Sydney Metro West

Connecting with Country Guide

11 NOVEMBER 2022 VERSION 14

Acknowledgment of Country

Sydney Metro respectfully acknowledges the Traditional Custodians of the Sydney Metro West corridor, the Burramattagal, Wangal and Gadigal clans. Westmead and Parramatta are situated on Burramattagal Country which extends from Rosehill to Prospect. Sydney Olympic Park to the Bays is situated on Wangal Country, which stretches across the southern shore of the Parramatta River between Burramattagal Country and Gadigal Country. Pyrmont and the Sydney CBD is situated on Gadigal Country, which runs from the southside of Port Jackson, extending from South Head to Darling Harbour. We recognise the importance of these places to Aboriginal peoples and their continuing connection to Country and culture. We pay our respect to Elders past and present.

Many of the transport routes we use today – from rail lines, to roads, to water-crossings – follow the traditional Songlines, trade routes and ceremonial paths in Country that our nation’s First Peoples followed for tens of thousands of years.

Sydney Metro is committed to honouring Aboriginal people’s cultural and spiritual connections to the land, waters and seas and their rich contribution to society.

Sydney Metro Commitment Statement
West Sydney Aboriginal Working Group

Sydney Metro has been privileged to have been guided by Traditional Owners and Holders of Knowledge in developing our understanding of the Country through which Sydney Metro West will travel.

As part of the Connect with Country Pilot and working with Murawin, Sydney Metro has piloted the Connect with Country Framework prepared by the NSW Government Architect.

Building from this framework, the Sydney Metro Connect with Country Working Group has developed this guide. The purpose of this guide is to provide the guidance and inspiration for addressing Aboriginal cultural values into the Sydney Metro West project in a way that is culturally respectful, that generates cultural discussion and responses and pays respect to Traditional Owners, Knowledge Holders and the wider Aboriginal Communities.

The guide will help everyone working on Sydney Metro West incorporate Aboriginal cultural values into Sydney Metros' strategies, planning & design, procurement and delivery & operations as well as into our approach and behaviours.

Sydney Metro will respect and support the ongoing collaboration with knowledge holders in the development of this project and will strongly encourage actively listening to and responding to their guidance and inputs.

REVISION	DATE	WIP	CONTENT CHECK	TECHNICAL CHECK	TECHNICAL REVIEW	COORDINATION REVIEW	DELIVERY APPROVAL
Version 6 revision by Dr Penny Taylor	07/06/2022						
Version 7 revision by Dr Penny Taylor	22/06/2022						
Version 8 revision by Carol Vale	30/6/2022						
Version 9 revision by Dr Penny Taylor	07/07/2022						
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Version 11 revision by Dr Penny Taylor	26/07/2022						
Version12 by Murawin team	05/08/2022						
Version 13 by Murawin team	22/08/2022						
Version 14 by Murawin team	11/11/2022						

Contributors and Acknowledgements

This document has been prepared by Murawin for Sydney Metro. It is informed and shaped by both desk-based research and consultations with Aboriginal community members connected to Country through which the Sydney Metro West line will pass.

In 2021 Sydney Metro West and the various Station Design teams engaged in a series of Yarning Circles with Aboriginal stakeholders and Cultural Knowledge Holders connected to Country affected by the Project. This document is informed by the insights, aspirations and priorities that arose in those discussions. The document was further shaped and refined throughout 2022 in a series of fortnightly meetings with a core group of Cultural Knowledge Holders. This group is referred to in this Guide as the Connect with Country Working Group. All unattributed quotes throughout this document are drawn from these consultations. They are the voices of Aboriginal community stakeholders and Cultural Knowledge Holders speaking directly to you.

We have drawn on the Dr Jakelin Troy dictionary of the Sydney Aboriginal languages (Troy, J 1993, The Sydney Language, Panther Publishing and Printing, Canberra) and advice from the Connect with Country Working Group for all Aboriginal language references in this document. We understand that the communities connected with Country along the West line are currently working through language and spelling to reach agreement on some words.
We acknowledge that there are currently language and spelling options in relation to some of the words and spellings used in this document.

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1 Introduction

"This is a story that covers 1000s of years of knowledge that has all come together here and different people have come together here"

"This document was formed through many voices coming together."

The Connecting with Country Working Group members would like you, the reader of this Guide, to understand that this Guide is not just a collection of facts and guidance. It is the product of a complex, challenging and profound process of which they have been very proud to be a part.

The Aboriginal population is diverse. There is no single 'Aboriginal voice' or 'perspective'. The Sydney Basin in particular is a complex space grappling with the added challenge of being the first site of colonisation and of the intensity of the place-taking process that has happened and continues to occur here. This Guide to place-making represents the knowledge and wisdom of the representatives of many nations and clan groups. Knowledge that has been accumulated over many 1000s of generations. That so many groups worked together in deep harmony to shape it by consensus is a very special contribution. Not only does the Guide provide you with rich information about connecting with Country but its creation has been a process of respect and best-practice.

The use you make of this document should also be one of respect and best-practice.

Its purpose is to inspire engagement with Country that is respectful to the people of this place, and to the knowledge they have shared with you in this document. This knowledge belongs to Aboriginal people, and they have given you permission to use it. It is important that you always acknowledge the source of that knowledge when drawing on this Guide.

The Working Group encourages you to be aware of what this document signifies in its fullest sense. They encourage you not to treat it as a standalone document that you take and read in isolation. As per Aboriginal ways whereby knowledge and understanding is transferred orally, they invite you to understand this Guide as the start of a conversation. This document embodies the voices of Country and provides a foundation to inspire and direct tenderers that will be further shared through collaboration with the Working Group, Sydney Metro and contractors.

"This is an amazing respectful document. I can hear our voices in here. It has been done beautifully."

1.1 Background

Sydney Metro West ('the Project') is a new underground railway connecting Greater Parramatta and the Sydney CBD. This once-in-a-century infrastructure investment will transform Sydney for generations to come, doubling rail capacity between these two areas, linking new communities to rail services, and supporting employment growth and housing supply between the two CBDs. It represents a unique and high impact development opportunity.

Within these far-reaching impacts lies a particular opportunity for the Project. This is the opportunity to connect to and care for Country through which the Sydney Metro West line will run, and to deliver meaningful benefits for the First Nations peoples who belong to that Country – the Burramattagal, Wangal and Gadigal clans. The Project construction phase involves the disruption of Country and will inevitably impact it. This document provides guidance by raising awareness of the significance of Country through a variety of ways including stories of place and elements of the natural environment.

The document seeks to guide all those involved in the Project as to the ways in which they can maximise the positive impact of the Project on Country within their respective fields through the integration of Aboriginal knowledges, aspirations and priorities into its design, delivery and ongoing operations.

"There's so much that can be done with this, and part of that is healing Country and healing for us..."

Sydney Metro is aligning the Project with the Draft Connecting with Country Framework ('the Framework')[1]. The Framework encourages everyone involved in delivering government projects in NSW to 'take up the challenge of thinking differently, working differently, and making decisions that prioritise Country'[2]. It is about committing to help 'support the health and wellbeing of Country by valuing, respecting, and being guided by Aboriginal people who know that, if we care for Country – it will care for us.'[3] A conscientious and well-informed approach to the integration of Aboriginal perspectives and knowledge into the design, delivery and operations of the Project across the line, and in all of its aspects, has the potential to set the bar for future infrastructure projects throughout NSW and to contribute to lasting change for the Aboriginal people of this place.

"It's a wonderful blank canvas to make reparations."

Sydney Metro has engaged Murawin to develop a Connecting with Country approach to the Project. It has done this in collaboration with Cultural Knowledge Holders for Country impacted by this Project. This Connecting with Country Guide ('the Guide') is designed to help all those working on the Project to rise to the challenge to relate to Country differently and fulfil the latent opportunity the Project represents. Cultural Knowledge Holders possess unique insights and understanding of Country and stories of place. This document outlines key cultural understandings, attitudes and actions that will assist those working on the Project to develop mutually enriching relationships with Aboriginal people and Country along the proposed line.

The diversity within the Aboriginal population and the unique features of Country mean that this document is site specific, project specific and place based. It is therefore not applicable to other projects or lines.

1 Government Architect New South Wales, Draft Connecting with Country, 2020, Draft Connecting with Country (nsw.gov.au)

2 Ibid p.5
3 Ibid p.8

1.2 What is Country?

"Country is Water, Fire, Earth, Sky, and Heart."

"It's not just what we see with our eyes."

"We see it differently. You see it as stone, we see it as Country."

"Country needs to speak, Country is still here."

Country encompasses everything. It holds everything within the landscape – including land, water, sky, and universe. Country is people, animals, plants, rocks earth, water, stars, and air. Country is a collective holistic identity. It is at the core of Aboriginal identity – an identity that stems from deep time connections to a continual Living Culture.

Country is a keeper of secrets. It shares its secrets if you know how to listen. Its lore is memorialised in caring for Country through Songlines, Spirituality, Stories, Art, Dance and Ceremonies, that have been continuously shared by Aboriginal people since time immemorial. Its purpose, meaning and movements are chanted across the Songlines and absorbed into the well-trodden murus (pathways) lined by the family of trees and deep-time memories of Aboriginal people. Its many languages speak of sophisticated and deeply integrated knowledge systems. If you listen to Aboriginal people, you can learn to listen to and hear Country.

Aboriginal people are the first historians, story tellers, regenerative and spatial designers, architects, and astronomers. Country is the ultimate engineer and project manager. Its astute innovations are woven through the formation of living and non-living structures. It is malleable and soft, yet resilient. Country represents strength, and yet there is a vulnerability to disruption. Country defines nation boundaries and ceremonial places by the outstanding features of landscapes as markers of place. It carves its way through dust and stone with permanent reverence to mark the ways of knowing. Country sings in seasons and breathes in the ways of the winds and walks on the waves. It builds in colours that intricately balance the lives of flora and fauna and all such beings. It breathes life into objects and shapeshifts its way through the contours and crescents that meander restlessly in valleys and creeks. Country dances with Murawung (Emu Dreaming) which tells when to hunt the bird or collect the eggs. Country is Me Mel - the Eye of the Harbour. Offering sustenance in Sydney Harbour's oceanside rock pools and freshwater springs for the hungry and thirsty wayfarers who journey across the muru of Gadigal and Wangal seascapes to Burramattagal freshwater tributaries. Country rests in shell middens at Rodd Point. It is the hunter's bara (fish hook), made from kurrajong fibre, sharpened stones and bones of Country, used to hook and sink prey. It is shelter from the storms and scorching heat in the caverns ensconced in the gibba (sandstone) cliffs that surround Sydney Harbour. Country is the amalgamation of contemporary and traditional design where hard edges meet natural formations - like Pirrama's (Pyrmont) sandstone that has been lifted from its natural home and now lives across the Sydney cityscape in its buildings and structures. It paints the ochre toned sandstone escarpments that rise majestically at the shoreline to white, green, and blue badu (water).

'Country is the sanctuary for the waterhens, djubi (sugar gliders), barrugin (echidnas), and badagarang (eastern grey kangaroos). It harbours the intimate life of the Turpentine Forest and Brushbox trees in North Strathfield and is ever-present in the Kurrajong trees to the western side of the line and the scarred trees in Parramatta Park. Country stands proud amongst the canopy of the family of trees and grounds itself deep in the lime rich soils. It is the wise chattering from the 'Grandmother' Tree, the Sheoak. Country congregates at the place where the saltwater meets fresh - the Tucoerah - serving a menu from mudflats and mangroves at barra (eel)-matta (place) river of daynya (mud oysters), wurridjal (mullets), barra (eels) and baludarri, the leatherjacket'.

'It weeps in saps and rain, dew, mist, fog, and frost. It cradles the soil and spirit medicines to heal. Country is the ephemeral spirit that sustains survival. It is sacred and it is us'.

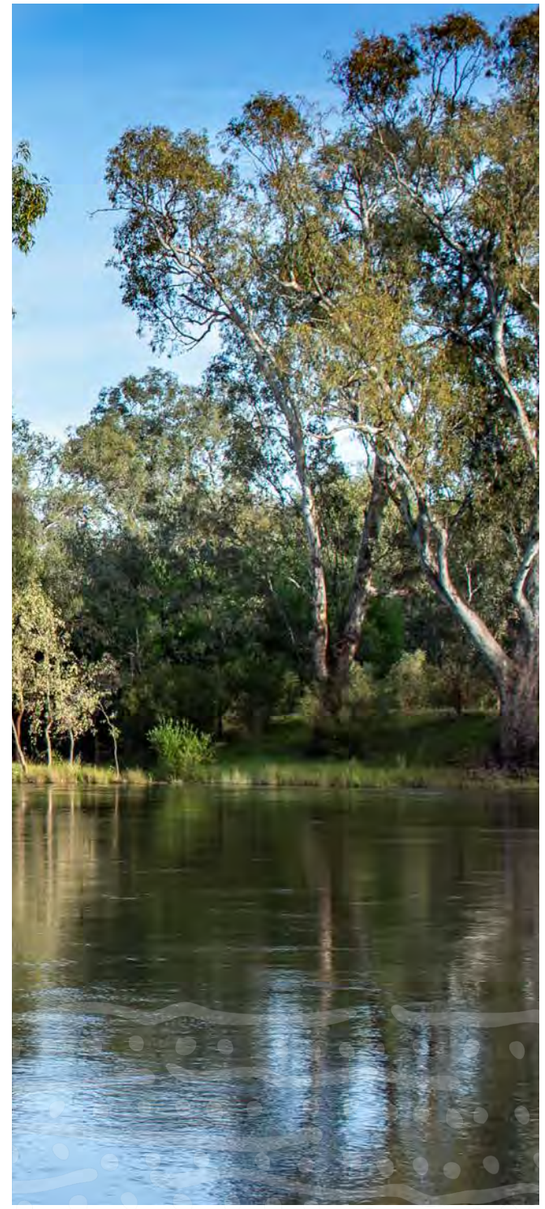
"Country is the permanent gift of Culture!"

It is important to know whose Country you are working on and who the Cultural Knowledge Holders are for Country. Not everyone is entitled to speak for Country. The Sydney Metro West line traverses Burramattagal, Wangal and Gadigal Country. These clans have sustained deep time connections to their Country and, importantly, they preserve cultural values and hold the memories and knowledges of specific sites of Country.

The Sydney Metro West corridor from Westmead Station to Parramatta Station is situated on the traditional homelands of the Burramattagal, which extend from Rosehill to Prospect. Duck River is widely accepted as the border between the Burramattagal and the Wangal - divided generally into north and south by A' Becketts Creek and Duck Creek which flows into the Duck River. Sydney Olympic Park to The Bays is situated on Wangal Country, while Pyrmont and Hunter Street stations are located on Gadigal Country.

"Where you come from is core to the identity of people."

"People need to know Country."



Country stands proud amongst the trees and water.
Description: Tranquil reflections of eucalyptus gum trees. Stock photo ID: 1348006643. Publication date: October 22, 2021. Photographer credit: squirrel77. Murawin purchase date: March 17, 2022.

1.3 Purpose and use of this document

Who should use this guide?

This guide seeks to highlight the opportunities Aboriginal perspectives and knowledge of Country create for all agencies and contractors supporting the development of the Sydney Metro West line. This guide is for everyone - the Aboriginal community, historians, story tellers, landscapers, engineers, the architects, the urban designers, the archaeologists, place strategists, project managers, contractors, and delivery partners – from those working on the aesthetic and educational potential of individual station design, to those responsible for environmental management solutions, and those who are planning for the construction and ongoing maintenance of the line. Both the Framework and the Aboriginal stakeholders engaged in this project assert the importance of embedding Aboriginal ecological knowledge and aspirations into all aspects of the Project.

"Culture should be adopted into architecture."

What is the purpose of this guide?

This guide has been prepared and informed by knowledge shared with Murawin and Sydney Metro by Aboriginal stakeholders and Cultural Knowledge Holders connected to communities who live and work along the line.

The potential of this Project can best be achieved through embracing opportunities to develop meaningful relationships with Country and the Aboriginal people who belong to it.

This document seeks to guide you in your efforts to build relationships with and listen deeply to Country and its Cultural Knowledge Holders. This kind of relationship building takes effort but will also be richly rewarding and will help you work more effectively with Country to contribute to safe wayfaring, respectful development and to care for Country, so that it is able to, in turn, care for all of us.

Specifically, the guide is here to help you in transforming 'business as usual' approaches to infrastructure projects on Country by centring Aboriginal methods, priorities, peoples, and Country. It does this by:

- Establishing protocols for working with Cultural Knowledge Holders and Country.
- Providing cultural and historical insights to those working on specific stations.
- Privileging Aboriginal peoples' voices and contributions to shape the design in achieving authentic representation in the built environment and landscape at each station. Drawing on the Australian Indigenous Design Charter as a guiding document to understand best practice of Aboriginal knowledge integration in design.
- Identifying themes and stories along the line and specific to each station, with guidance on how these can be interpreted in the design .
- Explaining the Government Architect NSW's Connecting with Country Draft Framework and how it applies to the Sydney Metro West line by outlining what successful connection with Country might look like for this Project.

How to approach this guide

The way in which you approach this Guide will impact its usefulness to you. The Guide invites you to be part of a new way of doing things from which we can all benefit. Such an approach is dependent, firstly, on an appreciation that Aboriginal cultures are Living Cultures. Gadigal, Wangal and Burramattagal people retain their connections to Country. Knowledge of Country, social, cultural and ceremonial practices, continue to be passed from generation to generation and are lived today. Though much has changed since colonisation and the Traditional Custodians of these lands are not as visible as they once were, these clans are still here and hold knowledge of Country that can support those working on the Project to connect with and care for Country.

"There are a lot of others with Cultural Knowledge...we are still here."

Genuine engagement with Aboriginal led strategies and solutions also implies the adoption of a decolonising mindset – that is, the setting aside of assumptions of the superiority of western cultural values and knowledges. It is the recognition of the value of Aboriginal cultural values and knowledge systems. Connected to this is understanding the importance of voice and self-determination to Aboriginal wellbeing and as a means of accessing these knowledge systems for the wellbeing of Country.

The journey of understanding, engaging with and Connecting with Country is ongoing. It will be most impactful if it is reflected on and invested in throughout all stages of the Project lifecycle and beyond. It is dependent on learning to listen deeply with open hearts and minds. The guidance provided in this document should be engaged with this in mind.

How to use this guide

The What is Country section helps you to understand what Country is at both a head and heart level. It explains who the Traditional Custodians are for the Country on which you are doing this work.

The section on Birthing Trees as a case study draws on the contemporary significance of these trees to illustrate some dimensions of connection with Country. It is designed to help make some of the concepts in this Guide more meaningful by talking about them in an applied way directly from the experiences of the Cultural Knowledge Holders for Country along the line.

In the Cultural Protocols section, you will be walked through some protocols for engaging with Aboriginal people and the knowledge that they choose to share. This section also outlines some project specific protocols highlighted and explained by the Connect with Country Working Group. Compliance with these protocols will support strong and respectful relationships with Aboriginal people in all parts of your personal and professional lives.

The What is Success section should be examined closely. It is designed to help you to understand how the Seven Core Commitments and principles of the Framework[4] can be effectively implemented in this Project. They provide guidance on how the Project's effectiveness in implementing the Framework can be measured. No matter what aspect of the Project you are working on, you are likely to find a suggestion in this section for the practical implementation of the Framework in your field of work on the Project.

The section on sustainability offers some guidance on Aboriginal concepts of sustainability and how they apply to this Project.

Finally, the Line-wide and Station Themes sections will be particularly useful. They provide some cultural and historical information and design concepts for each station site and help to highlight the priorities identified for each site by Aboriginal community members. Each station also discusses a deeper theme which can serve as an education opportunity for travellers along the line, and also can help to inform your approach to your own work on the line. Accordingly, you are encouraged to read the Station Theme for all stations even those stations to which your own work is not directly related.

4 Ibid p.32

1.4 Birthing Trees - A Case study of Connecting to Country

Connecting with Country is about more than words on paper. It is about how we read Country and relate to it. The connection Aboriginal people have with Country is the culmination of thousands of generations of reading Country, relating to Country and of living on and with Country in this place. In this section we use the story and significance of Sacred Birthing Trees to help to illustrate some dimensions of connection to Country.

Birthing Trees are sites of great significance for Aboriginal women. They are trees where traditionally women would give birth and hold ceremony relating to birthing. Birthing is seen as a communal activity with grandmothers and aunties in particular playing a key role in supporting the woman giving birth. For Aboriginal women, the Birthing Trees are important because they provide a continuous connection to Country and knowing that they have given birth on the same land that their mothers, grandmothers, and great grandmothers have for generations.

The Moreton Bay Fig is a member of the Family of Trees that is associated with birthing practices and ceremony along the proposed West Line.

For those with present day access to their family's Birthing Trees, the physical, emotional and spiritual journey of taking the next generation of women to visit the Birthing Trees of their mothers, grandmothers, great grandmothers, is a contemporary lived and treasured practice. Unfortunately for many Aboriginal women living along the Sydney Metro West line, this is not a sacred intergenerational gift they can share with their daughters. The Birthing Trees of their ancestors were destroyed in the intensity and recklessness of the place-taking that occurred in this place through colonial settlement. This is a source of intense sadness for many of these women. For others, their Birthing Trees now stand behind locked gates. One male Knowledge Holder expressed gratitude that he had married into a different clan where his wife's Birthing Trees are still intact and accessible. It is of deep significance to him that his daughters and grand-daughters can participate in the practices of visiting their family birthing trees, despite the decimation of those on the Country connected with his own lineage.

Grief and loss over these sites of deep connection to Country is lived today. This is the present pain of past actions. This is the future pain of present actions that do not conscientiously protect and respect Country. This is an example of Living Culture and of why you are asked to exercise caution in taking actions that will further disrupt Country; to closely consult Aboriginal people in relation to those actions; and to incorporate access to Country for practice of Culture into the design, delivery and operations of the line.

"I feel sad when we talk about birthing trees… Please remember when talking about Dharug, 26 January 1788 my country was invaded and was never the same again. They came and felled our trees – we lost our culture because we lost all of those significant things in our landscape around us."

"I feel so unfortunate as a Gadigal man we lost things very early. I feel truly blessed in the sense that my wife is of a different clan – even though I've lost all my sites of significance, our children still have hers."

Example of the trees that were lost.
Description: Brachychiton populneus tree with seed pods. Stock photo ID:1387636713. Publication date: March 29, 2022. Photographer credit: seven75. Murawin purchase date: April 1, 2022.

1.5 Cultural protocols for engaging with Aboriginal people and knowledges

Cultural protocols are important because they provide a map to achieving constructive and mutually enriching relationships. They help us to avoid replicating the ignorant mistakes of the past.

Aboriginal people have borne the brunt of injustices, prejudice, discrimination and misunderstanding since colonisation. Their interests, rights and concerns have often been dismissed or ignored. Many Aboriginal people have been dispossessed of their Country, had their children forcibly removed and had the right to practice their cultural lore and their ability to care for Country denied. It is important that those working on the Project are cognisant of this history and its consequences for both Aboriginal and non-Aboriginal people today. In this way they will be able to more fully understand the context in which they are working and be part of a better way going forward.

Although many opportunities to collaborate and learn from each other have been missed because of this history, alongside these stories of loss and injustice are stories of strength, resilience and survival. Aboriginal people retain strong connections to Culture and Country. This represents an opportunity for this Project to set a new standard, to engage in a new way with Aboriginal people and their knowledge, in order to better care for Country.

Cultural protocols should guide all aspects of the Project. Different protocols will apply to different situations. The Sydney Metro West Connect with Country Working Group who helped to shape this document follow protocols in engaging with each other. There are also general protocols for all others working on the Project to guide how they engage with Aboriginal people and integrate their knowledge into the design, delivery and operations of the Project. These are outlined in the table immediately below. Finally, there are specific protocols the Connect with Country Working Group have identified for this Project and the Country through which the line will run. These are outlined in the second part of this section on Cultural Protocols.

"Our stories have been disregarded and the truth is still out there, we are continually fighting."

"When are we going to begin with a First Nations perspective?" "It's about dual learning, listening..."

The importance of Country and Cultural protocols.
Description: This area of eucalyptus forest was heavily logged. Stock photo ID: 1195330568. Publication date: January 08, 2020. Photographer credit: mwphotos. Murawin purchase date: August 03, 2022.

General Cultural Protocols

Relationships: The development of genuine and respectful relationships between Aboriginal and non-Aboriginal Australians is fundamental to working together. Relationships based on high levels of trust, a lack of prejudice and the growth of strong partnerships is a positive step towards national aspirations for reconciliation.

This project will provide multiple formal spaces for direct engagement with Cultural Knowledge Holders. You can show respect and build trust in these spaces by making sure you enter them informed about the clans you are working with; the status of the particular Cultural Knowledge Holders you are engaging with; and the history of place. Strong relationships will also be supported by ensuring you come ready to listen and to prioritise and protect the relationship as a stand-alone goal of those spaces.

Acknowledgement: Stakeholders have a responsibility to protect and be respectful of the cultural knowledge and intellectual property of Aboriginal people. The contributions of all individuals should be explicitly recognised. Importantly, individuals should be consulted as to how they would like their input to be identified or described in the Project. This includes achieving clarity as to what is appropriate to share as part of the Project.

Recognising Culture and Intellectual Property (ICIP) supports Aboriginal people to maintain control of their culture. ICIP refers to all the rights that Aboriginal people have, and want to have, to protect all aspects of their Culture. Relationships will be most productive if principles of respect, informed consent, negotiation, full and proper attribution, and the sharing of benefits underpin engagement.

Respect: Respect refers to respect for Aboriginal peoples' heritage and culture, including the rights of Aboriginal people to own and control their culture.

It includes respect for customs, points of view and lifestyle. All those working on the Project will be richly rewarded by efforts to increase their understanding of the historical and cultural context of the local Aboriginal people

Opportunities: Strong relationships and respectful engagement can build opportunities for Aboriginal people in the Project.

Central to this is increasing access to decision-making processes in all aspects of the design and planning process for the Project.

This has the potential to provide economic and social pathways to success. There will be many opportunities throughout the design and development of this Project to deliver economic and social benefits to Aboriginal people. Opportunities identified in a collaborative process with Aboriginal people are the most likely to deliver success.

General Cultural Protocols

Connections: Aboriginal people belong to the land. They have a strong and continuing relationship with the land and waters of the Country to which they belong. This connection is important to Aboriginal peoples' wellbeing, Culture, Law, Lore, spirituality, social obligations and kinship, all of which stem from this relationship.

Aboriginal people have culturally specific associations with the land that may include cultural practices, such as ceremony, medical treatment and educational processes.

Knowledge, songs, stories, art, walking pathways associated with songlines, flora and fauna also are connected to place.

Totemic species are often plants or animals, and they define Aboriginal peoples' roles, responsibilities and relationships to each other and to Country. For some, these cultural associations include custodial relationships with particular landscapes. The land is sacred and spiritual. Dreaming, sacred sites, Law and Lore are within it. Land is a living thing, often described as 'Mother'. This description signifies the nature of the connection. Efforts to understanding these connections by those working on the Project will be a rewarding experience and will contribute to ensuring respectful engagement and to adoption of a holistic approach to integrating Country into the planning and design process.

Cultural Humility: Cultural humility in the context of this Project means creating a space for all involved to pause and take a moment to self-reflect and give careful consideration for one's own assumptions and beliefs in the context of enabling Aboriginal perspectives to be integrated.

Being culturally humble does not mean giving up one's own values but being aware that they are not the only values for consideration. This means deliberately seeking to gain a deeper understanding of Aboriginal people's values and issues of importance.

It requires non-Aboriginal people working on the project to gain a greater understanding of 'white privilege' and 'unconscious biases'. These concepts can be challenging, but if they are approached with an attitude of curiosity and a desire to understand then they will be experienced as a source of empowerment. Understanding these things will better equip you to develop strategies and processes that strengthen relationships and authentically integrate Country into the project.

Reciprocity: Aboriginal people have a strong sense of reciprocity that is linked to family and community networks and associated cultural responsibilities. These responsibilities extend to caring for Country. The Project should seek to maximise positive benefits for Aboriginal people that have a potential link to the Project. This may include sharing benefits from the air, land and sea and consideration of how employment and jobs might eventuate.

In understanding how this notion of reciprocity applies to this Project, it is important to understand that the relationship of Aboriginal people with the land extends back tens of thousands of years. The intense loss experienced by Aboriginal people in relation to the land on which the Project is being undertaken extends back many generations prior to the commencement of this Project.

The concept of loss and accompanying responsibilities for reciprocity should not be understood in a narrow transactional sense by those working on the Project. Place-taking occurred as a consequence of colonisation to now, the place-making of this Project is an opportunity to strengthen reconciliation through ensuring it complies with principles of reciprocity in the broadest sense.

Responsibility: The concept of responsibility is part of the laws/lore laid down to Aboriginal people by their Ancestors. This word has strong meanings with many layers. It encompasses responsibility to Country, to each other, to Ancestors, to the generations to come. It is the responsibility to pass on knowledge and to care for Country. At the core of Aboriginal concepts of responsibility is the interconnection between all things. It is about relationships and the responsibility Aboriginal people have to those relationships. Aboriginal people invite all Australians to share their responsibility for Country.

Project Specific Cultural Protocols

Preparing Country: It is important to prepare Country for any disruption and changes it will experience in the construction process. This involves a Cleansing Ceremony. The spirits of the Ancestors still live there. Country needs to be awakened and her permission sought for any changes. Ceremony to prepare Country should ideally precede any excavation or construction works impacting Country. Ceremony can also be held to heal Country that has been disrupted. This is part of caring for Country. It is important to understand this aspect of care for Country is not a one-off visual spectacle but is also embodied in the daily attitudes and actions of Aboriginal people. Providing meaningful access to Traditional Custodians to undertake these ceremonies respects their spiritual obligations to care for Country. One of the Seven Core Commitments outlined in the Draft Connecting with Country Framework is that of facilitating access to Country for Aboriginal people to maintain their cultural practices, obligations and reciprocal relationship with Country.

"We need to ask for permission – ask Country if it is OK to change Country. And the spirit of our people still living there. The ceremony is crucial."

Repatriating Country: Aboriginal Culture teaches us that one does not take Country from Country. The displacement of Country, such as through excavation works, is an inevitable part of the construction process. Where this occurs the displaced parts of Country should be returned and reused on the Country to which they belong. All materials impacted by construction, right down to the smallest stone, are part of Country and each have cultural value – not just those parts that have monetary value.

Where possible, disrupted elements of Country should be repurposed on site. Where they cannot, symbolic uses should be considered. This might include the symbolic return of material to Country with interpretation to explain its significance. Materials for construction should be sourced locally where possible.

"This is part of respecting Country, of giving Country agency and of aligning works with Country's natural rhythms."

"We can educate people on how important every little grain of dirt and stone and belongs to Country and has a place."

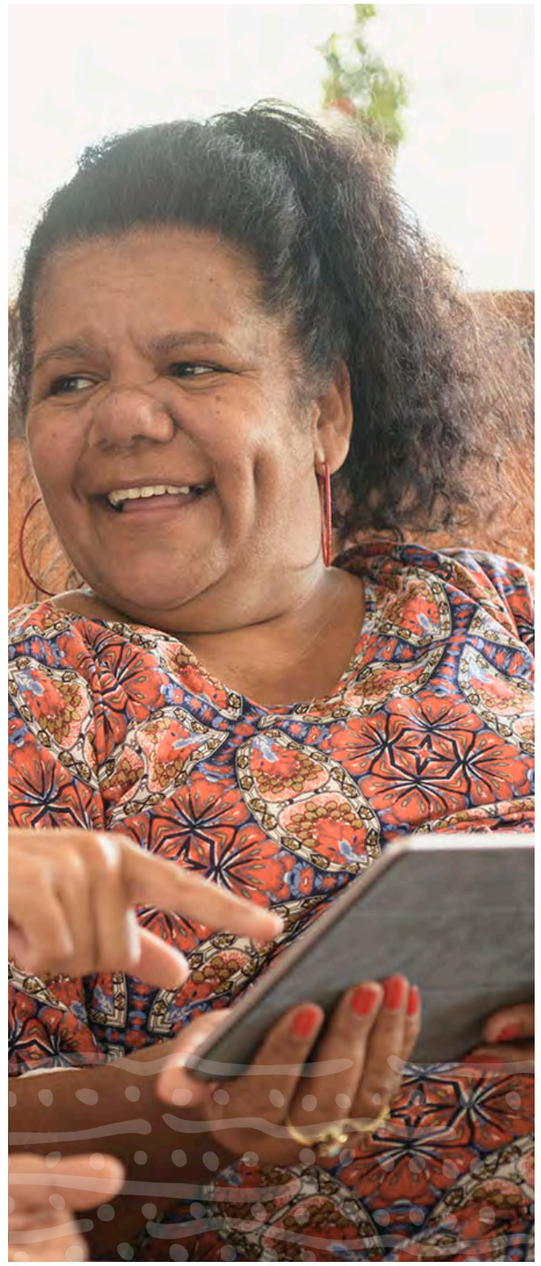
Recognition of Traditional Custodians whose traditional Country the project is located within: Acknowledging the Traditional Owners and Custodians of the Country through which the line will travel is a critical component of respect for Country and the people of that place. It is also a learning opportunity for the broader community. Using the language of that place is part of acknowledging the Traditional Custodians of Country.

"First languages are important for us all to connect with Country - First place names tell us who Country is and what her purpose is."

Working with Knowledge Holders: Engaging with Knowledge Holders will be valuable in relation to gaining insights into Aboriginal culture and Country. Knowledge Holders are generally also Traditional Owners and Custodians, but can include other Aboriginal people who are accepted by the community as Knowledge Holders for that place. Knowledge Holders are not just anyone with knowledge of place. They are Aboriginal people who have been acknowledged by the Traditional Owners and Custodians as having lived, studied and/or worked in the area and who are deeply informed of culture and Country of the project area. Knowledge Holders are Aboriginal people who display a depth of knowledge about and commitment to Country in that place and have sufficiently assumed the responsibilities and obligations of caring for Country, to acquire the status of Knowledge Holder. This project is on Aboriginal Country. In some cases, Torres Strait Islander people have become part of the community for this place and formed deep knowledge and connections to the land. They may also be recognised by the Traditional Owners and Custodians has having relevant knowledge and a contribution to make.

Seeking permission to travel through Country: Respect for Country has always entailed seeking permission to enter and then travel through or across another's Country. This protocol is at the heart of the increasing practice of commencing events with a Welcome or Acknowledgement of Country. The Sydney Metro West line traverses the Country of three clan groups. There are many ways people can seek permission to travel into and through Country. This protocol should be incorporated into the stations in ways that convey the importance of showing respect when travelling from Country to Country. The fundamental principle is the respect inherent in awareness that one is crossing from one Clan Group's Country to another, rather than the obtaining of explicit permission.

"Clapsticks resonate throughout all the trees and ravines – that is how you let people know in advance that you were coming... Put a description there to remind people daily on their journeys that those things were happening for thousands of years before those people came. To remind them of the importance of showing respect when travelling from Country to Country."



Working with Knowledge Holders.
Description: Aboriginal young woman showing her mother how to use tablet, pointing at the screen. Stock photo ID: 911034664. Publication date: January 29, 2018. Photographer credit: JohnnyGreig. Murawin purchase date: December 15, 2021.

1.6 Related documents

This section lists key policy and strategy documents that relate to the project. Those to whom these policies apply are encouraged to read and implement them using a Connecting with Country lens. These documents can be understood as mutually supportive and intersecting with the Connecting with Country Draft Framework's vision. Similarly, conscientious implementation of the Connecting with Country Draft Framework can be understood as supporting those working on the Project to comply with some of their obligations under these policy and strategy documents.

- Designing with Country
- Transport for NSW Aboriginal Protocols
- Sydney Metro West Heritage Interpretation Strategy

Australian Indigenous Design Charter[5] When working on projects involving the representation of Aboriginal and Torres Strait Islander culture, the following points are intended to guide integration of Indigenous perspectives into design:

1. Indigenous led. Ensure Indigenous representation creation in design practice is Indigenous led.
2. Self-determined. Respect for the rights of Indigenous peoples to oversee representation creation of their culture in design practice.
3. Community specific. Ensure respect for the diversity of Aboriginal and Torres Strait Islander culture by following community specific cultural protocols.
4. Deep listening. Ensure respectful, culturally specific, personal engagement behaviours for effective communication and courteous interaction are practiced.
5. Impact of design. Always consider the reception and implications of all designs so that they are respectful to Indigenous culture.
6. Indigenous knowledge. Respectfully ask the client if there is an aspect to the project, in relation to any design brief, that may be improved with Indigenous knowledge.
7. Shared knowledge (collaboration, co-creation, procurement). Develop and implement respectful methods for all levels of engagement and sharing of Indigenous knowledge (collaboration, co-creation, procurement).
8. Legal and moral. Demonstrate respect and honour cultural ownership and intellectual property rights, including moral rights, and obtain appropriate permissions where required.
9. Reconciliation Action Plan (RAP). Develop a RAP incorporating the AIDC:CD.
10. Charter implementation. Ensure the implementation of the AIDC:CD to safeguard Indigenous design integrity.

5 R Kennedy, M Kelly, B Martin, & J Greenaway, Australian Indigenous Design Charter - Communication Design, Deakin University, Victoria, n.d, viewed 19 July 2022, Australian Indigenous Design Charter – IDC

1.7 Concepts of sustainability

This section provides an overview of discussions regarding sustainability with the Working Group. It begins with a comparison of Western and First Nations concepts of sustainability to provide context for the key sustainability themes raised by the Knowledge Holders. These themes include, understanding and awareness of preceding environments; interconnections of Country; responsibility; and respect. This section is intended to provide an understanding of how the Cultural Knowledge Holders for this place perceive sustainability.

Western and First Nations' concepts of sustainability

Sustainability, in a western context, is defined as attempts to balance the environment, equity, and the economy. The United Nations World Commission on Environment and Development defines sustainable development as, "Development that meets the needs of the present without compromising the ability of future generations to meet their own needs.[6]

Sustainability was a recurring theme in the Working Group discussions for this Project. The approach of First Nations peoples to sustainability overlaps with the definition provided above in several ways but also has conceptual differences. Sustainability from First Nations' perspectives is characterised by methods, governance structures, and complex knowledge systems that have evolved over thousands of generations. Their sustainable practices emphasise the importance of resilience, consistency, and harmony. These values continue to be practised by Aboriginal people today as they work to develop and revive their survival systems. Such sustainable practices are carried out to ensure that culture, tradition, or long-established ways of life are not compromised[7].

Sustainability is not only centred around the environment but also culture. Human, spiritual, and ecological systems all interact in intricate ways. When it comes to Aboriginal people, all living things are intertwined in a complex web of interconnectedness. Each is on par with and influences the other. To ensure that future generations will have access to the land and resources, the Indigenous concept of relationships and accountability across generations is also central to this approach[8].

6 Brundtland World Commission Report, Our common future, 1987 Oxford University Press, New York.
7 This understanding of First Nations sustainability is derived from Murawin's internal works and processes.
8 ibid.

Concepts of sustainability arising from Country in this place

Key themes that have emerged during the Working Group consultations for this Project should be understood in the broader conceptual context provided above. The themes that have arisen relate to preceding environments, interconnections of Country, responsibility, and respect. Some of the Working Group discussions reported here have not been explicitly in reference to sustainability or sustainable practices but are relevant because they are premised on notions of sustainability.

1. Understanding and awareness of preceding environments

Discussions about Country prior to colonisation have featured prominently in the Working Group discussions. Understanding the natural state of Country delivers important information about how Country should ideally be and how it should be engaged with in a sustainable way. Healing can be understood as an aspect of sustainability. Thinking about Country prior to colonisation aligns with Nadeena Dixon's[9] sustainability story map which represents sustainability through people, environment, wellbeing and future generations as supported by directional pathways. One directional pathway focuses on Direction to the Past. This draws on knowledge from 'the world previous generations where Custodians'[10] and contributes to today's knowledge and how we approach sustainability.

Working Group members have stated that although the environment has changed drastically since colonisation, there is potential to heal and care for Country. One aspect of this is to return elements that have been removed from Country back to Country. They link sustainability to the spiritual dimensions of Country and the value of symbolic acts. For example, at Pyrmont Station, the taking of sandstone (Pirrama) was viewed as unsustainable and as having desecrated the site. Therefore, there is a need

9 Nadeena Dixon is a Gadigal woman and Cultural Knowledge Holder. She did not directly advise this project.
10 N Dixon, A 'Sustainability Story Map' Explained - In The Studio With Nadeena Dixon, Infrastructure Sustainability Council, 2018 viewed 2 July 2022, https://www.iscouncil.org/video-nadeena-dixon-explains-her-sustainability-story-map/

to engage in a process of reparation and consider how this project can facilitate a process of healing. Accordingly, there is a protocol in this Guide relating to the repatriation of material to Country and which emphasises the value of Country and of giving agency to Country.

> ***"We need to return material to country, to value Country and allow for environmental and personal connections."***

The Working Group has highlighted that sustainability through healing and restoration can be advanced by endemic planting and repatriation of materials belonging to Country back to Country following disruption. They have made recurring references to the nature of Country prior to colonisation. The implication is that the restoration of some of these elements of Country is an aspect of sustainability:

- The Bays alongside Sydney was not a suitable area for settlement, mainly due to the presence of saltwater and minimal soils. However, native grasses grew along the Bays and were the only flora able to survive amongst the sparse soils and saltwater.
- Waterways throughout the Sydney Basin would have once been abundant with plants and bush tucker. It is believed that the number of freshwater systems correlates with the presence of mudflats and mangroves.
- Hunter Street is known as 'heavy salt lands'.
- 5000 years ago Sydney Harbour was once a valley where Aboriginal clan groups would have camped along the shores given the abundance and availability of foods, such as crustaceans, pippies, oysters and fish.
- Before colonisation Sydney Basin was abundant with wetlands which flowed all the way down to the Harbour, Circular Quay and to Sydney University.
- Pyrmont was once wetlands where there was great diversity of animals, including birds.

2. Country is interconnected

Interconnection is an important aspect of First Nations sustainability. This means that relationships between people, flora and fauna need to be balanced. It involves recognition of our presence and connections to Country and consideration of how our actions impact on these interconnections and on that balance.

> ***"Country is a connected landscape."***

The Working Group explains that, as Country is connected, we should consider how we interact with and care for Country. They identify a need to delve deeper into the use of natural materials, the process of taking from Country and work towards developing steps to return materials to Country (as previously mentioned). This enables a 'closed circle' approach and enhanced connections between people and the environment.

Practices and relationships that work towards creating balance are a dimension of sustainability. Several Knowledge Holders shared stories of the practices and relationship with Country of the Traditional Custodians. These practices promoted balance and reciprocal relationships.

> ***"Aboriginal people used what they had to use. Even the food in the water. Rock Wallabies would have been all around here too. Snakes, what we used to eat, back in them days. Goannas would have been here."***
>
> ***"Just picturing what it was like – what was it like back in the day when old people used to live here on the land. They looked after Mother Earth, only took what they needed."***

Working Group members said that enhancing connections and balance can be promoted by incorporating flora that is endemic to specific areas. This was seen to have several benefits for Country, including re-establishing balance and attracting native fauna.

> ***"Fauna protects Country and promotes balance. Everything is interconnected."***

3. Responsibility and respect

Responsibility is identified as key in sustainability and in how we care for Country. The Working Group members explain that our actions now contribute to sustainability and as such, careful consideration needs to be given to how we interact with Country.

> ***"It is what we do now that will work towards sustainability."***

The emphasis placed on the importance of responsibility led to its incorporation as a key protocol in this Guide. Working Group members highlighted that although Aboriginal people have a particular responsibility to protect and look after Country, it is a responsibility shared by all Australians. Although First Nations people are the Traditional Custodians of Country, we all have a responsibility to Country.

Responsibility to care for Country does not end at surface level Country. The Working Group members emphasise that, even though most of the stations are underground, this is still Country. It is all interconnected. It all requires care and respect.

Aboriginal people acknowledge their presence on Country, whether it's on home Country or someone else's Country. Working Group members repeatedly emphasised that it is always important to acknowledge one's presence on Country. Non-Aboriginal people are encouraged to adopt respectful practices when present ***"somewhere they might not belong"***. This recognition and respect for Country is an everyday practice.

> ***"[We] need to ensure we are responsible and accountable to everything in that space."***

Encouraging sustainability on Country.
Description: Revegetation using eucalyptus trees in Australia. Stock photo ID:1174366029. Publication date: September 18, 2019. Photographer credit: MarkPiovesan. Murawin purchase date: February 15, 2022.

1.8 What does success look like?

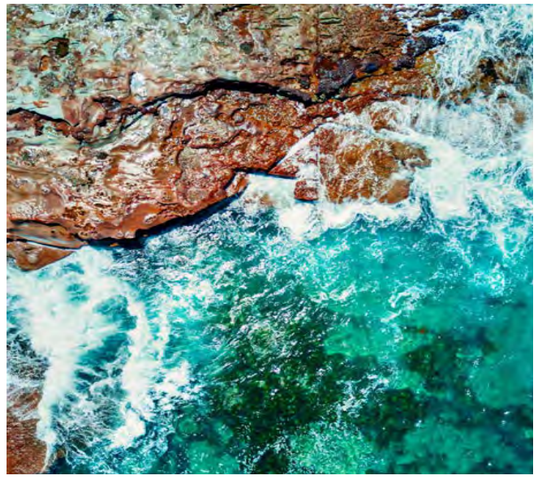
Successful implementation of the Connecting with Country draft Framework can be assessed in terms of the Framework's seven Statements of Commitment and Principles for Action. The following table is closely aligned with the Statements of Commitment, explaining how they can be applied and fulfilled by this Project.

	What we will do	How we will do it	Examples of measuring success
	**Respect the rights of Aboriginal people to Aboriginal Cultural Intellectual Property and support the right for Country to be cared for.**	Formally recognising Cultural Aboriginal Intellectual Property through contractual arrangements and safeguarding it over the life of the project. Connecting with Country through language.	Aboriginal peoples' rights to Indigenous cultural intellectual property are protected through Intellectual Property agreements which are signed by the station teams and stored centrally. Language is used in prominent places throughout the stations, including in visual Welcomes to Country and in station signage.
	**We will prioritise Aboriginal people's relationship to Country, and their cultural protocols, through education and enterprise by and for Aboriginal people.**	Creating opportunities for Cultural Knowledge Holders to engage in cultural practices appropriate to "place making" and "place taking". Opportunities for education and truth-telling.	The Aboriginal community are given the opportunity to engage in Ceremony appropriate for relationships to Country and cultural protocols. There are visible station narratives that recognise historical truth with opportunities for educating the public identified by Aboriginal communities and Cultural Knowledge holders with consideration of access to Country and inclusive design principles. Traditional Custodians are prominently recognised at each station e.g. signage identifying the station associates the station name with the Clan on whose Country the station is located e.g. "North Burwood Station – Wangal Country". Welcomes to Country and other reminders are incorporated through all stations that raise traveller awareness that they are traversing Country of different Clan Groups.
	**We will prioritise financial and economic benefits to the Country where we are working, and by extension to the Traditional Custodians of that Country.**	Facilitation of employment opportunities and opportunities for Aboriginal business and services.	Collaborative engagement with Aboriginal businesses and services to identify economic and employment opportunities from the Project.

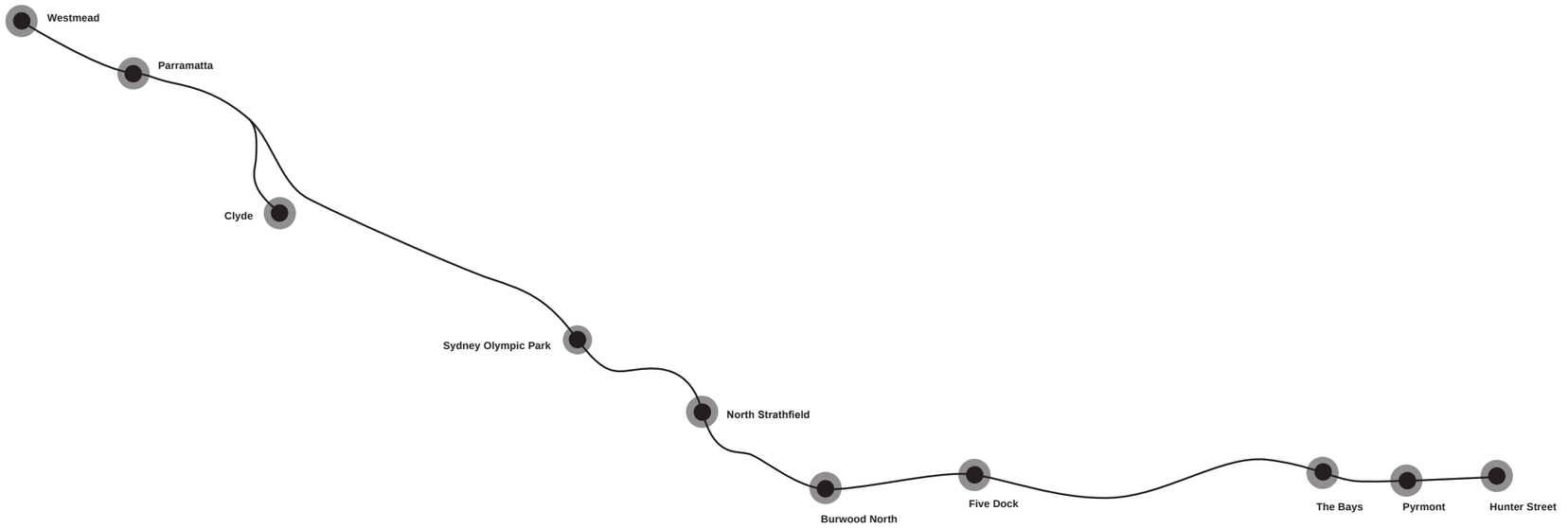
	What we will do	How we will do it	Examples of measuring success
	**We will share tangible and intangible benefits with the Country where we are working, and by extension the Traditional Custodians of that Country, including current and future generations.**	Build relationships with local Aboriginal communities and Cultural Knowledge holders for each site through deep listening and a co-led design process. Procurement contracts require ongoing community meetings.	All SMW staff working in this area will have completed Cultural Education Training run by Aboriginal trainers to ensure culturally safe spaces and strong relationships with local Aboriginal communities and Cultural Knowledge holders. Regular meetings will be convened with the Sydney Metro West Connecting with Country Working Group to ensure a genuine codesign process. Strong relationships are developed with Aboriginal communities through collaborative and culturally safe community meetings.
	**Prioritise recognition of Aboriginal people, supporting capacity building across communities, and across government project teams.**	Look for opportunities to engage with Aboriginal businesses, services, and individuals across all project deliverables.	Deliver a Connecting with Country response which includes input from Aboriginal architects, designers and other technical consultants for public art, landscape, and public domain.
	**We will support Aboriginal people to continue their practices of managing land, water, and air through their ongoing reciprocal relationships with Country. We will create opportunities for traditional first cultures to flourish.**	Embedding Aboriginal land management and Caring for Country practices into design and the SMW Sustainability plan. Material taken from Country will be handled in a Culturally appropriate way and reintegrated into Country, where possible.	Using Aboriginal Water Sensitive Urban Design practices and endemic planting to support habitat for native species or other practices that take a regenerative approach. During construction or operation of SMW, access to Country is a high priority. This access allows for protection and enhancement of waterways, biodiversity and cultural heritage values through traditional practices which maintains links to Country and can ensure Aboriginal people are able to fulfil their role as custodians of the land. Support practices, such as re-using materials on site and repatriating material to site, that promote an ongoing reciprocal relationship with Country which should be determined in collaboration with Aboriginal communities and Cultural Knowledge holders.

2 Line-wide and Station Themes

2.1 Introduction



The boldness of Water Country.
Description: Aerial views of the ocean and rocks of Durras, Australia, showing beautiful rock textures. Stock photo ID: 1081844380. Publication date: December 14, 2018. Photographer credit: lovleah. Murawin purchase date: February 1, 2022.



The next two sections of this document will travel with you along the Sydney Metro West line. They outline the thematic framework for the line wide theme and station specific sub-themes. They help to communicate a narrative of Country that will assist in building a wholistic and cohesive cultural identity for the Sydney Metro West line. The station specific sub-themes highlight the unique identity of each station as it relates to Country on which it is located along with opportunities for a deeper education of travellers as per the wishes of the Cultural Knowledge Holders consulted.

The information and ideas shared here have arisen from a combination of research methods, including both a desktop cultural mapping of the tangible and intangible assets of Country through which the line will run and consultations with Knowledge Holders connected to that Country. The themes have been developed by drawing on information about Country as well as the design ideas and priorities put forward by Knowledge Holders in the Yarning Circles held in 2021. These themes are being further developed and refined in collaboration with the Connect with Country Working Group over 2022.

Alongside their specific guidance for each station, Knowledge Holders emphasise the importance of using the blank canvas presented by this project for truth-telling; voice; education of the public; healing Country; communicating concepts of responsibility, reciprocity and interconnection; and highlighting that Aboriginal people are still here and Aboriginal Cultures are Living Cultures.

These priorities have informed the Station Concepts that have been suggested for each station. They are intended as an educational opportunity and point of reflection both for those working on the Project and for travellers along the line. They are offered as possible themes that can be explored at each station to build the deeper knowledge and understanding the Knowledge Holders aspire to for their fellow Australians and visitors to this place.

"Think about what you are taking. What are you going to give back?"

"Allow the stories to come through – truth-telling through education."

Aboriginal people do not want their story to be superficial displays of cultural artefacts in glass boxes. They do not want their culture portrayed as a relic of the past, as a collection of objects or as the subject of idle curiosity and entertainment. They want the deeper story of Aboriginal knowledge, values, connection to Country and Culture to be told. The Knowledge Holders have made it clear that neither their Cultures nor Country are represented by simple objects. For example, behind a simple coolamon there are many stories, including the story of women gathering together, going out on Country, asking the daramu (tree) for permission, thanking the daramu and creating this vessel together from the raw materials they have harvested sustainably and with the consent of Country. A simple coolamon is a story of sacred reciprocal relationships, connections and responsibilities between people and between people and Country.

"Building capacity and cultural understanding of Country – not just artefacts - deeper meanings, so station concepts reflect a deeper message."

They also emphasise that the concept of time from Aboriginal cultural perspectives is not linear and that this should be reflected in the way timeframes are presented in the stations. For example, the Knowledge Holders discouraged the use of timelines to map events as these reinforce linear concepts of time. Time can also be understood in circular patterns. The nearness of an event is measured by its importance to the community rather than its distance in linear time. Time is cyclical and typically aligned to the seasons and the movements of the natural environment, which provide guidance as to what event takes place, where and when. For example, ceremonies that align to the lunar cycle; the time for hunting kangaroos is when they are resting from the heat; the time for fishing is early in the morning or late in the afternoon when the sun is not so hot.

An outline is provided for each station that aims to connect it to the line wide theme; evoke an image of and connection to Country in its natural state; describe the people of that place and their relationship to Country; share deeper station themes for the site based on the above priorities combined with the unique features of Country for that station; and to offer a colour/texture palate for consideration.

2.2 Line-wide Theme – Water Country: Freshwater to Saltwater

The line-wide theme of Freshwater to Saltwater reflects the significance of Water Country that is traversed in the journey along the line, its ever-changing forms, and the ways in which it has supported life on Country for millennia.

"Freshwater to Saltwater people, travelling up and down the line, crossing country, their kinship relations and connections to each other."

Aboriginal communities have a spiritual and customary living relationship with water in all its forms, through creation stories, use of water as a resource, and knowledge about sharing and being responsible with water.

"To know water is to know Country."

Aboriginal people have a holistic view of land, water and culture and see them as one, not in isolation from each other. Prior to settlement, Water Country was managed by Aboriginal people of those lands. The land supported the natural environment and a rich variety of vegetation and could soak up the surface water and release it slowly back into the earth. The rivers and creeks ran naturally, varying with the seasons and during floods, the excess water would seep into wetlands such as the billabongs or mangroves. Wildlife flourished and Aboriginal people could move freely from place to place for food and traditional cultural activities. Floods replenished the land with topsoil and kick-started new life. Wetlands absorbed water like sponges, cleaning it of silt and debris, slowing the flow and providing habitat for plants and animals. Riverbank vegetation held the banks together and provided homes and food to a wide variety of animal life. Aboriginal hunting, gathering, agriculture, cultural and spiritual values were all linked to this cycle. Movement across the land was in tune with the seasons. Art and storytelling throughout Aboriginal people's long history with this land illustrate this close link to water. People and water are one with Country.

The line wide theme for this project being Freshwater to Saltwater has an important story of Country to tell. We will tell this story through various layers, including the Family of Trees, as the themes seek to draw the traveller's attention to the fact that they are travelling through Country that is living and diverse and to connect them to Country.

"People need to know that they are travelling through Country, and they are always on Country."

The Sydney Metro West line follows the Burramattagal (Parramatta River), which flows from Freshwater to Saltwater Country. Freshwater journeys down the river to where it meets the saltwater. This meeting place of the two waters is called Tucoerah. It is here that the badu (water) is bitter, sour, sweet, salty, and fresh. To the east of Tucoerah are the Songlines of Guruwa, the Whale Dreaming Story. To the west is Parra'doowee, Eel Spirit and Eel Dreaming Story. When the blooms of the Kai'arrewan (Acacia binervia) announce the arrival of fish in the bays and estuaries, so too, the Guruwa return to Guru. The barra (eels) are ready to mate and slither their way down the water courses and creeks to the salty ocean to meet with old friends, discuss business and the happenings of their peoples. This is the season (November/December) that signifies revitalisation and the birth of new generations. The barra overcome multiple obstacles to traverse the length of the proposed line over the course of the seasons. The barra is also the totem for the Burramattagal. Eel story is a potent dimension of the Freshwater to Saltwater story of Country in this place with potential to be represented at every station.

"When we talk about the freshwater to saltwater story then there is the story of the eel which is the story of those waterways and try to tie it in along the journey."

Cultural Knowledge Holders have suggested that the ways in which Water Country changes across the line should be communicated in stations.

"Remind people about the water connection of the Freshwater and the Saltwater. Freshwater is the giver of life. Saltwater is the sustainer of life."

"Remember the importance and significance of water. Water is life. Water is lore. Water is women's/men's business. Water is ecological and economic."

Badu (water) is Country and shapes Country all along the Sydney Metro West line. From the trickles of freshwater that over centuries have carved the Pirrama (sandstone) at the Hunter Street/Pyrmont end of the line, to the estuarine wetlands of Sydney Olympic Park and the mudflats and saltmarshes of Parramatta. From the mangroves at the top of the Burramattagal to the cabbage trees, hardy eucalypts, and lemon myrtles of the Harbour mouth.

Life on Water Country

Country supports life on and by the badu. Traditionally, badu was core to the lives of all people living along the line. The water ways here have been described by Knowledge Holders as akin to a 'super highway', connecting clans and serving as a source of food, trade and ceremony. The Sydney Metro West line mirrors this long running purpose of Water Country in this place. The Gadigal, Wangal and Burramattagal have deep respect for Badu Country and were renowned for their connection to badu, flora and fauna. There are many ceremonies and cultural practices that people undertook in their daily lives, and which continue today in a different form, such as fishing, hunting, and canoeing. Aboriginal owned and run enterprises, for example, continue this connection today through their maritime training programs and cultural tours on the water in The Bays area. Gadigal women in particular were renowned for their fishing, swimming, and diving skills. In traditional cultural practice, young girls would sacrifice the top two joints of their little fingers in ceremony to acquire the status of Malgun (Fisherwoman). This is because little fingers obstructed agile fishing-line manipulation. The men fished from the shoreline using darrat (spears) made from the stalks of the grass trees. Aboriginal people still live all along these waterways. Their connection to badu is not only lived but is powerfully represented by many contemporary Aboriginal artists in their work. This contemporary expression of culture through art represents an opportunity for station installations.

The Family of Trees on Water Country

"I went looking for a tree to ground myself. Our spirituality is connected to that."

Aboriginal people's culture is grounded in reciprocity and non-human kinship. In the context of this project, we will draw on the Family of Trees.

Trees are often referred to as ancestors from Deep Time living amongst us. They are part of family and are seen as sacred, significant and worthy of privileging in the built environment. Trees are part of the connection that Aboriginal people feel to Country, to their local and cultural landscape. Traditionally, they were multifunctional in their cultural, ceremonial, social and domicile uses amongst Aboriginal communities. Trees are also markers in the landscape where kinship and culture are most powerful. Some of these trees are birthing trees that are often guarded by grandfather and grandmother trees. The very nature of those names invites cultural respect and reverence. The clearing of trees associated with colonisation in this place has implications for Aboriginal people beyond simple ecology and landscape change. As noted earlier, sacred birthing trees were bulldozed and the implications reverberate today.

Trees are part of the water stories of the Gadigal, Wangal and Burramattagal clans that continue their cultural practices along the project line. Nawi (canoes), garradjun (fishing lines) and narrami (nets) are all made from tree bugi (bark). Nawi design is a mirror image of the Kurrajong seed pod. The Kurrajong is one of the toughest trees for dry times as the trunk stores water. It is resilient like the people of this place. The Sheoak is called the Grandmother or 'babysitting' tree with Dreamtime stories highlighting its protective role and ancestral connections. The fibrous bark of the Cabbage Tree was used to make fishing lines, and the leaves for weaving and thatching roofs.

The visible changes in the trees through the seasonal cycles signal the less visible seasonal changes under the surface of the water such as the arrival of fish and the migration of the whales. The Family of Trees facilitate life on and by the water as a source of food, medicines, tools, resources, security, and shelter. They are symbolic of the fact that when we care for Country, Country cares for us.

Accordingly, the journey from Freshwater to Saltwater is an opportunity to journey through the Family of Trees and deepen connections to Country. As understanding grows in relation to how the Family of Trees supports life on and by the water, appreciation for Country grows. Each station along the line has been assigned a species of tree that was once plentiful along the line. Though diminished, these trees continue to line the banks of the Parramatta River and the shorelines of Sydney Cove and can be found by the curious traveller.

"We need to make people feel mindful…It's about endemic planting, the use of symbols in engravings and paintings of the local flora and fauna."

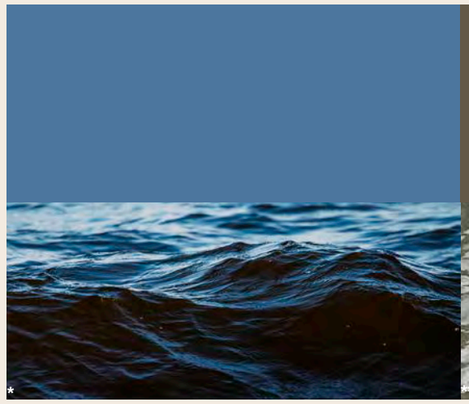
The assignment of a tree to each station should not be interpreted literally. Nor should it be responded to by simplistic planting of particular trees at particular stations. All of these trees can be found in many places along the line and do not belong at any one station. The introduction of the Family of Trees theme to this space is about inviting travellers to think more deeply about Country and educating them about the gifts it gives us, and therefore why it is so important to care for Country. This is done through use of the tree as a symbol and creating the opportunity for a closer examination of the Family of Trees along the waterways from Aboriginal perspectives and how they protect, support and nurture us.

Cabbage Tree by water.
Description: Landscape image of native bushes and cabbage trees. Stock photo ID: 1072387244. Publication date: November 28, 2018. Photographer credit: MollyNZ. Murawin purchase date: March 17, 2022.

2.3 Colour and texture themes

Colour and texture themes

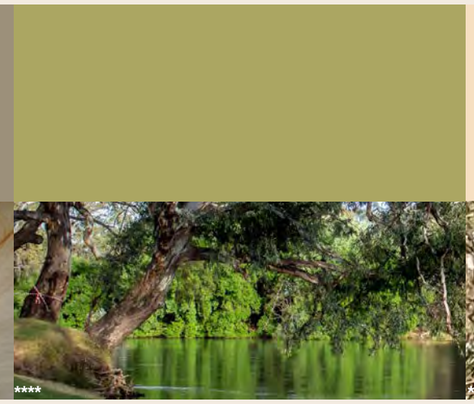
The proposed colour palettes are provided for inspiration, discussion and further development and are not prescriptive. They are based on an understanding of the line-wide theme and how it can be reflected in each station specific theme.



Deep blues of Guru Badu – Deep Water of the Harbour mouth.

Greys and browns of the Saltmarsh at the Tucoerah .

The deep beige, soft yellows, and creamy whites from the sandstone escarpments.



The muddy brown waters of the freshwater tributaries that form the start of the Parramatta River.

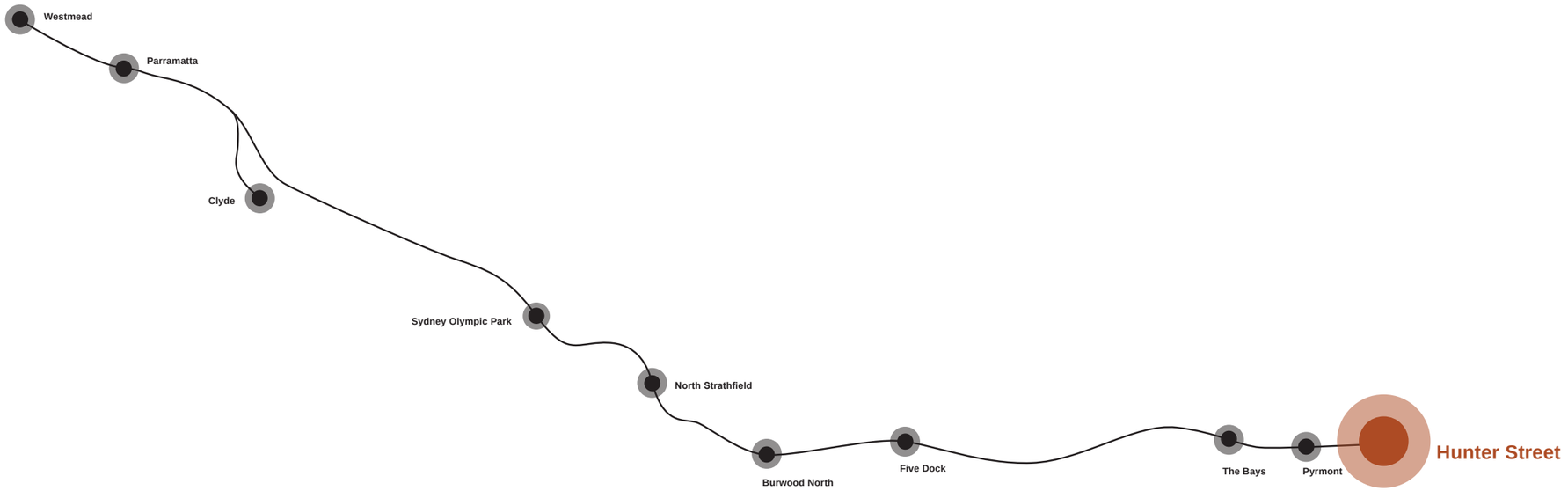
Oyster greys, shellfish mauve and oranges from the lips of the cockle shells.

**Description: Dark blue waves in the water. Stock photo ID: 1253853268. Publication date: July 03, 2020. Photographer credit: AndrisBarbans. Murawin purchase date: March 17, 2022.*
***Description: Mangroves, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.*
****Description: Sandstone rock swirl pattern in Sydney cliffs. Stock photo ID: 139707483. Publication date December 28, 2005. Photographer credit: woodstock. Murawin purchase date: March 17, 2022.*
*****Description: Tranquil reflections of eucalyptus gum trees. Stock photo ID: 1348006643. Publication date: October 22, 2021. Photographer credit: squirrel77. Murawin purchase date: March 17, 2022.*
******Description: Aboriginal shell middens, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.*

3 Station Themes

3.1 Hunter Street

Shell Middens.
Description: Cluster of Pacific oysters growing on rock in the ocean. Stock photo ID: 525039246. Publication date: May 19, 2016. Photographer credit: istock80. Murawin purchase date: March 17, 2022.



HUNTER STREET STATION – GADIGAL COUNTRY

This station is located on the land of the Gadigal People. One of the totems for the Gadigal people is the Black Duck. Hunter Street station's location in the line-wide theme of Freshwater to Saltwater is at Guru Badu (deep water). It is Saltwater Country. The tree for this station is the Daranggara (Cabbage Tree Palm). Her fan-like fronds range from bright green to deep olive in colour. The Daranggara supported Aboriginal life by and on the water in multiple ways. The fibrous leaves were soaked and used to craft garradjun (fishing lines); mend damaged or leaking nawi (canoes); weave baskets; and thatch roofs. The heart of the Cabbage Tree is eaten like cabbage - raw or cooked. According to Aboriginal Lore this is only permitted in times of emergency or ceremony as cutting the heart of the Cabbage Tree will kill her. Accordingly, Lore also instructs that no other surrounding trees are to be taken[11]. The young, supple leaves are also edible but the regeneration of Darangarra is a lengthy process, and therefore the Gadigal hesitated to consume them. By caring for Country, the Gadigal people enabled Country to care for them. The soft wood was used for housing for colonisers and decimated the supply of the Cabbage Tree Palm.

11 Slow Food, Native Cabbage-Tree Palm, Fondazione Slow Food, n.d, viewed 4 April 2022, Native Cabbage-Tree Palm - Arca del Gusto - Slow Food Foundation (fondazioneslowfood.com)

Country

Characteristics of the landscape to be considered throughout the metro stations on this line located on Gadigal Country include: the elevated rocky sandstone escarpment that runs down to Sydney Harbour, the interconnected waterways and wetlands and the native flora and fauna that existed there prior to colonisation. Waterways both above and underground are significant to the area near Hunter Street station. Knowledge Holders advise of the interconnected waterways and the key feature distinguishing this site is the Tank Stream – a water source precious to both the Gadigal people for tens of thousands of years and to the newly arrived Colonisers. The stream drained swampy areas that existed around the area and flowed north into the Harbour.

In deep time, thousands of years ago, the Harbour near this site was a valley. Pre-colonisation, Country at this site was home to large gawulgung (kangaroos) feeding on the grasslands (Gadi = grass, Gal = man) among the yarra (eucalypt) and wadanguli (wattle) daramu (trees).

To the right of the cove was a small stream and then the escarpment or high Country. To the east were the wetlands – now Hyde Park. To the west was rocky Country. To the south is the track that would lead down to Dharawal Country. George Street and Botany Road align with the traditional Aboriginal track from the Harbour to the south. Community members have identified the importance of restoring some natural green spaces at this heavily built on site and working with rather than against natural underground waterways. Knowledge Holders also advise the vicinity of this station was seen as a meeting / transitional area where Aboriginal people would gather and then move to other areas of Sydney. The area was also renowned as a Kangaroo Grounds which is often described as a giant grass highway going from the Sydney Harbour southwards.

People

Pre-colonisation Gadigal life revolved around the Harbour. The Gadigal lived by the Harbour all year round a ngunnuñ (food) was plentiful and there was no need to relocate with the seasons. The coastline was abundant with seafood, such as magura (fish) and badangi (Sydney rock oysters), dalgal (mussels) and gadyan (cockles), as well as land-based food sources such as wali (possum), wombats, gan (reptiles), gawulgung (kangaroos), ganugan (vegetables) and burradhun (grubs). Gadigal women were renowned as swimmers, fishers and divers. They fished from nawi (canoes) and cooked their catch on fires in the nawi. The men hunted with multipronged darrat (spears) made from gulgadya (grass tree) and tipped with dyara (bone). Descendants of the Gadigal people continue to live in Sydney today[12]. Cultural Knowledge Holders have emphasised the importance of the story of Barangaroo (Bennelong's wife) and that it may be appropriate to be told at this station.

Shell middens provide valuable information about Aboriginal use of water and can show changes in diet, behaviour, activities and length of time people stayed in any one area. Middens may also contain the remains of cooking fires, stone, bone and shell tools. The middens buried in Country across the cultural landscape of the Hunter Street Station are symbolic of what has happened here. They are a visible representation of millennia of continuous occupation and of Aboriginal life on this land. They were profoundly disrupted and rapidly diminished by the colonisers who mined and crushed them for lime for building construction. Shells are still visible in the framework of the Sydney Mint Building on Macquarie Street and in Angel Place. Knowledge Holders tell of the archaeological excavations that were undertaken in the late 1990's and had uncovered a number of stone artefacts. This is evidence that Gadigal people sat just metres away from the Tank Stream and made their tools from stone.

12 M Harvey, You are in Cadi: Uncovering the story of the Gadigal, The Royal Botanic Gardens of Sydney, viewed 6 May 2022, Stories from the Garden - The Royal Botanic Garden Sydney (nsw.gov.au)

Station Theme – Aboriginal Activism and Truth-Telling

Hunter Street station represents both the beginning and the end of the line. The location of the Tank Stream on Gadigal land also meant the beginning of the end of the way of life of the Gadigal in that it severely impacted the way in which Gadigal lived on Gadigal land for the many thousands of years prior to colonisation. This freshwater source, which ran from the wetlands into what is now Hyde Park to Warrane (Circular Quay), attracted the British to establish their base here. It was quickly polluted and ultimately became a sewer.

"Natural springs are a very pertinent artistic metaphor for this site."

This story of place-taking is an opportunity for courageous truth-telling in this project of place-making, which in turn, is an opportunity for this project to contribute to the reconciliation process. The Hunter Street site was the first site of displacement and disruption.

"This station is part of the first Country to be damaged and changed."

The importance of educating the public about the history of this place has been repeatedly emphasised by Cultural Knowledge Holders because of the status of this site as the place where it all started. It is important that people understand what was here before.

"We're wanting truth telling."

"You look at colonial history, but it contains remnants of Culture."

Aboriginal people, akin to the middens, were used to build the new colony even as they and their cultures were also severely disrupted by it. Middens are found in spaces where Aboriginal people repeatedly gather over extended periods. Even with the vast changes wrought by colonisation, Hunter Street and it surrounds continued to be a gathering place for Aboriginal people. Throughout the 1960s and 70s the trainline brought Aboriginal people into town where they were able to gather and pursue vigorous activism for their rights and in defence of Country. It was in nearby parks and public spaces they sought to educate the public through public speaking. It was in nearby pubs that Aboriginal people first asserted their right to enjoy a beer like other Australians. The Aboriginal legal and medical services we have today sprang out of this activism.

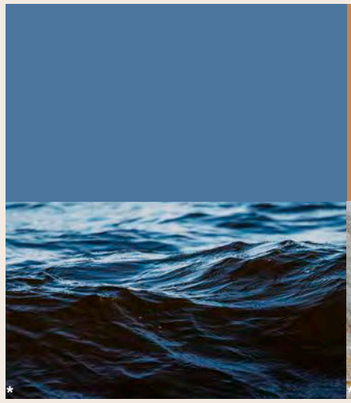
"It's been really strong around the Hunter Street area …standing on soapboxes in local parks and open areas where people congregated on Sundays, to get the message through to the people willing to stop and listen."

"Up not far from Hunter Street, way back in 1936 you see those wonderful photographs of our land rights business starting up - Australia Hall. Lots of meetings and if you look at the distance of that to Hunter Street, not that far. I think it would be good for people to be walking onto those stations to be reading the history."

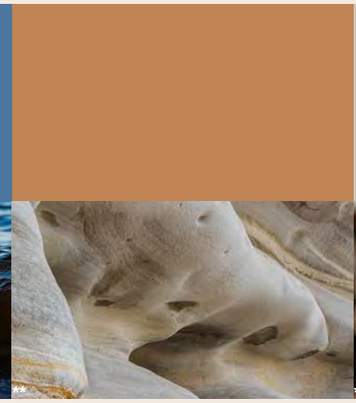
Like the middens, Aboriginal people have been rendered less visible by Colonisation. Aboriginal people want it to be conveyed and understood that they have always been here, fighting hard for their rights and the protection of Country since the start of Colonisation. As strong, resilient people, Gadigal people are still here and remain the caretakers of Country. This ongoing connection can be acknowledged through station design, ground-breaking ceremonies, and efforts to consult and employ Aboriginal people on their own land before, during and after the construction phase.

Colour and texture themes

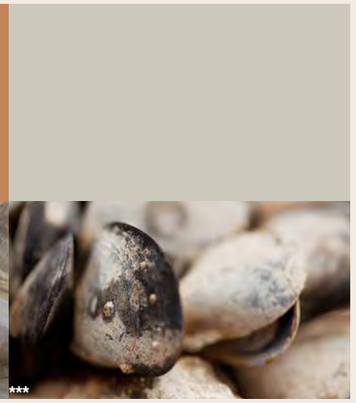
The proposed colour palettes are provided for inspiration, discussion and further development and are not prescriptive. They are based on an understanding of how the features of Country around this station can be reflected in the station specific theme.



Guru Badu (deep water) in this context provides a metaphor for deep time, for how multigenerational layers of observation, learning and teaching become and experientially based knowledge of place. A knowledge that can be regenerated for the benefit of all Australians.



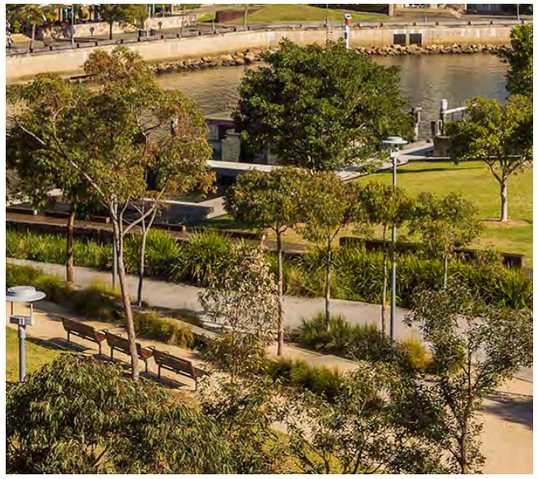
Gibba (rock or stone) from the sandstone escarpments that once marked the area in which Hunter Street is located.



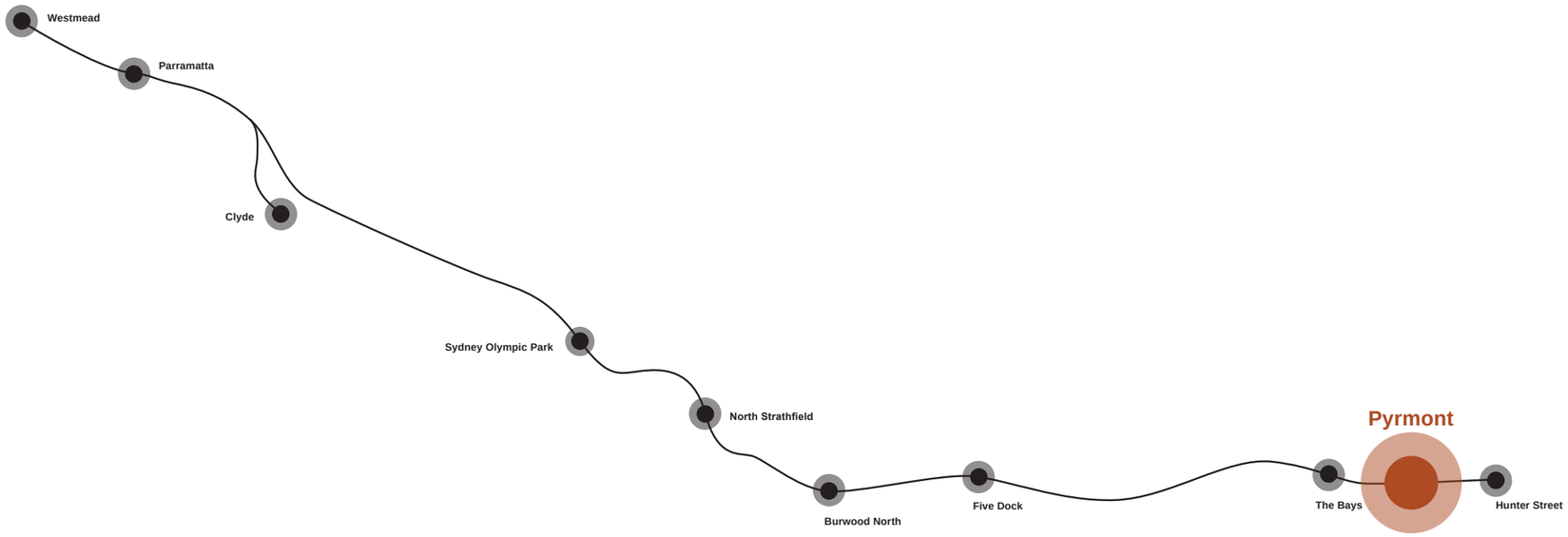
Bandangi (oysters), gadyan kaadian (cockles), dalgal talkal (mussels) from the middens, once so plentiful in this area.

**Description: Dark blue waves in the water. Stock photo ID: 1253853268. Publication date: July 03, 2020. Photographer credit: AndrisBarbans. Murawin purchase date: March 17, 2022.*
***Description: Sedimentary rock - Coogee beach, Sydney, Australia. Stock photo ID: 658863232. Publication date: March 28, 2017. Photographer credit: JTBOB888. Murawin purchase date: March 17, 2022.*
****Description: Detail close up of Mussell Shells clumped together on rocks on the shoreline. Stock photo ID: 614499752. Publication date: November 05, 2016. Photographer credit: slovegrove. Murawin purchase date: March 17, 2022.*

3.2 Pyrmont



Pirrama Park.
Description: Apartments around the Sydney suburb of Pyrmont. Stock photo ID: 488469482. Publication date: September 16, 2015. Photographer credit: kokkai. Murawin purchase date: April 1, 2022.



PYRMONT STATION – GADIGAL COUNTRY

"Pirrama is Goobany the Country of fog and mist. It's that misty kind of place within the Harbour."

This station is located on Gadigal Country. They called it Pirrama which means 'rocking stone''. Gadigal appreciated Pyrmont's abundance as the Peninsula's natural spring provided constant fresh water and food sources from the shoreline and harbour. After colonisation, this water source became known as 'Tinker's Well' and the place was named Pyrmont after the spa town in northern Germany. With the subdivision and clearing of Pyrmont almost 200 years ago, most archaeological sites associated with Aboriginal occupation were damaged or lost. The Pyrmont area is what Knowledge Holders refer to as 'beautiful Water Country'. It is associated with women and women's business, birthing, and medicines. The water flowing into the harbour at these foreshores come from the higher hilly grounds to the south. Aboriginal people not only lived near the foreshores but also on the hilly areas leading south from the water's edge and would often come down to the creeks for water and fish.

The tree for this station is the Lemon Myrtle. The Lemon Myrtle is a small tree or shrub but can grow to 20 metres. She is drought resistant and thrives in sandy coastal soils. Blooming year-round, but most vibrantly in the warmer seasons, her white fluffy flower heads nestle in glossy green leaves. The Lemon Myrtle has deep significance to Aboriginal people, supporting life by and on the water primarily through her potent medicinal qualities[13]. Aboriginal people cooked fish with Lemon Myrtle leaves wrapped in bark for their citrus flavour. Importantly, they were used for cleansing; as an insect repellent; and crushed or inhaled to treat headaches, colds, and infections[14]. Lemon Myrtle leaves were also known for their sedative, anti-inflammatory and pain-relieving qualities. The leaves are nutrient rich with particular implications for ocular health. This medical knowledge was passed down from generation to generation through songlines and cultural dance. The healing properties of Lemon Myrtle, known and used by Aboriginal people for tens of thousands of years, are now being increasingly recognised by Western science. The Lemon Myrtle, with its immense healing qualities, is evidence of the fact that, if we care for Country, Country will care for us.

13 Fieldhouse R, Feature Plant Friday On A Sunday – NAIDOC Edition: Lemon Myrtle, 2048, viewed 01 June 2022, https://www.ps.org.au/content/articles/2018/7/8/feature-plant-friday-on-a-sunday-naidoc-edition-lemon-myrtle#:~:text=Lemon%20myrtles%20have%20been%20used,use%20by%20early%20British%20settlers.
14 Tucker Bush, The Secret Lives of Native Australian Edible Plants, 2022, Viewed 01 June 2022, https://tuckerbush.com.au/the-secret-lives-of-native-australian-edible-plants/

Country

The Peninsula's topography was characterised by harbour edge, creek lines and swampy bays, flat fields and bushland. These were places of occupation, hunting and fishing for millennia. Knowledge Holders shared information about the type of flora and fauna of the area which would have been scrub wrens, willy wagtails and likely magpies and some birds of prey. They say there would have been lorikeets, particularly coming in after the nectar, and parrots and cockatoos. There would have been egrets and herons and possibly quails which are now scarce in the area. Fauna would have been abundant and included possums, native mice, water rats, swamp wallabies and kangaroos, goannas and of course an array of snakes and lizards. These would all been concentrated around the peninsula and the heads of the bays in the swamplands.

Country surrounding this station is known as Pirrama because of the abundance of sandstone in this area. It is also marked by wetlands. Post-colonisation, sandstone mining dramatically changed this landscape. Prior to European settlement, the waters of Pirrama were bordered by sandy shorelines and bays that were plentiful sources of food[15]. Present day Darling Harbour was called Tumbalong, meaning a place to find seafood.

15 Darling Harbour, History and Heritage, NSW Government, 22 July 2022, viewed 29 March 2022, https://www.darlingharbour.com/editorials/history-and-heritage

Even though Pirrama is surrounded by Saltwater, freshwater springs, such as Tinker's Well, trickle through the sandstone overhangs at Pyrmont, albeit now buried behind apartment blocks. Tinkers Well, a particularly precious freshwater source, was once part of Australia's extensive Lachlan and Waterloo wetland system[16]. Pigface and lemon myrtle were abundant in this area.

Me Mel, or Goat Island, can be seen from Pirrama. It is the site of the creation story Boora Birra whereby the Great Eel Spirit created the water courses of Sydney Harbour. The Sacred Flame is lit annually on Me Mel on the eve of 26 January. It burns throughout the night and on the morning of 26 January it is carried to Barangaroo. This ceremony is known as WugulOra Morning Ceremony. WugulOra meaning - One Mob - a time for inclusion, understanding and reconciliation. The spiritual and historical significance of Me Mel to Aboriginal people was recognised by the NSW government in 2022 through a commitment to formally transfer Me Mel to Aboriginal ownership following its remediation.

People

The harbour foreshore area was rich in natural resources and a natural focal point for Aboriginal occupation in the landscape. Tumablong and bays surrounding Pirrama Country were an abundant food

16 City of Sydney News, The many eras of Dyuralya Square, The City of Sydney, 2019, viewed 29 March 2022, https://news.cityofsydney.nsw.gov.au/articles/the-many-eras-ofdyuralya-square.

resource for Gadigal and Wangal people. Tumablong was also recognised as gateway for transporting food between Freshwater and Saltwater Country. Freshwater springs, such as Tinker's Well, were an important source of freshwater which helped sustain Gadigal people on Pirrama Country. The Gadigal camped on headlands using lookouts in trees to signal to people on the water and coastal tracks. By the 1930s, Pyrmont was deemed as a working-class suburb with affordable housing options and employment opportunities from nearby factories. Pyrmont became a key suburb for Aboriginal people following the outbreak of World War II, as they travelled to Sydney in search of work. Today, Pirrama Country is vibrant with shops, major technology industries and greenspaces such as the Pirrama Park. Not far from the station, community Yarning Circles have been held at the Quarry Green during NAIDOC week to celebrate the history, culture and achievements of First Nations people. In recent years local Aboriginal people drew on their extensive history in the area and joined forces with the Friends of Pyrmont to protect Pirrama Park from being turned into high rise development.

Station Theme – Country is living and Country belongs on Country

The station concept for this site is that Country is living and Country belongs on Country. A key story of Country at this site is the mining of sandstone, its displacement from where it naturally belongs and the scattering of it across what is now Sydney to build infrastructure for the colonists. Along with unyielding urban development that has subsequently damaged water supply from Waterloo Swamp, industry and quarrying has driven away animals and destroyed the ecology and most evidence of Aboriginal artifacts at this site. It is a spiritual law that Country belongs on Country and there are consequences of removing elements of Country from their rightful place. Those working on the West line project are invited to broaden their concept of sustainability. Country can be healed and cleansed but it is important to recognise the relationships and interconnections of Country and the responsibilities it entails. The story of the sandstone at Pirrama is an opportunity to educate the public and evolve their understanding of and relationship to Country as living and sacred. The Cultural Knowledge Holders want a powerful visual symbol to communicate this truth.

"Pirrama has been pilfered and plundered. This is beautiful sandstone Country traditionally; Pirrama lives all over Country now because everyone has taken so much. Sydney University was built from this sandstone."

"There is little we can fall back on to prove occupation and how the hunting and living practices were in that area."

"The rocks are born of that place you can't just take them from one place and take them somewhere else or you can get sick. It is about being respectful of the ground and the materials of that ground."

"When taking into consideration sustainability, there is opportunity to return Pirrama back to Country to maintain connections to Country. We see Pirrama all throughout Sydney and yet it is lacking from where it belongs."

"That whole peninsula, from Elizabeth Bay all the way across the Bays was heavily mined from the sandstone. It's spread right across. Maybe we can bring it home and it might be a nice opportunity to do ceremony and cleansing of the materials and bring that home to Country. We view it differently. You see it as stone, we see it as Country."

"For example taking a massive boulder that is from Country but bringing that back and putting it in a public space so that people can understand that it was part of Country and it was returned to Country because it belongs to Country. And then we can educate people on how important every little grain of dirt and stone is and how it belongs to Country and has a place."

Colour and texture themes

The proposed design ideas are drawn from Community comments and are provided for inspiration, discussion, and further development. They are not prescriptive. They are based on an understanding of how the features of Country around this station can be reflected in the station specific theme.

Greens and deeper colours.

Lemon Myrtle Tree.

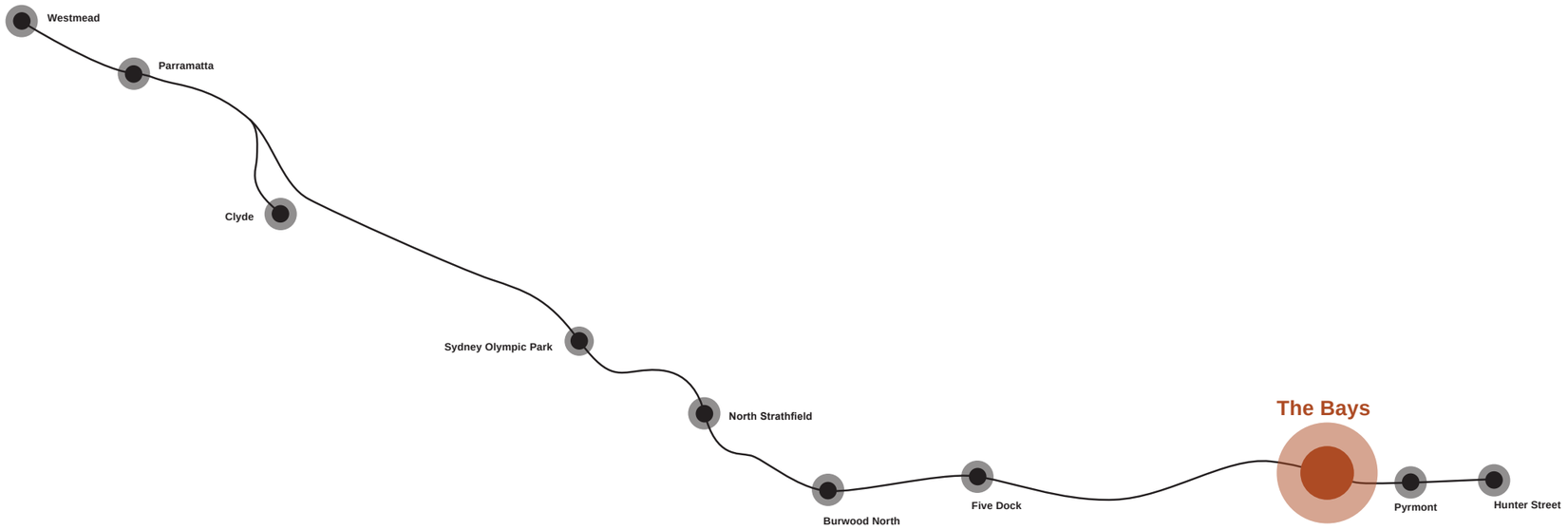
Sandstone Country.

Vibrant colours of lorikeets and parrots.

**Description: Close up of pure glacier water running through a crack in the rocks down a stream. Stock photo ID: 1288617907. Publication date: December 02, 2020. Photographer credit: HenrikNorway. Murawin purchase date: April 1, 2022.*
***Description: Flowering Lemon Myrtle Tree. Stock photo ID: 1387886092. Publication date: March 28, 2022. Photographer credit: lynnebeclu. Murawin purchase date: August 05, 2022.*
****Description: Sandstone rock swirl pattern in Sydney cliffs. Stock photo ID: 139707483. Publication date December 28, 2005. Photographer credit: woodstock. Murawin purchase date: March 17, 2022.*
*****Description: Colorful Rainbow Lorikeet parrot bird, selective focus on eye. Stock photo ID: 1411692401. Publication date: July 31, 2022. Photographer credit: MyImages_Micha. Murawin purchase date: August 03, 2022.*

3.3 The Bays

Working harbour - White Bay.
Description: Bay area, Sydney, NSW. Publication date: June 14, 2022.
Photographer credit: Carol Vale, Murawin Pty Ltd.



THE BAYS STATION – WANGAL COUNTRY

This station is located on the land of the Wangal People. Wangal totems include the Goanna and the Black and White Cockatoos. On the Freshwater to Saltwater journey, The Bays is Saltwater. It is Badu - deep water country.

The tree for this station is the Sheoak. She supports life by and on the water by providing hardwood for hunting equipment such as clubs, boomerangs, shields and spear throwers. The bark served as raw materials for string for fishing nets, and the gum beneath the bark was a sealant for canoes. The gum was also used for its medicinal qualities.

The Sheoak acts as protector of Kin. She is known as the Grandmother Tree or the babysitting tree. Wangal women would lay their young ones on the soft carpet of spines that had fallen by the foot of the tree, knowing that her spikey, lemon flavoured, acorn sized seed cones deter snakes. When passing by the Sheoak, listen for the grandmothers' chattering. Dreaming Stories explain that the Creator Spirit turned old wise women, the Grandmothers, into Sheoaks and eternal protectors.

"For generations the story of the Grandmother Tree is told in places surrounded by water, including The Bays."

The Sheoak also acts as protector of Country. She sustains soil fertility by restoring nitrogen and she has an extensive root system that binds the sandy, clay, silty soils. She anchors her roots deep and keeps Country safe from erosion.

Country

The Bays area is made up of numerous bays that have significant history as a working harbour. It is home to the Fish Markets, White Bay, Rozelle Bay, and Blackwattle Bay. Blackwattle Bay is renowned for its connection to the Kangaroo Hunting Grounds. These hunting grounds are a shared space between Wangal and Gadigal clans. The Bays area is an ancient land that houses many water caves. The sandstone outcrop known as Glebe Island has been desecrated by quarrying post-Colonisation, but was traditionally used for ceremonial practices and remains a sacred site to the Wangal people. Pre-colonisation, The Bays were surrounded by Gibba sandstone escarpments along with mangroves, wetlands, and small creeks feeding into the saltwater body. The area provided an abundance of fish and on land sources of food and hunting. Numerous Aboriginal sites are recorded around the sandstone foreshores of Sydney Harbour. Site types include shell middens in both open and closed shelter contexts, and art features – both pigment and engraved. Cultural Knowledge Holders refer to the many types of reeds and seagrass in this area as making the water appear 'busy', symbolic of the busy nature of these bays for trade and commerce both pre and post Colonisation and the busy nature of train stations. The Wurata (Waratah) has been identified as a prolific and particular feature of this site and a potential symbol for Country at this place. Bottle brush flowers also feature, attracting Rainbow Lorikeets. Raiagon (Seahorse Spirit) is an important story of this place. Raiagon guides those who have drowned on their journey to the Spirit World. Accordingly, for Aboriginal people the seahorse is sacred and protection of its habitat is critically important[17].

People

White Bay is home to many meeting places. This includes sites of Men's Business and initiation sites. Women's sites are also located along the shores of the Bays and these spaces are recognised as safe birthing places. Traditionally fish and shellfish were a key food source. Women would hunt fish from nawi (canoes) using bone hooks. They cooked the fish while still on the water in fires on clay plates in the nawi. Today The Bays are a popular site for boating, kayaking and fishing for many groups.

17 ibid

"Don't forget the women because you got to look at those waterways where the women did a lot of the fishing in those areas."

Even before Colonisation, The Bays were a working harbour to the Gadigal and Wangal People. It was a place of trade with other First Nations from the surrounding regions to swap precious ochres, skins and other site-specific foods and materials.

"Trading and kinship means there was a lot of moving around and we can capture this in a positive way."

The early settlers also selected The Bays as a working harbour by virtue of the easy access to water and the close proximity to essential road networks. It became a space for a tannery and abattoir, resulting in toxifying the waters. This severely disrupted the way in which Wangal lived on and related to Wangal land. In more recent years the docks have been a source of employment for Aboriginal people, including at White Bay.

"There is a complex history of the site, the water is toxic. This site has trauma, be sensitive, show sensitivity… Stop dominating Country. Allow Country to be. The design should not trigger trauma, design for healing."

Station Theme – Living Culture and Intergenerational Knowledge Transfer

The concept for this station is that of Aboriginal Culture as Living Culture sustained by intergenerational knowledge transfer. Living Culture refers to many things, including the fact that Aboriginal Cultures are not relics of the past but are alive and practised today. Knowledge continues to be passed from generation to generation. This is despite Aboriginal people being subjected to intense change by external forces and having to adapt aspects of their cultural practices in order to survive. This is a key message that has been repeatedly emphasised in consultations with Cultural Knowledge Holders. It is important to recognise that no culture anywhere is static and unchanging. The Aboriginal enterprises that operate out of The Bays to deliver maritime training to Aboriginal people and run cultural tours of Water Country, are an example of how the strong cultural connection to Water Country is being maintained in a different form. It is an example of an adapted model of intergenerational knowledge transfer.

"We are still here. We are all different and have connections. We still practice ceremonies and traditions."

"We want to bring people together and educate the future leaders, Caring for Country. Always looking for a place to educate of Ceremony and Healing."

There are also many individuals who are celebrated by the Aboriginal community for their important work in sustaining Living Culture and raising wider community awareness and understanding of it.

Understanding Aboriginal cultures as Living Cultures has implications for how the design delivery and operations of the Sydney Metro West project are approached. This includes properly representing Aboriginal Cultures in these spaces; enabling Aboriginal people ongoing space on, and access to Country to maintain their cultural practices; and genuinely engaging with Aboriginal knowledges and perspectives around considerations such as sustainability.

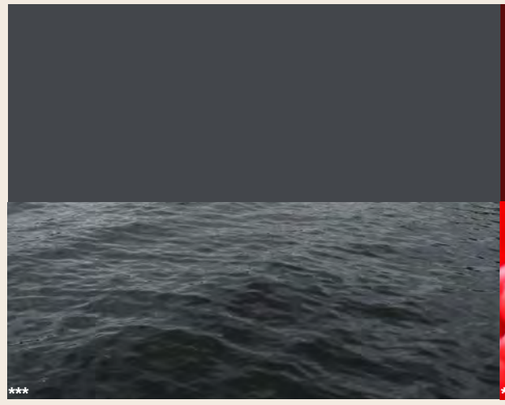
Example of the business of The Bays - the working harbour.
Description: Working harbour, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.

Colour and texture themes

The proposed design ideas are drawn from Community comments and are provided for inspiration, discussion, and further development. They are not prescriptive. They are based on an understanding of how the features of Country around this station can be reflected in the station specific theme.

Native black cockatoos.

The natural greens of the She Oak Tree.



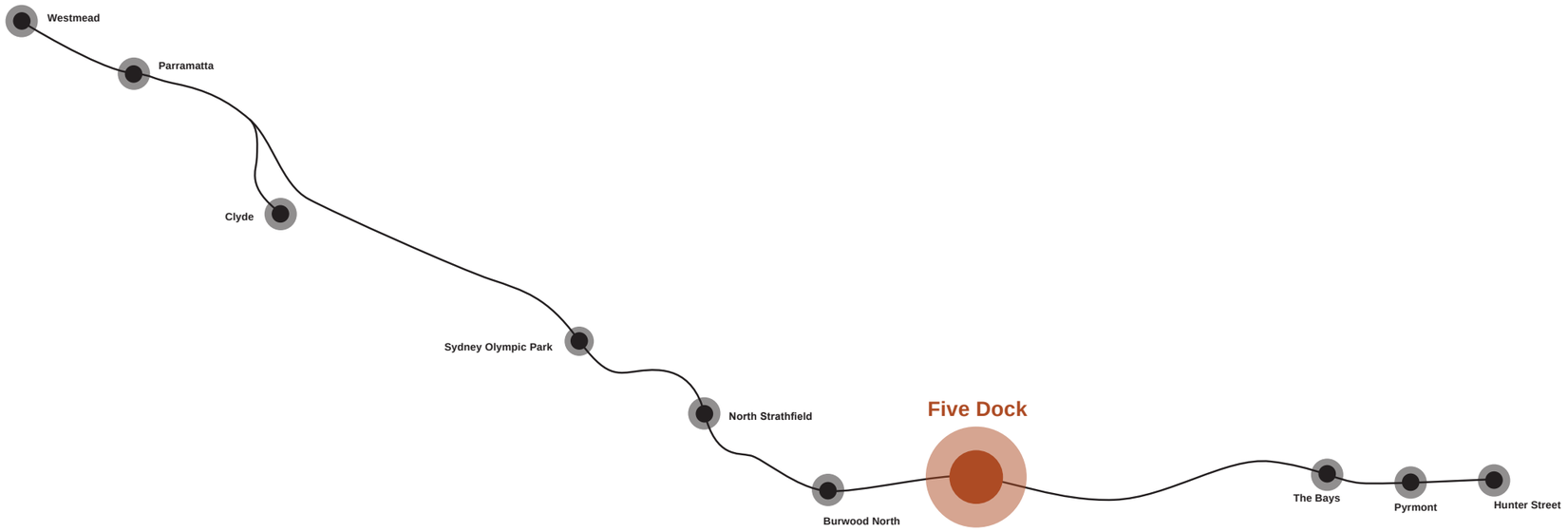
The deep waters of the working harbour - return to healthy waters. Incorporate elements of regenerative and biophilic design.

Wurata (Waratah).

**Description: Red-tailed Black Cockatoo. Calyptorhynchus banksii 3. Stock photo ID: 1161299122. Publication date: July 13, 2019. Photographer credit: Patrick Honan. Murawin purchase date: August 05, 2022.*
***Description: She-oak seeds. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.*
****Description: Depths of Sydney waterways, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.*
*****Description: Close up of red Australian waratah. Stock photo ID: 534563678. Publication date: June 20, 2016. Photographer credit: skflowerphotos. Murawin purchase date: August 03, 2022.*

3.4 Five Dock

Sample of the Nawi (canoe).
Description: Sailing on Indigenous wooden canoe on a river. Stock photo ID: 163753817. Publication date: March 12, 2013. Photographer credit: apomares. Murawin purchase date: March 17, 2022.



FIVE DOCK – WANGAL COUNTRY

This station is located on the land of the Wangal People. Wangal totems include the Goanna and the Black and White Cockatoos. On the Freshwater to Saltwater journey, Five Dock is Saltwater. The tree for this station is the Yanderra (Turpentine Tree). This member of the Turpentine Forest is an extremely resilient tree capable of surviving both flood and fire. Accordingly, it can have a lifespan of 300 years. This suggests that some members of the much-diminished Turpentine Forest in the Five Dock area may have witnessed the entirety of the colonisation process since its inception. The Yanderra is characterised by thick and spongy bark and dull green leaves. The qualities of its bark made it the preferred tree for the construction of nawi (canoes) for the Burramattagal, Wangal and Gadigal peoples[18]. It was also used for it's the healing properties such as the burning of its foliage to produce smoke for treating fever and ash with antiseptic properties[19].

Country

The name Five Dock stems from the five bays or indentations that characterise the shoreline here.

Five Dock is marked by estuarine inlets. These were once swamps at the mouths of small freshwater streams that ran into the harbour from large flat areas of shale and clay overlaying sandstone. These flat areas were formed by many years of gentle erosion. Mangroves grew in muddy marshes, also known as flats. The sandstone around the Five Dock area derives from the fertile, deep clay soils of shale from the Wianamatta Group which is a geological feature of the Sydney Basin. Wianamatta means 'mother place'. Hen and Chicken Bay are located in this area. This was a meeting place for Aboriginal people from Port Jackson and the wider Sydney region. The place holds significant cultural and historical value.

The Sydney Turpentine Ironbark Forest is the most common vegetation in the local government area where Five Dock is located. It is suffering due to the impacts of colonisation, the accompanying urban growth expansion and the cessation of cultural practices that have been performed for millennia to protect and manage Country. It is now listed as a Critically Endangered Ecological Community under both Commonwealth and State laws. In the early years of European settlement, the Sydney Turpentine Ironbark Forest was extensively cleared for farming and timber. This was followed by urban development infilling as Sydney expanded. In light of this, endemic planting may be appropriate for this site.

People

During the summer months, the Wangal gathered much of their food from along the Parramatta River. The food consisted mainly of fish and shellfish. Evidence of the thousands of years of Wangal life in this area can be found in the remains of these meals, known as shell middens, which may still be seen at Rodd Point. Many of the trees from the Sydney Turpentine Ironbark Forest were used for construction in traditional Aboriginal campsites and meetings places, both on the water and land. The preparation and final building of both the Nawi (canoe) and Gunyah (single level huts shaped from wood and bark) have many cultural elements associated with their construction. The construction of a Nawi (canoe) requires identification of the correct tree, the 'cutter of the bark' then needs to cut out the shape of the canoe, the bark is then worked with to build the nawi. This involves use of fire and bark fibres and sap from the trees to shape and bind the sections. Wangal people would have used the caves in the sandstone ledges for protection from the elements. The ledge was used to capture water, as well as serving as an art gallery of their stories depicting behaviour, issues of importance and concern. The local sandstone platforms were ideal for sharpening hand tools such as spears and axes. The resulting markings are referred to as Sharpening Grooves and they are usually found where Aboriginal people camped. Gunyah were an alternative source of shelter.

"How do we draw upon those broader connections to Country - cave and congregation spaces - bringing that into the architecture through public spaces?"

One of the best-known members of the Wangal people was Woollarawarre Bennelong, who was initially captured in November 1788 along with Colby, of the Cadigal clan, on the instructions of Governor Arthur Phillip. The purpose of the kidnapping was to enable Governor Phillip to learn more about the local Aboriginal people. Bennelong was an intelligent and resilient man. He was quick to learn English and to adopt British ways to survive. He helped the British to better understand how to engage with Aboriginal people. A brick hut was built for him at Tubowgule, now known as Bennelong Point and the site of the Sydney Opera House. In 1792 he travelled with Phillip to England where he met King George III, returning to his country in 1795. The story of Bennelong, forced to walk in two worlds to survive, is one to which many Aboriginal people can relate as they too continue to navigate two cultural systems in their daily lives.

"Bennelong to me is a hero."

18 Wheeler H, Bark Canoe from New South Wales, Australian Museum, 3 December 2021, viewed 23 June 2022, https://australian.museum/learn/cultures/atsi-collection/cultural-objects/indigenous-bark-canoe-from-new-south-wales/
19 School of Biological Sciences, Aboriginal Plans in the grounds of Monash University, Monash University, Victoria, 2010.

Station Theme – Celebrating Cultural Diversity – walking in two worlds and two-way learning

The theme of walking in two worlds and of two-way learning is pertinent to this station because of the multicultural identity of the Five Dock area. It is in the surrounding areas of this place that Aboriginal people and migrants worked together on the wharves and other industrial areas. The very strong presence of multiculturalism in the built environment throughout the community is significant.

"Five Dock is a meeting place - somewhere people are able to partake in their cultural practice."

This project offers the opportunity to reposition First Nations people as the First Culture in a place of many cultures where two-way learning can thrive. Captain Arthur Phillip wanted to learn Aboriginal ways and so he kidnapped Bennelong. Bennelong, a powerful survivor, used this opportunity to learn how the British existed from within. The story of Bennelong provides a platform to tell the stories of engagement between Aboriginal and non-Aboriginal people, both at the time of early colonisation to more contemporary times of today. It is a story of the importance of being on the inside to drive change. His story is well documented and has been identified as one of great importance by the Cultural Knowledge Holders consulted in this process. The Sydney Metro West line is being built to serve all groups in society, but it is important to honour and position the First Peoples and then tell stories of connection to the migrants who now call Five Dock home. In understanding multiculturalism, we begin to appreciate that importance of intercultural engagement and that it is largely about inclusiveness that allows people from different cultures to participate and contribute to the wider society on an equal footing.

This is why it is important for the Project to ensure Aboriginal people are embedded in the process at every stage. It is why they need to be put in a position to drive change from the inside. This includes for example, drawing on Aboriginal designers and architects to inform station design and to support it in being truly responsive to the guidance provided by the Working Group in this document.

Trees from the Sydney Turpentine Ironbark Forest were used for construction.
Description: Paper bark, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.

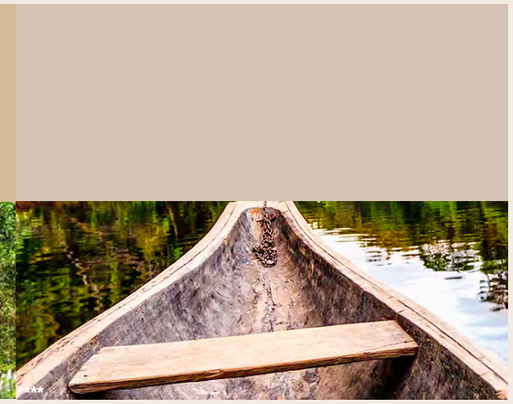
Colour and texture themes

The proposed design ideas are drawn from Community comments and are provided for inspiration, discussion, and further development. They are not prescriptive. They are based on an understanding of how the features of Country around this station can be reflected in the station specific theme.

Wall of the metro caverns - using the natural stone.

Working with stories of trees and their connection to fishing.

Construction - Gunyah.

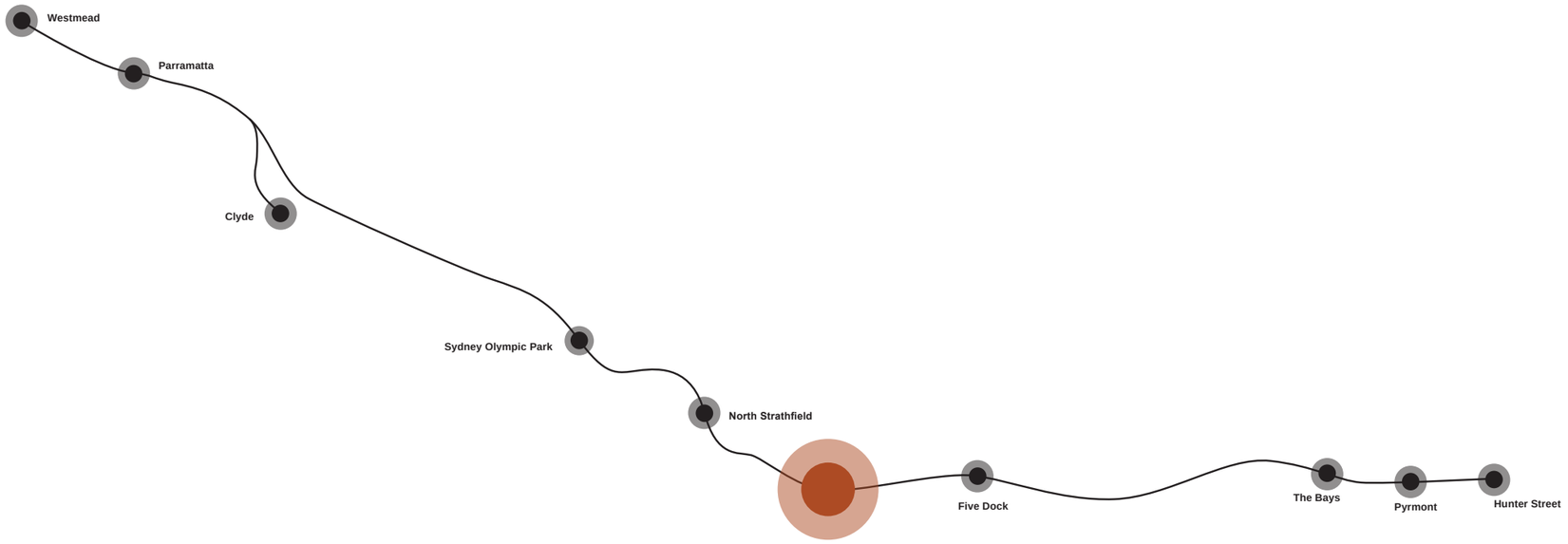


Travelling on the waterways.

**Description: Rock walls in Sydney railway entrance, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.*
***Description: Close up of wattle flower. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.*
****Description: A humpy surrounded by bush plants. This temporary shelter is traditionally used by indigenous people of Australia. The word humpy comes from Jagera language. It is called wurley in Kaurna language. Stock photo ID: 1308181417. Publication date: March 27, 2021. Photographer credit: Nadia Nusatea. Murawin purchase date: March 17, 2022.*
*****Description: Sailing on Indigenous wooden canoe on a river. Stock photo ID: 163753817. Publication date: March 12, 2013. Photographer credit: apomares. Murawin purchase date: March 17, 2022.*

3.5 Burwood North

Bark of the Eucalyptus Tree.
Description: Close up of paper bark, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.



BURWOOD NORTH STATION – WANGAL COUNTRY

The Burwood North Station is on inland Wangal Country. Wangal totems include the Goanna and the Black and White Cockatoos. On the journey from Freshwater to Saltwater Burwood North is Freshwater. Burwood North is situated in flat Country. Both the Parramatta River and Cooks River are near to the area where Wangal people would have fished, camped and mostly likely where middens could be found. The smaller waterways flowing through the area would have supported a large number of native flora and fauna species across the area.

The tree for this station is the Sydney Blue Gum. This member of the Eucalyptus family has smooth grey/ white bark, curved glossy green leaves and white flower clusters. The Sydney Blue Gum, like all yarra (eucalypts) is tremendously resilient like the Aboriginal people of this place. It has developed the ability to survive in adverse conditions and regenerate itself from fires, with the heat activating its woody obconical seeds for new life. Its bark is used in nawi (canoe) construction to support life by and on the water. Gnarls in the wood are used to make vessels. Spears are also traditionally made from the wood of this tree. The tree was used by Aboriginal people for medicinal purposes – particularly pain relief, reducing inflammation, cleansing wounds and treating respiratory disorders. It is the leaves of the eucalypt that are usually used in sacred and cleansing smoking ceremonies.

Country

Country in the vicinity of Burwood North station was once home to an array of native grasses and forests of yarra (eucalyptus tree)[20]. There were limited rock shelters and overhangs which meant that bark from nearby trees were used to build shelter and bark huts. The flat terrain also suggests that it was likely once a favourable destination to hunt gawulgung/ buru (kangaroo)[21]. Waterways and estuaries were a rich source of shellfish, oysters and fish[22]. Approximately 1.5 km north-east of the Burwood North Station is a midden site at Hen and Chicken Bay, where Wangal people would have enjoyed food provided by Burramattagal[23]. Country here has been shaped, like much of Country along the line, by strategic and systematic fire stick farming. Generations of careful fire stick farming has protected and activated Country and led to some of the large open grasslands that once characterised Country in this place and on which the buru grazed. It is another example of caring for country.

20 M. Guider, Aboriginal History of Burwood Municipality, Burwood-Drummoyne Public Library, 1997, viewed 5 April 2022, https://www.burwood.nsw.gov.au/files/sharedassets/public/heritage-images/aboriginal-history-of-burwood-by-michael-guider.pdf
21 Ibid.
22 Murawin, interview with Burwood North Community member, 2021.
23 Aboriginal Hostels Limited, Welcome to Aboriginal Hostels Limited, Australian Government, n.d., viewed 5 April 2022, https://ahl.gov.au/

"When the whitefellas saw it, they just saw it as the natural landscape, we farmed it to look that way – firestick farming."

"When they burned the grass to regenerate, that fed the kangaroos."

Breakfast Point, on the banks of the Burramattagal is so named because it is the site of the first recorded contact between the colonisers and the Wangal in this area. The meeting was peaceful – the Wangal approached leaving their spears in their canoes and the colonisers shared their fire with the Wangal who cooked the mussels they had collected.

People

During the months of June to August and when the weather was often cold and windy, fish and crustaceans from the Burramattagal were scarce. This is where North Burwood as an inland area holds great importance for Wangal people. The Wangal bent with the seasons, adapted and travelled inland to the Burwood area to hunt wali (possum), gawulgung/buru (Kangaroo), murawung (emu), yurungi (duck), gan (reptiles), and plant foods[24]. It was during this time multiple family groups would gather to engage in Walbunga (kangaroo hunts with fire)[25]. Walbunga involved hunters forming a large circle to strategically set fire to the grass to trap gawulgung/buru[26]. The flat terrains of the Burwood area suggest that gathering for Walbunga would have been common. Burwood and surrounding areas of Wangal Country have been traditional gathering and meeting places for thousands of years. Its supply of hardwoods also made it a destination to gather hardwoods for tool production. Despite significant enforced change, Burwood continues today as a meeting place and a place to collect materials for survival, albeit in a different form. This is humorously observed by Wiradjuri and Gadigal writer Anita Heiss who coined the phrase 'Westfield Dreaming'.

24 M Guider, op. cit., 1997, p. 3.

"It is a gathering place and a meeting place as clan groups have traditionally done for thousands of years".

Burwood is also home to the Chicka Dixon Hostel, named after Gadigal man and famous activist Charles 'Chicka' Dixon, who, among many other contributions and achievements, co-founded the Tent Embassy, was instrumental in the setting up of the Aboriginal Legal Service in Redfern and was named the inaugural Aboriginal of the Year in 1983.

25 Ibid.
26 Ibid.

Station Theme – Adaptation, resilience, and survival

The theme for this station seeks to convey and inspire respect for the immense resilience of Aboriginal people and their tremendous capacity to adapt and survive. Just as the Wangal people adapted their lifestyle to the seasonal changes on Country, so too have First Nations peoples had to adapt and bend with the dramatic changes wrought by colonisation and the changing policy seasons imposed on them ever since. From the violence of early colonisation, to protection to assimilation, both of which further contributed the loss of First Nations identity and culture through a violence of a different kind, to integration, self-determination, reconciliation, Closing the Gap and recognition for First Nations people. Aboriginal people are still here and still standing. The Uluru Statement from the Heart expresses the hope and belief of First Nations peoples that Australians are now ready for a policy era of walking together as equals towards a stronger future for everyone. This journey together is bound up in understanding Country – telling the First Story First and acknowledging Traditional Ownership and Custodianship, whilst recognising that Australia is at once no one's land and everyone's land.

"It's no one's land and everyone's land".

Chicka Dixon is emblematic of this powerful capacity to change, adapt and survive.

"Chicka Dixon is a warrior hero for our people."

He was a modern-day warrior for his people who fought, not with a shield and spear, but through the union structures and systematic, determined and strategic advocacy. In 1972 he travelled with an envoy to China in an attempt to shame the Australian government into better treatment of First Nations peoples. When Qantas refused to fly the group, he found an airline that would. He was a union man who worked on the Sydney wharves. A powerful spokesman and leader who advocated for self-determination, education, services, and the YES vote in the 1967 Referendum. His life was honoured with a State Funeral. The Chicka Dixon Hostel in Burwood was also named in honour of his work to protect and support his people. In line with Chicka Dixon's life work, it provides a safe space for First Nations people to connect and access services[27].

It is important that all those working on the Sydney Metro West line have an appreciation for the resilience and adaptability of First Nations people, and recognise their survival, achievements and contributions against the odds. This understanding is a critical part of the foundation to working relationships rooted in genuine respect.

27 F. Higgins-Desibiolles, 'Aboriginal Hostels Limited: A case of peace through tourism in Australia', in Peace through Tourism, L. Blanchard and F. Higgins-Desibiolles (eds), Routledge, London, 2013, pp. 1-18.

Burwood Park.
Description: Burwood Park, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.

Colour and texture themes

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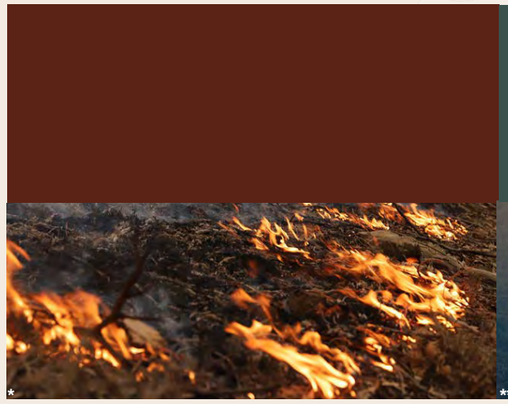
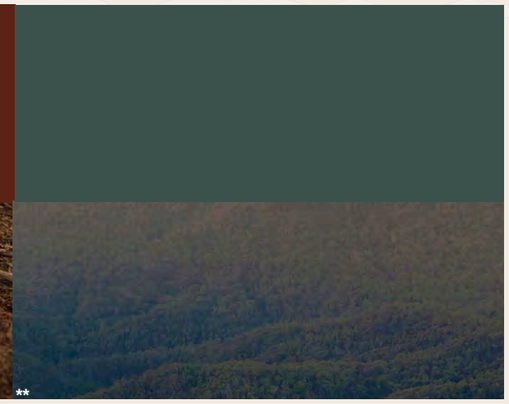


Textures and colours of fire associated with firestick farming and the Walbunga.



Oils of the eucalyptus trees.

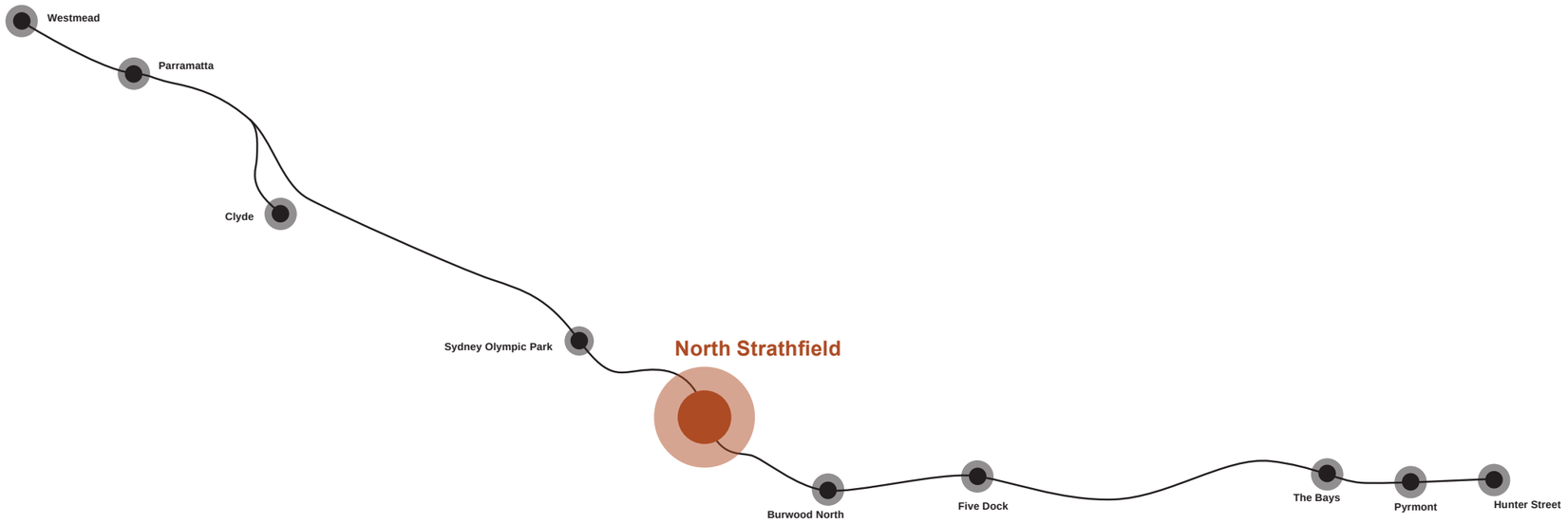
The grassy plain s carefully cultivated by firestick farming.

The Uluru Statement of the Heart.

**Description: Fire burning under the canopy of bushland. Stock photo ID: 1205212714. Publication date: February 13, 2020. Photographer credit: Thomas Hogg. Murawin purchase date: August 03, 2022.*
***Description: View over the landmark rock formation "Three sisters" in Blue Mountains, NSW, Australia on sunrise. Stock photo ID: 508254118. Publication date: February 11, 2016. Photographer credit: AndriiSlonchak. Murawin purchase date: February 15, 2022.*
****Description: A close-up detail shot of the grassland. Stock photo ID: 1321038398. Publication date: June 22, 2021. Photographer credit: Nick Clark. Murawin purchase date: August 03, 2022.*
*****Description: Uluru Statement of the Heart. Free resource: LAW Indigenous Law Centre UNSW. Murawin download date: August 04, 2022.*

3.6 North Strathfield

Heart of North Strathfield.
Description: Strathfield shops, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.



NORTH STRATHFIELD STATION – WANGAL COUNTRY

North Strathfield Station is on Wangal Country. Wangal totems include the Goanna and the Black and White Cockatoos. On the Freshwater to Saltwater journey North Strathfield is Freshwater.

The tree for this station is the Kajimbourra (Sydney Red Gum)[28]. It is also known as the 'rusty tree' for its dramatic red, salmon pink and grey colouring. The Kajimbourra is a large, spreading tree which can grow from 15m to 25m in height[29]. The trunk is often crooked and gnarled. Its white flowers have tooth like sepals and semi-circular petals. It is a member of the eucalyptus family and shares the common eucalyptus traits of resilience and ability to thrive under difficult conditions. It also supported Aboriginal people to thrive in these same harsh conditions. Its wood provided the raw materials for tools and implements. Its red bark was boiled into a tea and its red sap mixed with water to treat stomach upsets[30]. The Kajimbourra is a source of native honey and its roots were a source of water when it was scarce[31]. There is significant documentation in other parts of NSW of the sacred nature of this tree and of its role in ceremony, birthing processes and spiritual education stories. Similar information is not available for the Burwood area due to the early and profound displacement of the First Nations peoples of this place through colonisation and the extensive loss of knowledge of Country in that process.

28 Atlas of Living Australia n.d, Angophora costata (Gaertn.) Britten, viewed 22 June 2022, https://bie.ala.org.au/species/https://id.biodiversity.org.au/node/apni/2887077#cite_note-Les-21
29 Australian National Herbarium 2015, Angophora costata, Australian National Botanic Gardens and Centre for Australian National Biodiversity Research, viewed 21 June 2022, https://www.anbg.gov.au/gnp/gnp8/ango-cos.html
30 North Head Sancturary Foundation n.d, Aboriginal Use of Plants, North Head Sancturary Foundation, viewed 21 June 2022, northheadsanctuaryfoundation.org.au/background/Aboriginal%20use%20of%20plants%20compressed.pdf

Country

The Wangal Country on which North Strathfield is located sits between two freshwater sources – the Burramatagal and Cooks River. The Burramattagal and Cooks River supplied an abundance of fish and crustaceans. Several Aboriginal sites have been found downstream on Cooks River. This includes burial sites, stone axes, midden sites and rock shelters. These are situated some way from North Strathfield Station but the impacts of colonial occupation and development have decimated all evidence of Wangal people's lives closer to North Strathfield Station. Towards the end of the 19th Century, the environment of Cooks River changed completely, as trees were cleared for the development of houses and a sewage facility. This impacted on the relationship of the Wangal with Cooks River. The urbanisation of North Strathfield has impacted the ecological community of Cooks River/Castlereagh Ironbark Forest within the Cumberland Plain – reducing it to 1011 hectares, which is only 8.3 per cent of the original distribution[32]. The Cooks River/Castlereagh Ironbark Forest's canopy is home to broad leaved ironbark, paperbarks, and eucalypts, which would likely have been present on Wangal Country prior to colonisation[33].

31 Marrickville Council 2007, Useful plants of Cooks River, viewed 22 June 2022, https://studyres.com/doc/16587200/useful-plants-of-cooks-river?page=1

"There is already an incredible amount of damage to Country that has been done, what will be done to restore it?"

Native bees, their hives and the colourful native flowers and trees that they pollinate featured in community discussions about this site. Bees are a pertinent symbol for the line as for First Nations people, they are related to travel and the migration from one region to the another.

People

The stories about the pre-colonisation lives of the Wangal people on Country in the North Strathfield area are very similar to those for Burwood North. Women fished and gathered crustaceans in the warmer months and in the cooler months family groups would move inland where women would gather herbs and other plant based foods and the men would hunt wallaby and kangaroo. Generation after generation formed paths and tracks along the sandstone ridgelines and, what is now, Parramatta Road. These paths served as wayfinding and connection between clans. They represented the easiest route through Country, working with rather than against Country's natural formations.

32 Australian National Herbarium 2015, Angophora costata, Australian National Botanic Gardens and Centre for Australian National Biodiversity Research, viewed 21 June 2022, https://www.anbg.gov.au/gnp/gnp8/ango-cos.html
33 North Head Sancturary Foundation n.d, Aboriginal Use of Plants, North Head Sancturary Foundation, viewed 21 June 2022, northheadsanctuaryfoundation.org.au/background/Aboriginal%20use%20of%20plants%20compressed.pdf

"Country guides people. It's exactly the same in 2022 as it was 20,000 years ago."

These ancient routes, developed through deep Aboriginal knowledge of Country and passed from generation to generation through songlines, form the basis for major travel routes today, such as Parramatta Road. Post-colonisation many Aboriginal people worked on the railways helping to develop new tracks that would connect people. The Sydney Metro West line will continue to connect people to each other and to different parts of Country, as did the ancient muru worn by many thousands of generations of travellers.

"When you are on those cultural pathways you are tracing the footsteps of the past and connecting to them."

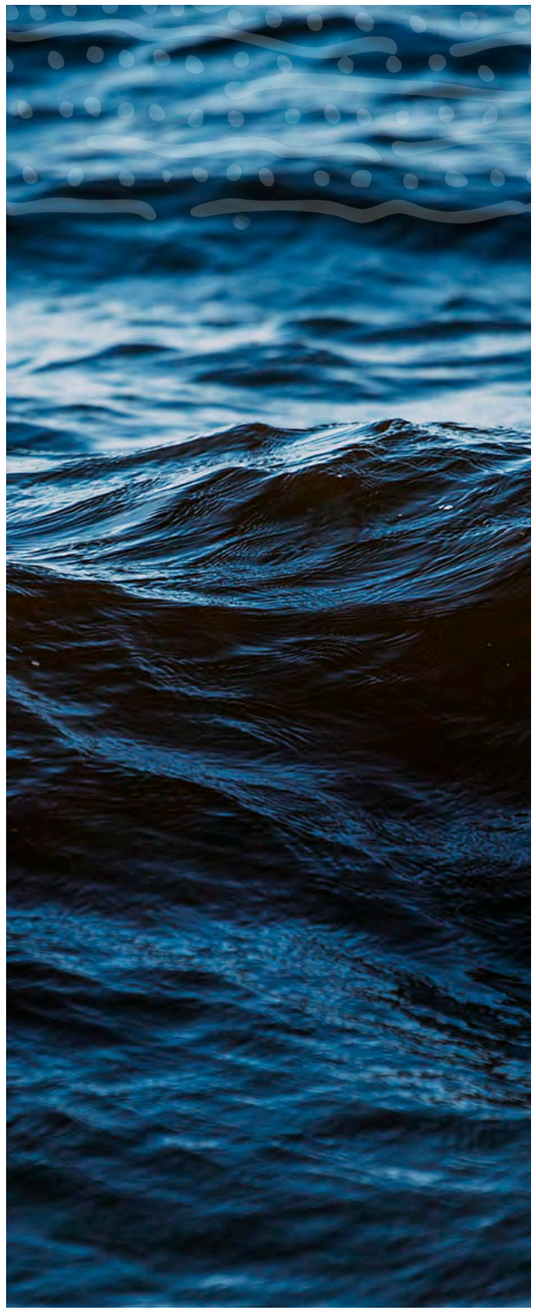
"We're talking about these bus lines, rail systems and the directions they travel, and they are travelling on our old Aboriginal highways...with this new system now it's still following that highway."

Station Theme – Recognising the contributions of Aboriginal people

"Whitefellas following our people's tracks but there's not a lot of recognition of that."

It is not widely appreciated that the construction of some of the major modern day Sydney transport routes was guided by the knowledge of Country embedded in established Aboriginal tracks through Country. The contributions of Aboriginal people to the building modern day Australia are many and varied and widely underestimated. Aboriginal people were instrumental in the building of the agricultural sector – a major source of Australia's wealth. Many women, deemed unfit under Stolen Generation policies to raise their own children, worked as nannies for white colonists, freeing the colonists to pursue other activities. Aboriginal knowledge of medicinal properties of plants, food sources and wayfinding all contributed to the survival of the colonies. Aboriginal people enlisted and fought in the World Wars and defended the home front. In contemporary Australia, the importance of Aboriginal ways of knowing, doing and being are increasingly being recognised. Caring for Country through firestick farming is a notable example and a practice endemic to the North Strathfield area.

The Sydney Metro West project has committed to giving the fullest recognition possible to Aboriginal ways of knowing, doing and being as part of its design, delivery and operations. In every aspect of the project opportunities can be sought to honour this commitment both structurally and interpersonally. Recognition of Aboriginal intellectual property is a fundamental aspect of this.



Freshwater sourcs surrounding North Strathfield.
**Description: Dark blue waves in the water. Stock photo ID: 1253853268. Publication date: July 03, 2020. Photographer credit: AndrisBarbans. Murawin purchase date: March 17, 2022.*

Colour and texture themes

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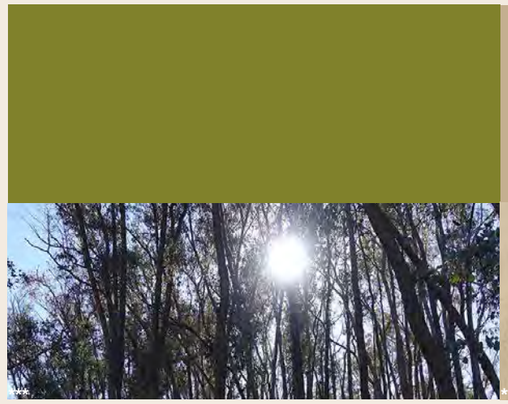
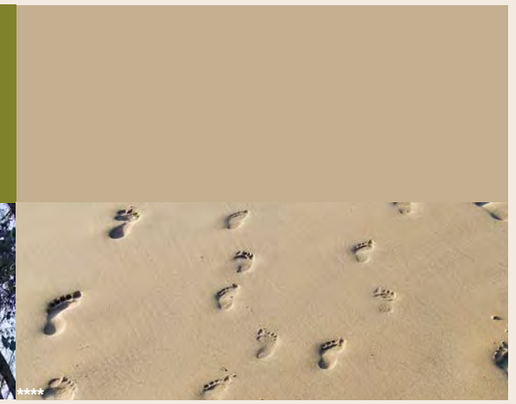
Beehive design in the structure.

Rusty red of the red gum.



Ironbark forest canopy.

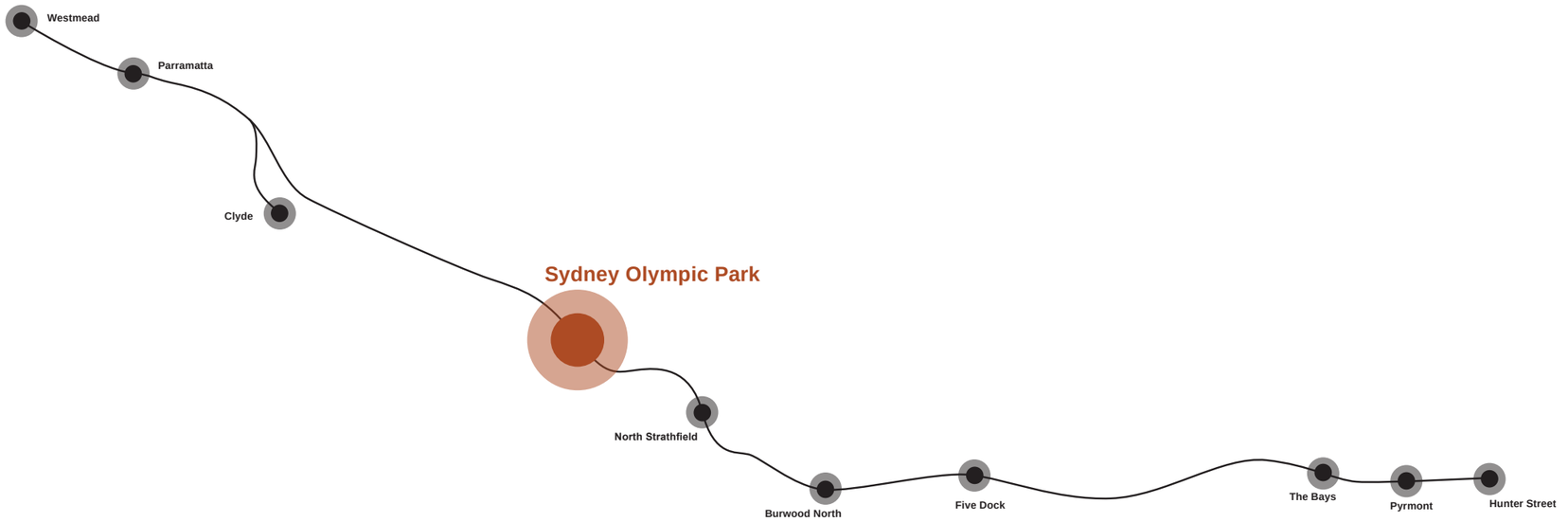


Footprint s symbolising those who have passed before.

**Description: Bees on a honeycomb. Stock photo ID: 1371366822. Publication date: February 22, 2022. Photographer credit: Margot Kiesskalt. Murawin purchase date: April 7, 2022.*
***Description: Eucalyptus tree bark texture. Bright, natural background. Stock photo ID: 948425908. Publication date: April 19, 2018. Photographer credit: Liountmila Korelidou. Murawin purchase date: August 03, 2022.*
****Description: This area of eucalyptus forest was heavily logged. Stock photo ID: 1195330568. Publication date: January 08, 2020. Photographer credit: mwphotos. Murawin purchase date: August 03, 2022.*
*****Description: Footprints in the sand 2 children & 2 adults. Stock photo ID: 178500739. Publication date: January 15, 2013. Photographer credit: syncvideo. Murawin purchase date: August 03, 2022.*

3.7 Sydney Olympic Park

Young She Oak Trees.
Description: She-oak trees, Sydney, NSW. Publication date: June 14, 2022.
Photographer credit: Carol Vale, Murawin Pty Ltd.



SYDNEY OLYMPIC PARK STATION - WANGAL COUNTRY

Sydney Olympic Park Station is located on Wangal Country. Wangal totems include the Goanna and the Black and White Cockatoos. In the journey from Freshwater to Saltwater Sydney Olympic Park is Tucoerah (where the saltwater and freshwater meet to form rich ecological systems). The tree for this station is the Grey Mangrove which grows in the Badu Mangroves situated on the perimeter of Sydney Olympic Park. It has grey bark and yellow clusters of flowers. It is marked by a dense canopy consisting of large, glossy green leaves with furry undersides. The Grey Mangrove indirectly supports life by and on the water in its role as a nursery for river fauna. It provides critical habitat for fish, molluscs, and other small water-based life-forms. As a source of strong but lightweight wood, the Grey Mangrove directly supported traditional life by and on the water providing material for the construction of boats, spears, shields, and boomerangs[3435]. It was also used to treat skin ailments, ulcers, sting ray and snake bites and as a sandfly repellent[3637]. For Aboriginal people the mangroves are a rich supermarket of fruits, crabs, clams, and fish and were valued as a site for intergenerational transfer of knowledge about fishing and hunting. The Grey Mangrove is recognised for its role in connecting life above and below the water, symbolic of the bringing together of two worlds[38]. Human activity can heavily impact the Grey Mangrove, reducing its ability to play its role in the eco-system. This lends further weight to the Aboriginal instruction that when we care for Country, Country cares for us.

34 Department of Agricultural, Water and the Environment, Mangrove forest, Forests Australia, Australian Government, 2019, viewed 10 June 2022, https://www.awe.gov.au/abares/forestsaustralia/profiles/mangrove-2016
35 Department of Agricultural Fisheries and Forestry, Grey Mangrove, QLD Government 2018, viewed 10 June 2022, https://www.daf.qld.gov.au/business-priorities/fisheries/habitats/marine-plants-including-mangroves/common-mangroves/grey-mangrove

Country

Sydney Olympic Park is on Country characterised by wetlands such as mangroves, mudflats, and swamps. These lands and waterways stretch along the southern shore of the Parramatta River between Gadigal Country (present day Cockle Bay) and Burramattagal Country (present day Rose Hill). It is bordered by Haslam's Creek to the west and Powell's Creek, and to the east are mangrove areas and connected creek flats. Post-colonisation industry has damaged these wetlands that are so critical to eco-systems. The Corroboree Frog is significant to this area and it's at risk status was highlighted by and accommodated in the development of the Olympic Park. The Coastal Saltmarsh; Swamp Oak Floodplain Forest; and Sydney Turpentine Ironbark Forest are listed under the Threatened Species Conservation Act 1995. The Turpentine Ironbark Forest is also listed as 'critically endangered' under the Commonwealth Environment Protection Biodiversity Conservation Act 1999[39]. Much work has been done to rehabilitate these natural areas, but healing operates at many levels and Knowledge Holders have requested that sites be renamed to respect Country and its caretakers.

36 Marine Education Society of Australasia, Mangroves of Australia, 2022, viewed June 2022, http://www.mesa.edu.au/mangroves/mangroves06.asp
37 Burnett Mary Regional Group, All About Mangroves, n.d, viewed 13 June 2022, https://bmrg.org.au/wp-content/uploads/2019/07/MarvellousMangoveAustralia_1_AllAboutMangroves.pdf
38Department of Agricultural, Water and the Environment 2019, Mangrove forest, viewed 10 June 2022, https://www.awe.gov.au/abares/forestsaustralia/profiles/mangrove-2016

"Can we rename Powell's Creek?"

There is a four-hectare tidal wetland with estuarine habitats at the northern end of Badu Mangroves along the Parramatta River. The 'Waterbird Refuge' is utilised by migratory waterbirds visiting from the northern hemisphere each summer.

39 Department of Climate Change, Energy, the Environment and Water, Turpentine-Ironbark Forest of the Sydney Basin Bioregion, Species Profile and Threats Database, Australian Government, 2022, viewed 13 June 2022, http://www.environment.gov.au/cgi-bin/sprat/public/publicshowcommunity.pl?id=38&status=Critically+Endangered

"Themes could be what are the main birds of the areas and also provide information - why it's important to have native flowers and how it connects to fauna."

Sydney Olympic Park is the site of the Bulima songline (Long Necked Turtle). The Long Necked Turtle story teaches the processes of life, death and renewal and the importance of keeping the laws of the Spirit world. These teachings convey the message of respecting and caring for Country so that it can care for us. The Eastern Long Neck Turtle is also known as gudugulung.

Aboriginal stone Artefacts and an axe-marked tree have been located within the Newington Nature Reserve of Sydney Olympic Park (approximately 2km from the existing train station). Wangal Woodland (also known as Newington Nature reserve), located within Sydney Olympic Park was likely to have been an abundant food source for Wangal people. Any trace of this has been decimated by colonial development but it is noted that there are Aboriginal shell middens in the surrounds, and this suggests there were campsites nearby the waterways and the Burramattagal.

People

Sydney Olympic Park is Tucoerah – where the waters meet and mix. It is also a meeting place of people and traditionally a site for Corroboree. It is an important ceremonial gathering place.

"If the stations are designed properly they can promote a habitat for the birds, making them easier to spot for people."

The concept of Madutji (interconnectedness) can be applied to this place. It is also a place where Aboriginal highways interconnect, guiding people along the most efficient routes through the waterways and gullies that mark this site. This was an important place to fish for the Wangal people. Wangal women would sing fishing songs to lure fish with help from bara (hooks) made from either turbo torquate shells, wood or stone. They would hunt wali (possum) in this area. Though Wangal Country, this is also a hunting ground and meeting place for the Burramattagal clan. Early in the 20th century, Aboriginal people who migrated to the Sydney area looking for work found employment in the local abattoir and military industries. Today, Wangal Woodlands and Sydney Olympic Park have community and cultural spaces such as the Wangal Walk, Murama Dance Ground, and Murama Healing Space which aspire to promote healing within First Nations communities through belonging and kinship. Burramattagal and its tributaries are being cared for by community through the Wangal River Rangers program based at the Murama Healing Space.

Station Theme - Reconciliation

Aligning with the concept of Madutji (interconnectedness), the theme for this station relates to Reconciliation. Sydney Olympic Park is naturally associated with the 2000 Summer Olympic Games for which it was built. The dramatic lighting of the Olympic Cauldron by Cathy Freeman in front of the whole world was experienced by some Aboriginal people as deeply symbolic of the transformative firestick farming practices of their ancestors that once inhabited this place.

"Something of significance here is when Cathy Freeman lit that big fire. To me that was very symbolic because, to me, when she did that, I thought of the Elders in the past coming to that big meaning place and lighting the fires. The world embraced it but did they really understand the meaning that had for Aboriginal People?"

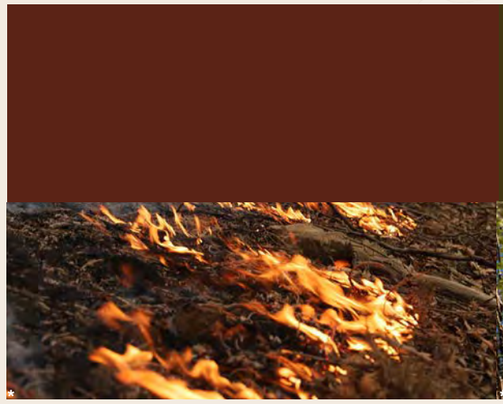
Sydney Olympic Park is also the site where Freeman famously 'ran for reconciliation'. In that heady moment the entire nation rallied as one behind the achievements of a young Aboriginal woman who proudly displayed both the Aboriginal and Australian flags in her victory lap. Aboriginal people want Australians to understand, however, that Reconciliation is not an event but a transformation in the relationship. Just as firestick farming reshapes and regenerates Country by burning away stifling old growth to activate Country and enable new, healthy growth, so too is reconciliation dependent on discarding old habits of thought and action to enable a regeneration and resetting of race-relations. It is not about forgetting our history but resetting the power imbalances, land distribution and habits of thought about each other that have sprung from that history.

The Olympic games are about the world setting its disputes to one side and coming together to celebrate human excellence. In Sydney, the site of the Olympics was formerly a place for the coming together of Aboriginal clans for Corroboree. Accordingly, it has been selected as the site for this important theme.

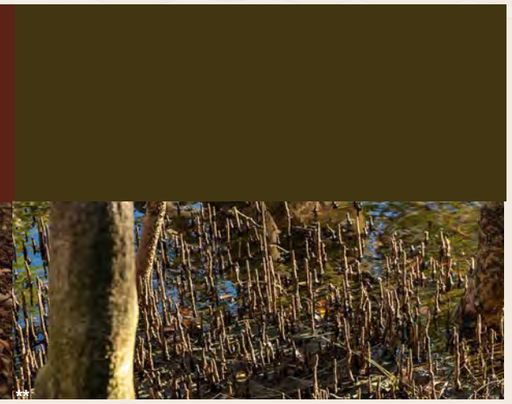
Everyone working on the Project is responsible for achieving transformed relations in this space. This is dependent on investigating your own habits of thought and attitude that may be unsupportive of transformed relations. Similarly processes and priorities that are business as usual in the design, delivery and maintenance of projects like this, can be reflected on to ensure they respect and include Aboriginal people, their values, aspirations and cultural safety. This is best done in collaboration with Aboriginal people. It can be as simple as checking in with Aboriginal people who are involved in any part of the Project to ensure they are comfortable with what is going on.

Colour and texture themes

The proposed design ideas are drawn from Community comments and are provided for inspiration, discussion, and further development. They are not prescriptive. They are based on an understanding of how the features of Country around this station can be reflected in the station specific theme.

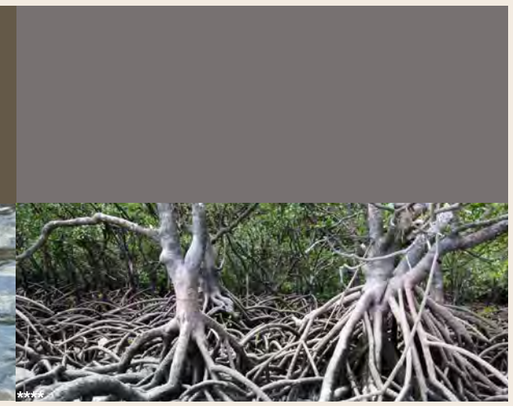


The colours and textures of firestick farming.



Tans, browns, and greens of the mangroves.

Murky waters of Tucoerah.

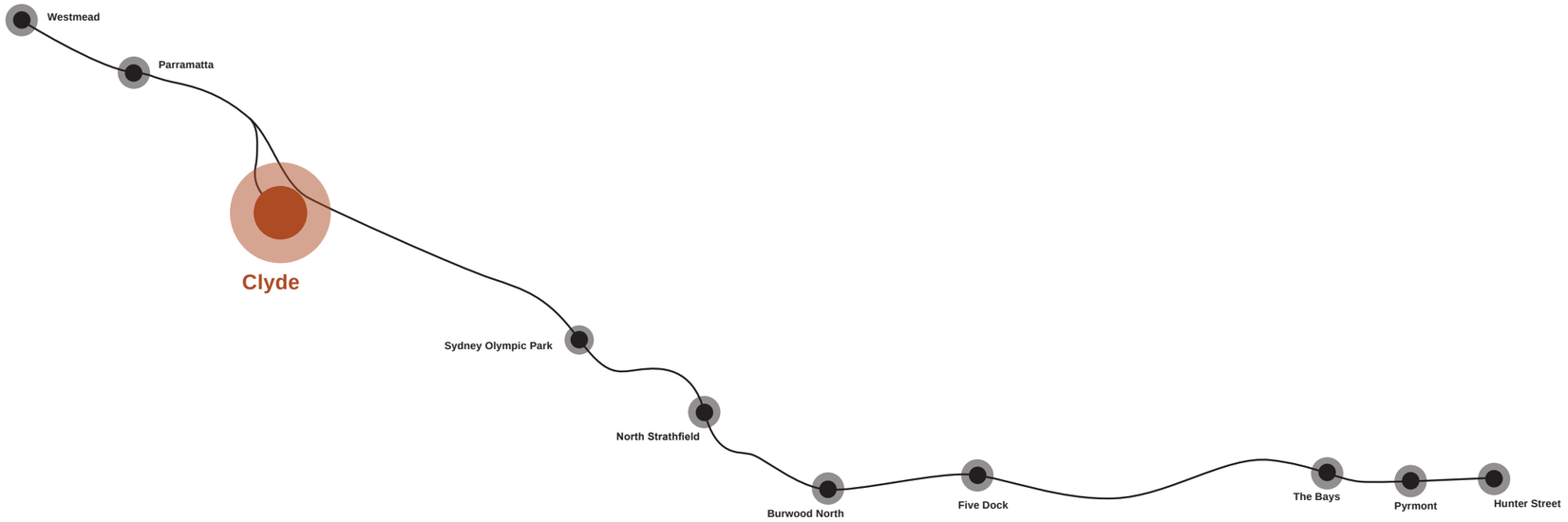


Exploring the dense mangroves.

**Description: Fire burning under the canopy of bushland. Stock photo ID: 1205212714. Publication date: February 13, 2020. Photographer credit: Thomas Hogg. Murawin purchase date: August 03, 2022.*
***Description: Trees and Roots growing at the bay shore in Sydney. Stock photo ID: 1222555551. Publication date: May 12, 2020. Photographer credit: Patricia Mado. Murawin purchase date: August 03, 2022.*
****Description: Mangroves, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.*
*****Description: Close up of two mangrove trees. Stock photo ID: 176068185. Publication date: September 18, 2009. Photographer credit: JulieVMac. Murawin purchase date: April 7, 2022.*

3.8 Clyde

Home to a Flying Fox colony.
Description: Colony take to the skies, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.



CLYDE STABLING YARD – BURRAMATTAGAL COUNTRY

Clyde Stabling Yard is located on Burramattagal Country. One of the Burramattagal totems is the eel. In the journey from Freshwater to Saltwater, Clyde is Tucoerah. It is located on former estuarine lands. The tree for this station is the Wadanguli (wattle). The Sydney Golden Wattle has smooth grey bark, long seed pods, green leaves and yellow flowers. The wadanguli is an iconic tree for all Australians, but for Aboriginal people it is a seasonal indicator of change and renewal. It blooms primarily in spring and marks the migration of the gawura (whales) and the barra (eel) and the coming of the bogong moths. The seasonal cycle of the wadanguli is also an indicator for mullet availability[40]. Like many trees it supported life by and on the water through its medicinal properties. The bark, gum, roots and leaves of the wattle species were used for colds, flues, skin ailments and for bandaging[41]. Wadanguli was also used for dyeing clapsticks and tools and in smoking ceremonies.

40 National Museum of Australia, Defining Symbols of Australia, n.d, viewed 10 June 2022, https://www.nma.gov.au/exhibitions/defining-symbols-australia/wattle

41 S Searle, Traditional Uses of Australian acacias, Wattle Association, n.d, viewed 10 June 2022, http://www.wattleday.asn.au/about-wattles/aboriginal-and-torres-strait-islander-knowledge-and-culture/practical-uses

Country

Country around Clyde is marked by floodplains and saltmarshes. A feature of the site is Duck Creek, a freshwater tributary to the Parramatta River via Duck River. Duck Creek marks the border of the lands of the Burramattagal and Wangal clans west of the Silverwater Bridge. It is divided into north and south by A'Becketts Creek floodplain. These waterways are often naturally brown in colour. The riverbanks of the peripheral waterways that link with Duck Creek were traditionally lined with dense mangroves, reed lands, riparian forests, vines, Casuarina Glauca, Kurrajong, Coral and Swamp Oak trees. Since colonisation, much of the surrounding tree landscape has been cleared and the area is largely comprised of disturbed terrain associated with infill. The muruduwin (superb fairy wren), however, with its brilliant blue, white and black plumage, still flits through the undergrowth. Mugadon (Blue Tongue Lizard) are found around the Wategora Reserve and Duck River and a ngununy (flying fox) colony is located in the area.

People

Today the Country around the Clyde site is dominated by industry and is relatively sparsely populated. Historically, the ready supply of resources provided by the family of trees and the waterways meant that the land around Clyde Station was home to the Burramattagal people who used its creeks, tributaries and rivers for hunting, meeting, and living. British settlers selected the 'tall open forest' of the Cumberland Plain Woodland and its wetlands, with their abundance of wildlife, as the site for their second settlement. This resulted in significant displacement of the Burramattagal. As Clyde became a focal point for industry particularly the expansion of railway infrastructure out to Western Sydney, Aboriginal people, both local and from afar, came for the employment opportunities.

Station Theme - Reciprocity

Reciprocity is a core and complex concept in Aboriginal cultures. It is about rights, responsibilities, and obligations. It is about taking care of kin, who will in turn take care of you. It is about caring for Country so that Country can care for you. The story of Country on and around the Clyde Stabling Yard site is illustrative of the contrast between a reciprocal relationship with Country and one of domination. It is a story in which two groups related to the same Country entirely differently in their respective efforts to sustain human life. From the perspective of the Burramattagal people, the waterways and trees supported immense flora and fauna that provided Aboriginal people with everything they needed for life for thousands of years. When Europeans saw the 'tall open forest' - the Cumberland Plain Woodland – with its abundance of wildlife, they decided upon this site as the place for the second settlement. They cleared the Cumberland Swamp Oak Riparian Forest, The Cumberland River Flat Forest and Coastal Freshwater Reed lands for agriculture. It came to pass that the soils were not suited to the agricultural systems with which the British were familiar and had imposed on Country. Whilst the intention would not have been to decimate Country, but to build a sustainable food supply, they cleared lands without an understanding that Country had everything they needed. This damaged its ability to sustain them.

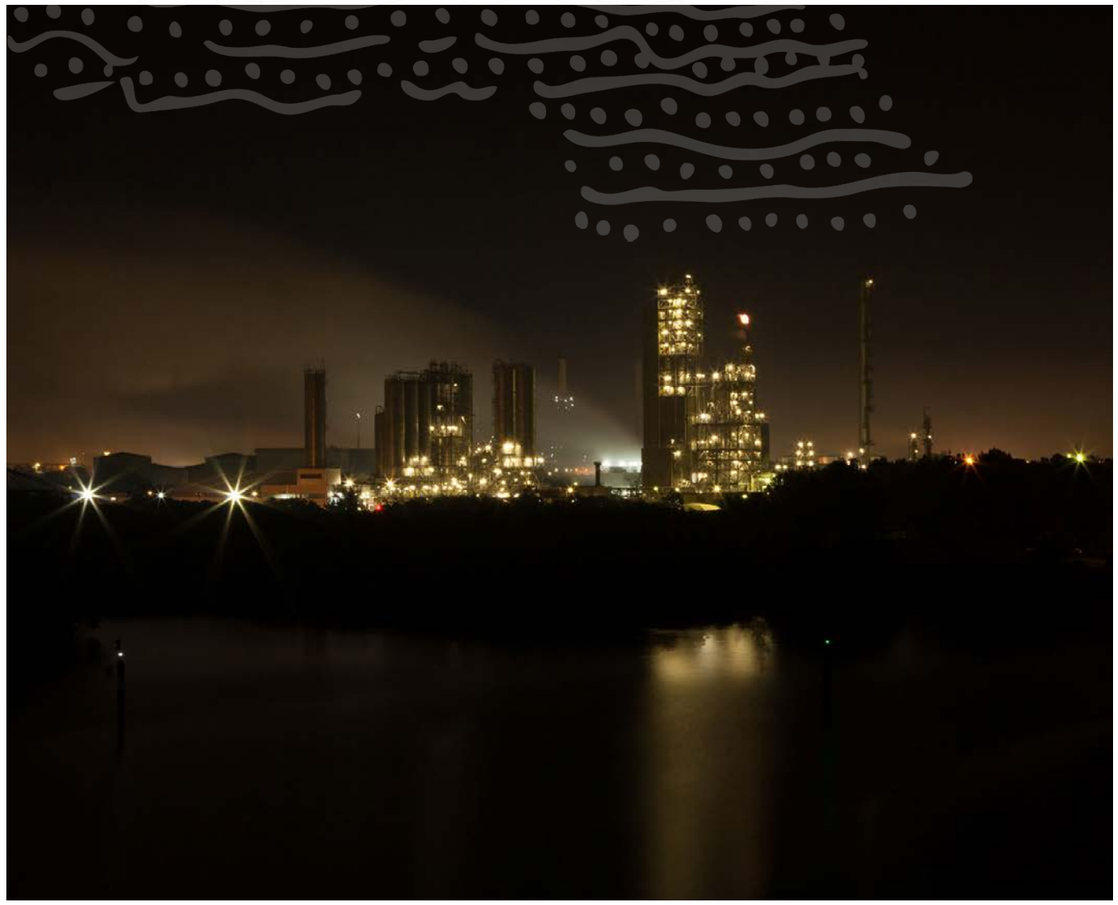
"The creek looked after community, with wildlife, fauna and flora, Duck Creek ...think of the flora and fauna and the decimation of Country. Whatever is built needs to be better!"

A recurring theme in the Cultural Knowledge Holders' discussions of this of this site is that of healing and regeneration. They have called for **'Duck Creek caretaking', 'seed collection', 'green energy'** and the cleaning up of the river as well as the toxic fallout from the construction of the Olympic Park facility. The opportunity at this site is to heal Country through a process that draws on the knowledge systems of the people who are of this place and whose blood is in this land going back 1000s of generations. It is an

opportunity for Aboriginal and non-Aboriginal people to abandon old patterns of one knowledge system dominating the other and to collaborate to rehabilitate this site. It is an opportunity to engage in more a more reciprocal intercultural relationship that has the potential to benefit us all.

"The vicinity is a reflection of [the environmentally destructive] work during Olympics. Clean the River!"

"What are the opportunities for the creek?"



Clyde Refinery at the point of convergence on the Parramatta and Duck Rivers.
Description: Western Sydney oil refinery at Clyde in Australia at night taken from the public footpath on Silverwater Rd Bridge. Stock photo ID: 490128805. Publication date: May 12, 2014. Photographer credit: sjallenphotography. Murawin purchase date: August 05, 2022.

Colour and texture themes

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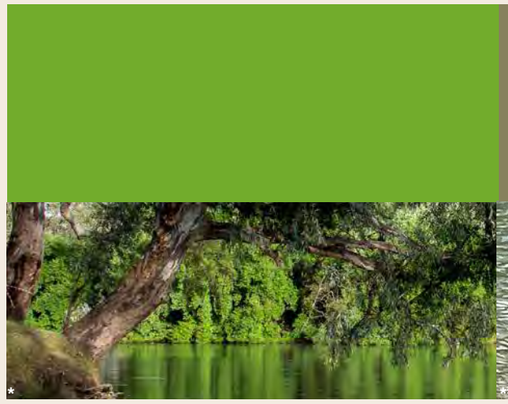


Representing the local riparian vegetation - where the roots of the trees meet the water.

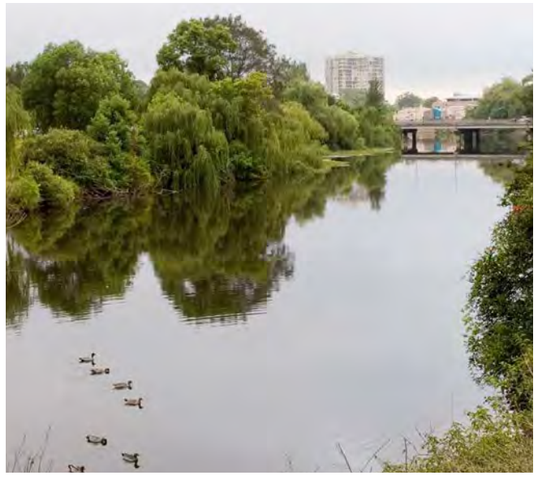
In need of water cleansing.

The creek (Duck Creek) looked after community.

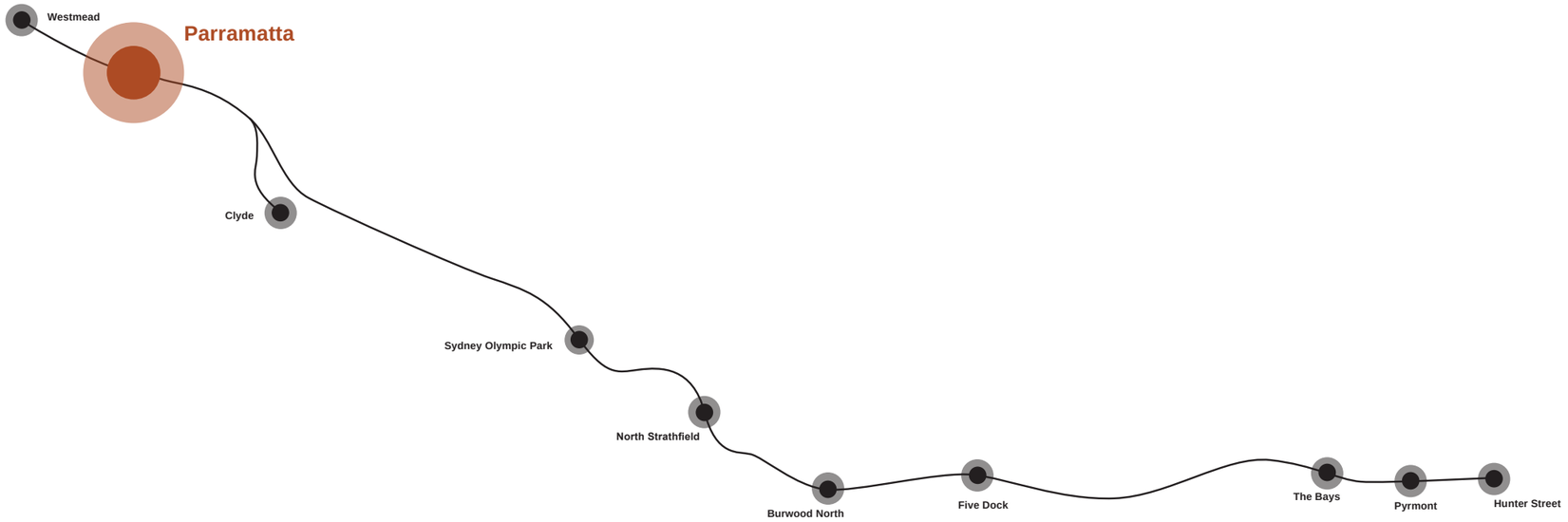
Sustainable regeneration must be at the core, through native planting.

**Description: Tranquil reflections of eucalyptus gum trees. Stock photo ID: 1348006643. Publication date: October 22, 2021. Photographer credit: squirrel77. Murawin purchase date: March 17, 2022.*
***Description: Mangroves, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.*
****Description: Parramatta River. Stock photo ID: 91247772. Publication date: May 14, 2007. Photographer credit: NickR. Murawin purchase date: April 7, 2022.*
*****Description: Close up of seeds, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.*

3.9 Parramatta



The banks and brown waters of the Parramatta River.
Description: Parramatta River. Stock photo ID: 91247772. Publication date: May 14, 2007. Photographer credit: NickR. Murawin purchase date: April 7, 2022.



PARRAMATTA STATION – BURRAMATTAGAL COUNTRY

Parramatta, or Barra (eel) Matta (place), is located on Burramattagal Country. One of the Burramattagal totems is the eel. In the journey from Freshwater to Saltwater, Parramatta is a freshwater story. It is the first freshwater point in the river. The tree for this station is the Mugga Ironbark. It is also known as the 'Red Flowering Ironbark'. Its flowers are renowned for the honey they produce - attracting bees, birds, and sugar gliders. This slow growing hardwood tree supported life by and on the water by providing materials for the construction of boomerangs, shields, and spears. Its sap or resin was used as an ointment and to waterproof hides[42]. It is a hardy tree known for its strength, durability, and resilience. It is now a valued construction material for housing and is also important to honey production[43].

Country

Prior to colonisation this water country was characterised by saltmarsh, reed swamps and mudflats. The wetlands were richly populated with mud oysters, shellfish, crustaceans, ducks, and other birds. The head of the river is known as the matta (place) where the barra 'stop' and 'lie down' until it is time to recommence their journey back to saltwater country to reproduce and die. The departure of the eels for saltwater country marks a changing of the seasons. The Family of Trees lined parts of the harder river edges. This included Kurrajong, Casuarina, Melaleuca and Eucalypt trees. Today the saltmarshes are increasingly being encroached on by mangroves due to silt build up from disruption of Country.

"River is now a canal… The river was once an important lifeline, now unrecognisable!"

Further inland, Cumberland plain was an area of bushland, scrublands and plains of natural grasslands shaped and maintained by thousands of years of careful and regenerative firestick farming. The fertile country and deep clay soils were a key factor in the British choosing Burramatta for their Second Settlement. The ridge of the Crescent was a major camp site for the Burramattagal people. Its base is a natural amphitheatre that likely served as a ceremonial ground.

More recent landmarks of importance to local Aboriginal people include the old Roxy Cinema the site of fond childhood memories for many.

"The Roxy! It is important, as a child the story of going to the Roxy with your parents…visiting and changing the reels on the movies!"

Site lines and connections were repeatedly emphasised for the design of this station. Knowledge Holders particularly emphasised the importance of retaining a line of sight to the river.

"Town hall site line is important, need to reflect this."

"This is hard, nothing is recognizable, there is no access to the river or the water."

These concerns also related to the importance of maintaining connection to Sky Country and of ensuring it is not completely blocked by high-rise development. The station design should maintain the connection between deep Country and Sky Country.

"Tall buildings - will create overshadowing."

Sky Country is an important part of Country and a source of many instructive stories and seasonal information. Strongly associated with the West line is the Emu Dreaming Story that is told in the stars.

"The sky and surrounds - should take a wholistic approach."

Emu Dreaming as it appears in the heavens is not a typical star constellation but is shaped by the dark clouds of the Milky Way galaxy. It is oriented at different times of year so that it appears to be either running or sitting down. Depending on its position Aboriginal people knew it was either time to hunt the emu or to collect its eggs.

People

The Burramattagal people lived on the banks of the Parramatta River and many still live today in large numbers in Parramatta City. Traditionally they lived on and for the water, and on the surrounding Cumberland Plain. Signs of traditional life are present and visible throughout Burramatta Country in the form of shell-middens and artefact scatters. Over 1000 artefacts dated at over 20,000 years old were uncovered in the process of building the Parramatta Light Rail[44]. Images of Garangatch, the giant Eel and Dreamtime hero, can be found etched deeply into rock sites in the area. The barra is the Burramattagal totem and they are its custodians. The barra thrives in both freshwater and saltwater. Burramattagal woman Jules Christian

42 Stories & Structures, New Connections, 2019, viewed 13 June 2022, https://storiesandstructures.micro.org.au/index.php/kangaroo-skin-cloak/

43 Business Queensland, Narrow-leaved red ironbark, Queensland Government, 12 December 2018, viewed 13 June 2022, https://www.business.qld.gov.au/industries/farms-fishing-forestry/forests-wood/properties-timbers/narrow-leaved-red-ironbark

44 NSW Government, Parramatta Light Rail, n.d, viewed 12 July 2022, www.parramattalightrail.nsw.gov.au

describes the barra as a symbol of Aboriginal resilience and adaptability as it finds its path through changing environments and over concrete structures to pursue its annual journey of survival from saltwater to freshwater and back again.

The barra dreaming story and ceremony transfer critical information about caring for this now threatened species, including the conditions under which it can be hunted and eaten. The connection is maintained today, most visibly through the annual Burramattagal Eel Festival where the Burramattagal people share many aspects of their cultural knowledge with the broader community in a spirit of unity and connection. Today the Eels are the beloved rugby team for Aboriginal and non-Aboriginal people alike in the Parramatta area. It is important to community that the station design responds to the Eel Dreaming Story.

The sacred significance of the Eel

The Eel Dreaming story is significant to many clan groups within the Sydney Basin. Since the Dreaming, adult eels have migrated from the Parramatta River out to the sea. Recent research has documented eels travelling as far as Papua New Guinea and New Caledonia where the adults breed, lay their eggs and then die. When the babies hatch, they instinctively swim all the way back to the home of their parents and will stay until they have grown old enough to make the same long journey in which they will spawn the next generation. The story of the eel's lifecycle is an integral part of culture for the Aboriginal people of this place, it has been shared for many generations since the time of creation. The Eel Dreaming has shaped the lives of the Burramattagal, Wangal and Gadigal peoples as it shares knowledge about when it is okay to harvest and eat the eels and when it is not. The ability of the eel to travel and survive long distances in both fresh and salt water speak to resilience and strength which is also attributed to the Aboriginal peoples of this place who have shared and continue to share this Country with the eel.

Today, Parramatta is home to Aboriginal people from many nations. It has always been an important meeting place for Aboriginal people from Sydney and across the mountains. Clans would follow the cultural highways guided by songlines and gather together in this place. Its purpose as a meeting place continued post-colonisation in the form of 'Feast' days organised by the colonists. Clans would gather from all over Sydney to see their children who had been taken to live in institutions. The children would read from the Bible and blankets would be distributed. The Mitchel library art collection contains pictures of these 'Feast' days.

In early colonial times, many Aboriginal people were brought to Sydney and Parramatta as an underpaid workforce in domestic service and building infrastructure. This migration resulted in a large Aboriginal population which predominately now resides in Western Sydney. Aboriginal people also have a close connection to a number of significant older institutions in Parramatta, such as the Native Institution and Parramatta Gaol. Both of these are now managed by local Aboriginal oganisations and used for the community and economic development purposes. More recently, institutions, such as the NSW Aboriginal Land Council and NSW Aboriginal Housing Office, have located in Parramatta. They service the state in working towards self-determination and improved outcomes for Aboriginal and Torres Strait Islander people.

Station Theme - Resistance

One of the stories of Country around Parramatta and Westmead Stations is that of Pemulwuy. Pemulwuy was a fierce and masterful warrior who led an intense resistance against the pioneers of the 'Second Settlement'. His courage, strategic brilliance and daring won him the respect of White and Black alike. He is renowned for attacking the government farm at Toongabbie and storming the town of Parramatta with 100 warriors. He was believed by some to be immune to bullets after surviving serious shotgun wounds and then escaping Parramatta hospital in irons. He was ultimately captured and cruelly decapitated. His head was sent to the Royal College of Surgeons in London.

Pemulwuy is one of the better-known stories of a widespread, strategic, and powerful Aboriginal resistance to colonisation. This resistance is an important aspect of the story of modern Australia that is not always told. Instead, many Australians are taught a narrative of Aboriginal helplessness. The history of the resistance at Parramatta is a rich opportunity to help set the record straight and shift the Australian mindset. Although Aboriginal resistance fighters undeniably fought for their Country and way of life, they are not widely recognised as war heroes in our public spaces.

It may be helpful for all those working on this project to appreciate that many of the Aboriginal people they engage with are the descendants of warriors. It is also helpful for them to explore the full history of this site, rich with stories and significance.

Colour and texture themes

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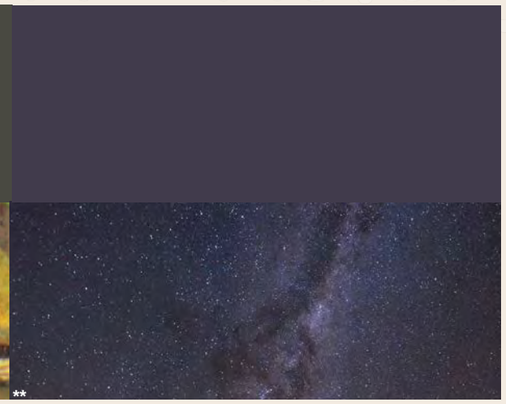
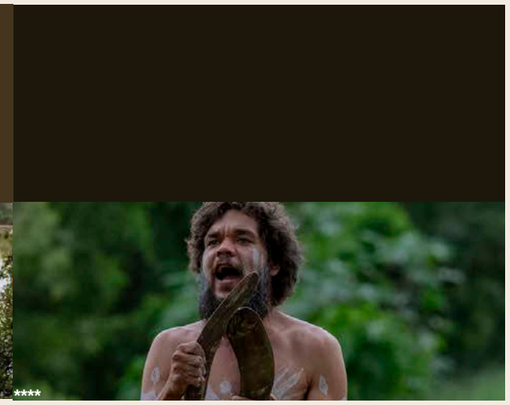
The Barra (eel) of Burramattagal Country.



Sky Country, the Emu Dreaming.

The brown waters of the Parramatta River.The flows of this river continue to be a strong pillar of this Country.

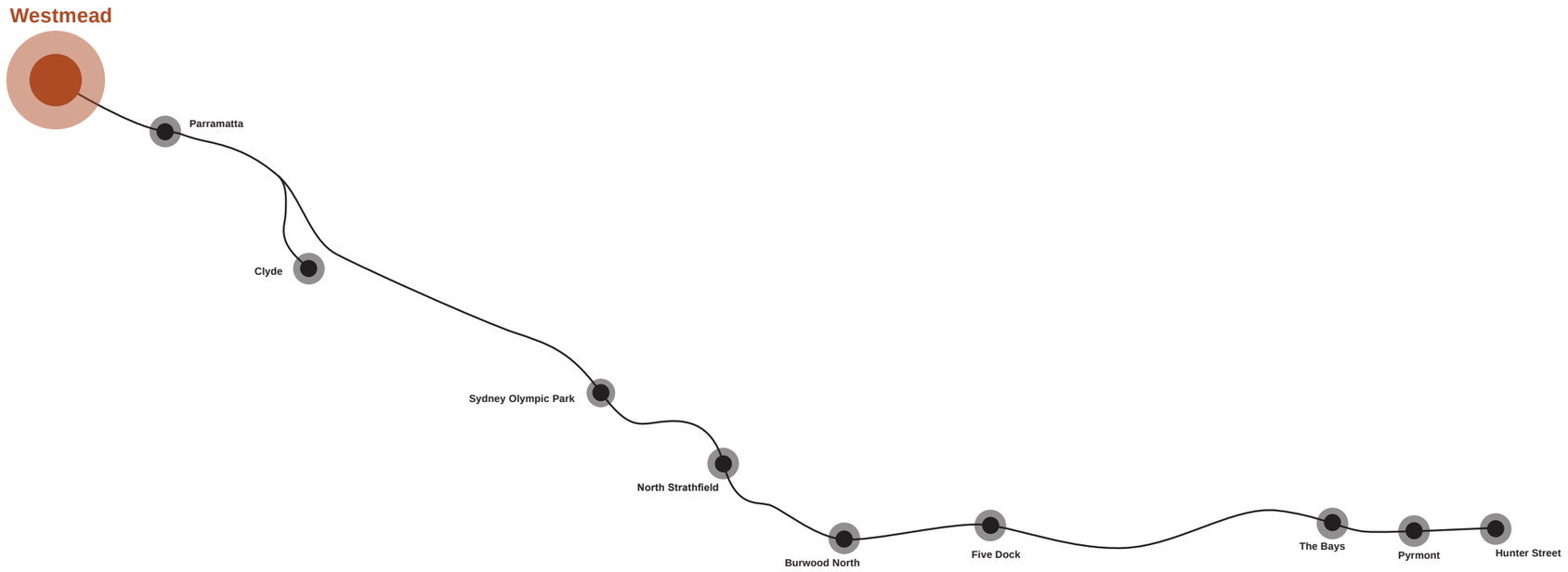


Resilience on Country.

**Description: Long-finned Eel. Stock photo ID: 523034633. Publication date: November 13, 2014. Photographer credit: JanetEverhard. Murawin purchase date: April 7, 2022.*
***Description: The milky way, or emu in the sky, over a bay in the banks Peninsula region. Stock photo ID: 936404552. Publication date: March 21, 2018. Photographer credit: shells1. Murawin purchase date: August 03, 2022.*
****Description: Parramatta River. Stock photo ID: 91247772. Publication date: May 14, 2007. Photographer credit: NickR. Murawin purchase date: April 7, 2022.*
*****Description: Performance by tribal warrior at Murawin Staff Retreat – Spirits of the Red Sands. Publication date: March 18, 2022. Photographer credit: Farley Ward. Murawin purchase date: March 18, 2022.*

3.10 Westmead

The Kurrajong Tree, providing medicine and support to the Aboriginal community.
Description: Brown fruit of Brachychiton populneus tree. Stock photo ID: 1315217728. Publication date: May 03, 2021. Photographer credit: seven75. Murawin purchase date: March 17, 2022.



WESTMEAD – BURRAMATTAGAL COUNTRY

Westmead Station is located on Burramattagal Country. One of the Burramattagal totems is the eel. In the journey from Freshwater to Saltwater, Westmead is a freshwater story of the head of the river and its muddy brown tributaries. One translation of Burramattagal is ‘people of the head of the river’. The tree for this station is the Kurrajong Tree. The Kurrajong is known as the ‘shade tree’, its canopy serving traditionally not only as a source of shelter and shade, but also medicine. The canopy of the Kurrajong Tree as a provider of healing and wellbeing is symbolic of the modern-day identity of Westmead as a health and education precinct. The Kurrajong was also a key source of the raw materials that sustained life by and on the waterways. Its bark was used for fibre to construct fishing lines and nets and to construct the nawi (canoes). Its sap was used to waterproof the nawi and chewed to create a binding agent used in men's fishing spears. The design of the nawi strongly resembles the seed pods of the Kurrajong Tree.

Country

Westmead is a story of freshwater inland waterways. Domain Creek, Hunt Creek, Darling Mills Creek, Bellbird Creek and Toongabbie Creek all traverse Country here, carrying the lifeblood of Country through an intersecting network of veins, which ultimately flow into the artery of the Parramatta River. The junction of Darling Mills Creek and Toongabbie Creek at North Parramatta is the start of the Parramatta River. Westmead is hilly country marked by high places, undulating landscape and steep sandstone lined valleys. The river catchment contains many significant items of Aboriginal cultural heritage including middens, scar trees, cave paintings and stone flakes. There is an artefact site about 385 metres east of the Westmead station site, in Parramatta Park. Parramatta Park is also the site where five separate Songlines connect. Songlines are the dreaming tracks that were followed by the creation ancestors as they formed the landscapes, all the flora and fauna they contain and created the spiritual and material laws applying to that place. Songlines, and the descriptions of Country they contain, are oral maps critical to wayfinding. They mark the cultural highways followed by Aboriginal clans for many generations as they travelled to and passed through this area. Many community members expressed enthusiasm for incorporating songlines into design and as an education opportunity.

“Explain the importance of what is a Songline.”

People

The Burramattagal people have lived by the inland waterways here for tens of thousands of years. The waterways also made it an appealing settlement site for the British. In 1791 a convict farm was established at this site. But Aboriginal people are still here. Today, Western Sydney, encompassing Westmead Station, is home to the largest population of Aboriginal people in Australia. Pemulwuy is one of the more famous Aboriginal healers associated with Country at this health and education precinct. He was a ‘clever man’ or doctor but is most known for leading a fierce resistance against the British settlers. His story as a resistance fighter is told at Parramatta Station.

Station Theme – Health, Healing and Regeneration

Westmead station services a major health and wellbeing precinct. Accordingly, the ways in which Country delivers healing and wellbeing are core conceptual elements for this station. The canopy of the Kurrajong Tree, native to this site, is a source of traditional medicine. So too are other members of the Family of Trees located here – as noted in their descriptions earlier. Trees, such as the Port Jackson Fig and the Lilly Pilly, are integral to rituals of birth and death. Many of the birthing trees from this place were wiped out by tree clearing for the Second Settlement. This is a source of ongoing grief for Aboriginal community members who cannot take their children to the birthing places of their ancestors. The Family of Trees provide a green infrastructure that delivers shade for wellbeing, habitat for flora and fauna, cools the ground, cleanses the air of pollutants and protects the health of the waterways – the blood vessels of Country. Natural green spaces have been identified by the community as important at this site, as is the importance of healing and regenerating rather than causing further trauma to Country in this process.

“Can we keep some kind of semblance of green space around the station? It brings a type of healing to this site.”

"Do not trigger trauma."

The healing practices of the Traditional Custodians of Country continue to draw on the natural medicines of Country all over Australia, including through formal registered bodies of traditional Aboriginal Healers. The value of these many tens of thousands of years of accumulated knowledge is increasingly being recognised by Western medical science.

But there is a bigger healing story to tell here as part of the truth-telling dimension of this station. It is the story of the need to heal the nation. It is the story of

the need to heal the relationship between Aboriginal and non-Aboriginal people and the healing of Country and how connected this is to the wellbeing of us all.

All those working on this project have the opportunity to consider how they can go beyond minimising further harm and aim to heal and improve the wellbeing of Country affected by this Project. When the use of modern technologies can be guided by a principle of caring for Country, they can serve their best purpose. All those working on this project should take time to walk on Country, listen to it and form a relationship with it so that Country can guide your work in this place.

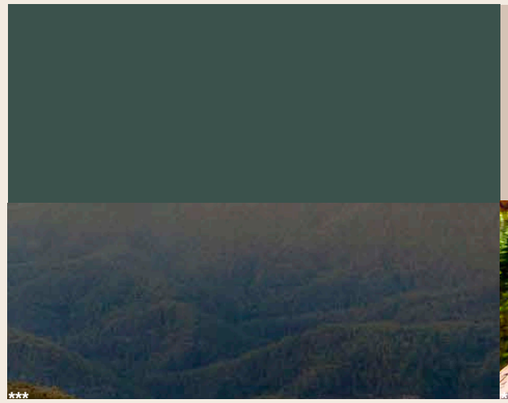
The intersecting creeks form a network of veins on this Country.
Description: Royal National Park, Sydney, Australia Shot with Dji Mavic Air. Stock photo ID: 1212659064. Publication date: March 21, 2020. Photographer credit: Simonology. Murawin purchase date: February 1, 2022.

Colour and texture themes

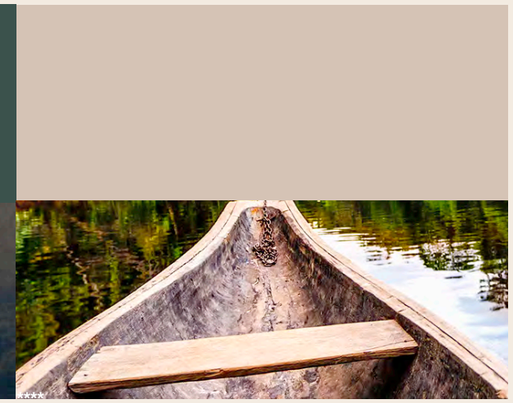
The proposed design ideas are drawn from Community comments and are provided for inspiration, discussion, and further development. They are not prescriptive. They are based on an understanding of how the features of Country around this station can be reflected in the station specific theme.

Clearing of the ancestral trees.

The muddy tributaries that feed the start of the Parramatta River.



The blue haze of the Eucalyptus oils in the air that are the origin of the name for the nearby Blue Mountains.



The Nawi (canoe) is shaped like the pods of the Kurrajong Tree. The design has been made to mimic nature.

**Description: Axe and a pile of firewood. Stock photo ID:1388949859. Publication date: April 08, 2022. Photographer credit: imagedepotpro. Murawin purchase date: August 03, 2022.*
***Description: Mangroves, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.*
****Description: View over the landmark rock formation "Three sisters" in Blue Mountains, NSW, Australia on sunrise. Stock photo ID: 508254118. Publication date: February 11, 2016. Photographer credit: AndriiSlonchak. Murawin purchase date: February 15, 2022.*
*****Description: Sailing on Indigenous wooden canoe on a river. Stock photo ID: 163753817. Publication date: March 12, 2013. Photographer credit: apomares. Murawin purchase date: March 17, 2022.*

4 Glossary

Term	Definition
Aboriginal and Torres Strait Islander	In Australia, there are two distinct First Nations cultural groups who have their own lores, customs and ceremonies. They are Aboriginal and Torres Strait Islander people, and they identify in numerous ways. Many identify as Aboriginal and/or Torres Strait Islander, some identify with both. Others prefer to identify as the Nation or Clan group that they are descended from, e.g., Wiradjuri, Gumbaynggirr, Bundjalung etc. Some Aboriginal and/or Torres Strait Islander people use the term Aboriginals, First Nations people or First Peoples. Indigenous is a term that was introduced by the Commonwealth government and is used by some but is considered offensive for others.
Aboriginal Cultural intellectual property	The rights Aboriginal peoples have to their cultural heritage, including traditional knowledge, values, cultural expression, cultural objects, secrets, sacred materials, and documentation of cultural heritage through films, reports, books, photographs, sound recordings and digital databases.
Aboriginal Knowledge Holders	Persons accepted by the Aboriginal community of that place as having the responsibility for Traditional Knowledge. Their role is to participate in Traditional Knowledge activities relating to their connection to land and waters (definition courtesy of Law Insider).
Biophilic design	A design concept which focuses on increasing connections to the natural environment.
Caring for Country	Country needs to be valued, respected and cared for. Caring for Country focuses on engaging in activities that protect and nurture the lands and seas in a physical and spiritual sense. It is also embedded in Aboriginal people's culture and beliefs. If you care for Country, Country will care for you.
Colonisation	Establishment of a colony or colonies in a country or area. Colonisation enforces place-taking which dispossesses First Nations people of their traditional lands. In Australia, colonisation began with the First Fleet's arrival from Britain in 1788 and progressed over time with settlements in different states.
Connect with Country Working Group	Connect with Country Working GroupThe Connecting with Country Working Group involves local Cultural Knowledge Holders to help guide Sydney Metro in developing and implementing and Connecting with Country Framework for Sydney Metro West.
Connecting with Country approach	A Connecting with Country approach embraces Aboriginal heritage and culture throughout planning and designing processes. It also ensures that Aboriginal perspectives and concepts are privileged across all aspects of project development, materials, design, and construction.
Connecting with Country Framework	In March 2020, the Government Architect NSW published a discussion paper aimed at those involved in creating the built environment of the State. The draft Connecting with Country framework assists project teams working on NSW Government infrastructure and development projects to fulfil their commitment to Country.
Country	Country is integral to Indigenous identity through recognition and practice of deep time connections to language and lore of the lands. Country is inherent to our identity. It sustains our lives in every aspect: physically, spiritually, emotionally, socially, and culturally.
Cultural Mapping	A research tool used to help document and identify tangible and intangible cultural assets of specific landscapes. Cultural mapping can also help researchers understand local cultural stories, values, and environment.
Cultural Protocols	Established protocols which take into consideration historical injustices and treatment of Aboriginal people to ensure understanding, respect, and representation of what is important for Aboriginal people. Cultural Protocols aim to encourage culturally appropriate engagement as well as constructive and mutually enriching relationships.
Designing with Country Framework	A discussion paper for all stakeholders engaged in built environment projects that impact Aboriginal communities as well as their culture and heritage. The Designing with Country Framework was released by Government Architect NSW in March 2020.
Elders	An Aboriginal Elder is someone who is greatly respected and has gained recognition as a custodian of knowledge and lore.
Lore	Lore is knowledge or tradition passed from generation to generation. In contrast, Law means a rule or a collection of rules.

Term	Definition
Place-making	An iterative approach which is used to incorporate meaning and community values in the planning, design and management of projects and public spaces. Place-making can strengthen connections within a community and encourage inclusivity.
Self-determination	This is the central right of the United Nations Declaration on the Rights of Indigenous Peoples. It means that Aboriginal people have choice in determining their developmental paths and how their lives are governed; participate in decisions that affect their lives, including the right to formal recognition of their group identities; and they have control over their lives and future including their economic, social and cultural development.
Songlines	Songlines are fundamental to Aboriginal Culture as they carry laws and stories about place, people, animals and the creation of Earth. Songlines are passed on from Elder to Elder and were used as a form of communication across Country and for mapping of Country.
Sydney Metro West Workforce Development and Industry Participation Plan	The Sydney Metro West Workforce Development and Industry Participation plan established key priority areas which focus on how to maximise employment opportunities that arise from Sydney Metro West. The plan recognises the importance of participation for small and medium enterprises, including Recognised Aboriginal Businesses, workforce skills development, diversity and inclusion and collaboration.
Sydney Metro Art Masterplan	A plan developed in 2021 for Sydney Metro which outlines the vision, objectives, curatorial approach, governance structures, and artistic parameters for the Sydney Metro Art Program and future public transport projects in New South Wales. The Sydney Metro Art Master Plan adopts a place making approach to designing stations in order to work towards creating inclusive and appealing spaces.
Sydney Metro Sustainability Framework	A framework which addresses the management of environmental impacts relating to Sydney Metro projects through established environmental and sustainability management standards to ensure works for Sydney Metro comply with statutory and planning requirements.
Sydney Metro West Aboriginal Participation Plan	Outlines Sydney Metro West's vision for Aboriginal Participation which includes priorities and objectives that highlight opportunities for building capacity for Aboriginal businesses and people through education, training, and employment programs. The plan also establishes how Sydney Metro will develop a diverse and inclusive workforce and supply chain by increasing Aboriginal participation and skill development.
Traditional Custodians	Also referred to as Traditional Owners, Traditional Custodians are recognised as Aboriginal and/or Torres Strait Islander people whose ancestors originally inhabited Country and have continuing spiritual, cultural, political and physical connection to land of which their ancestors lived. It is important to acknowledge and pay respects to the Traditional Custodians of the Land of which you live and work on. Traditional Custodian Clan Groups of the Sydney Metro West line are Gadigal, Wangal, and Burramattagal people. To be a 'Custodian' of Country means you have a responsibility or obligation to care for Country.
Transport Reconciliation Action Plan 2019-2021, Transport for NSW	Transport for New South Wales' Reconciliation Action Plan which defines key targets in areas such as employment, empowerment, and economic development to make a positive difference in the lives of Aboriginal and Torres Strait Islander peoples.
Unconscious biases	Biases that are deeply ingrained in an individual's thinking and perpetuated by environmental, cultural and personal experiences. Unconscious biases can manifest through your actions and how you interact with other people. You may not always be aware of your unconscious bias, which is why it is important to recognise them to ensure that they do not negatively impact how you interact with others.
Water Sensitive Urban Design	This is a Transport Roads and Maritime Services Guideline for water sensitive designs.
White privilege	Implies that societal advantages are afforded to European Australians, Anglo-Celtic Australians, and Anglo-Saxon Australians, purely because of their race. Such privilege can manifest in institutional and individual contexts resulting in inequities, unwarranted mistreatment, unfair access to resources and opportunities within society.
Yarning Circles	A form of communication used in Aboriginal culture to develop respectful relationships as well as preserve and pass on cultural knowledge throughout communities. Yarning circles are also a safe and collaborative space that encourage deep listening, respect, problem solving, and mindfulness.

5 Image Credits

In order of appearance

Description: Tranquil reflections of eucalyptus gum trees. Stock photo ID: 1348006643. Publication date: October 22, 2021. Photographer credit: squirrel77. Murawin purchase date: March 17, 2022.

Description: Brachychiton populneus tree with seed pods. Stock photo ID:1387636713. Publication date: March 29, 2022. Photographer credit: seven75. Murawin purchase date: April 1, 2022.

Description: This area of eucalyptus forest was heavily logged. Stock photo ID: 1195330568. Publication date: January 08, 2020. Photographer credit: mwphotos. Murawin purchase date: August 03, 2022.

Description: Aboriginal young woman showing her mother how to use tablet, pointing at the screen. Stock photo ID: 911034664. Publication date: January 29, 2018. Photographer credit: JohnnyGreig. Murawin purchase date : December 15, 2021.

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Description: Mangroves, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.

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Description: Tranquil reflections of eucalyptus gum trees. Stock photo ID: 1348006643. Publication date: October 22, 2021. Photographer credit: squirrel77. Murawin purchase date: March 17, 2022.

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Description: Depths of Sydney waterways, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.

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Description: Rock walls in Sydney railway entrance, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.

Description: Close up of wattle flower. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.

Description: A humpy surrounded by bush plants. This temporary shelter is traditionally used by indigenous people of Australia. The word humpy comes from Jagera language. It is called wurley in Kaurna language. Stock photo ID: 1308181417. Publication date: March 27, 2021. Photographer credit: Nadia Nusatea. Murawin purchase date: March 17, 2022.

Description: Sailing on Indigenous wooden canoe on a river. Stock photo ID: 163753817. Publication date: March 12, 2013. Photographer credit: apomares. Murawin purchase date: March 17, 2022.

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Description: View over the landmark rock formation "Three sisters" in Blue Mountains, NSW, Australia on sunrise. Stock photo ID: 508254118. Publication date: February 11, 2016. Photographer credit: AndriiSlonchak. Murawin purchase date: February 15, 2022.
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Description: Fire burning under the canopy of bushland. Stock photo ID: 1205212714. Publication date: February 13, 2020. Photographer credit: Thomas Hogg. Murawin purchase date: August 03, 2022.
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Description: Colony take to the skies, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.
Description: Western Sydney oil refinery at Clyde in Australia at night taken from the public footpath on Silverwater Rd Bridge. Stock photo ID: 490128805. Publication date: May 12, 2014. Photographer credit: sjallenphotography. Murawin purchase date: August 05, 2022.
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Description: Mangroves, Sydney, NSW. Publication date: June 14, 2022. Photographer credit: Carol Vale, Murawin Pty Ltd.
Description: Parramatta River. Stock photo ID: 91247772. Publication date: May 14, 2007. Photographer credit: NickR. Murawin purchase date: April 7, 2022.
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Description: Long-finned Eel. Stock photo ID: 523034633. Publication date: November 13, 2014. Photographer credit: JanetEverhard. Murawin purchase date: April 7, 2022.
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