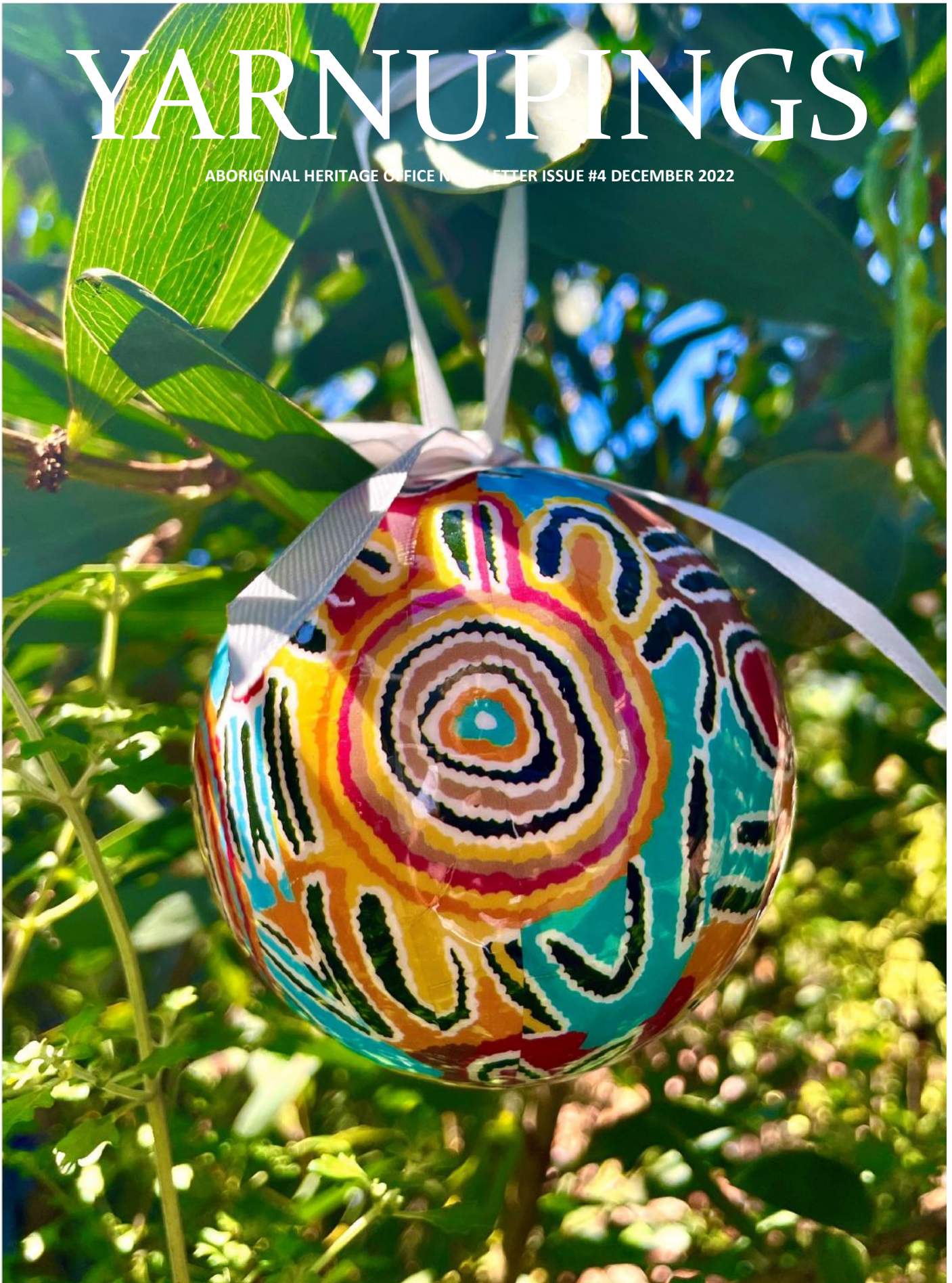


YARNUPINGS

ABORIGINAL HERITAGE OFFICE NEWSLETTER ISSUE #4 DECEMBER 2022



northern
beaches
council

STRATHFIELD
COUNCIL





northern
beaches
council



YARNUPINGS

ABORIGINAL HERITAGE OFFICE NEWSLETTER

ISSUE #4 DECEMBER 2022

Welcome to the final issue of Yarnupings for 2022

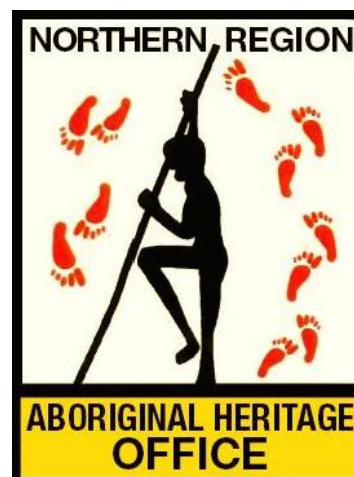
Merry Christmas, Everyone!

We were excited for you to meet our newest AHO team member, Kyle Nettleton.

This issue provides thoughts and reflections of the AHO staff about the importance of Aboriginal cultural heritage, in history, in development and in appreciating this extra ordinary land and its people.

Karen highlights catch-up summer viewing for you and delicious recipes for you to try.

Please enjoy the fourth and final edition of Yarnupings for 2022.



The AHO Team— Phil, Karen, Susan, and Kyle.

In this issue...

• Cover Photo ..	2
• Picture of serenity	3
• Kyle Nettleton	4
• Walan Yilaba	5
• Christmas Catch Up	8
• The Line	9
• Graffiti Project	16
• Warragamba—Burraborang	18
• Book Review.....	24
• Instagram	25
• Yarnupings 2023	26
• Aboriginal Rugby	27
• Xmas with Mark Olive	28





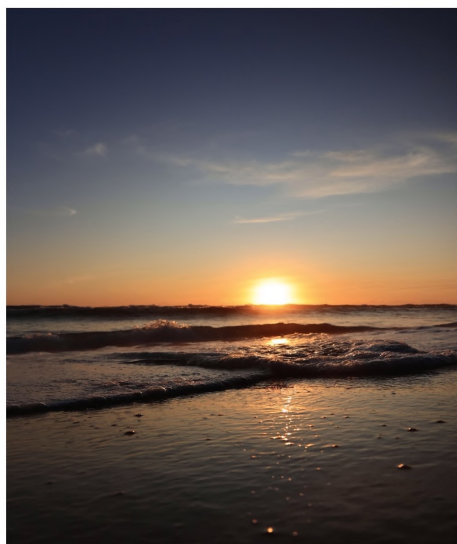
WARLUKURLANGU ARTISTS

Our festive Christmas Issue cover is a bauble from the artists of Ampilatwatja (pronounced um-bludder-witch) community near Alice Springs, in the Northern Territory.

“Most of the artists paint Arreth, which translates to ‘strong bush medicine’. Underneath the iridescent surfaces, there is an underlying sense that there is more to these landscapes than meets the eye. “

Brighten up your Xmas tree with these fabulous decorations!

Look up “Aboriginal design Christmas baubles” to grab your set!



Breathe and relax

This serene image was taken at sunrise at Collaroy Beach, Northern Beaches.

Scientific studies show that simply looking upon a lovely serene image of nature will help to lower stress. So, in these strange Covid times, where you may not feel like you are able to get outside as much as you may like, take a moment or two to breathe deeply and enjoy the image. It’s good for you.

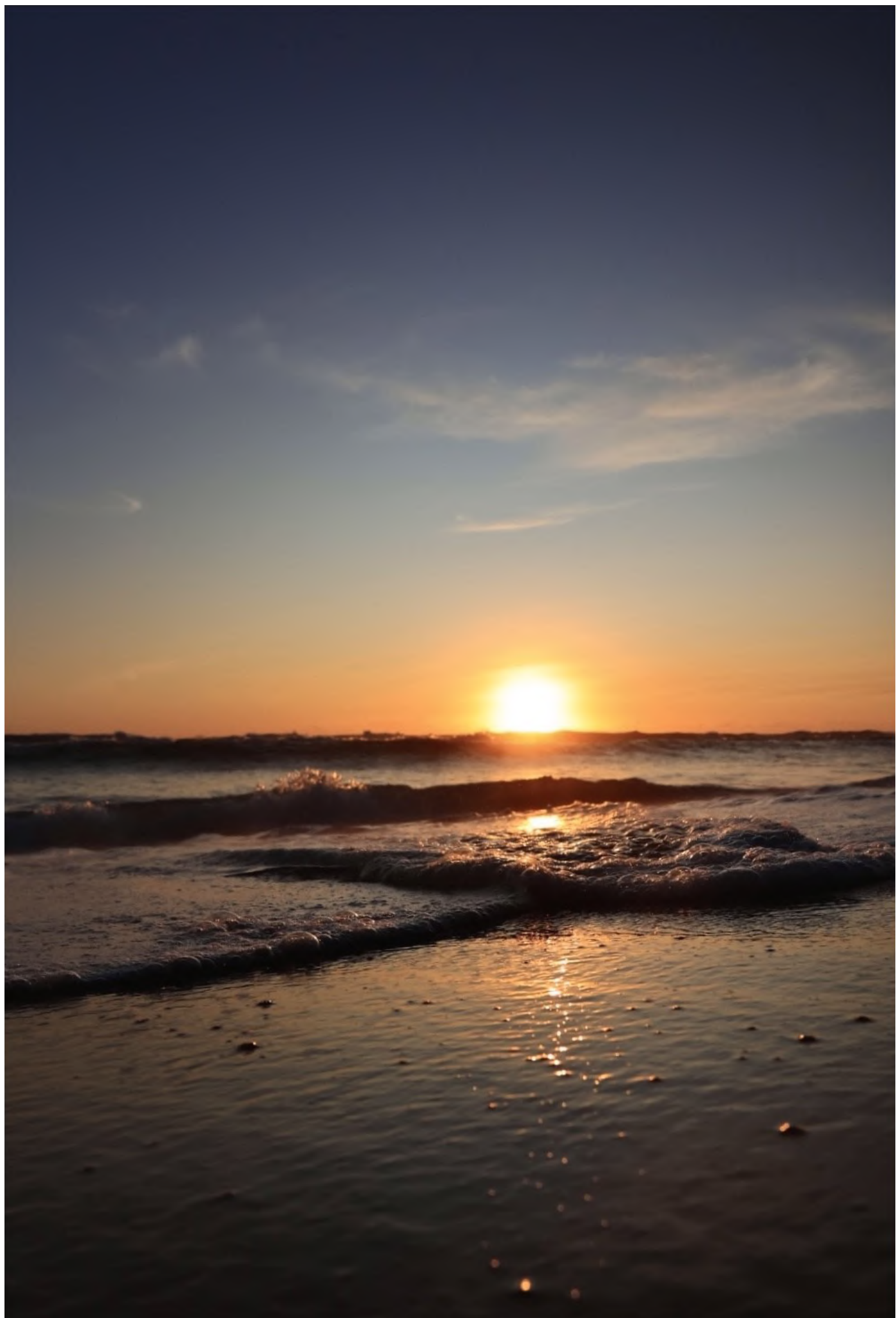
Full image for you to enjoy on the next page.



Buy Blak This Xmas

Support Indigenous artists, creatives and businesses this Christmas.

There are so many amazing Indigenous brands to support. Trading Blak in Warringah Mall sells many different brands. Ngumpie Weaving creates incredible jewellery and woven pieces. Jyelah Mind and Body makes amazing skincare products, and Bush to Bowl offers native bush tucker plants perfect for the dinner plate.



Welcome to the team.



Kyle Nettleton

Kyle Nettleton is our new Museum Officer. A Bunjalung man and Northern Beaches local, Kyle has a passion for sharing Aboriginal culture with people who don't experience or interact with it on a regular basis. As Museum Officer Kyle is looking forward to informing people on Aboriginal history and the amazing stories, art, artefacts, history, connectivity and presence within it.

COME AND MEET KYLE AT
THE MUSEUM ON
WEDNESDAYS 9.30-3.30PM

WALAN YILABA

Words by Karen Smith



WALAN YILABA

Christmas is a wonderful time. A chance to see family and perhaps a friend or 2. Perhaps a chance to travel and see country. My recent holiday to the Top End and other short breaks through NSW, took me through large areas of Country. In NSW it was soulful to see the green life upon the burnt trees after the fires. Now, after continuous rain Country is reclaiming her rivers creeks wetlands and estuaries. This is not the first time.

Below is the story of Yarri and Jacky Jacky. The Wirad-

Walan Yilaba: Rain pour

Walan Yiliba marri: Rain pour big

juri men had told the white settlers to not build in the flood zone.

The beginnings of a rap about the story of Yarri that was put together by the teachers and students at Cammeraygal Public School to a rap backing track.

Yarri was a man,

He saved all the people.

Saved all their lives,

Even though they weren't equal.

Yarri was a man,

He saved all the people.

Saved all their lives,

Even though they weren't equal.

In the 1840's there was a drought

The Murrumbidgee River was dying out.

The drought went on for many years

All of the greenery had disappeared

In 1852 down in Gundagai,

The Murrumbidgee rose up very high.

It was raining for 3 weeks straight

It was a very horrible fate.

Below are images and information from the Sea Museum.¹ Information researched and written by Dr Stephen Gapps – Senior Curator. Follow the sea museum link for more information on this event.

I include a short excerpt from Stephen on Yarri and Jacky Jacky.

“Most of the 69 people rescued were saved by two Wiradjuri men, Yarri and ‘Jacky Jacky’. They began plucking Gundagai residents from the trees and few surviving rooftops over the next 24 hours. The pair would start their canoes up river and paddle down and around the trees in the swirling floodwaters, searching for survivors. Despite most European-Australians’ racist attitudes towards the Aboriginal people they had dispossessed from their traditional lands by the 1850s, none refused assistance.”^{2,3}

Henry Hargreaves and his Descendants: The Story of a Pioneer Family 1840-1990 also mentions the story of Jacky Jacky and the floods.⁴

Their second experience of major flooding happened in 1852 when Gundagai had its largest flood in history, the town on the flat being completely washed away with the loss of from 80 to 100 lives in

WALAN YILABA

a population of 250. Forty-nine of these were rescued by an aboriginal called Yarri in a bark canoe. This heroic occurrence has been memorialised in a striking mural painted around the walls of the lounge bar in the Criterion Hotel in Gundagai. Although there is no concrete evidence of the fact, this aborigine may have been the one who saved the Hargreaves family in 1844, as it seems Yarri remained a friend of the John Hargreaves branch for many years and lived on their farm at Tarrabandra until his death. His shield and nulla-nulla were presented to the Gundagai Historical Society some years ago by Dallas, a grandson of John.

ret Walters about Yarri - Yarri of Wiradjuri: The Story of a Gundagai Aboriginal Hero which includes a song compiled by writer and folk singer John Warner.⁵

References:

1. <https://www.sea.museum/2017/11/24/yarri-jacky-great-flood-1852> .
2. <https://www.sbs.com.au/nitv/article/wiradjuri-heroes-honoured-with-posthumous-awards-for-flood-rescues/jcrault6k>
3. <http://alvyray.com/Family/Stories/AborigineSaves.htm>
4. Henry Hargreaves and his Descendants: The Story of a Pioneer Family 1840-1990, privately printed, NSW, 1990.
5. Margaret Walters <https://www.labourhistory.org.au/hummer/vol-3-no-4/yarri/>

Below is another link to the story written by Marga-



Sculpture of Yarri and Jacky Jacky unveiled on the main street of Gundagai. Source: Michelle Aleksandrovics Lovegrove

DO YOU HAVE YOUR LAPTOP HANDY AT CHRISTMAS? CATCH UP THIS CHRISTMAS HOLIDAYS

BY KAREN SMITH

True Colours

Filmed in Mpartwe in Arrente Country.

Detective Toni Alma is assigned to investigate a suspicious car accident in Perdar Theendar, the Indigenous community she left as a child and has had little to do with over the years. We are emersed in a world of culture, law, language, and kinship and so much more.

4 Episodes

<https://www.sbs.com.au/ondemand/tv-series/true-colours>



The Referendum is Coming. What do you know?

Noel Pearson's Boyer Lecture

<https://iview.abc.net.au/show/boyer-lecture-2022-noel-pearson>

Indigenous community leader, lawyer, academic and land rights activist **Noel Pearson** reflects on "Who we were and who we can be", in his 2022 **Boyer Lecture**.



The Statement From the Heart

<https://ulurustatement.org/the-statement/>

As the largest consensus of First Nations peoples on a proposal for substantive recognition in Australian history, the road to the Uluru Statement from the Heart is a long one even without mentioning the decades of Aboriginal and Torres Strait Islander activism that came before it.



The Australian Wars – Rachel Perkins

Rachel Perkins looks at the topic of War. A sweeping overview, and truth telling of Australia's hidden history. Shot as a documentary over 3 episodes.

<https://www.sbs.com.au/ondemand/tv-series/the-australian-wars>

<https://www.sbs.com.au/nitv/article/rachel-perkins-welcomes-war-memorials-expansion-of-frontier-conflicts-exhibits/nza1bhq8m>





In August my wife and I were fortunate to have a few weeks travelling around central Australia. Flying in to a different region can be jarring, but it can give you an insightful view from above. The immensity, the beauty and the harshness of the arid zone welcomes and warns. Something else is visible here. Something imposed on the landscape. Something that also welcomes and warns.

The line.

There had been rain earlier in the year. Signs of high flood waters were evident in many riverbeds. The land looked flushed. There must have been more rain since. Trees and shrubs were almost glowingly vibrant. Flowers from the ground to high in the canopy. Fruit too. It was a joy to see so many birds.

One day we walked a couple of hours up to a pass, an important camping place of the past. Stone tools and flakes on the river terrace and in the mulga. We saw a lizard that insisted we take notice. Front leg raised up and down in a jerky wave. It reminded me of a saying in a book on Arrernte warnings for children¹. It was supposed to indicate coming rain. At

the end of the walk there were a few drops out of a roll of dark cloud. You could see showers that didn't reach the ground. I mentioned it to some travellers the next day. *"We are Pintubi, but it's the same"*, they said. They were heading back to their homeland, 5 hours west. Later I learned Anangu people have a similar story. Two days later heavy rain swept through the region.

The next day we went for a walk, another section of the Larapinta track in Tjoritja (West McDonnell Range National Park) and could feel the difference after the rain. The narrow walking tracks that before were hard and resistive, now felt almost spongy and cushioning. We say we're walking the land, but in reality the land is walking us. Our experience is a reflection of it. We also say the wind is moving the trees. Yet the wind was here long before the plants. The trees have learned, have evolved, to ride the winds. A honeyeater flaps its wings rapidly, then tucks them in tight as it surfs another powerful gust. Its sinking trajectory adjusted with another burst of

flapping. Then full brakes as it arrives at its nectar-rich destination. The birds too ride the winds. Yet everything living here is doing so on the margins.

The trees, the shrubs, the cheery and indefatigable ground covers are expressions of the geology. The geologists say that hundreds of thousands, no, *hundreds of millions* of years ago there was nothing here, just an empty plain. And then massive tectonic events forced parts of what is now central Australia into a high mountain range. Aboriginal communities' stories say there was once a lifeless place that was then massively transformed by the creation beings. The features are known and have stories, in traditional culture and in scientific tradition.

The trees seem to have such presence here. The Red River Gums (*Eucalyptus camaldulensis*: itara in Anangu, apere in Arrernte), such character, such tenacity. Often they are broken and battered, although regrowing again and again from some impossible base. In Alice Springs one is estimated to be 1100 years old. Its girth is enormous, but not so tall in its latest incarnation. What is more surprising are the desert oaks (*Allocasuarina*: kurkaṛa; irrkepe). The mature ones, shaggy powerful guardians of the plains, can be a thousand years old. In many places it is the bloodwoods (*Corymbia terminalis*: muur muurpa, arrkernke) and ghost gums (*Corymbia aparrerinja*: pil-pira; ilwempe) that are the caretakers.



At the end of our trip we were at Trepina Gorge. A smell of badly burned bush. We found the fireground. Confusing, heartbreaking. Catastrophic. Many large and ancient River Red Gums had been so affected that they had collapsed and fallen. So much important habitat at this important riverbed. Other trees, fire intolerant, were scorched to death. The next day we saw the ranger. He said some grey nomads had thrown their fire pit coals out without checking. Some of those trees would be centuries old. Most of them had many hollows. A momentary lapse that could be centuries to repair, and in a changing climate with increasing human pressures, introduced weeds and animals, can it ever fully recover?

Wherever you go there are other fellow human beings on their own adventure. A range of behaviours is presented, from the admirable to the woeful. It's difficult not to think that we are all mainly taking from each place. *My trip, my bucket list, my photo, my camp under the stars, my tranquillity.* We come, we grab as much as our senses and devices can capture, then go again. Take nothing but photos, leave nothing but footprints. Isn't there something else we can leave? Not just a tickle to the local economy and some expressions of appreciation at some vantage point. Something more lasting and meaningful. My small understanding of desert communities' ceremonies, *increase* ceremonies, is that they are to create the cause for abundance. Ceremonies are done to ensure there will be rain and sources of food. We visitors seem to come simply to take as much as we can. That's a little unfair, I know. But I'm wondering. What lasting benefit is there to the place that we visit? Are we just another gust of wind to be survived? Or can we be like the seed of a tree with infinite beneficial potential? I recently saw this sign at the National Museum of Australia, built where Canberra Hospital once stood – the place of my own birth.



Your footprint is the mark of your presence in my country. The decisions you make in my country will also leave an imprint. Aunty Matilda House, Ngambri Elder



At some point in earth's history a group of humans drew a straight line and declared that things on one side were different from the other. Up until that time boundaries were natural, flowed with rivers or curved with rock or vegetation. The lines that spiders make still bend and eventually break, decay. The new lines of this new group of humans were more rigid, more demanding. Permanent, intergenerational.

Fence lines and roads impose themselves across the arid zone and are visible from afar. They have been beneficial and they have also been destructive. The bitumen road that runs to and around Uluru controls traffitracks and campsites were creating a scene of desolation. Before that...

Years ago, Anangu went to work on the stations. They were working for station managers who wanted to mark the boundaries of their properties at a time when Anangu were living in the bush. Anangu were the ones who built the fences as boundaries to accord with whitefella law, to protect animal stock. It was Anangu labour that created the very thing that excluded them from their own land. This was impossible to fathom for us! Why have we built these fences that lock us out? I was the one that did it! I built a fence for that person who doesn't want anything to do with



me and now I'm on the outside. This is just one example of our situation today². Sammy Wilson

Late one afternoon we came across a car stopped by the roadside, hazards blinking. A family from a relatively nearby homeland. They'd run out of fuel. We tried siphoning some from our tank without success. No fuel, no money, fading light. We drove the husband to the nearest petrol station, filling up his small fuel can, getting some other supplies, and driving back. His mother had been in another community for some time and he was worried for her and wanted to bring her back. Like so many desert people they were in an unregistered car. With family connections across state and territory borders there were few transport options. Many Indigenous people end up in gaol after gathering small and repeated fines and failing to pay them. A sad irony that people can be breaking a young law to uphold an older law.

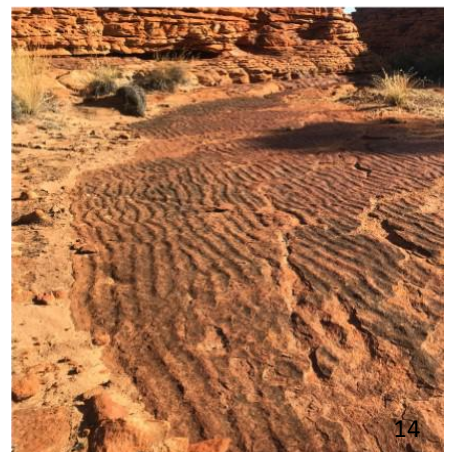
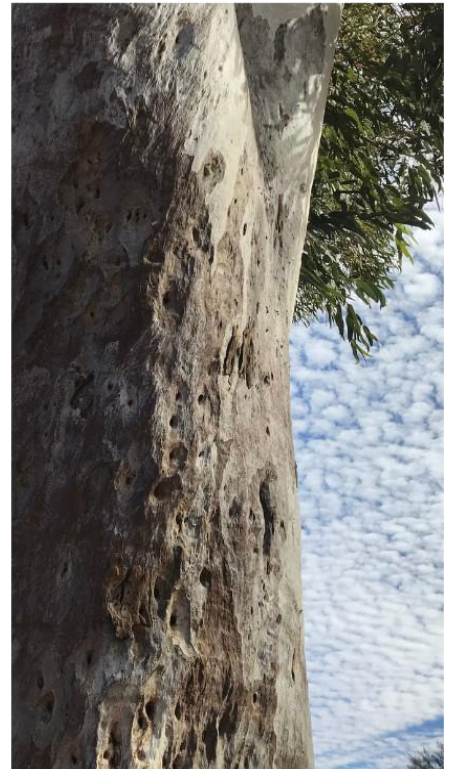
My ancestors walked in the law, as they walked over the land. They sang the law; they danced the law, becoming beings of the law, living in the way of the law³. Irene Watson

The landscape has changed, is changing. History is long. The present seems sacred but the future is immeasurable and inevitable. If we are to have anything worthy to pass on to those many, many generations of the future, we need to find ways, each of us, individually, to change the dynamic of how we see and interact with this small planet. And it can start with a simple acknowledgement, a nod of appreciation. Gratitude. Thankfulness. I came, I saw, I offered my thanks. Goodbye old trees, may you live another thousand years!

References:

1. *Alkngarrileme: Warnings* (2019) by Lorraine Gorey, Veronica Turner and Felicity Hayes
2. Sammy Wilson in Jen Cowley with the Uluru Family *I am Uluru: a Family's Story*, 2018
3. Irene Watson in David Denborough, 2020, *Unsettling Australian Histories: Letters to Ancestry from a Great-Great-Grandson*, Dulwich Centre Foundation









MACQUARIE UNIVERSITY GRAFFITI PROJECT



Anthony Mitchell, Georgina Shaw, Jake Simpson, Laura Mitchell

As part of our last semester of Environmental science studies at Macquarie University, we were required to complete a PACE unit, in which students collaborate with external organisations to undertake a project relating to the fields of environmental management. We were fortunate enough to be partnered with Phil Hunt and Susan Whitby from the Aboriginal Heritage Office, where we worked on a project which investigated the impact and distribution of graffiti on culturally significant sites situated within the Kur-Ring-Gai local government area. Graffiti and vandalism present a significant problem to Aboriginal cultural sites, in which organisations such as the AHO try to protect and manage. Our research investigated whether culturally significant sites near trails, roads or schools have an increased likelihood of being graffitied or having a higher severity of graffiti. Our research aims to inform future decision-making through a series of recommendations to preserve site integrity and increase cultural awareness of the issues surrounding the vandalism of culturally significant sites.

Our LGA of interest, Kur-Ring-Gai, hosts rich Aboriginal cultural heritage. The Darramuragal, or Darug people have called this place home for thousands of years, long before the arrival of Europeans. During this time, they lived mostly along the foreshore of the harbour, where they would fish, hunt, sustainably harvest food from the diverse surrounding bushland and develop their rich, complex culture. Many aspects of this cultural heritage can still be found today across various sites scattered throughout the Ku-ring-gai LGA. These sites are highly significant to Aboriginal Peoples as they are evidence of previous occupation and are linked with the continuation of their traditional culture. Unfortunately, of the 41 sites within our studied sample size, 21 of them were affected by some form of graffiti or vandalism.

In order to determine which factors lead to increased levels of

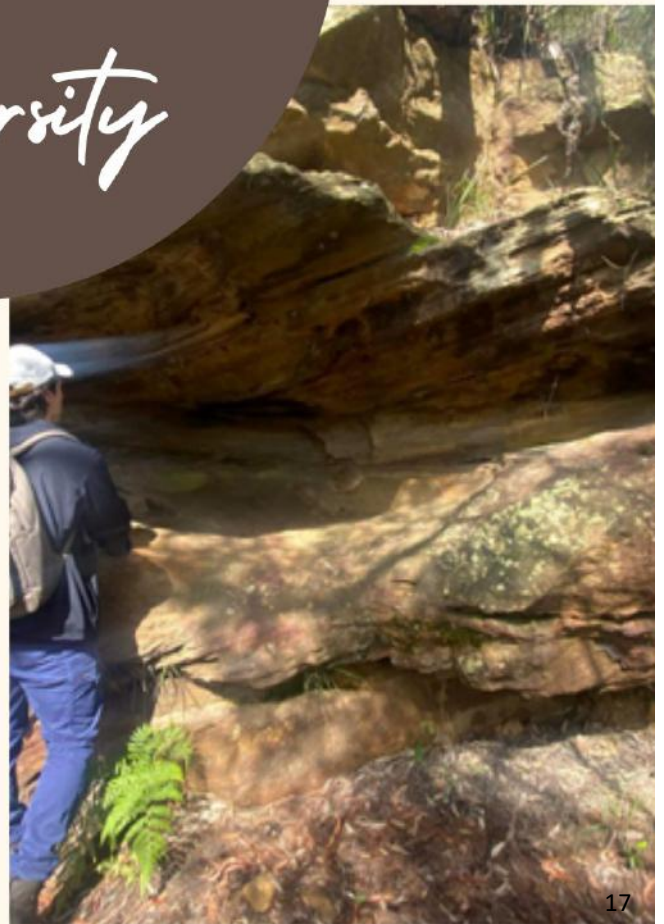
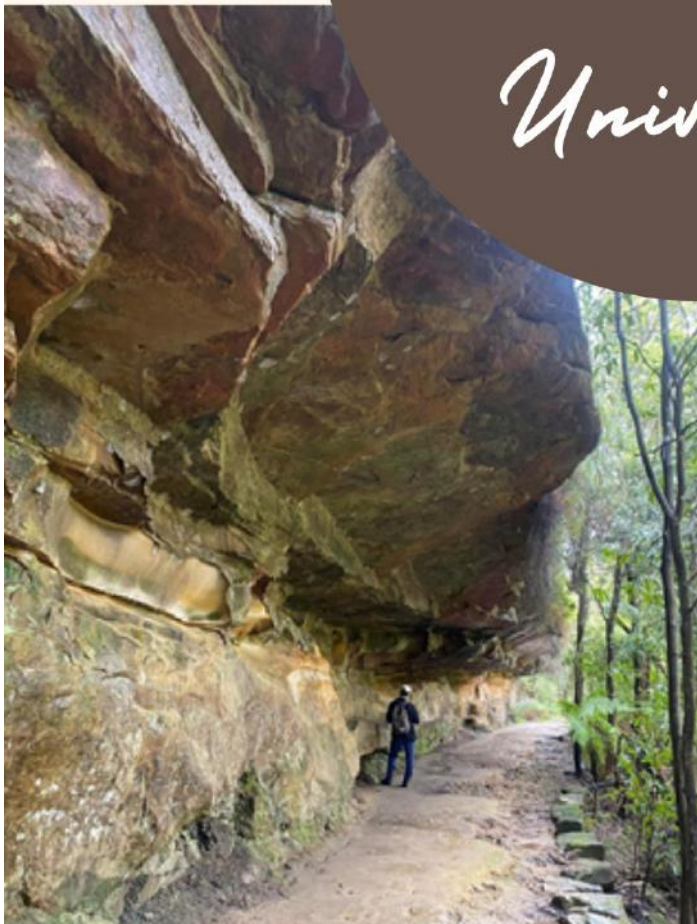
graffiti at culturally significant sites, we used GIS mapping techniques in which sites were plotted and then distances were measured from these sites to areas of interest, such as trails, roads and schools. There was a clear trend between graffiti effected sites and the distance to its nearest access point such as a trail or road. 76% of graffiti impacted sites were within 50 meters of an access point, while 42% of graffiti impacted sites fell within 20 meters of an access point, proving ease of access to be a main contributor to increased levels of graffiti. Proximity to areas such as schools did not return any significant trend or correlation. No other clear trends were found; this is likely due to the high-density area of the Kur-ring-gai LGA.

Following the analysis of results, we have established recommendations that target key issues presented throughout the study. These recommendations include increasing cultural awareness within the local community through education and presentations within schools in the surrounding areas that focus on site preservation. Implementing culturally sensitive signage without identifying the exact locations of culturally significant sites but rather informing their presence within the general area and implementing vegetative barriers as a means of deterring access to these sites.

We were extremely grateful to be apart of this project and have learnt so much over the last 13 weeks. Immersing ourselves within these culturally significant sites really opened our eyes to the extent at which these sites can be found across Sydney, and really exemplified the need to protect these sites from the implications of urbanisation.



Macquarie
**GRAFFITI
PROJECT**
University



Warragamba-Burraborang Valley – What’s the Story?

Words by Phil Hunt

In October the NSW Government announced it was putting ‘*people before plants*’ in supporting the raising of the Warragamba Dam wall¹. For Aboriginal people campaigning to protect their heritage from the project, this was a double insult. Even the maligned Environmental Impact Statement’s (EIS) Aboriginal cultural heritage report found correctly found that:

The study area sits within a cultural landscape that is rare in eastern Australia for its preservation of detailed Dreaming stories and a combination of associated sites and places, including sites of archaeological and historical value, existing in a visually striking “natural” environment that imbues a strong sense of place.

The cultural landscape is assessed to be of very high significance (ACHAR, p.iV)

And that:

the Project would cause cumulative impact and loss of values on the Aboriginal cultural heritage of the region and local area (ACHAR, p.78). The Project is an incremental addition to a previous project (the dam construction) that has caused cultural trauma and significant loss of cultural heritage values (ACHAR, p.79). [and] will result in a reduction in the inter-generational equity afforded by the cultural landscape of the Study

Why is this region so important? The EIS provides page after page of reasoning. It is a contrast to the first draft where only a few days of field work had been devoted to archaeological survey above the dam wall and the area’s importance was overlooked. How could the first team get it so wrong?



Kangaroos grazing
in the
Burraborang Valley

Warragamba—Burragorang continued...

Since the 1950s the area has been highly restricted water catchment and few people are able to get access. I was fortunate to visit the Burragorang Valley on several occasions in the late 1990s early 2000s with fauna survey teams. I kept coming across Aboriginal sites and ended up recording over 20. It became clear to me that the region was extremely special, and this was just the archaeology. Because the fauna surveys had covered so much ground, the sites found gave a great snapshot of the area, from wide terraces above the Wollondilly River to small spurs on the valley flanks. I hoped someone might do some research and systematic survey and I submitted a short report to AHIMS. But the area is catchment, so it is safe, isn't it? Since the first poor draft EIS for the dam wall project an extraordinary amount of field work has taken place and **over 300 sites** have been added to the record from only a partial survey. To some extent the EIS is burdened by too much information. What is obvious is that the area is special and irreplaceable. The impacts from the dam proposal will be catastrophic.

Dreaming Places

The well documented Gurrangatch-Mirrigan Dreaming Track and the Buru (Kangaroo) Dreaming Story Places run through the valley. These are the living embodiment of the creation stories about the formation of the landscape by ancestral beings. Cultural knowledge like this is extremely rare in the region.

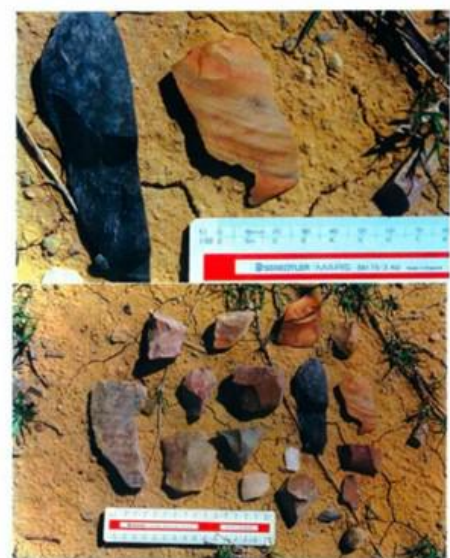
Archaeologically Distinct

The project area is not the same as the Cumberland Plain or the Greater Blue Mountains World Heritage Area (GBMWA) or coastal Sydney, the Illawarra or

The proposal will harm the cultural landscape within which it is located, including Aboriginal objects at archaeological sites; sites and places associated with Dreaming stories; cumulative impacts on waterways of cultural value; and living and cultural places within the study area. (ACHAR, p.66).

the Hunter Valley. It has its own unique and particular qualities that set it aside from these other regions.

My pre-digital photo below shows very large artefacts near the Wollondilly River and illustrates the stone is so plentiful that they can be very large and have no outer cortex. Conversely, a site over 3km from the river shows artefacts are smaller and more curated. In the Sydney area, the artefacts are generally of a smaller size as the stone material is more restricted.



Example of artefacts seen

Some Aboriginal heritage notes for the Burragorang Valley Phil Hunt

Warragamba—Burraborang continued...



Examples of artefacts seen at Lake Burraborang

Farming Country

The GBMWSHA mainly protects Hawkesbury Sandstone country and 'wilderness'. By contrast, the project area includes previously highly sought-after agricultural land. Its location within the water catchment means it is one of the few prime agricultural landscapes that has survived both urbanisation and modern agricultural practices. It is also an example of post-invasion Aboriginal farming. The project area is highly rare in this context and highly significant.



Artefacts eroding on the shores of Lake Burraborang

The Heart of the Region

The most important area is the valley bottoms and the river margins. The project area proposes to damage this heartland.

"The large alluvial flats in this neighbourhood, along the Wollondilly, were, I was informed, great gathering grounds for the various tribes from many miles round, even those of Goulburn and Shoalhaven participating." (Robert Etheridge, 1893, in CVA, 2021: 23).

The story places, the waterholes, the Dreaming Track, the farms, the selections, the source of stone tool material, rock art sites, burials, camp sites and houses. The invaluable flatter lands. So much of what was and is important lies along the rivers and the proposal to extend this impact is neither small in area nor minor in comparative effect.

Legislation

Aboriginal people have been subject to someone else's laws since Captain Cook claimed half a continent. Yet even when the legislation seems to be in their favour, it doesn't seem to matter.

The NSW Constitution (Constitution Act 1902)

(2) Parliament, on behalf of the people of New South Wales, recognises that Aboriginal people, as the traditional custodians and occupants of the land in New South Wales--

Warragamba—Burragorang continued...

(a) have a spiritual, social, cultural and economic relationship with their traditional lands and waters, and

(b) have made and continue to make a unique and lasting contribution to the identity of the State.

The proposed impacts will greatly impair this relationship not just for the Gundungurra but for all other communities who are watching. It suggests their contribution is not taken seriously.

The Burra Charter

'Place' includes locations that embody spiritual value (such as Dreaming places, sacred landscapes, and stone arrangements), social and historical value (such as massacre sites), as well as scientific value (such as archaeological sites). (Aust Icomos; 2013a: 2) ...

It would be difficult to find another place in the wider region where so many different elements of Aboriginal cultural heritage combine, entwine and exist in such good condition.

National Parks and Wildlife Act

Section 84 Aboriginal places: The Minister may ... declare any place ... that, in the opinion of the Minister, is or was of special significance with respect to Aboriginal culture, to be an Aboriginal place for the purposes of this Act.

There is currently an application for an Aboriginal heritage place nomination for the area. Many other places have been given heritage listing with less collective heritage.

Cultural Knowledge

The project area has a staggering amount of precious pre-invasion cultural knowledge information, held in family memory and in documents and commentaries. Further impacts to the river valleys exacerbate the destruction already inflicted and reduces the legacy this generation can offer to those that come after.

Through the aggravation of previous harm the Project will have a detrimental effect to quality or benefit that the cultural landscape – and its intangible and tangible contributory values – may provide to the Aboriginal community and will result in a reduction in the inter-generational equity afforded by the cultural landscape of the Study Area and its surrounds. (ACHAR: 81).

It also holds post-invasion layers of continuity. There was an Aboriginal reserve in the valley and an independent Aboriginal farming community in the late 1800s and an ongoing fight by Aboriginal people to retain rights to land as it became targeted for the dam and since then to maintain access.

... [it] was the first unconditional land grant given to an Indigenous person in New South Wales. My grandfather's grandfather sold the property in order to move closer to the school for his children. My great grandfather and all his siblings were born on the property, and we suspect four children who died in their early years

Warragamba—Burrarorang continued...

are buried there.

We still visit the property.

Gungarlook was the property they moved to in upper Burrarorang – about 15 kilometres downstream ... It is on Gungarlook waterhole, which is one of Gurangatch's hiding places in the Dreaming². Kazan Brown

Irreversible

It is not possible to return or rehabilitate the Aboriginal cultural heritage values if people in the future change their minds about their value. For the project area there has been no archaeological excavation that has provided a timescale for these sites and it is therefore impossible to give a chronology for the region. The destruction of sites without fully knowing what is being destroyed is not dissimilar to what occurred at Juukan Gorge. It is estimated that over 1100 sites will be impacted.

Intergenerational Equity

Each site that is destroyed means future generations of Australians cannot have access to this resource. To destroy so much cultural heritage in one project is catastrophic for so many people today and it will be a greater loss for those in the future.

Disproportionate Burden

The EIS process asked Aboriginal people to be involved in the identification and review of *their* heritage by third parties with the primary objective of finding ways to facilitate the development. It asked them to go to

the cherished parts of their homeland, reveal what is most important, explain why these things have value, confess the pain and suffering for what has already been lost, and then accept that many of these places will be destroyed and further compromised. In recognition of their loss they may receive the modern equivalent of some coloured beads and metal axes as 'mitigation'. This is an unfair burden to place on a community that is too often told they must give up the most to solve problems not of their making and not in their best interests.

Social Injustice and Disadvantage

Yet again we see laws, plans, policies and extraordinary resources being poured into a proposal that will further dispossess Aboriginal people from their traditional lands and their cultural heritage. It puts Aboriginal people at a disadvantage again because their heritage is weighed against many other issues and other people's priorities. We can ask, at what point is it possible to choose to take the side of Aboriginal people first? Selfishly, it should also be seen as putting the rest of the NSW community and future generations first as well. They will all benefit from the protection and connection with this priceless, irreplaceable world heritage.

Phil Hunt

My grandfather called the area our Vatican, it is the spiritual central of Gundungurra Country, it is where our Lore came from, it is where we became.

Kazan Brown (pers.com).

Warragamba—Burragorang continued...**References**

1. ABC News: <https://www.abc.net.au/news/2022-10-06/matt-kean-backflip-warragamba-dam-plan-raise-wall/101507616>
2. Kazan Brown: <https://www.nationaltrust.org.au/blog/raise-a-wall-erase-indigenous-heritage/>
- The EIS Warragamba Dam Raising Environmental Impact Statement – Chapter 18: Aboriginal Cultural Heritage, Version 10 September 2021, SMEC: CH18 – Chapter 18 of the EIS; Appendix K;
- ACHAR - Aboriginal Cultural Heritage Assessment report (ACHAR); AAR - Appendix 1 – Archaeological Assessment Report; CVA - Appendix 2 - Aboriginal Cultural Values Assessment report
- Australian ICOMOS, 2013a: Practice Note Version 1: The Burra Charter and Indigenous Cultural Heritage Management
- Smith, Jim, 2017, The Aboriginal People of the Burragorang Valley in the Blue Mountains of NSW. Second Edition. Blue Mountain Education and Research Trust.

Bush Tucker Garden



Tales from the Aborigines by Bill Harney

Book review by Myles Holloway

Bill Harney was an English / Irish Australian born in 1895. For most of his life, he lived among the Indigenous peoples of the Northern Territory & Arnhem Land, recording many stories and publishing several books until his death in 1963.

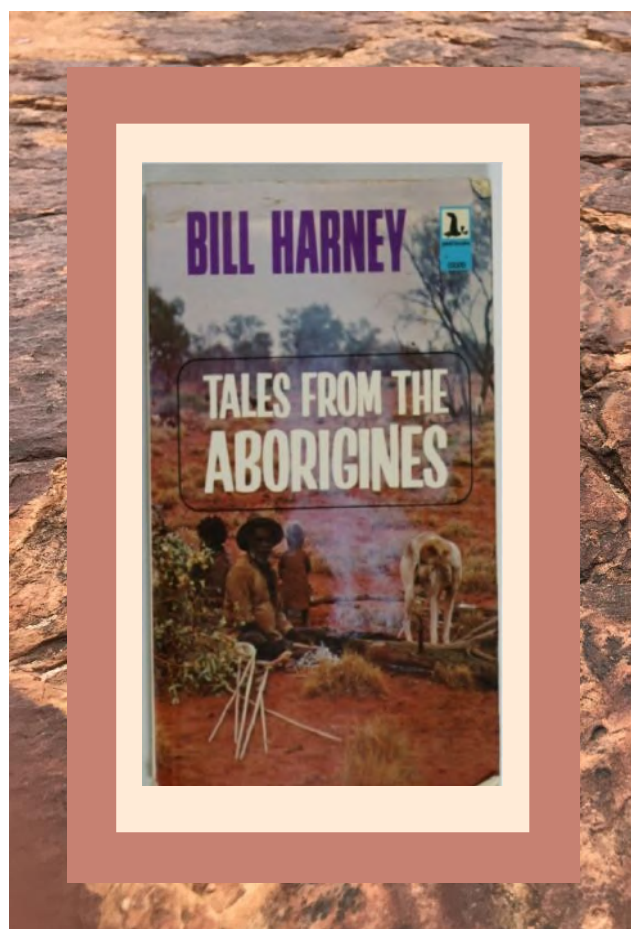
First published over 60 years ago, Harney's *Tales from the Aborigines* is a collection of stories shared with the author by clanspeople throughout the Northern Territory & Arnhem Land. It provides a selection of dreaming tales, brimming with meaning and metaphor, and written "as spoken", giving a conversational tone that really places you by the campfire.

The book is split into four parts, concerning tales of fantasy, tales of imagination, tales of caution & observation, and tales of contact. The first three parts provide great insight into Aboriginal dreaming stories, and daily life of the people of the time. There are certainly a few "nuggets of gold" to be found in this book – including an explanation for Malgun performed in the area (Chapter 5).

I found the final part of the book particularly gripping – Tales of Contact between *Whitefellow way* and *Blackfellow Way* in the early 20th century explain the relationship between the cultures, the erosion of the Indigenous way of life, and the cultural knowledge which may now be lost.

The book's Epilogue is a strong climax, contrasting the rich tradition of a deep cultural ceremony at Uluru with the present day (1960s) reality of a people disconnected from their lands, lost to towns and missions.

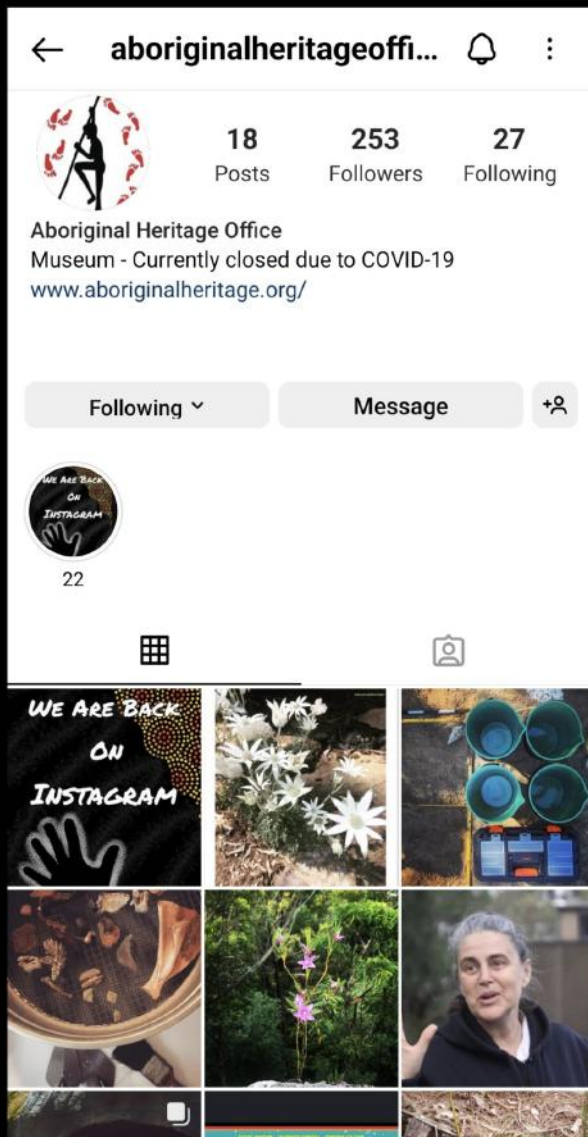
While the language used in the book may be a little outdated at times, it is written with much respect for the Indigenous cultures in which Harney lived amongst for most of his life.



Myles is an AHO Volunteer Site Monitor, who has been volunteering since early 2021. With a career in bush regeneration, Myles brings an extra level of knowledge to his volunteering. If you would like to join the AHO Volunteer Site Monitoring Program, we would love to hear from you:

ahovolunteer@northernbeaches.nsw.gov.au

We Are Back



After some time away , we have made our return to the world of social media.

We are back on Instagram!

We will be showing you different things happening at the museum, exciting events coming up and an inside look at the roles of our staff.

Make sure to follow and keep up with us day to day.

@aboriginalheritageoffice



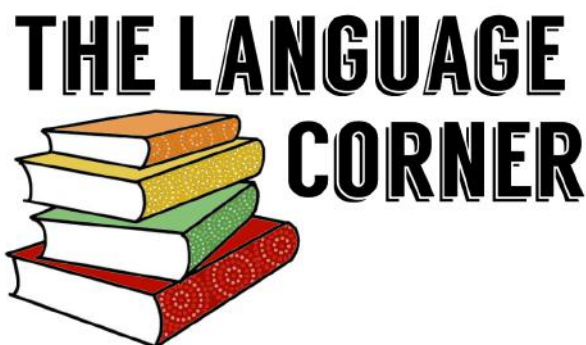
What you'll see in **2023**

In the 2023 newsletters we are going to have 3 regular articles that will each touch on different topics. They will be a staple in the newsletters going forward and something to look forward to in each

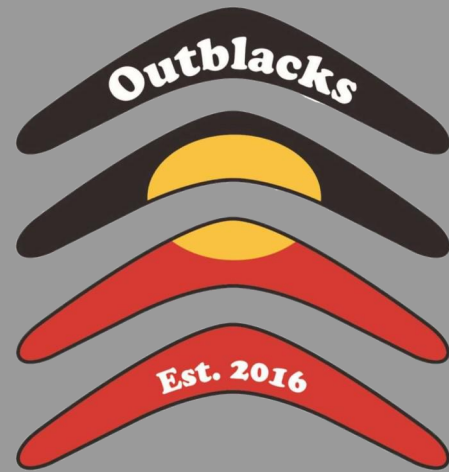


The Bush Binge will be your regular update on all things Bush. It will tell you what is in season, what to look out for when walking and what yummy tucker you can make using the bush.

The Language Corner will be a source of information from all the different language groups around Australia. There will be 3 new Aboriginal words each newsletter for you to memorise, along with some facts about the particular Mob where the words come from.



Leaving our mark is about the exceptional members of the Indigenous community who are doing work in social media, sport, politics, arts and talking to them about the ins and outs of there specific industry, and what impacts there culture has had on them.



Aboriginal Rugby Union Exhibition Match

On Saturday 3rd December, Gomeroi Connections and The Outblacks Rugby Club competed against each other in a Rugby Union Exhibition Match, held at Boyd Oval, Medowie.

This is the first time in Men's Rugby Union that a game has been contested by two Aboriginal Rugby Clubs.

The day was kicked off with an excellent welcome to country, smoking ceremony and then performance by Wanggliyn Barrayga. The Outblacks and Seven sisters put the field to use first with a game of Rugby 7s. The seven sisters proving too good and took out the win.

This was followed by the main game of the day. Gomeroi Connections v The Outblacks rugby club. This was a fierce battle, with bodies flying everywhere and lots of points being scored.

Outblacks however, showing their wealth of rugby experience and beating Gomeroi 29—5. This score was not the whole story here, with the bigger picture being two proud Aboriginal Rugby Clubs making history.

A huge congratulations to Matty Harbisher Snr and Dylan Brown, who worked hard to put the game together and make the day a special one to remember.





XMAS with Mark Olive

By Karen Smith

I first met Mark Olive, aka 'Black Olive', when he was cooking for Manly Council NAIDOC Week in 2009. It was the 'fishes and the loaves' as everyone got a small taste of crocodile cooked in paperbark. Mark was so generous with his time and had a word for everyone. He was already well known for being a talented chef and an astute businessman. His career began doing a short segment on *ABC Message Stick*. He then became an international star with his Foxtel program *Outback Café*.

I have followed Mark's career since, and saw him on 'Chef's Line', 'Master Chef' and the hilarious cooking show on NITV 'On Country, Kitchen.'

I purchased Mark's cookbook, *Outback Café* back in 2009 in Manly. It is wonderful to see the wealth of Indigenous cooks bringing bush tucker to the dining table.

I have received permission to publish these recipes in our Newsletter. How about an alternative Christmas menu?



... *Mark Olive's* ...

OUTBACK AUSTRALIA

A TASTE OF AUSTRALIA

*Lemon and Ginger Barramundi with
Sweet Potato Fries*



@blackoliveaustralia
For more information
about getting Mark's book:
<https://blackolive.net.au/>

Ingredients

2 barramundi fillets
2 lemon, thinly sliced
2 tbsp lemon myrtle
10 slices pickled ginger
2 sheets paperbark
1 sweet potato
Saltbush to taste
Macadamia or olive oil, for frying

Method

Pre-heat oven to 180°C.

Lay fish fillets on paperbark. Score fillets and insert slices of pickled ginger. Layer with lemon slices and sprinkle with lemon myrtle. Fold the paperbark over and tie with cooking/kitchen string, sprinkle with a little water to moisten. Bake in oven for 30 minutes.

To make the sweet potato fries, cut the sweet potato into chip portions, dry well with tea or paper towel. Fry chips in batches until brown and cooked through.

Season with saltbush.

Serves 2.

CHEESE FREE CHEESECAKE

WITH A DRIZZLING OF QUANDONG AND NONI SYRUP

Ingredients

Base

1 pack granita biscuits
(or other oat/wheat biscuits)
40g butter, melted

Filling

1 packet gelatine
1 cup warm water
1 cup cream
1/2 cup sugar
375ml natural yogurt

Syrup Topping

1/2 cup noni juice
1/4 cup sugar
2 tsps chopped quandong
5 dstspn passionfruit pulp

Method

Dissolve gelatine in water, set aside in fridge to cool. Crush biscuits in a large bowl until they resemble breadcrumbs. Slowly incorporate the butter to combine. Press over base of lightly greased spring form tin, chill until firm.

To make the filling, beat cream with electric mixer, slowly add sugar and beat until it forms soft peaks.

Add yoghurt to gelatine mixture and which well. Slowly fold the gelatine mixture into the cream and mix to combine. Pour mixture over biscuit base, cover and refrigerate overnight until set.

To make the topping, heat noni juice in a saucepan, add sugar and quandongs and simmer for a couple of minutes. Stir in passionfruit pulp and simmer for a couple of minutes. Stir in passionfruit pulp and simmer for a further minute. Cut cheesecake into slices and serve with a drizzle of the quandong and noni syrup.