



Opportunities for Interpretation in the Central to Eveleigh Corridor

Final Report

For

UrbanGrowth NSW

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ARCHAEOLOGICAL & HERITAGE
MANAGEMENT SOLUTIONS



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EXECUTIVE SUMMARY

UrbanGrowth NSW is investigating options for urban renewal along a stretch of land referred to as the Central to Eveleigh Corridor. The Central to Eveleigh Urban Transformation and Transport Program is a 20 to 30-year project that aims to gradually transform government-owned land in and around the rail corridor while improving the amenity of the surrounding study area. This Study Area is approximately a ten minute walk around the corridor. —The Corridor and Study Area are embedded with heritage significance and character, recognised in a large number of statutory heritage listings.

The Corridor is dominated by a number of State significant heritage items that are recognised for their role in the development of not only the city of Sydney but also the State's rail network, transport and trade throughout NSW and labour relations and the growth of industry.

The aim of the current document is to:

- Review and analyse existing heritage interpretation reports and implemented heritage interpretation initiatives;
- Review the City of Sydney's approach to heritage interpretation and assess its applicability to the Central to Eveleigh precincts
- Consider opportunities for alternate, innovative and best practice strategies for heritage interpretation from around the world that could be considered for implementation in within the Corridor.

It is not intended to supplement the need for individual site interpretation plans. In particular it is noted that Interpretation planning has been undertaken for the Eveleigh Railway Workshop area.

Based on a desktop review of European and Aboriginal heritage values of the corridor (AHMS 2015) this report includes a summary of (but does not otherwise revisit research into) thematic stories that can be used to link the sites, and places of memory to provide an integrated approach to interpreting the history of the area.

The report concludes that while the highly significant industrial and transport history of the sites associated with the railway have been well developed, three gaps were identified in the existing interpretive themes which understandably focus on the historic development of the railways and the industries and workforce that were associated with them. These were:

- The pre and post contact Aboriginal heritage
- The history of multicultural diversity in the adjoining areas
- The pre settlement natural landscape and its transformation

On the basis of the overview of the history of the corridor (see AHMS 2015) and the existing interpretation plans a number of overarching story lines emerge as pertinent to the corridor as whole. They provide opportunities to connect the individual site based interpretation programmes while allowing the latter to focus on specific areas of relevance to the different heritage places.

- The Central to Eveleigh Corridor as a centre for industry;
- Central to Eveleigh as a transport hub and the role of the railway network in connecting city and country. This should include the histories of workers associated with the Eveleigh Carriage works, Aboriginal diaspora histories, the link provided between country and city centres (for example with mortuary station) and the Railways historical role as a major

employer, noting that Eveleigh Railway Workshops was one of the City's largest employer's, including of Aboriginal workers, from its opening in 1886 until its closure.

- Redfern as a place of freedom, activism and creativity. Aboriginal people were attracted to the study area by the possibility of jobs and of escaping the oppressive government control that Aboriginal people were subjected to on reserves and in country towns. Subsequently Redfern and the surrounding area has become source of Aboriginal creativity, sports prowess and activism.
- The suburbs surrounding the corridor as a centre of diversity and multiculturalism;
- Natural and cultural environment, pre-European settlement;
- Development of the urban landscape from the early settlement of Sydney and the Devonshire St cemetery through to the con, and establishing the construction of the railway line and Central station. This can establish the context for the current development and its role in the evolution of the modern urban landscape.

A heritage and interpretation strategy for the whole Corridor would present the opportunity to identify the most significant buildings and stories in the precinct, which should influence the character of the Corridor and ensure a holistic approach to the interpretation of all the values represented within the corridor. Examples of innovative interpretive devices are showcased in the report to demonstrate the range of ideas and opportunities that could be utilised to showcase and convey the cultural heritage values of the Corridor and embed this in the broader context of the study area.

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1 INTRODUCTION

1.1 Background

UrbanGrowth NSW is investigating options for redevelopment within a stretch of land referred to as the Central to Eveleigh Corridor. The Central to Eveleigh Urban Transformation and Transport Program is a 20 to 30-year project that aims to transform government-owned land in and around the rail corridor while improving the amenity of the surrounding study area. This Study Area includes the suburbs of Redfern, Darlington, Chippendale, Surry Hills, Waterloo, Ultimo, Pyrmont, Alexandria and Erskineville. The Corridor and Study Area are embedded with heritage significance and character, recognised in a large number of statutory heritage listings.

. This report aims to provide an overview of interpretation opportunities that exist and may assist Urban Growth NSW and other stakeholders to recognise and celebrate significant cultural heritage values for future generations.

The Central to Eveleigh corridor, sits within an area that has a rich history of Aboriginal occupation, European settlement and industrial and transport uses. AHMS recently completed a desk top review of the heritage issues and requirement relating to the Central to Eveleigh Corridor - 'Central to Eveleigh Corridor: Aboriginal and Historical Heritage Review' (AHMS 2015).

1.2 This study

The objective of this study is to provide an overview of alternate, innovative and best practice strategies for heritage interpretation from around the world that could be considered for implementation within the Corridor.

To do this the following tasks have been undertaken:

- Desktop assessment and site inspections of existing and approved interpretation within the Corridor;
- Desktop assessment of best practice strategies for heritage interpretation using Sydney, national or international examples, and considering innovative options for interpretation;
- Review of recent developments and their inclusion of interpretive works (eg any alternate Sydney, national or international examples, considering best practice);
- Review the City of Sydney's approach to heritage interpretation and assess its applicability to the Central to Eveleigh precincts, including reviewing the City's public art policy and guidelines for plaques;
- Consideration of alternate approaches to interpretation in the Central to Eveleigh corridor. This included looking at opportunities for European and non-European heritage interpretation, potentially through connected walking trails or alternative innovative approaches.

While the brief requested that AHMS consider the likelihood for recommendations to be acceptable to City of Sydney, for dedication of public domain, direct consultation with the City of Sydney was undertaken separately by UrbanGrowth.

1.3 Site Location and Description

The area being investigated for renewal includes the land used for rail operations and adjoining land between Goulburn Street in Central Sydney and Erskineville Station. The Central to Eveleigh Corridor is over 3km long, and includes train stations, Australian Technology Park, existing parks, railway tracks and supporting uses, and heritage buildings.

The Central to Eveleigh Corridor has an approximate area of 87ha, and the area's width varies from 70 metres to over 500 metres (Figure 1). It is characterised by contiguous, large landholdings that are owned by NSW State Government agencies and are part of, or adjoin, Sydney's central rail corridor.

Located in the local government area of Sydney, it adjoins Sydney's CBD and many of the city's key educational, entertainment and open space facilities including the University of Sydney, University of Technology Sydney, Newtown, Darling Harbour and the Centennial Park. Surrounding and adjoining suburbs include: Redfern, Darlington, Chippendale, Surry Hills, Waterloo, Erskineville and Ultimo.

The corridor encompasses Central and Redfern stations and the entirety of the former Eveleigh workshops. The planning and interpretation of these works aims to integrate the new development and the public's understanding of the history and significance of this corridor into a broader context. This context, the Study Area, is shown in Figure 1 as a blue outline.

The renewal and redevelopment project has many specific objectives, including the following one relating to heritage:

Recognise unique heritage attributes and enhance heritage character. Increase cultural and creative diversity, and create more opportunities for quality recreation and entertainment.

There are numerous documented heritage values within the corridor. In fact most of the Corridor is identified as having heritage significance under either the Sydney Local Environmental Plan (LEP) 2012 or the State Heritage Register.

Some of the significant buildings within the Corridor include Mortuary Station, Central Station, Redfern Station, the Chief Mechanical Engineers Office and the Eveleigh Railway Workshops.



Figure 1 Central to Eveleigh development corridor, shaded orange. The broader study area is indicated by the blue outline (Source: UrbanGrowth NSW)

1.4 Statutory Context

There are six State statutory instruments containing planning controls relevant to heritage which are operative within the study area. These are:

Heritage Act 1977

Sydney Local Environmental Plan 2012

SEPP Major Development 2005 - Redfern/Waterloo Authority Site

Sydney LEP 2005 - Central Sydney – Frasers (former CUB site)

Darling Harbour Development Plan No. 1 - Darling Harbour

South Sydney LEP 1998 – Public Housing

The Heritage Act 1977 applies to items listed on the NSW State Heritage Register and to 'relics' and operates across the whole of the study area. The other five are planning documents generated under the EP&A Act and apply to specific geographic areas within the study area. These geographic areas are shown in 2 below.

The relevant provisions of these documents are outlined in Appendix 3 of AHMS (2015) *Central to Eveleigh: Aboriginal and Historical Heritage Review*, prepared for UrbanGrowth NSW.

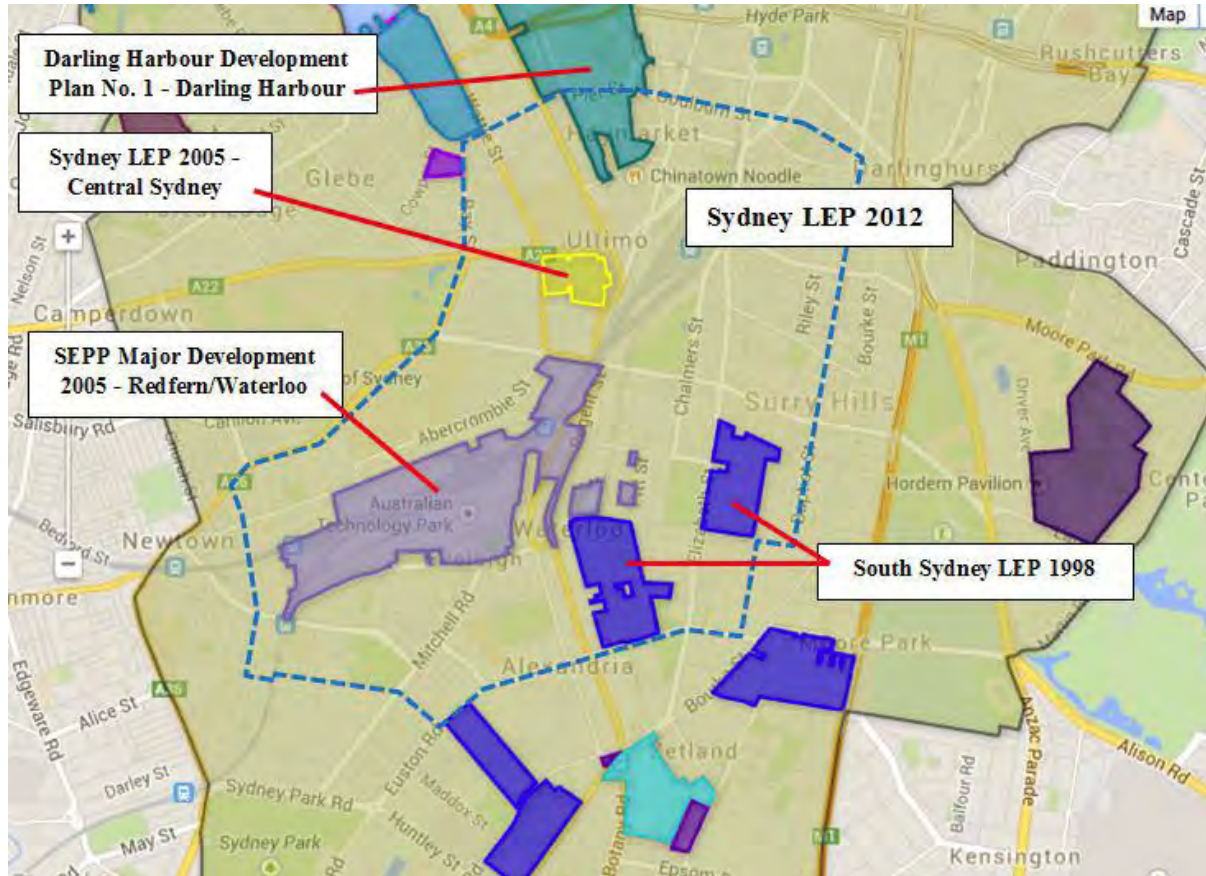


Figure 2 Planning Controls Map (Source: Sydney City Council website). The broader study area is shown outlined in blue.

1.5 Methodology and Terminology

This report has included an overview of available interpretation plans and interpretative media within the corridor, as well as considering the publically available documentation relation to the City of Sydney’s approach to heritage interpretation. In preparing this report, the authors are cognizant of the relevant government guidelines relating to cultural heritage interpretation contained in *the Heritage Interpretation Policy and Guidelines*, as endorsed by the Heritage Council of NSW (August 2005). *The NSW Heritage Office Interpreting Heritage Places and Items: Guidelines* (August 2005) and the NSW Heritage Council’s *Heritage Interpretation Policy* present a series of principles to guide the interpretation of a place. They are consistent with *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance* (2013). The methodologies identified in *Ask First: A guide to respecting Indigenous heritage places and values* (Australian Heritage Commission n.d.) are also followed in the preparation of this report. A key element in that document is the fundamental need is

to address Indigenous heritage values through consultation with relevant Aboriginal groups and individuals. This includes a process whereby draft content is provided for stakeholder feedback and any issues or suggestions addressed in the final report.

1.5.1 Methodology

This document summarises the results of a desktop review of the interpretation context and potential interpretive concepts to recognise the heritage significance of the corridor. Themes and key messages associated with the place and potential audiences are identified. Appropriate locations for interpretation are also indicated.

Firstly the key historical significance of the corridor is summarised as this should be the core driver for any interpretation initiatives undertaken. Secondly a review of existing strategies was undertaken in light of accepted interpretation principles. Finally, options and opportunities for future interpretation were considered.

Given the methodology employed it is important to note that this current document is not an 'Interpretation Plan'. An interpretation plan is a comprehensive long-term strategy, a management tool, for ensuring that the heritage significance of places, objects or traditions can be communicated in specific programs. Given the complexity of the heritage values of the corridor and the number of State significant heritage items in it, there are a number of Interpretation Plans already in place at specific heritage sites within the Corridor and this current report provides a general overview of these. They are acknowledged as tailored responses to specific sites and this current report should not be interpreted as replacing or overriding their recommendations for specific heritage places. The current document takes a step back from the site specific level providing an overview of interpretation activity and opportunities for further interpretation of cultural heritage values of the Corridor as a whole.

1.6 Objectives of any future interpretation

Interpretation is a vital part of conservation. The aim of heritage interpretation is to convey the cultural significance of the site to all who visit or are involved with the site. In line with industry best practice objectives of Interpretation are to:

- enhance the understanding and enjoyment of site(s), their histories and significant values for present and future generations.
- address the cultural significance of site(s) through the use of various media including: signage, play feature, shade structure, public art, landscaping and interpretative panels.
- have regard for the future types and patterns of uses proposed for site(s).
- have regard to the audience.
- be guided by the cultural significance of site(s), historical and physical evidence and not be based on conjecture.
- provide strategic intent for the interpretation of place(s), exploring the identified cultural values.
- be practicable and relevant for the client, consultants, statutory authorities and the community.

- create evocative, energetic and respectful interpretation outcomes.
- provide for the longevity and maintenance of proposed interpretative actions.
- be unique to the place.

1.7 Resources

Several documents beside the existing site specific interpretation plans were referred to as part of the preparation of this report. These include:

- AHMS, 2015 Central to Eveleigh Corridor - Aboriginal and historic heritage review. Report prepared for UrbanGrowth NSW.
- Urban Growth NSW, Central to Eveleigh Urban Renewal and Transport Program: Stage 1 - Baseline Assessment.
- Existing individual heritage interpretation plans related to the Corridor.

Publicly available documentation relating to the City of Sydney's approach to heritage interpretation were reviewed in order to assess its applicability to the Central to Eveleigh precincts, including the City's public art policy, guidelines for plaques and wayfinding (see section 2.2).

1.8 Author Identification and Limitations

This report has been prepared by Sophie Brettell and Susan McIntyre-Tamwoy.

Aboriginal community engagement undertaken as part of the Aboriginal and Historic Review (AHMS 2015) informed this report. Direct consultation with City of Sydney was undertaken by UrbanGrowth NSW. No consultation was undertaken with Sydney Trains as part of this project.

The findings of this report were discussed at a community study night organised by Urban Growth which was open to members of the public interested in the urban renewal project. Subsequent to this, the report was updated and corrected by Susan McIntyre-Tamwoy in September 2015.

2 EXISTING INTERPRETATION WITHIN THE CORRIDOR - INTERPRETATION AS A CONSERVATION PROCESS

There is a sound heritage basis for undertaking interpretation activities at heritage places. Communication of a place’s significant values through interpretation is an essential part of the heritage conservation process. As important as authentic restoration and regular maintenance, the active interpretation of heritage places supports community recognition and understanding of a site’s values and heritage significance (see Burra Charter Article 1.17, Article 24.1 and Article 25).

Effective interpretation of heritage places and items builds community awareness and understanding; which itself results in the increased appreciation and valuing of heritage items. When communities value a place or thing, individuals and groups are likely to look for ways to support and care for its upkeep. This connection between interpretation and conservation is referred to as a virtuous circle and is summarised in Figure 3.

In the case of the Central to Eveleigh development corridor, it is important that the existing and future residential communities within this area, and other neighbouring communities, understand the history and transformation of the place. Where there is understanding, support and enjoyment of heritage values, interest is built that will foster broader awareness. The interpretive recommendations within this report will build understanding of the significance of the site, so that residents appreciate its values and support them into the future.

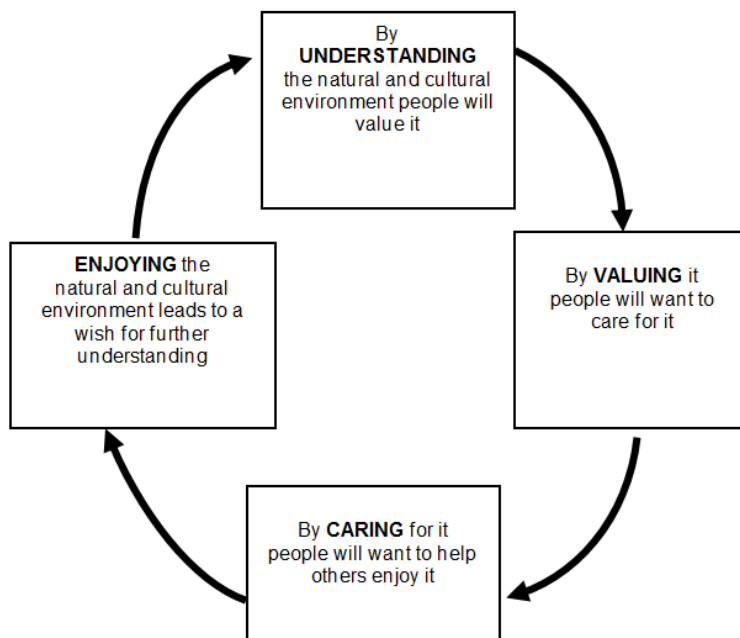


Figure 3 The Virtuous Circle, adapted from Marketing Theory by English Heritage Corporate Plan 2011/2015, English Heritage <https://www.english-heritage.org.uk/publications/corporate-plan-2011-2015/eh-corporate-plan-2011-2015.pdf>

2.1 The History and Significance of the Corridor

The purpose of interpretation is to convey the important things about a place when its values may not be immediately apparent. In deciding what to convey to new users and visitors to the site it is

important to identify informative, interesting and easily accessible information about the history and significance of the place, and how it fits in with the wider history of New South Wales and Australia (see Appendix 1 for the historic timeline relevant to the development of the Corridor). This is achieved through adopting historical themes and developing stories as a framework for communication.

2.1.1 Key Stories for Interpretation

Each of the heritage items listed in the State Heritage Register has a specific and detailed statement of significance, and this overarching summary statement on the significance of the Central to Eveleigh Corridor should not be considered to replace those statements. Rather it is provided here to give an overview of the heritage value of the Corridor and to provide the context for the consideration of interpretation opportunities that follows.

The Central to Eveleigh Corridor has complex and layered cultural heritage significance. Its primary significance relates to its industrial and railway heritage that is recognised in the various SHR listings of significant places along the corridor. These places include the Central Railway Group, The Sydney Mortuary Station, the Railway Institute, the Redfern Railway Station Group the Chief Mechanical Engineers Office and the Eveleigh Railway Workshops. The corridor has played a pivotal role in the development of the NSW rail network since 1855 and is inextricably linked to the commercial and industrial growth of Sydney. Some places no longer exist except as historical memories, for example the exhibition building, once located in Prince Alfred Park (see Figure 7).

Central Railway Station (see Figure 5) is Australia's largest and busiest railway station. The station and its associated marshalling yards developed from the original Sydney terminus located to the south of Devonshire Street. The core of the station was constructed between 1901 and 1906 then later expanded with the most-notable element being the clock tower designed by Government Architect, Walter Liberty Vernon added in 1921. Further lines were added to the site in the 1920s with the construction of the City Circle line.

The role of the rail network in linking the city to the bush also explains the areas multi-cultural diversity and gave rise to its importance to successive generations of Aboriginal Australians who were drawn to the area in the quest for employment and the hope of a life free of the oppressive restrictions of life on reserves and in country towns.

Central Railway Station itself has a layered history built on the site of the resumed Devonshire Street Cemetery (see Figure 6). Devonshire Street Cemetery was Sydney's principal burial ground from 1820 to 1866. Originally referred to as the Sandhills Cemetery, the cemetery was closed in 1867 and in 1901 was resumed for the construction of Central Railway Station. The site provides an opportunity to interpret the story of the pre-colonial natural environment and the evolution of the cultural landscape from pre-colonial to modern times.

The suburb of Redfern, and its community has a strong historic link to the Eveleigh workshops and NSW labour history including involvement in the Eveleigh labour movement. At one time the Eveleigh Railway Workshops were one of the largest employers of Aboriginal people in Sydney. The suburb has become a symbol of the struggle for Aboriginal equality and has played an important role in the Aboriginal Civil Rights movement.

The historical themes link the assessed cultural significance of the Central to Eveleigh Study area to broader historical movements to provide the main topics for interpretation. The key stories for interpretation at the site are:

- The Central to Eveleigh Corridor as a centre for industry;

- Central to Eveleigh as a transport hub and the role of the railway network in connecting city and country. This should include the histories of workers associated with the Eveleigh Workshops, Aboriginal diaspora histories, the link provided between country and city centres (for example with mortuary station).
- Redfern as a place of freedom, activism and creativity. Aboriginal people were attracted to the study area by the possibility of jobs and of escaping the oppressive government control that Aboriginal people were subjected to on reserves and in country towns. Subsequently Redfern and the surrounding area has become source of Aboriginal creativity, sports prowess and activism.
- The suburbs surrounding the corridor as a centre of diversity and multiculturalism;
- Natural and cultural environment, pre-European settlement;
- Development of the urban landscape from the early settlement of Sydney and the Devonshire St cemetery (now a largely overwritten landscape in the Corridor see Figures 4 & 5) through to the construction of the railway line and Central Station. This can establish the context for the current development and its role in the evolution of the modern urban landscape.



Figure 4 Central Railway 1925 Source National Library of Australia



Figure 5 Devonshire St cemetery (Source Royal Australia Historical Society)



Figure 6 Exhibition building Prince Alfred Park c 1869 NGA

2.2 Audiences for Interpretation

It is important to identify and understand the needs of potential audiences before embarking upon the interpretation of sites or places. While conveying and commemorating the cultural heritage meaning is a fundamental to interpretation, to some extent the range of potential audiences will also determine the opportunities that are most suited to interpretation of the cultural heritage of the corridor.

The main audiences for interpretation within the Central to Eveleigh corridor are likely to be:

- Local residents, both existing community and new populations introduced through redevelopment of the area;
- Pedestrian and commuter traffic- the high volume traffic moving rapidly during city peak hours provide unique challenges and opportunities for interpretation;
- Neighbouring communities;
- Commercial and business communities;
- Visitors and tourists.

2.3 Available Resources

There is a range of resources available to inform the further development of interpretation at the Central to Eveleigh Corridor. Some of these are described below.

2.3.1 Historic Records

There are a range of historic sources for the area and those relating to its railway history are well covered in the various cultural heritage studies that have been undertaken for the listed sites within the corridor (see also the reference list at the end of this report).

Wherever possible information should be verified through primary sources such as:

- Railway archives
- Aboriginal-Australian Fellowship Papers, Mitchell Library, MLM MSS 4057/5.
- Eveleigh Carriage Workshop Committee, Correspondence and History of Eveleigh Workshops 1954-1957, MLMSS 2674, Item 4, Mitchell Library.
- Various Sydney Newspapers e.g O'Brien, G., From Sweatshop to Hard Labour, The Sydney Morning Herald, 30.8.99. City of Sydney Archives – this contains a large collection of images, maps and primary documents directly relevant to the study area.
- State Library of NSW – its holdings include many of the primary documents associated with the early European history of the study area.
- State Records NSW – holdings include primary documents associated with works by the NSW Government within the study area.
- National Library of Australia – a large holding of maps, plans and images.

- Trove – an online newspaper index that it is invaluable for finding specific information about places and events during the nineteenth and twentieth centuries in Sydney.

Oral sources can help bring the history alive and there are a number of existing resources such as:

- The Redfern Oral History Project
<http://redfernoralhistory.org/News/Newsarchive2014/tabid/295/Default.aspx>.
- Eveleigh workshop oral histories of workers undertaken by Jean Rice, Lucy Taksa and 3-D Projects, Artscape & Only Human for various projects associated with the site.
- Home: Mapping the Stories of Redfern — the product of a community writing project about the Redfern area, run by the Sydney Story Factory throughout 2013 and 2014.

2.3.2 Archaeological Resources

Areas identified as having archaeological potential relating to the post contact use of the area during the planning or implementation stages of the development may require investigation and yield new information. There should be scope to incorporate the results of such investigation into interpretive displays or programs for the area. Even the undertaking of archaeological excavations within the area has a potential interpretive component to it, with the possibility of open days to allow the identified audiences to engage with the archaeological resource and process.

Records of the past Aboriginal use of the corridor and study area site are rare but contained in a number of archaeological reports. These reports should inform interpretation of the site's pre-colonial connection to local Aboriginal groups and the Aboriginal community. The list is by no means comprehensive and is based on preliminary assessment of the available archaeological resources:

We know from early historical records that the traditional owners of the study area, the Cadigal people, were displaced by European settlement and their population ravaged by the diseases the settlers brought with them. They did not however relinquish their land and we know that the site of today's Belmore Park and Central Train Station, in the northern part of the study area, continued to be an important meeting point for Aboriginal people throughout the 1790s. Aboriginal performances, ceremonies and trials in this spot were often witnessed by hundreds of spectators from the Sydney township. David Collins records one such event in December 1793:

The natives who lived about Sydney appeared to place the utmost confidence in us, choosing a clear spot between the town and the brickfield for the performance of any of their rites and ceremonies; and for three evenings the town had been amused with one of their spectacles... (Collins 1798: Dec 1793).

This ground continued to be used as a ceremonial site until the turn of the century and as 'a place whence they [Aboriginal people] derived so many comforts and so much shelter in bad weather' (Collins 1802: Oct 1796).

Archaeological assessments or excavations are likely to be required in future stages of the urban renewal process. It is possible that sites relating to the prior Aboriginal use of the area may be identified through such investigation.

2.3.3 Associated Persons

There are a number of distinct groups with connections to the site who may be able to contribute to its interpretation. These include a range of ex-workers from the Eveleigh workshops, politicians and trade unionist, as well as Aboriginal people including well-known artists, sportspeople and activists.

2.3.3.1 Politicians and Historical Figures

In December 1992, Keating launched Australia's program for the International Year of the World's Indigenous People (1993) with this now famous address to a largely indigenous crowd at Redfern Park in Sydney (see Figure 7). He was the first Prime Minister to acknowledge the impact of European settlement on Indigenous Australians. The address reflected a changing official interpretation of Australian history which better accommodated the Aboriginal experience.

The workshops themselves have many associations with political figures include NSW Premiers James McGowen, John Joseph Cahill and Prime Minister Ben Chifley who were all former workers at Eveleigh. In more recent years before the closure of the workshops they were visited by many other politicians such as Bob Carr (see Figure 8).



Figure 7 Paul Keating with Anon Link, 7, at Redfern Park in 1992. Picture: Steven Cooper And Bob Finlayson Source: The Australian www.theaustralian.com.au



Figure 8 Bob Carr visiting the Eveleigh rail yard in 1991. Photo: Elizabeth Dobbie Source Financial Review (Mar 11 2012)

2.3.3.2 Aboriginal Organisations and Individuals

Consultation with the Aboriginal community will be an important element in developing interpretation theme related to the Aboriginal history of the area. There are a number of existing resources that document attempts to capture oral historical records from key Aboriginal people (see for example <http://redferoralhistory.org/News/Newsarchive2014/tabid/295/Default.aspx>)

During the Aboriginal cultural heritage consultation process undertaken as part of the Aboriginal and Historic Heritage Desktop review (which is documented in the report 'Central to Eveleigh Corridor: Aboriginal and Historical Heritage Review' (AHMS 2015), several organisations and individuals were identified who have a demonstrated or expressed interest in the site and its interpretation (see Appendix 2).

2.4 Review of Existing Interpretation for the Central to Eveleigh Study Area

The following principles apply to the development and implementation of interpretation plans and these provided the lens through which the existing plans and strategies relevant to the area were reviewed. Interpretation plans (and the development process for the plans) should:

1. involve people associated with the heritage of the study area, as well as interested people from the wider community in the site's interpretation;
2. use documentary research and graphic material to convey the site's significance;
3. use oral histories and local stories to encourage audience engagement with the historical experience and development of the study area;

4. ensure that interpretive devices are accessible, durable and compatible with the significance of the site;
5. involve people with qualified skills and experience in heritage interpretation;
6. direct interpretation at the current users and potential audiences;
7. use engaging and stimulating interpretation devices; and
8. evaluate the success/effectiveness of the interpretation measures over time.

Physically Interpretation devices should be:

Accessible, reversible and compatible with the character of the places in which they are sited- Interpretation is to be practical, having regard to the purpose, character and function of the spaces or places in which they may exist. The intention of interpretation is to convey the significant cultural and natural values of a place; the 'practical' interpretation will be able to demonstrate the successful transmission of a significant value associated with the place. Interpretive elements should integrate and fit with the design and function of the place. Where possible, opportunities to incorporate an interpretive action with a functional structure, building element or landscaping feature such as flooring, a seat, wall treatments or planting schemes etc, should be taken.

Locations for interpretive actions should have regard for the intended uses, operations and activities that are to occur within a nominated space. Interpretation should not hinder the intended use of a place but should enhance the experience of a place, space or structure. Particular regard should be given to the movement of the users. Interpretive actions should be sited in locations which achieve a balance between the visibility of the proposed interpretive action (so that it is worthwhile) and not obscuring necessary elements such as entrances, signage and public facilities.

Integrated into the site's infrastructure- The interpretation is to be relevant to various key characteristics of the site including the interpretive themes identified in this document. The location should, where practicable, relate to the theme that is to be interpreted. The form, design and materials of an interpretive element are to be relevant to the theme of the interpretive action. This is to allow the transmission of significance and meaning through implicit, subtle and less tangible means in order to complement and enhance the more explicit form of the message.

Use site-specific and authentic themes and stories that are clear, accurate and concise- Interpretation is based on the significant cultural, historical and natural values innate to the place. Branding, way finding and place making may incorporate the interpretive themes identified in this document where practicable and relevant.

Allow for alternative audiences by providing a variety of experiences- Interpretive actions should successfully convey a significant value associated with the site. The method by which this is accomplished should have regard to the ability of the site visitor/user or the audience to comprehend the significant value being interpreted. However, this should not result in an overly didactic or a static form of interpretation, which may quickly become 'dated' and irrelevant to the site.

Succinct and avoid technical jargon;

High quality design, including consistent and appealing branding;

Flexible- Interpretation is to allow for concept development and implementation at appropriate times relevant to the development of the space, place or structure in which the interpretation is to be

located. The designer of an interpretive action is to work in association with a design or project team responsible for the development of the location.

Sustainable into the future by providing for their maintenance, evaluation and review and resilient to vandals- Interpretation is to have regard to future maintenance through the following measures:

Be robust in design, construction and materials having regard to effects of pedestrian traffic and general wear.

Have parts, fittings and materials that are easily and cost effectively repairable and/or replaceable in the event of damage.

Be of high quality physically and conceptually so that an interpretive action will contribute to a space or place.

2.4.1 Existing strategies

A number of strategies are already in place that new interpretation can key into or take cues from. These include:

Strategies specific to sites within the Corridor such as:

- RWA's North Eveleigh Site Heritage Interpretation Strategy. This document identified three key strands for interpretation: Aboriginal history, Worker's history and Railway history.

Strategies in place in the Study area and Sydney generally:

- City of Sydney Public Art Strategy - 'The shared goal is the creation of contemporary spaces that bring together nature and culture and are much loved by the community and visitors alike.'
(http://www.cityofsydney.nsw.gov.au/_data/assets/pdf_file/0004/139810/Final-Version-City-Art-Public-Art-Strategy.pdf)
- City of Sydney Wayfinding Strategy Report
http://www.cityofsydney.nsw.gov.au/_data/assets/pdf_file/0005/143960/Adopted-Wayfinding-Strategy-Report_Part1.PDF
- City of Sydney - Industrial Sydney: Industrial and warehouse buildings heritage study
- Transport NSW, Sydney's Walking Future -
(<http://www.transport.nsw.gov.au/sites/default/files/b2b/publications/sydneys-walking-future-web.pdf>)
- City of Sydney's Eora Journey - The Eora Journey is a visionary project that celebrates the living culture of the 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', which is made up of four projects being undertaken by the City of Sydney.
(<http://www.cityofsydney.nsw.gov.au/vision/towards-2030/communities-and-culture/eora-journey>)

- City of Sydney Barani Barrabugu/Yesterday Tomorrow walking tour. This tour explores several places of Aboriginal historical significance in the study area adjacent to the corridor (see Appendix 3)

2.4.2 The Eveleigh Workshops

A number of interpretation planning activities have been undertaken at the Eveleigh workshops site. There is one 'Strategy', an endorsed 'Interpretation Plan' and several other interpretation documents related to the former Eveleigh Workshops site.

- RWA's North Eveleigh Site Heritage Interpretation Strategy.

This document formed part of the Redfern- Waterloo Authority's (RWA's) North Eveleigh Concept Plan Preferred Project Report of September 2008. The Report included a heritage interpretation strategy. This document noted that "In addition to the existing requirements for heritage protection, the Statement of Commitments has been amended to require proponents to develop Interpretation Strategies in accordance with the Interpretation Strategy Guidelines specifically developed for the site. This will ensure an integrated heritage interpretation which best reflects the site's history". This document identified three strands of history as relevant including:

1. Aboriginal history – from earliest times through to today's community;
2. Worker's history – the stories of the workers; their varied backgrounds and skills, on the North Eveleigh site; and
3. Railway history – the story of the development of the NSW Railways and railway technology on the site.

The Eveleigh Railway Workshops Interpretation Plan addresses this strategy (see below).

- 3D Project, Artscape and Only Human, February 2012, Eveleigh Railway Workshops: Interpretation Plan and Implementation Strategy, Prepared for the Redfern-Waterloo Authority

This Plan remains the accepted and endorsed Interpretation Plan for the entire Eveleigh Workshop site however it has not been implemented in its entirety. The plan as proposed addresses many of the proposed principles of best practice (see 1-7 listed in section 2.4 above) however it has not yet been fully implemented. Its objective was to explore ways in which the significance and history of Eveleigh Railway Workshop's heritage structures, collections and landscape can be communicated to future visitors, tenants and residents alike, whilst retaining the authenticity of the industrial site. This plan proposed a comprehensive program of interpretation, but recommended against developing a major public museum or railway-themed heritage attraction that would compete with existing, better-resourced collections elsewhere in NSW. To achieve this it proposed proposes a range of strategies to help visitors and site users better comprehend and navigate the specific place, to understand what it was like to work here during its active life, to appreciate its significance, to engage with its complex strands of history. It addressed

- the requirements for ongoing collection management, visitor access, and
- interpretation in ways that will complement, enhance and enliven the site,
- proposed mixed residential, cultural and commercial development of the site.

While the plan includes North Eveleigh, implementation to date has focused on the ATP portion of the site. To some extent this is understandable as the primary public access is currently on the ATP site.

Promising recent developments include a comprehensive signage program which has been implemented across the ATP using a new consistent colour palette throughout the site (see Figures 4, 5 and 6). Another recent development is the multi-media interpretation project: 'Eveleigh Treasures and their Stories, Australian Technology Park Heritage Interpretation'. This project builds on work undertaken and recommended in the Interpretation Plan and when complete will increase the accessibility of the heritage stories of this significant industrial site.

- Futurepast Heritage Consulting, 2010, 'Heritage Interpretation Concept Plan: Bays 1 & 2 North, Locomotive Workshops'.

This plan is relates to one building on the ATP site and specifically the blacksmith's shop in the larger locomotive workshop building. This plan has been partially implemented with the installation of glass fenced public pathways. However recommended signage has not yet been commissioned.

- Davies, P. 2000, 'Eveleigh Works Interpretation Plan'

This plan is now an historical document having been superseded by the endorsed 2012 plan.

While not an interpretation plan as such another project which was prepared in part to inform interpretation of the Eveleigh Workshops was an overview of Aboriginal connections.

- Davis, M. 2012, Aboriginal Connections with Eveleigh. A Report Prepared for the Sydney Metropolitan Development Authority.

This report provides an overview of the Aboriginal connections with Eveleigh Railway Workshops and the role of the workshops in promoting Aboriginal activism and the fight for equality and worker's rights generally.



Figure 9: Example of historic photos used as interpretation at ATP



Figure 10: The mounting for the external historic photos used for interpretation at ATP.



Figure 11: Wayfinding sign at ATP

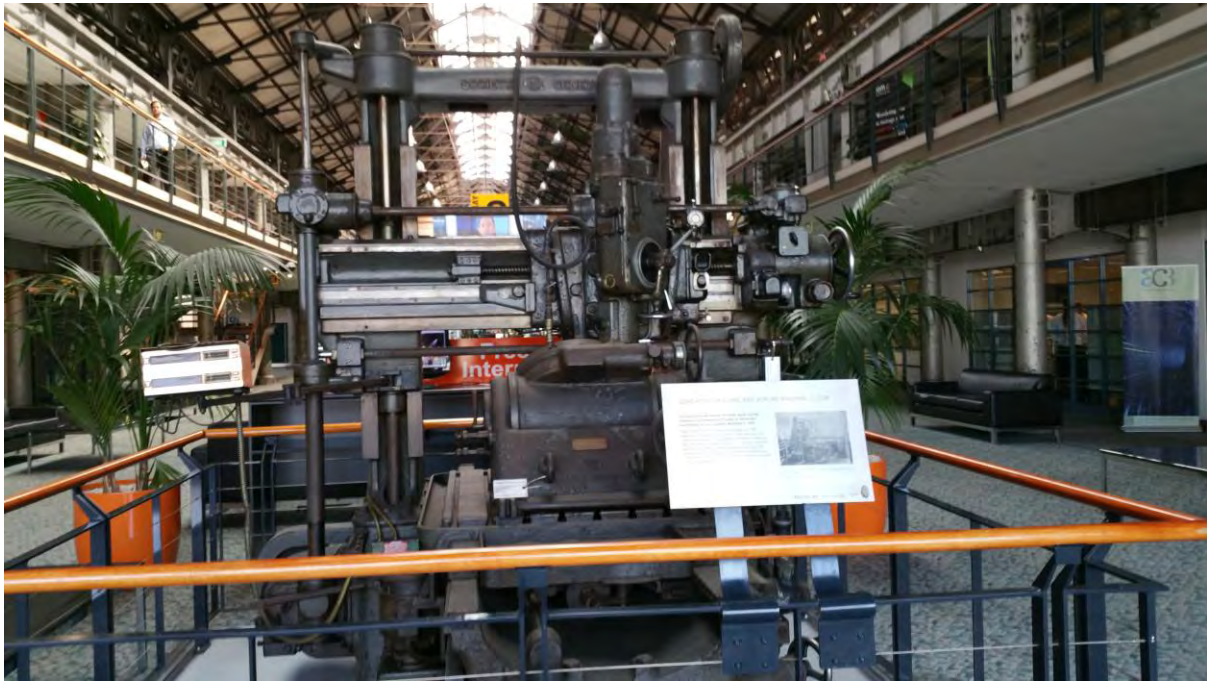


Figure 12: Example of moveable heritage items that occur throughout the ATP

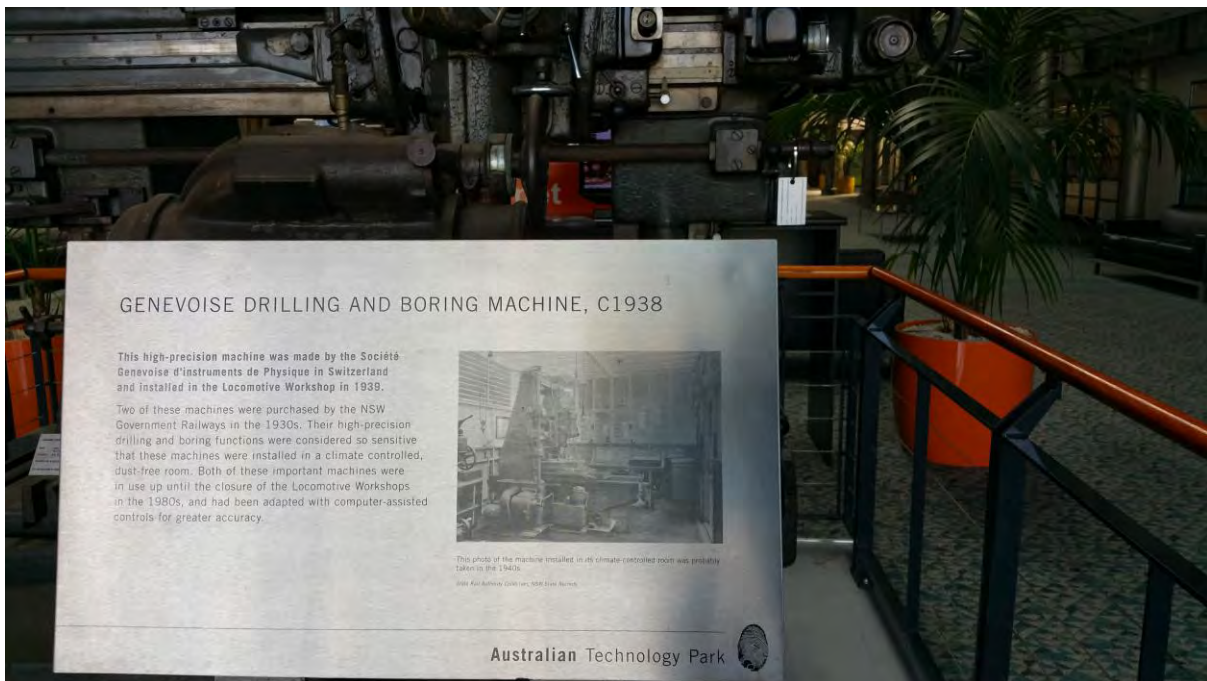


Figure 13: Detail of Interpretative Plaque for the machine in Figure 7.

2.4.2.1 North Eveleigh –Affordable Housing Project

The Concept Plan for this project within the North Eveleigh site was approved by the Minister for Planning on the 18th December 2008 as Major Project No. 08_0015. Graham Brooks and Associates (2013) has prepared a Statement of Heritage Impact for Building D4. While the main aim of this report is to assess the potential for heritage impact by the construction of a new residential building adjacent to the Carriage Workshops, Blacksmiths' Shop and Clothing Store buildings, the report also includes as an appendix some interpretive elements. The proposal uses historic moveable heritage and recycled heritage fabric as architectural design elements in the new development. While there is an

element of artistic celebration of past heritage inherent in the incorporation of historic fabric in this way, this does in by itself satisfy the principles for cultural heritage interpretation. Additional interpretative media could assist in recognition of the historic elements of the project.

2.4.3 Redfern Railway Station

A recent interpretation related report has been prepared for Redfern Railway Station:

- Sharp, Stuart, August 2013, 'Redfern Railway Station, the Gateway Station: A Guide for Interpretation'.

This document is not an interpretation plan and does not meet most of the criteria identified in section 2.4 above, although it does use documentary research and graphic material to convey the site's significance. It provides a detailed history and chronology of the site but does not provide guidance for future interpretation activities, nor propose a framework for interpretation. It does make the historical information accessible for future use in developing an interpretation plan.

2.4.4 Central Railway Station Group

There is no endorsed interpretation plan for this state Heritage listed site. A recent Conservation Management Plan (CMP) was completed by Rappoport Pty and NSW Government Architects Office 2013. This plan included the following Policy and Strategies in relation to interpretation of the heritage values of the site (Rappoport & Govt. Architects 2013 p124 section 4.15)

POLICY: INTERPRETATION

14. Pursue and encourage special activities aimed at providing a greater understanding of the significance of the Central Station CMP area as part of the interpretation strategy for the site.

STRATEGIES: INTERPRETATION

14.1 Commission a professional interpretation strategy for the Central Station CMP area.

14.2 Pursue and encourage special activities aimed at providing a greater understanding of the significance of the Sydney Station CMP area.

These strategies have not yet been implemented. The CMP does include several photographic examples of historic railway stations that have undergone modern transformations while retaining significant heritage fabric such as St Pancras Station London (reproduced here at Figures 26 and 27).

2.4.5 The Railway Mortuary Station

There is no extant endorsed interpretation plan for this state heritage register listed building and as recently as April 2015 this was acknowledged as an outstanding requirement in a report following a site visit by the Railway Historical Society.

2.4.6 The Chief Mechanical Engineers Office

This building is located at North Eveleigh but is listed as a separate item on the State Heritage Register. It does not have a specific interpretation plan but is incorporated into the Eveleigh Railway Workshops Interpretation Plan (3D Project, Artscape and Only Human, 2012). However no works have been implemented at this building nor is it publicly accessible.

2.4.7 Other Related Interpretation Strategies

There are a number of interpretation strategies and initiatives that are relevant to the interpretation and presentation of the cultural heritage values of the Central to Eveleigh Corridor. These include the Sydney City Council's

- *City Art: Public Art Strategy* (City of Sydney nd),
- *Legible Sydney: Wayfinding Strategy Report* (City of Sydney and Minale Tattersfield 2012)

2.4.7.1 City of Sydney's Public Art Strategy

The City of Sydney Public Art Strategy document covers a broader programme than the recognition and interpretation of historical places. The City Art programme is established based on eight principles that align broadly with the City of Sydney's Sustainable Sydney 2030 Plan. Two of these principles are directly related to interpretation including:

- Principle 2 - Recognise and celebrate Aboriginal stories and heritage in public spaces;
- Principle 8 - Initiate and implement programs to communicate, educate and engage the public about City Art projects (although note this is about interpreting the art programme itself).

The recognition and celebration of Aboriginal stories and heritage is directly relevant to the issues raised by Aboriginal people in relation to the Central to Eveleigh corridor and its relationship to the study area. The flagship project being implemented by the City of Sydney in connection with Principle 2 is the project: A New Dreaming- Eora Journey.

Artistic expression of the type outlined in the Strategy is an important in maintaining the vitality of contemporary communities and contributes to the creation of future cultural heritage significance. However, apart from the recognition of Aboriginal history in the Strategy, the range of cultural heritage places and values is not explicitly or adequately addressed to classify this as an historical interpretation strategy.

The Eora Journey

Eora Journey¹ recognises the City's Aboriginal heritage through a significant Aboriginal and Torres Strait Islander cultural walk, from Sydney Harbour to Redfern. The Eora Journey project is being delivered by the City of Sydney with advice from their Aboriginal Advisory Panel. The Eora Journey as it was originally proposed involves four components:

- An Aboriginal Knowledge Centre
- A signature event celebrating Aboriginal heritage
- Recognition of Aboriginal heritage in public places using public art, interpretation and place naming
- An Aboriginal employment and leadership program

This strategy proposes a new major Aboriginal artwork to mark the start of the Eora Journey project. It includes as key components: an accessible Eora Journey walking trail from the Harbour to Redfern (see below) with significant artworks and interpretation recognising Aboriginal culture and heritage; a signature event celebrating the Eora Journey and a new Aboriginal Cultural Centre. In addition the programmes will include new Aboriginal employment and enterprise programs.

¹ <http://www.cityofsydney.nsw.gov.au/vision/towards-2030/communities-and-culture/eora-journey>
Accessed March 2015

This programme seeks to recognise indigenous cultural heritage and provide a new interpretation of the City. Most of the components of the project have yet to be realised.

Barani / Barrabugu (Yesterday / Tomorrow), Sydney's Aboriginal Journey

This walking track (see Figure 9 and Appendix 3) is the first expression of the Eora Journey project (City of Sydney nd) and is an engaging interpretation of Aboriginal history from pre contact to modern times. This walking trail is largely self-guided and would be enhanced by its development as a mobile phone application especially as many of the places included in the trail are no longer visible and /or no longer exist. A mobile phone application would seem to be the logical extension of this initiative as it could assist by indicating when the visitor comes into proximity of the location and provide historical images and information to help interpret the place. Tours guided by Aboriginal people (similar to OEH Discovery Rangers) would also enhance visitor experience and provide an opportunity for Aboriginal people to engage directly with visitors.

The coherence of the Eora Journey programme could be enhanced by providing a higher profile for the Barani / Barrabugu walking tracks. At the time of writing this report t was no hyperlink to this document on the Eora Journey webpage. Instead the document is downloaded as a pdf from the bottom of a separate page on Aboriginal cultural attractions²

While many of the sites relate to the broader study area there is one site, number thirty-seven, along this trail which relates directly to the Eveleigh Railway Yards, recognising the contribution of the many Aboriginal men who worked there. This interpretative initiative reflects many of the values raised during Aboriginal consultation for the Central to Eveleigh – heritage overview report (AHMS 2015).

Although it does not fully incorporate the many places of Aboriginal environmental interest that were raised in the workshop and that attest to the changing landscape of the Redfern area (i.e hunting for ducks in the swamp land), the advantage of this type of heritage trail is that it can be built on and expanded over time.

² <http://www.cityofsydney.nsw.gov.au/learn/sydneys-history/aboriginal-history/aboriginal-cultural-attractions> accessed March 2015

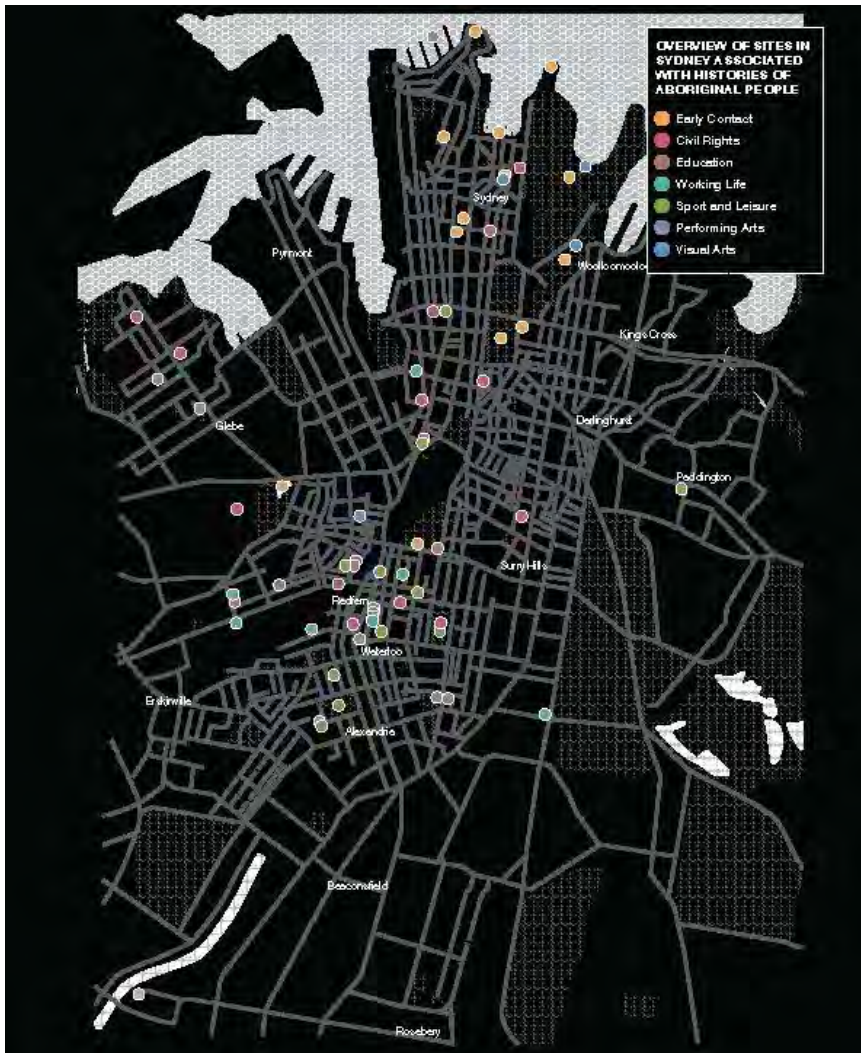


Figure 14: Map of Aboriginal heritage places extracted from Barani/Barrabugu City of Sydney <http://www.cityofsydney.nsw.gov.au/learn/sydneys-history/aboriginal-history/aboriginal-cultural-attractions>

2.4.7.2 Wayfinding Strategy- City of Sydney

The objective of this strategy is to achieve a Wayfinding System for residents and visitors to Sydney. The strategy is a guiding document to inform future design development and project implementation for the City’s Pedestrian wayfinding system. It adopts principles of universal design and proposes the incorporation of a range of multimedia tools. Interpretation and signage within the study area should conform to this strategy. While specific sites within the Central to Eveleigh Corridor may adopt their own distinctive designs and colour palettes they should generally conform to the strategy to ensure consistency. An example of this at the Eveleigh Workshops can be seen in Figure 6 which has the recommended components of Header, Directions Panel, Maps and Key Panel.

3 ALTERNATIVE APPROACHES TO INTERPRETATION FOR CONSIDERATION

3.1 Introduction

A wide range of interpretive media are available to tell engaging stories at heritage places. The range of interpretive devices available include: place naming, interpretive signs, digital media installations and applications, landscaping or public art. Considered approaches to the conservation of view lines and even creation of view lines through restrictions to form and heights of new development within the study area also have interpretive value. The elements proposed below have been identified following consideration of the significance and diversity of the study area, the identified key interpretive stories (Section 2), the client requirements and the potential audiences.

To ensure best practice for interpretive media, all initiatives must be authentic and site-specific. A commitment to high-quality design development and consistency in the development stages is also vitally important. Resources will need to be set aside for detailed design, content development and evaluation to ensure an accessible and consistent interpretive experience that is part of the design language of the new development and the public domain areas.

3.2 Suggested Interpretive Devices and Locations

The examples and ideas in the following sections 3.2.1-3.2.11 are presented as possibilities and opportunities that can be employed to tell the stories of the history and development of the Corridor and the study area. While many of these initiatives could be adapted to suit a variety of sites or themes, some specific locations have been suggested where appropriate. Until detailed plans for development are available, the heritage impacts, archaeological potential and specific heritage interpretation strategies cannot be prepared.

3.2.1 Timelines

Timelines (see example at Figure 15) are a simple and clear interpretive device that sets out the history of an area or specific site. The design of timelines is highly flexible and can range from a single panel canvassing the history of a site or area to a series of panels that touch on particular aspects of a site's history. This flexibility extends to production of the interpretive device which can include:

- signs printed on glass or plastic for display on site;
- a website linked with on-site features via QR codes;
- an interactive feature on a digital kiosk; or
- a combination of the above.

For example a timeline associated with Redfern station (see Figure 16 for an image of old Redfern Station) would, as an interpretative format, place the area of Redfern into the wider context of Sydney's rich history. It provides a vehicle to highlight the historical roles of prominent individuals, the importance of the Redfern community to Aboriginal People, and the development of transport in Australia. It illuminates historical themes associated with the site, from pre-European settlement through to industrialisation and multicultural diversity within the inner city.

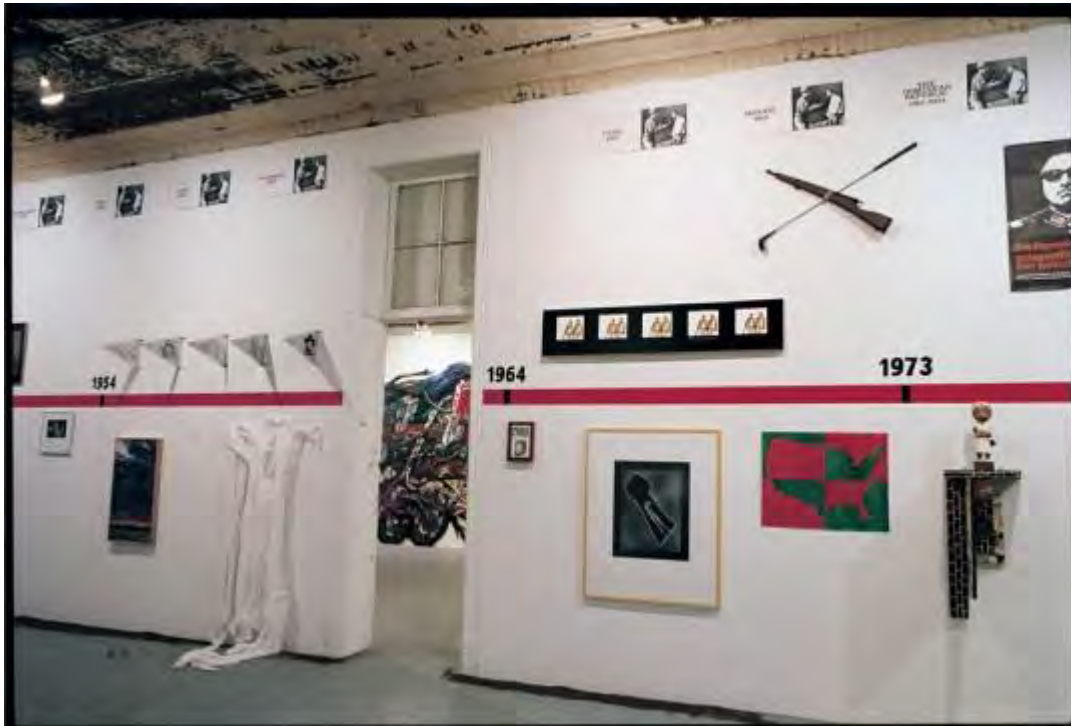


Figure 15 *Timeline installation in the Tate Modern 'A chronicle of Interventions', showing that timelines can be much more than a static line and text. (<http://www.artandpoliticsnow.com/2014/08/the-tate-modern-a-chronicle-of-interventions-spring-2014/>)*



Figure 16 *old Redfern (Sydney Terminus) Station SRNSW*

3.2.2 Maps

The use of maps as an interpretive device encourages understanding of the development of the study area from pre-European settlement through the first subdivisions to the introduction of the railway and the rise of the current urban landscape. Presentation of historic and environmental overlays of parish maps, previous town plans, site-specific stories and historic photographs provides an inviting opportunity for the audience to engage with the history of the study area.

This interpretive device can be utilised in a number of situations and locations (See Figures 17 and 18). This interpretative format allows the audience to engage with the early and ongoing importance of the study area, or a specific site, within the broader context of Sydney. It provides a spatial

understanding of the changing environmental context. Community consultation carried out in the course of the *Aboriginal and Historic Assessment Overview Report* (AHMS 2015) highlighted the historical connection of the Redfern community within the study area with the shoreline at Cockle Bay and the sand dunes at Rosebery. By continuing community consultation throughout the design and implementation phases of interpretation strategies, an opportunity for presentation of a new map and new understanding of this area is created.

The community also spoke of the 'feel of the wind' associated with Redfern and its elevated position in the broader landscape. Use of topographic or 3d contour maps has the potential to illustrate or highlight these physical landscape elements in the community's understanding.

Opportunities

- The use of maps provides a useful and educational resource for visitors navigating historic Sydney and assist wayfinding. Examples include the 'Eora Journey', (section 2.4.7.1) (see Section 2.4.7.2).
- Flexible production that is adaptable, including signs, landscaping elements, websites that link with on-site features via QR codes or interactive digital kiosks (see Figure 19).
- Temporary programs for engagement with the community including chalk pavement graffiti. Chalk art has not featured prominently as an interpretive tool in Australia (although see the example in Figure 20) as other parts of the world. Its great advantage is that it can engage wide sectors of the public as both artists and viewers. While not always used with a heritage focus a successful application of this art form to heritage is held in Canada (see Figure 21 the Victoria International Chalk Art Festival September 12th – 13th, 2015)³. In 2015 the festival has a First Nation's theme: "Adventure in the Spirit World", The Festival is held within Victoria's Government Street, known as the 'heritage mile' because of its historic buildings.

Other temporary of annual programmes bring together heritage community and the arts through mixed programs of artistic installations and exhibitions and public talks on heritage and the arts, One examples is "Chalk" 10th October to 7 November 2015 in Winchester, Hampshire, U.K.⁴

³ <http://www.victoriachalkfestival.com/>

⁴ http://www.10dayswinchester.org/daysdesign/call_page



Figure 17 **Plaque with interpretive map, set into the footpath**
http://subwaynut.com/nj/raritan_valley_line/plainfield/plainfield51.jpg



Figure 18 **Chalk floor map in Dunbeath Heritage Centre, Caithness. The map depicts a narrative map of Dunbeath Water. The Map leads to the river source which is marked by two benches specially commissioned as part of the work.** (<http://www.chalkworks.com/portfolio/museums-and-interpretation/Interpretation/Interpretation+023.jpg.php>)



Figure 19 Smart phone applications such as this one, developed by SHP for interpretation of the Great North Road, are an easily accessible way for the audience to engage with an area's history (<http://www.shp.net.au/digital-media.html>)



Figure 20 Chalk street map drawn by a small boy in Rozelle (<http://www.meganix.net/pavement/wp-content/uploads/2011/04/10h-cP1080539-ChalkMap-blog1.jpg>)



Figure 21: Victoria, Canada Chalk Art Festival <http://www.victoriachalkfestival.com/>

3.2.3 Installations

A dynamic and less didactic approach to interpretation can be utilised in the form of public art or installations. The rich diversity of the area's cultural makeup could be drawn on to inform works such as murals, sculptures or interactive displays.

Ballast Point Park in Balmain has employed public art work and installations to evoke the working history of the site as a former industrial site for Caltex. One of the park's most interesting features is the way the site's history has been brought to life through design, art and poetry, including:

- Tank 101: a structure to symbolise the site's working harbour history (see Figure 22) , and
- Delicate Balance: an artwork that represents the use of sandstone from the site as ballast for European ships (see Figure 22).

Another dynamic and engaging installation was commissioned and installed as part of the Angel Place laneway redevelopment. 'Forgotten Songs' is a public art installation that combines the sensory experience of the sound of native bird song projected from a canopy of empty bird cages. Representing the lost avian land and soundscape of a pre-urban Sydney, the empty cages hanging in such a close urban space are very evocative (See Figure 23).



Figure 22 Tank 101 and Caltex Sign, Ballast Point Park (Walama).

(source: <http://historyservicesnswblog.blogspot.com.au/2012/04/ballast-point-park.html>)



Figure 23 *'Forgotten Songs', an installation in the renovated Angel Place* (<http://www.weekendnotes.com/public-art-sydney/>).

3.2.4 Naming

Recognition of the strong connections of the Aboriginal community with the study area and the corridor (and particularly with Redfern), can be acknowledged and embraced through the implementation of dual naming and employment of Cadigal names for new precincts, streets and places. This interpretive device is simple but compelling and has been used to great effect in a number of contexts including Pirrama Park, Ultimo, Barangaroo, Miller's Point and Ballast Point Park (Walama), Balmain. Pirrama Park honours the first Australians who lived in the area. It means 'rocking stone' in the Gadigal language.

The use of naming as an interpretive device has been used to great effect across the Barangaroo site, with names such as 'Nawi Cove', 'Walumil Steps', and 'Wulumay Walk' reflecting the Aboriginal History of the site, 'Scotch Row' evoking the history of stonemasons and workers, 'Shipwright Walk' for the predominant 19th Century employment in the area, and 'Exchange Place' which acknowledges the history of this area as a place of exchange of goods, ideas and people and highlights a key aim and vision for the future of the site.

3.2.5 Walking tours/ Integrated interpretive options

Wayfinding can be defined as spatial problem solving. It is about knowing where you are in a building or an environment, knowing where your desired location is, and knowing how to get there from your present location. Interpretation of the history of an area, its development or other themes relevant to the site or area can be as simple as utilisation of a particular colour palette or employment of images and text within signage. A broad range of options employed in creative way finding signs are set out below in Figures 24-26.



Figure 24 Wayfinding markers, Poland (at left) and Australian Technology Park, Redfern (at right)

(<http://www.smashingmagazine.com/street-and-wayfinding-signs-part-4/>;
http://www.atp.com.au/News---Resources/Newsletters/2012-Newsletter/October_2012/ATP-gets-a-way-finding-revamp)



Figure 25 Wayfinding signage, [Centro Cultural de Belém](#), Lisbon.

(<http://blog.8faces.com/post/16581969568/dual-function-sign>)

The 'Big Dig Centre' in The Rocks utilised way finding signage as one of a number of vehicles to interpret the history of the site. Each sign gives clear and concise information which is presented on a plaque with images behind that evoke the previous history and uses of the area (see Figure 26). The centre also capitalises on high pedestrian and tourist traffic by providing interpretive signs that allow passers - by to engage with the existing view and its history (see Figure 27).



Figure 26 Way finding sign at the Big Dig Centre in The Rocks (<http://cargocollective.com/liquidart/The-Big-Dig-Museum-The-Rocks-Sydney>)



Figure 27 Interpretive sign that aims to enhance the visitor experience of walking around the local area (<http://cargocollective.com/liquidart/The-Big-Dig-Museum-The-Rocks-Sydney>).

3.2.6 Landscaping

Well-designed open spaces, parks and playgrounds have the potential to interpret a site or place's history without signs or being overt. Use of landscaping elements that evoke former landscapes or reflect the different communities within an area (such as market gardens, cottage gardens, rainforest plantings or low level native grasslands), playgrounds that draw on elements of a site's history and layouts that speak to the changing character of a neighbourhood all serve to engage the audience through experience.

Pirrama Park in Ultimo (see Figure 28) used landscaping to evoke the former connection between Harris Street and the harbour. The earlier lines of foreshore are set out in the design and plantings were chosen to evoke the former / original landscape of the waterfront.

The 2012 AILA National Landscape Architecture Award: Design Jury commented that the design of Pirrama Park 'interprets the site's successive shorelines and rich maritime associations and creates a series clearly defined park rooms each with different opportunities for use and activity. The materials palette unifies the site and promotes durability and robustness appropriate to a public situation and suggests the site's former character. The harbour edge has again become a wonderful social place for landing small watercraft, wading and swimming, fishing and yarning, reinstating ways in which the harbour at Pyrmont used to be incorporated into daily rituals.' (<http://architectureau.com/articles/2012-aila-national-landscape-architecture-award/>)



Figure 28 Interpretive device incorporated into the landscaping design of Pirrama Park

(<http://www.concretebydesign.com.au/portcat/art/>)

The primary aim behind the design of Barangaroo North was to reinstate a bush headland within the centre of the city. Peter Walker, Landscape Architect and Lead Designer, Barangaroo Point stated:

“One of the elements of the harbour headlands is that in their natural form they were examples of the bush. They still play a strong part of this symbolic meaning of the Sydney Cove area so we were determined to recreate that rich, complicated and more interesting plant composition for the forum of the headland, while adding a dimension of naturalness to the overall park.”

By incorporating native Sydney plants such as large Angophoras, Banksias and Port Jackson and Moreton Bay fig trees, the vegetation element follows very strictly on the vocabulary of the natural bush when the Aboriginal Gadigal people were living there. (<http://www.barangaroo.com/discover-barangaroo/barangaroo-point.aspx>)

A slightly more local example of landscaping as an interpretive tool is that of Prince Alfred Park, immediately adjacent to the development corridor. The transformation of Prince Alfred Park – including the outdoor heated swimming pool – was awarded the NSW medal at the Australian Institute of Landscape Architects state awards in December 2013. The redesign was described by the jury as a "poetic reinterpretation of Sydney's large 19th century parks" making it "an outstanding contribution to Sydney's heritage of urban parklands" and it is "not only environmentally responsible but also a lyrical response to a forgotten site".

3.2.7 'Considered new development' as a mean of interpretation

Utilisation of existing infrastructure such as disused railway tunnels as pedestrian access points (<http://www.smh.com.au/nsw/new-life-as-pathway-mooted-for-rail-line-under-sydneys-mortuary-station-20140202-31v05.html>) has potential for 'interpretation through experience'. Themes of railways, the early management of the dead at Mortuary Station, Devonshire Street Cemetery, and Redfern as a transport hub or place of people moving into and accessing the city can be explored through signage, mobile apps and physically through the experience of accessing these historic places. Use of historic images such as the turning of the first sod (Figure 29) could be employed as a mural along the walls of the tunnel, interpreting the previous layers of landscape that are buried under existing urban development in a suitably subterranean context.

Retention of heritage structures and existing urban spaces in conjunction with new developments provides opportunities to create dynamic environments that encourage new understandings and uses of community spaces. Developments such as Central Park, adjacent to the broader development study area have retained some heritage components of the former Carlton United Brewery and have a strong public art component to their design philosophy. Another urban renewal project which has effectively combined old structures with new utility is the Paddington Reservoir Gardens (Figure 33). This public park shows that the interpretation of a site's history and the development of new spaces does not have to be achieved through the removal of existing structures.

There are many examples of exciting and practical redesigns of historic stations. For example see Paddington station in the UKK (Figure 30) and St Pancreas (Figures 31 and 32); Both stations have been modernised to cater for modern travel and to incorporate multiple functions and mixed commercial uses but this has been achieved while conserving their historic structures.

'The character of the more interesting cities in the world has evolved through the preservation of important elements of their built history (be they significant works of architecture, social spaces or industrial relics) nestled amongst contemporary structures. Layered over time this process maps the evolution of the city in physical terms, allowing for individual and collective readings of history and what a society has held up as valuable at any given point in time. It helps inform future generations as to how the process might continue to evolve' John de Manincor 2009 (<http://www.australiandesignreview.com/architecture/670-paddington-reservoir-gardens>)

Similarly, while new development has the potential to dramatically alter the low level skyline of the existing heritage landscape; consideration of height envelopes and staggered facades has the potential to retain elements of the existing streetscape character. By maintaining the existing 2-3 storey building heights along the immediate street frontage and setting back taller development the impact and restriction to view corridors can be minimised. Developments such as the YHA on Cumberland Street in The Rocks (which also houses the Big Dig Centre) have utilised design elements that reflect the former streetscape in the form of screens (Figure 34).



Figure 29 *The turning of the first sod for the new railway station at Prince Alfred Park in July 1850, as depicted by John Rae, Mitchell Library, State Library of NSW - ML 244.*



Figure 30 *Paddington Station, London, Redevelopment*



Figure 31: St Pancras Station 2010 Source Przemyslaw Sakrajda
<http://en.wikipedia.org/wiki/File:StPancrasInternational-PS02.JPG>



Figure 32: St Pancras Station aerial view
http://static.worldarchitecturenews.com/news_images/1325_1_1000%20St%20Pancras.jpg



Figure 33 *Utilisation of existing heritage structures in combination with bold and progressive design resulted in the dramatic and dynamic garden spaces enjoyed by Paddington Residents with the Paddington Reservoir redevelopment (source: <http://www.australiandesignreview.com/architecture/670-paddington-reservoir-gardens>)*



Figure 34 *Streetscape character screens employed by the Sydney Harbour YHA (<http://www.australiantraveller.com/nsw/sydney-harbour-yha/>).*

3.2.8 Murals and public art

In dense urban areas such as those that comprise the study area, street art and graffiti is common and are often overlooked as a powerful form of public art and a strong visual component of the streetscape character. Marrickville Council introduced a program called Perfect Match, which aimed to match up graffiti artists with local building owners. Fourteen murals were created as part of this initiative which have enhanced the vibrancy and character of the Marrickville community and its streetscapes. Adopting a similar scheme, or encouraging the use of public art works as part of new development within the corridor provides an important opportunity for dynamic interpretation of the key themes for the area.

A group of recent occupants of the broader Redfern study area include a collective called Workshop, who have taken residence in former industrial buildings on the corner of Eveleigh and Cleveland Streets. One of their key aims is the promotion of street art and community values.

Engaging with local street artists or commissioning murals that explore the history and diversity of this multicultural area have the potential to enhance the eclectic nature of the existing streetscapes within the development corridor. It also continues a long tradition of storytelling through art, both in the wider Aboriginal community and Redfern itself (see Figures 35 - 37).

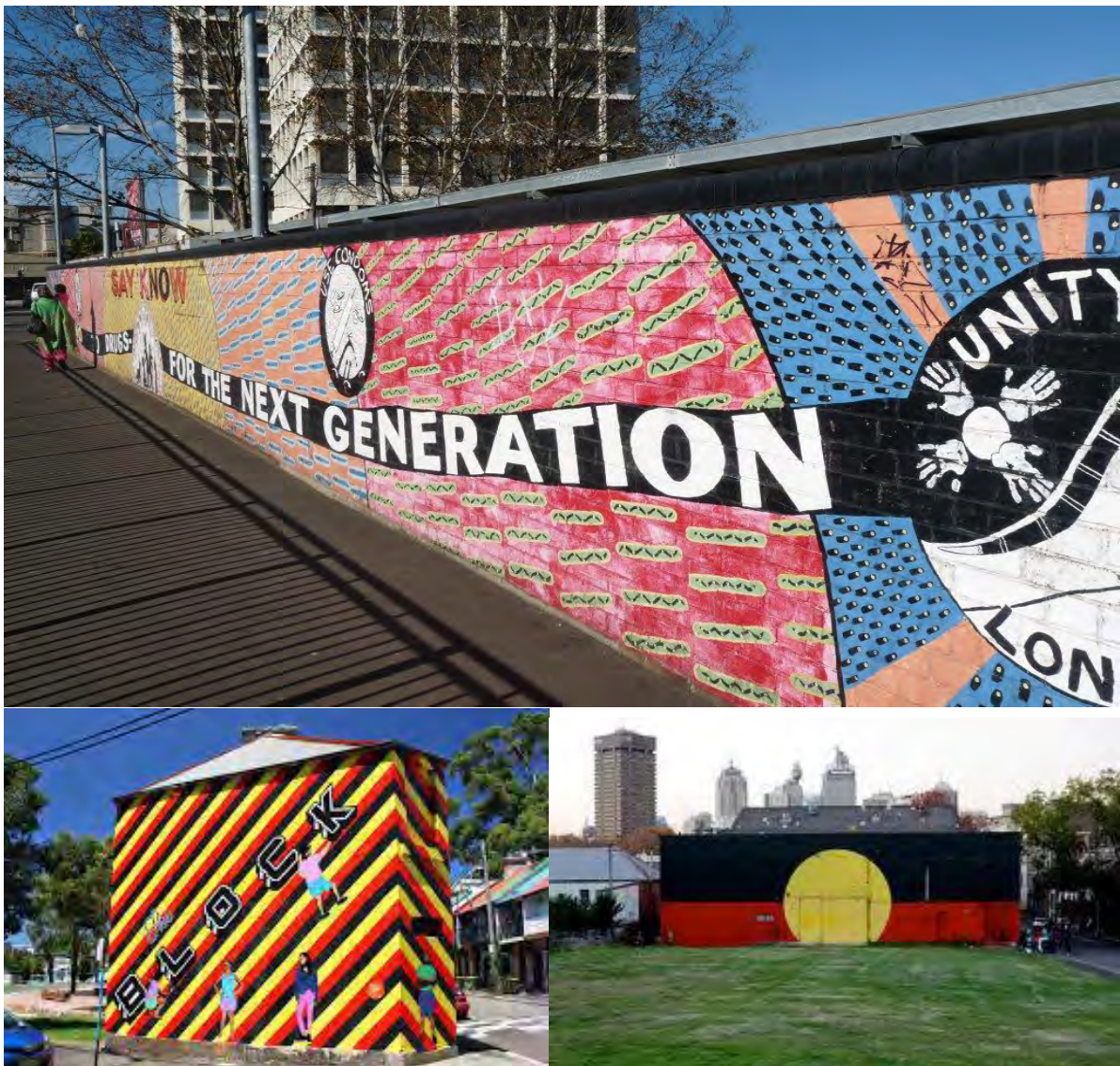


Figure 35 Murals of Redfern. Strong images are already an important component of the visual and cultural landscapes of Redfern.



Figure 36 Recent public art project coordinated by Workshop. The image was drawn from the Aboriginal Legal Services Archive and created by Guido Van Helten (<http://www.guidovanhelten.com/category/news>)



Figure 37 Anthony Lister's 'Boxer', commissioned by Workshop on the corner of Cleveland and Eveleigh Streets (Source: AHMS 2015)

The use of historic images as public art was given a new twist with the recent unveiling of apartments in Melbourne. Located at the end of Swanston Street, these apartments form a dominant visual feature on the Melbourne skyline. Taking advantage of the buildings already imposing position, an image of the Aboriginal Elder William Barak was superimposed on the eastern and southern facades.

ARM Architecture, who also designed the Shrine’s undercroft and forecourts in 2003 and 2014, chose to acknowledge this relationship by literally putting a public face on a private building. “The site has this potential to be a very significant part of the public realm,” said Howard Raggatt, a founding director of ARM. To the practice, the Shrine, built merely decades after Australia’s federation, represented the dawning of a new nation. Their work at the opposite end of the axis had to be complementary. “The realisation of the great civic axis of Swanston Street meant that we could acknowledge the Shrine at one end and then the deep history representation at the other.”

(<http://architectureau.com/articles/william-barak-apartments/>) (see Figure 38)

Similar opportunities exist within the redevelopment of the Central to Eveleigh corridor to utilise iconic images from the Redfern community experience, including images of the Redfern All Blacks and historic images from the depression. By utilising images in this way, or employing screens and unexpected facades such as those used on the new UTS buildings along Broadway (see Figure 39) a clear juxtaposition of old and new can create a visually exciting new streetscape in the Redfern area.



Figure 38 William Barak apartments, as viewed from above (at left), and from the shrine of remembrance (at right).



Figure 39 UTS Faculty of Engineering Building, Broadway Sydney

3.2.9 Digital Interpretation Devices and Mobile Applications

In an age of unprecedented access to digital media and online resources, interpretation is now able to harness these technologies as another tool to engage the target audiences in the significance, history and development of a site or place. Projects such as the 'Finding Bennelong' project commissioned by Ryde Council explore and engage themes of Aboriginal Identity, Social History and first European encounters with the Aborigines of Sydney (Figure 42). Another project, 'Citizen Heritage: Digital and Community-based Histories of Place' coordinated by the University of Melbourne aims to:

'...investigate the nature and potential of these new digital forms of urban heritage interpretation, with the following aims:

- To develop a critical framework of the various kinds of digital tools that can be used alone or in combination to support citizen heritage; that is, to allow citizens to produce and share collective representations of their local urban heritage.
- To conduct a longitudinal case study of designing and deploying a mobile digital tool for citizen heritage within the City of Port Philip in inner Melbourne, an urban area of rich and disparate heritage.'

Walking tours can also be supplemented or enhanced by the production of audio tours such as the 'Formative Histories Walk' - a tour of the architecturally significant buildings of Collins Street, Melbourne. This audio tour is available for download through the iTunes website.



Figure 40 Art of MultiMedia and Albury City Council produced this iPhone App to promote historic tourism in the city.

Other examples include the tour of historic Buildings in Albury (See Figure 40). Albury City and Art of Multimedia (AOM) developed a new walking tour of Albury that brings the CBD’s rich architectural history into the 21st century. The multi-platform mobile app provides detailed audio-visual information for visitors about the city’s most historic locations – 21 individual buildings at 13 sites. Geolocation functionality alerts the visitor approaching a historic site. Silver bollards installed around the Albury CBD mark stopping points on the tour and promote the app, and places of interest, to passers-by. The app then describes each site with an audio track and accompanying archival images, both black and white and colour. <http://artofmultimedia.com.au/solutions/multimedia/app-albury%E2%80%99s-historic-buildings>

DigiMacq is another iPhone and iPod application by AOM (see Figure 41). It invites the user to "Visit 19th century Sydney in the palm of your hand". DigiMacq: Parramatta and the Spirit of Lachlan Macquarie was part of the bicentenary celebrations for Macquarie’s swearing-in as governor of New South Wales. It uses handheld media to take you an adventure through the township two hundred years ago, joined by Elizabeth and Lachlan Macquarie and a crew of colonial characters. <http://artofmultimedia.com.au/solutions/multimedia/digimacq-interpretive-tour>



Figure 41 Snapshot of DigiMacq application.



Figure 42 Home page of the Finding Bennelong project (<http://findingbennelong.com/>)

3.2.10 Interpretation of Archaeological Resources

The development corridor is likely to contain archaeological resources which may be impacted by proposed development within the corridor. As the development plans for the corridor are still in the conceptual stages, not all specific impacts or sites have been identified. Once specific sites and areas are subject to development plans, archaeological assessments can be prepared to identify the archaeological potential of individual sites. If certain sites are identified as having archaeological potential, and if that potential is realised through excavation, then there is scope to interpret the remains.

Generally, the interpretation of Archaeological Resources could take a number of forms including:

- Public tours and open days - engaging the local and broader Sydney communities in the process of archaeological investigation through clear signage (see Figure 43) explaining what is being done on the site, and the provision of site open days allows people to understand and value the history that is literally under their feet.
- Display of recovered artefacts and/or archaeological features within the proposed development (see Figure 44) - depending on the nature and condition of the artefacts and features recovered displays can be integrated into the design of the proposed development. Display options can range from windows or peep-holes onto retained archaeological features to single item display cases or panels with images of the archaeological process and remains.



Figure 43 Floor displays of recovered artefacts and 'windows' onto the in situ archaeological remains in the foyer of the Museum of Sydney

<http://sydneylivingmuseums.com.au/file/students-st-anthonys-marsfield-foyer-museum-sydney>



Figure 44 Signage in conjunction with exposed archaeological remains, is employed in the Big Dig Centre, The Rocks

<http://cargocollective.com/liquidart/The-Big-Dig-Museum-The-Rocks-Sydney>

3.2.11 Establishment of a Cultural Centre or meeting place

A key component of the Eora Journey is the establishment of an Aboriginal Cultural Centre. Nearby Redfern already has a Community Centre that provides an important focus for the local community, however there is scope for development of a cultural centre or interpretive centre as part of the urban renewal of the area. This suburb within the study area has a demonstrable history of creativity and artistic endeavour. The first fashion designers to exhibit on the catwalks of Paris arose from here as did the Black Theatre and multiple artists.

In addition Redfern is the home of the Metropolitan Aboriginal Land Council an organisation that has specific responsibility to care for and manage Aboriginal cultural heritage. They would be obvious partners and stakeholders in the establishment of an Aboriginal keeping place to secure and care for Aboriginal cultural material from archaeological investigations which could be incorporated as an aspect of the proposed Cultural Centre if funds are available.

Consideration to the development of a cultural centre or precinct, either associated with the existing community centre or established in conjunction with another element of the urban renewal design program is an important opportunity for interpretation that should not be overlooked. This would link directly to the aspirations outlined in the City of Sydney's Eora Journey for an Aboriginal cultural centre and keeping place see <http://www.cityofsydney.nsw.gov.au/vision/towards-2030/communities-and-culture/eora-journey>

4 CONCLUSIONS AND OPPORTUNITIES

Interpretation of the history and significance of the Central to Eveleigh development corridor is an integral part of the future planning for the site. Further work to develop and implement interpretation initiatives will be required as the planning process is refined and individual sites are identified for development.

While development along the Central to Eveleigh Corridor is likely to proceed on a precinct by precinct basis, the owners of individual sites may need to proceed with site interpretation as part of their development planning and design. It is recommended that an overarching interpretation strategy is developed and that individual site -based plans are consistent with this strategic direction. This will harness the opportunity to capture and interpret larger stories relevant to the corridor as a whole. This is not intended to preclude or overshadow the specific significance of individual sites that will continue to have a detailed and more intimate story to tell. However it will require such detailed site plans to also incorporate agreed elements that link to the overarching story of the Central to Eveleigh Corridor. As the Corridor will remain part of the fundamental system of commuter and visitor transport in Sydney it makes good sense to ensure that the City of Sydney’s wayfinding strategy (see section 2.4.7.2) is adopted and integrated into the cultural heritage interpretation planning for the Corridor although noting that in the case of the ATP site, their signature colour palette would apply.

There is an opportunity to develop an interpretation strategy for the corridor that highlights the significant heritage of the Corridor and its historical and contemporary relationship to surrounding communities in the study area. That document should develop the overarching story lines around the key stories identified in section 2.1.1. Consideration should be given to including a locally relevant theme which is the pre contact natural environment. Considered development in the future design of the corridor may provide a rare opportunity to do this in a meaningful way.

Figure 45 provides visual concept of the Interpretation planning process that can be adapted for the development of an interpretation strategy, precinct level plans and individual site specific plans.

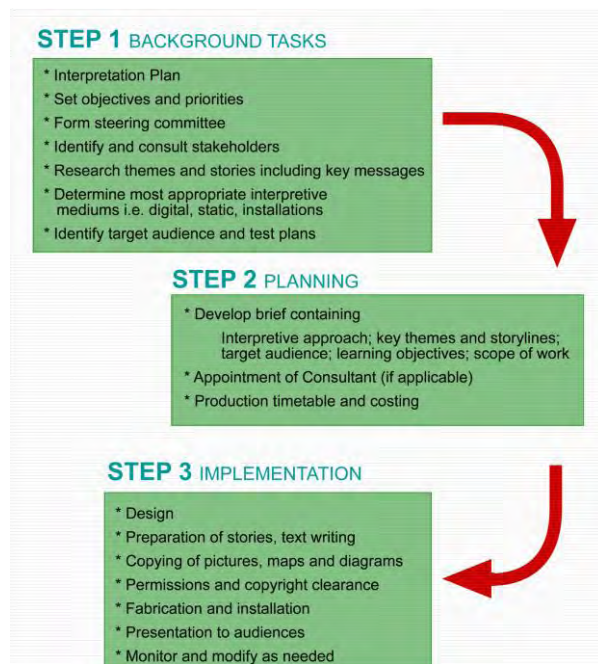


Figure 45: Developing an Interpretation plan. The 3 step process. (National Trust WA and Museums WA). In the current case the setting of objectives and priorities would include consideration of the key strategic messages developed in the over-arching Interpretation Strategy for the Corridor.

4.1 Interpretation Implementation Plan

The wide variety of options, devices and media set out in this report has been provided to encourage interpretative elements in a majority of the proposed new developments. There is an opportunity to develop a Corridor-wide interpretation strategy that develops the key messages across the project area and identifies the specific messages to emphasise and interpret on a precinct by precinct basis. Individual sites within precincts may require site specific but consistent plans to be developed. They would provide more site specific detail and draw out the significant values of the sites as captured in their statements of significance. The following checklist is provided for consideration in this process.

Tasks	To be carried out by
Develop interpretation strategy across entire corridor	
Confirm and develop storylines relevant to the corridor as a whole and to specific precincts	Qualified heritage consultant in consultation with Urban Growth
Confirm appropriate media and forms for interpretive initiatives across the entire corridor	Consultant team (Qualified heritage consultant and technical consultant), in consultation with Urban Growth
Confirm consistency with Wayfinding Strategy	City of Sydney and UrbanGrowth NSW
Confirm appropriate locations/precincts and sites for interpretive initiatives	Qualified heritage consultant, in consultation with Urban Growth and the developer
Determine by who and at what stage Interpretive initiatives will be implemented and incorporate requirements into the design principles for each precinct as appropriate.	Urban Growth NSW with input from technical specialists i.e some elements may need to be built into precinct design principles and others may be the responsibility of future individual property owners.
Content Development of Specific Plans	
Confirm appropriate media and forms for interpretive initiatives	Qualified heritage consultant, in consultation with Precinct Project Manager and the developer
Confirm appropriate locations for interpretive initiatives	Qualified heritage consultant, in consultation with Precinct Project Manager and the developer
Develop concepts for interpretive initiatives and media	Qualified heritage consultant and/or interpretive designer, in consultation with Precinct Project Manager and the developer
Identify and develop linkages and integration with broader heritage initiatives such as the Eora Journey Project as appropriate	Consultants and site managers in consultation with City of Sydney.
Identify if any archaeological elements are to be interpreted	Archaeological consultant in consultation with Precinct Project Manager and the developer
Select images for use on interpretive media; seek permission to use or copyright for selected images	Qualified heritage consultant, in consultation with Precinct Project Manager and the developer
Consultation	
Provide details of proposed interpretive devices to City of Sydney Council, registered parties or other interest groups	Consultation process undertaken by qualified heritage consultant Precinct Project Manager /r Urban Growth

Integrate relevant comments following consultation Qualified heritage consultant, in consultation with Precinct Project Manager /Urban Growth

Final Content

Prepare text for interpretive media Qualified heritage consultant and/or interpretive designer, in consultation with Precinct Project Manager and the developer

Provide public art brief (as necessary) Qualified heritage consultant, in consultation with Urban Growth/Precinct Project Manager

Confirm public art brief and engage public artist (as required) Urban Growth/ Precinct Project Manager in consultation with heritage/interpretation consultant

Provide overview maintenance strategy for interpretive media Qualified heritage consultant and/or interpretive designer

Implementation

Detailed design of interpretive media Interpretive designer, briefed by qualified heritage consultant, in consultation with Urban Growth Precinct Project Manager and the developer

Production and installation of interpretive media Producer/fabricator in collaboration with qualified heritage consultant and interpretive designer, in consultation with Urban Growth and the developer

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Appendix 1: Historic Timeline for the Corridor

Date	Historical Development
Before contact	Members of Cadigal clan inhabit the study area
12/1793	Settler David Collins observes Cadigal people performing ceremony 'between the town and the brickfield'.
Circa 1817	Major land grants given to Dr William Redfern, William Chippendale and William Hutchenson.
1818	Carters Barracks opened, which became the Sydney Female Refuge and then the Convent of the Good Samaritan
1819	The police barracks in Garden Street open
1819	Devonshire Street Cemetery commences use
1920s	Police Superintendent's residence
1820	The Benevolent Society buildings (Benevolent Asylum) are constructed
1822-24	Cleveland House, 51 Buckingham Street Surry Hills, constructed by Daniel Cooper, 'emancipist convict'
1840s-	Redfern, Waterloo and Eveleigh become industrial hubs
1840s-1850s	Redfern developed into terrace housing and villas
1847	Cora Gooseberry, wife of Bungaree, buried in the Presbyterian section of the Devonshire Street cemetery
03/07/1850	Ten thousand people gathered in Redfern to watch Mrs Keith Stewart, the daughter of Sir Charles Fitzroy, turn the first sod of earth for the construction of Australia's first railway.
1855	Christ Church Parsonage constructed
1855	The original Redfern Station was opened, just north of its current location. It was the first station in Sydney.
1855	The first Sydney railway workshop constructed
1855	The Cleveland Street Overbridge built
1856	Cleveland Street Overbridge duplicated
1858	The first national school was opened in Redfern
03/1869	Mortuary Station established
1875	Eveleigh Railway Workshops constructed, which was to be a major employer of local Aboriginal people

- 1874 The Second Sydney Station established. It would become the station known as Redfern today
- 1875 Redfern subdivided and developed
- 1879 Temporary tramline built from Redfern Street along Elizabeth Street to Hunter Street for Garden Palace International Exhibition. Steam tram begins running
- 1882 Redfern railway terminus becomes first place in Sydney permanently lit by electricity
- 1884 Cleveland Street Tunnel widened
- 1887 Eveleigh railway workshop complex at Redfern completed
- 1888 The Railway institute set up in the northeast corner of the original Sydney yard
- 1892 Redfern Electric Light Station opens. It was the first municipal power station in Sydney
- 23/12/1900 Electric trams replace steam trains
- 1906 Central Station Terminus was completed up to and including the main concourse level. The first platforms are opened on August 4. Old station demolished on August 6.
- 1913 The first stage of the Parcels Post office is completed
- 1916-1921 the second stage of Central Station construction including the clock tower and upper levels was completed
- 1958 Buses replace trams
- 1906 Today's Central Station opens
- 1917 The 'Great Strike' starts at Eveleigh Workshops- later extending across Eastern Australia and ultimately involving 97,000 workers.
- 01/03/1926 The first public train ran from Central to Oatley
- 1935 In 1934 NSW Premier Jack Lang spoke to supporters outside the Eveleigh workshops
- 1956 The Aboriginal Australian Fellowship was established by Pearl Gibbs and Faith Bandler.
- 1960s Eveleigh train workshops become obsolete
- 1965 Redfern mail exchange built
- 1968 The NSW Department begins to resettle Aboriginal people away from Redfern
- 1970s Aboriginal population of Redfern grown to over 35,000
- 1973 'The Block' granted to Redfern Aboriginal community. Aboriginal Housing Company formed to manage the grant
- 1970s Aboriginal Legal Service, Aboriginal Medical Service, Aboriginal Children's service, and the Aboriginal Black Theatre House established in Redfern
- 1979 Eastern Suburbs platforms opened

10/12/1992 Paul Keating makes iconic speech to Aboriginal Australia in Redfern Park

1997 Demolition of the Block approved by Aboriginal Housing Company

Appendix 2: Aboriginal organisations consulted

The list, while extensive should not be taken to be exhaustive. The Aboriginal organisations and individuals that were consulted in the course of this project included:

Aboriginal Children's Service

ABSEC

AECG

Aboriginal Housing Company

Aboriginal Legal Service

Aboriginal Medical Service

Mr Allen Madden

Mr Charles "Chikka" Madden

Babana Mens Group

Benevolent Society (Sharlene as the Community Worker would be good)

Boomalli Art Gallery

City of Sydney Aboriginal and Torres Strait Islander Advisory Panel members

Darug Aboriginal Cultural Heritage Assessments (contact Mr Gordon Morton)

Darug Tribal Aboriginal Corporation (contact Gordon Workman)

Darug Aboriginal Cultural Heritage Assessments (Contact: Celestine Everingham)

Eora TAFE Gadigal Information Service

Kinchela Boy's Home Aboriginal Corporation

Ms Lorna Munro

The Metropolitan Aboriginal Land Council and its members.

Mudjin-gal Women's Service

NCIE

Mrs Norma Ingram

Dr Heidi Norman

NSW Indigenous Chamber of Commerce

Redfern Aboriginal Corporation

Redfern Community Centre

The Redfern Foundation

The Settlement Neighbourhood Centre

The Sydney Story Factory

Tocomwall (Contact: Scott Franks and Danny Franks)

Sydney University (Indigenous Centre rep)

Sydney University SRC Chair, Kyle

UTS (Jumbunna Rep)

Wyanga Aboriginal Aged Care and Cultural Program

Yaama Dhinawan

Ms Maureen Reyland

NSWALC (contact Mr Phil Mundine)

Tribal Warrior, Shane Phillips.

Appendix 3 Barani barrabugu/yesterday tomorrow: Sydney's Aboriginal journey. City of Sydney.

BARANI BARRABUGU YESTERDAY TOMORROW

SYDNEY'S
ABORIGINAL
JOURNEY



Should you require this information
in an alternative format please contact:

CITY OF SYDNEY: 9265 9333

council@cityofsydney.nsw.gov.au

Translating & Interpreting Service (TIS): **13 14 50**

Think before you bin this guide.

After reading, pass it on to
someone else who might find
it useful or recycle it.



**ABORIGINAL PEOPLE HAVE
ALWAYS LIVED IN THIS
PLACE WE CALL SYDNEY.
THIS BOOKLET HIGHLIGHTS
SYDNEY'S ABORIGINAL
JOURNEY:
ITS PLACES, ITS HISTORY,
AND ITS PEOPLE.
BARANI / BARRABUGU
(YESTERDAY/TOMORROW)
CELEBRATES A LIVING
CULTURE IN THE HEART
OF THE CITY.**

BARANI BARRABUGU

Barani / Barrabugu (Yesterday / Tomorrow) is the first expression of the Eora Journey, a major project within the Sustainable Sydney 2030 strategy. The City of Sydney is committed to acknowledging, sharing and celebrating Aboriginal and Torres Strait Islander cultures. This booklet is a first step in reasserting the Aboriginal histories of this place.

The City's Aboriginal and Torres Strait Islander Advisory Panel was established in 2008 to provide advice to Council on matters of importance to Aboriginal and Torres Strait Islander communities in the City of Sydney. Members of the Panel have worked closely with the City's History Program to develop this booklet, and I congratulate them for their contribution.

We can all be proud of Barani / Barrabugu (Yesterday / Tomorrow) because it enriches our understanding of the many layers in the history of Sydney. I encourage you to use this booklet to explore the culture and history of our great city.



Clover Moore

Clover Moore MP
Lord Mayor of Sydney

OVERVIEW OF SITES IN SYDNEY ASSOCIATED WITH HISTORIES OF ABORIGINAL PEOPLE

- Early Contact
- Civil Rights
- Education
- Working Life
- Sport and Leisure
- Performing Arts
- Visual Arts



EORA JOURNEY

Aboriginal people have an unbroken and ongoing connection with the City of Sydney. Barani / Barrabugu (Yesterday / Tomorrow) reveals some of these associations, their histories and their cultures.

The original inhabitants of the Sydney city region are the Gadigal people. Despite the destructive impact of first contact, Gadigal culture survived. As the town of Sydney developed into a city, the Gadigal were joined by other Aboriginal people from elsewhere in New South Wales, to live, work and forge relationships within the urban Aboriginal community. Aboriginal people in our city have a devastating yet profound past (barani) and a diverse yet shared future (barrabugu). They're 'black, proud and deadly'.

CULTURAL ADVICE

Aboriginal and Torres Strait Islander people are advised that this publication contains names and images of people who have died.

The City of Sydney gratefully acknowledges the people and organisations that have given permission to reproduce the images in this booklet. Every effort has been made to trace and acknowledge copyright, and to obtain permission from the individuals or their descendants whose images are used within this booklet. If you have any further information about the people depicted, please contact the City of Sydney's History Program.

Translations of the Sydney language used throughout this booklet are derived from Jakelin Troy's book *The Sydney Language* published in 1994.

The Metropolitan Local Aboriginal Land Council is the custodian of Aboriginal culture and heritage within the Sydney region. For more information, visit Metro's website at www.metrolalc.org.au



HOW TO USE THIS BOOKLET

This booklet provides histories of sites in the City of Sydney local government area that are associated with the histories of Aboriginal people.

Each of the sites is connected with a historical theme that expresses an aspect of cultural life in Sydney – these are colour coded throughout the booklet and on the maps. Together the sites and themes provide a layered narrative of the lived experience of Sydney's Aboriginal people.









WANT TO GET OUT ON THE STREETS?

Four precinct maps covering Sydney's inner city area identify the location of sites. While all the sites have historical significance, many have changed or disappeared. Others are private buildings or educational facilities that are not suitable to visit. The numbers for these sites are circled with a dotted line.

Sites that are worth visiting are symbolised with an unbroken line around the numbers.

Major institutions where you can further encounter Aboriginal and Torres Strait Islander heritage and history in the city are marked with a magnifying glass and are listed in the Visitor Experiences section of this booklet.

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BEREWALGAL PEOPLE FROM A DISTANT PLACE
MUBAYA SPEAK AN UNKNOWN LANGUAGE
YURIDYUWA SIT NEAR (TO SIT NEAR ANYONE)

EARLY CONTACT

ABORIGINAL PEOPLE HAVE ALWAYS LIVED IN SYDNEY. FOLLOWING THE ARRIVAL OF THE FIRST FLEET IN 1788, THE BRITISH ENCOUNTERED ABORIGINAL PEOPLE AROUND THE COVES AND BAYS OF PORT JACKSON. THE ABORIGINAL COMMUNITIES HERE SHOWED ENORMOUS RESILIENCE AND GENEROSITY TOWARDS THE BRITISH WHO TOOK THEIR LAND.



Excavation at Sheas Creek in 1896
 (photograph courtesy Australian Museum)

01 SHEAS CREEK (ALEXANDRA CANAL), ALEXANDRIA

The earliest recorded excavation of an Aboriginal archaeological site in Sydney was uncovered on the banks of Sheas Creek in 1896 during construction of the Alexandra Canal. Artefacts included incised skeletal remains of a dugong and stone tool fragments. They were donated to the Australian Museum and have been radiocarbon dated to over 6,000 years old.



Frederick Garling's 1842 watercolour shows the Tank Stream, emptying to Sydney Cove (image courtesy Mitchell Library, State Library of NSW – ML 420)

02

THE TANK STREAM, SYDNEY

The watercourse named the Tank Stream was an important source of fresh water for local Aboriginal people living in Sydney before the arrival of European settlement. As the 19th century progressed and the population of Sydney grew, the Tank Stream was first polluted and then channelled and diverted underground into a series of drains and pipes. It is now hidden beneath the streets of the city.

Fifty-four worked stone artefacts were discovered in 1996 during excavations for the construction of the City Recital Hall at Angel Place, which was built above a section of the Tank Stream. This archaeological discovery shows that Aboriginal people had, for centuries, camped alongside the stream to flake river pebbles to make stone tools for fishing and hunting. Look out for the display of artefacts in the City Recital Hall foyer.

A small exhibition about the Tank Stream, including an excavated segment of the original brick-lined oviform drain, can be found in the basement of the General Post Office building. Enter directly under the clock tower.

03

CAMP SITE, LILYVALE, THE ROCKS

Before European settlement, the rocky ridge above the western side of Sydney Cove were thickly vegetated, its highest points covered with a dense forest of blackbutts and angophoras. During archaeological excavations for a hotel in The Rocks in 1991, remains were found of an Aboriginal fireplace and a meal of rock oyster, hairy mussel, snapper and bream. These remains were dated to about 340 years before British landfall on Australia's eastern coast.



John Lewin, 'Fish catch and Dawes Point Sydney Harbour', c1813 (image courtesy Art Gallery of South Australia – 899P30)

04 DAWES POINT/TAR-RA, THE ROCKS

The Aboriginal name for the peninsula on the western side of Sydney Cove is Tar-Ra. It is also known as Dawes Point because it was the site of an observatory built in April 1788 by Lieutenant William Dawes of the First Fleet. He lived and worked here, and with a young Aboriginal woman Patyegarang, compiled the first dictionary of the local Aboriginal language of Sydney.

Large flat rocks at the tip of the peninsula, directly underneath the southern approach of the Sydney Harbour Bridge, were said to have been used by local Aboriginal people as a place to cook fish.

Parish Map of St Philip showing Dawes Point in 1835
(image courtesy State Records of NSW – AO Map 286)



05 BENNELONG POINT / DUBBAGULLEE, SYDNEY

Dubbagullee, the peninsula on the eastern side of Sydney Cove, was the site of a brick hut built for Bennelong by Governor Arthur Phillip in 1790. Within two years, Bennelong set sail for England with his young kinsman Yemmerrawanne and Governor Phillip. Shortly after his return three years later, Bennelong's house was torn down.

This peninsula, named in honour of Bennelong, has retained significance as a gathering place for Aboriginal people.



Bennelong Point
viewed from
Dawes Point in
c1804 (image
courtesy Mitchell
Library, State
Library of NSW –
V1 / 1810 / 1)

06

LAKE NORTHAM, VICTORIA PARK, GLEBE

Blackwattle Creek was once a tidal watercourse that extended from its marshy headwaters at Glebe towards the suburbs of Redfern and Waterloo to the south. A remnant of this creek, Lake Northam, which is within Victoria Park, is a reminder of the natural environment inhabited by Aboriginal people before the arrival of the Europeans.

Sydney's landscape was greatly modified throughout the 19th century. The foreshores of the harbour were reclaimed, and the waterways in and around the inner suburbs, including Blackwattle Creek, were harnessed for use by industry as well as being diverted underground to allow for residential development.

Victoria Park was the site of the Tent Embassy protest against the Sydney Olympics in 2000, and has been the venue for Yabun, an annual festival held on 26 January, showcasing Aboriginal and Torres Strait Islander culture, since 2002.



Frederick Terry's watercolour landscape showing Grose Farm in the 1860s, the site of today's Sydney University with Victoria Park and Lake Northam in the foreground (image courtesy Mitchell Library, State Library of NSW – ML 315)

The turning of the first sod for the new railway station at Prince Alfred Park in July 1850, as depicted by John Rae (image courtesy Mitchell Library, State Library of NSW – ML 244)



07

PRINCE ALFRED PARK (CLEVELAND PADDOCKS), SURRY HILLS

Prince Alfred Park, earlier known as Cleveland Paddocks, was an Aboriginal camp site until the mid 19th century. Sydney's Aboriginal people lived here, west of the city centre, until the coming of the railway in 1855 and the subsequent use of the park as the showground for the Agricultural Society. Sydney's Aboriginal population had been earlier pushed to the fringes of the city, away from their traditional camping grounds around Sydney Cove at The Domain and Woolloomooloo.

08 THE AUSTRALIAN MUSEUM, 6-8 COLLEGE STREET, SYDNEY

The Australian Museum is Australia's oldest natural history museum. It was established in 1827 when the British Colonial Office authorised a museum in NSW for the collection of 'rare and curious specimens of natural history'.

Today, it has a rich collection of Aboriginal artefacts from Sydney and NSW, many of them donated by local citizens in the 19th century. It also has millions of specimens of fossils, minerals, plants and animals.



Shell fish hooks (*bara*) from the Sydney region (photograph by James King, courtesy Australian Museum)



09 HYDE PARK SOUTH, SYDNEY

Until the mid 1820s, Aboriginal people travelled from all over Sydney, and as far away as the Hunter and the Illawarra, to gather at a ceremonial contest ground to the south of the city. The exact location of this site of ritualised conflict settlement and resistance is unclear. Described as lying between the road to Botany Bay and the Brickfields, it was probably near Hyde Park South.

Bloody fist fights involving up to 100 people, spearings and beatings were used to resolve conflicts at the Brickfields contest ground. These were observed and recorded by visiting Russian sailors in 1814, and again 10 years later by the French explorers Dumont d'Urville and Rene Lesson.

John Rae's 1842 view of Hyde Park South (image courtesy Mitchell Library, State Library of NSW – DG SV* / Sp Coll / Rae / 20)



A portrait of Bennelong c1793 (image courtesy Mitchell Library, State Library of NSW – DGB 10)

10 THE SITE OF FIRST GOVERNMENT HOUSE, CNR PHILLIP AND BRIDGE STREETS, SYDNEY

Sydney's first Government House overlooking Sydney Cove was built for Governor Arthur Phillip in 1789. The building and its grounds were an important place of early contact and cross-cultural exchange between Sydney's Aboriginal population and the colonists, as expressed through the relationship between Bennelong, a Wangal man, and Governor Phillip.

In November 1789, Bennelong and another Aboriginal man, Colebee, were captured at Manly under Phillip's orders and were held at Government House. Yet Bennelong maintained cordial ties with Phillip after he escaped. He often dined at Government House with his wife Barangaroo, and a number of Aboriginal people were buried within the gardens at his behest. They included Barangaroo and her infant daughter Dilboong, and Ballooderry from the Burramattagal clan near Parramatta.

11 THE DOMAIN AND ROYAL BOTANIC GARDENS, SYDNEY

The Governor's Domain was proclaimed by Governor Lachlan Macquarie in 1812 to provide a parkland setting for First Government House. The grounds were much more extensive than today, taking in the Royal Botanic Gardens and extending to Woolloomooloo Bay to the east.

Aboriginal explorer Bowen Bungaree, his mother Cora Gooseberry and their extended family camped here, at a spot near Centipede Rock at Woolloomooloo, through to the 1840s. They were regularly seen at the wharves at nearby Circular Quay, selling fish and oyster catches, and demonstrating how to throw boomerangs.

By the 1940s, the Domain had become a site of protest for Aboriginal people. Jack Patten and William Ferguson, both key members of the Aborigines Progressive Association (APA), were gifted orators and regulars at Speakers Corner in the Domain in the 1930s. Their political agitation was instrumental in shaping the resolution that was read at the Day of Mourning Conference on 26 January 1938 at Australian Hall.

A ceremony at Farm Cove (*Yoo-long erah-ba-diang*) depicted by James Neagle in 1798 (image courtesy National Library of Australia – nla.pic-an14340273-8)



George Peacock's 1845 view of Customs House with The Rocks in the background (image courtesy Mitchell Library, State Library of NSW – DG 38)



12

CIRCULAR QUAY / WARRANE, SYDNEY

The Aboriginal name for Sydney Cove as recorded in a number of First Fleet journals, maps and vocabularies, was Warrane, also spelt as War-ran, Warrang and Wee-rong. This place is highly significant to both Aboriginal and non-Aboriginal people as a site of first contact between the Eora and the Berewalgal (meaning people from a distant place: the Europeans).

Warrane and Sydney Harbour were integral to the everyday lives of the Eora people. The men speared fish from the shoreline, while the women line-fished from their nowies (canoes). The Berewalgal gathered local knowledge about the Eora people and their fishing spots through observation and interaction.

Historical records show that a group of Aboriginal people were camping at the Government Boatsheds at Circular Quay from the 1830s through to the 1880s. The camp was disbanded in 1881 and its residents moved to La Perouse, in the lead up to the formation of the Aborigines Protection Board.

MAWA GRASP – TO TAKE HOLD
WALAMA RETURN OR COME BACK

CIVIL RIGHTS

THERE WAS A GROWING POLITICAL ACTIVISM WITHIN SYDNEY'S ABORIGINAL COMMUNITY OVER THE 20TH CENTURY, WHICH LED TO THE DEVELOPMENT OF SUPPORT SYSTEMS AND FACILITIES FOR URBAN ABORIGINAL PEOPLE. THE SUBURB OF REDFERN WAS A PARTICULAR FOCUS FOR ACTIVISM AROUND CIVIL AND LAND RIGHTS FOR ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLE.



13 **ABORIGINES WELFARE BOARD,
CHIEF SECRETARY'S BUILDING,
121 MACQUARIE STREET, SYDNEY**

The Chief Secretary's Building on Macquarie Street was the meeting place for the now notorious Aborigines Welfare Board until the Board's abolition in 1969.

The organisation was formed in 1883 under its original name, the Board for the Protection of Aborigines. Its purpose was to make recommendations about the conditions of Aboriginal people living in NSW. Under the *1909 Aborigines Protection Act*, it became responsible for administering Aboriginal stations and reserves throughout NSW and for providing food, clothing and housing for the people living there.

The Board could control where Aboriginal people lived and worked and because it was authorised to remove Aboriginal children from their families, it was instrumental in the creation of the Stolen Generations. The Aborigines Welfare Board was reconstituted in 1943 to include two Aboriginal members for the first time.

Arthur Ferguson and James Morgan, new members of the Aborigines Welfare Board in 1964 (photograph courtesy Mitchell Library, State Library of NSW – GPO 2 25653)

14

**BIDURA, 357 GLEBE PT ROAD, GLEBE
ROYLESTON, 270 GLEBE PT ROAD, GLEBE**

Bidura was a grand residence designed and built as a family home by architect Edmund Blacket. It was purchased by the NSW Child Welfare Department in 1920 for use as a 'home' for female wards of the state. Nearby *Royleston* fulfilled the same purpose for boys.

Many held here were Aboriginal children who were forcibly separated from their families. These children would later be known as the Stolen Generations. In 1973, *Bidura* was stormed by women liberationists in protest about the brutal conditions for female wards in state institutions. In 1980, residential facilities were closed and a new building was constructed at the rear to house a children's court.

Bidura and *Royleston* were two of a number of residential homes established in the 20th century for the care and control of wards of the state in NSW. They housed children up to the age of 18 who were assessed by the children's court as being uncontrollable, delinquent or neglected. Both these places have significance for Aboriginal and non-Aboriginal children who were removed from their families. They are remembered as places of punishment and isolation, as acknowledged in the *Bringing them Home* and *Forgotten Australians* reports.



Bidura in 1973
(photograph courtesy Bernard Smith Collection, City of Sydney)

Australian Aboriginal Progressive Association emblem (courtesy John Maynard and State Records of NSW)



"We aim at the spiritual, political, industrial and social. We want to work out our own destiny. Our people have not had the courage to stand together in the past, but now we are united, and are determined to work for the preservation for all those interests which are near and dear to us."

Fred Maynard, quoted in the *Daily Guardian*, 24 April 1925

15 ST DAVID'S HALL, 17 ARTHUR STREET, SURRY HILLS

The Australian Aboriginal Progressive Association (AAPA) was an all-Aboriginal political organisation formed in Sydney in 1924 by Fred Maynard. He had been involved in the Coloured Progressive Association, a group active in Sydney between 1903 and 1908, and was profoundly influenced by Marcus Garvey and the African-American civil rights movement in the 1920s.

The first of four highly successful AAPA conferences organised by Maynard was held at St David's Hall in Surry Hills in April 1925. The conference had an attendance of over 200 delegates from around the state, and was integral in the movement towards self-determination among Aboriginal people in NSW.

The conference at Surry Hills is considered to be the first civil rights convention of Aboriginal people in Australia. Maynard's work with the AAPA in the 1920s paved the way for the Day of Mourning Conference in 1938.

16 AUSTRALIAN HALL, 152 ELIZABETH STREET, SYDNEY

"...we appeal to the Australian nation of today to make new laws for the education and care of Aborigines, we ask for a new policy which will raise our people to full citizen status and equality within the community."

Excerpt from the Day of Mourning resolution read by Jack Patten, 1938

This was where Aboriginal rights activist Jack Patten read the resolution on citizenship rights at the Day of Mourning Conference on 26 January 1938, which only Aboriginal people were allowed to attend. Activists including Patten, William Ferguson and William Cooper were protesting against the celebrations for the Sesquicentenary year of European settlement in Australia.

Australian Hall is considered by many to be the birthplace of the Aboriginal civil rights movement in Australia. In the 1990s, a legal battle was waged by the descendants of the original activists and their supporters to recognise the social and historical significance of the building. It was listed on the State Heritage Register in 1999 and added to the National Heritage List in 2008.



Jack Patten reading the resolution at the Day of Mourning in 1938 (photograph courtesy Mitchell Library, State Library of NSW – MLQ059/9)



National Aborigines Day celebrated with speeches in Martin Place in 1963 (photograph courtesy Mitchell Library, State Library of NSW – GPO2 23086)

17 MARTIN PLACE, SYDNEY

An annual protest event was inaugurated following the Day of Mourning demonstration at Australian Hall in 1938. Known as Aborigines Day, it was held each Sunday before Australia Day.

In 1955 it was decided to move this commemoration day to July as a way of also celebrating Aboriginal culture and heritage. Martin Place was the site for rallies and events as part of this event from the early 1960s.

National Aborigines Day was the forerunner of National Aboriginal and Islander Day Observance Committee (NAIDOC) Week, which continues to be held annually across Australia in the first week of July.

18

FOUNDATION FOR ABORIGINAL AFFAIRS, 810-812 GEORGE STREET, SYDNEY

The Foundation for Aboriginal Affairs was established in December 1964 to provide assistance to Aboriginal people living in Sydney. Although it was originally intended as a non-political and non-religious organisation, it soon became an important stepping stone in the push towards community-control within Sydney's Aboriginal community.

The 'Foundo' helped with housing, employment, education, welfare, and legal, medical and financial assistance. It was administered by Aboriginal people including Charles Perkins, Chicka Dixon and Ken Brindle, but non-Aboriginal people were also involved in its operations and helped with fundraising events including dances.

The Foundation for Aboriginal Affairs bought a building at 810-812 George Street for its headquarters, which was officially opened in October 1966 by Eric Willis, then the Chief Secretary of NSW. The organisation folded in 1977 due to a lack of funding and a general shift towards Aboriginal-run and administered organisations.



Harry Williams (left) and Chicka Dixon at the Foundation for Aboriginal Affairs in the mid 1960s (photograph courtesy Robert Hallams Collection, Mitchell Library, State Library of NSW – SLIDES 53 / 1442-1456)



19 ABORIGINAL HOUSING COMPANY, THE BLOCK, REDFERN

There has always been an Aboriginal presence in Redfern because it is centrally located, housing was once relatively cheap, and it was close to industry and jobs in South Sydney.

During the 1930s Depression, many extended families moved to the area around Caroline, Eveleigh, Vine and Louis Streets, which became known as 'The Block'. The local population continued to increase, especially following the 1967 Referendum on Citizenship Rights which saw the abolition of NSW's reserve system, which put pressure on housing in Sydney. In the early 1970s, squatters occupied vacant terraces on The Block as a political and practical response to overcrowding and homelessness.

The Aboriginal Housing Company was formed in 1973 by Aboriginal leaders and supporters. It bought the first six houses on The Block with a grant from the Whitlam Labor Government, and acquired the last house there in 1994.

The Aboriginal Housing Company is now seeking to redevelop and revitalise The Block as part of the Pemulwuy Project.

The Aboriginal Housing Company's Redfern Housing Project under way in 1974 (photograph courtesy National Archives of Australia – Series A8739, Item A1/8/74/74)

20 ABORIGINAL LEGAL SERVICE, 142 REGENT STREET, REDFERN

The Aboriginal Legal Service was established in December 1970 to provide free legal assistance to Aboriginal people living in Sydney. The service was intended to counteract disadvantage and discrimination faced by Aboriginal people, especially those unable to afford legal advice.

Hal Wootten, a professor at the University of NSW, organised for law students and practising lawyers to contribute their expertise and time, while members of Redfern's Aboriginal community ran the administration of the organisation and acted as field officers. Key foundation members were Gordon Briscoe, Paul Coe and Gary Williams.

The Aboriginal Legal Service was originally based in a shopfront on Regent Street in order to provide greater community access. In more recent times, it moved to an office on Elizabeth Street in Redfern. The service was an embodiment of a generation of Aboriginal people's desire to control their own destiny, and has since provided a model for the establishment of over 60 similar community legal services throughout Australia.

Redfern's Aboriginal Legal Service in 1980 (photograph courtesy National Archives of Australia – Series A6180, Item 16/4/80/33)



Clients at the
Aboriginal Medical
Service in 1974
(photograph courtesy
National Archives
of Australia –
Series A8739,
Item A2/8/74/23)



21 ABORIGINAL MEDICAL SERVICE, 36 TURNER STREET, REDFERN

The Aboriginal Medical Service (AMS) was set up in July 1971 to provide free medical support to Aboriginal people living in Sydney. It was the first Aboriginal community-run medical service in Australia, and had a holistic approach to health care from the outset.

Its formation was a response to health issues among Aboriginal people newly migrated from regional NSW, many of whom were living in overcrowded conditions and experienced poor nutrition. There was no universal health care scheme at this time, and some were reluctant to access mainstream medical services.

Foundation members included non-Aboriginal doctors who volunteered their services. Prominent community activists were employed as field officers including Mum Shirl, who was the first Welfare Officer.

In 1977, the AMS moved to premises behind St Vincent's Catholic Church. The Sisters of Mercy later presented the deeds of this property in a symbolic gesture of solidarity. A new building for the AMS designed by the Merrima Design Unit at the Government Architect's Office was built here in 2004.

22 BOOT TRADE UNION HALL, 122 EVELEIGH STREET, REDFERN

The Boot Trade Union Hall at Redfern was a popular gathering place for Aboriginal people living in Sydney following the Second World War, especially for dances on Friday evenings.

It was also the site of an important Aborigines Progressive Association (APA) meeting in the 1940s. It was addressed by William Ferguson and Bert Groves to protest about the poor conditions of Aboriginal workers at Oodnadatta in South Australia.



The Boot Trade Union Hall in Redfern in 1922
(image courtesy National Library of Australia)



Gary Williams and Charles Perkins at Sydney University in 1963 (photograph courtesy Gary Williams)

23

FREEDOM RIDE, UNIVERSITY OF SYDNEY

Student Action for Aborigines (SAFA) was formed in 1964 as a way of engaging students at the University of Sydney with issues encountered by Aboriginal and Torres Strait Islander people across Australia. The group had been directly influenced by the Freedom Rides in America in 1961, and the ensuing Afro-American civil rights movement.

In February 1965, 29 students from the university including Charles Perkins, Gary Williams, Anne Curthoys and Jim Spigelman, set out in a bus to tour regional NSW to protest against racism towards Aboriginal people. The bus was on the road for two weeks but generated comment and debate in the local and international press for years after about the treatment of Aboriginal people in Australia.

24

BURLINGTON HOTEL, 431–439 SUSSEX STREET, HAYMARKET

Aboriginal people were not free to drink in public bars in Sydney through to the 1970s. Although not upheld by law, this informal apartheid was enforced by patrons, publicans and the police. The imposition of this unofficial ban was a snub to Aboriginal people, and reflected the prevailing attitudes of non-Aboriginal people at this time.

On 21 March 1965, a group of 40 Aboriginal men staged a 'sit-in' demonstration in the lounge of the Burlington Hotel on the corner of Hay and Sussex Streets in Haymarket. The group led by Charles Perkins and Ken Brindle was protesting against the hotel's policy to refuse admission to Aboriginal patrons.

The protest at the Burlington Hotel came a month after a group of Sydney University students took part in an event that became known as the Freedom Ride.

Aboriginal activists in the lounge of the Burlington Hotel on 20 March 1965 (photograph by Ted Golding, courtesy Fairfax Photos)





25 **LAND RIGHTS,
SYDNEY TOWN HALL,
483 GEORGE STREET, SYDNEY**

Along with the protection of children, and the right to vote and be counted, Aboriginal people also mobilised politically around land rights throughout the 20th century.

Sydney had seen protests about Aboriginal land ownership from the early 20th century, but activism here grew in response to the national land rights movement which came to a head in the 1970s over land claims by the Gurindji and Yirrikala peoples in the Northern Territory. In Sydney the movement was led by a coalition of Aboriginal activists, student radicals, humanists, and radical church leaders, and land rights protest marches were organised by the Black Moratorium Committee based at Tranby in Glebe.

Sydney Town Hall was a focus for Aboriginal activism as its Lower Town Hall was the site for rallies, public talks and fund raising concerts in the early 1970s and 80s. Land rights were also a key concern for the protests around the Bicentennial celebrations, which included a march from Redfern Oval into the city on 26 January 1988.

Aboriginal protestors taking to the streets of Sydney during the 1988 Bicentenary (photograph courtesy Newspix)

26 **REDFERN PARK,
REDFERN**

"...It was we who did the dispossessing. We took the traditional lands and smashed the traditional way of life. We brought the diseases. The alcohol. We committed the murders. We took the children from their mothers. We practised discrimination and exclusion. It was our ignorance and our prejudice. And our failure to imagine these things being done to us. With some noble exceptions, we failed to make the most basic human response and enter into their hearts and minds. We failed to ask – how would I feel if this were done to me? As a consequence, we failed to see that what we were doing degraded all of us...."

Excerpt from Paul Keating's
Redfern Speech, 1992



Paul Keating at the launch of the Year of the Indigenous Person at Redfern Park in 1992 (photograph courtesy City of Sydney Archives – SRC16969)

Redfern Park was the site of a speech given by the former Australian Prime Minister Paul Keating on 10 December 1992, to launch the Year of the Indigenous Person. Subsequently referred to as the 'Redfern Speech', it focused on reconciliation, and was the first acknowledgement by a Commonwealth Government of the dispossession of Aboriginal and Torres Strait Islander people.

**NGARA LISTEN, HEAR, THINK DJIYADI TALK
BADUWA SEEK WARANARA SEEK**

EDUCATION

EDUCATION AND SCHOOLING NURTURED AND EMPOWERED ABORIGINAL PEOPLE LIVING IN SYDNEY IN THE 20TH CENTURY. WITH THE GROWING SELF-DETERMINATION MOVEMENT IN THE LATE 1960s, ABORIGINAL PEOPLE CREATED AND MANAGED THEIR OWN LEARNING OPPORTUNITIES AND INITIATIVES.

27

**TRANBY,
13 MANSFIELD STREET,
GLEBE**

Tranby Aboriginal College is a community-based education cooperative run by and for Aboriginal people. Located in the inner-city suburb of Glebe, Tranby has provided an independent learning environment for Aboriginal and Torres Strait Islander people since it was set up in 1957 by the Reverend Alf Clint, a Methodist minister and trade unionist.

Apart from providing education, Tranby was proactive in the land rights movement from the early 1970s and in the push for a Royal Commission into Aboriginal Deaths in Custody in the 1990s.

Additional buildings at Tranby were completed in 1998 reflecting the philosophy of an Aboriginal learning circle with round rooms surrounding a courtyard. The new buildings were designed by architects Julie Cracknell and Peter Lonergan with the Merrima Design Unit.

Aboriginal people continue to travel from all over Australia to study and train at Tranby, taking up courses in legal studies, community development and business.

Students at Tranby Aboriginal College in February 1973
(photograph courtesy City of Sydney Archives – SRC14399)





28 **MURAWINA,
EVELEIGH STREET,
REDFERN**

Murawina, meaning 'black woman', was a childcare centre run by and for Aboriginal people. It began in 1972 as a breakfast program in Hollis Park for local Aboriginal children living in Redfern and Newtown, but soon expanded to become a child care service. By the late 1970s, Murawina occupied purpose-built accommodation on Eveleigh Street, and moved to the newly refurbished Redfern Public School in 2003.

Murawina contributed significantly to the inner-city Aboriginal community since its inception by providing a link to the mainstream education system. To this end, Aboriginal kinship terms were used in place of formal titles for teachers, and Aboriginal and Torres Strait Islander culture was integrated into learning programs. This reflected the philosophy of Murawina to instil Aboriginal children with pride in their heritage to enable them to deal with potential racism in wider society.

Students at Murawina on Eveleigh Street in 1980 (photograph courtesy National Archives of Australia – Series A6180, Item 22/4/80/16)

29

**EORA CENTRE,
333 ABERCROMBIE STREET,
CHIPPENDALE**

The Eora Centre in Chippendale is a campus of the Sydney Institute of TAFE. Originally located at Regent Street, and later relocated to its present site on Abercrombie Street, it has been a centre for contemporary visual and performing arts and Aboriginal studies since it was established in July 1984.

The Eora Centre has nurtured a range of practising visual artists including Roy Kennedy, H J Wedge and Euphemia Bostock. Many went on to be involved with the Boomalli artists' cooperative, while others now have their works exhibited at the Yiribanna Gallery at the Art Gallery of NSW.

Students in the Theatre and Screen Performance course at the Eora College in 2010 (photograph courtesy TAFE NSW – Sydney Institute)



30

OUR LADY OF MOUNT CARMEL PRIMARY SCHOOL, 2-6 KELLICK STREET, WATERLOO

DARLINGTON PUBLIC SCHOOL, ABERCROMBIE STREET, DARLINGTON

A number of private and public schools in Sydney's inner-city suburbs have provided primary education for Aboriginal people.

Our Lady of Mount Carmel Primary School at Waterloo, originally known as the Waterloo Estate School when it opened in 1858, is one of Sydney's oldest Catholic schools. Today about half of the students are from an Aboriginal and Torres Strait Islander background.

Darlington Public School was established in 1878, moving to new premises on Abercrombie Street in 1975. It has educated primary school age children living in Chippendale, Darlington, Redfern and Waterloo since its establishment. Today, the school's curriculum is aimed at Aboriginal students living in these suburbs.



Primary school students learning Aboriginal language at Darlington Public School in 2004 (photograph John Grainger, courtesy Newspix)

Students at the entrance to Cleveland Street High School (photograph courtesy NSW Department of Education and Training)



31

CLEVELAND STREET HIGH SCHOOL, 244 CLEVELAND STREET SURRY HILLS

ALEXANDRIA PARK HIGH SCHOOL, PARK ROAD, ALEXANDRIA

Cleveland Street High School has educated generations of Redfern and Waterloo children since it was established in 1867. Originally the school provided only primary education, but in 1913 offered secondary education as well, becoming a boy's high school in 1956.

In 1982, 'Clevo' and Waterloo High Schools were merged to become a co-educational facility in Alexandria Park on the site of the former Federal Match Factory in Alexandria. This purpose-built school was provided with an Aboriginal Resource Room and an Aboriginal Teacher's Aid, reflecting the high proportion of students with Aboriginal and Torres Strait Islander heritage.

Customers at Waterloo Library in December 1984
(photograph courtesy City of Sydney Archives – SRC7490)



32

WATERLOO TOWN HALL & LIBRARY, 770 ELIZABETH STREET, WATERLOO

Waterloo Town Hall was converted to a library in the early 1970s. The Koori Collection is a dedicated Aboriginal history collection held at the library which was officially launched in July 2007 as part of NAIDOC Week. It comprises over 1250 fiction and non-fiction items on Australian Aboriginal and Torres Strait Islander related subjects such as politics, art, sport and history.

**MAGARI TO FISH BINNIE BOW I WILL MAKE
WULUNADARANG HUNT YARRABUNI MIND YOUR
WORK! BANGA OR BANGAWARRA MAKE OR DO**

WORKING LIFE

SYDNEY'S INNER SUBURBS HAVE LONG BEEN A MAGNET FOR ABORIGINAL PEOPLE FROM AROUND NSW AND INTERSTATE. THE 'BIG SMOKE' PROVIDED WORK OPPORTUNITIES, SHELTER AND REINFORCED CONNECTIONS WITH COMMUNITY AND FAMILY.



**33 HENRY JONES & CO IXL JAM FACTORY,
12 GOLDEN GROVE STREET, DARLINGTON**



**34 FEDERAL MATCH FACTORY,
7-11 PARK ROAD, ALEXANDRIA**

Anti-clockwise from top left:

Henry Jones & Co IXL Jam Factory on Golden Grove Street in Darlington in 1937 (photograph courtesy Mitchell Library, State Library of NSW – Home and Away 15975)

The Federal Match Factory at Alexandria in the late 1970s (photograph courtesy City of Sydney – CRS 1140: BM 901)

Female employees at the Australian Glass Manufacturers in Waterloo in 1947 (photograph courtesy Mitchell Library, State Library of NSW – Home and Away 24966)

Aboriginal women living in South Sydney worked for the Federal Match Factory in Alexandria, which was affectionately known as Wellington Matches because so many of the Aboriginal workers were originally from the NSW country town of Wellington. Other local industries where Aboriginal people worked were the Henry Jones & Co IXL Jam Factory on Golden Grove Street in Chippendale, Francis Chocolates on Stirling Street in Redfern, and the Australian Glass Manufacturers on South Dowling Street at Waterloo.



**35 AUSTRALIAN GLASS MANUFACTURERS,
849 SOUTH DOWLING STREET, WATERLOO**

**36 FRANCIS CHOCOLATES,
1-7 STIRLING STREET, REDFERN**

37 **EVELEIGH RAILWAY YARDS, REDFERN
(AUSTRALIAN TECHNOLOGY PARK
AND CARRIAGEWORKS)**



Eveleigh Railway Yards was Sydney's largest employer from the time it opened in 1886. It was also one of the biggest employers of Aboriginal people living in Sydney.

Many Aboriginal men also worked in the Alexandria goods yard loading trains with kegs and potatoes and on the waterfront docks at Walsh Bay and Darling Harbour.

Following the closure of the Eveleigh Railway Yards in the 1980s, the former workshops on either side of the railway line were converted for other uses. On the southern side in the former Locomotive Workshops is the Australian Technology Park, and on the northern side is CarriageWorks, a hub for contemporary arts and culture. There is information displayed at both sites that describes some of the work practices that took place here.

Workers at the unveiling of an honour board at the Eveleigh Railway Yards in Redfern (photograph courtesy Noel Butlin Collection, Australian National University – hdl:1885/203)

38 **TRADES HALL,
4-10 GOULBURN STREET,
SYDNEY**

When Aboriginal people began to organise politically, there were often sympathetic non-Aboriginal people to help in the struggle, some of them unionists. From the 1950s, unions and Aboriginal organisations worked closely to build momentum towards the 1967 Referendum on Citizenship Rights and Commonwealth control of Aboriginal affairs.

Unions helped Aboriginal people from regional areas to get jobs in Sydney, and offered support in the education sector by financing scholarships at Tranby College. The Builders Labourers Federation was a sponsor of the Redfern All Blacks football team, and later placed a Green Ban on the development of The Block in the early 1970s.

In 1963, two Aboriginal unionists, Ray Peckham and Valentine 'Monty' Maloney, launched *The Aboriginal Worker* newspaper, which urged Aboriginal people to 'play an active part in their union'.



May Day procession in Sydney in the 1950s (photograph courtesy Noel Butlin Collection, Australian National University – hdl:1885/48117)

**BILYA LAUGH WUNYAWURI MAKE BELIEVE,
DO SOMETHING IN JEST WUMARA RUN AS
AN ANIMAL (ALSO FLY) DYANMILA PLAY**

SPORT AND LEISURE

WHAT ARE COMMUNITIES WITHOUT RECREATIONAL OUTLETS? FOR SYDNEY'S ABORIGINAL COMMUNITY, SPORTING AND LEISURE ACTIVITIES WERE A WAY TO REINFORCE SOCIAL CONNECTIONS, BUT THEY ALSO HAD A POLITICAL DIMENSION.

**39 FOUNDATION FOR ABORIGINAL AFFAIRS,
810-812 GEORGE STREET, SYDNEY**



The headquarters of the Foundation for Aboriginal Affairs on George Street was opened in October 1966. In addition to providing welfare support for Aboriginal people migrating to Sydney from regional areas of NSW, the George Street shopfront was a focal point of a growing Aboriginal and Torres Strait Islander community in Sydney. It was a popular venue for community functions, dances and concerts.

Pearl Anderson dancing with Prime Minister John Gorton at a Debutantes Ball organised by the Foundation at Sydney Town Hall in July 1968 (photograph courtesy Mitchell Library, State Library of NSW – APA 29022)

Social events featured Aboriginal musicians based in Sydney, such as Jimmy Little, the Silver Linings and Black Lace. The Foundation also provided a social and political platform for Charlie Perkins, Chicka Dixon and others to agitate about issues including the 1967 Referendum and land rights.

**40 REDFERN TOWN HALL,
73 PITT STREET, REDFERN**



**41 PADDINGTON TOWN HALL,
249 OXFORD STREET, PADDINGTON**



Anti-clockwise from top left:

Redfern Town Hall in 1871 (photograph courtesy Mitchell Library, State Library of NSW – SPF / 727)

Paddington Town Hall in c1918 (photograph courtesy City of Sydney Archives – CRS 1033/61)

Sydney Town Hall in 1935 (photograph courtesy City of Sydney Archives – NSCA CRS 46/2/21)

Town Halls throughout Sydney's inner suburbs provided large civic spaces that Aboriginal organisations used to gather and socialise for leisure activities and political meetings.

Aboriginal activist William Ferguson was a member of the Aborigines Progressive Association (APA). Key campaign meetings held at Redfern Town Hall in the 1940s ensured that he was elected as the first Aboriginal member of the Aborigines Welfare Board in 1943, along with William Page.

Regular dances were organised by the Aboriginal-Australian Fellowship, the Foundation for Aboriginal Affairs and the Redfern All Blacks at Redfern and Alexandria Town Halls. These provided a social event for the local community, but were also a means of raising funds for the All Blacks football team. Sydney Town Hall was the scene of debutante balls for young Aboriginal girls in the 1950s and 60s, as was Paddington Town Hall.

**42 SYDNEY TOWN HALL,
483 GEORGE STREET, SYDNEY**



**43 ALEXANDRIA TOWN HALL,
73 GARDEN STREET, ALEXANDRIA**



44 **EMPRESS HOTEL,
87 REGENT STREET, REDFERN**
**CLIFTON HOTEL,
1 BOTANY ROAD, WATERLOO**

The Empress Hotel on Regent Street (photograph courtesy City of Sydney Archives – Mark Stevens Collection, 48575)

The Empress Hotel on Regent Street was frequented by Aboriginal and Torres Strait Islander people from the 1940s through to the 1970s. Although it was a place where Aboriginal people were able to drink and socialise freely, it was also a site for heavy handed police action. Aboriginal activists who began to record police harassment at the Empress created the foundations of the Aboriginal Legal Service in 1970.

Similarly the Clifton Hotel on Botany Road in Waterloo was a place where Aboriginal people gathered. It was where the decision was made to start the Koori Knockout, and where Bob Bellair decided to pursue a legal career after watching police discrimination towards Aboriginal people who met there. The Clifton Hotel was the site of a riot in 1983.

45 **REDFERN ALL BLACKS,
ALEXANDRIA OVAL**



Footballer Merv 'Boomanulla' Williams playing for the Redfern All Blacks in the 1940s (photograph courtesy of AIATSIS – Rick Mumbler Collection, N4751.20a)

The dynamic and successful Redfern All Blacks rugby league team formed officially in 1944, but may have begun informally a decade earlier. The team attracted talented players from around NSW including Eric 'Nugget' Mumbler, Babs Vincent and Merv 'Boomanulla' Williams.

After a hiatus in the 50s, it reformed in 1960 with activist Ken Brindle as Honorary Secretary. The All Blacks played an important role in helping young Aboriginal men adjust to life in the city. It gave them confidence in their sporting ability, kept community and family ties strong and was a positive expression of identity. Training and matches at Alexandria and Redfern Ovals showcased talent and many players pursued professional careers, often with the South Sydney Rabbitohs.

The team's success had important political, social and symbolic ramifications, and as an expression of community pride was a significant component in the shift towards self determination within Sydney's Aboriginal community.

46 KOORI KNOCKOUT, REDFERN OVAL, REDFERN

The NSW Aboriginal Rugby League Knockout, known to most as the Koori Knockout, has been held annually since 1970. It grew out of a longstanding tradition among Sydney's Aboriginal community of playing and watching rugby league, starting in the 1930s with the formation of the Redfern All Blacks and the La Perouse Panthers.

Following a discussion with some of the players from these teams at the Clifton Hotel, it was decided to hold a knockout competition with Aboriginal rugby league teams from around NSW. The first Koori Knockout match was held in 1970 at the Camdenville Oval in Erskineville, with the Sydney teams training at Redfern and Alexandria Ovals.

Until 1980, most of the Koori Knockout games were held in Sydney. But since then, the majority of the matches have been held in towns all over NSW, including Dubbo, Armidale, Moree, Walgett, Bourke and Nambucca Heads.



The Cec Patten Ron Merritt Redfern All Blacks Memorial team at Redfern Oval for the 2004 Koori Knockout (photograph courtesy Amanda James)

47 REDFERN COMMUNITY CENTRE, 29-53 HUGO STREET, REDFERN



Redfern Community Centre (photograph by Paul Patterson, courtesy City of Sydney)

The Redfern Community Centre, a focus for Aboriginal social and cultural activities in Sydney, is located in a refurbished former factory on The Block. It is surrounded by a landscaped park which is used for recreation and functions. Local Aboriginal elder, Auntie Joyce Ingram, cut the ribbon when the building was opened in March 2004 by NSW Governor Marie Bashir.

Community groups involved in negotiations to establish the community centre for the local area included the Redfern Residents for Reconciliation, the Redfern Aboriginal Corporation, the Settlement, Renew, and the Chippendale Residents Wilson Bros Factory Site Action Group.



48

NCIE, FORMER REDFERN PUBLIC SCHOOL, 160-202 GEORGE STREET, REDFERN

'Young Mob' Students at the National Centre of Indigenous Excellence (photograph courtesy Amanda James)

Redfern Public School was established in 1879. It educated generations of Aboriginal children living in Redfern and surrounding suburbs during the 20th century. Most students knew the school as George Street Public.

In 2006, the buildings and grounds of the former school were acquired by the Indigenous Land Corporation as a new home for the National Centre of Indigenous Excellence (NCIE). As part of works to revitalise the site, the original school building was refurbished. Gadigal House is home to the Australian Indigenous Mentoring Experience (AIME), the National Aboriginal Sporting Chance Academy (NASCA) and the Tribal Warrior Association.

NCIE offers Aboriginal and Torres Strait Islander children from around Australia the opportunity to excel in sport, art, education and culture. It was officially opened in 2010.

BAYUMI MUSIC – A TUNE. YABUN INSTRUMENTAL MUSIC MADE BY SINGERS DANCING OR BEATING ON TWO CLUBS DANGURA DANCE GARABARA DANCE, A METHOD OF DANCING

PERFORMING ARTS

MUSIC, DANCE AND THEATRE ARE AN IMPORTANT MEANS OF CULTURAL, POLITICAL AND SPIRITUAL EXPRESSION FOR URBAN ABORIGINAL PEOPLE. MANY ARTISTS AND PERFORMERS HAVE BEEN SUPPORTED AND ENCOURAGED BY ABORIGINAL ORGANISATIONS.



49 **BLACK THEATRE,
31 COPE STREET, REDFERN**

**ADTR, 82-88 RENWICK STREET,
REDFERN**

Black Theatre was an Aboriginal-run theatre company established in 1972 in response to the emerging land rights movement. It started on Regent Street in Redfern but later moved to Cope Street, next door to Radio Redfern.

Black Theatre offered workshops in dancing, writing and acting, and also performed plays authored by Aboriginal playwrights. Although it wound up in 1977, Black Theatre laid the foundation for a wellspring of creative expression within Sydney's Aboriginal community.

Aboriginal Dance Theatre Redfern (ADTR) was founded in 1979, occupying part of the old Black Theatre building before moving to Renwick Street. It offers accredited courses in Aboriginal dance and theatre skills, and provides a dance outreach program for children and youth from metropolitan Sydney, regional NSW and around Australia.

Above: playbill for Gerry Bostock's play, *Here Comes the Nigger*, performed at the Black Theatre in 1976 (image courtesy Australian History Museum, Macquarie University – AHM 4663)

Below: Aboriginal Dance Theatre Redfern logo (courtesy ADTR)



Aboriginal Islander Dance Theatre members including Phillip Langley, Richard Talonga and Steven Christian (photograph by Lee Chittick, courtesy National Library of Australia – nla.pic-an12823436)

50 **ABORIGINAL ISLANDER DANCE
THEATRE, ST JAMES HALL,
153 BRIDGE ROAD, GLEBE**

The Aboriginal Islander Dance Theatre was established in 1975 as a full-time training program to encourage Aboriginal and Torres Strait Islander people to take up professional dance. It launched the careers of many dancers and performers, and raised the profile of Aboriginal dance on the international stage.

Under the guidance of the founding Director, American-born Carole Johnson, the Aboriginal Islander Dance Theatre was based at St James Church Hall in Glebe. It was both a training school, teaching traditional and contemporary dance styles, and a performance company.

Following the departure of Johnson in 1989, there was a greater focus on performance. Raymond Blanco was appointed as the first Aboriginal Artistic Director of the dance company in 1991, with performances continuing until the late 1990s.

Radio Redfern on Cope Street in 1989
(photograph courtesy City of Sydney Archives)



51

RADIO REDFERN, 27 COPE STREET, REDFERN

Maureen Watson and her son Tiga Bayles laid the foundations for Radio Redfern in 1981, when they started broadcasting for 10 minutes each week on community radio station 2SER 107.3 FM.

When Radio Skid Row (2RSR 88.9 FM) was allocated a community broadcasting license in 1984, it gave 10 hours of air time weekly to Radio Redfern. The station was initially broadcast from the University of Sydney, later moving to a terrace house on Cope Street in Redfern, still under the license of 2RSR.

Radio Redfern was considered the voice of the Aboriginal community in Sydney, and played a vital role in coordinating political protests against the Bicentennial celebrations in 1988 and Aboriginal deaths in custody in the early 1990s. Radio Redfern grew to have 40 broadcast hours each week, with all the announcers contributing their time voluntarily.

52

GADIGAL INFORMATION SERVICE, 27 COPE STREET, REDFERN

When Radio Redfern stopped broadcasting in the early 1990s, the gap was quickly filled. Aboriginal and Torres Strait Islander owned and operated organisation Gadigal Information Service was founded in 1993. It broadcasts a full-time radio station, Koori Radio (93.7FM 2LND), to the Sydney metropolitan region.

In 2005, the Indigenous Land Corporation acquired the buildings on Cope Street that had been occupied by Radio Redfern and the National Black Theatre. A new building to house the recording studios and offices of the Gadigal Information Service was designed by the architectural firm Tonkin Zulaikha Greer, with exterior artwork by Aboriginal artist Adam Hill. The building was opened here in 2008.



Exterior of the building for Gadigal Information Services designed by Tonkin Zulaikha Greer (photograph courtesy Michael Nicholson)

**53 BANGARRA DANCE THEATRE,
WALSH BAY**

Bangarra Dance Theatre is a dance company formed in 1989 by staff and students of National Aboriginal Islander Skills Development Association (NAISDA), including Carole Johnson who had been involved with the Aboriginal Islander Dance Theatre since the 1970s. Bangarra Dance Theatre has occupied studios in one of the finger wharves at Walsh Bay since 1997.

Stephen Page became the artistic director in 1991, in collaboration with his brothers David and Russell. Under the guidance of the Page brothers, Bangarra developed a uniquely modern style, fusing contemporary techniques with traditional song and dance. Bangarra is an important artistic force in the reconciliation and Aboriginal rights movement as well as an ambassador for Australian performance internationally.



Munyarryun family with Bangarra Dance Theatre at Walsh Bay in November 1998 (photograph by Tim Webster, courtesy National Library of Australia – nla.pic-vn3096222)

**BANGADA ORNAMENTS IN GENERAL
DABURA PAINT DABUWA WHITE, WHITE CLAY**

VISUAL ARTS

VISUAL AND ARTISTIC EXPRESSION ARE INTEGRAL TO ABORIGINAL CULTURE. TRAINING OPPORTUNITIES IN SYDNEY HAVE LED TO AN EXTRAORDINARY RANGE OF ART PRACTICES, EXHIBITIONS, GALLERIES AND ARTISTS' COOPERATIVES.



54 **BOOMALLI,
14 MEAGHER STREET,
CHIPPENDALE**

Boomalli is an artist-run cooperative which was formed in 1987 by a group of 10 urban Aboriginal artists working across a range of media from painting and photography to sculpture and print making. The word boomalli means 'to strike' or 'make a mark' in at least three Aboriginal languages: Bandjalung, Kamilaroi/Gamilaraay and Wiradjuri.

The cooperative was originally based in a rented warehouse at 18 Meagher Street in Chippendale. In 1993, Boomalli moved to larger premises on nearby Abercrombie Street which provided an exhibition space and artist studios, and it was later relocated to Annandale. After almost a quarter century, the Boomalli cooperative was finally given its first permanent home at 55-57 Flood Street, Leichhardt in 2011.

Founding members of Boomalli in 1987: Jeffrey Samuels, Euphemia Bostock, Avril Quail, Fernanda Martens, Arone Meeks, Brenda Croft, Fiona Foley, Michael Riley, Tracey Moffatt and Bronwyn Bancroft (photograph by Margaret Olah courtesy Boomalli Aboriginal Artists Cooperative)

55 **YIRIBANNA GALLERY,
ART GALLERY OF NSW, SYDNEY**

The Art Gallery of NSW was established in 1884, but only acquired its first Aboriginal works in the mid 20th century.

One of the gallery's first collections of Aboriginal art was a donation of bark and paper paintings from the 1948 American-Australian Scientific Expedition to Arnhem Land. This donation prompted Deputy Director Tony Tuckson to expand the gallery's holdings of Aboriginal and Torres Strait Islander art. One of its most significant acquisitions was a series of 17 Pukamani grave posts from the Tiwi Islands which were installed in the forecourt in 1959. This installation encouraged Sydney's art going public to consider 'traditional' Aboriginal works as contemporary art.

Tuckson was the curator of the Primitive Art Gallery, which opened in October 1973. Aboriginal and Torres Strait Islander curators were first appointed to the Art Gallery of NSW in 1984. Yiribanna Gallery was opened a decade later.

An installation of 17 Tiwi Island Pukamani grave posts in the forecourt of the Art Gallery of NSW in 1959 (photograph courtesy Art Gallery of NSW)





Wuganmagulya (Farm Cove) within the Royal Botanic Gardens (photograph courtesy City of Sydney Archives – CRS 904/B009)

56

WUGANMAGULYA (FARM COVE), ROYAL BOTANIC GARDENS, SYDNEY

Wuganmagulya (Farm Cove) is an art installation within the Royal Botanic Gardens which honours the original clans who lived on the site, as well as those who held ceremonies there.

The artwork is in the form of a mosaic inlaid into the footpath along the foreshore of Farm Cove, and incorporates terrazzo and stained concrete. It depicts rock carving figures similar to those found elsewhere in the Sydney basin, and the names of women and men, places, animals, tools and rituals from the clans and language groups of the Sydney area.

The artwork was created by Brenda Croft, a Gurindji woman who was a founding member of Boomalli Aboriginal artists cooperative. *Wuganmagulya (Farm Cove)* is part of the Sydney Sculpture Walk commissioned by City of Sydney.



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THE EDGE OF THE TREES, MUSEUM OF SYDNEY, CNR PHILLIP AND BRIDGE STREETS, SYDNEY

This public artwork created by Fiona Foley and Janet Lawrence is located in the forecourt of the Museum of Sydney on the site of First Government House. *The Edge of the Trees* symbolises the interaction between Aboriginal and non-Aboriginal people at this place, which was a significant site of first contact.

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.

The Museum of Sydney displays a number of other art works by Aboriginal and Torres Strait Islander artists representing the theme of reconciliation, as well as the Gadigal Place Gallery which commemorates the history of the local Aboriginal people.



The Edge of the Trees in the forecourt of the Museum of Sydney (photograph by Brett Boardman, courtesy Historic Houses Trust)

58 WYANGA ABORIGINAL AGED CARE AND CULTURAL PROGRAM, 35 COPE STREET, REDFERN

Wyanga Aboriginal Aged Care was established by Sylvia Scott and Mary Silva in 1996 to provide a community aged care service for Aboriginal people in inner Sydney and La Perouse. The service, which today provides home care and residential accommodation, was initially based in Waterloo.

In 2005, a former hardware shop on Cope Street was converted into a permanent home for Wyanga and its residents. The southern wall of the building features the distinctive mural *Mission Boy Dreams*, which is based on an etching by Wiradjuri artist Roy Kennedy. It depicts his memories of the Warangesda Mission in the Riverina where his family is from.

Kennedy was born in 1932 at Darlington Point near Griffith. He studied print making at the Eora Centre in the 1990s, and later joined the Boomalli Aboriginal Artists Cooperative. He was the winner of the Parliament of NSW Aboriginal Art Prize in 2009 for his *Mission Series 2*.

"From far back I can remember I've always been wondering when we would have our own homes and 70 years on I am still wondering." Roy Kennedy, 2006



Roy Kennedy's mural on the southern wall of Wyanga (photograph courtesy Cracknell and Lonergan Architects)

MANWARI FIND YANUNG WATCH NGALGA LOOK

VISITOR EXPERIENCES

The Visitor Experience section provides contact details for major institutions in the City of Sydney where you can further encounter Aboriginal and Torres Strait Islander heritage and history. These sites are marked with a magnifying glass on the precinct maps.

This section also includes four Journeys that take you into the heart of Sydney's Aboriginal heritage and culture. The numbered and colour coded sites within the booklet are identified on the precinct maps. While all the sites have historical significance, many have changed or disappeared. Others are private buildings or educational facilities that are not suitable to visit. The numbers for these sites are circled with a dotted line. Sites that are worth visiting are symbolised with an unbroken line around the numbers.

There are other places of significance to Aboriginal people in Sydney within the greater Sydney metropolitan area which are not included in this booklet. Further information about these sites can be found in Melissa Hinkson's book *Aboriginal Sydney* published by AIATSIS.

**ART GALLERY OF NSW**

Art Gallery Road, The Domain
Ph: 1800 679 278
www.artgallery.nsw.gov.au

Yiribanna Gallery is the permanent home for Aboriginal and Torres Strait Islander art within the Art Gallery of NSW.

**AUSTRALIAN MUSEUM**

6 College Street, Sydney
Ph: 02 9320 6000
www.australianmuseum.net.au

The Australian Museum has a rich collection of artefacts relating to Aboriginal people from Sydney and around NSW.

**BANGARRA DANCE THEATRE**

Pier 4/5, Hickson Road, Walsh Bay
Ph: 02 9231 8111
www.bangarra.com.au

Bangarra Dance Theatre embraces, celebrates and respects Aboriginal and Torres Strait Islander peoples and their culture.

**BELVOIR ST THEATRE**

25 Belvoir Street, Surry Hills
Ph: 02 9698 3344
www.belvoir.com.au

The Belvoir St Theatre regularly stages plays written by or featuring Aboriginal and Torres Strait Islander playwrights and actors.



Actor Derek Lynch in a production of *Namatjira* at the Belvoir St Theatre in 2010 (photograph by Brett Boardman, courtesy Belvoir Theatre)

Panorama of west Circular Quay showing the Museum of Contemporary Art (photograph courtesy MCA)

**BOOMALLI**

55–57 Flood Street, Leichhardt
www.boomalli.com.au

Boomalli Aboriginal Artists Cooperative is one of Australia's longest running Aboriginal owned and operated art galleries, which focuses on art from NSW.

**MACLEAY MUSEUM**

University of Sydney
Ph: 02 9036 5253
www.sydney.edu.au/museums

The Macleay Museum has a significant collection of Aboriginal and Torres Strait Islander material with strong representation from WA, QLD and NSW communities, as well as material from the wider Pacific region. It also houses significant natural history specimens.

**MUSEUM OF CONTEMPORARY ART**

140 George Street, The Rocks
Ph: 02 9036 5253
www.mca.com.au

The Museum of Contemporary Art has a dedicated curator for Aboriginal and Torres Strait Islander Programs. The gallery features regular exhibitions by Aboriginal and Torres Strait Islander artists.



MUSEUM OF SYDNEY

Cnr Phillip and Bridge Streets,
Sydney

Ph: 02 9251 5988

www.sydneylivingmuseums.com.au

The Gadigal Place Gallery within the Museum of Sydney commemorates the history of the local Aboriginal people of Sydney. *The Edge of the Trees* (57) sculptural installation is in the museum's forecourt.

The Rocks
Dreaming
Tours
(photograph
courtesy
Sydney
Harbour
Foreshore
Authority)



POWERHOUSE MUSEUM

500 Harris Street, Ultimo

Ph: 02 9217 0111

www.powerhousemuseum.com

The Powerhouse Museum has regular exhibitions featuring objects relating to Aboriginal and Torres Strait Islander peoples.



THE ROCKS DREAMING ABORIGINAL HERITAGE TOURS

Ph: 02 9240 8788

www.therocks.com/dreaming

Take The Rocks Dreaming Aboriginal heritage tour to learn more about the DreamTime and history of the Aboriginal people in Sydney. These 100% Aboriginal owned and operated tours were developed by Margret Campbell, a Dunghutti-Jerrinjah woman, and are led by guides who have permission to share her cultural knowledge. The 90 minute tours depart from Cadmans Cottage. Book online or through the Sydney Visitor Centre.



THE ROCKS DISCOVERY MUSEUM

Kendall Lane, The Rocks
(enter via Argyle Street)

Ph: 02 9240 8680

www.therocks.com

The Rocks Discovery Museum tells the story of The Rocks area of Sydney.



THE ROYAL BOTANIC GARDENS AND DOMAIN TRUST

Mrs Macquarie's Road, Sydney

Ph: 02 9231 8111

www.rbg Syd.nsw.gov.au

The *Cadi Jam Ora Garden* interprets the relationships of the Gadigal people within Sydney by showcasing plants native to the region, and demonstrating how they were used for food and medicine. There are regular guided tours of the gardens, focusing on Aboriginal culture.



SYDNEY OBSERVATORY

Watson Road, Observatory Hill

Ph: 02 9921 3485

www.sydneyobservatory.com.au

Cadi Eora birrung: under the Sydney stars is an exhibition explaining how the constellations in the southern sky were created from an Aboriginal perspective.

Sydney
Observatory
(photograph
by Geoff
Wyatt,
courtesy
Sydney
Observatory)



**MUSEUM OF SYDNEY**

Cnr Phillip and Bridge Streets,
Sydney
Ph: 02 9251 5988
www.hht.net.au

The Gadigal Place Gallery within the Museum of Sydney commemorates the history of the local Aboriginal people of Sydney. *The Edge of the Trees* (57) sculptural installation is in the museum's forecourt.

**POWERHOUSE MUSEUM**

500 Harris Street, Ultimo
Ph: 02 9217 0111
www.powerhousemuseum.com

The Powerhouse Museum has regular exhibitions featuring objects relating to Aboriginal and Torres Strait Islander peoples.

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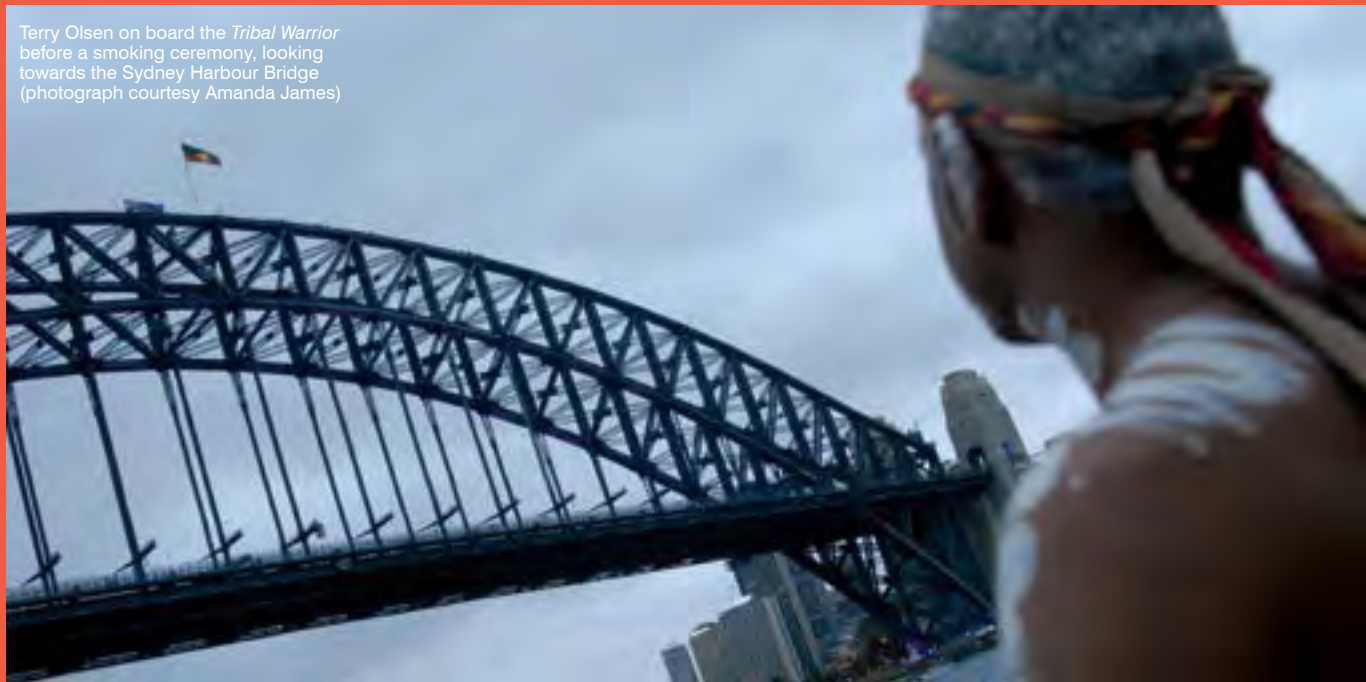


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SYDNEY OBSERVATORY














Watson Road, Observatory Hill
Ph: 02 9921 3485
www.sydneyobservatory.com.au




















Terry Olsen on board the *Tribal Warrior* before a smoking ceremony, looking towards the Sydney Harbour Bridge (photograph courtesy Amanda James)

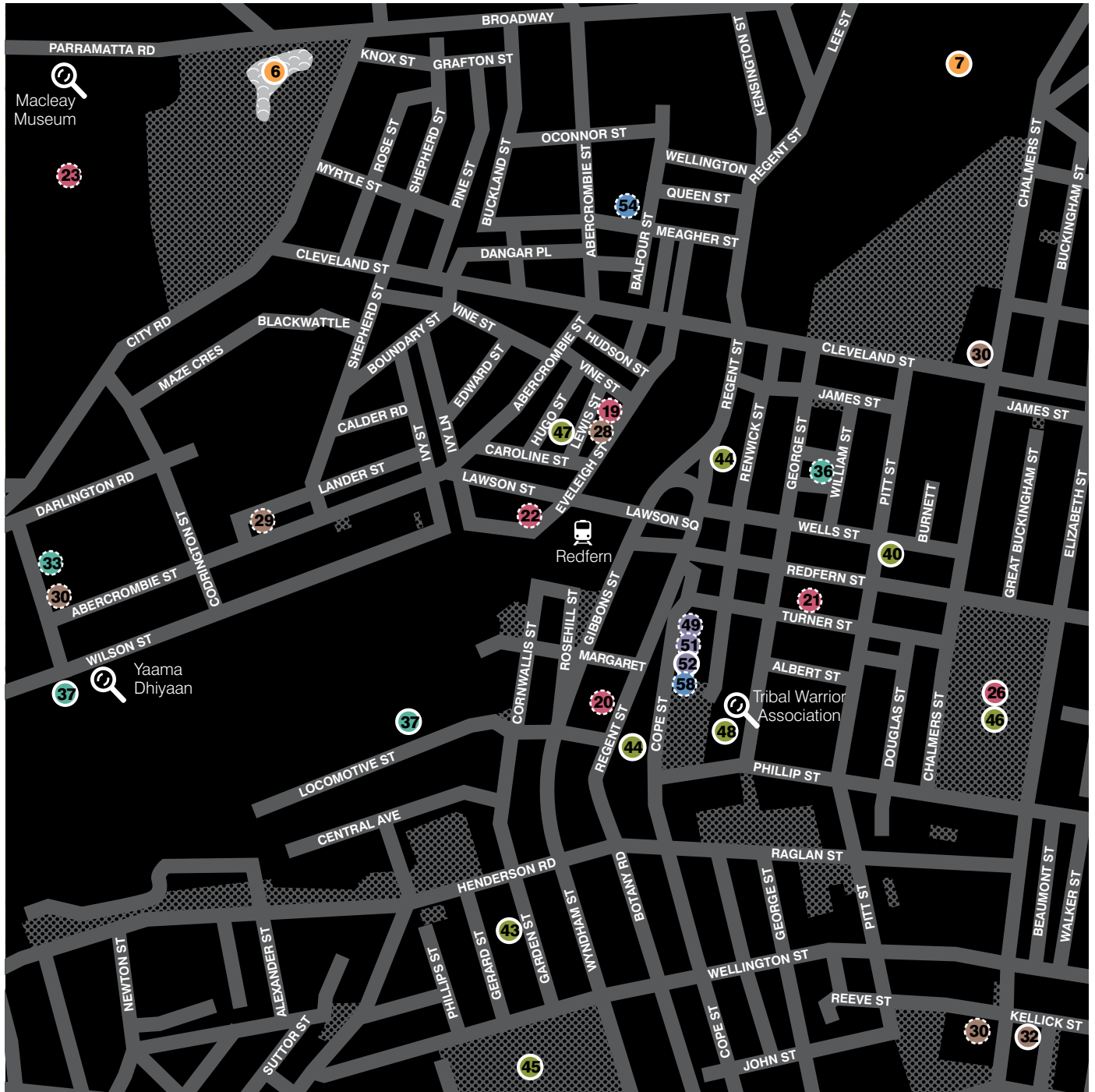


JOURNEY ONE: REDFERN, ALEXANDRIA AND WATERLOO

THIS JOURNEY TAKES YOU TO THE HEART OF OUR CONTEMPORARY ABORIGINAL COMMUNITY. THESE SUBURBS WERE A POWERHOUSE OF POLITICAL FERMENT AND ACTIVISM THAT CREATED THE EDUCATIONAL, CULTURAL AND COMMUNITY FACILITIES THAT CONTINUE TO SUPPORT ABORIGINAL PEOPLE IN THE CITY.
















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  Freedom Ride & Macleay Museum, University of Sydney	28/67
 Henry Jones & Co IXL Jam Factory, 12 Golden Grove Street, Darlington	40
 Darlington Public School, Abercrombie Street, Darlington	36
 Yaama Dhiyaan, 255 Wilson Street, Darlington	71
 Eveleigh Railway Yards, Redfern (Australian Technology Park and Carriageworks)	42
 Eora Centre, 333 Abercrombie Street, Chippendale	35
 Boot Trade Union Hall, 122 Eveleigh Street, Redfern	27
 Redfern Community Centre, 29–53 Hugo Street, Redfern	51
 Murawina, Eveleigh Street, Redfern	34
 Aboriginal Housing Company, The Block, Redfern	24
 Boomalli, 14 Meagher Street, Chippendale	60

SITE	PAGE REF
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 Aboriginal Medical Service, 36 Turner Street, Redfern	26
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  Radio Redfern & Gadigal Information Service, 27 Cope Street, Redfern	56/57
 Wyanga Aboriginal Aged Care, 35 Cope Street, Redfern	64



JOURNEY TWO: CIRCULAR QUAY AND THE ROCKS










THIS JOURNEY COVERS SYDNEY'S MAJOR TOURIST PRECINCT. THIS WAS THE PLACE WHERE SOME OF THE EARLIEST INTERACTIONS OCCURRED BETWEEN ABORIGINAL PEOPLE AND THE BRITISH.

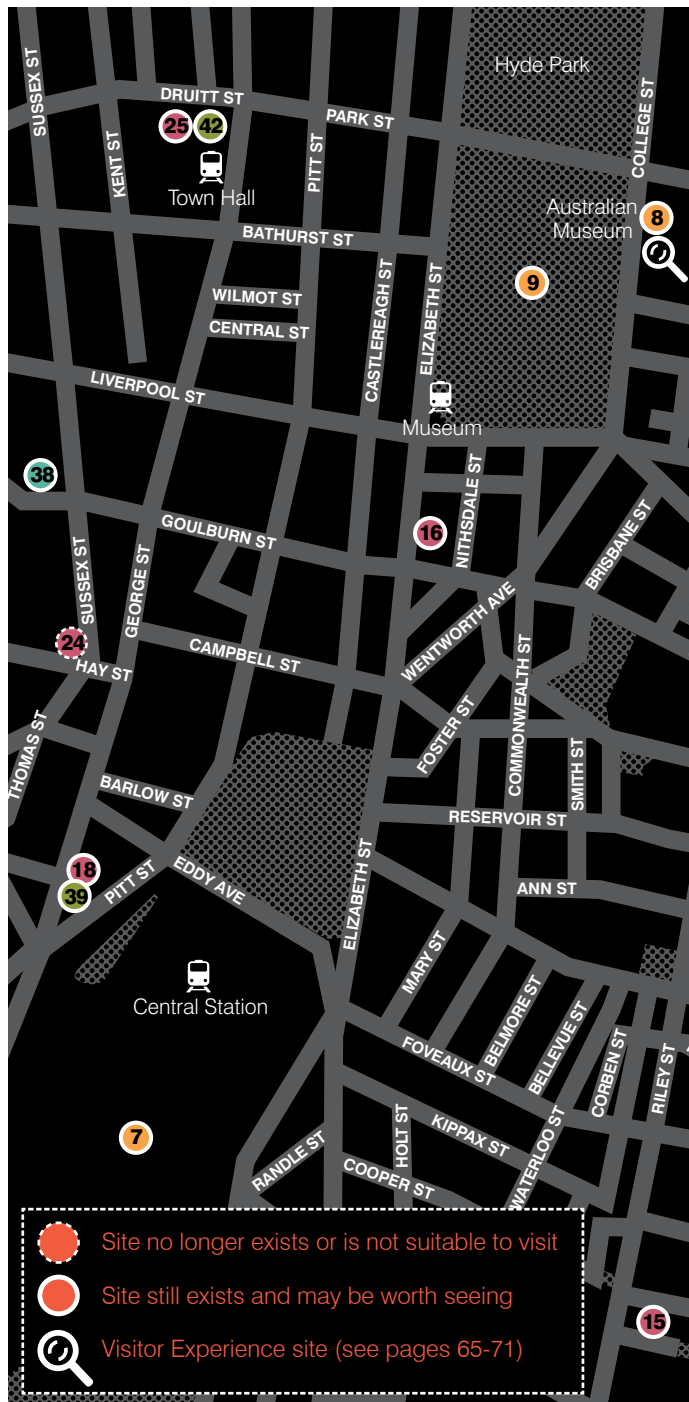
SITE	PAGE REF
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 12	Circular Quay / Warrane, Sydney 16
 05	Sydney Opera House & Bennelong Point / Dubbagulle 09/70
 11 56	The Domain & <i>Wuganmagulya</i> (Farm Cove), Royal Botanic Gardens, Sydney 15/62
 55	Yiribanna Gallery, Art Gallery of NSW, Sydney 61
 55	State Library of NSW, Macquarie Street, Sydney 70
 13	Aborigines Welfare Board, Chief Secretary's Building, 121 Macquarie Street, Sydney 18
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 17	Martin Place, Sydney 22
 02	The Tank Stream, Sydney 06



JOURNEY THREE: SYDNEY CITY AND SURRY HILLS

THIS JOURNEY TAKES YOU TO THE CENTRE OF TOWN TO EXPLORE SEVERAL SIGNIFICANT SITES ASSOCIATED WITH EARLY ABORIGINAL POLITICAL ACTIVITY AND LEISURE PURSUITS. TWO LARGE PARKS IN THIS AREA WERE CAMPING AND CONTEST GROUNDS.

SITE	PAGE REF
 Sydney Town Hall, 483 George Street, Sydney	30/47
 The Australian Museum, 6–8 College Street, Sydney	12
 Hyde Park South, Sydney	13
 Australian Hall, 152 Elizabeth Street, Sydney	21
 Trades Hall, 4–10 Goulburn Street, Sydney	43
 Burlington Hotel, 431–439 Sussex Street, Haymarket	29
 Foundation for Aboriginal Affairs, 810–812 George Street, Sydney	23/45
 Prince Alfred Park (Cleveland Paddocks)	11
 St David's Hall, 17 Arthur Street, Surry Hills	20



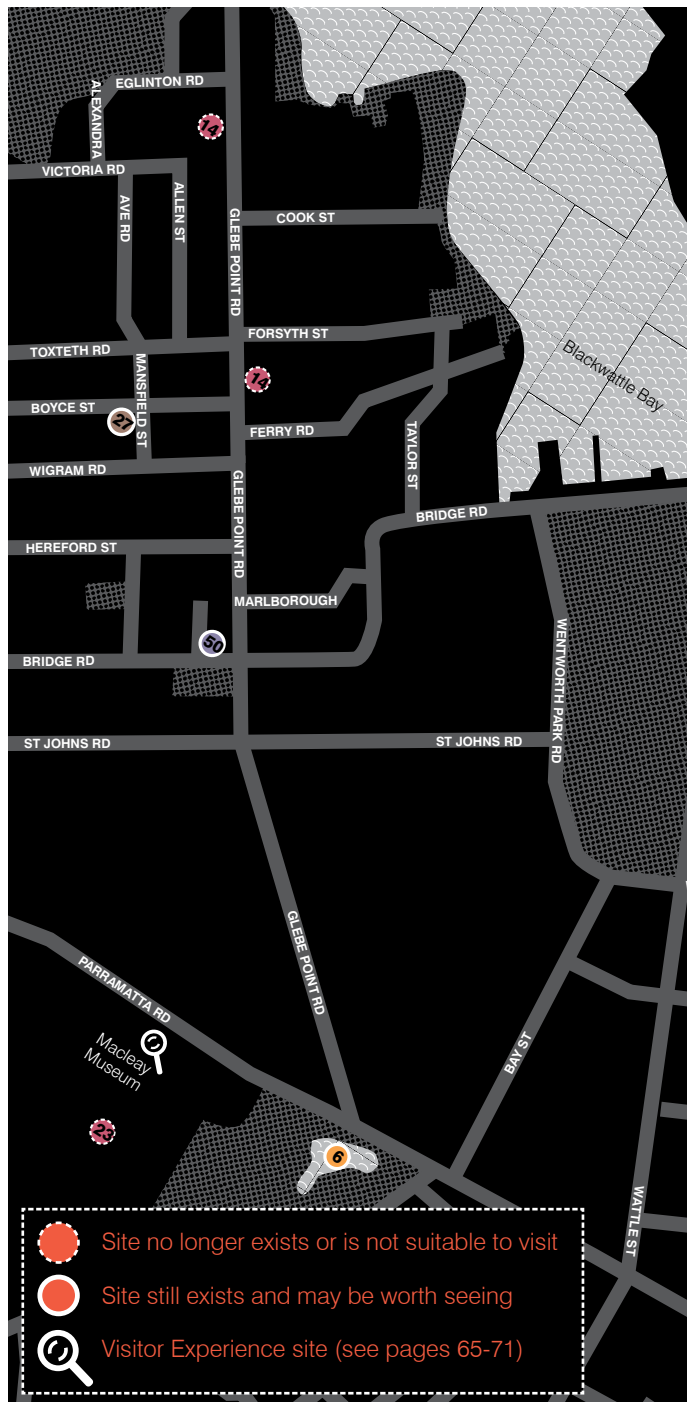
JOURNEY FOUR: GLEBE

GLEBE HAS LONG BEEN A CREATIVE AND EDUCATIONAL HUB FOR ABORIGINAL PEOPLE, BUT IT WAS ALSO THE SITE OF TWO STATE-RUN INSTITUTIONS THAT WERE PIVOTAL IN THE STOLEN GENERATIONS.

SITE

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Ex-soldier and Aboriginal activist Herbert Groves wearing his Second World War uniform as a protest on the Australian Aboriginal League float in the 1947 May Day procession (photograph courtesy Australian War Memorial - P01248.001)

Discover more about Sydney's
Aboriginal history on the Barani website:
www.cityofsydney.nsw.gov.au/barani

Discover more of historic Sydney
with the other walking tour brochures
in the series.

More information can be found
at the City of Sydney's website:
www.cityofsydney.nsw.gov.au/history

Or call the City of Sydney
on 9265 9333

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