



Image from cultural smoking ceremony held at Bicentennial Park with local Knowledge Holders and Elders (Uncle Glen Timbery).



5.0 HERITAGE AND CULTURE

HOW ARE YOU GOING TO LEAVE THIS COUNTRY BETTER THAN WHAT IT WAS BEFORE, AND HOW CAN WE RECONNECT THE RELATIONSHIP BETWEEN COUNTRY AND PEOPLE?

The Project is committed to the understanding of both Aboriginal and non-Aboriginal heritage, Country, culture and its people.

This section summarizes the focused engagement with key Aboriginal knowledge holders to understand local stories, identify emerging themes and the approach taken to exploring and implementing these across various project elements. Based on the historical land use of the project site, whilst non- Aboriginal Heritage is limited, celebrating what is significant is also covered in this section.

5.1 Aboriginal heritage and culture

In 2018, Roads and Maritime prepared an Aboriginal Cultural Heritage Assessment (ACHA) for the proposed F6 Extension Stage 1 (now M6). The ACHA was undertaken in accordance with the Procedure for Aboriginal Cultural Heritage Consultation and Investigation (PACHCI) (Roads and Maritime 2011).

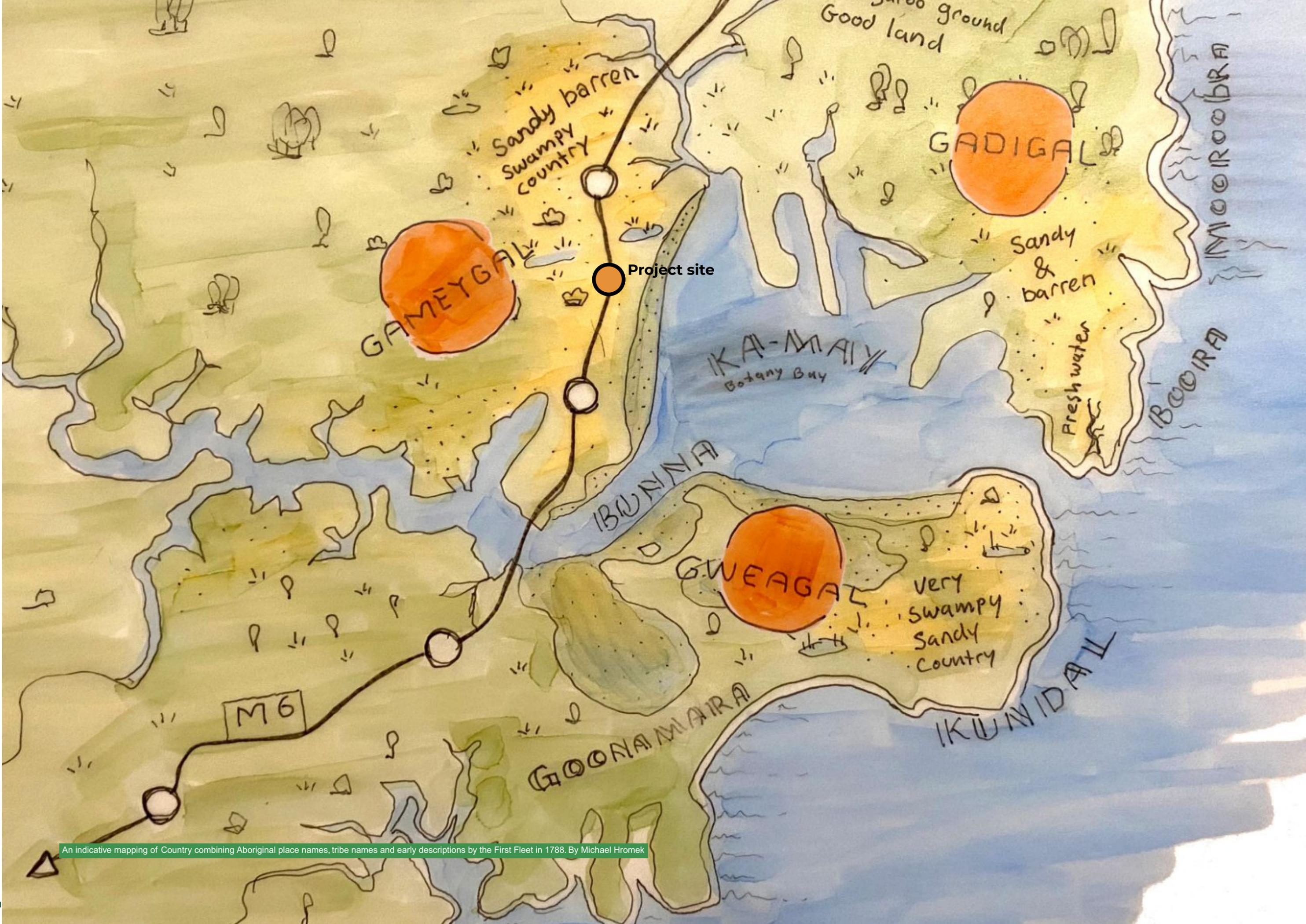
An extensive Aboriginal Heritage Information Management System (AHIMS) search of the study area revealed a total of 63 previously recorded sites in a search area of approximately 10 kilometres radius centred on the project footprint. Archaeological survey of the study area was conducted by an AECOM senior archaeologist and a representative of Metropolitan Local Aboriginal Land Council (MLALC). No Aboriginal archaeological sites or objects were identified by the survey. However, it was determined the project area would have been utilised by Aboriginal people in the past, due to it having had swamp resources and being close to coastal resources. Significant disturbance had occurred in the project area from earthworks associated with swamp reclamation and artificial channel construction. Other disturbance included the construction of roads, pathways, parks, residential development and industrial business development and landscaping for parks.

Based on the assessment of the project footprint and proposed works undertaken for the project EIS, construction of the project is not likely to result in direct or indirect impacts upon Aboriginal cultural heritage. The adjacent diagram reflects the known locations of identified AHIMS within the vicinity of the Project.

In acknowledgement that this area was inhabited by First Nations people, this project has adopted an integrated approach for cultural interpretation to celebrate, understand and reflect on Country, culture and people of the land on which the project is on. The process undertaken by the project team is explained further on in this section.



Figure 5-1: AHIMS site within project vicinity from EIS Aboriginal Heritage Chapter 20 Report
Source: TfNSW



An indicative mapping of Country combining Aboriginal place names, tribe names and early descriptions by the First Fleet in 1788. By Michael Hromek

5.1.1 Connecting with Country design principles

Large infrastructure projects such as this Project change the environment in significant, and often positive ways, yet we should ask ourselves the question:

“How are you going to leave this Country better than what it was before, and how can we reconnect the relationship between Country and people?”

This Project offers an opportunity to celebrate and acknowledge the Aboriginal Country, culture and people of the land on which the project is on.

The Project team has undertaken a process to acknowledge and understand Country, and reveal the latent Aboriginal history of the site through the design elements of the Project including place-based landscape interventions through architecture, landscape design, urban interventions and storytelling.

The process for consultation and the principles for the integration of Aboriginal design language across the Project, are outlined in the following sections which have been the starting point of engagement undertaken with the Dharug people and Country.

The approach is underpinned by three foundational principles, which are: Aboriginal Led, Community Involved and Appropriately Designed. Aligned to Reconciliation Australia's pillars of Respect, Relationships and Opportunities, and Government Architect NSW (GANSW) Connection to Country guidelines, the co-design process promotes international best practice engagement in the design and development of the built environment (International Indigenous Design Charter).

Tell a story
through design
elements - patterns

Key intent of cultural interpretation by Michael Hromek, WSP

Country-led design principles

As per the GANSW's *Designing with Country Guidelines 2019*, the engagement approach was specific and targeted to ensure cultural safety was achieved. It recommends to have an Aboriginal designer to be involved and facilitate the process, which has been achieved through Michael Hromek's (Badawang, Yuin) involvement. Michael is a descendent of the Budawang tribe of the Yuin nation, who is currently working at WSP, simultaneously completing his PhD and lecturing at the University of Technology Sydney in the Bachelor of Design in Architecture.

Michael designs from an Aboriginal, architectural and placemaking perspective to establish cultural context and build cultural awareness, and as the Aboriginal facilitator on this Project has from early on, an Aboriginal perspective and an approach that utilises the co-design methodology with which the core principles are Indigenous-led, involve the community and ensure the appropriate use of Indigenous design.

His specialist knowledge and guidance throughout the consultation and co-design process with local Knowledge Holders, and the outcomes of this cultural storytelling have informed the urban and landscape design outcomes

The *Designing with Country Guidelines 2019* also recommends a targeted approach rather than a broad engagement piece, where specific knowledge holders relevant to the scope are approached to share their knowledge and co-design the cultural outcomes. This is what CGU have proudly achieved based on the three core principles below:

Aboriginal-led

Aboriginal people (designers, elder and community members) should be leading or co-leading the Aboriginal design elements.

Community involvement

The local Aboriginal communities and Knowledge Holders to be empowered to influence design outcomes on the Project including the use of suitable motifs or narratives.

Appropriate use of Aboriginal design

All Aboriginal design elements must be approved by consulted Aboriginal elders and community members. If approval is not given, the knowledge will not be used on the Project.

Using the Draft Connecting with Country Framework (GANSW, 2020) the following questions were used to determine Themes for this place.

- What is the story of the place?
- What is the history of the site?
- What are the needs of the place?
- What is the purpose of this place?
- What are the indicators for success?

Country, People, Culture

To begin to understand and comprehend the unique attributes and features of Country and a specific place we explore and investigate using Country, People and Culture as guidelines.

We realise that in Aboriginal cultures Country, People and Culture are inextricably linked and cannot be separated from each other as one feeds into the next creating a holistic way of understanding and experiencing a place.

Country:

Since early European settlement, this Country has been commonly referred to as a 'barren swampy and sandy place'. It also has unique totems, such as the Whale and Pelican and migratory birds. The importance of healing Country and repairing the ecosystem is fundamental to reconnect with Country.

People:

The Gameygal people lived here when Captain James Cook arrived. The La Perouse mob, the Bidjigal people are the recognised Knowledge Holders of this land.

Culture:

Sydney Aboriginal design has its own unique design vernacular which is line based. This helped distinguish different tribal groups. This was salt water Country which has its own distinct ceremonies and cultural expressions.

5.1.2 Design approach

Aboriginal Australia has a simple but quite different hierarchy when it comes to their connection to nature. It is focused on Country, over community, over individual. This is best contrasted against a human-focused design, which puts man on top of the triangle.

Considering the public nature of this Project, the team have also adopted this Country focused design, with themes which are considered public stories to be shared and worked into the various Project elements.

Imagery

Embed imagery into the urban form, such as on surfaces, walls and the ground plane. These images tell stories of Country and its people and is a celebration of the use of local Aboriginal design knowledge shared with the design team during the engagement process.

Space

Create spaces that are integrated with the landscape, such as within Rockdale Bicentennial Park, where Aboriginal culture can be celebrated, and the public can engage and learn about their Country.

Language

The tunnel is primarily in Bidjigal land, but as drivers move both in the northbound and southbound directions, they are entering different language groups. The Project has used shared language in the tunnel environment, as a reflection on Country and to keep the language alive.

Patterning

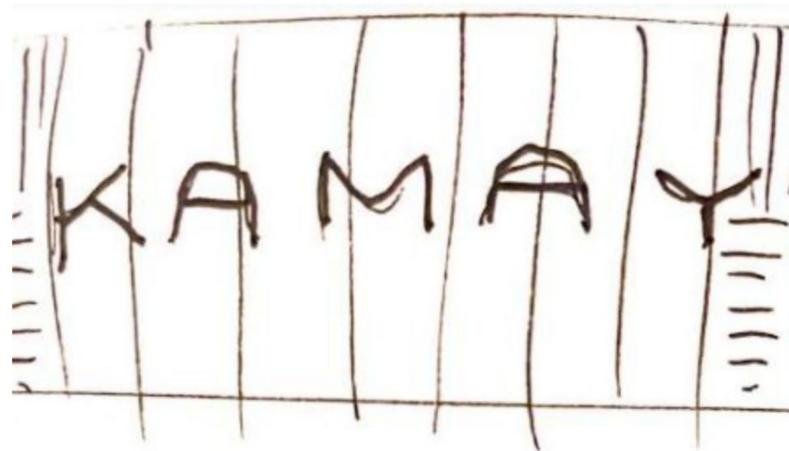
Dharug design is heavily line based and holds significant meaning for Dharug people. Line-based design dominates this Country with parallel, crossing, single and multiple lines being used to express culture and Country.

These lines were carved into trees to make dendroglyphs (scar trees) to mark ceremonial, burial and tribal boundaries, and into shields, other tools and rock to let everyone know that this is Dharug Country.

The project team adhere to the line-based design to ensure the historic design vernacular is continued and built upon throughout the Project site.

The following patterns and symbols were presented by Yuin designer Michael Hromek.

Line-based design is the design of Aboriginal Sydney.



'Kamay' is the Dharug name for Botany Bay

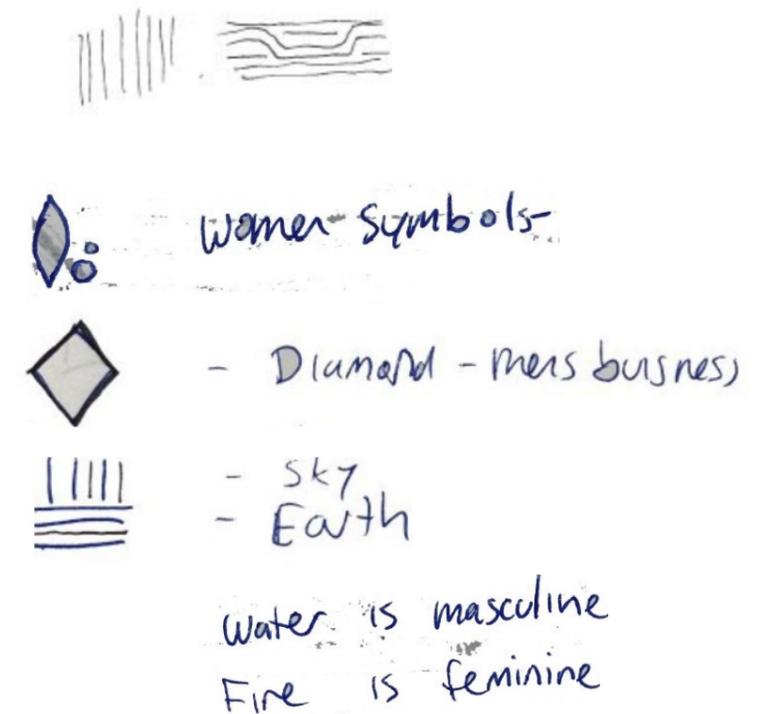


Figure 5-2: Country focused design. Michael Hromek, WSP.

5.1.3 Community engagement process

In mid 2021, the M6 Stage 1 design team began the cultural journey to better understand the Aboriginal Country, culture and people of the project site.

With the Connection to Country guidelines (GANSW) leading the way, the project team has listened to Knowledge Holders and co-design cultural outcomes with them.

The approach has been to engage with recognised Aboriginal Knowledge Holders and Traditional Owners of this site. While many Aboriginal groups and people hold vast knowledge on this Country, it's people and their culture, of immediate relevance are the Bidjigal and Gadigal peoples whose land the M6 Stage 1 crosses.

The engagement process aimed to enhance the Designing with Country activity undertaken by the Project team as a targeted approach where specific Knowledge Holders relevant to the Project were approached to share their knowledge and co-design of cultural elements throughout the Project. A high-quality of engagement and design outcomes were achieved due to:

- The Project having an Aboriginal voice of an architect / designer / artist across the project to ensure any cultural driven outcomes are respectful, appropriate and have community outcomes in mind, and provide cultural safety and competency to the design team. These values help fulfil the Indigenous Design Charters key principles of Aboriginal leadership, community endorsed and appropriately designed.
- The narratives emerging from historic research were from credible sources.
- Knowledge Holders were selected and engaged based on their relevance to the Project scope and suitability to participate.

The aim was to gather the narratives, stories and knowledge about this site and how culture might influence outcomes. Considering the public nature of this project, these narratives remain broad and high level and do not focus on individual / private / sacred stories. The themes discussed are considered public stories to be shared and worked into the project interventions into their Country.

Specific Knowledge Holders relevant to the Project were identified and shared their knowledge and co-designed the cultural outcomes with respect to local Landscape, Stories, Narratives, History and Art. The Project team met regularly with Knowledge Holders for the duration of the co-design phase which was generally every four to eight weeks. The key Knowledge Holders are in many cases emerging artists in their own right and so bring creative flair in addition to sharing local history. The participants were:

- Aunty Yvonne Simms (Bidjigal Elder)
- Uncle Glen Timbery (Bidjigal Elder)
- Aunty Barbara Simms (Bidjigal Elder)
- Uncle Allen Madden (Gadigal Elder)
- Chicka Madden (Gadigal Elder).

An Emerging Narrative Report (ENR) was prepared for the Project to guide all interpretation initiatives, themes and a detailed description of each session. The Report is included within the Consultation Report. Engagement with local Knowledge Holders was undertaken in two phases, each containing a series of meetings.

Phase 1 - Nov - Dec 2021

These sessions were set up to introduce the Project to the Elders and answer any initial questions. It was also an opportunity for the Elders to share some relevant stories which may be useful for the design team to start the cultural design journey.

- Meetings with Gadigal Elders; to garner information on flora, fauna, local art and pattern
- Smoking Ceremony and Walk on Country, held at Rockdale Bicentennial Park
- Meeting with Bidjigal Elders, to listen, learn and understand the significance of Country in this place along with important stories and narratives.

Phase 2 - Mar - Nov 2022

Over the course of eight months, the design team consulted with the Elders, seeking feedback on design outcomes and delving into details about motifs/ symbolisms. These sessions were carefully considered so to minimise consultation fatigue.

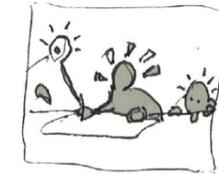
- Elders provided feedback to the design team on integrated art design development and the overall cultural framework, including colour, language, totems.

Over the course of 10 months the Project team have translated the emerging themes that came from yarns with the above Aboriginal people, and then co-designed this design knowledge into various elements of the project, including:

- Sand and water patterns in the dive portal tunnel and shared pedestrian and cyclist bridge balustrades
- Aboriginal language in the tunnels
- Totem patterns in the plaques along the ATC which form part of the cultural circuit. These reference the sandstone carvings of animals nearby.

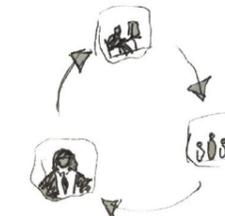
Engagement

The first step has been to identify and engage with the relevant Aboriginal group (emerging artist/ Elder, etc.), early and often, through a series of 'yarns' or conversations about the potential opportunities to incorporate the themes into Project outcomes.



Co-design

Design teams were given time to integrate the themes and ideas into the scope of the Project.



Co-design workshops

Engagement workshops with the relevant Knowledge Holders were held involving co-designing cultural solutions to Project outcomes.



Endorsement

All content that uses local Aboriginal themes are be endorsed by the Knowledge Holders.



5.1.4 Feedback arising from the Aboriginal Community engagement process

Water connection

For Bidjigal people the water is paramount and cleaning up the water on his site is a key directive. Any construction should have as minimal disturbance to the ground as possible and water flow should be respected. The notion of healing, regeneration and renewal were themes that resonated with many Elders.

Important viewpoints

Elevated spaces provide a good place to look at Country, to view art and feel connected to the broader cultural landscape.

Places to celebrate Country and Culture

The Project has the potential to celebrate Gadigal / Bidjigal Country and culture. A place for cultural actions to occur is important (be that caring for Country, or through celebrating art and interpretation).

Economic and legacy opportunities

The Project provides opportunities to engage, employ and liaise with communities that enables the principles of self determination.

Tell our stories

Throughout the engagement and co-design journey, the local Knowledge Holders shared many stories, which all highlighted the historical significance of this site to the Aboriginal people. To navigate the vast amount of information, these stories have been distilled and categorised with the guidance of the Knowledge Holders in *Section 5.1.5* to form a set of themes, which captures the meaning of this place.



Walk on Country at Bicentennial Park

5.1.5 Emerging design themes for cultural interpretation - distilling local knowledge

A set of emerging themes were developed with the Knowledge Holders to tell us about this place:

- a place of water and sand
- a place with a name
- a place of culture
- a place that has a story
- a Place of totems
- a place within a cultural landscape.

The overarching theme of 'a place of water and sand' was identified to unify the implementation of all cultural interpretation outcomes across the Project which are described in *Section 6.0* and include the following:

- Integrated / embedded art into Project elements
- Parkland artworks
- Integrated cultural plantings and landscape design.

A place of water and sand

The Botany Bay area is Country that is immersed in water and sand. It contains both freshwater and saltwater Country.

Saltwater Country is to the north of the site around the Wolli Creek and Cooks River area. The saltwater influences the food, materials and resources available to the people using this place, and therefore the way in which people would interact with this part of Country.

The freshwater area is within the southern end of the site, a series of connected wetland areas supported a wealth of life including many bird species, reeds and materials for weaving and making tools, a source of water to drink and bathe in plus other food resources such as turtles, fish and other animals.

A place with a name

Bidjigal and Gweagal people have lived and belonged to this part of Country for countless generations. They have names for places that belong to this Country and as language is derived from Country.

Some of the original names were not recorded by the colonisers and due to the rapid dislocation and disruption following the first fleet's arrival in 1788. This makes the names that were retained incredibly important as a part of the cultural heritage of this place. The name for the bay area is Kamay. In the Dharug language kamey and variations, including kamai, kah-my, ka-mai, and camey, is the generic name for a spear. Thus the Kameygal are the 'spear clan'

A place of culture

Aboriginal people have been practicing their culture for countless generations before colonisation, and in a more subdued way since.

Culture is derived from Country and the features, resources and spiritual significance of a place. The people of Botany Bay developed a way to live and thrive accessing and maintaining in a sustainable way the resources available to them through Country.

Cultural activities that would have been performed in this region include:

- Ceremonies to ensure cohesion within the people and to sustain the health and well-being of all that Country contains. This includes maintaining songlines and collaborative events with neighbouring groups.'
- Walking on Country, connecting and observing changes and signals shared by Country, such as the indicators that inform when to harvest mullet from the sea
- Cultural fire management to promote the health and biodiversity of the plants and animals in this place
- Collection of resources were always done in a way where there is always enough left for future generations
- Creating and making tools, nets, containers and other objects that are needed to thrive in this place.

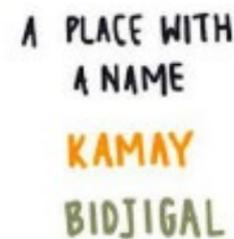
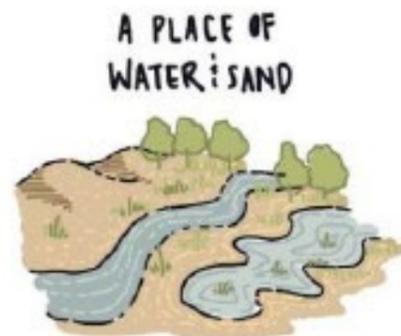
A place that has a story

The Kamay area was the first place where Aboriginal people were able to interact with the colonial people. There are stories told on both sides of the first meeting and following interactions.

In 1770 Cook and his crew entered the bay and landed on the southern side of Kamay where they were observed and approached people from the Gweagal group.

During the first interactions a musket was fired and hit a shield which is now held by the British Museum. After a few days the ship left the bay, taking with them plant and animal specimens collected by Joseph Banks along with some weapons such as the shield with a musket hole in it and spears used for fishing.

There are many stories connected to this place, sharing these stories will promote understanding and appreciation of the history that in a part of this site.



A place of totems

Totems that belong to people and places are an important way to manage and look after resources. Each person is born with a range of totemic plants or animals that they are culturally obliged to care for.

Some of the significant totems that belong to the people of this place were identified during the engagement with Elders.

The whale was identified as an important totem, as well as the many birds, such as the Pelican and other migratory birds.

A place within the cultural landscape

For Aboriginal people a place is connected to the broader cultural landscape and plays a part in the health and well-being of all of the lifeforms that access and move across the landscape. In this way features of a place or landscape are not separate but connected like a network.

This applies to the site of the M6 Tunnel and parklands. This place is connected to the broader cultural landscape through ongoing use and activities by people living and moving through the Kamay area.

There are features that are not seen that are a part of cultural landscape such as songlines that follow the coast and to the west.

Dreaming stories and creation places are also a part of this landscape even though they are in-tangible and not physical features of this place.

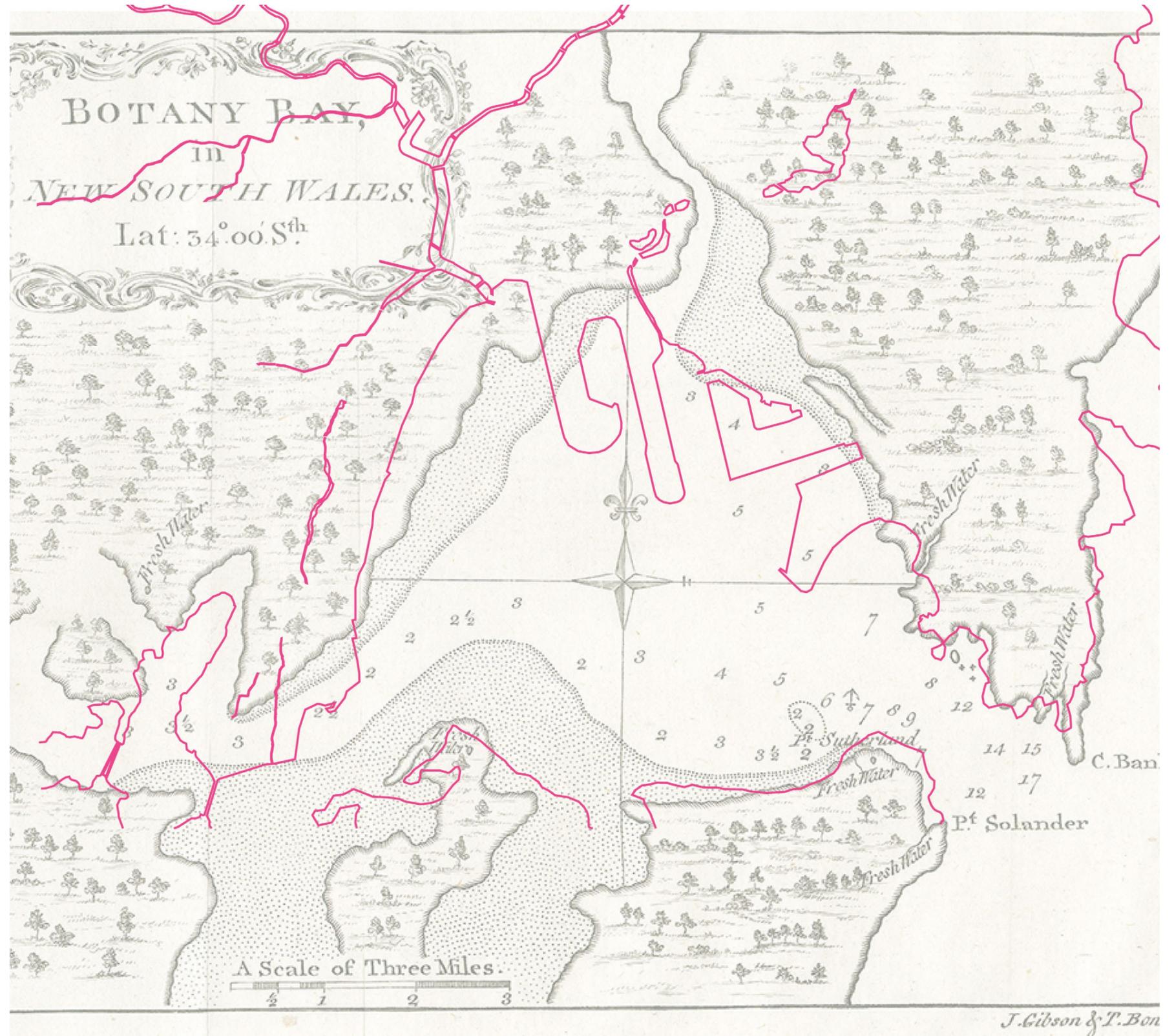
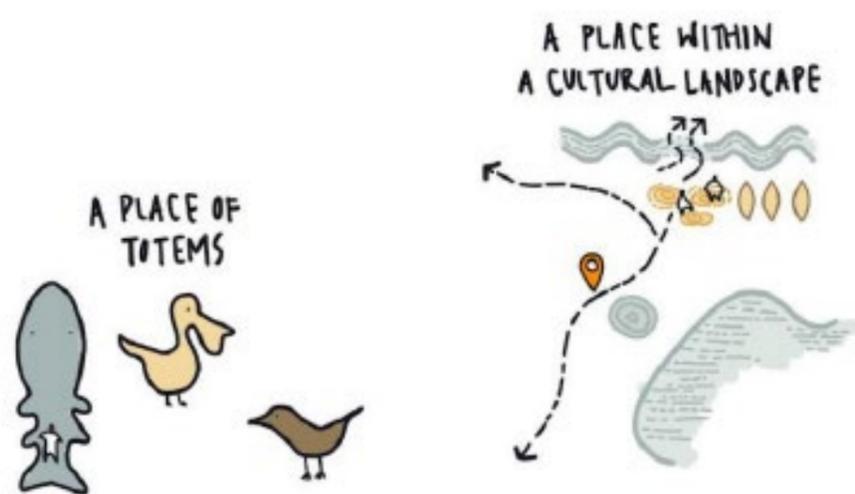


Figure 5-3: Interpretive map showing the degree of change from original (pre 1788) shoreline and the current urbanised footprint



Aerial view of local heritage item - Patmore Swamp in Scarborough Park (pre-construction)

5.2 Non-Aboriginal heritage

The EIS included an assessment of Aboriginal (EIS Chapter 20) and non-Aboriginal heritage (EIS Chapter 19) items, conservation areas and potential heritage items within the project footprint.

There are no items or places within the near vicinity of the study area on the WHL, NHL, CHL or National Trust of Australia (NSW) Register. Based on the findings of the EIS, heritage items within the Project area or its near vicinity are shown in *Figure 5-3* and *Figure 5-4* and are summarised in the adjacent *Table 5-1* for directly impacted items only.

The EIS notes direct impacts to the Kings Wetland (I169) and Patmore Swamp (I202) heritage items, and indirect impacts to the Brighton Le Sands Public School (5065719). It also assessed vibration and subsidence impacts, listing only items located directly above the tunnel alignment with no direct impact (AECOM 2018a: Table 19- 4). In addition, through consultation with Bayside Council, Moorefield Racecourse has also been identified as another item for potential interpretation.

A description and summary of significance of the directly impacted items are provided on the following pages which have informed the approach to interpretative signage across the Project.

Table 5-1: EIS assessed Impacts to historic heritage items in Project vicinity

| LISTED ITEM | SIGNIFICANCE | REGISTER | ADDRESS | LOCATION | ASSESSED IMPACT (EIS) | IMPACT TO SIGNIFICANCE |
|--|--------------|--|--|--|---|---|
| Arncliffe Market Gardens (01395) | | | 212 West Botany Street, Banksia | 500m from tunnel alignment | No impacts | There would not be any impacts to this SHR listed item. |
| Western Outfall Main Sewer (01647) | State | State Heritage Register | Valda Avenue (off south side of Kogarah Golf Course) Arncliffe | Above the route of the tunnels | The WOMS will be monitored regularly to ensure that there are no impacts as a result of tunnelling vibration. | There would not be any impacts to this SHR listed item. |
| Brighton-Le- Sands Public School - Buildings B00A and B00B (5065719) | Local | Department of Education S170 Register | 35 Crawford Road Brighton-Le-Sands | Adjacent to the project area | The heritage listed 1916 school building will be monitored regularly for the effects of vibration. | There would be no direct impact to the school or to the identified heritage building. The heritage listing for the Brighton-Le- Sands is specific to the school buildings and the aesthetic significance of the school brings to Crawford Road, and does not include any views or vistas to or from the building. There would be no indirect impacts to the heritage significance associated with the Brighton-Le-Sands school. |
| Arncliffe Market Gardens (3490005) | State | Department of Urban Affairs and Planning S170 Register | Kings Road, Brighton-Le-Sands | Within the project area | Removal of vegetation along the eastern boundary that is associated with the Heritage Listing. | There will be an impact on the aesthetic and historical significance. However, removed vegetation will be rehabilitated at the conclusion of construction works to a state that is similar to it's current state. |
| Shop and residence (I97) | Local | Kogarah LEP 2012 | 111 Princes Highway, Kogarah | Adjacent to surface works at 111 Princes Highway. No direct impacts. | There would not be any vibration or subsidence impacts to this locally listed item if use of machinery is limited to a maximum plant use of vibratory roller < 100 kN (Typically 2-4 T), the medium hydraulic hammer (900 kg – 12-18 T excavator) and the hand-held jack hammer, which the noise and vibration assessment has identified as safe plant to use within seven metres distance and avoid cosmetic damage to existing structures. A visual inspection and assessment should be undertaken by a heritage specialist before works commence to ensure no additional mitigation measures are required. | There would not be any vibration or subsidence impacts to this locally listed item if use of machinery is limited to a maximum plant use of vibratory roller < 100 kN (Typically 2-4 T), the medium hydraulic hammer (900 kg – 12-18 T excavator) and the hand-held jack hammer, which the noise and vibration assessment has identified as safe plant to use within seven metres distance and avoid cosmetic damage to existing structures. A visual inspection and assessment should be undertaken by a heritage specialist before works commence to ensure no additional mitigation measures are required. |
| Kings Wetland (I169) | Regional | Rockdale LEP 2011 | Kings Road, Brighton-Le-Sands | Within the project area | Removal of vegetation along the eastern boundary that is associated with the Heritage Listing. | Moderate impact to the aesthetic and historical significance. Vegetation that would be cleared will be rehabilitated at the conclusion of construction works to a state that is similar to how it is currently. |

5.2.1 Kings Wetland

Kings Wetland is a local heritage item listed on the Rockdale LEP 2011 (I169) and the Department of Urban Affairs and Planning Section 170 Register (3490033). The EIS has identified that works include the removal of vegetation along the eastern boundary of Kings Wetland to enable the construction of a haul road, and the construction of shared pedestrian and cyclist paths within the curtilage of the item. This will result in a moderate impact to the aesthetic and historical significance of the item. At the completion of works, the vegetation cleared to establish the haul road will be rehabilitated.

The rehabilitation of disturbed or impacted areas of the Kings Wetland has been integrated within the overall parkland design at Bicentennial Park to meet the requirements of UEMM NAH3. For further details of the parkland design, refer to Section 7.3 of the UDLP. Interpretive signage will also be provided along the ATC to reference the significance of this local heritage item.

5.2.2 Patmore Swamp

Patmore Swamp is a local heritage item listed on the Rockdale LEP 2011 (I202). The EIS has identified that works will remove a 30 metre wide frontage along the southern side of President Avenue. The works encompass the construction of a raised shared pedestrian and cyclist path over President Avenue, linking Civic Avenue Reserve (containing Patmore Swamp) with Rockdale Bicentennial Park (containing Kings Wetland) and also include a spiral approach ramp in Civic Avenue Reserve and shared pedestrian and cyclist paths through the reserve, linking Civic Avenue and Chuter Avenue. This results in minor impacts to the heritage significance of the item and the removal of a portion of swamp along President Avenue is considered to be a negative impact. However, the construction of a new shared pedestrian and cyclist pathway through the swamp would promote the aesthetic significance of the swamp and would have a positive heritage outcome.

The ATC corridor has been sensitively design to integrate with the existing landscape character of Patmore Swamp and forms part of the heritage interpretation strategy that will include interpretive information signage to reference the significance of this local heritage item.

A planting strategy has been provided in Section 8.8.4 of this UDLP to meet the requirements of MCoA E58 which outlines the areas to be rehabilitated (by others) including details of selected plant species.



Figure 5-4: Non-Aboriginal Heritage items within vicinity of the projects from EIS Non-Aboriginal Heritage Report Chapter 19 Source: TfNSW

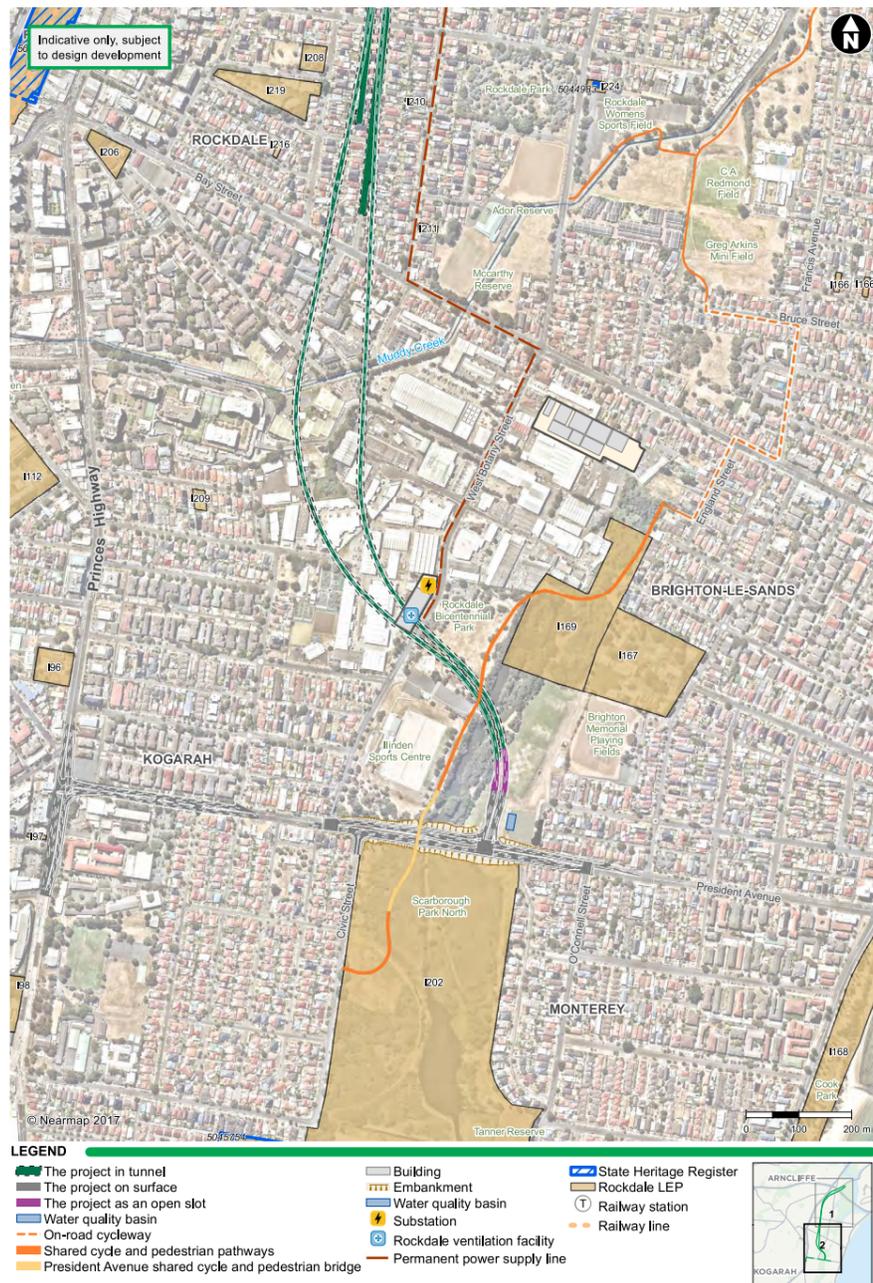


Figure 5-5: Non-Aboriginal Heritage items within vicinity of the projects from EIS Non-Aboriginal Heritage Report Chapter 19 Source: TfNSW

5.2.3 Moorefield Racecourse

The Moorefield Racecourse was constructed circa 1888 on the Moorefield Estate with Peter Moore 'a liberal patron of sports of all kind' seeing the opportunity as a better financial proposition than the agriculture carried out on the estate.

Construction of the racecourse removed cottages on the estate, vegetable gardens and native trees with the grandstand constructed on the site of the 'English-type cottage'. The racecourse was described as occupying a charming position on the eastern slope of Kogarah Heights, and the view from the grandstand embraced a magnificent stretch of well-timbered and undulating country, tending to a southerly direction: while the placid waters of Botany Bay and hills in the vicinity on La Perouse are the most striking features of the south-easterly outlook.

The racecourse was closed in the early 1950s to make way for a subdivision and educational development.

Based on EIS Appendix N, there are not expected to be any archaeological remains associated with the track within the Project area given that this section of the racecourse has likely been disturbed by subsequent landscaping works post 1943.



Figure 5-6: Moorefield Racecourse circa 1953.

5.2.4 Key non-Aboriginal historical themes

Interpretation should acknowledge the European occupation of the area from the early nineteenth century (evidence of early adaptation and management of the landscape), as well as the reclamation of Patmore Swamp, Scarborough Park and Kings Wetland (both part of Patmore Swamp) into the twentieth century.

Several key historical themes have been identified to allow understanding of the heritage significance of the place, such as:

- Early 19th century European occupation and adaptation
- Market gardens
- Reclaiming lands
- Developing public parks
- Organised recreational activities.

Key themes applicable to the Project, and which provide opportunities for interpretation are listed in *Table 5-2*. Details for the interpretive signage and locations are provided in *6.7*.

Table 5-2: Historical themes

| National theme | State theme | Local theme | Related heritage items, places, and archaeological sites in the local area |
|--|----------------------------------|---|---|
| 2. Peopling Australia | Adapting to diverse environments | Early nineteenth century European occupation and adaptation | The nineteenth century agricultural activities along the low-lying areas of Muddy Creek and Patmore Swamp included market gardening, poultry farming, piggeries and Moorefield Racecourse. Market gardening continues to operate in the area today. |
| 3. Developing local, regional and national economies | Altering the environment | Reclaiming land | Hon. Thomas Holt, a wealthy pastoralist, wool merchant and politician, with other land holders, persuaded the government to dedicate low-lying land alongside Scarborough Park for development. In 1877 Holt dedicated a 30-acre portion of his private land (Scarborough Estate) to the Crown for the proposed Scarborough Park. Scarborough Park was dedicated in 1879. |
| 8. Developing Australia's cultural life | Organising recreation | Developing public parks | The Scarborough Park Ponds were dredged in the 1880s. Patmore Swamp underwent reclamation works in the 1930s; additionally, the southern end of Scarborough Park was dredged, drained, filled and levelled to create an artificial lake. The Scarborough Park Sports Area was opened in 1934 following the reclamation works. By this time, the total size of public parkland in the Rockdale Municipality covered 350 acres. |
| | Sport | Organised recreational activities | Moorefield Racecourse opened on 14 October 1888 on the Moorefield Estate changing the former use of the estate from agricultural use to a sporting venue. The racetrack closed in 1951 with the eastern section of the race track now located in the Civic Avenue Reserve. The track is still visible and used as an informal walking track. |



Existing site photo near Kings Wetland (pre-construction)