Attachment A

**Eora Journey –
Harbour Walk Storytelling Report**

Eora Journey
Harbour Walk Storytelling Report

November 2019

Draft report

CITY OF SYDNEY

Emily McDaniel

Harbour Walk:
Storytelling Report for the
City of Sydney September 2019.

The term Harbour Walk is a working title. As this report indicates it is proposed that a Gadigal word will be selected as the name for the walk.

Aboriginal and Torres Strait Islander people are respectfully advised that this document contains images and names of people who have passed away.

Contents

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Acknowledging
Country

Whenever I have been introduced to Country that isn't my own, I have always been given a similar orientation. Traditional Custodians will point to a mountain or landmark or reference a body of water beyond it and where it might flow to.

This inter-connected introduction would position me within the landscape, making me acutely aware of everything that surrounded me. I would often be invited to place my sweat or scent into the water, or to dip my toes into the water so as to physically introduce myself to the water and lifeblood of that Country.

As First Nations peoples, we identify ourselves through and with water, introducing ourselves as saltwater or freshwater people. Access to water is a critical concern for us, to continue cultural practices and pass on knowledge. Along the foreshore of Sydney Harbour, your relationship to the water is at a distance, opportunities to touch it or dip your feet in it are rare. It is of vital importance that we facilitate a participatory and active relationship to Country and create opportunities for physical and emotional connection to water.

Country is a term with complex meaning and understanding for First Peoples. It is not simply what lies beneath our feet, but the water, winds, seasons, constellations, tides, animals, plants. It acknowledges all those that have lived and those yet to be born. Acknowledging Country is not merely a sentence to be repeated, but an action and a responsibility. The Harbour Walk is an Acknowledgement of Country in its truest, most ancient form. We tread lightly and mindfully, with the knowledge that this site holds all the memories of everyone who has ever lived on that land.

The Harbour Walk is not a passive experience but requires the physical and emotional engagement of the participant. It's as much about the participant getting to know the Country as it is about the Country getting to know the participant.

As you walk the shoreline, interact with public art and stories, hear whispers of language and place your feet in the water, you are introducing yourself to this Country so that it will remember you. This is about you seeing what we see. You feeling what we feel and hearing what we hear.

**Emily McDaniel
September 2019**

Preface

Metropolitan Local Aboriginal Land Council
Principles of Cooperation

The Principles of Cooperation endorsed by the City of Sydney and Metropolitan Local Aboriginal Land Council (Metro) in 2006 acknowledges that before the arrival of Europeans Australia was owned and occupied by Aboriginal Nations, Clans and Families. The document also acknowledges that,

"Sydney is the place where Aboriginal dispossession commenced and where Aboriginal resistance to the forced occupation of Aboriginal land commenced"

The Principles of Cooperation recognise Metro as the custodians of Aboriginal land, cultural sites and landscapes within its prescribed boundaries; and that the City of Sydney is the elected representative body and consent authority within the local government area. The primary objective of the Principles is to develop a mutually respectful and cooperative relationship in dealing with matters of interest to Metro that affect Aboriginal people and culture in the City of Sydney.

Aboriginal and Torres Strait Islander Advisory Panel
Protocols

The City of Sydney's Aboriginal and Torres Strait Islander Advisory Panel was first appointed by Council on 15 December 2008, to advise the organisation on matters that are important to Aboriginal and Torres Strait Islander peoples. The Panel includes Elders, industry professionals and young people that live, work or study in the local government area.

In 2010, following a strong recommendation from the Panel and a petition from Aboriginal community members, Council voted in favour of using the term 'invasion' to describe European settlement of Sydney. The following pertinent sentence was subsequently included in the City's 10-year corporate plan and other strategic documents;

"Despite the destructive impact of this invasion, Aboriginal culture endured"

The Panel is responsible for the City's Aboriginal and Torres Strait Islander Protocols which guides the organisation and provides an understanding of important traditional customs and formalities of the Aboriginal and Torres Strait Islander community including copyright, cultural ownership and intellectual property rights.

Eora Journey
Recognition in the
Public Domain Program

In 2008, the City of Sydney Council adopted the Sustainable Sydney 2030 plan following 18 months of extensive community consultation. Through this important community engagement work with Aboriginal and Torres Strait Islander people and the City's broader community, the Eora Journey was created by architect and former Advisory Panel member Dillon Kombumerri to recognise and celebrate the living culture of Aboriginal and Torres Strait Islander communities in Sydney.

'Eora' means 'the people' in the Gadigal language, so the Eora Journey is 'the people's journey', and is made up of four major projects being undertaken by the City of Sydney:

1. Recognition in the Public Domain

2. A significant event

3. An Economic Development Plan

4. An Aboriginal Knowledge and Cultural Centre.

The Eora Journey builds on significant work already undertaken by the City of Sydney to celebrate Aboriginal and Torres Strait Islander history, culture and community, including the Barani website created in 2000 to coincide with the Sydney Olympics; and the free booklet, Barani Barrabugu (Yesterday Tomorrow), produced in 2011, a historical walking tour that takes in more than 60 sites around Sydney significant to Aboriginal people.

In 2012 Council endorsed the Eora Journey: Recognition in the Public Domain Implementation Plan based on international research on best practice in interpretative public art, by curator Hetti Perkins and architect Julie Cracknell.

Under the guidance of Eora Journey Curatorial Advisor Hetti Perkins, the City has completed several major public artworks as part of the Eora Journey. This includes *YININMADYEMI, Thou didst let fall* (2015) by Tony Albert in Hyde Park honouring Aboriginal and Torres Strait Islander servicemen and women; *Welcome to Redfern* (2013) at the Redfern Community Centre by Reko Rennie and young Aboriginal people from the local community; and Nicole Foreshew's *Born into darkness before dawn*, a photographic projection on the side of the Australian Museum from September 2013 to January 2014.

The City funds the annual NAIDOC in the City event in Hyde Park and has adopted the Eora Journey Economic Development Plan. In 2018 the City purchased the former Redfern Post Office and will work closely with the Aboriginal and Torres Strait Islander community to create a centre in the heart of Redfern.

City of Sydney
and Property NSW
Memorandum of understanding

This report acknowledges the evolution of the Harbour Walk project as one of the seven Eora Journey public art projects recommended by Hetti Perkins and endorsed by Council in 2012.

The report also acknowledges the City's development of the Cultural Ribbon (also part of the Sustainable Sydney 2030 plan) into the Sydney Harbour Nature and Culture Walk, a 9km walk from Woolloomooloo to the National Maritime Museum in Darling Harbour connecting the Harbour's leading cultural organisations. The report and its recommendations also acknowledges and complements the Bondi to Manly Walk launched in 2018.

In 2017, the City of Sydney and Property NSW (now Place Management NSW) signed a Memorandum of Understanding (MOU) to realise the Harbour Walk project. The MOU outlines how the project will be delivered in consultation and collaboration with community stakeholders, cultural organisations and participating government project partners, including: Australian National Maritime Museum, Port Authority NSW, Infrastructure NSW, Transport NSW, Museum of Contemporary Art Australia, Sydney Opera House, Royal Botanic Garden Sydney and the Art Gallery of New South Wales.

Government Architect of NSW
The Sydney Ochre Grid

The protection and sustainable management of Aboriginal cultural heritage is included in the *NSW Environmental Planning and Assessment Act 1979*.

To help government, local communities, designers, and developers create better places that acknowledge Aboriginal cultural heritage and its contemporary living expression, the Office of the Government Architect under the guidance of Principal Architect Dillon Kombumerri is exploring practical tools for Designing with Country.

Building on this work, and to support the New South Wales Government's planning for greater Sydney, the Office is developing the Sydney Ochre Grid to further assist Aboriginal and non-Aboriginal communities to share knowledge about Aboriginal places and to respect and protect sensitive cultural sites.

The Harbour Walk is envisaged as an acknowledgement of Country, and a site-specific response to the aims and objectives of the Ochre Grid.

Summary

Introduction

This report, commissioned by the City of Sydney in July 2018, provides the foundational 'storytelling' framework and recommendations to guide the implementation of the Harbour Walk being developed by the City in collaboration with community members and project partners

The report envisages the Harbour Walk as a series of curated stories that are connected alongside the Sydney Harbour foreshore over 9km from the Australian National Maritime Museum in Tumbalong (Darling Harbour) to the Aboriginal community in Woolloomooloo Bay. It does not aspire to encompass all stories relating to Sydney's Aboriginal community, culture and history, but to weave a story about strength, resilience, survival and continuity.

Through this research, constellations of themes and stories have been revealed. At each site, the process for developing the report's recommendations has been informed by asking 'what stories need to be told in this place?' If we look at the idea of the Harbour Walk through an Indigenous lens it is important to ask, 'what are the living memories that this place holds?' and 'what are the stories that can be told'?

The curated approach to storytelling in this report has been driven by considering:

- Stories that express the unbroken and powerful connection between the Aboriginal people of Sydney and the Harbour
- Stories that represent or express the continuity and innovation of Aboriginal and Torres Strait Islander cultural practices and knowledge
- Stories of significant importance to the history of Sydney, but remain unknown or unacknowledged
- Stories that facilitate an awareness of the environmental landscape and the seasonal Aboriginal Cultural Calendar of this place.

The overarching framework that has guided the curated selection of stories and projects is an Aboriginal understanding of Country and the concept of sitelines.

Projects, and the stories they represent, are recommended because they establish and hold a siteline. Sitelines connect a site with other sites and stories that may be told along the Harbour Walk, and will guide visitors and locals alike to understand Sydney in a way that Aboriginal people come to know and experience Country.

The Harbour Walk could go on forever. This report acknowledges that significant sites and stories continue beyond the Harbour Walk. The future development of the Harbour Walk will need to consider how best to acknowledge the many walking tracks that once connected these saltwater places with the interior and freshwater country aside from those specifically addressed within this report.

The 80km Bondi to Manly Walk announced in 2018 in partnership with local government councils, State government authorities and the Metropolitan and La Perouse Local Aboriginal Land Councils will provide additional opportunities to acknowledge and reflect on these important connections.

Institutional engagement

The Harbour Walk passes some of the world's most recognised arts and cultural institutions and presents the opportunity for collaborative contributions to the Harbour Walk.

Some institutions have pre-existing public artworks such as *Warrang* by Brook Andrew on Tallawolladah outside the Museum of Contemporary Art and Brenda L. Croft's *Wuganmagulya (Farm Cove)* in the Royal Botanic Gardens. This report recommends additional major public artworks associated with other institutions primarily based on their proximity to local stories and sites of significance.

This report does not limit collaboration to curatorial projects or site based public artworks, but considers opportunities to showcase collections, artworks and objects that relate to the Harbour Walk and the potential to co-produce associated public programming and education across several institutions and events.

By re-imagining the Harbour Walk as an opportunity to recognise and celebrate Aboriginal and Torres Strait Islander people and culture in the public spaces along the harbour foreshore, the City of Sydney's idea of the Cultural Ribbon has been re-imagined to encourage partner institutions and organisations to participate in and contribute to this transformative project by aligning their programs with its objectives.

Community consultation

This report is intended to provide a framework for further consultation to be undertaken with members of the Aboriginal and Torres Strait Islander community. A number of key recommendations in this report directly address the imperative for consultation and mechanisms by which this may be achieved.

The stories that have been identified in the Harbour Walk report have been informed by the aspirations expressed by community members for recognition in the public domain. This project has been a subject of conversation within the work of the City of Sydney Aboriginal and Torres Strait Islander Advisory Panel and the Eora Journey Public Art Working Group since the Recognition in the Public Domain component of the City of Sydney's Eora Journey program was initiated in 2011.

On the 1st November 2018, a Harbour Walk forum was held at the State Library of New South Wales with representatives from City of Sydney, State Library of New South Wales, Bangarra Dance Theatre, Office of the Government Architect, Australian National Maritime Museum, Office of Environment and Heritage, Property New South Wales, Sydney Living Museums and the Art Gallery of New South Wales.

Key comments at this forum were raised regarding the employment of First Nations place-making principles such as navigating the Harbour Walk by its 'cultural geography'. These comments have since been incorporated into the naming and wayfinding strategies outlined in this report and the 'sitelines' methodology.

In summary this report and the following recommendations aim to:

- Weave the concept of Country and the presence of Aboriginal and Torres Strait Islander people and culture along the harbour foreshore
- Provide the basis for community consultation and support for Aboriginal and Torres Strait Islander employment and enterprise.
- Create opportunities for collaborations between Aboriginal and Torres Strait Islander community members, artists, cultural practitioners, historians, curators and key stakeholders
- Shape public space and experiences through Aboriginal and Torres Strait Islander stories, design, art and interpretation.

Yurong Cave

3

Key recommendations

This report makes the following recommendations to align with and celebrate the Aboriginal cultural calendar of Sydney to be developed by the City of Sydney and Harbour Walk project partners

Strategic initiatives

1 Align existing and future programming and facilities celebrating Aboriginal and Torres Strait Islander culture with the Harbour Walk.

2 Engagement of an Aboriginal Curatorial Advisor and specialist Aboriginal staff to provide curatorial direction and resources to manage projects.

3 Develop a Cultural Protocol Plan that clearly identifies the economic and other benefits for Aboriginal and Torres Strait Islander people.

4 Establish a framework requiring development to support the objectives of the Harbour Walk.

5 Community Partnership, Enterprise and Activation – Develop water-based experiences that engage with the Harbour Walk.

Cultural Projects

1 Harbour Walk Naming and icon
Creation of a name that embodies Aboriginal significance of the Harbour and the foreshore, including the engagement of a First Nations artist/designer to create a visual identity for the walk and wayfinding systems along the walk.

2 Sitelines
Eight visual devices that frame and articulate the 'siteline' relationships' along the Harbour Walk.

3 Conversations
Text and/or audio based installations that respond to the intimate, hidden histories of the Harbour at 12 locations along the foreshore.

4 Badu (water)
An environmental project in partnership with universities and marine institutes led by an artist team building on research to acknowledge Country as land, water and sky.

5 Site – Pirrama
A major public artwork adjacent to the Australian National Maritime Museum to recognise the connection between Aboriginal people and the harbour.

6 Site – The Hungry Mile
A major public art project recognising Aboriginal people in Sydney's maritime history.

7 Site – Ta-ra (Dawes Point)
A major public art project that highlights the site where Patyegarang gifted the Sydney language to William Dawes, recording it for future generations in his notebooks.

8 Site – The Boatshed
A major public art project at Circular Quay exploring the connection between the boatshed and the La Perouse community.

9 Site – Woolloomooloo
A collaborative community based public art project that recognises the history and enduring presence of Aboriginal people in Woolloomooloo.

Me-mel

Barangaroo
Headland

Ta-ra

◇ **Bara**
Bennelong's Hut

The Boatshed

MCA

**Tank
Stream**

Wugan

The Hungry Mile

**Waterman's
Cove**

**Museum of Sydney/
First Government House**

**Royal Botanic
Gardens**

**Jack
Stewart**

**State
Library**

Pirrama

**Art Ga
of N**

**Maritime
Museum**

Gomora/Cockle Bay

**Australian
Museum**

Sitelines

1 Maritime Museum > Waterman's Cove
2 Barangaroo > Memel
3 Ta-Ra > Bara
4 Yurong > Bayinguwa

Conversations

Pirrama
Gomora/Cockle Bay
Jack Stewart
Barangaroo
Me-Mel
Ta-Ra
Tank Stream
Bennelong's Hut
Wuganmagulya/Farm Cove
Yurong
Centipede Rock
Garden Island

Water

Sites

Maritime Museum
The Hungry Mile
Ta-Ra (Dawes Point)
The Boatshed (Circular Quay)
Woolloomooloo Bay

Cultural Institutions

Maritime Museum
Museum of Contemporary Art
Royal Botanic Gardens
Art Gallery of NSW
State Library NSW
Museum of Sydney/First Government House
Australian Museum

Existing Public Art/Interpretation

**Barangaroo Ngangamay 2017,
Genevieve Grieves and Amanda Jane
Reynolds, Barangaroo Headland Park
shellwall 2015, Esme Timbery in collaboration
with Jonathan Jones, Barangaroo
Whale Seat 2015 Joe Hurst,
Hickson Road Reserve
ngarunga nangama: Calm Water Dreaming
2016 Judy Watson, 200 George Street
Warrane 2012, Brook Andrew,
Museum of Contemporary Art
Edge of the Trees 1995, Janet Laurence and
Fiona Foley, Museum of Sydney
Waganmugulya (Farm Cove) 2000,
Brenda L Croft,
Royal Botanic Gardens Sydney
Cadi Jam Ora: First Encounters
1997-2001 Royal Botanic Gardens
Cahill Expressway Lookout
Interpretive Display**

Forthcoming public/Interpretation

**bara, Monument for the Eora,
Judy Watson, Tarpeian Lawn
(Arabanoo) Jonathon Jones, AMP Quay
Quarter, Young and Loftus Streets
Circular Quay, Transport for NSW
Eel Dreaming, Wynyard Walk
The Big Sky, Stargazer Lawn, Barangaroo**

Bayinguwa

Garden Island

Yurong

Wuganmagulya
Farm Cove

Centipede Rock

Woolloomooloo

4

Storytelling

Research and engagement process

The development of this report involved numerous walks along the Harbour foreshore with City of Sydney staff from City Design, History and Community Engagement.

The development of this report began with numerous walks along the Harbour foreshore with City of Sydney staff from City Design, History and Community Engagement. The City's Indigenous Leadership and Engagement Unit Aboriginal staff, Edie Coe, David Beaumont and Preston Peachy, have contributed to the report's development.

A key discussion, where a number of important ideas were raised by Indigenous historians and curators from the cultural organisations along the harbour, was the Harbour Walk Forum, organised by the City of Sydney and held at the State Library of New South Wales on November 1, 2018. This forum was notable for creating a cross-institutional dialogue allowing Aboriginal staff and organisations to discuss the Harbour Walk idea, share information about current and future projects and discuss the development and implementation of Reconciliation Action Plans.

Discussions have also been had with the City of Sydney's Aboriginal and Torres Strait Islander Advisory Panel and Public Art Advisory Panel; and with Property NSW Harbour Walk PCG and Sydney Harbour Collaboration group.

Conversations regarding stories of first contact in this region and the establishment of the colony, have been complemented by taking a closer look at the landscape that conveys a sense of what Gadigal land looked like prior to British colonisation, compared to the vast array of structures and signs that currently exist on the foreshore.

It is generally agreed that the message conveyed along the harbour foreshore today is that Aboriginal people and our history are not a significant presence and that there is little interest in our stories.

But this is not the case. City of Sydney research undertaken for Sydney Harbour's Nature and Culture Walk in 2016 indicated that Aboriginal culture is one of the key attractors for visiting Australia and that visitors and local people are particularly interested to know more about the Aboriginal people whose habitation of this place for countless generations continues today.

To understand what should be done to assist in communicating Aboriginal stories and histories, and to convey an Aboriginal understanding of Country, a layered approach to the research and engagement was undertaken.

Wuganmagulya (Farm Cove) Brenda Croft 1999
Image: Barani

Identifying what's already there

The first approach to the research involved identifying what is already there.

A starting point was a survey of public art, temporary projects, and interpretative material that tells the stories of the shoreline, including examples of public artworks such as *shellwall* by Aunty Esme Timbery and Jonathan Jones in Barangaroo South, *Warrang* by Brook Andrew on Tallawolladah outside the Museum of Contemporary Art and Brenda L Croft's *Wuganmagulya (Farm Cove)* in the Royal Botanic Garden.

Throughout the Harbour there are a number of native planting and regeneration projects, such as Cadi Jam Ora: First Encounters, which interpret the Aboriginal cultural heritage of the Royal Botanic Garden. At Barangaroo Headland Park, a collaboration between Amanda Jane Reynolds, Genevieve Grieves and the local Aboriginal community resulted in *Barangaroo Ngangamay,* a multimedia cultural experience that tells of the life of Barangaroo, the woman.

Significant interpretation of the Aboriginal history of Sydney Harbour is also included on the Cahill Expressway Walkway above Circular Quay Station. While this material is richly detailed, the out of the way location means that few people can appreciate the research that was undertaken to prepare it. This information would be better situated permanently in Customs House, which currently has very little historical information permanently on display.

Existing Aboriginal or Torres Strait Islander enterprises are an important aspect of what is already on offer along the harbour foreshore. We acknowledge the important work of Indigenous owned cultural tourism operators and want to find ways that the Harbour Walk can support and hopefully increase their revenue. To do this, the Harbour Walk will provide interpretation, facilities and wayfinding mechanisms. It may also identify new opportunities or markets for Indigenous enterprises that don't exist yet.

Historical research

To complement the observations and discussions held to inform this report, the City engaged historian Dr Paul Irish to provide detailed historical research into particular stories and histories that are not commonly known.

The topics covered in this historical research include:

- The Original Shoreline
- Historical Views along the Harbour Walk
- Water Connections
- Aboriginal Wharf Workers
- Jack Stewart
- Shellwork in the City
- The Domain and Woolloomooloo
- Bungaree and Garden Island

Paul's research was compiled from historical sources and archival documentation, with the intention to provide the basis and direction for consultation to be undertaken.

This significant contribution to the project is captured in an appendix to this report and has been prepared as a resource for general public information and for future research by artists and historians working on the recommended projects.

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Curatorial framework

1 Curatorial approach

Acknowledging Country can occur in a range of different forms and scales.

Based on recent research, and previous research undertaken for the Eora Journey: Recognition in the Public Domain program by Hetti Perkins and Julie Cracknell, five categories have been created to indicate the most effective form to realise, activate and represent each story identified in this report. A story may employ a multi-faceted approach when necessary.

Accompanying the category descriptions below are examples of how these different public art methodologies have successfully been, or will be, utilised in other contexts.

Busking at Circular Quay

1.1 Culture

This category represents the continuity of First Nations cultural practices in the vicinity of the Harbour Walk, acknowledging the importance of Aboriginal and Torres Strait Islander practitioners, businesses and enterprises.

The Harbour Walk aims to increase awareness of cultural practices and potentially identify and incentivise opportunities for new enterprises to emerge. This category includes spaces for cultural tourism, residency spaces and pop-up spaces.

It also coincides with amendments to the City of Sydney Busking policy that supports Aboriginal and Torres Strait Islander people continuing cultural practices as they have done for thousands of years in this place, which may in turn reshape public space.

Corroboree Sydney

Palm 1999 Bronwyn Oliver

1.2 Monument

This category refers to stories, places and histories of monumental significance, scale, ambition and expression. Stories in this category are evocative and conceivable as major public art projects and are foundational to the concept of sitelines as anchor points at key sites along the Harbour Walk.

For example, a significant siteline is formed by Judy Watson's *bara* on the Tarpeian Way Lawn, the re-imagined site of an ancient gathering space, and Tar-ra (Dawes Point) across Warrane (Circular Quay), where conversations and exchanges between Patyegarang and Lieutenant William Dawes led to Dawes recording the Sydney Language and words such as 'bara' in his diaries.

Projects in this category can also reintroduce and draw attention to the Aboriginal cultural calendar of Sydney and the use of native endemic plants that will provide further interpretive material for Indigenous businesses.

bara Judy Watson, Artists impression
image: City of Sydney

tow row

tow row by Judy Watson was commissioned by the Queensland Art Gallery/Gallery of Modern Art in 2016. The bronze sculpture is inspired by the traditional fishing nets woven by members of the Aboriginal communities of south-east Queensland. The work evokes ideas of sustenance, family, culture and survival; its apparent fragility cloaks its hidden strength, a metaphor for the resilience of Aboriginal people who have held onto the land, culture and family through adversity and deprivation. This project is an example of how an artist can engage with a collective and ancestral cultural practice and collaborate with community members.

bara

My concept for bara re-imagines ancient gathering spaces where people sat by fires on the headlands and feasted. bara will provide a quiet space for ceremony, reflection and contemplation in a busy and ever changing city. It will be inspiring and educational, beautiful and transformative.

Judy Watson, 2018

bara by Waanyi artist Judy Watson is a major new permanent artwork to celebrate the First Peoples of Sydney, the Traditional Custodians of Gadigal Country. The artwork will take pride of place on the Tarpeian Precinct Lawn above Dubbagullee (Bennelong Point) and honour clans of the Eora Nation and Elders past and present.

Featuring a monumental bara, the fish hooks crafted and used by Gadigal women for hundreds of generations, the work will have a finish reminiscent of local seashells. The crescent shape also reflects the shape of the moon, the coves of the harbour, the sails of the Sydney Opera House and the arch of the Harbour Bridge. This artwork is a powerful expression of living Aboriginal cultures and a reminder of their significance for our nation now and for generations to come.

tow row (detail) Judy Watson 2016

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1.3 Conversation

This category encapsulates intimate stories that do not classify as monumental in scale and expression, yet are no less significant and important. They may be told by inlaid texts in situ or through soundscapes, audio portraits and recordings of someone's familial or generational memories. These conversations become the connecting experiences between monumental artworks, allowing the participant to deeply consider the interconnectedness of stories upon the Harbour.
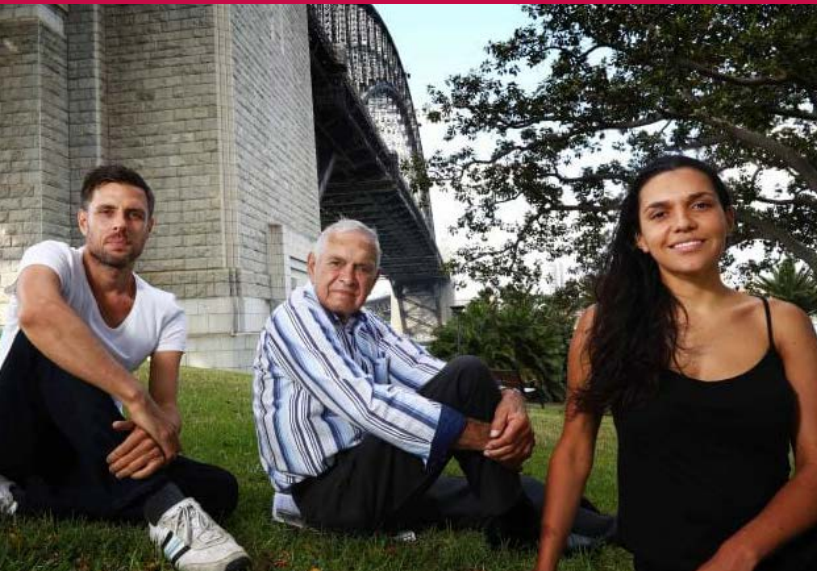
Bayala

Bayala, by Jonathan Jones in collaboration with Uncle Charles Madden, senior Gadigal Elder, was commissioned in 2017 by Sydney Festival. As part of this project audio recordings were situated on the site of Tar-ra, with Lille Madden reciting word-lists and sentences of the Sydney Language gifted to Lieutenant William Dawes by Patyegarang during 1790-91. This temporary work reasserted language back into Country, and recalled the connections and conversations between the Eora and Dawes at the former location of his hut and observatory.

Photo: Jonathan Jones, Uncle Charles Madden and Lille Madden at Tar-ra (Dawes Point)

Edge of trees

Created by Fiona Foley and Janet Laurence
Edge of Trees is located in the forecourt of the Museum of Sydney on the site of First Government House. Commissioned for the opening of the museum in 1995, this major public artwork symbolises the interaction between Aboriginal and non-Aboriginal people at this place, which was a significant site of invasion.

The *Edge of the Trees* is made up of a series of upright timber, stone and steel poles, each inscribed with words from the Sydney Aboriginal language. The sculptural form is accompanied by a soundscape featuring the names of the Aboriginal people of Sydney and the convicts who arrived in Sydney on the First Fleet in 1788.

draft

Edge of Trees 1995
Fiona Foley and Janet Laurence
Photo: Museum of Sydney

Wellington Writer's Walk

An influential project that has helped shape the recommendations in this report is the Wellington Writer's Walk in Aotearoa (New Zealand).

Commissioned as part of an upgrade to Wellington's waterfront, the project presents a number of texts that range from serious and poetic contemplations of life to absurd and humorous observations of human nature. Excerpts of poems or stories by Aotearoa authors have been judiciously selected and produced in a variety of durable materials adjacent to or, in some instances, in Wellington Harbour.

From its initial suite of texts, more have been added to enrich the experience of the walk and to provide new opportunities for return visitors for a 'treasure hunt' experience.

Small scale interventions such as these provide a way to link significant monuments through the revelation of intimate moments between sites.

Images: Wellington Writer Walks
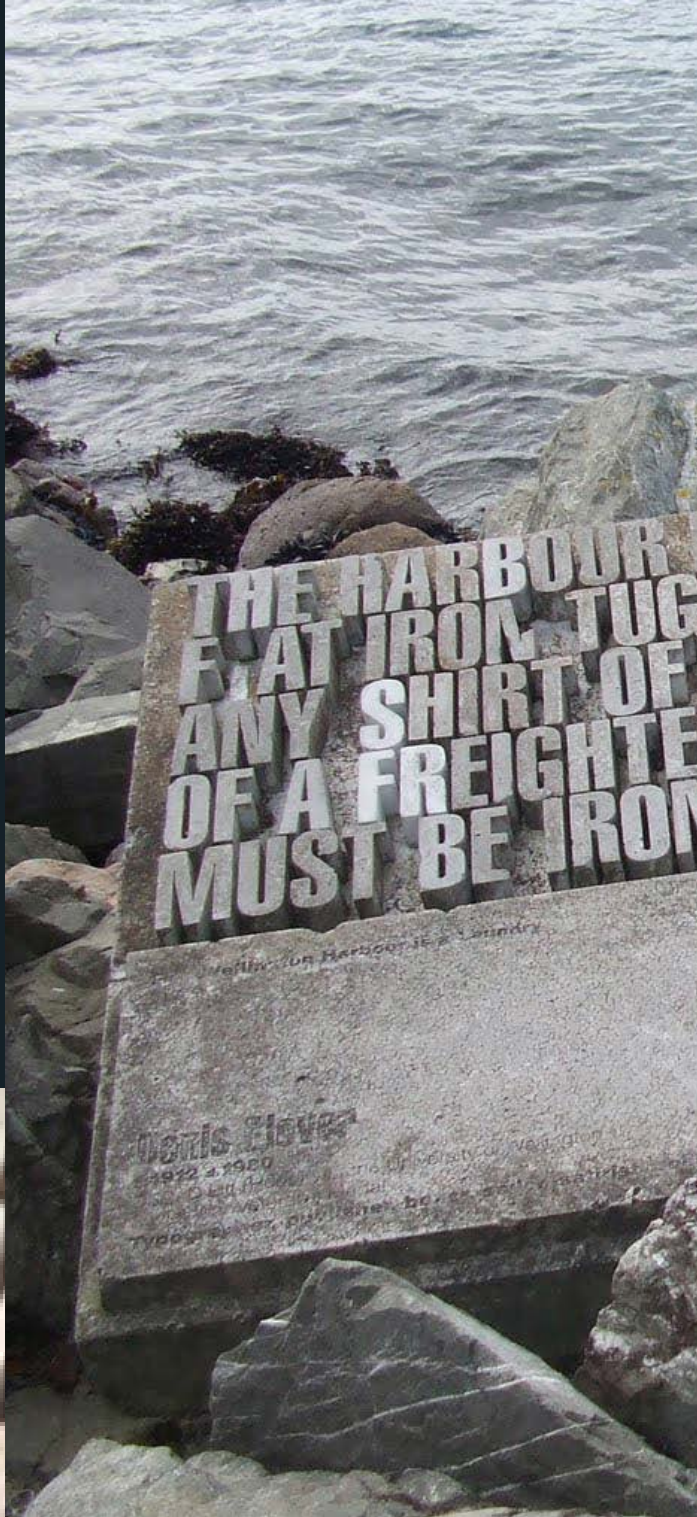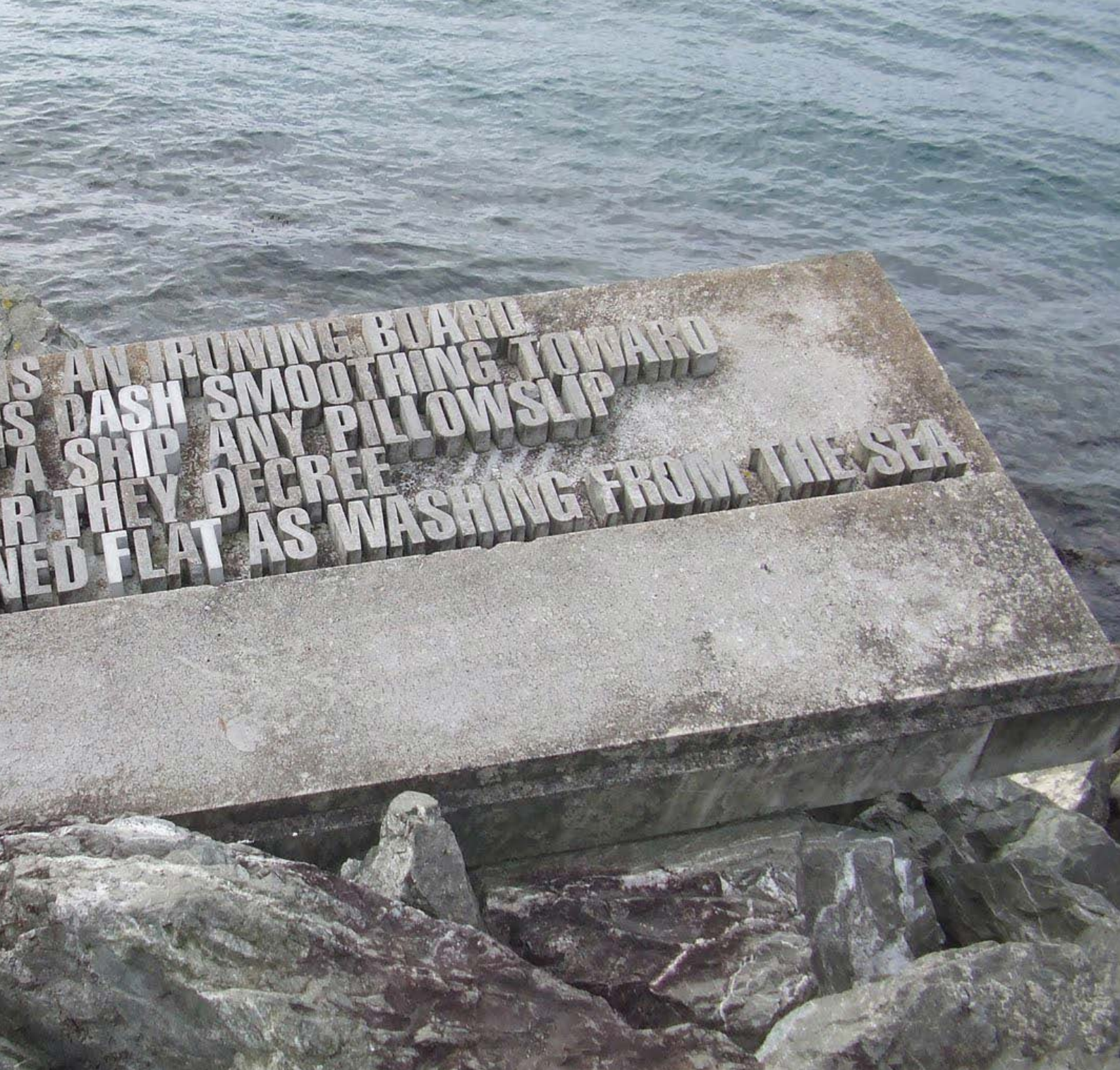
S AN IRONING BOARD
S DASH SMOOTHING TOWARD
A SHIP ANY PILLOWSLIP
R THEY DECREE
NED FLAT AS WASHING FROM THE SEA

1.4 Temporary

This category encompasses projects or expressions of a temporal nature or short period of time which create a long-term impact upon the interpretation and engagement of the site. They may reflect a sense of ceremony and seasonality, of coming together with a sense of purpose and timeliness. Temporary projects may include public programming, learning experiences, temporary public art and participatory projects.

Four Thousand Fish

An example of this imaginative, active and participatory approach to creating empowered experiences is the Sydney Festival 2018 project Four Thousand Fish.

In response to a historical event, which saw British colonists draw four thousand fish from the Sydney Harbour, the project invited participants to take an active role in the project by creating one of four thousand fish with frozen harbour water and allowing it to melt back into the Harbour.

Four Thousand Fish was a sensory project that made people wet when they collected the bucket of seawater, cold when they stepped inside the refrigerator to freeze the water in the mould, off balance as they stepped on the wharf and hot as they placed the frozen ice fish on the coolamon's flame.

Participants felt physically part of the history they inherited in that place, with the experience imparting a bodily memory as they considered what it means to give something back that never should have been taken in the first place.

Emily McDaniel, Curator Four Thousand Fish

Four Thousand Fish, Sydney Festival 2018
Photo: Jamie Williams

The Rocks Boatshed, Corroboree Sydney

Corroboree Sydney (2013 and 2014) was a celebration of Australia's rich culture, featuring leading artists, writers, dancers and musicians showcasing their creativity and sharing stories in over 100 free and ticketed events, over 11 days. The festival was the result of a unique collaboration of Sydney's premier arts and cultural organisations , including Bangarra Dance Theatre, Blackfella Films, Australian Museum, Museum of Contemporary Art Australia, Sydney Opera House, Royal Botanic Garden Sydney, State Library of New South Wales, (then) Sydney Harbour Foreshore Authority and the Art Gallery of New South Wales.

Warrane (Circular Quay) was the site of the historic Boatshed, which was used by Sydney Aboriginal people in and around the harbour from the 1830s through to the 1880s. For Corroboree Sydney, the public were invited to a celebration of contemporary Aboriginal culture at The Rocks Boatshed through music, literature, talks, storytelling and performance with the support of Moogahlin Performing arts and Sydney Observatory. This story was brought to life by the then Sydney Harbour Foreshore Authority as part of their commitment to celebrate Aboriginal life in Sydney.

Above: Corroboree Sydney
Left: The Rocks Boatshed **2013**

1.5 Environment

Stories developed in this category have the potential to transform, heal and respond to the natural environment and ecosystems within water and land. They are stories that awaken an understanding of the need for the care and renewal of our environment. This category provides the opportunity to create partnerships and collaborations between Indigenous artists and writers with universities, environmental research institutes and organisations to educate, inform and guide the necessary changes.
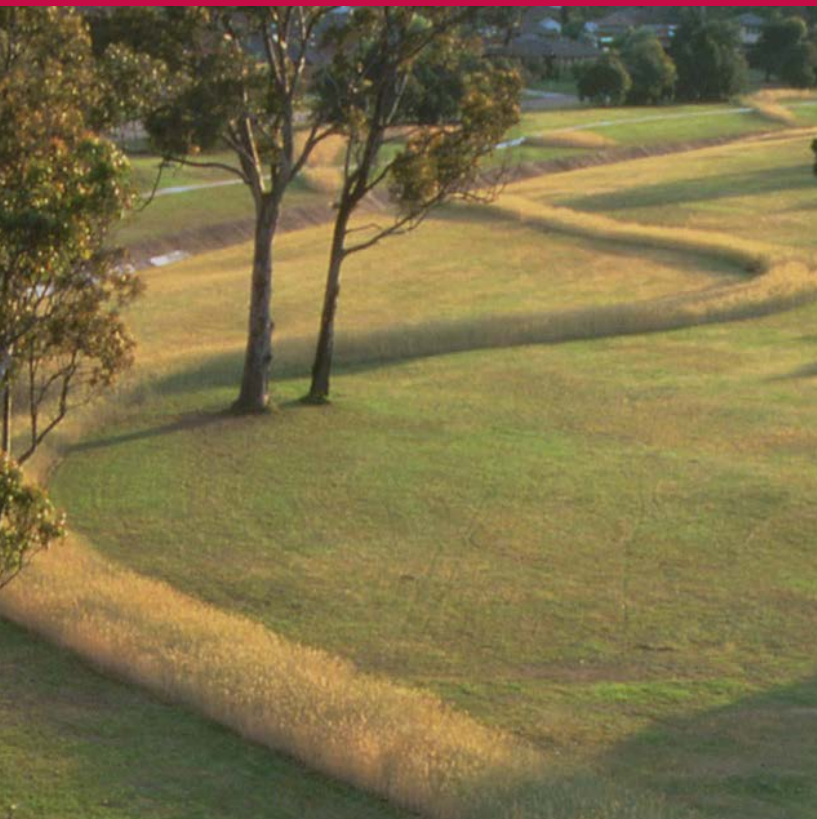
The Memory Line, Fairfield 1996
Jenny Turpin and Michaelie Crawford

The Living Seawall

The Living Seawall project is a partnership between the Sydney Institute of Marine Science and Reef Design Lab, supported by North Sydney Council and Volvo Cars. Located at Milsons Point, the wall comprises of 50 tiles installed along an existing Harbour seawall and designed to mimic the root structure of mangrove trees. The Living Seawall adds complexity to the existing seawall structure and provides a habitat for marine life. This aids biodiversity and attracts filter-feeding organisms that absorb and filter out pollutants – such as particulate matter and heavy metals – keeping the water 'clean'.

In partnership with the University of Sydney, the City of Sydney installed 10 'seapots' in Glebe. After a successful trial, an external grant provided funding to install an additional 60 seapots in Glebe, Farm Cove and Beare Park in Elizabeth Bay, and the Royal Botanic Gardens agreed to install 30 pots in Farm Cove. Like the Living Seawall project, the seapots add complexity to the seawall structure acting as an artificial rock pool when the tide goes out. This provides habitat for marine life at the intertidal zone.

The Memory Line

The Memory Line by Jenny Turpin and Michaelie Crawford was produced in 1996. The temporary art installation was a 2.7km long band of ryecorn grass that marked the original watercourse of Clear Paddock Creek in Fairfield, Sydney.

Part of an environmental rehabilitation project by the Australian Conservation Foundation and Fairfield City Council, the project aimed at restoring a natural creek system after it had been turned into a stormwater canal in the 1970s. As the artist's website notes, "the Memory Line remembered the environment of the past so the community could imagine what would return in the future."

This project is an example of an environmental public artwork evincing a powerful argument for the restoration and rehabilitation of the landscape. At the same time, the project physically demarcated a significant body of water creating a greater understanding amongst the local community of a familiar landscape.

Although this project was installed within parklands, and not in a city centre location, a similar approach could be applied to the Tank Stream that courses beneath the Sydney CBD. In partnership with research institutes, awareness of water security and the landscape and bodies of water the once flowed through but now flow beneath our city can be generated.

Living Seawall, Milsons Point

draft

5

2 Conceptual approach and mapping

What becomes apparent from identifying what already exists is the need for a connecting thread to enhance and link artworks and other cultural offerings together.

Based on numerous walks, initial discussions and the historical research undertaken, it is clear that much more could be done to reflect the presence of Aboriginal people in Sydney both in the past and into the future and to express an Aboriginal understanding of Country in this place.

As the following pages indicate, during the process of developing the recommendations in this report, a curatorial process emerged that involved three key layers or conceptual approaches:

*   **Placenames**
*   **Themes and Stories**
*   **Sitelines**

Pyrmont	Pirrama*
Darling Harbour	Tumbalong/Gomora
Goat Island	Memel
Millers Point	Coodyee*
Dawes Point	Tar-Ra
Campbells Cove	Meeliyahwool
The Rocks	Tallawoladah*
Sydney Cove	Warrane
Bennelong Point	Dubbagullee
Farm Cove	Wahganmuggalee
Fort Denison	Muddawahnyuh
Royal Botanic Gardens	Cookaroo or Cockaroo *
Mrs Macquarie's Point	Yurong
Woolloomooloo Bay	Waalamool or Walla-mool*
Garden Island	Bayinguwa or Ba-ing-hoe*

* not officially recognised by the Geographical Names Board

Goat Island / Memel

Dawes Point / Tar-ra

Fort Denison / Muddawahnyuh

Bennelong Point / Dubbagullee

Campbell's Cove / Meeliyahwool

Millers Point / Coodyee

Mrs Macquaries Point / Yurong

The Rocks / Talla-wo-la-dah

Garden Island / Bayinguwa

Sydney Cove / Warrane

Farm Cove / Wahganmuggalee

The Royal Botanic Gardens / Cookaroo

Woolloomooloo Bay / Waalamool

Elizabeth Bay / Gurrajin

Pyrmont / Pirrama

Elizabeth Point / Jerrowan

Darling Harbour / Tumbalong

Macleay Point / Yurrandubbee

Cockle Bay/ Gomora

Placenames

Language

Sydney Language informs the way we view, understand and experience this Country. It is reflected in the meaning of the original placenames along Sydney Harbour, many of which have been adopted as dual names by the Geographical Names Board.

The Harbour Walk is an opportunity to reinstate Aboriginal placenames that may be lesser known or not officially recognised names, allowing these names to be part of Sydney-siders vocabulary as they relate to and speak about these places.

In recent times, many places have been named after Aboriginal people, such as Barangaroo and Bennelong Point. It is important to note that for First Nations people places were named and recognised for the resources and landscape features of the site or the experience of it.

During the research and discussions regarding the Harbour Walk, it has been suggested that this new imposed methodology for naming sites is a form of colonisation. The Harbour Walk challenges these notions and reinstates Aboriginal ways of understanding, listening and connecting to Country. In addition to these dual placenames, this report proposes a consultation process to guide the naming of this walk.

The map above and the list opposite indicates some of the many Aboriginal names for places along Sydney Harbour that should be included in wayfinding signage and interpretation along the Harbour Walk.

We acknowledge that the orthography of these place names can vary.

draft

me-mel

Language

Patyegarang
and Dawes

banksia
and fire

Bennelong's Hut

Water

sandstone

Barangaroo

The
Boatshed

bara

cave

cabbage tree palms

grasses

Maritime Union

arabanoo

corroboree

eels

Tank Stream

Connections

Bungaree

Nawi

centipede
rock

migration

shell wall

Community

Fisherwomen

shell
middens
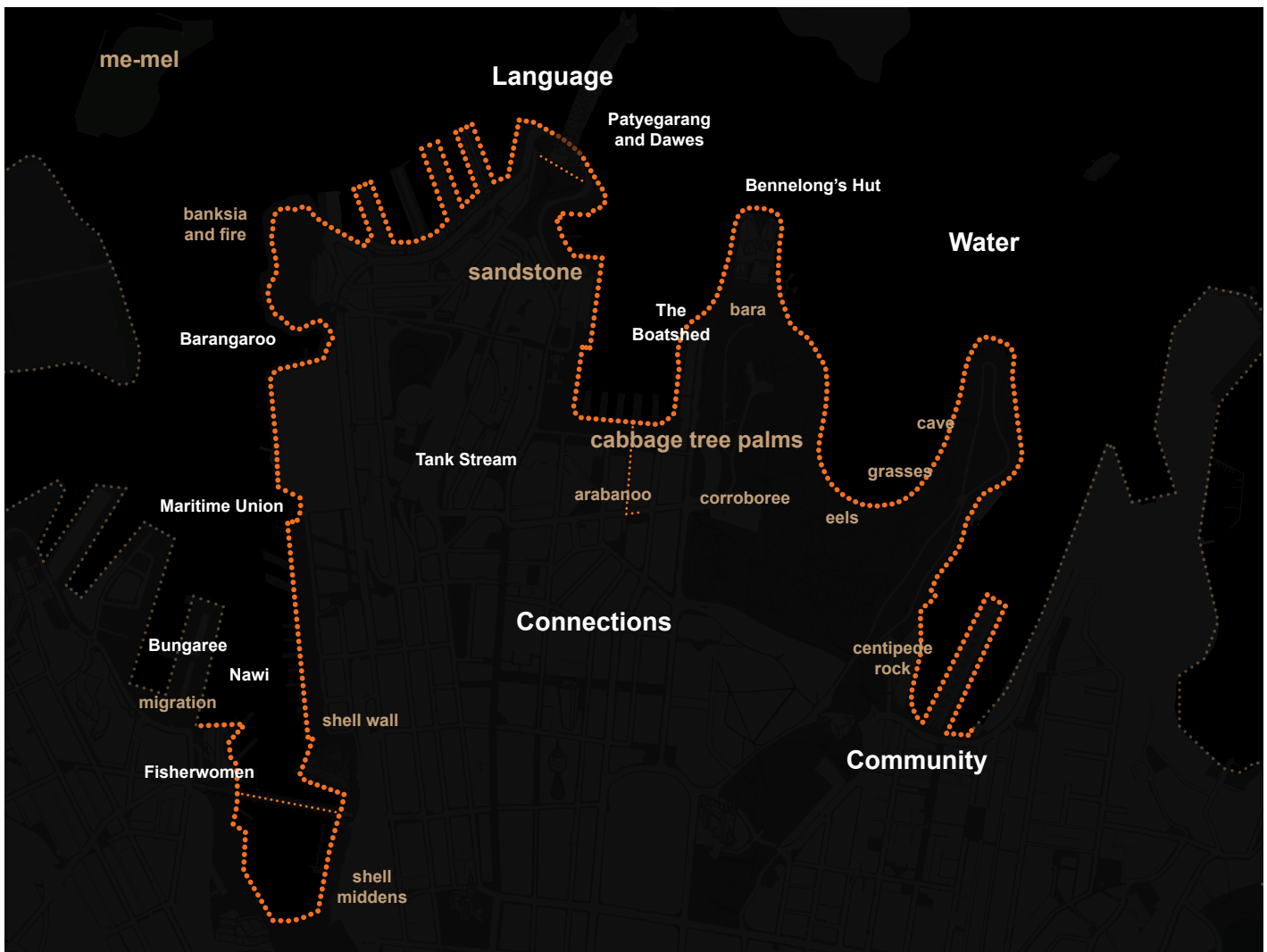
Themes and Stories

The development of the Harbour Walk experience in this report has been driven by the practice of asking 'what living memories does this place hold?'

The Harbour Walk does not aim to define or identify themes and stories by pre-invasion/post invasion, nor does it restrict creation and ancestral narratives as something of the past, but rather as ever-present and embedded in the landscape, carrying through to the present and the future.

This report and the stories highlighted within are not exclusive or definitive, and acknowledge that other stories may arise as an extension of this work. Each story is not singular or conclusive, themes emerge across the walk from different stories that weave together to tell a nuanced and complex narrative. To convey the enduring presence of Aboriginal people, and the vitality of Aboriginal culture, it is important that the themes conveyed and the stories that are told are diverse and drawn from many periods in our history, including contemporary history.

The theme of Badu (Water) links the histories of nawi watercraft and Eora fisherwoman on the Harbour prior to British invasion, and the more contemporary maritime and union histories that have shaped Sydney and Aboriginal Rights across the Country.

The theme of language links the foundational story of Patyegarang and Dawes to the words and placenames of this Country. We can observe the naming of ferries, water transport and places after significant Aboriginal people, a markedly Western tradition. It is more important than ever to reconnect with the language and meaning of this place and to remember the people after whom we name these places.

The Harbour Walk imagines Warrane (Sydney Cove) as the beating heart of Sydney, with its veins intersecting and spanning outward across this Country. The Harbour illustrates an inextricable connectedness, between stories, histories, memories and people. The idea of sitelines emerged as a conceptual device to consider these complex relationships between sites and stories, not only through time but across space as well.
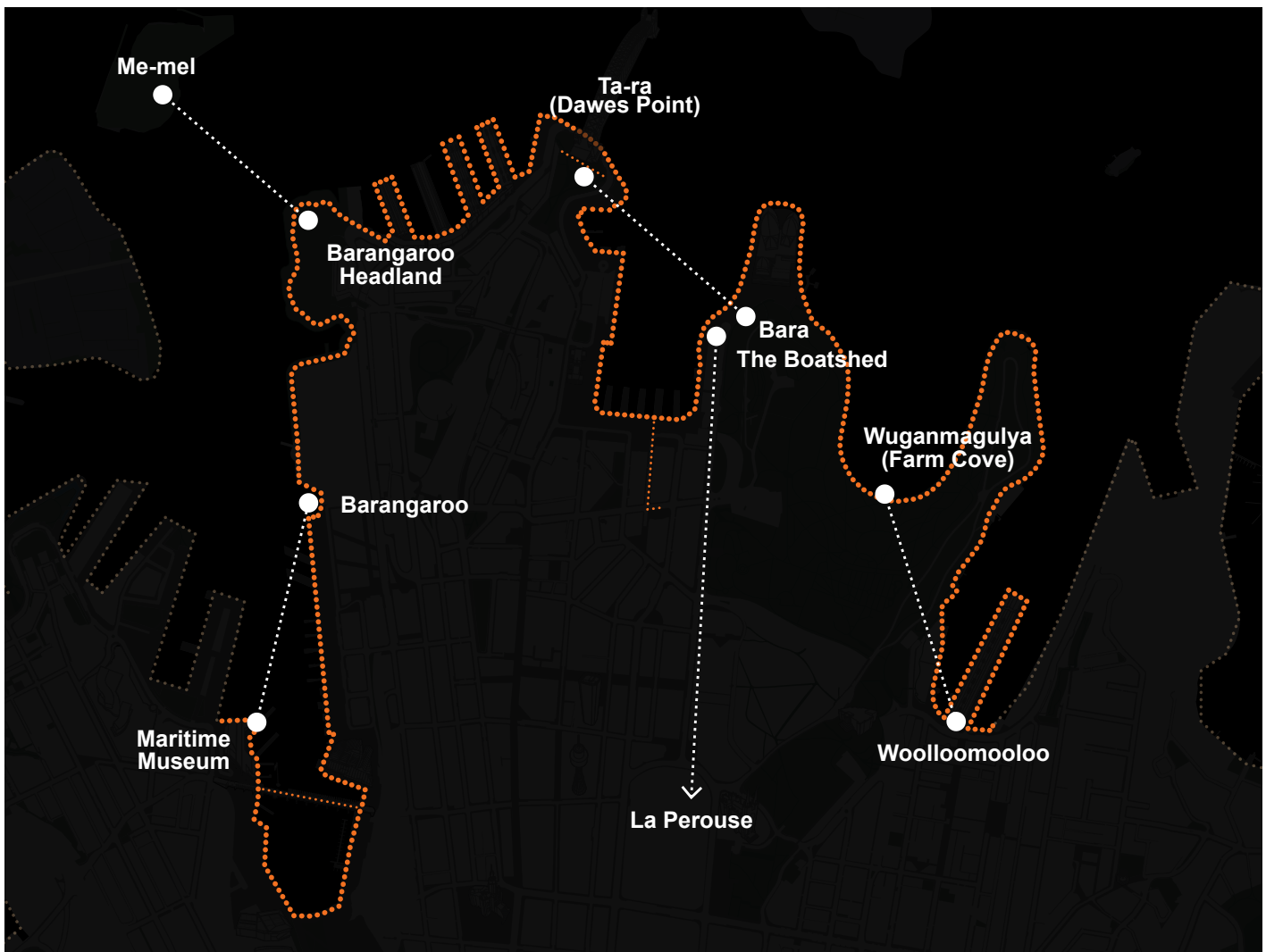
Sitelines

During my many experiences of visiting Country that isn't my own, my introduction to the place by Traditional Owners has been remarkably similar. They will point out the significant sites in the distance, mountains, valleys, rivers and weave the relationships and connections between each site, providing an intimate orientation of where I am and how I am connected to everything around me.

The Harbour Walk is informed not only by sites of historical and cultural significance, but the relationships and conversations between them. The same logic is applied in First Nations astronomy. When we look to the night sky we do not simply fix on one star formation, but rather the relationship to neighbouring constellations, hidden stars and indeed the void or empty space between each star.

The concept of sitelines provides a methodology for Country-centred mapping. It allows us an intimate insight into the harbour's cultural landscape by recognising the constellations of stories that exist and acknowledging the relationships between these stories and the memories embedded within them. On a practical level they also create an initial distribution of key focal points for people to have a visceral experience and to encourage people to continue along the Harbour Walk from one major site to another.

The 6 sitelines that have provided the framework for the Harbour Walk stories and project ideas and have helped shape and inform this report are:

1. **Maritime Museum > Waterman's Cove**
2. **Barangaroo > Memel**
3. **Ta-ra > Bara**
4. **The Boatshed > La Perouse**
5. **Wugunmagalya > Waalamool**
6. **Yurong > Bayinguwa**

As the following project outlines indicate, four of these sitelines are proposed to be 'activated' with visual and audio devices that frame the view at vantage points at either end of the siteline. Two of the sitelines are proposed to be activated with major public artworks at one end and a conceptual link to communities at the other that may include some form of 'mirror programming.'

6

Harbour Walk
Projects

—

This report recommends nine cultural projects that are outlined in the following pages. The outcomes of these projects are seen as the starting point of an ongoing celebration and recognition of Aboriginal and Torres Strait Islander culture and heritage in Sydney

draft

Key recommendations

This report makes the following recommendations to be developed by Harbour Walk project partners

Cultural Projects

1 Harbour Walk Naming and icon

Creation of a name that embodies Aboriginal significance of the Harbour and the foreshore, including the engagement of a First Nations artist/designer to create a visual identity for the walk and wayfinding systems along the walk.

2 Sitelines

Eight visual devices that frame and articulate the 'siteline' relationships' along the Harbour Walk.

3 Conversations

Text and/or audio based installations that respond to the intimate, hidden histories of the Harbour at 12 locations along the foreshore.

4 Badu (water)

An environmental project in partnership with universities and marine institutes led by an artist team building on research to acknowledge Country as land, water and sky.

5 Site – Pirrama

A major public artwork adjacent to the Australian National Maritime Museum to recognise the connection between Aboriginal people and the harbour.

6 Site – The Hungry Mile

A major public art project recognising Aboriginal people in Sydney's maritime history.

7 Site – Ta-ra (Dawes Point)

A major public art project that highlights the site where Patyegarang gifted the Sydney language to William Dawes, recording it for future generations in his notebooks.

8 Site – The Boatshed

A major public art project at Circular Quay exploring the connection between the boatshed and the La Perouse community.

9 Site – Woolloomooloo

A collaborative community based public art project that recognises the history and enduring presence of Aboriginal people in Woolloomooloo.

Harbour Walk
Naming and Icon

Selection of a name that embodies the significance of the Harbour and foreshore, including the engagement of a First Nations artist/designer to create a visual and soundscape identity for the walk and wayfinding systems along the walk.

It is recommended that a culturally appropriate process be undertaken to create an evocative and inspiring name for the Harbour Walk that involves the engagement of a group of local Aboriginal Elders and leaders, and a qualified linguist to respond to the themes and stories identified in this report.

It is recommended that this process be undertaken in consultation with the Metropolitan Local Aboriginal Land Council and that a recommended name be presented to the City of Sydney's Aboriginal and Torres Strait Islander Advisory Panel for their endorsement on behalf of Council.

The idea of identifying a walk that links important sites shares many similarities to the evolution of songlines. The Harbour Walk is an opportunity to co-create a new songline for this iconic part of Sydney.

Creating an Aboriginal name for this walk from the Sydney language for the Harbour Walk, will give Aboriginal people a greater sense of being recognised in Sydney where to date it has been hard to see this recognition, particularly along the harbour foreshore, despite the significant history of the place.

In addition to the naming of the Harbour Walk, it is recommended a First Nations artist/designer be engaged to create a visual identity for wayfinding systems along the walk.

PYLON

Bent Street
Farrer Place

↑
Bridge Street
Harbour Walk

→
Macquarie Street
Royal Botanic Garden

←
George Street
Wynyard

FLAG SIGN

Barangaroo
The Hungry Mile

↖ ↘
Kent Street   3 min
Observatory Hill   6 min

↑
Napoleon Street   4 min
Exchange Place   5 min
Wynyard   11 min
Harbour Walk   10 min

Barangaroo
The Hungry Mile

↖ ↘
Kent Street   3 min
Observatory Hill   6 min

↑
Napoleon Street   4 min
Exchange Place   5 min
Wynyard   11 min
Bondi to
Manly Walk   10 min

FINGER SIGN

The Hungry Mile   ⅋ 3 min →
Harbour Walk   ⅋ 7 min

The Hungry Mile   ⅋ 3 min →
Bondi to Manly Walk   ⅋ 7 min

KEY

Harbour Walk

Bondi to Manly Walk

Note: Colours, logos & destinations shown are indicative only and for viewing wayfinding principles only.

Concept only

DAWES POINT / TAR-RA

Ives Steps Wharf

Sydney Harbour Bridge

1

Bay

Pier 2/3

Wharf 4/5

Shore Apartments

Wharf Theatre

Pylon Lookout

Bondi to Manly Walk

Dawes Point Battery Archaeological Site

Dawes Point Park

Hickson Road Reserve

HICKSON ROAD

ROAD

STREET

CLIFF TOP WALK

LOWER FORT STREET

PARBURY LA

POTTINGER STREET

DOWNSHIRE PL

STREET

GEORGE ROAD

HICKSON STEPS

Campbell's Cove / Meeliyahwool

Campbells Stores

METCALFE ARCADE

CUSTOM OFFICERS STAIRS

Bridgeclimb

Roslyn Packer

The Paddock

HICKSON

2

→ *TBC*

Harbour Walk
Sitelines

___

1 Maritime Museum > Barangaroo

Nawi (Sydney tied-bark canoe) with fire at Nawi 2012
Photo: Andrew Frolows

The Australian National Maritime Museum holds stories and objects that relate to the nation's marine histories.

First Nations stories within Sydney Harbour undoubtedly focus on the Eora Fisherwomen, and their skills, importance and position within society. The objects that speak to this history include handmade bara (fish hooks), twined fibre fishing line and the nawi watercraft. They are representative of an inherited ancestral connection to the water and a deep knowledge of seasons, tides and currents.

Across the cove from the Maritime Museum is Barangaroo, built upon the site of former shipyards and docks. This site has an extensive history of Aboriginal people working in maritime industries such as shipbuilding and fishery. Arguably, this was a new way for old practices to continue, a contemporary continuity of cultural knowledge and an adaptation to a rapidly changing political landscape.

One point of this siteline emphasises the relationship of Sydney Aboriginal women to water, the other point articulates the relationship of Aboriginal maritime workers and their families living in Sydney.

Both stories are inextricably connected through their familial and cultural relationships and an enduring relationship to the Harbour.

Four sitelines each connected by a pair of framing structures that direct the view between key sites to articulate the relationships along the Harbour Walk

2 Barangaroo > Me-Mel

View from Barangaroo Headland to Me-Mel (Goat Island)

The second siteline conceptually embodies the site of Me-Mel (Goat Island) as representative of Bennelong, and the precinct of Barangaroo as representative of Barangaroo, the woman. These two historic figures shared a marriage that was historically noteworthy and tumultuous.

(Bennelong) often assured me, that the island Me-Mel (called by us Goat Island) close by Sydney Cove was his property; that it was his father's ... He told us of other people who possessed this hereditary property, which they retained undisturbed.

Lieutenant David Collins, An Account of the English Colony in New South Wales (London 1798).

Me-Mel is historically attributed to Bennelong who was a Wangal man and remembered as an influential conduit between the British and the Eora in the early years of the colony. He was married to Barangaroo, a senior Cammeraygal woman.

Unlike her husband, Barangaroo did not respond favourably to the presence and customs of the British. When invited to the Governor's house, she refused to be clothed, preferring just a small bone through her nose septum. Barangaroo fiercely opposed her husband's interactions with the British, and when he first visited the Governor she refused to go, breaking his fishing spear in protest. She was outspoken in demonstrating her opposition to the British colony and its officers.

This siteline speaks of the opposing and conflicting views between Bennelong and Barangaroo, husband and wife. It offers an intimate 'snapshot' of the tensions that were rife in the early days of the colony, and echoes the ongoing political activism of the present day.

Harbour Walk
Sitelines

3 Ta-Ra > Bara

Dawes Point

Tar-ra (Dawes Point) was the site of Lieutenant William Dawes' hut and observatory, where he recorded the Sydney Language, gifted to him by Patyegarang, a young Gadigal woman. This is the site where the word bara was first recorded.

fish hook made from shell
bara bur-ra

W. Dawes, Grammatical forms of the language of N.S. Wales, in the neighbourhood of Sydney,1790.

The Harbour Walk draws a siteline from Tar-ra to *bara*, a major monument by Waanyi artist Judy Watson, which celebrates and recognises the Gadigal people of the Eora Nation and connects First Nations people who now call Sydney home. The monument will take the form of large scale bara, sculpted from marble. Bara were fish hooks expertly used by Gadigal women.

Water has a memory. It trickles and pools and follows the topography of the earth. It contains the history of all those who have been immersed in or have drunk from its source.

Judy Watson

This siteline connects two projects that traverse the historically and politically loaded site of Warrane (Sydney Cove). They jointly tell a pivotal story of Sydney, celebrating Eora women and enduring power of the Sydney Language.

2 Yurong > Bayinguwa

Yurong Point / Garden Island

Yurong Point boasts one of the most dramatic and panoptic perspectives of Sydney Harbour. Historically, it was used as a viewing point by Aboriginal people and British colonists alike.

From this site visitors have the opportunity to visually trace the shoreline and interact with its waters. It is here that people can walk across the rock pools and dip their feet into the harbour.

Garden Island was originally an island in Sydney Harbour. As detailed in this report, Bungaree died here on 24 November 1830 after being discharged from the hospital on Macquarie Street. In the late as the 1940's, Garden Island was connected to the mainland at Potts Point to accommodate the construction of a dry dock and naval base.

Today public access to Garden Island is by boat only, however a powerful visual siteline view can be drawn from Yurong Point, presenting a welcome opportunity to reimagine the geography of Sydney Harbour in the past.

Harbour Walk
Conversations

Text and/or audio based installations that respond to the intimate, hidden histories of the Harbour at 12 locations along the foreshore.

The Harbour Walk is an opportunity to share the meaning of Aboriginal names of places and, with additional research and information, share those meanings to add to and re-shape the experience people have in those places.

For example, the English name Goat Island indicates an island where goats were kept, whereas the Aboriginal name for the island, Me-Mel, means eye, and indicates the significance of the place for Aboriginal people as the eye of the Harbour. We can understand this as the island has views up and down Sydney Harbour, which was no doubt as strategic for Aboriginal people in the past as for later European arrivals.

Additional research on the local histories of the Harbour and the meaning of placenames should be undertaken and used to inform text based and audio interpretive elements and artworks.

This report identifies the need to engage an artist team to develop text and audio based installations that respond to twelve initial locations along the foreshore. The identified priority locations have been selected because they convey the depth of living memory within Country. They are to be considered as a starting point with further consultation, research and interpretation to be undertaken.

Pirrama

Pirrama, meaning 'rocking stone', is the Sydney Language name for the headland site at the Australian National Maritime Museum. To date Pirrama has not been recognised by the Geographical Names Board creating an opportunity to reassert this place name. The Museum precinct presents several opportunities for stories any of which could be conveyed through an audio or text based 'conversation' interpretive work: Bungaree's circumnavigation of Australia with Matthew Flinders in 1801; the nawi mastery of Aboriginal women; and a re-imagined Welcome Wall that encapsulates Indigenous and non-Indigenous perspectives.

Cockle Bay

The area was originally known as Long Cove, but was generally referred to as Cockle Bay until 1826 when Governor Darling renamed it after himself. The name Cockle Bay acknowledged the site as a place abundant in shellfish such as oysters and scattered with the remnant shell middens accumulated over thousands of years. Originally, the Cockle Bay shoreline stretched from the current Barangaroo reserve to Haymarket.

The former natural environment of Darling Harbour presents an opportunity to demarcate the original shoreline, indicating the drastic changes brought upon the landscape since colonisation. This mapping would also be an invitation to the public to reimagine the area and the memories embedded within it.

Text and/or audio based installations that respond to the intimate, hidden histories of the Harbour at 12 locations along the foreshore

Cockle Bay now Darling Harbour, ca. 1819-20 / James Taylor
Image: Mitchell Library, State Library of NSW

6.3

Barangaroo

Jack Stewart

On the eve of 5th of September 1846, an Aboriginal man named Jack Stewart and another (unnamed) Aboriginal man came to the house of Mr McEwen on Erskine Street wharf asking for "a bit of fire", presumably because Jack was cold or ill - he was said to have "trembled very much...and could hardly speak from a hoarseness in his throat". McEwen's employee Edward Jones let them in to the kitchen.

They were given tea and a warm place by the fire to sleep for the night. But Jack woke shivering by the fire with a "rattle in his throat" in the middle of the night and subsequently passed away. This story speaks of the nuanced relationships and trust between Aboriginal and non-Aboriginal people, stories that are often untold and unknown. They provide a complexity to our assumptions of the earlier years of the growing colony.

Barangaroo

Barangaroo, the site, was named after a notable fisherwoman from the Cammeraygal, a large and prominent group from present day Manly and North Head.
When British Officers first met her in 1790, they estimated her age to be to be forty years old. During this time, smallpox had rapidly travelled through Sydney, decimating large populations of the Eora, with women, children and senior people particularly susceptible. This may have added to Barangaroo's position as a senior woman within her group, with her wisdom, experience and cultural knowledge far surpassing the younger women.

Alongside her new and younger husband, the ambitious and influential Bennelong, she witnessed her world change drastically. Barangaroo was a woman first and foremost; and we must ensure that her name is never reduced simply to the name of a suburb or destination.

Water Board Tank Stream
Image: Sydney Water

Me-Mel

Me-Mel, commonly known as Goat Island, is a small heritage island situated upon Sydney Harbour. From colonisation onward, the Island was used as a quarry, convict yard and explosives store. However, the Harbour Walk acknowledges the relationship between Sydney Aboriginal people, and the island they called Me-Mel. It has been said that this island was ancestrally attributed to Bennelong. Me-Mel sits within the direct view of Barangaroo, the site, which was named after his powerful and commanding wife.

Ta-Ra

Ta-ra is the Sydney Language word for the site also known as Dawes Point. An advantageous viewing point for Sydney Harbour, it was the site that British Lieutenant William Dawes built his observatory and hut upon. It was here that he charted the night sky, and also held conversations with the Eora, who gifted him with knowledge of the seasons, Country and it's people. The conversations he had with young Eora woman Patyegarang led to the recording of the Sydney Language, which centuries later would become the source material for the revitalisation of the language.

Tank Stream

The Tank Stream was a critical fresh water resource for the Eora that drained from the swampy areas near present day Hyde Park and flowed north into Warrane (Sydney Cove), known today as Circular Quay. It was one of the main reasons the British built the colony in this location in 1788.

As you walk along Macquarie Street you can still see the way the streets dip down to where the Tank Stream flowed, before the bank rose again toward George Street. Significant material evidence of Aboriginal use of this site was documented during the redevelopment of Angel Place in the late 1990's. However, material evidence is not needed to appreciate how crucial and protected this site was for the Eora.

The Tank Stream was devastated by the growing colony, its waters were polluted and its resources depleted. The colony abandoned the waterway in 1826. Today it runs beneath the city as a storm drain. However it is important that we remember the original landscape of Sydney, in doing so we acknowledge that it is still Aboriginal land regardless of the layers of concrete laid upon it.

Bennelong's Hut

The Harbour Walk presents an opportunity to evoke the powerful story of this important Aboriginal figure who inhabited the site of the Sydney Opera House. Bennelong was a Wangal man and is remembered as an influential conduit between the British and the Eora in the early years of the colony. Hearing Clarence Slockee and Mathew Doyle singing the song Bennelong performed in London in 1792 on the site where Bennelong's Hut once stood, for instance, could be used to reimagine an important figure who has been influential in shaping the history of Sydney.

**A portrait of Bennelong c1793 attributed
to the artist George Charles Jenner.
Image: Mitchell Library, State Library of NSW**

Farm Cove Long-Finned Eel Migration (Burra – Eel)

The Royal Botanic Garden is home to a colony of Long Finned Eels, which embark on a remarkable seasonal journey during their lifespan. When they reach sexual maturity, which may exceed 30 years for females, they will set out on a remarkable final journey during a dark night with a heavy downpour. They will leave the pond, writhing across lawns and footpaths in search of a natural watercourse or stormwater drain that will lead to the harbour. Upon reaching the harbour the eels metamorphosise to adapt to the saltwater, morphing gills, enlarging their eyes and their stomachs wither away as they will not eat again. They then set out on their final journey: a 2000km swim to New Caledonia in the Coral Sea, where they will spawn, then die.

Of billions of larvae born in the Coral Sea, a small percentage will survive the journey of drifting along the East Australian current, metamorphosing into juvenile fish along the way. One dark night, during a heavy downpour, a small number will sense the freshwater pouring out of a storm drain down by the Royal Botanic Gardens and swim up it before writhing over the grass and footpaths and finding their way into the ponds to complete the life cycle.

View from the Government Domain Sydney
Charles Rodius 1833
Image: Mitchell Library, State Library of NSW
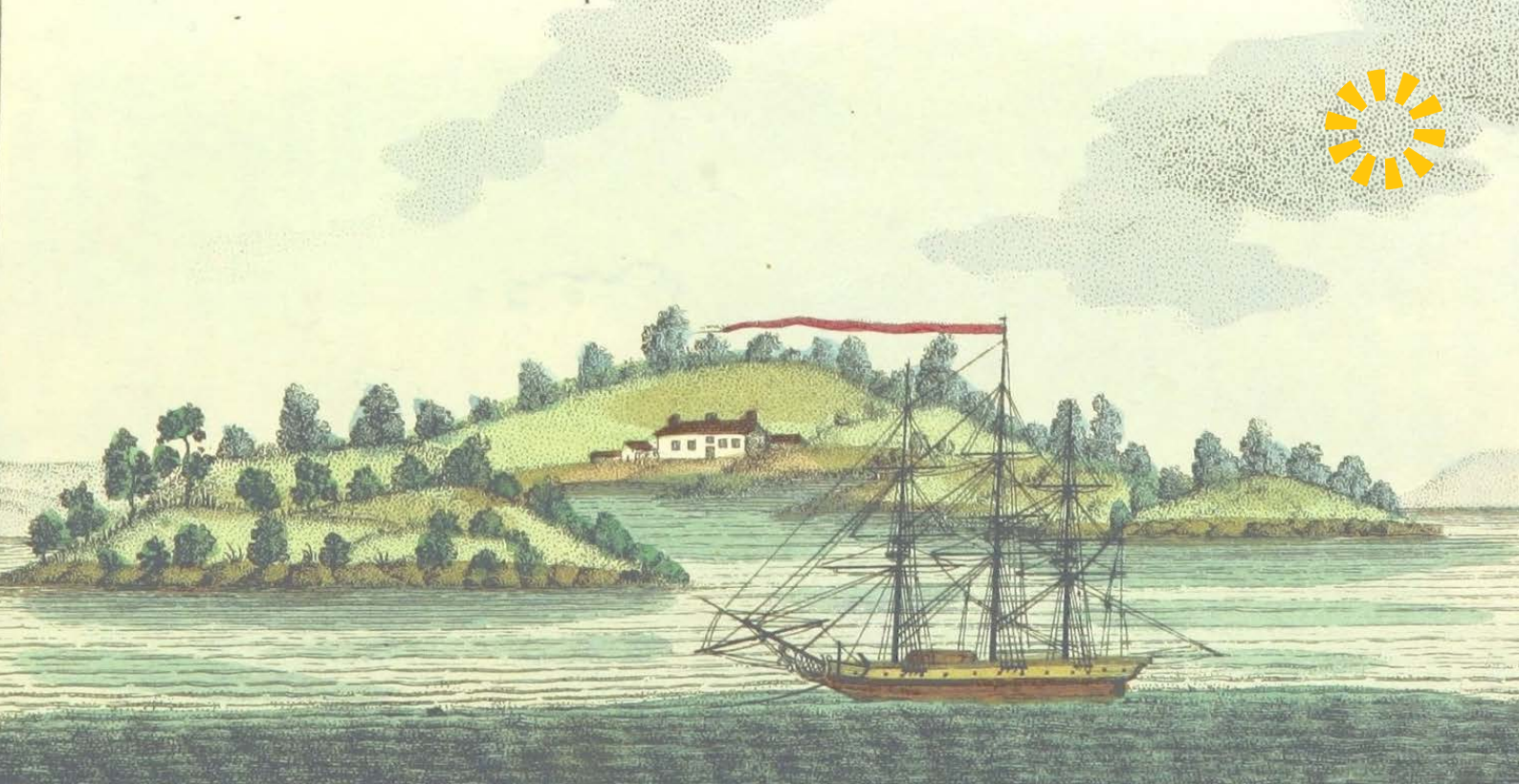
Yurong

Yurong Point boasts one of the most dramatic perspectives of Sydney Harbour. It is well known today as Mrs Macquarie's Point, where in 1810 a chair was carved in the sandstone for Governor Macquarie's wife to indulge in the vistas of the Harbour and Garden Island. It has remained a popular place ever since, but visitors follow in much more ancient footsteps.

Although the landscape of Yurong Point has been dramatically altered through human intervention, some Aboriginal sites endured. There are present day indicators of the rocky origins of this site, concaved rock shelters and overhangs can still be seen today. Shell middens were also located and recorded on this peninsula. Middens are mounds created from built up deposits of shellfish and bones, discarded from meals and campsites. They provide an insight into when and what was eaten, fished and sourced from a site, and reveal that resources were never depleted or unbalanced.

Shell middens were also located and recorded on this peninsula

Garden Island **M Jones 1803**

Centipede Rock

In the first half of the 19th century, Aboriginal people camped at different points in and around The Domain, and particularly in the forested Outer Domain.

The Outer Domain appears to have functioned as a handy staging post for Aboriginal people to visit the city, and be able to return to relative seclusion in the evening. In 1846, for example, eight people including Bowen Bungaree, Cora Gooseberry, Cora's cousin, William Warrell, and their extended family camped at a spot near Centipede Rock at Woolloomooloo, close to today's Art Gallery of New South Wales. Little is known about Centipede Rock, and limited information is available regarding the place. However it remains an intriguing and evocative representation of a gathering epicentre that was recognised by the Sydney People.

Garden Island

As the name suggests, Garden Island was once an actual island in Sydney Harbour, until as late as the 1940's. During this time it was connected to the mainland at Potts Point to accommodate the construction of a dry dock and the naval base. Today public access to Garden Island is by boat only, however a compelling siteline view can be seen from Yurong Point. This siteline presents a welcome opportunity to reimagine the past shorelines of the harbour.

Bungaree died on Garden Island on 24 November 1830 after being ill in the hospital on Macquarie Street. It can be ascertained from the Sydney Gazette account that he likely went there deliberately, and was with other Aboriginal people when he died. Bungaree is remembered as a vibrant and complex character of Sydney's early history, yet mention and records of his passing remain few and far between. It is poignant that the Harbour Walk is bookended (Pirrama/Maritime Museum and Garden Island) by the life and death of memorable man, Bungaree.

Harbour Walk
Badu (water)

An environmental project in partnership with universities and marine institutes led by an artist team building on research to acknowledge Country as land, water and sky.

The Harbour Walk experience predominantly traces the shoreline of the harbour, with the stories, conversations and sitelines designed to create a greater awareness of and respect for water. Physical access to water should be facilitated and encouraged throughout the expanse of the Harbour Walk, at present this experience is limited to Barangaroo Headland Park and Yurong Point.

For First Nations Peoples, access to water is a critical necessity for the continuity of cultural practices and maintaining relationships to Country. Water encapsulates an identity, with many communities referring to themselves as freshwater or saltwater people.

The term 'Country' equally encompasses waterscapes, skyscapes and landscapes. The depth of waterscapes, exist mostly beyond our eyesight and our physical perception. They require us to imagine the depths of harbours, the topography beneath the surface and tides that shaped them over thousands and millions of years.

Before Sydney's harbour became what is we see and know today, a river valley ran through this place. Contemplating this space as it was before the last ice age allows us to consider the thousands of generations of Aboriginal people that have lived here and the shoreline with which they were familiar.

The deepest point in Sydney Harbour lies about 25 metres from the shoreline opposite Blues Point, sinking to a depth of 45 metres below sea level. Standing at the end of the wharf at Pier 2/3, your view is cast toward this site. Although it exists beneath and beyond our eyesight, this is a site of re-imagination and contemplation. Imagine sitting at the end of the wharf, hearing the sounds of the deep harbour and deep time transmitted from a hydrophone embedded on the seafloor.

Water encapsulates an identity, with people often referring to themselves as freshwater or saltwater people
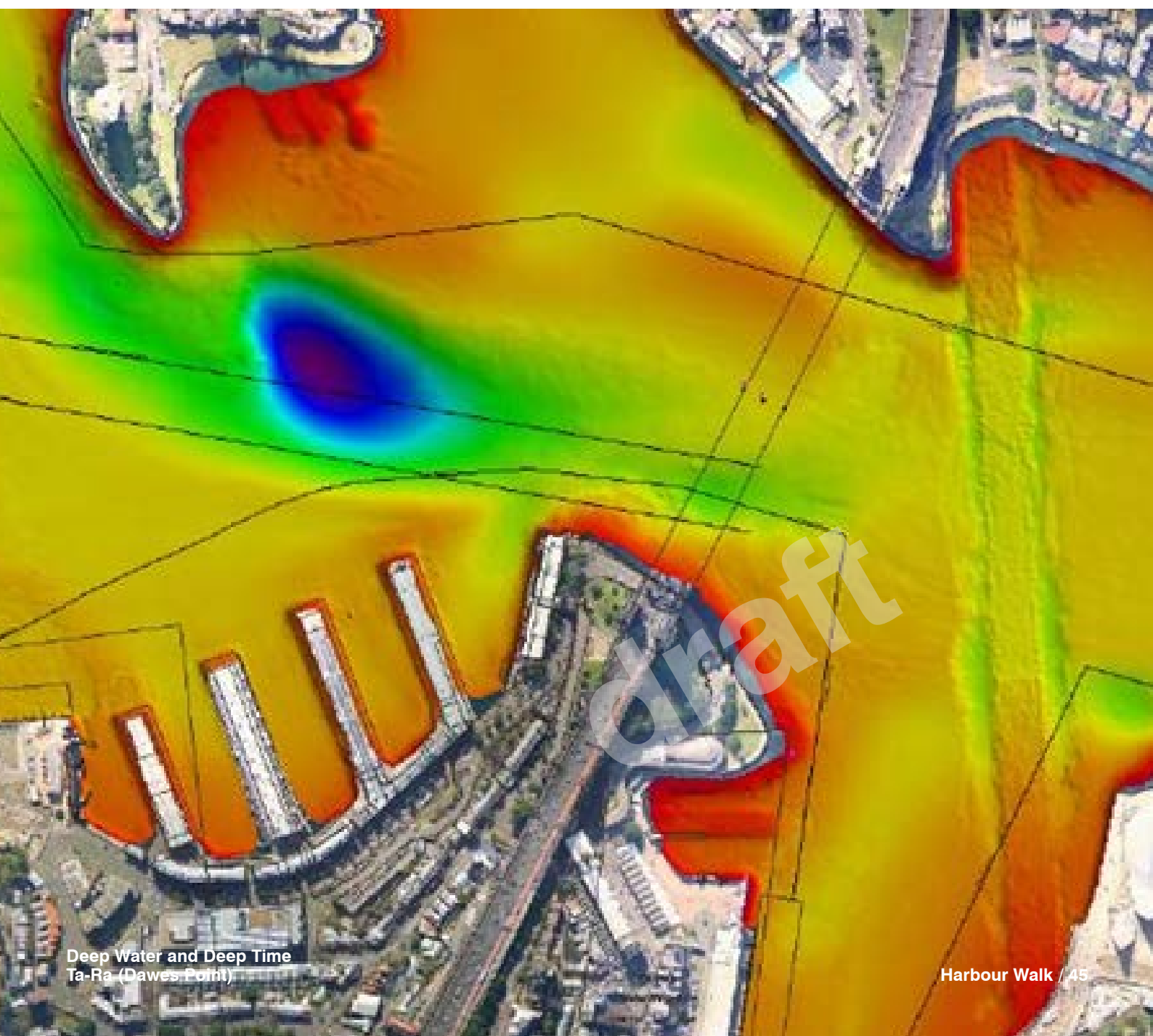
Site
Pirrama

___

The Harbour Walk is an opportunity to write a new songline for Sydney

A major public artwork adjacent to the Australian National Maritime Museum to recognise the enduring connection between Aboriginal people and Sydney Harbour.

This project could include improved public spaces, such as a children's playground, adjacent to the Australian National Maritime Museum and interpretive elements that convey the relationship between Aboriginal people and the harbour. This report identifies two major stories with great potential to illustrate this narrative, as well as an opportunity to re-imagine the Museum's pre-existing Welcome Wall project.

Eora Fisherwomen

We celebrate our harbours and coastlines in poetry, prose and art, in sculptures by the sea. But where in Sydney Harbour, our paradise of waters, are the great Eora fisherwomen remembered?
Grace Karskens

Eora Fisherwomen dominated the waters of Warrane (Sydney Harbour) and its connecting coastlines. They skimmed across the water in their nawi (bark canoes), illuminated by a small fire on a clay pad for warmth and cooking, often using a banksia to hold the flame. British officers observed scars and marks on the smalls of the women's backs, caused by the onboard flames. The highest part of the nawi sat only fifteen centimeters above the surface of the water, often through conditions that would intimidate the most experienced sailors.

Senior Aboriginal women would teach the young girls to line fish using a bara - a crescent-shaped fishing hook carved from a turban shell, with handmade bark fibre lines, weighted with stone and occasionally a feather lure. They would learn to identify the best fishing places and conditions and to sing songs that kept in time with their rowing. Pulling in each fish one by one, they would cook them over the flame in their nawi or surf onto the shore to share the catch with their family.

The Museum has previously programmed symposia on the revitalisation of cultural practices, such as the making of the nawi. The opportunity identified here is to represent the prominence of Aboriginal women, their nawi mastery and sustainable fishing practices, and to reassert them into a version of history, which has excluded them.

Bungaree

Known for being able to straddle both black and white societies, Bungaree was a descendant of the Guringai from Broken Bay who moved to the Sydney area. He was a diplomat, mediating between his own people and the government, and was an entertainer who impersonated the governors and other local figures. Significantly, Bungaree also sailed with Matthew Flinders on his voyage around Australia in 1801 and with Phillip Parker King on the 'Mermaid.' He was also influential within his own Aboriginal community participating in ceremony and looking after the welfare of his family and community by selling or bartering fish.

He was widely pictorialised and recorded as a bold character who at times clambered upon incoming ships entering Sydney Harbour, gesturing a performative Welcome to the lands and waters in exchange for payment. As a descendant of Guringai people of North Sydney, arguably he lacked the cultural authority to enact this ancient practice. However, his wives had significant matrilineal cultural authority that connected them to this Country, empowering him to demonstrate such a bold intervention.

Interestingly, the report identifies Garden Island, the final site in the Harbour Walk, as the location where Bungaree drew his last breath. It is significant that his story remains relevant throughout and connects the beginning and end of the Harbour Walk journey.

Aboriginal people fishing, c1790s, watercolour.
Image: State Library of NSW

Bungaree, a native chief of New South Wales, 1830
Augustus Earle. Image: NGA

Re-imagining the Welcome Wall

A Welcome to Country is a customary and cultural practice of Traditional Owners welcoming visitors to their ancestral lands. Although this practice is now commonplace at events that bring together people on Aboriginal land, we must not forget the ceremonial nature and origins of this tradition.

An iconic project of the Museum is the ever-growing Welcome Wall, reflecting the diversity of people who now call our shores home. The notion of a Welcome for First Nations people is complex and ancient with cultural, historic and contemporary expressions. For the purposes of the Harbour Walk, a re-imagined approach to the idea of a Welcome Wall might encapsulate these two different perspectives, articulating the complexity and multi-dimensional notion of 'Welcoming.'

For the Museum to engage with this practice on Gadigal Country, extensive and focused consultation should be undertaken with Traditional Owners, Elders and the Metropolitan Local Aboriginal Land Council.

6.6

Site
The Hungry Mile

A major public art project recognising Aboriginal people in Sydney's maritime history.

The Barangaroo Public Art and Cultural Plan indicates that the Hungry Mile project is envisaged as a major art and interpretation project aimed at representing the economic and maritime history of the Barangaroo precinct and the involvement and contribution of Aboriginal people to this history. An opportunity exists to align the Hungry Mile project with the Harbour Walk and the City of Sydney's Eora Journey program, by working with Aboriginal people whose families were engaged in the history of the wharves in Sydney, and provide opportunities for local Aboriginal community members, writers, artists and designers to participate in the project.

Barangaroo has been built upon a site that has always known Aboriginal people from Sydney. Here women fished in their canoes, reeling in fish with their fishing lines and hooks. It has seen men spearing fish on the edges of its waterline. It also saw the great change that British colonisation brought to the Eora.

From the 1820's onward, wharves were built upon this site and facilitated the growth of maritime industries such as trade, fishing and whaling. Many Aboriginal people found work with these businesses, finding new ways to practice their old ways. They used their deep ancestral connection with the Harbour and their knowledge of its waters to provide for family in a rapidly changing landscape. However, it was back-breaking and often unreliable work, with injuries and the deadly legacy of exposure to asbestos on the wharves part of the stories and histories of this place. The naming of the Hungry Mile specifically refers to its significance in the era of the Great Depression and the desperation of unemployed workers seeking jobs.

The late activist and community leader Chicka Dixon worked on the Sydney wharves as a young man, and learnt to rally and organise with the Waterside Workers' Federation.

The docks offered Aboriginal men a place of work, and a place where they were often treated with a dignity and respect as fellow workers, which was rarely shown to Aboriginal people elsewhere. Aboriginal people continued to work on the wharves until they closed and moved to Port Botany in 2003.

This site tells a story of cultural continuity, strength and community. The Harbour Walk has provided the opportunity to name the men and families that are connected to the maritime histories of Barangaroo, further reiterating the importance of connecting with the families that own these histories and giving a voice to a history that has been ignored. The Hungry Mile site presents the opportunity for a major collaborative project, that holistically draws upon Aboriginal stories, maritime and union histories and engages with the descendants of those who worked at the wharves as well as those that are ancestrally connected to the Sydney Harbour.

May Day procession in Sydney in the 1950s
Image: Noel Butlin Collection, ANU

There is distinct connection between the solidarity and progressive politics of the maritime unions and the growth of Aboriginal activism in the 1960's

View of Hickson Road and wharves. Image: Barangaroo

Site
Ta-Ra (Dawes Point)

A major public art project that highlights the site where Patyegarang gifted the Sydney Language for future generations to William Dawes, who recorded it in his notebooks.

Ta-ra is also known as Dawes Point, for its connection to Lieutenant William Dawes, a British Officer of Marines, as well as a scientist, astronomer, engineer, surveyor, teacher and administrator who accompanied the First Fleet to Sydney. This site was the location of his hut and observatory, and it was here that conversations between Dawes and young Eora woman, Patyegarang began. These exchanges led to Patyegarang gifting Sydney Language words to be hand recorded in the pages of Dawes' diaries - containing expressions, place-names and Country concepts. Centuries later, the diaries of William Dawes have become the primary source material for the revitalisation of the Sydney Language.

The notes scrawled in the diaries of William Dawes led to the contemporary dual-naming of sites across and around Sydney Harbour, creating a new way of understanding its land and waterscapes. The reawakening of the Sydney Language is a national narrative with profound significance. However, for many Australians, this history is not known, and if stories are not known they cannot be valued. At present there is very little that conveys this significant history and its contemporary expression at this site. Traces of later colonial histories are existent despite the subsequent clearing of the area for the Harbour Bridge and the creation of a public park.

As this report indicates, research for the Harbour Walk highlights the inextricable connection between language and relationships to Country. It is fitting that the Walk acknowledges the recording of the Sydney Language on this prominent headland.

This report recommends the development of a public domain masterplan and major public art project to upgrade Ta-ra (Dawes Point) to celebrate the cultural revitalisation of the Sydney Language and position it within the landscape.

A similar approach was taken with Jonathan Jones' project *Bayala* with Sydney Festival in 2017 by Sydney Festival, which reasserted language back into Country, and recalled the connections and conversations between the Eora and Dawes at the former location of his hut and observatory

A reimagined park landscape could include a major text based artwork and audio recordings of words and stories exchanged between Patyegarang and Dawes. Reinforcing the siteline that exists in this location (outlined below) could be the stories of other foreshore sites that can be viewed from Tar-Ra, such as Me-Mel, Dubbagullee and Muddawahnyuh (Fort Denison).

It was here that conversations between Dawes and young Eora woman, Patyegarang began. These exchanges led to Patyegarang gifting Sydney Language words to be hand recorded in the pages of Dawes' diaries – containing expressions, place-names and Country concepts.

Sydney Cove looking west. Dawes' observatory has the large flag on the right. SLNSW artist unknown

Site
The Boatshed

The Eora have lived on the shoreline of Warrane (Sydney Cove) since time immemorial, with ancestral connections reaching west beyond the harbour and Sydney, stretching up and down the south and north coasts. The arrival of the First Fleet in Warrane in 1788 was an event that had a devastating effect on Aboriginal society.

During the 1830's, through to the 1880's, Aboriginal people camped at the government boatsheds located on the eastern shoreline of Circular Quay. Ration records of the period during 1879 through to July 1881 state that there were up to 18 people living there. Toward the 1880's the Boatshed became dilapidated and in the lead up to the establishment of the Aborigines Protection Board, the people living there relocated to La Perouse, the first Aboriginal reserve in Sydney.

The relocated families and descendants from the Boatshed community, continued their cultural practices such as working with shells, fishing and carving wood objects. At the turn of the twentieth century, the tram from 'The Loop' in La Perouse stopped in the east corner of Circular Quay. The tramline allowed these families to maintain a connection to Country, returning from La Perouse to Warrane to sell their wares.

Today, as we stand in the midst of bustling Circular Quay - the Boatshed is a place of our re-imagination, and a site that represents the continual presence and resilience of Aboriginal people in Sydney. The planted landscape of Sydney Cove recalls the cultural practices that have been historically practiced in this site. The Cabbage Tree Palm Livistona australis that is now planted throughout the Circular Quay precinct was commonly used by Aboriginal people to create two-ply twine for fishing lines, to which they would secure a bara (fishing hook).

bara, Judy Watson's Monument to the Eora, to be positioned nearby on the Tarpeian Lawn, and references to fishing through the conversations of Patyegarang and William Dawes recorded at Ta-ra (Dawes Point), align with the Boatshed site to tell the story of Eora Fisherwomen. References to fishing lines and shell hook production, of decorative shellwork made for travellers passing through Circular Quay, all form a connective conceptual thread that runs throughout Warrane.

This report identifies that names and families that are connected to the history of the Boatshed, however, with greater research and focus more personal stories are likely to be found. This site presents a significant opportunity to engage an artist team to tell this largely hidden story and make the connection between Sydney Harbour and the community in La Perouse that has existed now for generations in our modern history, underpinned by the ancient connections between these places that have existed for millenia.

La Perouse is not the only community to have been impacted by the closure of the Boatshed, communities as far south as Maloga Mission, maintain connections to Sydney and this story. This report recommends an exhibition at Customs House to further research and share the complex stories and connections between the Boatshed and greater New South Wales.

This site presents a significant opportunity to engage an artist team to tell this largely hidden story and make the connection between Sydney Harbour and the community in La Perouse
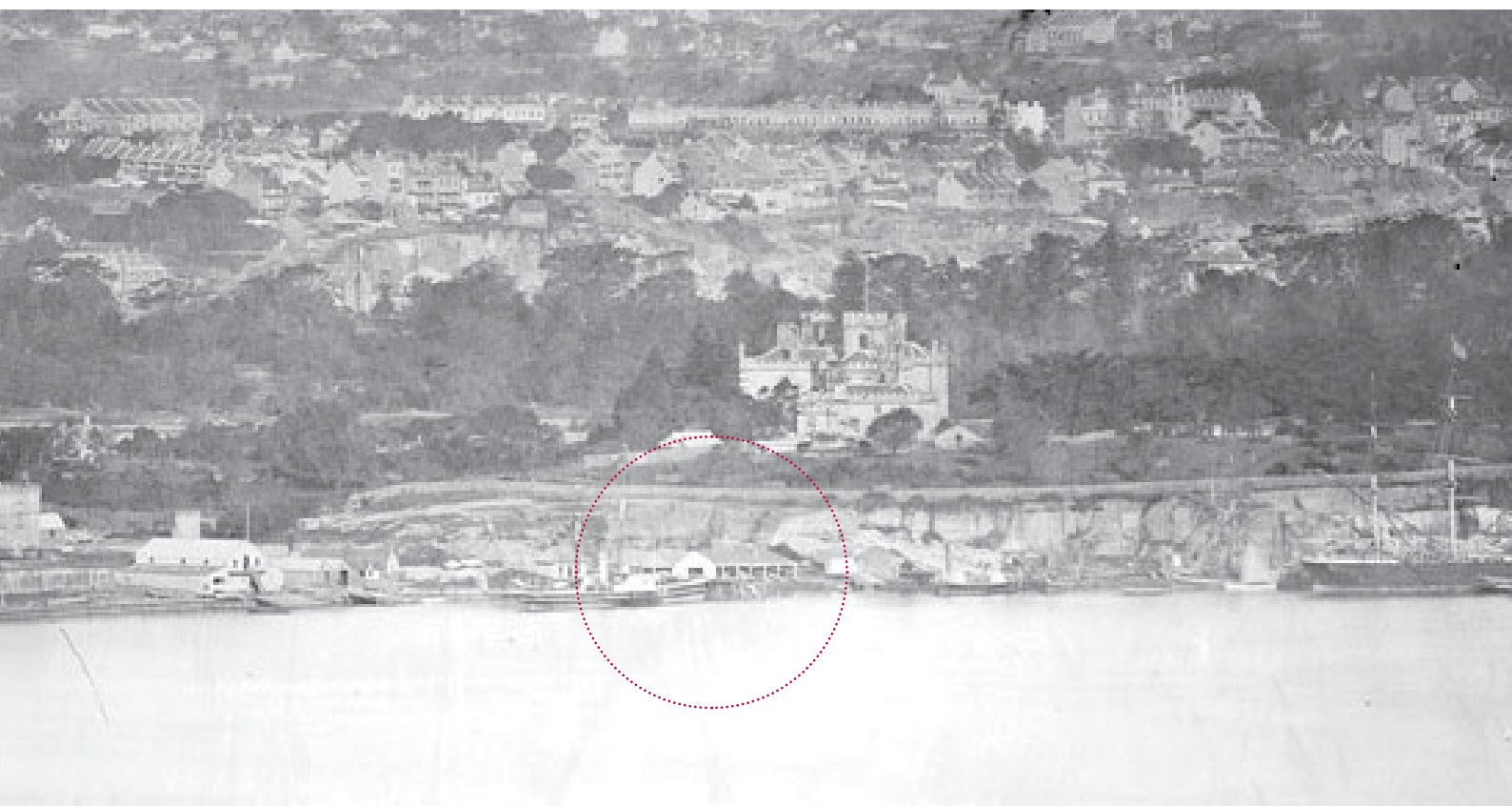
The Government Boatshed at Bennelong Point in the mid-1870s is in the centre of this photograph. Image: State Library of NSW.

Site
Woolloomooloo

A community based project that recognises the history and enduring presence of Aboriginal people in Woolloomooloo.

Woolloomooloo, Sydney's first suburb, holds a powerful position in the history of Aboriginal Sydney. Since time immemorial, it has been used as a ceremony ground, fishing and swimming place, and latterly as a camping ground for Aboriginal people on the outskirts of the expanding Sydney colony. Records indicate that Aboriginal ceremonies continued in Woolloomooloo up until the 1830s and in the early 19th century it was recorded that up to 300 Aboriginal people would camp around the bay at Woolloomooloo when ceremonies were held. Today, it is home to a vibrant community of Aboriginal and Torres Strait Islander people.

The connection between Wuganmagulya (Farm Cove) and Woolloomooloo may not be directly or literally visible, but it is this sense of the presence of Aboriginal people that makes this project resonant with a sense of cultural and familial connections. One site is renowned for ceremony from ancient times, the other well known for being home to generations of Aboriginal people.

The Royal Botanic Garden Sydney is situated upon the site known as Wuganmagulya by the Eora, later named by Governor Arthur Phillip as Farm Cove. The colony made their first attempts as establishing crops in this area, before abandoning the land for more fertile grounds. A bora ring – a significant site of ceremonial gathering – is in the vicinity of Farm Cove.

The relationship between this place and Aboriginal people is a long one. In 1846 there was a specific reference, which named a group of eight Aboriginal people in the nearby Domain. It mentions eight Aboriginal people camping 'near Centipede Rock', including senior Sydney/Botany Bay woman Cora Gooseberry (widow of Bungaree), Bungaree's son Bowen Bungaree and her cousin William Warrell.

Centipede Rock has long since been lost in the landscape, potentially covered and filled in by introduced landscaping, or tragically destroyed. Through research instigated by the Harbour Walk, the site appears to have been an outcrop as opposed to a rock overhang. So it was a place where people camped near, not beneath or within. It is estimated that this site was in close proximity to the location of the Art Gallery of New South Wales. This site, though not visible, becomes a place within the imagination – a metaphor for continuous gathering site in spite of a changing landscape.

Brenda Croft's artwork *Wuganmagulya (Farm Cove)* pays homage to the original clans of the site and those clans that travelled long distances to attend ceremonies there. The work depicts animals and figures from Sydney rock engravings using terrazzo and stained concrete. Alongside the work the artist has etched the names of women, men, plants, animals, tools and rituals drawing from the language of Indigenous people in the Sydney area.

A significant opportunity exists to develop a major community based project on the Harbour Walk given the important ceremonial nature of sites at Wuganmagulya and Woolloomooloo, and the enduring presence of Aboriginal and Torres Strait Islander people living in close proximity to the harbour in Woolloomooloo.
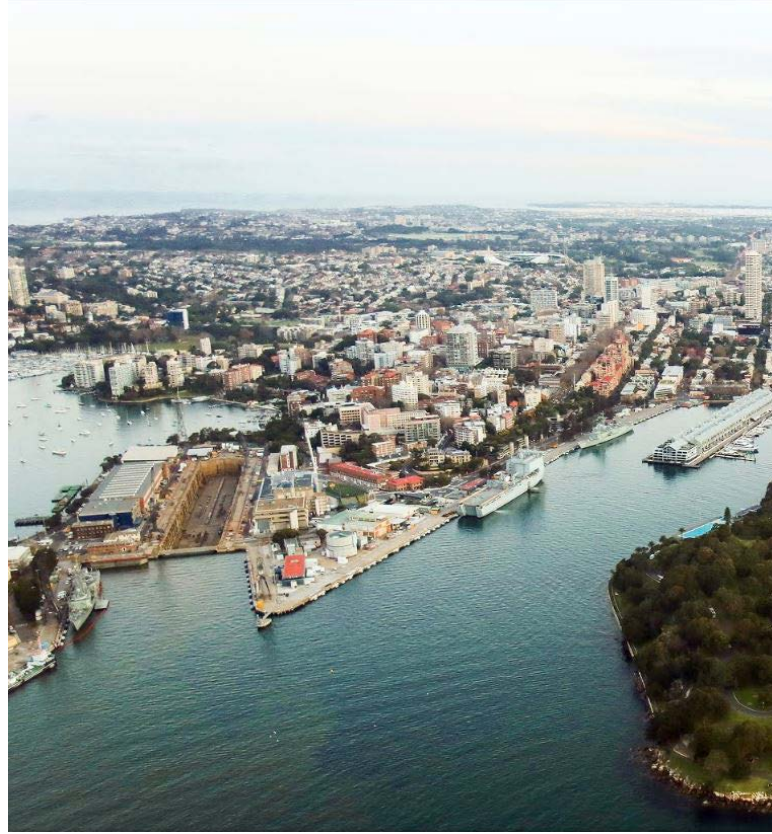
Today, Woolloomooloo is home to a vibrant community of Aboriginal and Torres Strait Islander people

A ceremony at Farm Cove (Yoo-long erah-ba-diang) depicted by James Neagle in 1798
Image: National Library of Australia

7

Strategic
Initiatives

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Resourcing

Engagement of an Aboriginal Curatorial Advisor and specialist Aboriginal staff to provide curatorial direction and resources to manage projects.

As artist briefs and community and stakeholder relationships are developed projects will require the services of a curatorial advisor. To support the Eora Journey Curatorial Advisor, it is recommended that the City engage an additional Indigenous curator to facilitate the delivery of projects outlined in this report.

Additionally, in order to support, promote and prioritise First Nations cultural activities, stories, artists, businesses and enterprises along the Harbour Walk, it is recommended that the City engage specialist Aboriginal staff.

Cultural Protocols Plan

Develop Cultural Protocols Plan for the project that clearly identifies economic and other benefits for Aboriginal and Torres Strait Islander people.

The City of Sydney is trialing the use of Cultural Protocols Plans to protect and enhance the use of Indigenous Cultural and Intellectual Property (ICIP). The plans provide a checklist for organisations such as the City to refer to when engaging Aboriginal artists and other professionals and for managing the use of Aboriginal cultural knowledge and cultural intellectual property rights. This is consistent with commitments in the Eora Journey economic development plan, Reconciliation Action Plan and the Declaration of the Rights of Indigenous Peoples.

A key aspect of the plan in addition to protecting and respecting the use of cultural knowledge and intellectual property is the way economic and other benefits can be provided and shared through the development of projects with and for the local Indigenous communities.

While the Harbour Walk projects lend themselves to the employment of Aboriginal artists and other Aboriginal professionals, Cultural Protocols Plans promote greater awareness of opportunities to share the benefits with other members of the Aboriginal community, including Elders upon whose knowledge artists and other professionals rely.

The plans outline how Aboriginal people and Elders will be remunerated for their work and their cultural knowledge, and what other employment opportunities exist for Aboriginal people. Additionally the plans aim to capture how cultural knowledge and intellectual property will be used in projects and how it will be distributed once they are completed.

Community Partnership, Enterprise and Activation

Water based activities that engage with the Harbour Walk.

This initiative aims to develop partnerships with funding support for local Aboriginal community organisations to develop traineeships for future Aboriginal leaders to educate visitors and local people about the Aboriginal Cultural Calendar and an understanding of Country.

As an example, a partnership could be developed with the Tribal Warrior Corporation to offer experiences of the Harbour Walk from the perspective of the water. This opportunity would provide an opportunity to hear the stories of the Harbour Walk from presenters whilst being able to follow the shoreline upon Sea Country and provide sustainable economic revenue streams to local Aboriginal owned and operated businesses.

A partnership with Tribal Warrior could be developed to train future Aboriginal leaders to educate visitors and local people about the Aboriginal understanding of Country as land, water and sky.

Alignment

Align existing and future programming and facilities celebrating Aboriginal and Torres Strait Islander culture with the Harbour Walk.

This report encourages cultural institutions and other organisations to align existing and future programming and facilities celebrating Aboriginal and Torres Strait Islander cultures with the Harbour Walk. It also encourages State and Federal funding bodies to direct funding to support the Harbour Walk and the Aboriginal communities, artists and businesses the project supports. Additionally, City of Sydney programs with aligned objectives can support the development of the Harbour Walk project.

Supporting the Harbour Walk

Establish a framework requiring future development in the City of Sydney to support the objectives of the Harbour Walk.

Following the research for this report the practice of ongoing remuneration for traditional custodians for cultural knowledge and intellectual property rights consistent with the Declaration of the Rights of Indigenous Peoples has been regularly raised.

With regard to the commitment and engagement of planning and development in the vicinity of the Harbour Walk, it is recommended to establish a framework requiring consideration of the ways in which future developments can engage with the objectives of the Harbour Walk project and its partners.

One way that development can support the objectives of this report would be to consider the development of Cultural Protocols Plans for new development, as outlined above. Beyond the creation of public art plans and heritage interpretation, developments that prepare these plans could consider the broader opportunities to engage with Aboriginal and Torres Strait Islander communities through the creation of jobs and new business opportunities.

8

Further
Interpretation

The City of Sydney has a number of existing resources, facilities and programs that would support the Harbour Walk with additional interpretive information, way finding and promoting the Walk to a broader audiences.

Sydney Culture Walk App

The Sydney Culture Walk App contains 15 curated walking tours, compiled by the City of Sydney's History & Public Art teams, including the stories of over 400 historical and public art points of interest across Sydney, filterable by type, location and theme.

Using either standard or satellite view modes, with full rotation and 3D tilt support, the User is able to choose a map view to suit their personal preference. The App has the capability to upload small sound clips to accompany the walking experiences.

Barani/Barani Barabagu

Barani is an Aboriginal word of the Sydney language for 'yesterday', and Barabagu is the Sydney language word for 'tomorrow'.

The City of Sydney manages the website Barani: Sydney's Aboriginal History which contains essays, biographies, maps and timelines about Aboriginal and Torres Strait Islander people and their ongoing connection to Sydney.

By providing researched histories of people, places and events in the local area that are associated with the histories of Sydney's Aboriginal communities, along with historical and cultural events on the news page, the Barani website is a resource that is well regarded by neighbouring stakeholders, schools, universities, tourists and locals.

Research undertaken for this Harbour Walk report will add to this growing resource.

To complement the Barani website, the City of Sydney's History Unit working closely with members of the City's Aboriginal and Torres Strait Islander Panel, produced the booklet *Barani/Barrabugu (Yesterday/Tomorrow)*.

The histories told in this booklet show Aboriginal people's unbroken connection with Sydney by describing more than 60 important sites across the City of Sydney local government area. These sites and their histories also reflect broader national narratives about land rights, civil rights, self-determination and political expression.

Barani/Barrabugu (Yesterday/Tomorrow) is a valuable resource that includes a series of walking tours that showcases the history and culture of Aboriginal Sydney, from first contact to today's living cultures. Further iterations of this booklet, whether in print or online, will be complemented by the research undertaken for the projects recommended in this Harbour Walk report by Aboriginal artists, curators, historians and authors.

Portraits of Biddy Salamander of the Broken Bay Tribe, Bulkabra Chief of Botany, Gooseberry Queen of Bungaree, as depicted by Charles Rodius in 1834 Image: Mitchell Library, State Library of NSW

Banner Program

The City's Banner program, which reaches up to 800,000 workers, residents and visitors on a daily basis, can be used as an additional form of wayfinding and to increase public awareness of the Harbour Walk through the use of historic images that relate to the Aboriginal history of Sydney.

The Banner Program also provides an opportunity for the City of Sydney to commission and promote the work of Aboriginal and Torres Strait Islander artists, businesses and enterprises more broadly to celebrate local living cultures and identity.

The City should consider incentivising cultural organisations along the Harbour Walk by selecting marketing campaigns that make a priority of using banners for the promotion of their Aboriginal and Torres Strait Islander collections.

Yabun and NAIDOC Week

The City of Sydney sponsors and supports a range of events throughout the year that celebrate and commemorate Aboriginal and Torres Strait Islander history and culture.

Two of the largest events are the annual Yabun Festival in Victoria Park produced by Gadigal Information Services and NAIDOC produced in partnership with an Aboriginal owned and operated business and the City of Sydney currently held in Hyde Park.

These significant events draw Aboriginal and Torres Strait Islander people from across New South Wales and Australia to the City to create the largest gatherings of Aboriginal people in the city.

Given the presence of different Aboriginal and Torres Strait Islander nations and clans coming together an opportunity exists to honour and celebrate Gadigal country and people along the Harbour Walk during these significant events.

These events would be enriched by the acknowledgment of Country which could be informed by the different stories held at different sites along the harbour.

Customs House

While most people have assumed that Customs House was owned and managed by the City of Sydney, the recent transfer of ownership from the Federal Government to the City is pause for thought about the future of this iconic building.

Given its prime position at Circular Quay along the Harbour Walk, a major opportunity exists for the City of Sydney to reconceive Customs House as an invitation for locals and visitors alike to embrace the living cultures of Aboriginal and Torres Strait Islander people in this city.

Customs House could acknowledge the cultural significance of the word 'customs', and what it means for Aboriginal and Torres Strait Islander people. A place for Welcome to Country to be performed could be created and a dedicated space for learning Aboriginal and Torres Strait cultures and languages.

Workshops could be held in Customs House and the adjacent Customs House Square in traditional and contemporary cultural practices, allowing Aboriginal artists and other businesses to develop economic benefits from the City's ownership of the building.

The City could consider creating an Elders Lounge to allow senior Aboriginal people to feel at home and to reclaim a place in the city, that for many Aboriginal people has been a place of trauma and dispossession.

As noted above, significant interpretation of the Aboriginal history of Sydney Harbour is included on the Cahill Expressway Walkway above Circular Quay Station. An updated version of this richly detailed material could be situated in Customs House, which currently has very little historical information permanently on display.

First Peoples Dialogue Forum Customs House 2019
Photo: Mark Metcalfe

Fishing lines, *carrejun*
(made from Cabbage Tree palms)
Photo: Australian Museum

About
the Author

Emily McDaniel is an independent curator, writer and educator from the Kalari Clan of the Wiradjuri nation in central New South Wales. She consults on curatorship, engagement and interpretation in the public domain, the museums and galleries sector and media. Her practice centres on truth telling, storytelling and resurfacing site-specific histories through the work of contemporary Aboriginal and Torres Strait Islander artists.

In January 2018, Emily launched the world premiere of Four Thousand Fish, a site-specific, large-scale art project for Sydney Festival. Her recent exhibitions include Void at UTS Gallery, Measured Response at NAS Gallery, 'Walan Yinaagirbang | Strong Women at Firstdraft Gallery and Dhuwi at Australian Design Centre. In 2015 she curated shellwall the first public art commission for Barangaroo by artists Esme Timbery and Jonathan Jones.

Emily has held public programs and education positions at the Art Gallery of New South Wales, Museum of Contemporary Art, Biennale of Sydney and Australian Design Centre, with particular emphasis on outreach, access and Aboriginal and Torres Strait Islander programs. For many years she worked in the Community and Cultural Development sector, working with southwest and western Sydney communities through digital media workshops and programs.

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