficer@oralra.nsw.gov.au Att: Ms Megan Mebberson	7 Feb 2019	19 Feb 2019	There are not currently any registered Aboriginal Owners (under the Land Rights Act) in the Study Area. ALRA recommended we contact Metro LALC.	Email

Body/Group	Contact	Date Sent	Date Reply	Comment	Reference
National Native Title Tribunal (NNTT)	National Native Title Tribunal GPO Box 9973 SYDNEY 2000 enquiries@nntt.gov.au Attention: Ms Kimberley Wilson	7 Feb 2019	7 Feb 2019	'Records held by the National Native Title Tribunal as at 07 February 2019 indicate that the identified parcels appear to be freehold, and freehold tenure extinguishes native title.'	Email
Native Title Services Corporation (NTSCORP Limited)	Native Title Services Corporation PO Box 2105 STRAWBERRY HILLS NSW 2012 information@ntscorp.com.au	7 Feb 2019			
Local Council	City of Sydney GPO Box 1591 Sydney NSW 2001 council@cityofsydney.nsw.gov.au	7 Feb 2019	25 Feb 2019	'The City of Sydney defers to the Metropolitan Local Aboriginal Land Council as the cultural stakeholder for these matters.'  John Poulton COS Heritage Specialist (ph: 9246 7725)	Email
Catchment Management Authority (CMA)	Greater Sydney Catchment Management Authority admin.greatersydney@lls.nsw.gov.au	7 Feb 2019	8 Feb 2019	'We strongly recommend that you make contact with the Office of Environment and Heritage (OEH), Cultural Heritage Division, for all-inclusive contact lists of persons and organisations that may assist with your investigation.'	Email

Approximately 10 days should be allowed for these groups to respond.

### Stage 1, Step 2—Newspaper Advert

Newspaper	Date Printed	Reference
Central Courier	20 February 2019	Tear Sheet

As a minimum 14 days must be allowed for Aboriginal people to respond to the newspaper advertisement, the closing date for response was 6 March 2019.

### List of Aboriginal groups/people from Step 1 and Step 2.

The following list of Aboriginal groups were identified. The OEHL list formed the primary basis of referrals, and GML contacted every stakeholder who had listed Sydney as a *Local Government Area* they were interested in.

Organisation	First Name	Last Name	Email	Street Address	Suburb	State	Postcode	Phone Number
Metropolitan Local Aboriginal Land Council	Nathan	Moran	n Moran@metrolalc.org.au; metrolalc@metrolalc.org.au	PO Box 1103	STRAWBERRY HILLS	NSW	2012	(02) 83949666
La Perouse Local Aboriginal Land Council	Chris	Ingrey	admin@laperouse.org.au	PO Box 365	MATRAVILLE	NSW	2036	(02) 93114282
Darug Aboriginal Cultural Heritage Assessments	Celestine	Everingham		9/6 Chapman Ave	CHATSWOOD	NSW	2067	(02) 9410 3665
Darug Land Observations	Jamie	Workman	daruglandobservations@gmail.com	PO BOX 173	ULLADULLA	NSW	2539	Anna: 0413687279, 0415 663 763
A1 Indigenous Services	Carolyn	Hickey	cazadirect@live.com	73 Russell Street	EMU PLAINS	NSW	2750	0411 650 057
	Eric	Keidge		11 Olsson Close	HORNSBY HEIGHTS	NSW	2077	0431 166 423
Tocomwall	Danny	Franks	danny@tocomwall.com.au	PO Box 76	CARINGBAH	NSW	1495	0404 171 544
Gunyyu	Kylie	Ann Bell	gunyyuuchs@gmail.com					
Walbunja	Hika	Te Kowhai	walbunja@gmail.com					0402 730 612
Badu	Karia Lea	Bond	baduchts@gmail.com	11 Jeffery Place	MORUYA	NSW	2537	0476 381 207
Goobah Developments	Basil	Smith	goobahchts@gmail.com	66 Grantham Road	BATEHAVEN	NSW	2536	0405 995 725
Wullung	Lee-Roy James	Boota		54 Blackwood Street	GERRINGONG	NSW	2534	0403 703 942

Organisation	First Name	Last Name	Email	Street Address	Suburb	State	Postcode	Phone Number
Yerramurra	Nicholas Wade	Glover	yerramurra@gmail.com	1 Waratah Avenue	ALBION PARK RAIL	NSW	2547	0401 753 202
Nundagurri	Newton	Carriage	nundagurri@gmail.com					0421 253 677
Murrumbul	Mark	Henry	murrumbul@gmail.com					
Jerringong	Joanne Anne	Stewart	jerringong@gmail.com					0422 800 184
Pemulwuy CHTS	Pemulwuy	Johnson	pemulwuyd@gmail.com	14 Top Place	MT ANNAN	NSW	2567	0425 066 100
Bilinga	Simalene	Carriage	bilingachts@gmail.com					
Munyunga	Kaya Dawn	Bell	munyungachts@gmail.com					
Wingikara	Hayley	Bell	wingikarachts@gmail.com					
Minnamunnung	Aaron	Broad		1 Waratah Avenue	ALBION PARK RAIL	NSW	2527	0402 526 888
Walgalu	Ronald	Stewart	walgaluchts@gmail.com					
Thauaira	Shane	Carriage	thauairachts@gmail.com					
Dharug	Andrew	Bond	dharugchts@gmail.com					
Bilinga Cultural Heritage Technical Services	Robert	Brown	bilinga@mirramajah.com					
Gunyyu Cultural Heritage Technical Services	Darlene	Hoskins-McKenzie	gunyyu@mirramajah.com; management@mirramajah.com					
Munyunga Cultural Heritage Technical Services	Suzannah	McKenzie	munyunga@mirrmajah.com					



Organisation	First Name	Last Name	Email	Street Address	Suburb	State	Postcode	Phone Number
Murrumbul Cultural Heritage Technical Services	Levi	McKenzie-Kirkbright	murrumbul@mirramajah.com					
Wingikara Cultural Heritage Technical Services	Wandai	Kirkbright	wingikara@mirramajah.com					
Gulaga	Wendy	Smith	gulagachts@gmail.com					
Biamanga	Seli	Storer	biamangachts@gmail.com					
Callendulla	Corey	Smith	cullendullachts@gmail.com					
Murramarang	Roxanne	Smith	murramarangchts@gmail.com					
DJMD Consultancy	Darren	Duncan	darrenjohnduncan@gmail.com					0410 510 397
Butucarbin Aboriginal Corporation	Jennifer	Beale	koori@ozemail.com.au	PO Box E18	EMMERTON	NSW	2770	(02) 9832 7167
Didge Ngunawal Clan	Lillie	Carroll	didgengunawalclan@yahoo.com	33 Carlyle Crescent	CAMBRIDGE GARDENS	NSW	2747	0426 823 944
Ginninderra Aboriginal Corporation	Steven	Johnson	ginninderra.corp@gmail.com	PO Box 3143	GROSE VALE	NSW	2754	0406 991 221
Nerrigundah	Newton	Carriage	nerrigundahchts@gmail.com					0421 253 677
Wailwan Aboriginal Group	Philip	Boney	waarlan12@outlook.com					

Organisation	First Name	Last Name	Email	Street Address	Suburb	State	Postcode	Phone Number
Barking Owl Aboriginal Corporation	Jody	Kulakowski	barkingowlcorp@gmail.com	2-65/69 Wehlow St.	MT DRUITT			
Thoorga Nura	John	Carriage	thoorganura@gmail.com	50B Hilltop Crescent	SURF BEACH	NSW	2536	
Darug Boorooberongal Elders Aboriginal Corporation	Gordon	Workman	boorooberongal@outlook.com	73 Judith Anderson Drive	DOONSIDE	NSW	2767	
B.H. Heritage Consultants	Hampton	Ralph	hamptonralph46@gmail.com	184 Caption Cook Drive	WILMOT	NSW	2770	
B.H. Heritage Consultants	Hampton	Nola	nhampton77@gmail.com	95 Mount Ettalong Road	UMINA BEACH	NSW	2257	
Ngambaa Cultural Connections	Kaarina	Slater	ngambaaculturalconnections@hotmail.com	6 Natchez Crescent	GREENFIELD PARK	NSW	2167	

### Stage 1, Step 3—Aboriginal notification of the proposed project and an offer to be involved in the consultation

Letters were sent to identified Aboriginal representatives on 20 February 2019. 14 days were allowed for groups to register (6 March 2019).

	Aboriginal Organisation/Person	Address	Date Sent	Reference
1	Metropolitan Local Aboriginal Land Council	nmoran@metrolalc.org.au; metrolalc@metrolalc.org.au	20 February 2019	Email
2	La Perouse Local Aboriginal Land Council	admin@laperouse.org.au	20 February 2019	Email
3	Darug Aboriginal Cultural Heritage Assessments	9/6 Chapman Ave, CHATSWOOD NSW 2067	20 February 2019	Postal Letter
4	Darug Land Observations	daruglandobservations@gmail.com	20 February 2019	Email
5	A1 Indigenous Services	cazadirect@live.com	20 February 2019	Email
6	Eric Keidge	11 Olsson Close, HORNSBY HEIGHTS NSW 2077	20 February 2019	Postal Letter

	Aboriginal Organisation/Person	Address	Date Sent	Reference
7	Tocomwall	danny@tocomwall.com.au	20 February 2019	Email
8	Gunyu	gunyuuchts@gmail.com	20 February 2019	Email
9	Walbunja	walbunja@gmail.com	20 February 2019	Email
10	Badu	baduchts@gmail.com	20 February 2019	Email
11	Goobah Developments	goobahchts@gmail.com	20 February 2019	Email
12	Wullung	54 Blackwood Street, GERRINGONG NSW 2534	20 February 2019	Postal Letter
13	Yerramurra	yerramurra@gmail.com	20 February 2019	Email
14	Nundagurri	nundagurri@gmail.com	20 February 2019	Email
15	Murrumbul	murrumbul@gmail.com	20 February 2019	Email
16	Jerringong	jerringong@gmail.com	20 February 2019	Email
17	Pemulwuy CHTS	pemulwuyd@gmail.com	20 February 2019	Email
18	Bilinga	bilingachts@gmail.com	20 February 2019	Email
19	Munyunga	munyungachts@gmail.com	20 February 2019	Email
20	Wingikara	wingikarachts@gmail.com RTS, no postal address or phone number	20 February 2019	Email
21	Minnamunnung	1 Waratah Avenue, ALBION PARK RAIL, NSW 2527; minnamunnung@gmail.com	20 February 2019	Email and Postal Letter
22	Walgalu	walgaluchts@gmail.com	20 February 2019	Email
23	Thauaira	thauairachts@gmail.com	20 February 2019	Email
24	Dharug	dharugchts@gmail.com	20 February 2019	Email
25	Bilinga Cultural Heritage Technical Services	bilinga@mirramajah.com RTS, no postal address or phone number	20 February 2019	Email
26	Gunyu Cultural Heritage Technical Services	gunyu@mirramajah.com RTS; management@mirramajah.com RTS, no postal address or phone number	20 February 2019	Email
27	Munyunga Cultural Heritage Technical Services	munyunga@mirramajah.com RTS no postal address or phone number	20 February 2019	Email
28	Murrumbul Cultural Heritage Technical Services	murrumbul@mirramajah.com RTS no postal address or phone number	20 February 2019	Email

	Aboriginal Organisation/Person	Address	Date Sent	Reference
29	Wingikara Cultural Heritage Technical Services	wingikara@mirramajah.com	20 February 2019	Email
30	Gulaga	gulagachts@gmail.com	20 February 2019	Email
31	Biamanga	biamangachts@gmail.com	20 February 2019	Email
32	Callendulla	cullendullachts@gmail.com	20 February 2019	Email
33	Murramarang	murramarangchts@gmail.com	20 February 2019	Email
34	DJMD Consultancy	darrenjohnduncan@gmail.com	20 February 2019	Email
35	Butucarbin Aboriginal Corporation	koori@ozemail.com.au	20 February 2019	Email
36	Didge Ngunawal Clan	didgengunawalclan@yahoo.com.au	20 February 2019	Email
37	Ginninderra Aboriginal Corporation	ginninderra.corp@gmail.com	20 February 2019	Email
38	Nerrigundah	nerrigundahchts@gmail.com	20 February 2019	Email
39	Wailwan Aboriginal Group	waarlan12@outlook.com	20 February 2019	Email
40	Barking Owl Aboriginal Corporation	barkingowlcorp@gmail.com	20 February 2019	Email
41	Thoorga Nura	thoorganura@gmail.com	20 February 2019	Email
42	Darug Boorooberongal Elders Aboriginal Corporation	boorooberongal@outlook.com	20 February 2019	Email
43	B.H. Heritage Consultants	hamptonralph46@gmail.com; nhampton77@gmail.com	20 February 2019	Email
44	Ngambaa Cultural Connections	ngambaaculturalconnections@hotmail.com	20 February 2019	Email

### Stage 1 Complete—Registered Aboriginal Parties (RAP) Contact Details

Aboriginal Organisation/Person	Contact	Date Received and comments	Reference
Darug Boorooberongal Elders Aboriginal Corporation (DBEAC)	Boorooberongal@outlook.com Uncle Gordon Workman	20 February 2019 'Some members may have people at this School but most of us are connected to the ground it stands on and which was stolen from the Darug People SONG LINES, STORY LINES, our culture customs and LORE are within these grounds this is how we are connected.' They also sent through a formal registration letter.	Letter and Email

Aboriginal Organisation/Person	Contact	Date Received and comments	Reference
Didge Ngunawal Clan (DNC)	didgengunawalclan@yahoo.com.au Paul Boyd & Lilly Carroll	20 February 2019 'DNC would like to register an interest into 18-0630 Darlington Public School ACC'	Email
Darug Land Observations	daruglandobservations@gmail.com Anna O'Hara	22 February 2019 Letter of expression of interest to be involved in the project	Letter and Email
A1 Indigenous Services	cazadirect@live.com Carolyn Hickey	23 February 2019 A1 would like to register for consultation and an field work for this project. I am a traditional owner and hold cultural knowledge and connection to this area, I have a niece that attends this school, I will bring to this job, 15 years experience in cultural heritage work, we are among one of oldest registered groups, my staff and I will bring experience and professionalism to each job. I have attached a contact of reference to attest to our quality of work.'	Email
Ginninderra Aboriginal Corporation	ginninderra.corp@gmail.com Lisa Green	4 March 2019 Our Ginninderra Aboriginal Corporation members are interested in consulting and assisting with all aspects of the above-mentioned project at Darlington Public School.	Letter and Email
Metropolitan Local Aboriginal Land Council	metrolalc@metrolalc.org.au	12 March 2019 Phone conversation discussing registration.	Phone Call

La Pouse Local Aboriginal Land council responded to the invitation to register an interest, but identified that the study areas was not within their boundaries.

A copy of the registered Aboriginal parties was sent to OEH and the LALC on 12 March 2019.

Organisation	Date Sent
LALC	12 March 2019
OEH	12 March 2019

## Stage 2—Presentation of information about the proposed project

### Stage 2, Step 1—Presentation of proposed project information and provision of proposed assessment methodology to the RAPs

Aboriginal Organisation/Person	Date Sent	Date Reply	Comments, outcomes and/or issues	Reference
A1 Indigenous Services	12 March 2019	None		
Darug Boorooberongal Elders Aboriginal Corporation	12 March 2019	None		
Darug Land Observations	12 March 2019	13 March 2019	'Darug Land Observations Pty Ltd (DLO) has reviewed the project background information and assessment methodology, and the draft Aboriginal Archaeological Due Diligence Report, and supports the proposed redevelopment of Darlington Public School, in Darlington.'	Email and Letter
Didge Ngunawal Clan (DNC)	12 March 2019	None		
Ginninderra Aboriginal Corporation	12 March 2019	None		
Metro Local Aboriginal Land Council	12 March 2019	13 March 2019	'Thank you so much for registering MLALC and for information provided for the project. And I affirm that the MLALC's contact for the project is Ms Selin Timothy whom to assist all I have cc on this email along with MLALC Operations Manager Ms Damita McGuinness. Look forward to speaking and or meeting soon.'	Email

As the likely values connected with the school were not archaeological or reflective of other traditional connections, and as the subject site is an active school, no formal opportunity was made for RAPs to enter the school and assess the school. However, those RAPs with a direct connection with the school have been afforded the opportunity to provide input into the assessment of values through completion of the parent's questionnaire (detailed in Section 3.5.3). This questionnaire was disseminated directly through the school's systems, under the guidance of the school principal.

## Stage 3—Seek information from RAPs and Review of ACHAR & ATR

### Stage 3, Step 3—Seek information from RAP on (a) the presence of Aboriginal objects of cultural value and (b) places of cultural value

The project RAPs were sent version 3 of the ACHAR for formal review and comment on 8 May 2020. A period of 28 days was allowed for comments, with a request to provide feedback by 5 June 2020. No comments or feedback was received on the draft ACHAR. A final ACHAR was produced on 5 June.

RAP	Date Sent	Date Reply	Comments	Reference
Darug Boorooberongal Elders Aboriginal Corporation (DBEAC)	1 May 2020	None	None	
Didge Ngunawal Clan (DNC)	1 May 2020	None	None	
Darug Land Observations	1 May 2020	None	None	
A1 Indigenous Services	1 May 2020	None	None	
Ginninderra Aboriginal Corporation	1 May 2020	None	None	
Metropolitan Local Aboriginal Land Council	1 May 2020	None	None	

## **Appendix C**

Outcomes from Teachers, Parents and Students Consultation Program



DARLINGTON PUBLIC SCHOOL REDEVELOPMENT PROGRAM  
**HERITAGE ASSESSMENT**  
**NOTES FROM ABORIGINAL EDUCATION EXCELLENCE  
WORKSHOP WITH TEACHERS 20 MARCH 2019**  
Version 2



# EXECUTIVE SUMMARY

This document presents a summary of discussion and data collected during the Aboriginal Education Excellence Workshop held on 20 March 2019 (3:15pm-5:15pm) at Darlington Public School.

The purpose of the workshop was to understand how Aboriginal culture and heritage at the school can be protected and enhanced in order to create a safe learning environment and showcase excellence in Aboriginal education.

Following previous consultation with Aboriginal parents, the workshop was structured around four themes identified from previous consultations, which align with the Darlington Public School key design themes identified by the NSW Department of Education (School Infrastructure) as indicated below:

- Celebrating and Recognising Aboriginal Culture and History (design theme 7 - Heritage connections)
- Teaching Aboriginal Culture (design theme 4 - Learning and student wellbeing)
- Requirements for cultural spaces and point of arrival, entrance and navigation (design theme 8 - Point of arrival, entrance and navigation)
- Arts and Display of Aboriginal Culture (design theme 2 - Creative and performing arts)

The workshop, along with outcomes from a parents survey as well as student workshop, will help inform the heritage assessment and the architectural and landscape design for the redevelopment of the Darlington Public School.

This report provides a summary of the most important features identified by the teachers, key opportunities, and a selection of quotes as well as the raw data from the workshop 'World Cafe' exercise where participants were asked to identify values and opportunities for each of the four themes.

## SUMMARY OF MOST IMPORTANT FEATURES

The following features were identified as being most important considerations for the heritage assessment:

- The school is located in Darlington/Redfern. Redfern is special with a rich and important history. There are also many 1st here - 1st Aboriginal medical centre, 1st Aboriginal legal centre and the home of Aboriginal Legal Service (ALS), Aboriginal Medical Service (AMS), Black Theatre etc
- We value safety for our students and community. We want the school to be a safe space for people to come and feel comfortable. More than 90% of students feel that their teachers understand Aboriginal culture
- This school is about relationships. We need spaces to have a yarn, to talk, to debrief. This is important for people to share and listen, to open up about any trauma and heal. (i.e. we could build a 'student's staffroom', where students can chat and debrief)
- Our culture is valuable and powerful. We are more than just a representation of culture, we are living, breathing culture.
- Darlington Public School is more than art on walls: we need to create a strong sense of belonging and connection - that can inspire our Aboriginal children as well as foster greater understanding in the wider community.

## **SUMMARY OF VALUES AND OPPORTUNITIES THAT RESONATED MOST**

While all ideas and views raised were deemed as important in the redevelopment (e.g. no one disagreed with any of the statements) the values and opportunities below were found to resonate most with participants. These are based on a total tally of all votes across the four themes (e.g. a particular opportunity may have been discussed across several themes).

### **Connection, belonging and healing**

It is important that art and design is positive and tells a story of resilience and triumph while creating nurturing environments. There is a weight of hurt amongst Aboriginal people – and the school must create safe, inclusive spaces where children and others can feel safe and at home and debrief. There are also opportunities for the school to build relationships with creative Aboriginal organisations and community groups.

### **Cultural recognition**

All design and art needs to reflect a diverse and dynamic community. Culture is present and alive, it's not stagnant or in the past. Any new art work should as far as possible be commissioned to local Aboriginal artists.

### **Displays**

Displays of Aboriginal art should be more creative and less random - not just sit in a case. "Get it out from the glass". Displays should provide opportunity for interpretation for all community to learn from and have fun with – it shouldn't be like a museum. Some of the display or art can be fixed while others can be interactive (using audio and QR labels for explaining artworks and artefacts).

### **Welcoming area and point of arrival**

The welcome to the school is very important and the redevelopment should include a gathering space, kiss and drop, carpeting, connected motif through the school, navigating and wayfinding through Aboriginal symbols. It should be an inclusive space for families; not just students and provide good space for bikes, prams and scooters. Welcome words, especially at point of arrival, are important and should include different languages.

### **Learning spaces (classrooms and preschool)**

The learning spaces need to actively encourage students to think about culture and should include totems in class rooms (perhaps also class totems) as well as art and clapsticks, shells, pinecones, dillybags, bark printing, wooden artefacts. Spaces should be creative and include yarning circle in each class.

### **Landscaping and Bushtucker**

It is important that landscaping reflects Aboriginal culture and storytelling. It should include features such as surface; bush tucker gardens and seasonal signs (6 seasons); interpretive signage and links to teaching/learning, and tree carvings. There is also an opportunity to celebrate bush tucker kitchen and cooking, e.g. regular cooking at school with children.

### **History**

It is important that spaces and consideration is made to showcase history and stories; this is core to a sense of belonging and continuity at the school as well as strong connection to Redfern. This could include a memorial wall or place, a mural or video material that also captures the political history of Darlington Public School. There is also an opportunity to showcase the history of International First Nationals in Sydney.

**Seating/meeting/yarn space (circle, campfire feel)**

Storytelling is an integral part of Aboriginal culture and the design should include both an indoor and an outdoor seating/yarn space that also can allow for debrief and other gatherings such as providing a yarn circle in every classroom.

**Blue bus**

The blue bus should be removed – it's taking up too much space. There is an opportunity to preserve its image using photographic record keeping and possibly cut front off it so it can be used in playgrounds

**Totems**

The totems (artwork from year 6 students) have been at the school for 20-30 years and it is important to keep them.

**SELECTION OF QUOTES**

Facilitators captured quotes from participants throughout the session with a selection provided below (all quotes are provided in the data sets under each theme in the following sections of this report):

- "The school is all about belonging, safe spaces and connection. This is where people come to find family, even if it is not their blood family"
- "Use Redfern as a strength - Redfern is a meeting place. It is a symbol and survival"
- "We culturally live our lives everyday but we're still connected to our past"
- "Truth hurts, but can lead to healing. Spaces across the school should be places for healing and difficult conversations, not just for students or teachers but families and community"
- "We can walk two worlds, not one or the other"
- "I like a space you can feel something in, where you can feel the history and community"
- "History does not have a start point and an endpoint. It is dynamic and it doesn't always move in a straight, chronological line"
- "We have a long line of trauma. The hardships exhaust us, but enlightens us as well"
- "Aboriginal heritage and art is valuable and powerful. It is not just about representations on walls. We are a school where posters won't cut it"
- "Sharing stories [in a way that follows protocols and customs] can bring healing from events that have been filled with shame."

# WORKSHOP DATA

The data below is a direct write-up of outcomes from the workshop exercise, where participants were given 10 minutes to identify values and opportunities for each theme; they then moved on to the next group until having completed all four themes.

When joining a new theme, the table facilitator would recap the previous discussion and ask each participant to place a sticky dot on the post it notes that resonated most strongly with them. These are referred to as 'votes' below.

## THEME 1

### CULTURAL SPACES AND POINT OF ENTRANCE ARRIVAL, ENTRANCE AND NAVIGATION

- Landscaping
  - Surface and rainbow serpent
  - Bush Tucker gardens that is flexible
    - Seasonal signs
    - Storytelling
    - 6 seasons
    - Connections to curriculum through teaching spaces
  - Garden curriculum linked to bush tucker
  - Interpretation for garden = plaques, more subtle interpretation
  - Tree carvings
  - Sporting area
  - Equipment
  - Flexible - basketballs, soccer
  - Reinforced equipment east to access
- Welcoming area
  - Gathering space
  - Kiss and drop
  - Beginning of the day rituals
  - Spaces conducive to young
  - Acoustics need to be good
  - Connect many spaces
  - Arrival spaces
  - Carpet
  - Connected motif through the school
  - Wayfinding/navigating arrival through Aboriginal symbols
  - Single foyer for preschool and school
  - Languages
  - Linger
  - Community building
  - Inclusive area for families
- Point of arrival
  - Bikes, pams and scooters
  - Connection
  - Congregation
  - Currently outside school
- Totems in classrooms
  - Totem poles and flag poles
- Preschool
  - Space
  - Clapsticks, shells, pinecones, dillybags, bark printing, wooden artefacts
  - Used in different spaces = display

- Clapsticks used daily with music movement
  - Taken outside
  - Waramberee preschool = hut and quiet area
- Displays
  - Less random - not just in case
  - Artefacts with interpretation for all community to learn from
- Parents arrival waiting area
  - Placemaking
  - Acknowledgement of Country
  - Welcome in different languages
  - Artefact displays
- Surfaces
  - Keep murals/reinstall
  - Symbols from artwork used in the program
- Seasonal
  - Shade
  - Acknowledgement of Country
  - Yarning circle = Not enough room for both classes = indoor/outdoor
- Bush Tucker garden
  - Spreadout
  - Community garden (six seasons)
  - Separate
  - Cooking, caring for plants, growing
  - Gender not required
  - Landscaping of scale for children
  - Flexible built in seating areas
  - Drawing areas for outdoor chalk dreaming
- Meeting place
  - Respectful space
  - 30-25 people in circle, different to learning spaces
- Potential to include other cultures not just tokenistic
- Outside
  - Permanent setup toys
  - Currently no dirt/grass, soil, plantings = better on the ground
  - Aboriginal mats outside
    - Undercover area for wet weather
- Values
  - Holistic place
  - Not tokenistic
  - Experiences
  - Embedded into program
  - Diversity and inclusiveness
  - Cultural sharing
- Aboriginal room
  - Parent, children
  - Safe place
  - Resources
  - Tables, chairs and water
  - Art
  - Acknowledgement of Country
  - Open for supervision
  - Yarning circle
- Koori Cup
  - Space for Koori Cup
  - Equipment
- Displays
  - Attractive, purposeful, welcoming, meaningful, relevant

- Centrepoint
  - Links to curriculum
- Design
  - Biodiverse layout - irregular, not linear like desire lines
  - Welcoming
- Important points for consideration
  - Welcoming space within school
  - Open - not closed before 9AM
  - Safe community space for Aboriginal families
- Community room, not only staff
- Aboriginal leaders, motivation, meaning around school
- Extend into outdoor areas
- Surfaces have Aboriginal motifs on glass, carpet, walls
- Displays well curated and interpreted
- Wayfinding navigation through playground
- Finishes: fresh and bright
- Aboriginal art - curated collection and curriculum
- Waiting areas for visitors and children
- Bush tucker garden
- Fireplace for ceremony near garden
- A place for healing for the whole community
- Teachers to have conversations all the time
- We are a melting pot of culture, we need a strong identity

#### **Relevant Quote**

- "School is a safe place where people can feel comfortable. It's about sharing, and sharing across generations"

## THEME 2

### TEACHING ABORIGINAL CULTURE

#### What is important?

- Welcome words
  - Especially Aboriginal words
  - Different language
- Canteen area
  - Next to garden
  - Next to Cooking area
- Dharawal Calendar - Seasons during the year
  - Location specific knowledge
  - Calendars
- The new building should facilitate an open conversation between parents and teachers - be inviting
- Yarning circle delineations. From Strayer/Suerlier institute
- Totems in the playground (not just the classroom) for children to sit on and climb on, e.g Attison Road near reverse garbage
- Cultural displays
  - Multicultural
  - Not just on significant days
  - Embedded not tokenistic
- Royal Botanical Gardens connection with native plants
- Label areas with Dharawal translated with english
  - Native plants
- Traditional knowledge taught through gardens with specific areas
- Outside the classroom - a calm area using the natural environment
- Greater involvement with elders and community more frequently - embedded in regular
- Consistent teaching
  - Rather than occasional days
- Djarual Carpets - Currently on the walls of the hall
  - Meanings behind these
  - Clearly displayed in the new school
  - Opportunity to teach to visitors
- Aboriginal Translation of national anthem - Strengthen language

#### Opportunities

- History
  - Aboriginal components
  - Use examples and things to link
  - Native foods and gardens used for teaching
- School logo
  - Developed by an elder
  - Class logo/totem
  - Each class has its own, painted and displayed in the classroom
- Acknowledgement of Country
  - Welcome book
  - Teach them their actions
  - Hand actions
- The 11th classroom are the hallways and open spaces - Kids need to leave their classes and talk outside the class and return. Have a chat
- Yarning circle
  - How they feel
  - Specific space
  - Sit on carpet
- Yarning circle in each class, circle allows for safe space to check in and share how they are feeling



- Parent and community participation throughout the whole year
- Meeting place in the morning to be more welcoming
- Aboriginal games - traditional games
- Kids used to rotate around activities by local Aboriginal people - baking bread, materials and sewing
- Resources - developed by community made readily available, mapped to scopes and supported by teaching areas that promote these lessons
- School has a lot of book resources for library and classrooms specific to Aboriginal culture
- Aboriginal words - often from the kids, can be from across the state
- Aboriginal song
  - Gifted to the school by boriginal and Torres Strait Islanders
  - Our Aboriginal songs
  - Music teacher to focus on the songs
- The non-Aboriginal kids get such a rich education regarding Aboriginal heritage. Want culture and history shared with wider community
- Strong familial links
  - Aunty Wendy
  - Settlement
  - Redfern Police
  - Tribal Warriors
- Nangi Mai award
  - Safe respectful learner award
  - Excellence in Aboriginal education
  - NSW awards
- Special days
  - Sorry Day
  - Mabo Day
  - NAIDOC Week
  - People with Ernie Dingo
  - 'Fish Bake', big hole dug, coals
  - Smoking ceremony

#### Relevant Quotes

- "Greater links in community and bring community in"
- "Warning and chatting is a big thing"
- "The non-Aboriginal kids know how to do a smoking ceremony"
- "There is not one parent who doesn't support Aboriginal teaching"
- "Aboriginal recognition is why we chose to send our kids here"
- "Never in the world have I seen Aboriginal culture celebrated like a Darlington"
- "Music and dance is such a big thing"
- "A Koori kid can be whatever the want"
- "We reflect the community we are in"
- "Good teaching point for Aboriginal narrative and what it is like to be Aboriginal and teach Aboriginal ways"
- "Use Redfern as a strength - Redfern is a meeting place. It is a symbol and survival"

## THEME 3

### ART AND DISPLAY OF ABORIGINAL CULTURE

#### What is important?

- True representation of a diverse community
- Culture is present and alive, it's not stagnant or in the past
- Creative spaces will help tell the stories
  - Connect and explain history through visuals and maps
  - Create the outside of the school as a cultural space
- Maintain the spread art and display of culture across the school rather than concentrating it in one section.
- Our place - Redfern: acknowledging history and strength of survival

#### Opportunities

- Display and interactive play
  - Don't want it to be like a museum
  - "Get it out from the glass"
  - Some of the art can be fixed while others can be interactive (using audio and QR labels for explaining artworks and artefacts)
  - All of the special artefact in the office area be beautifully - naturally, displayed, earthy coloured background
- Blue bus
  - Taking up space, get rid of it
  - Preserve its image using photographic record keeping
  - Cut the front off it so it can be used in playgrounds
- Totems
  - If there's a community space with the totems displayed like a meeting area
  - 20-30 years at the school
  - Need to keep and retain
  - Perhaps on the door?
  - Aquatic water animals used for totems
    - Keep artworks from year 6 students - totems. Different colour schemes and floral frame.
- Right representation of Aboriginal (local) artists artwork. To be done by locals
  - Local Aboriginal people and representatives of school demographic should do the artwork
  - NSW specific artworks, i.e. not dot art, more rock carvings, xray art, carved tree art, Dendroglyphs
    - Artists: Sully Merga, Adam Itils, Robert Campbell Junior
- New quality display for items - not tokenistic - both the cultural and education value of the item
- Big and visible Aboriginal flag - very strong statement within the School that is inspired by the huge mural at the Block
- NAIDOC opportunities
  - Blend of traditional and contemporary dance and program
  - Festivals and events mix, contemporary and historic
- External school improvements with Indigenous connection
- Permanent visual artwork that shows the place and how it has developed overtime, 'where we come from', school story.
  - E.g. the 80s, why is it important?
- Eating area could have a fire so people can have a talk
- Separate spaces for students to set away - natural back hut, e.g. Waramembiri
- massive area with back
- A room for families to come in and people can feel more comfortable, bring community into it
- A meeting place: like a giant circle on the big playground at entrance where students wait in the mornings
- Community room for families and meetings, campfire circle outside for yearning

- What is culture? Talking, humour, poetry etc
  - Defined by local families
  - Commission local artists, boomerangs by boys and baskets by women
- Engagement in wider community
  - To capture comments, stories and quotes
  - 'What do you remember about school?'
- New murals - external and internal but important to keep existing animals sculptures painted Aboriginal colours and design, e.g. Reverse garbage, sit along snake
  - Murals:
    - History
    - Aboriginal flag
    - I have a dream
    - Faces of school's past students
  - Entry mural - Gadigal clan, community could stop, read and learn
- History and community elders = culture
- Local community to choose stories here
  - New story for Darlington and how it's helped over the years

#### Relevant Quotes:

- "It's a privilege to be a part of the Aboriginal community here in Redfern"
- "We culturally live our lives everyday but we're still connected to our past"
- "Needs to be defined by locals"
- "Truth hurts, but can lead to healing. Spaces across the school should be places for healing and difficult conversations, not just for students or teachers but families and community"
- "People see culture differently depending on their experiences. We need to listen to the community to better understand how we define culture"
- "We have so many artefacts around us, so many ways to celebrate culture but what's the values of individual items? We don't know and need to understand their significance, their relevance, what do they signify?"
- "We can walk two worlds, not one or the other"
- "Our totems and School logo are important but it's unclear how they're connected to the School. If we can't find evidence of their significance, then are they important? Or should we revisit and create new symbols for our community?"
- "I like a space you can feel something in, where you can feel the history and community"
- "We need the School to display itself, through art or other ways, that it is an Aboriginal cultural space, that it has an Indigenous flavour. We should have art on our fences, at our entrances, that can also educate and community can interact with"
- "The school needs to be a positive space for parents. A place where families can have a quick yarn, a space that slows you down and you can chat about difficult things in a safe space"

## THEME 4

### CELEBRATING AND RECOGNISING ABORIGINAL CULTURE AND HISTORY

#### What is important?

- Recognise Aboriginal diversity and Torres Strait Islander - not just one Aboriginal people (e.g. the Block)
- Weight of hurt amongst Aboriginal people - important to create safe, inclusive spaces where children and others can feel safe at home
- People come here to find family - may not be their family (blood) but a family
- Culturally appropriate spaces - people have an understandable distrust of institutions
- Important to cater to diversity in age groups and in cultures
- Important to ensure the continuation of Aboriginal belonging to Darlington Public School
- Safe space in a community hurt by Stolen Generation, loss of family and 'blood' identity
- Aboriginal people connected to the school - larger connection than just teaching... Families, mobs, connection
- Making sure the continuation of families attending the high school is supported

#### Opportunities (yellow post-it)

- Strengthen relationships and connection to the block and Redfern
- A sense of belonging, not just a school
- Murial and pictures, local studies document etc to showcase history and dynamic and diverse relationships with political marches
- Seating meeting place (e.g. campfire)
- Celebrate bush tucker kitchen and cooking, e.g. regular cooking at school with children
- Build relationships with creative Aboriginal organisations and community groups
- History of International First Nationals in Sydney - opportunity to showcase
- Open up spaces within the school to general community and Aboriginal community
- It has to be done in the right way, culturally appropriate and subject to protocols
- Meeting space of many
- Acknowledgement of Country on wall permanently
- Positive stories to inspire children. Stories of hope and resilience
- Need to show the history of DPS political involvement and 'statements', e.g. Darlington Black rise
- Strengthen relationships with wider community - e.g. invite community to coffee and yarn
  - Find community champions
- Need to acknowledge Stolen Generations through art
- Stories and maps to show connection
  - Chronological time pieces showing history
- Rich history of first hand account of major events, e.g. Tent City, People are still alive to tell the story
- Invite parents and community members to storytelling/story sharing evening
- Hub for hopeful Aboriginal people - Show potential and stories
- Use DPS to showcase and advocate for high schools that also are 'safe'
  - Establish a high school based on DPS model of Aboriginal excellence in education
- Theatre at Sydney Uni
- Music, sports team, theatre, politics have evolved over time

#### Relevant Quotes

- "History does not have a start point and an end point. It is dynamic and it doesn't always move in a straight, chronological line"
- "The school is all about belonging, safe spaces and connection. This is where people come to find family, even if it is not their blood family (because of Stolen Generations)"
- "The school is strong in the Aboriginal community, and could be stronger if it strengthened the relations to the wider community"
- "Our strength is Redfern. Gadigal land is hard to link into. Redfern is easy to link into [as a shared history]. The cultural happenings in the '70's formed us"
- "We have a long line of trauma. The hardships exhaust us, but enlightens us as well"

- "We need positive stories. We need to show our kids how people before us have triumphed. We need to teach resilience"
- "The sense of connection, belonging, and strong community is happening [now] *in spite* of the spaces in the school. Places like bathrooms are being used as debrief places"
- "Aboriginal heritage and art is valuable and powerful. It is not just about representations on walls. We are a school where posters won't cut it"
- "The Darlo is a continuation of stories - people who went here send their kids here."
- "It is important that people can come together safely and tell their stories. There are many people with connection to the school who have experienced major events that have shaped Aboriginal history in this country - for example Tent Embassy, Stolen Generations.
- "Sharing stories [in a way that follows protocols and customs] can bring healing from events that have been filled with shame."
- "It is important that these stories are captured [for the benefit of future generations]"



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DARLINGTON PUBLIC SCHOOL REDEVELOPMENT PROGRAM  
**HERITAGE ASSESSMENT**  
**SURVEY SYNOPSIS REPORT**

**20 MAY 2019**

## PURPOSE

This Survey Synopsis Report provides a summary of surveys collected from parents of students at Darlington Public School. The survey's purpose was to collect feedback on how the School can better recognise and preserve Aboriginal culture and heritage.

The survey was provided in hardcopy format in early April 2019 and submitted by early May 2019. A total of 14 surveys were collected.

The details of this Report, along with feedback collected from teachers and students will help inform the development of a comprehensive heritage assessment for the School being prepared by GML Heritage.

## Selected Quotes

The below quotes provide a snapshot of comments from the surveys:

- *"Australia was invaded by Europeans who spent the next 200+ years destroying Indigenous people and their culture, or trying to. Anything every community (especially one such as Darlo, with a strong and beautiful Indigenous contingent) should do everything possible to aid with reconstruction, led by Indigenous people".*
- *"I can positively envision the possibility of having some simulated spaces with the visual arts, exhibits, and alike that students/parents/carers can enjoy and learn from."*
- *"A lot of people, especially from overseas are not really aware of how rich Australian culture is from Aboriginal Culture".*
- *"Attending the smoking ceremony during NAIDOC week was a very powerful experience".*
- *"One of the strengths of the school is the diversity of the students, a unifying emphasis on Aboriginal culture is reflective of Australia's makeup as a whole".*

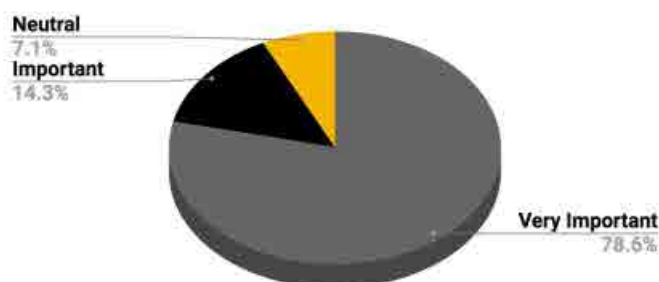
## SURVEY RESPONSES

The survey echoed the findings from other engagement activities - particularly in terms of the high importance that students, teachers, parents of both Aboriginal and non-Aboriginal descent place on Aboriginal culture and heritage at Darlington Public School.

This is reflected in both the quantitative and qualitative data as shown in the following. Note that the qualitative data under each question captures (all of) the types of responses recorded, but not the frequency (as numbers are too low to be statistically relevant).

### Q1 How important do you feel Aboriginal culture and heritage is to the students and community of Darlington Public School?

Q1. Participants rating of Aboriginal culture and heritage importance to the students and community of Darlington Public School



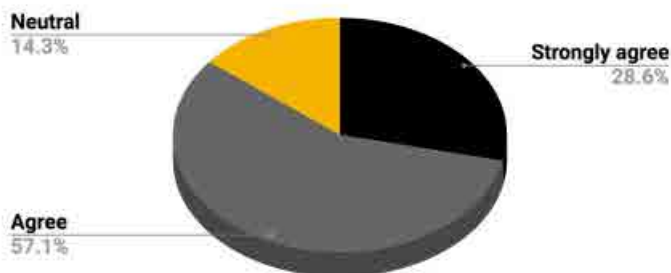
#### Why do you feel this way?

- Recognition of Aboriginal Culture as Australia's culture is important to our sense of belonging and history.
- Continual education of Aboriginal culture for kids and parents is crucial to recognising Aboriginal heritage within our society.
- Darlington Public School does a lot to reconstruct culture and build understanding in the community.
- Aboriginal culture and heritage has respect for the land in a different way than white settlement culture does
- Aboriginal culture and heritage should be in every Australian school
- There is a diversity in culture at Darlington; and with that, there is an opportunity for creating a unique and unifying identity through Aboriginal culture



**Q2 How do you feel about the way Aboriginal culture and heritage is taught at Darlington Public School? (Note that this question comes in three parts)**

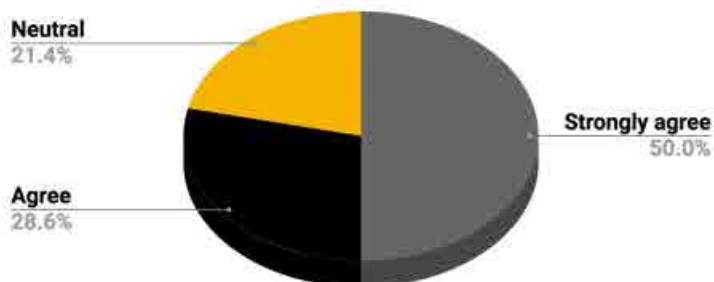
**Q.2a. Participants rating of how well the curriculum and content includes Aboriginal culture.**



Why do you feel this way?

- Indigenous culture is embedded into everyday life at Darlington Public School, every school in Australia should be the same
- There is a stronger intercultural curriculum at Darlington than most schools; this is something very special and should be retained
- The way Aboriginal culture is taught is appropriate
- There could be more elements or opportunities for learning about Aboriginal culture.

**Q.2b Participants rating of the appropriateness of methods of teaching Aboriginal culture and heritage.**

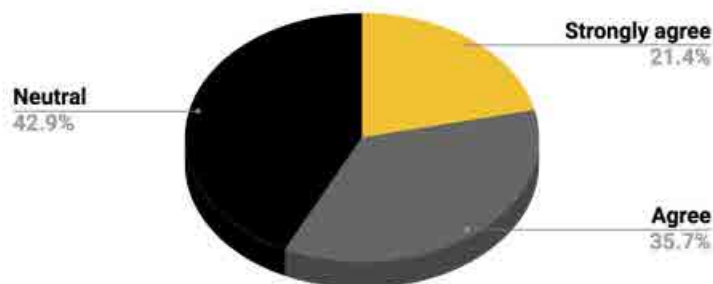


Why do you feel this way?

Note that some survey responses expressed a lack of understanding of current teaching methods.

- All students have the opportunity to participate in culture where appropriate
- There are specific programs for Indigenous students
- Art making is a good method of teaching culture; this is done well at Darlington

**Q.2c. Participants rating of spaces for teaching culture & heritage and if they are cultural appropriate and supportive.**



Why do you feel this way?

There were some mixed views on this question, with some of the neutral comments noting:

- The existing spaces need improvements
- There should be new spaces embedding visual arts & exhibitions

**Q3 Have you got any suggestions on how Darlington Public School can promote and support Aboriginal creative performances, and the display of art?**

- Through visits, performances (e.g. teaching through Aboriginal dance groups)
- More spaces dedicated to display of Aboriginal art
- A larger assembly hall with a deeper stage that would allow for better space for Aboriginal creative performances
- Simulated visual arts exhibits that can be on exhibition throughout Sydney
- Through establishing partnerships with local Aboriginal led organisations and businesses
- Teaching practical skills like weaving
- Learning about Aboriginal food

**Q4 Have you got some ideas or thoughts on how Aboriginal culture, heritage and stories can be better included in the design of the following spaces at the redevelopment Darlington Public School:**

<b>Spaces at school</b>	<b>Suggestions for including Aboriginal culture</b>
Entrance to school	<ul style="list-style-type: none"> <li>● Bright Colours and a really nice garden</li> <li>● Plants</li> <li>● Paintings</li> <li>● The way it is now is great</li> </ul>
Learning spaces (e.g. break out spaces)	<ul style="list-style-type: none"> <li>● Introduce bright artwork</li> <li>● Artworks with information of the features</li> </ul>
Hall	<ul style="list-style-type: none"> <li>● Bright colours, design</li> <li>● Art</li> <li>● Maybe have a heritage walkthrough</li> <li>● Heritage items displayed</li> </ul>
Library	<ul style="list-style-type: none"> <li>● Children's books (additional historical books) and modern stories as well</li> <li>● Bright colours</li> <li>● Art &amp; design displays</li> </ul>
Canteen	<ul style="list-style-type: none"> <li>● Positive art quotes</li> <li>● Bright colours</li> <li>● Indigenous planters for food</li> <li>● Use Indigenous names for food</li> </ul>
Indoor Play spaces	(no specific comments on this)
Outdoor play spaces	<ul style="list-style-type: none"> <li>● Cultural garden</li> </ul>
All spaces in the school	<ul style="list-style-type: none"> <li>● Warm, earthy colours from the Australian Landscape and Aboriginal Colours</li> <li>● Art</li> <li>● Possibly have fabrics and carpets printed with Aboriginal art if appropriate</li> <li>● Native plants everywhere</li> <li>● Bush tucker garden</li> <li>● A well researched Aboriginal history of the Darlington area</li> <li>● Use Indigenous names for places, trees and relationships</li> </ul>

**Q5a. Do you have any stories or memories of cultural experiences at Darlington Public School?**

- Smoking ceremony during NAIDOC week was powerful
- Tribal warrior Redfern
- Community Centre visits
- Aboriginal cooking of Johnny Cakes
- The "Sea of Hands" - Barangaroo (2016 or 2017)

**Q5b. How would you like to see that reflected?**

- More 'real' cultural experiences/exchange
- Education events for non-Indigenous people teaching the beliefs, customs and cultural expectations

**Q6 Have you got any other ideas, suggestions or comments?**

- Keep doing what you are doing
- "Bush tucker garden" to learn the skills, culture, stories of food, animals and the environment



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## DARLINGTON PUBLIC SCHOOL REDEVELOPMENT PROGRAM **HERITAGE ASSESSMENT**

### **NOTES FROM WORKSHOP WITH STUDENTS**

**1 MAY 2019**

# BACKGROUND

**This document provide a summary of the outcomes from the workshop with 22 Aboriginal students aged five to eleven at Darlington Public School on 1 May 2019.**

The purpose of the workshop was to gain insights from students on how Aboriginal culture and heritage at the school can be protected and enhanced in order to create a safe learning environment and showcase excellence in Aboriginal education.

Following previous consultation with Aboriginal parents as well as a workshop with teachers, the workshop was structured around four themes identified from previous consultations. These themes align with the Darlington Public School key design themes identified by the NSW Department of Education.

- Celebrating and Recognising Aboriginal Culture and History
- Requirements for cultural spaces and point of arrival, entrance and navigation
- Arts and Display of Aboriginal Culture
- Teaching Aboriginal Culture

The student workshop, along with outcomes from the previous consultations, will help inform the heritage assessment and the architectural and landscape design for the redevelopment of the Darlington Public School.

## WORKSHOP FORMAT

This report provides a high level summary of discussions and take-outs identified by the students during the workshop. Given the varying age of the students - many as young as five - the workshop format sought to gain hands-on and verbal information (e.g. rather than written input) on Aboriginal heritage and cultural features of the school.

The workshop was divided into four smaller groups, each of approximately five students. Led by a facilitator the groups toured specific areas of the school (where the facilitator would take notes). The whole group reconvened at the end of the workshop, drawing those features that in their mind stood out as being important to retain, enhance or accommodate in the new school (attached to these notes).

The purpose and guiding questions for discussion in smaller groups were:

**Purpose:** To hear from 5-11 year old students what Aboriginal heritage means to them, what they want to keep - and what they would like to see in the new school

**Guiding questions for discussion:**

Q1 - How do you see Aboriginal culture and heritage recognised and celebrated within your school today?

Q2 - What are your favourite Aboriginal artworks and objects in the school?

Q3 - Have you got any ideas on what Aboriginal art and culture you would like to see in the new school?

# WHAT WE HEARD

## Q1 - RECOGNISING ABORIGINAL CULTURE AND HERITAGE IN THE SCHOOL

The following responses were shared by participants during a whole group session.

- "Aboriginal heritage is important because they were the first people here."
- "I think there should be a lot of Aboriginal heritage and art in the school because of the way they [Aboriginal people] have been treated over the last many many years. We need to see it [heritage]"
- "It would be cool to see a change, because they [Aboriginal people] deserve it. We need to recognise history."
- "I think Aboriginal culture in the school is fine as it is."
- "It would be cool to have a place where Aboriginal art can be shared with other art."
- "It would be really cool to mix Aboriginal heritage with other cultures (e.g. Chinese) so we can understand more about different cultures."
- "It would be good to see a dreamtime story down one wall (e.g. mural). We could also do a story using art to show the Aboriginal history of the school and Redfern."

## Q2 and Q3 - SUMMARY OF MOST IMPORTANT FEATURES AND IDEAS FOR THE NEW SCHOOL

The following summary provides an overview of the discussions in smaller groups between participants and facilitators when asked to identify the most important considerations for the heritage assessment.

### Group 1: Classrooms

- Students said the music room and platypus room were their favourite classrooms to spend time in
- Students wanted more opportunities to learn from different cultures through sharing and actively participating in practices instead of learning through traditional learning approaches
- Students suggested implementing outdoor classrooms to create more interesting and diverse learning experiences

### Group 2: Native vegetation and gardens

- Students showed an interest in increasing native vegetation throughout the school to encourage diverse learning opportunities
- Students suggested implementing a bush tucker garden and kitchen to foster a stronger integration of traditional items, food and practice into the school curriculum
- Students were interested in learning about the connection between totems and native plants

### Group 3: Murals and artwork

- Students identified the retention of year 6 legacy artwork as being important to keep a connection to past students
- Students saw the renewal of the school as an opportunity to improve the integration and celebration of Aboriginal and other cultures of students and teachers
- Students wanted to keep a record of the school - to show how it looks now. They were sad to see the old school go, because they felt a strong sense of belonging to the school
- Students identified the importance of celebrating the schools connection to Redfern's rich history
- Students were proud to share and discuss their personal and class totems
- Students were able to identify Aboriginal art and artefacts but were unable to share their meaning and importance
- NAIDOC week burnt plaques were identified as having a significant importance amongst students

### Group 4: Entrance/hall (and artwork)

- Students wanted to see paintings at the entrance and on the streets *'so people know the importance of Aboriginal heritage to the school'*
- It was difficult for many students to articulate the meaning of Aboriginal cultural symbols and artwork: *'All the symbols in the art mean something but we don't know what'*
- Many students expressed a strong sense of belonging to the school (as it is now) and wanted to see the heritage of the school itself recognised: *'It's important to keep a record of pictures of the school so we don't lose memories and our history'*



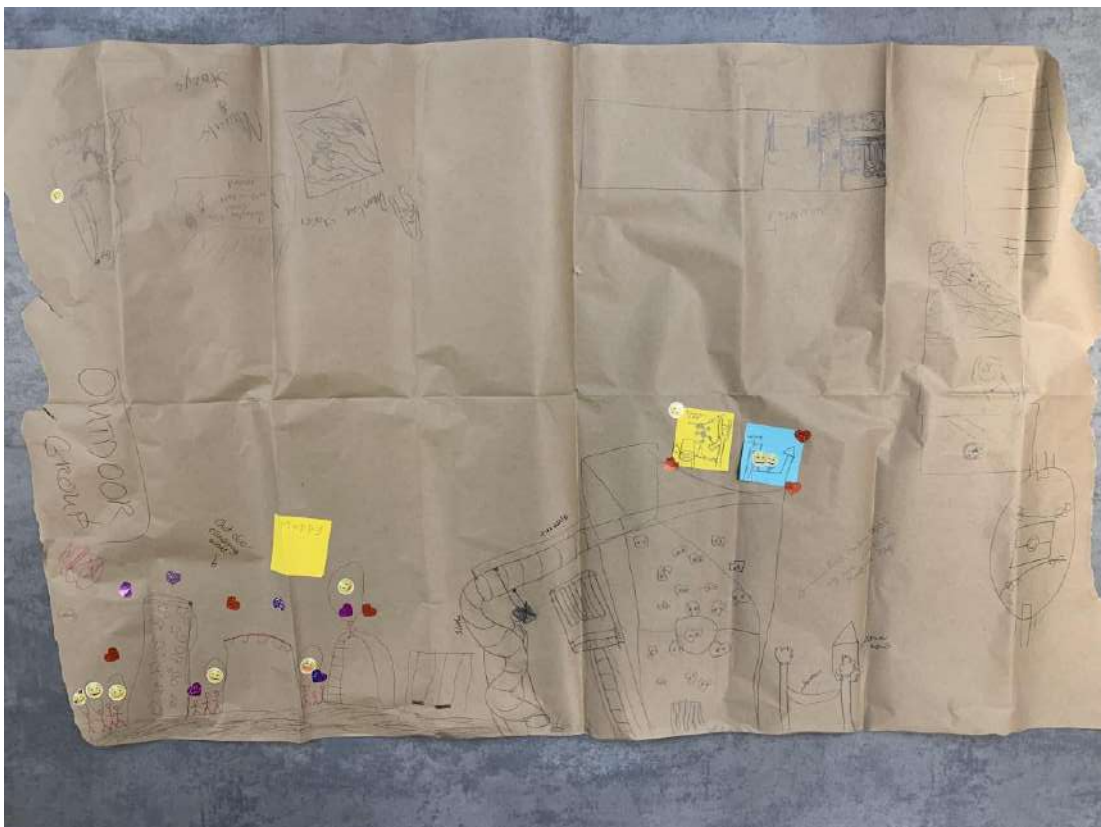
## APPENDIX

The below images display the drawings completed by participants during the workshop.

### Group 1: Classrooms



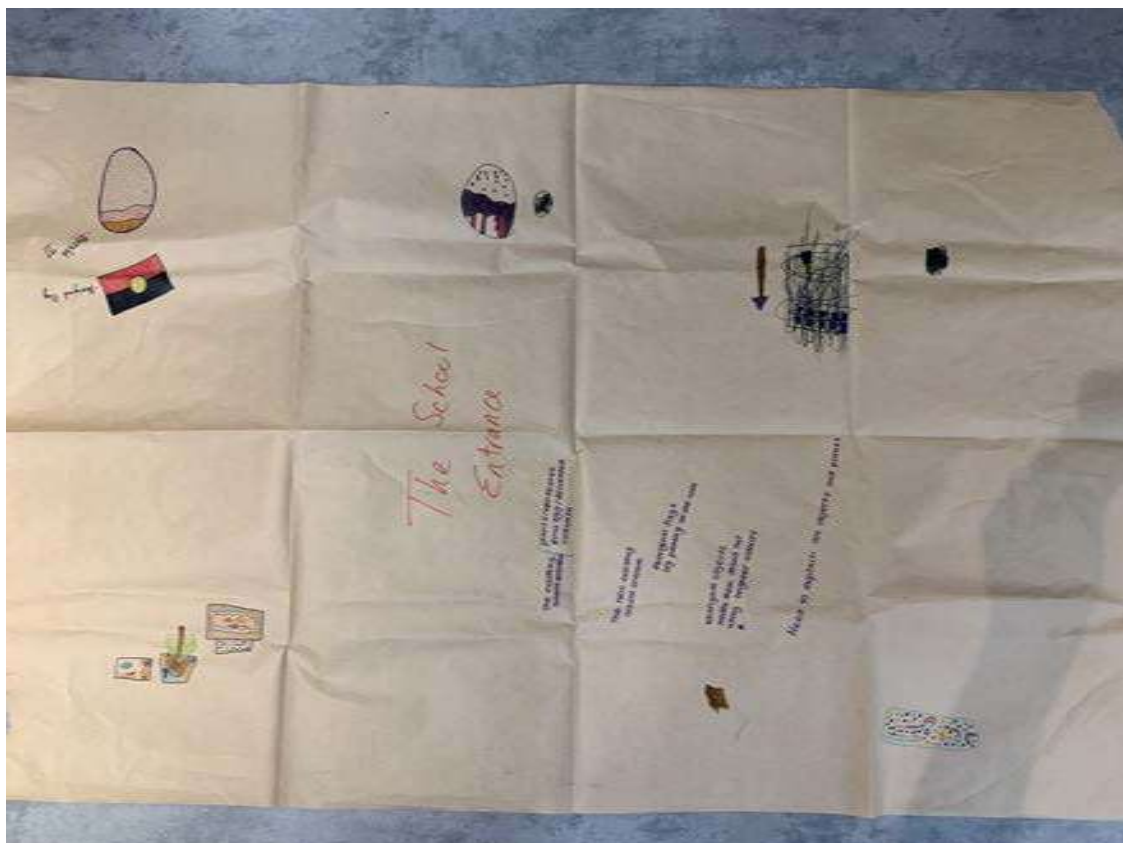
### Group 2: Native vegetation and gardens



### Group 3: Murals and artwork



**Group 4: Entrance/hall (and artwork)**



## **Appendix D**

Aboriginal Heritage Design Response by FJMT



# ABORIGINAL CULTURAL AND HERITAGE CONTEXT

## Aboriginal Cultural Heritage

Darlington PS is an important long-standing educational facility located in the suburb of Darlington. The school has been associated with different sites, but all are identified by the local community as a central component of the Darlington to Redfern area, notably the local Aboriginal community. Darlington PS has provided education to Sydney's inner-city children since 1878; the school has become an integral part of the local community. Darlington PS today is of importance to the suburb because of the education of local generations of families, notably Aboriginal families.

As the school is renowned for its connection and importance to the local Aboriginal community, it is critical to recognise, appreciate and celebrate the long history and connection between the school and local community throughout the proposed design. The design aims to celebrate Aboriginal culture and heritage through strongly integrating and holistically incorporating ideologies and values through the new school development.

Based on feedback from previous workshops/consultations, studies and the ACHAR report conducted, it is vital to allow for a design that will:

- Celebrate, recognise and preserve Aboriginal Culture and History
- Continue the current atmosphere, learning culture and spirit of community
- Allow for the teaching of Aboriginal Culture, inside and outside the classroom
- Design spaces to be culturally considered and embody cultural values and learning
- Provide a strong integration of art and display of Aboriginal Culture



## Key Spaces

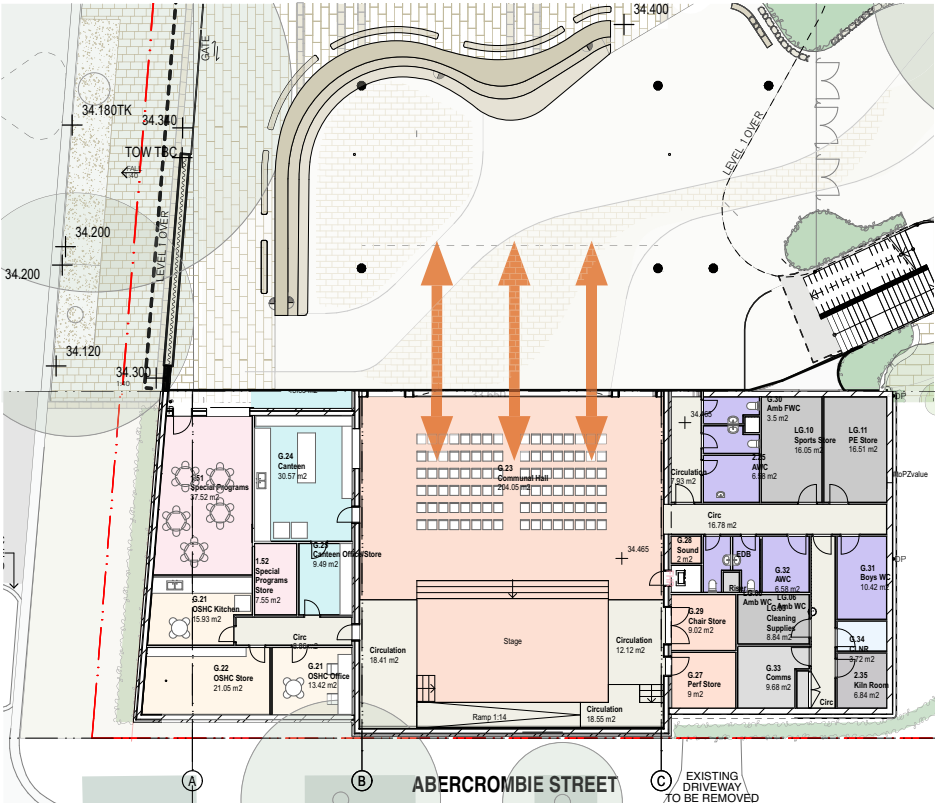
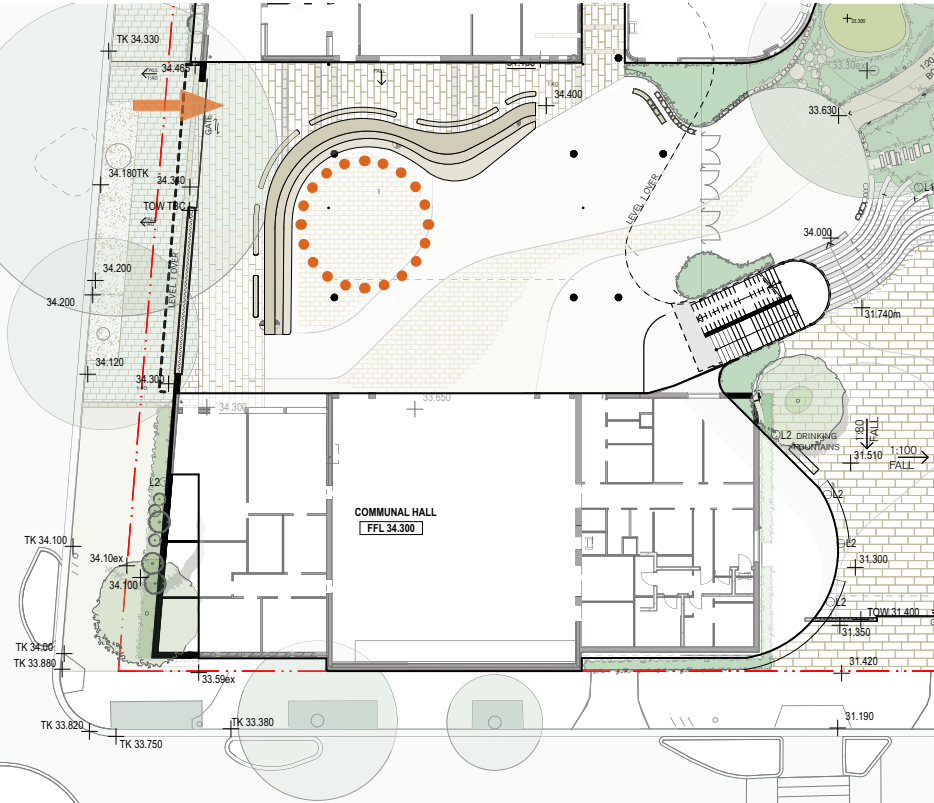
### Entry Undercroft

The main pedestrian entrance has been located on the southern end of Golden Grove Street, in a similar location to the existing entrance. The idea of an arrival and gathering point is integrated with the covered gathering space and the kiss and drop. It allows for gatherings of both parents and students and encourages communication and interaction. Integrated terraced seating is proposed which helps to create a protective boundary around the gathering space and provides a central seating area for performance and outdoor learning for larger groups.

### School Hall

The school hall for Darlington Public school has been located at the corner of Golden Grove and Abercrombie Streets and has been designed to allow access externally by the public and internally by the school community. The corner location provides a beacon for the school and a welcoming gesture to the local community. The hall is a flexible space and can be used for a multitude of purposes, providing a space for gathering, performances and learning. The hall also opens up to the covered undercroft which is also used for yarning, and allows for use for after-school hours activities. The continuity and flow of space was vital in creating a natural movement through the ground floor from the entry through to the yarning circle and school hall.

The school hall allows for display of important artworks such as the six current Jarjum Rugs and possible display of heritage items. Further, the Special Programs room which doubles as a music space can integrate the existing displayed digeridoos outside the existing music room.



Library

The school library acts as a hearth and educational gathering point for Darlington Public School. It provides an architectural link between the built form and outdoor garden, creating an indoor space with external vistas to plants and landscaping. It is proposed that the library will have low level glazing at seat height which will allow views out into the garden whilst maintaining a private and protective atmosphere for students who seek a quiet sanctuary during lunch breaks.

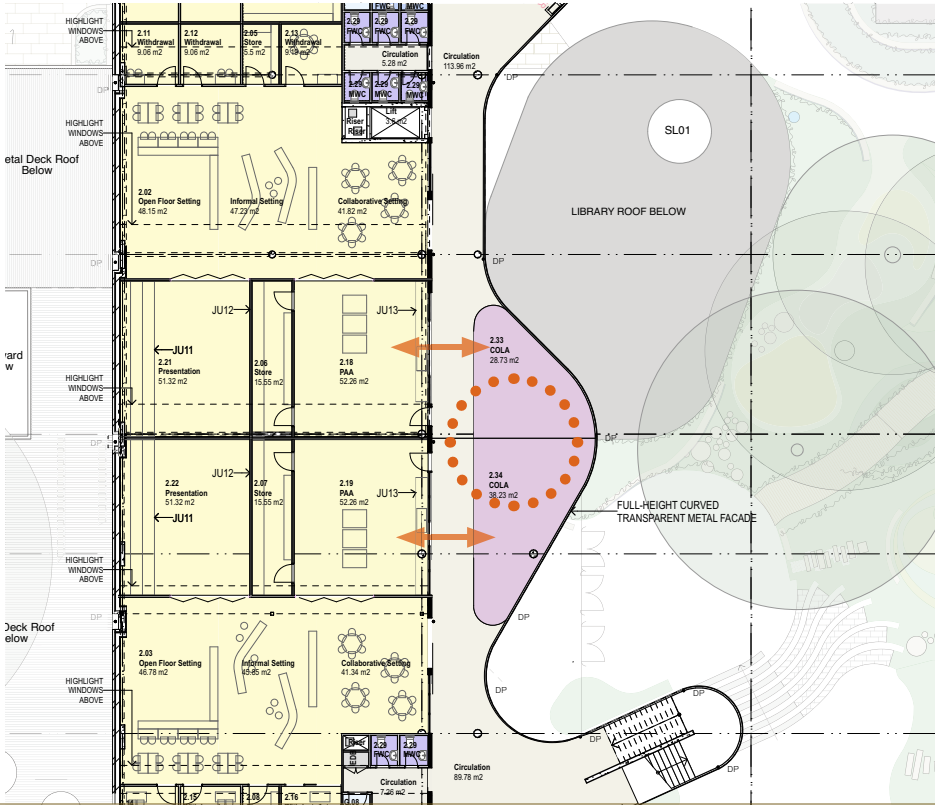
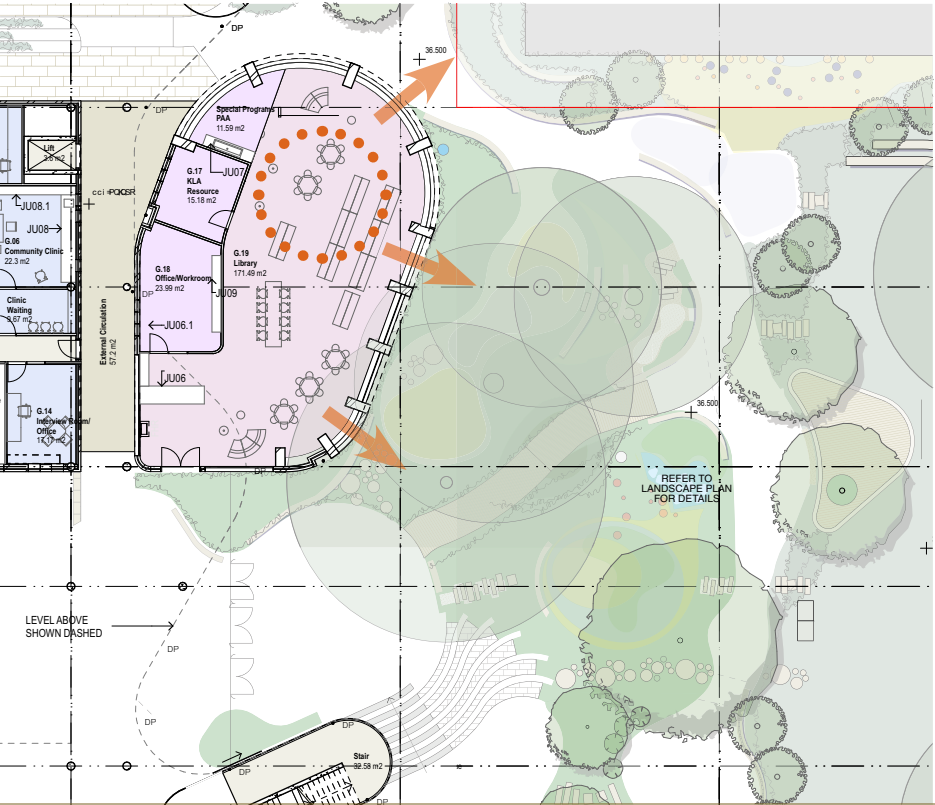
The library will feature class space, staff office, and KLA resources. Further it will integrate historical books and modern stories and it is proposed that it will house a heritage display area depicting the school and its cultural history.

Classrooms

The classrooms have been designed to be open and encourage community, collaboration and various types of learning. The openness of the space allows for flexibility and accommodates for yarning circles space. All classrooms open to covered outdoor learning areas to promote learning outside the classroom. Artworks such as totems can be integrated into the classroom design to encourage awareness and understanding of culture. Spaces are also adaptable to allow for yarning circles of various scales. The classrooms also open out onto Covered Outdoor Learning Areas, which have been designed to accommodate a full class.

Yarning Circles

Darlington PS teachers present an Acknowledgement of Country at the start of every day, often in a space described as a 'Yarning Circle'. Yarning circles are vital to the students and teachers sense of place as it provides students a safe place for open discussion. Yarning circles and spaces are proposed to feature both internally and externally in the design, and fit seamlessly in the context of the existing site, new landscaping and new classrooms. The existing yarning place in the school playground is constructed from sandstone blocks and sits beneath the the year 6 Artworks. Many existing blocks feature engravings and will be integrated in the new landscape design.





Artworks

Darlington Public School currently holds a large collection of Aboriginal artworks, murals and objects, which consists of artworks produced by students, teachers and significant Australian artists. These represent a collection amassed over the school's 40 years of education. The school's hall, walls, external spaces and surfaces are covered with Aboriginal art, motifs, symbols and items that create connections across the school and a journey through the corridors and spaces of the school. The art leads children through their day, between classes, providing a backdrop and context to their everyday activities.

The art provides a tangible expression of connection between the school and its Aboriginal origins and heritage—for all students, teachers and parents, past and present. The new school development aims to provide holistic integration of artworks throughout respective spaces, aiming to inspire children and foster a greater understanding in the wider community.

Where possible, all artworks, murals and objects have been retained to be integrated into the new school. Where murals cannot be retained, they will be documented and possibly displayed in dedicated areas.

Selected Artworks

Jarjum Rugs

The Jarjum Rugs are of notable importance in the schools cultural context and history. Designed by Aboriginal students at the school in collaboration with their elders, the six rugs represent an authentic cultural exchange between children and their elders, and connections between the school and Aboriginal cultural. They are currently in the existing school hall, and it is proposed that these be relocated to the new communal hall for not only the school to experience, but also for the outside community when using the hall.

Year Six Artworks and Totems

The existing Year 6 art wall contains specifically designed artworks, produced each year by the students in Year 6, with the assistance of professional artists and the art teachers. The artworks are specifically designed by the year and recreate one of the school totems. The totems have been part of the school's identity for the past 20-30 years and their integration into the context of the school has been highly regarded. The existing Year 6 artworks have been painted on the eastern boundary wall and will not be affected by the development and should be protected during construction. As there is also planned creation of future totems and Year 6 artworks, there is adequate space for this tradition to continue.





Murals

The numerous murals are identified as integral to Darlington PS's identity and feature heavily within the school. Not only do they serve as artistic representation of culture, they also symbolize a sense of place and safety in various parts of the school. The murals have been created by students, teachers and notable artists throughout the life of the school and where possible will be retained and integrated into the new school. Although there are many that cannot be retained, due to the nature of their physical medium, they will be documented and possibly displayed in a historic context in the new development. Following demolition, it is proposed to collect and re-use the painted bricks in the landscape for seating walls and other hard landscaping elements, allowing the existing artworks that cannot be saved to be remembered and reimagined in the playground of the new school.

Some murals that have been noted include the entrance foyer mural, entrance courtyard mural, preschool frog mural, bird wall mural and hall area mural.



Burnt Door

The 'Burnt Door' is important in the history and cultural heritage of Darlington Public School. Currently the entry to the Aboriginal Education Office, it presents a notion of invitation and welcoming. Created by Neil Thorne, the former Aboriginal Education Resource Officer, the door integrates the Darlington School logo and has come to represent safety and comfort to many students.

it has been previously established that the door does not need to be utilized as a door in the new development, however can be mounted or displayed amongst various other objects and artworks as part of the history of Darlington Public School.



Carved Sandstone Blocks

The carved sandstone blocks currently form the yarning circle in the outdoor courtyard, below the year 6 artworks. These are the only form of engravings in the current school. They are of high importance to the staff and students and will be integrated in the landscaping of the new school development in order to maintain a direct connection to the past yarning circles.





### Landscaping

The design philosophy for the Darlington Public School playground centres around providing diverse play spaces with a variety of scales and the maximisation of functionality by providing overlays of potential uses.

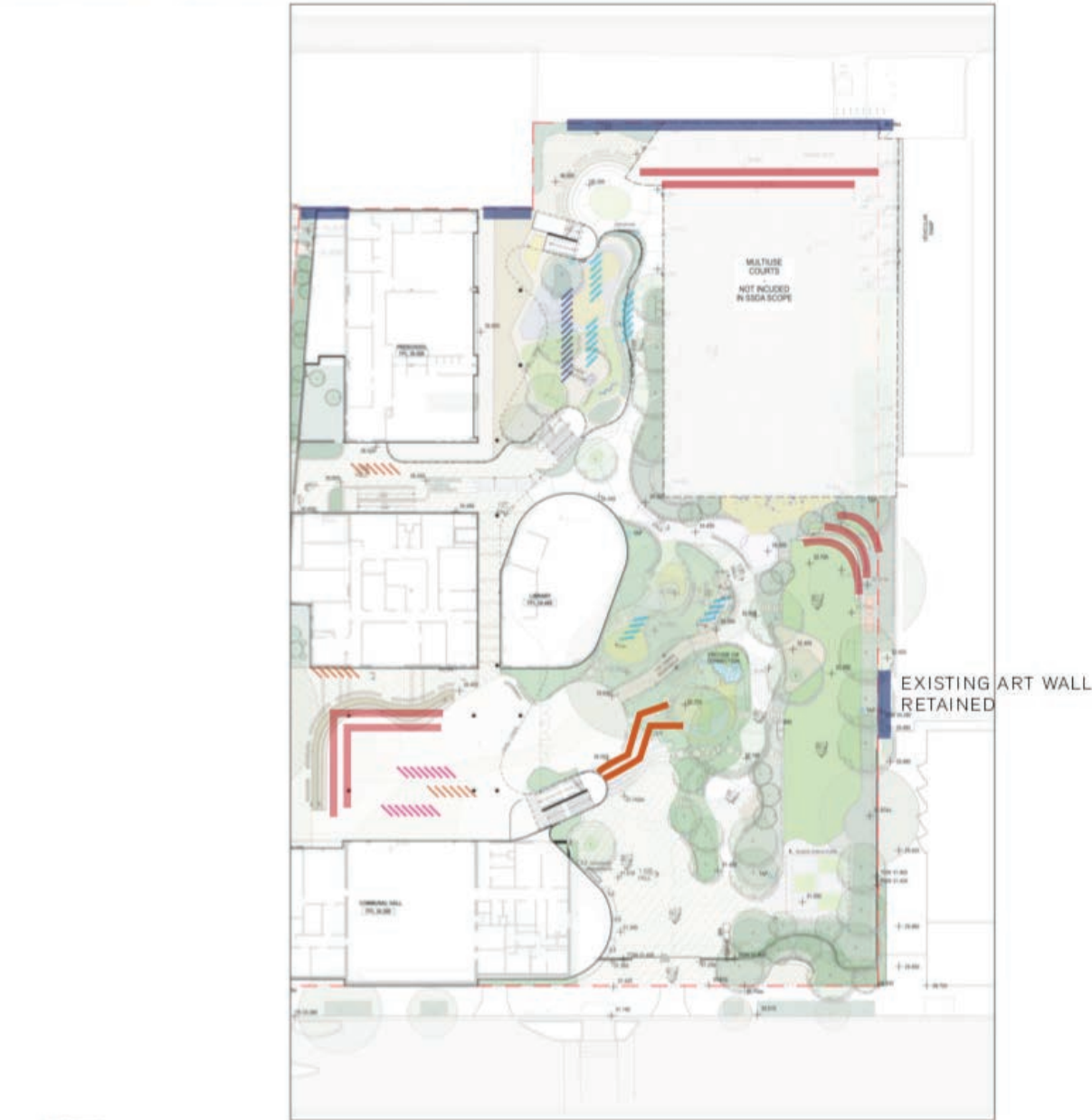
The topography and grading of the site creates challenges and opportunities for the landscape design. Pedestrian movement and wheelchair access have been important drivers in creating a series of connected and functional spaces.

The playground embraces opportunities to create learning spaces, outdoor rooms and areas of active, imaginative and quiet play through the use of the connected paths and changing landforms.

Each play space is linked to possible learning games and different learning languages, featuring water, sand, rock, climbing, ball games, lines and decks, pathways and shortcuts.

The design also explores ways to embrace the indigenous culture of Darlington Public School and celebrate the rich artistic heritage of the school. Refer to the "Indigenous Overlay and Artwork" section of the Landscape Report for details.

### Indigenous Overlay and Artwork



- LEGEND
- ARTWORK MOUNTED TO EXISTING WALLS
  - ARTWORK MOUNTED TO / OR INTEGRATED WITH NEW WALLS
  - WALL ART RELAID INTO THE FACE OF NEW TERRACE SEATS
  - ART & / OR INDIGENOUS INTERPRETATION:
    - SET INTO THE UNDERCROFT OF THE ROOF ABOVE
    - INLAID INTO THE NEW PAVED COLA AREA
    - LOCATED IN THE NATURE LEARNING PLAYGROUND OR SCULPTURE GARDEN
    - INTEGRATED WITH THE SCULPTURAL FENCE

A number of opportunities for Art and Indigenous Interpretation are present in the Landscape. Existing artistic works could be salvaged and relaid / mounted into new landscape elements. New artworks could also be incorporated in the outdoor spaces.



## **Appendix E**




Artwork and Artefact Register




# Appendix E


## Artwork & Artefact Register


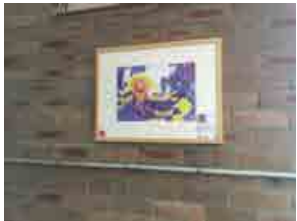

## Artwork Register

Item No.	Artwork	Location	Dimensions (mm)	Notes	Priority -relocate & display -relocate & store -record & archive -record & print
1		Main entry courtyard	2660 (L) x 1200 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Acrylic on boards</li> <li>- Faced fixed to brick wall</li> <li>- Artwork on 3 equal panels</li> </ul>	
2		Main entry courtyard	1700 (L) x 2450 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Acrylic on boards</li> <li>- Faced fixed to brick wall</li> <li>- Artwork on 4 equal panels</li> </ul>	
3		Main entry courtyard	1700 (L) x 2450 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Acrylic on boards</li> <li>- Faced fixed to brick wall</li> <li>- Artwork on 4 equal panels</li> <li>- One panel missing</li> </ul>	

4		Main entry courtyard	1450 (L) x 2850 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Acrylic on boards</li> <li>- Faced fixed to brick wall</li> <li>- Artwork on 3 equal panels</li> </ul>	
5		Reception entry	4120 (L) x 950 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Acrylic on boards</li> <li>- Faced fixed to partition wall</li> <li>- Artwork on 2 equal panels</li> </ul>	
6		Reception entry	1000 (L) x 770 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Acrylic on canvas</li> <li>- Wall hung</li> </ul>	

7		Admin corridor	640 (L) x 1720 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Laminated lino prints</li> <li>- Wall mounted</li> </ul>	
8		Admin corridor	1220 (L) x 930 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Acrylic on boards</li> <li>- Faced fixed to pin board/partition wall</li> <li>- One panel</li> </ul>	
9		Admin office door	890 (L) x 2200 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Engraved on door panel</li> </ul>	

10		Admin corridor	640 (L) x 520 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- A3 frame</li> <li>- Wall hung</li> </ul>	
11		Admin corridor	640 (L) x 520 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- A3 frame</li> <li>- Wall hung</li> </ul>	
12		Admin corridor	640 (L) x 860 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Print</li> <li>- Wall hung</li> </ul>	
13		Library/Hall Stair	640 (L) x 520 (H)	<ul style="list-style-type: none"> <li>- Name: Operation Art 2012</li> <li>- Artist/s: Hannah Cai</li> <li>- A3 frame</li> <li>- Wall hung</li> </ul>	

14-15		Library/Hall Stair	640 (L) x 520 (H)	<ul style="list-style-type: none"> <li>- Name: Operation Art 2012</li> <li>- Artist/s: Elissa Tennant &amp; Melisa Hau</li> <li>- A3 frame</li> <li>- Wall hung</li> </ul>	
16		Library/Hall Stair	640 (L) x 520 (H)	<ul style="list-style-type: none"> <li>- Name: Operation Art</li> <li>- Artist/s: Billie Wyld</li> <li>- A3 frame</li> <li>- Wall hung</li> </ul>	
17		Library/Hall Stair	840 (L) x 2620 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Acrylic on boards</li> <li>- Faced fixed to brick wall</li> <li>- One panel</li> </ul>	
18		Library/Hall Stair	2480 (L) x 1200 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Print</li> <li>- Wall hung</li> </ul>	





19-37		Library/Hall Stair	A4 wooden boards	<ul style="list-style-type: none"> <li>- Name: Koori Week</li> <li>- Artist/s: ???</li> <li>- Engraving/etching on wooden boards</li> <li>- Wall hung</li> </ul>	
38		Staff room	600 (L) x 600 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Stretched patterned fabric</li> <li>- Wall hung</li> </ul>	
39		Block A Level 1 Staff Toilets	2400 (L) x 1200 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Mixed media on paper</li> <li>- Wall hung</li> </ul>	
40-45		Hall Area	A3 Frames	<ul style="list-style-type: none"> <li>- Name: The Wheel on the Holden</li> <li>- Artist/s: Kerry Toomey &amp; Wendy Notley</li> <li>- Mixed media</li> <li>- Wall hung</li> </ul>	

46		Hall Area	5400 (L) x 2550 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Paint on brick wall</li> <li>- Mural</li> </ul>	
47		Block C Corridor	1920 (L) x 1250 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Acrylic on board</li> <li>- Faced fixed to brick wall</li> <li>- One panel</li> </ul>	
48-53		Hall	Rug dimensions: 1440 (L) x 2320 (H)	<ul style="list-style-type: none"> <li>- Name: Jarjum Rugs Collection <ul style="list-style-type: none"> <li>▪ Home by Maawa Mumbulla</li> <li>▪ Quindalup by Kyleigha Crawford</li> <li>▪ Spiritual Animal by Antwon Peckham</li> <li>▪ Bucca by Mandawuy Jarrett</li> <li>▪ Mother Earth Raging Sands by Kohen Sines</li> <li>▪ Traditional Island Hunting Connections by Denis Tarrant</li> </ul> </li> <li>- Wall mounted</li> <li>- Collaboration with Redfern Jarjum College and Wirriimbi Designs</li> </ul>	

54		Hall	3000 (L) x 1650 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Print</li> <li>- Wall hung</li> </ul>	
55		Block A & B Corridor/Link	1840 (L) x 1200 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Acrylic on board</li> <li>- Faced fixed to brick wall</li> <li>- One panel</li> </ul>	
56-60		Block A & B Corridor/Link	640 (L) x 520 (H)	<ul style="list-style-type: none"> <li>- Name: Operation Art</li> <li>- Artist/s: ???</li> <li>- A3 frame</li> <li>- Wall hung</li> </ul>	
61-63		Block A & B Corridor/Link	640 (L) x 520 (H)	<ul style="list-style-type: none"> <li>- Name: Operation Art</li> <li>- Artist/s: ???</li> <li>- A3 frame</li> <li>- Wall hung</li> </ul>	

64-71		Block A & B Corridor/Link	640 (L) x 520 (H)	<ul style="list-style-type: none"> <li>- Name: Operation Art</li> <li>- Artist/s: ???</li> <li>- A3 frame</li> <li>- Wall hung</li> </ul>	
72-74		Block A & B Corridor/Link	640 (L) x 520 (H)	<ul style="list-style-type: none"> <li>- Name: Operation Art</li> <li>- Artist/s: ???</li> <li>- A3 frame</li> <li>- Wall hung</li> </ul>	
56-60		Block A & B Corridor/Link	640 (L) x 520 (H)	<ul style="list-style-type: none"> <li>- Name: Operation Art</li> <li>- Artist/s: ???</li> <li>- A3 frame</li> <li>- Wall hung</li> </ul>	

75		Block A & B Corridor/Link	2260 (L) x 2550 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Acrylic on canvas/fabric</li> <li>- Wall fixed/hung</li> <li>- 2 equal canvas</li> </ul>	
76		Secondary entry courtyard	7350 (L) x 2500 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Acrylic on boards</li> <li>- Faced fixed to brick wall</li> <li>- Artwork on 4 equal panels</li> </ul>	
77		Secondary entry courtyard	10250 (L) x 2550 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: J. P. Simon, Darlington students and community (1986)</li> <li>- Paint on brick wall</li> <li>- Mural</li> </ul>	

78		Block B Courtyard	8800 (L) x 2500 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Paint on brick wall</li> <li>- Mural</li> </ul>	
79		Hall Exterior	5800 (L) x 2300 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Paint on brick wall</li> <li>- Mural</li> </ul>	
80		Central Courtyard	6250 (L) x 3700 (H)	<ul style="list-style-type: none"> <li>- Name: Eco Murals</li> <li>- Artist/s: Hotbed Designs &amp; DPS Years 4,5&amp;6 (2000)</li> <li>- Acrylic on boards</li> <li>- Faced fixed to brick wall</li> <li>- Artwork on 5 equal panels</li> <li>- Bottom of all panels water damaged/missing</li> </ul>	
81		East Boundary Wall	3050 (L) x 2150 (H)	<ul style="list-style-type: none"> <li>- Name: Totem Murals 2015</li> <li>- Artist/s: ???</li> <li>- Paint on brick/concrete/masonry wall</li> <li>- Mural</li> </ul>	




82		East Boundary Wall	3050 (L) x 2150 (H)	<ul style="list-style-type: none"> <li>- Name: Totem Murals 2016</li> <li>- Artist/s: ???</li> <li>- Paint on brick wall</li> <li>- Mural</li> </ul>	
83		East Boundary Wall	3050 (L) x 2150 (H)	<ul style="list-style-type: none"> <li>- Name: Totem Murals 2017</li> <li>- Artist/s: ???</li> <li>- Paint on brick wall</li> <li>- Mural</li> </ul>	
84		Northern Heritage Boundary Wall	Panel dimensions: 1200 (L) x 3700 (H)	<ul style="list-style-type: none"> <li>- Name: Eco Murals</li> <li>- Artist/s: Hotbed Designs &amp; DPS Years 4,5&amp;6 (2000)</li> <li>- Acrylic on boards</li> <li>- Faced fixed to brick wall</li> <li>- Artwork on 2 equal panels</li> </ul>	


85		Preschool Play Area	2760 (L) x 1200 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Acrylic on boards</li> <li>- Faced fixed to brick wall</li> <li>- One panel</li> </ul>	
86		Preschool Play Area	2880 (L) x 1200 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Acrylic on boards</li> <li>- Faced fixed to brick wall</li> <li>- Artwork on 3 equal panels</li> </ul>	
87		Preschool Courtyard	2760(L) x 1200 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Acrylic on boards</li> <li>- Faced fixed to brick wall</li> <li>- Artwork on 3 equal panels</li> </ul>	





88		Preschool Courtyard	3700 (L) x 1200 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Acrylic on boards</li> <li>- Faced fixed to brick wall</li> <li>- One panel</li> </ul>	
89		Principal's Office	560 (L) x 470 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Mixed media</li> <li>- Wall hung</li> </ul>	
90		Principal's Office	600 (L) x 775 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Mixed media</li> <li>- Wall hung</li> </ul>	
91		Principal's Office	800 (L) x 600 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Mixed media</li> <li>- Wall hung</li> </ul>	

## Artefact Register

Item No.	Artwork	Location	Dimensions (mm)	Notes	Priority
1		Reception entry	<p>Wall mounted cabinet: 1840 (L) x 280 (W) x 860 (H)</p> <p>Floor mounted cabinet: 1700 (L) x 580 (W) x 1000 (H)</p>	<ul style="list-style-type: none"> <li>- 2 display cabinets</li> <li>- Items include tools, boomerangs, art, sculptures, etc.</li> </ul>	
2		Admin corridor	960 (L) x 380 (W) x 1530 (H)	<ul style="list-style-type: none"> <li>- Loose furniture - display cabinet</li> <li>- Items include bowls, tools, boomerangs, art, sculptures, etc.</li> </ul>	
3		Admin corridor	1700 (L) x 280 (W) x 700 (H)	<ul style="list-style-type: none"> <li>- Wall mounted display cabinet</li> <li>- Items include tools, boomerangs, art, sculptures, etc.</li> </ul>	
4		Secondary entry courtyard	Varies	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Sandstone carvings</li> </ul>	

5		Central Courtyard	Varies	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Memorial</li> <li>- Sandstone carvings</li> <li>- Rock paintings</li> </ul>	
6		Corridor from hall to central courtyard	Varies	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Sculptures</li> <li>- Cut outs of Aboriginal persons of interest</li> </ul>	
7		Music room	1200 (L) x 180 (W) x 1800 (H)	<ul style="list-style-type: none"> <li>- Display cabinet</li> <li>- Items include didgeridoos</li> </ul>	
8		Main entry gate	2150 (L) x 2920 (H)		

9		Central Courtyard		<ul style="list-style-type: none"> <li>- Darlington School Bus converted into an learning space as part of P&amp;F grant</li> </ul>	
10		Principal's Office	640 (L) x 430 (H)	<ul style="list-style-type: none"> <li>- Name: ???</li> <li>- Artist/s: ???</li> <li>- Framed boomerangs</li> <li>- Wall hung</li> </ul>	