



TRANSPORT FOR NSW M12 MOTORWAY

ABORIGINAL HERITAGE INTERPRETATION PLAN

12/11/21

DOCUMENT INFORMATION

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TABLE OF CONTENTS

1 PROJECT BACKGROUND	4
1.1 PROJECT BACKGROUND	4
1.2 OBJECTIVES	8
1.3 USE OF THE PLAN	8
1.4 THE INTERPRETATION PROCESS	8
1.5 METHODOLOGY	8
1.6 AUTHORSHIP	10
2 PLANNING AND STATUTORY CONTEXT	11
2.1 PLANNING AND STATUTORY CONTEXT	11
2.2 CONDITIONS OF APPROVAL	11
2.3 GUIDELINES FOR INTERPRETATION	14
3 HERITAGE INTERPRETATION FINDINGS	15
3.1 THEMES / VALUES	15
4. AUDIENCE	20
5. CONSIDERATION OF DESIGN CONCEPTS FOR ADJACENT PROJECTS	21
6. INTERPRETATION DEVICES	22
7. INTERPRETATION DEVICES – DETAILED	24
8. NEXT STEPS	50

1. PROJECT BACKGROUND

1.1 PROJECT BACKGROUND

Transport for NSW (TfNSW) has engaged Balarinji to prepare an Aboriginal Heritage Interpretation Plan for the M12 Motorway Project (the 'M12 Motorway' or the 'study area'). The M12 Motorway will be an east-west 16-kilometre motorway between the M7 Motorway, and The Northern Road with an interchange at Western Sydney Airport. The M12 will be delivered prior to the opening of the Western Sydney International Airport at Badgerys Creek and will provide direct access to the Airport and a connection to Sydney's motorway network.

The M12 corridor is on the land of the Mulgoa, Cabrogal and Cannemegal of the Darug (Dharug, Daruk) language group. With neighbours D'harawal language group to the east and south and Gandangara language group to the west and southwest. It passes through the Deerubbin Local Aboriginal Land Council (DLALC) area not far from the northern boundary of Gandangara Local Aboriginal Land Council (GLALC).

1. PROJECT BACKGROUND

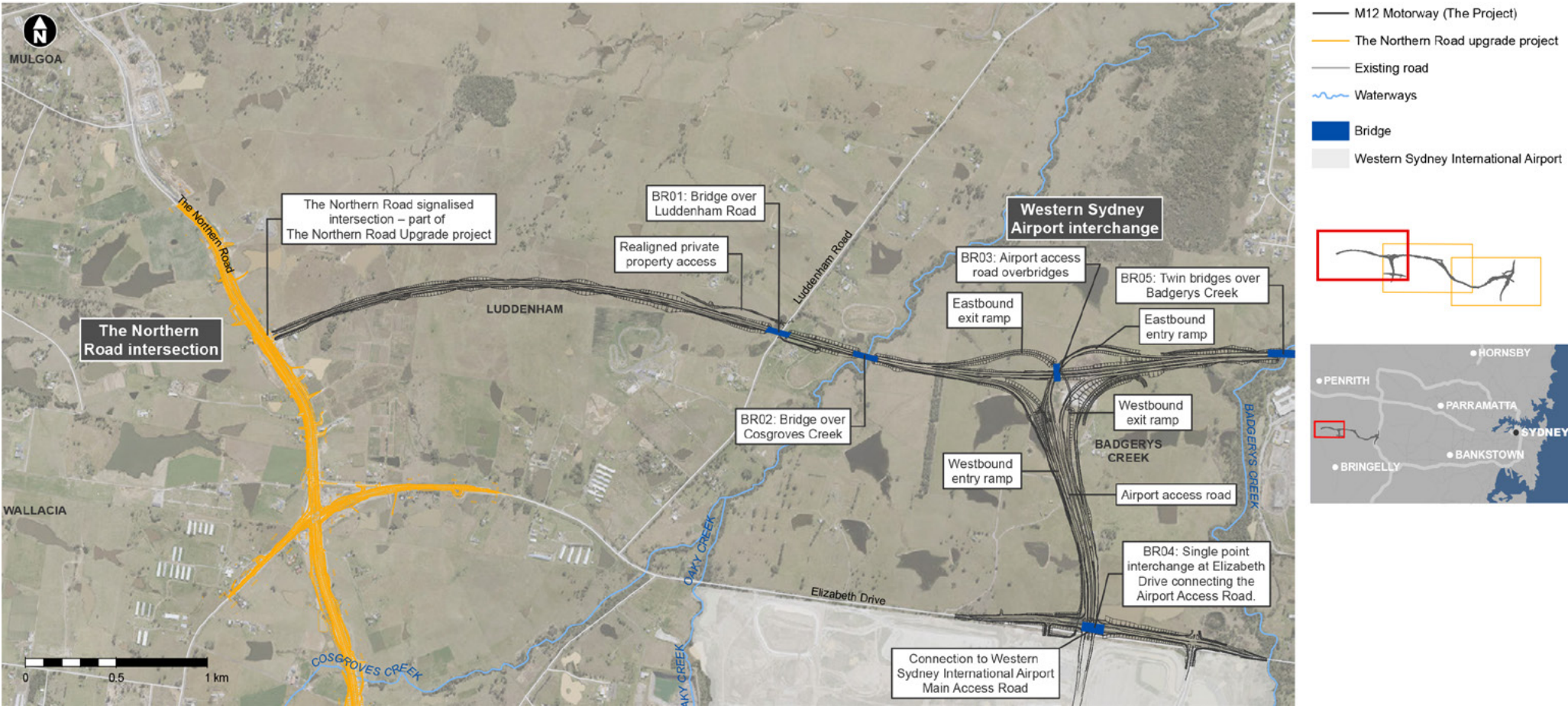


Figure 1.1 Figure indicating the Project Area for the M12 Motorway. Source: Transport for NSW (2021)

1. PROJECT BACKGROUND

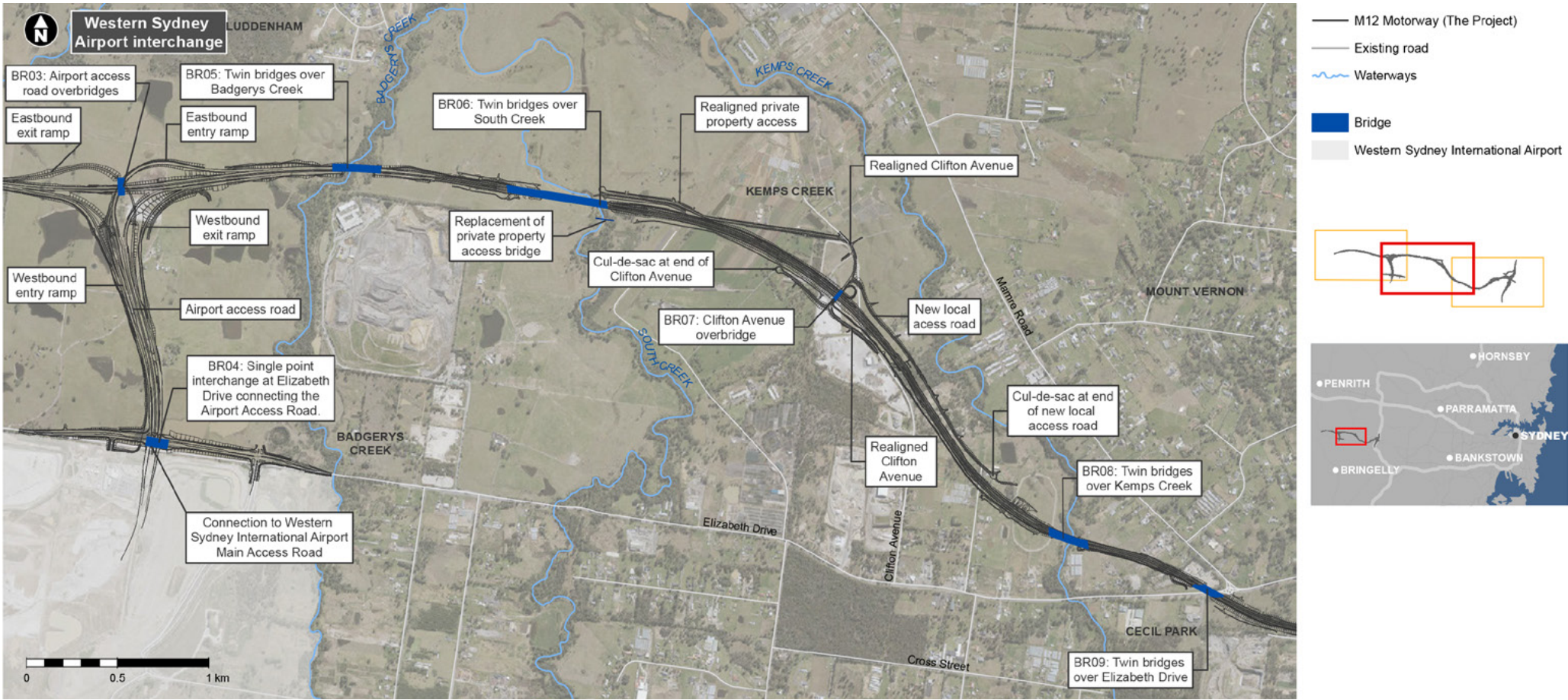


Figure 1.2 Figure indicating the Project Area for the M12 Motorway. Source: Transport for NSW (2021)

1. PROJECT BACKGROUND

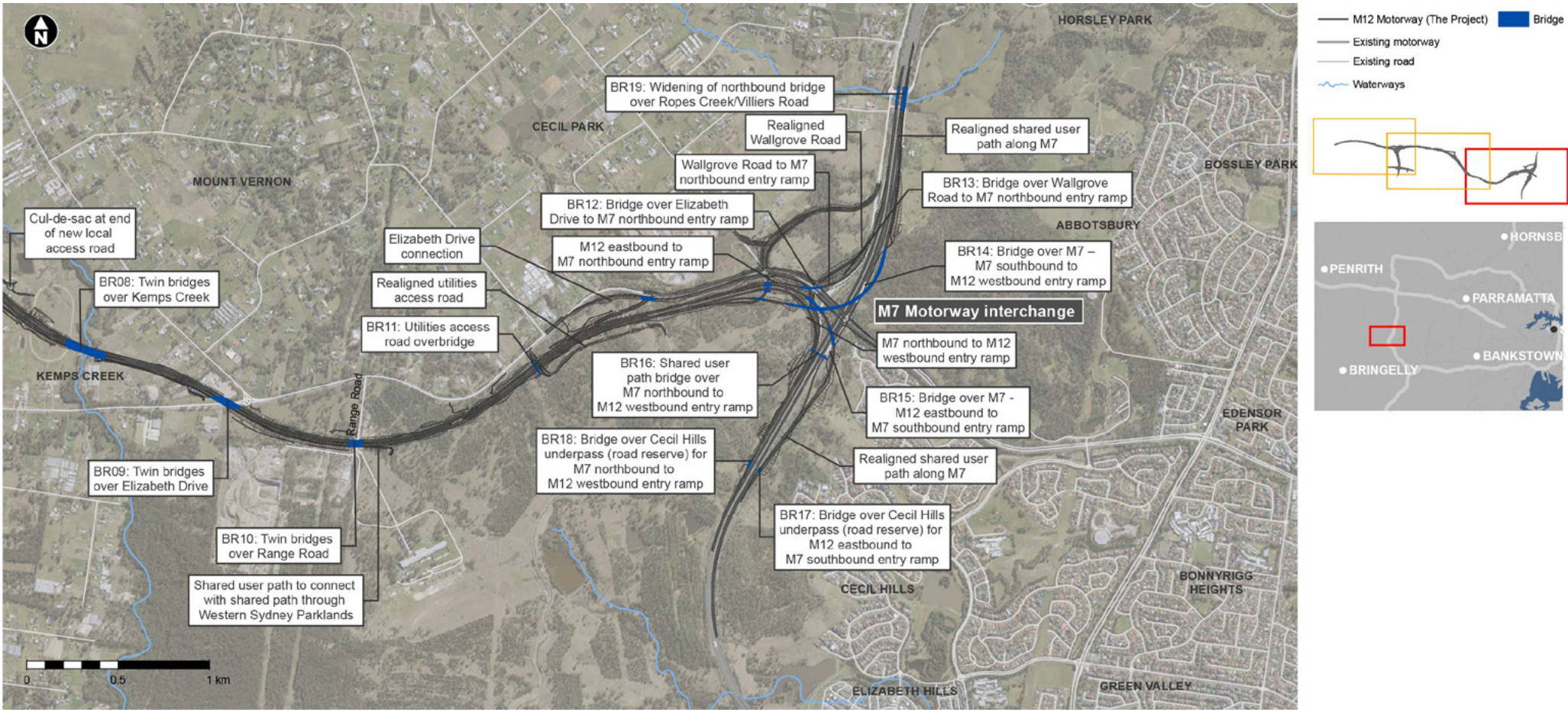


Figure 1.3 Figure indicating the Project Area for the M12 Motorway. Source: Transport for NSW (2021)

1. PROJECT BACKGROUND

1.2 OBJECTIVES

The objective of this plan is to ensure that the Aboriginal heritage values of the study area are integrated through interpretation devices across the motorway corridor. The plan also aims to support Transport for NSW's strategic objective for the M12 project, which is to **'create a unique and distinct identity interpreting the rich sense of place, Aboriginal and cultural heritage.'**

The proposed interpretation devices will work to engage the community, allowing them to experience and learn about the themes and stories that speak to the Aboriginal cultural heritage embedded in the study area.

This plan aims to further develop the Heritage Interpretation Framework drafted by Extent Heritage in 2020, through detailing the proposed interpretation devices, including fabric, form and location. This plan may evolve over time as the implementation of the interpretative devices develops. It aims to provide an overarching guide for the life of the project.

1.3 USE OF THE PLAN

This plan should be used as a guiding document for the implementation and interpretation of the Aboriginal heritage values connected with the study area. It outlines the themes and storylines that should be articulated across

the M12 Corridor. These underpin the proposed interpretation devices which will take the form of design elements embedded in the motorway infrastructure, public art installations, planting and wayfinding and signage.

1.4 THE INTERPRETATION PROCESS

The M12 project has provided a genuine opportunity for the Western Sydney Aboriginal community to provide their local stories and interpretation ideas through a collaborative co-design process. The co-design process included:

- Research of the Aboriginal narrative of the area
- Culturally appropriate engagement
- Conceptual design directions
- Art strategy

This process has informed the development of the interpretative devices outlined in this plan.

1.5 METHODOLOGY

Balarinji consulted with the Aboriginal community to develop themes and stories for the study area. Creatives from the community were also engaged to co-design interpretation ideas and themes to inform the interpretation plan.

Core components of the methodology employed in the development of this plan include:

- **Research of the Aboriginal narrative of the area**
Balarinji conducted extensive research into the Aboriginal history of the area to develop a preliminary Aboriginal narrative that could respond to the knowledge of local leaders and knowledge holders.
- **Culturally appropriate engagement**
In July and August 2018 Balarinji consulted with verified Aboriginal stakeholders via information sessions with key stakeholders such as Knowledge Holders, Traditional Custodians and key Aboriginal organisations to verify desktop research to date and establish who are the endorsed community representatives for the project. Balarinji also engaged with the Registered Aboriginal spaces the M12 Aboriginal Focus Group Meetings.

Following a publicly advertised expression of interest process, a Body of Story workshop was held on 21st August 2018. A wider group of Aboriginal community stakeholders was invited to share knowledge, identify sites, stories and themes and establish the Aboriginal community's response to the M12 corridor's artistic and interpretive opportunities.

1. PROJECT BACKGROUND

A Body of Art and Conceptual Design Workshop was held with Aboriginal community-endorsed creatives to facilitate images and themes that interpreted the established Aboriginal narrative.

- Conceptual Design Directions**
 Balarinji developed a set of cultural design principles that guided the design team to ensure that the themes, stories and values of the site were expressed through the design and interpretation of the M12 corridor.
- Art strategy**
 Balarinji co-designed with a selected Aboriginal artist cohort a strategy that outlined the interpretation opportunities and the design development of each of the proposed artworks.

The learnings and insights arising from this methodology have informed the development of the M12 Motorway Aboriginal Heritage Interpretation Plan which will be implemented through the fabrication of interpretative devices.



Figure 2 Balarinji Body of Story Workshop 21st of August 2018

1. PROJECT BACKGROUND

1.6 AUTHORSHIP

This report has been authored by and designed by Balarinji and Transport for NSW. It has been reviewed and endorsed by Kelleher Nightingale Consulting.

COMPANY/ORGANISATION	NAME	QUALIFICATIONS
Balarinji	Rachel Taylor (Author)	M12 Project Lead, Balarinji Head of Project Management and Studio. BA Hons Business Management.
TfNSW	Suzette Graham (Reviewer)	Bachelor of Science Master of Environmental Management
Kelleher Nightingale Consulting	Matthew Kelleher (Reviewer and endorser)	PhD (Archaeology Australian Prehistory), University of Sydney

Table 1 Authors, reviewers and endorser

2. PLANNING AND STATUTORY CONTEXT

2.1 PLANNING AND STATUTORY CONTEXT

This section outlines the legislation and planning context associated with the M12 Motorway study area.

COMMONWEALTH LEGISLATION

Environment Protection and Biodiversity Conservation Act 1999

The Environment Protection and Biodiversity Conservation Act 1999 is the Australian Government's central piece of environmental legislation. It provides a legal framework to protect and manage nationally and internationally important flora, fauna, ecological communities and heritage places. Approval for the M12 Motorway Project was made on 3 June 2021 was granted under sections 130(1) and 133(1) of the Act.

NSW LEGISLATION

Environmental Planning and Assessment Act 1979

The Environmental Planning and Assessment Act 1979 (EP&A Act) provides planning controls and requirements for environmental assessment in the development approval process. Amongst its objects is the promotion of the sustainable development of Aboriginal cultural heritage.

The EP&A Act establishes the framework for Aboriginal heritage values to be formally assessed in land use planning.

In accordance with Division 5.2 of the EP&A Act, an Environmental Impact Statement (EIS) was exhibited in October 2019 and a submissions report was published in October 2020. The EIS submissions report was published in October 2020. An Amendment Report was also placed on exhibition in October 2020 and an Amendment Report Submissions Report was published in December 2020. Division 5.2 applies for projects designated as State Significant Infrastructure. This designation also alters the application of the Heritage Act 1977.

The Minister for Planning and Public Spaces approved the M12 Motorway under Division 5.2 of the EP&A Act on 23 April 2021. The approval incorporated the Minister's conditions of approval.

Heritage Act 1977

The project is subject to certain provisions of the Heritage Act 1977 (the Heritage Act). The Heritage Act's purpose is to conserve the state's environmental heritage, to do this it provides the mechanisms by which to identify and protect heritage items.

National Parks and Wildlife Act 1974

The National Parks and Wildlife Act 1974 (NPW Act) provides for the protection of Aboriginal objects and places. An Aboriginal object is any deposit, object or material evidence (not being a handicraft made for sale) relating to the Aboriginal habitation. An Aboriginal place is 'any place specified or described in the order, being a place that, in the opinion of the Minister, is or was of special significance with respect to Aboriginal culture.'

2.2 CONDITIONS OF APPROVAL

The NSW Minister's conditions of approval that relate to the Heritage Interpretation Plan and how they are addressed in this Plan are outlined below. Please note that Non-Aboriginal Heritage interpretation is addressed in a separate plan.

2. PLANNING AND STATUTORY CONTEXT

MINISTER'S CONDITIONS OF APPROVAL	WHERE ADDRESSED IN THIS PLAN
E26 An experienced and qualified heritage specialist(s) must prepare and/or endorse the: (a) Heritage Interpretation Plan required by Condition E27; (b) Archival photographic digital recording required by Condition E28; and (c) Heritage Report required by Condition E29.	Section 1.6 of this Plan fulfils the requirements of sub-condition (a).
E27 A Heritage Interpretation Plan must be prepared that identifies and interprets the key heritage values and stories of the heritage items impacted by the CSSI. The Heritage Interpretation Plan must include, but not be limited to:	This Plan
E27 contd. (a) integration of heritage themes and values in the design of the CSSI;	This Plan – section 3.1
E27 contd. (b) design elements (form and fabric) and themes for the CSSI;	This Plan – section 3 of this Plan for themes for the CSSI and sections 6 and 7 for design elements including form and fabric.
E27 contd. (c) consideration of the design concepts for Western Sydney International Airport and Sydney Metro Western Sydney Airport; and	This Plan – section 5
E27 contd. (d) opportunities for design responses for Aboriginal and non-Aboriginal heritage	This Plan – sections 6 and 7
E27 contd. The Heritage Interpretation Plan must be provided to Western Sydney International Airport and Sydney Metro Western Sydney Airport to assist in guiding opportunities for integration of heritage themes and values into their design.	This Plan – section 5

Table 2 Conditions of approval

2. PLANNING AND STATUTORY CONTEXT

MINISTER’S CONDITIONS OF APPROVAL	WHERE ADDRESSED IN THIS PLAN
<p>E27 contd. The Heritage Interpretation Plan must be prepared in accordance with the Interpreting Heritage Places and Items Guidelines (NSW Heritage Office, 2005), and in consultation with Heritage NSW, Aboriginal Cultural Heritage Advisory Committee, LALC and relevant council(s).</p>	<p>This is addressed in in section 2.3 of this Plan</p>
<p>E27 contd. The Plan must be implemented and inform the Place, Design and Landscape Plan required by Condition E69.</p>	<p>This Plan will be implemented and has informed the Place Design and Landscape Plan.</p>
<p>E27 contd. The Heritage Interpretation Plan must be submitted to the Planning Secretary and Heritage NSW for information prior to finalising the Place, Design and Landscape Plan required by Condition E69. Note: Nothing in this condition prevents the Proponent from preparing separate Heritage Interpretation Plans for Aboriginal and Non-Aboriginal Heritage.</p>	<p>This Plan fulfils the requirement for the Heritage Interpretation Plan for Aboriginal Heritage. Section 8 of this Plan outlines the next steps following consultation.</p>

Table 2 Conditions of approval

2. PLANNING AND STATUTORY CONTEXT

2.3 GUIDELINES FOR INTERPRETATION

The Burra Charter

The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance (The Burra Charter) outlines best practice for the conservation and management of cultural heritage places. Under the charter, the interpretation and management of a heritage place are guided by its cultural significance – the historic, scientific, aesthetic, social and spiritual value of the place for past, present or future generations.

Interpreting heritage places and items guideline

The New South Wales Heritage Office's Interpreting Heritage Places and Items Guidelines provides guidance about best practice in heritage interpretation. According to the guidelines, the benefit of heritage interpretation and presenting the significance of a heritage item is that it strengthens relationships between the community and its heritage. It recognises that Aboriginal culture and heritage is central to Aboriginal identity, history spirituality, and customary law and that protocols dictate access to knowledge. The guidelines advise that interpretation should only be taken within the cultural traditions of which it is a part, that the interpretation media should fulfil the needs and character of the audience.

Heritage Interpretation Guideline

Transport for New South Wales' Heritage Interpretation Guideline explains the purpose and principles of interpretation and the process of researching, planning and delivering heritage interpretation plans and projects.

3. HERITAGE INTERPRETATION FINDINGS

This section summarises the findings, themes and values that have informed the Aboriginal Heritage Interpretation Plan.

3.1 THEMES / VALUES

The research and consultation established a value of 'Interconnectedness' that has guided the interpretation plan for the M12 Motorway.

This value of 'Interconnectedness', illustrated in Figure 3, is unique to Aboriginal culture placing the themes of People, Culture and Country in an inextricable web of interrelationships.

Interconnectedness stretches across Time – macro: past, present, future and micro: day, night, dawn, sunset; Culture – passing down of tradition, caring for Country, the rules of respect in welcoming to Country; The Natural World – that has changed and evolved over time and since colonisation; Technology – that has served Country well, as evidenced by the archaeological findings; Travel – the proposed corridor following traditional travel tracks and spiritual Songlines.

The M12 corridor was traditionally the cornerstone of the three cultural groups from the area, a place where they would come together for ceremony. Interconnectedness celebrates the success of the culture and is holistic and enduring, linking people, spirit and land.



Figure 3 Interconnectedness explained.

3. HERITAGE INTERPRETATION FINDINGS

Aboriginal people lived a fluid, resilient existence. They travelled together, dictated by the rules of the land. There were also ancient protocols for crossing land and into another cultural group's boundary. These cultural protocols dictate how stories are shared and how people continue to interact with each other. It is the layers of knowledge and stories that are embedded in the community and the land that instil a strong sense of Interconnectedness.

Interconnectedness celebrates the success of Aboriginal culture and is holistic and enduring, linking people, spirit and land. Most Dreaming stories relate to the physical and spiritual role of the Land as Mother. Everything starts with the Land as Mother and comes from her – people, cycles, seasons, the sky, the stars, the sunlight, the cosmos, all connected through ceremony, through practical living and through ecological management.

Six supporting Cultural Design Principle themes were also developed to support the integration of the 'interconnectedness' value across the interpretive devices along the corridor:

- 1. Narrative integration**
- 2. Protocols & interconnectedness**
- 3. Respect for Country**
- 4. Aboriginal Culture is a living culture**
- 5. Custodianship**
- 6. Place based narratives**

3. HERITAGE INTERPRETATION FINDINGS

The following table details each Cultural Design Principle theme.

CULTURAL DESIGN PRINCIPLE	EXPLANATION	HOW IT'S INTEGRATED	WHERE IT'S INTEGRATED
NARRATIVE INTEGRATION	<p>Understanding the differences in the cultural narrative along the M12 corridor is important. Aboriginal Sydney is made up of around thirty Aboriginal cultural groups and the M12 corridor travels through Country which is significant to at least three of these cultural groups.</p> <p>Public Art and Interpretation should pay respect to the diverse cultural groups, acknowledging that they each have differing Creation, Dreaming and historic stories which have significance to places along the M12 corridor.</p>	<p>Working with the Artist cohort plus key community stakeholders through consultations and reviews ensures a diverse perspective on the integration and interpretation of the Aboriginal narrative across the M12 Corridor.</p> <p>The artist cohort is comprised of members of the Darug and D'harawal community as well as locally connected Aboriginal Artists who live and work in Western Sydney.</p> <p>Key Darug Traditional Custodians have been engaged to review and provide guidance on Darug narrative and language integration.</p>	This Cultural Design Principle has been integrated across the M12 corridor
PROTOCOLS AND INTER-CONNECTEDNESS	<p>The locally connected Aboriginal community have advised that there are ancient protocols for crossing into another cultural group's territory. These cultural protocols underpin how knowledge is shared and how people continue to interact with each other.</p>	<p>The design process has supported and facilitated the exchange of knowledge both between and within cultural groups to develop a co-designed and community-endorsed M12 Aboriginal Art Strategy.</p> <p>This process has enriched the Project and will create a legacy for the Aboriginal community through sustaining information for future generations.</p> <p>Ultimately, it is the layers of knowledge and narrative that are embedded in the community and Country that instil a strong sense of interconnectedness.</p> <p>The Project has strived to ensure that all consultation and work with the community has been carried out in a culturally sensitive environment. This has recognised the significance and sensitivity of a number of sites along the corridor. Creating culturally safe protocols has allowed community members to share openly and genuine co-design to occur.</p>	This Cultural Design Principle has been integrated across the M12 corridor

Table 3 Cultural Design Principles

3. HERITAGE INTERPRETATION FINDINGS

CULTURAL DESIGN PRINCIPLE	EXPLANATION	HOW IT'S INTEGRATED	WHERE IT'S INTEGRATED
RESPECT FOR COUNTRY	<p>Most Creation and Dreaming stories relate to the physical and spiritual role of the Land as Mother. Everything starts with the Land Mother and comes from her – people, cycles, seasons, the sky, stars, sunlight the cosmos, all connected through ceremony, through cultural practice, and through ecological management.</p> <p>An example of a key constant that links all Aboriginal Nations is the sky which has always been used by Aboriginal people to navigate across Country by the stars and the sun.</p>	<p>Incorporating respect for Country has been the basis for all design thinking and is the foundation for the M12 Aboriginal Art Strategy and the Aboriginal Heritage Interpretation Plan.</p> <p>For example, highlighting the cultural importance of the creek systems through wayfinding, artwork locations and site lines is one way a connections and respect for Country can be incorporated into the project.</p>	<p>The Great Emu in the Sky – Cosmology.</p> <p>Six Seasons Planting – regenerating Country.</p> <p>Eucalypt Canopies – interactive experience to highlight the all-encompassing nature of Country.</p> <p>Wayfinding – placement of wayfinding and signage to highlight significant sites along the corridor.</p>
ABORIGINAL CULTURE IS A LIVING CULTURE	<p>The Aboriginal community celebrates the resilience and continuation of its culture.</p> <p>As such, their stories, and connection to Country, should be evident in the proposed Public Art and Interpretation.</p>	<p>Co-design with the Artists cohort and community stakeholders has ensured that the unique culture of Western Sydney has been made visible through the artworks. This co-design framework has enabled the Artists to highlight narratives that have long been hiding in plain sight.</p>	<p>All of the artworks tell a diversity of stories underpinned by the respect of the unique culture of Western Sydney.</p>

Table 3 Cultural Design Principles

3. HERITAGE INTERPRETATION FINDINGS

CULTURAL DESIGN PRINCIPLE	EXPLANATION	HOW IT'S INTEGRATED	WHERE IT'S INTEGRATED
CUSTODIANSHIP	<p>The Aboriginal community believes that people belong to Country rather than Country belonging to people.</p> <p>If you respect and care for Country, Country will care for you. This principle has informed the design intent across the M12 corridor.</p>	<p>Acknowledging the community's custodial responsibilities has been central to the development of the M12 Aboriginal Art Strategy and the Aboriginal Heritage Interpretation Plan.</p> <p>Custodianship is strengthened by sharing the stories and knowledge within cultural groups, as well as with the wider community travelling on the M12.</p> <p>This holds true even for knowledge that can be indicated but not shared in full. There is deep and complex symbology within Aboriginal culture. To indicate that a certain area holds a story that may be referenced, but not fully shared, can elicit respect and acknowledgement of the Aboriginal layer of history that is embedded in the landscape.</p>	<p>Through engaging within a co-design framework the Design Team has been entrusted with cultural knowledge and, in turn, has become a part of the Custodial framework for the corridor.</p> <p>It is hoped that through interpretive projects such as the M12, cross-cultural respect and understanding can be developed. This will occur by Aboriginal people articulating and sharing stories, and by the general public experiencing and acknowledging them.</p>
PLACE-BASED NARRATIVES	<p>Knowledge about Country is passed through oral tradition from generation to generation through experience and location-activated storytelling. Country has multiple purposes and functionalities, however, it always lends its name to the people who are connected to it and have responsibilities for it – those who call that Country home. For example, the people of Darug Country are 'Darug' because they belong to Darug Country.</p>	<p>Co-design with the locally connected Artist cohort along with key community stakeholder consultation and reviews ensured that local narratives informed for all artwork designs.</p> <p>This respects Aboriginal place-based narrative learning which dictates that you cannot gain knowledge about a site without having travelled and experienced that Country.</p>	<p>All of the artworks are interactive and require the traveller to engage with the works from multiple view points. This interactive nature of the artworks encourages travellers to learn and engage with Country in a traditional way.</p>

Table 3 Cultural Design Principles

4. AUDIENCE

The M12 motorway, as a connection between Western Sydney International Airport and Sydney's motorway network, will attract a wide array of users. The audience for the interpretative media can be categorised into three groups.

Greater Sydney

Residents of Greater Sydney will form a set of users of the corridor. Some residents will use the motorway consistently and routinely, others infrequently.

International Arrivals/Departures

The M12 Motorway will be a transport route servicing Western Sydney International Airport and, therefore, one of the first Sydney experiences for International arrivals and a memorable final image for those departing.

Local Residents and Workers

Local residents and workers in the surrounding area will experience the motorway more consistently and frequently than other residents of Greater Sydney. This group will also experience the motorway in a broader variety of ways, such as pedestrian and cycling access. Cyclists and pedestrians have been considered as key users who will engage with the interpretative devices.

The difference of perspectives both between and within groups has been considered in the development of interpretation devices. Varying speeds travelled on the motorway has been taken into account, as well as the varying types of users – such as pedestrians, cyclists, and motorists – have been accommodated for through different interpretive media.

5. CONSIDERATION OF DESIGN CONCEPTS FOR ADJACENT PROJECTS

During the development of the Aboriginal Heritage Interpretation Plan, TfNSW has been progressively kept updated and informed of the developing nature of major infrastructure projects and the urban environment of the area which will include projects such as the Western Sydney International Airport, Sydney Metro West, and the Badgerys Creek Advanced Water Recycling Centre. These projects all have the potential to integrate and have a collaborated response to their individual heritage interpretation design.

The M12 Motorway is at a more progressed stage of development of heritage interpretation features compared to the other projects. This plan will be provided (whilst adhering to best practice Indigenous Cultural and Intellectual Property protocols and permitted purpose) to Western Sydney International Airport, Sydney Metro Western Sydney Airport, the Badgerys Creek Advanced Water Recycling Centre and other adjacent projects where relevant to assist in guiding opportunities for integration of heritage themes and values into their design.

6. INTERPRETATION DEVICES

The celebration of the Aboriginal heritage of the M12 corridor is achieved by sharing traditional and contemporary Aboriginal narratives and symbology.

There is a more than 14,000-years tradition of Aboriginal communities in this area using art to tell stories, recount journeys, share knowledge of the land and pass down beliefs. Art is as important to the contemporary Aboriginal community as it was for their ancestors. Thus art installations have been selected as a key mechanism through which users of the M12 Motorway and shared path are invited to engage with the Aboriginal heritage of the area and explore the values and themes of Interconnectedness.

Language as a central element of Aboriginal heritage will be incorporated across the corridor. Incorporating Darug language directly responds to the themes, particularly Aboriginal Culture Is A Living Culture and Custodianship. The use of Darug language has not been defined in this report; it is an aspect that requires further development.

The theme of Interconnectedness with its central tenants of Connection to Country will be further explored the use of native planting and through wayfinding across the site. These elements are discussed further in Section 7 Interpretation Devices - Detailed.

6. INTERPRETATION DEVICES

The below graphic provides an overview of the location of interpretative devices and installations along the motorway corridor and share path.

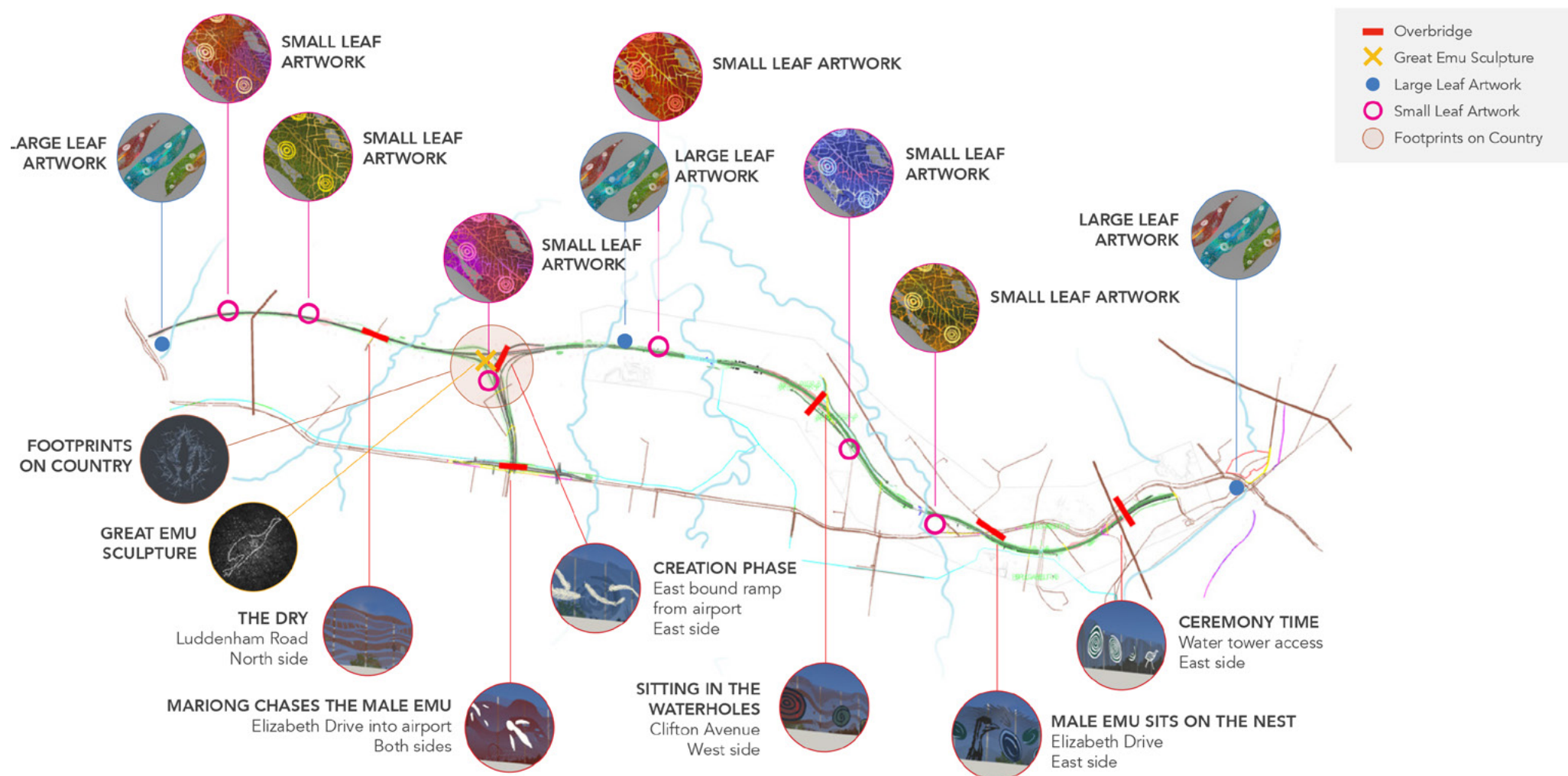


Figure 4 Location interpretative devices across the M12 motorway and share path

7. INTERPRETATION DEVICES – DETAILED

Great Emu in the Sky

The following Emu interpretation is integral to the overarching theme of Interconnectedness; the Emu connects to Belonging, to Land and to the Spirituality of Aboriginal Culture and can be integrated across the corridor. The Emu represents Mother Earth and the Creator Spirit Biame depicted in local Aboriginal art and storytelling throughout the country. The Emu also responds to the physical land as a food source for hunting and guide in cosmology and is depicted in stories of how to travel the land.

The Great Emu in the Sky is a large landmark sculpture that reflects the value of Interconnectedness. It expresses the themes of Place-based Narratives, Narrative Integration, Respect for Country and Custodianship and Protocols. Details of the connections between the artwork and themes are provided in Figure 6: Table of Great Emu Interpretive Themes.

Below the Southern Cross, the Great Emu can be seen stretched across the Milky Way constellation. This forms the inspiration for The Great Emu in the Sky landmark sculpture. The Emu story is interconnected across Australia. Most Aboriginal groups tell their own story of the Emu in the Sky. According to creation stories, Emus were creator spirits that cared for the land. More locally in Ku-ring-gai National Park, in Sydney's north, there are many rock engravings, one of which features the Emu, and at certain times of the year, the Emu constellation shines directly over the engraving.

There is a local Darug Dreaming Story that tells the story of Mariong (the Emu and Mother) and how she became the Milky Way. Mariong is sitting in the river, she stands up, shakes the water off her feathers and creates the stars, then becomes the Milky Way. The sticks which form the nest of the sculpture reference the landscape and materials of the area reflecting the interconnectedness between Country and culture.

The Great Emu in the Sky artwork interpretation is inspired by these stories and the Emu imagery, which features in many of the local artists' works. The Emu within this sculptural work will only be visible from certain viewing perspectives, due to angling of reflective elements and lighting technology. Figure 5 details the different emu forms that will only be seen as certain viewing perspectives. Lighting and native planting will also be used to integrate the Western Sydney six seasons within the artwork, Figure 7 & 8. It links to the Aboriginal principle of custodianship and knowledge sharing: you only see what you are meant to see and once knowledge holders share their stories to those who respectfully receive the information, it becomes obvious. Figure 5 details the different emu forms that will only be seen as certain viewing perspectives.

7. INTERPRETATION DEVICES – DETAILED

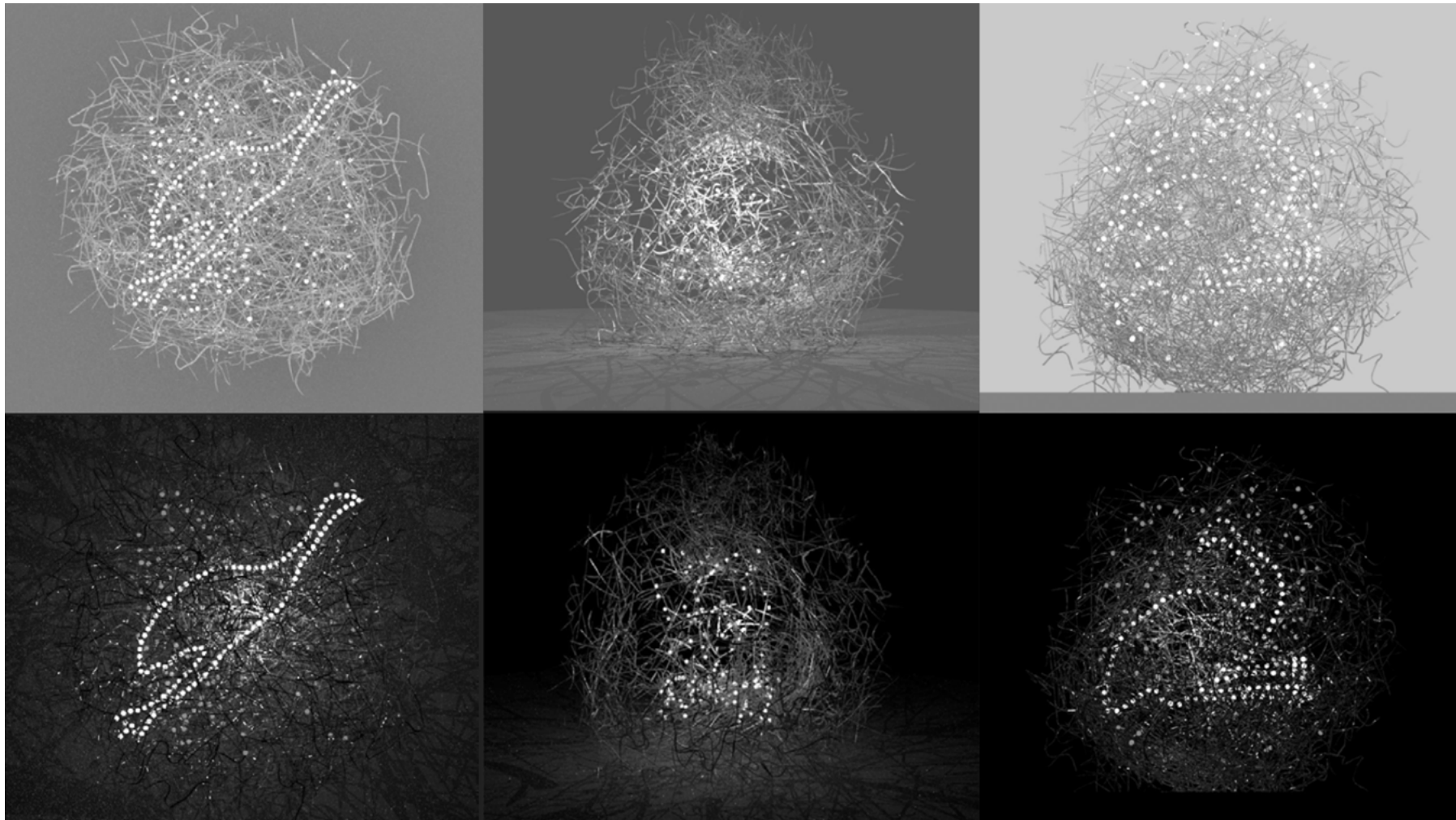


Figure 5 Emu nest and form

7. INTERPRETATION DEVICES – DETAILED

The following table explains how the Great Emu in the Sky concept responds to the Cultural Design Principles and interpretation themes.

CULTURAL DESIGN PRINCIPLES	INTEPRETATION THEMES
Interconnectedness	<p>Celebration and interpretation of the M12 corridor acknowledges its Aboriginal history and today's Aboriginal community that connects with the area. There are narratives, songs, dances and cultural practices that are strongly embedded in the landscape and in the passage of the six seasons and time.</p> <p>This key narrative of Interconnectedness is unique to Aboriginal culture and places the concepts of People, Culture and Country in an inextricable web of interrelationships.</p> <p>The Emu Dreaming story is interconnected across Australia. Most Aboriginal cultural groups tell their own version of the Emu in the Sky Dreaming story.</p> <p>According to Creation stories, Emus were Creator Spirits that cared for Country.</p> <p>Below the Southern Cross, the Great Emu can be seen stretched across the Milky Way constellation. This forms the inspiration for The Great Emu in the Sky landmark sculpture.</p> <p>More locally in Ku-ring-gai National Park, there are many rock engravings, one of which features the Emu, and at certain times of the year, the Emu constellation shines directly over the engraving.</p>
Place-based narratives	<p>There is a local Darug Dreaming Story which tells the story of Mariong (the Emu and Mother) and how she became the Milky Way. Mariong is sitting in the river, she stands up, shakes the water off her feathers and creates the stars, then becomes the Milky Way. Depicting this local Darug Dreaming story acts a Welcome to Darug Country.</p>
Protocols and Interconnectedness	<p>Art, music and dance is intrinsic to how Aboriginal people communicate cultural protocols and practice ceremony both traditionally and today. Participation and storytelling through The Great Emu in the Sky sculpture allows these protocols and ceremonies to be shared between generations and the wider community.</p>
Respect for Country	<p>Signature sticks forming the nest in the sculpture reference the landscape and materials of the Darug area – ridge lines, silcrete, sightlines, waterways and the Western Sydney D'harawal Six Seasons are referenced via planting and lighting design.</p>
Custodianship	<p>Narrative and participation – the traveller becomes part of the narrative through participation, the Emu will only be visible from certain viewing points. In turn the traveller becomes the storyteller, linking to the Aboriginal principles of custodianship, knowledge sharing and that narratives are oral. These stories are alive as they continue to be told as people travel through Country.</p>

Table 4 Table of Great Emu interpretative themes

7. INTERPRETATION DEVICES – DETAILED

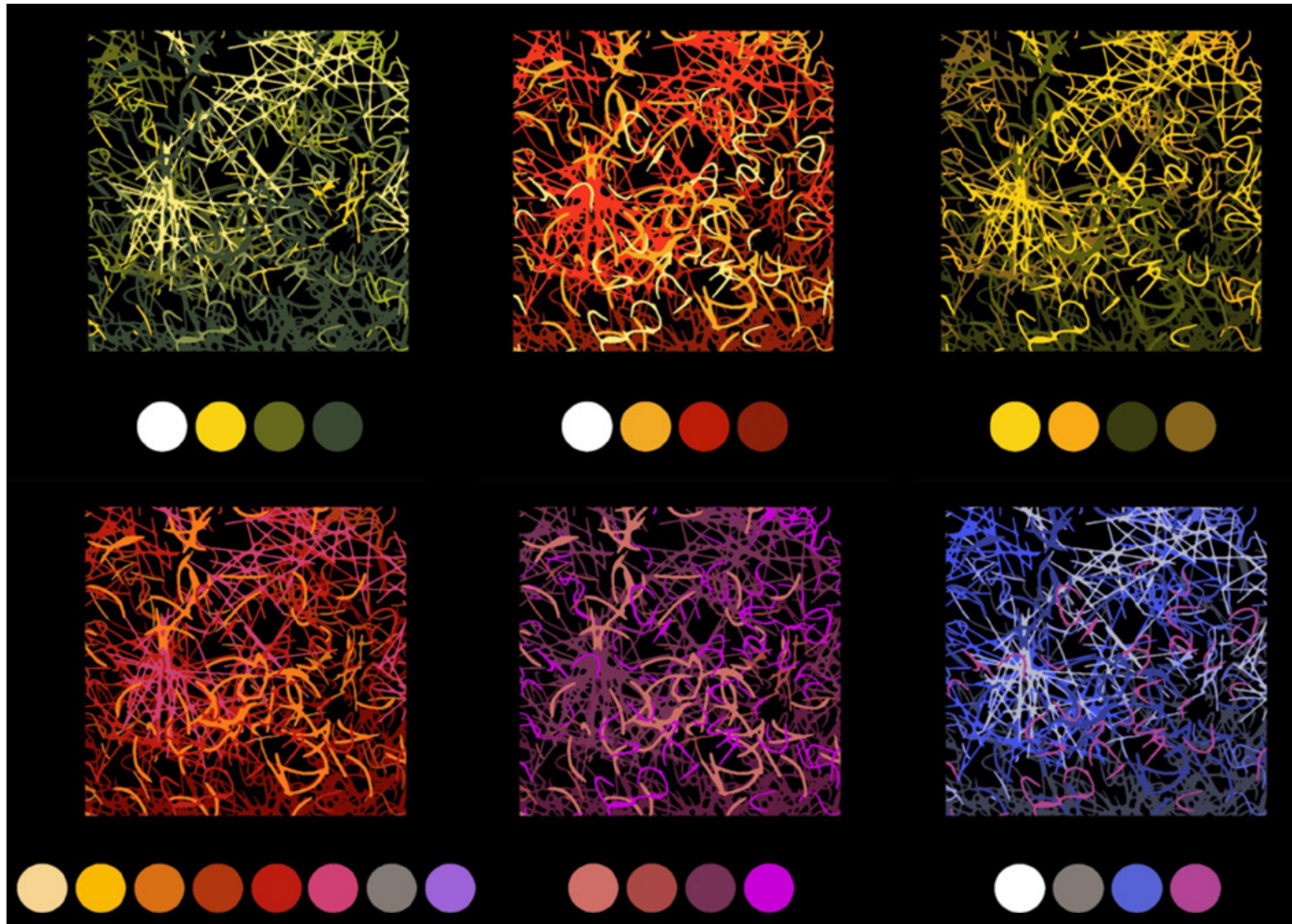


Figure 7 Example of how the Western Sydney Seasons can influence the lighting and planting colour palette

7. INTERPRETATION DEVICES – DETAILED

Below demonstrates the indicative structure of the sculpture.

'geodesic' sphere
internal structure

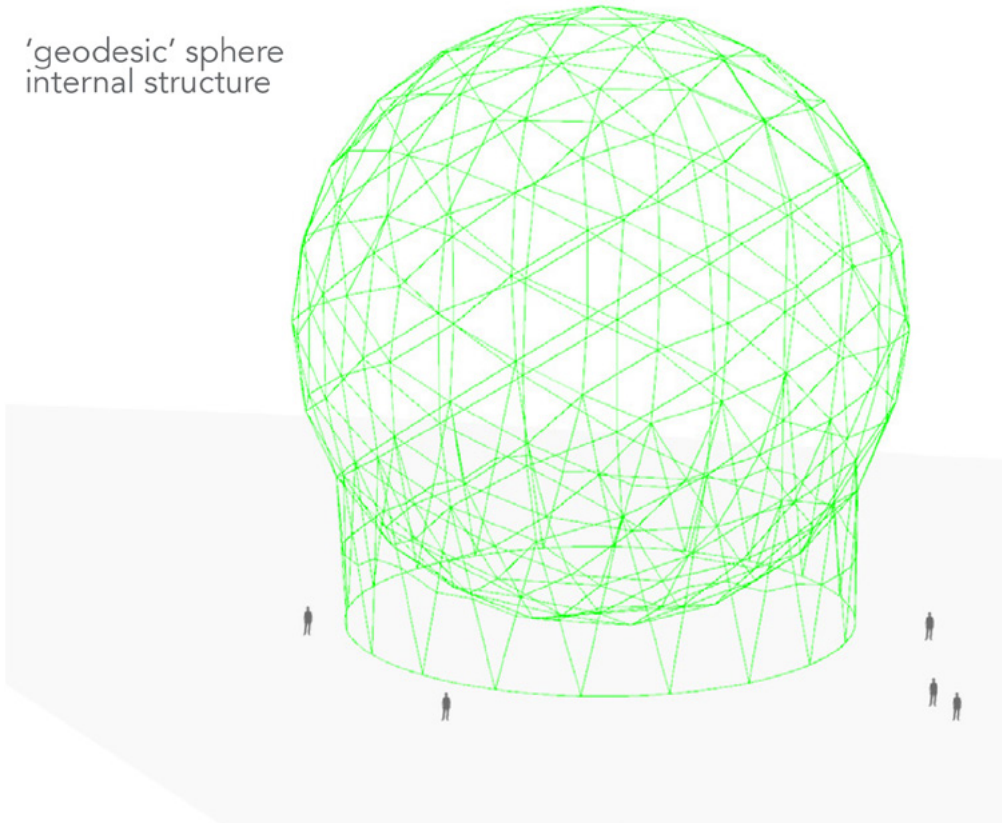


Figure 8 Internal diameter structure 'geodesic' sphere

Structure sphere plus
pressed aluminum
stick massing to create
emu nest.

(stick eccentric layers)

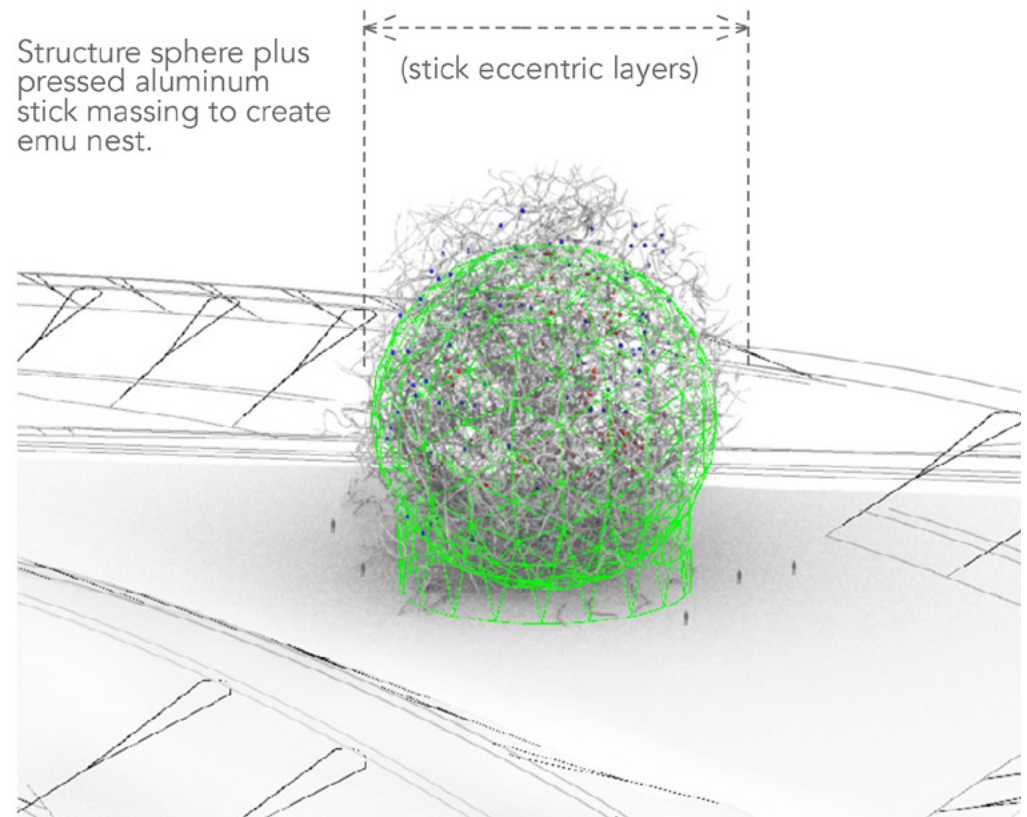


Figure 9 Indicative Structure including stick massing to form nest

Map of the proposed 10 Emu Sculpture location at the intersection of the M12 and the Airport Motorway. The map shows the 'GREAT EMU FOOTPRINT' in blue, with the sculpture location marked by a dashed circle. The M12 is shown as a multi-lane highway with 'WESTBOUND' and 'EASTBOUND / SYDNEY' directions. The Airport Motorway is shown as a multi-lane highway with 'AIRPORT' and 'SYDNEY' directions. The map includes various exit points labeled M12-1 through M12-4, AEW-1 through AEW-4, AEE-1 through AEE-4, and AME-1 through AME-4. A legend in the bottom right corner identifies the locations: 1. Airport Main Exit (Eastbound) - Sydney (AME), 2. Airport Exit Eastbound - Sydney (AEE), 3. Airport Exit Westbound - Campbelltown (AEW), and 4. Travelling M12 Eastbound - Sydney (M12).

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7. INTERPRETATION DEVICES – DETAILED



Figure 11 Artist Impression, view from north over Airport Interchange (Hassell 2021)



Figure 12 Artist Impression, view from south west over Airport Interchange (Hassell 2021)

7. INTERPRETATION DEVICES – DETAILED

Integrated Footprints on Country

Embedding Mariong (Emu) footprints across the shared path shows a connection to Country and the Creation stories of those that have travelled the route before us. According to Creation stories, Mariong (Emu) was a Creator Spirit that cared for Country.

The narratives that traverse the M12 corridor are all interconnected in the same way in which cultural responsibilities and Songlines have been on Darug Country since time immemorial. The footprints connect each of the artworks and narratives from wayfinding through the overbridges, to The Great Emu in the Sky monumental sculpture at the airport interchange – an embedded example of interconnectedness.

Figure 14 shows emu footprint artworks developed by the artist cohort to inform the Integrated Footprints on Country.

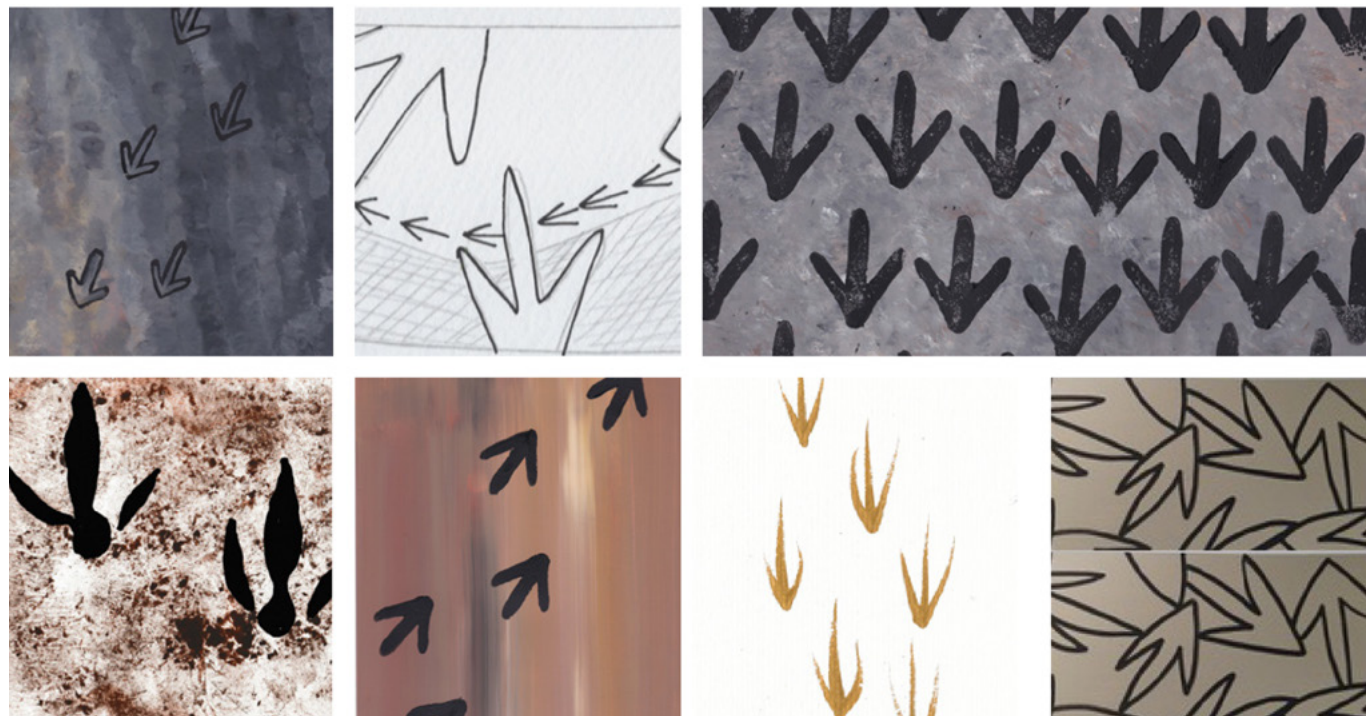


Figure 13 Artist cohort emu footprint artwork

7. INTERPRETATION DEVICES – DETAILED

Below shows how the emu footprints were designed and translated to graphics that can be used as a integrated design intervention across the share path as inlays or wayfinding and signage.

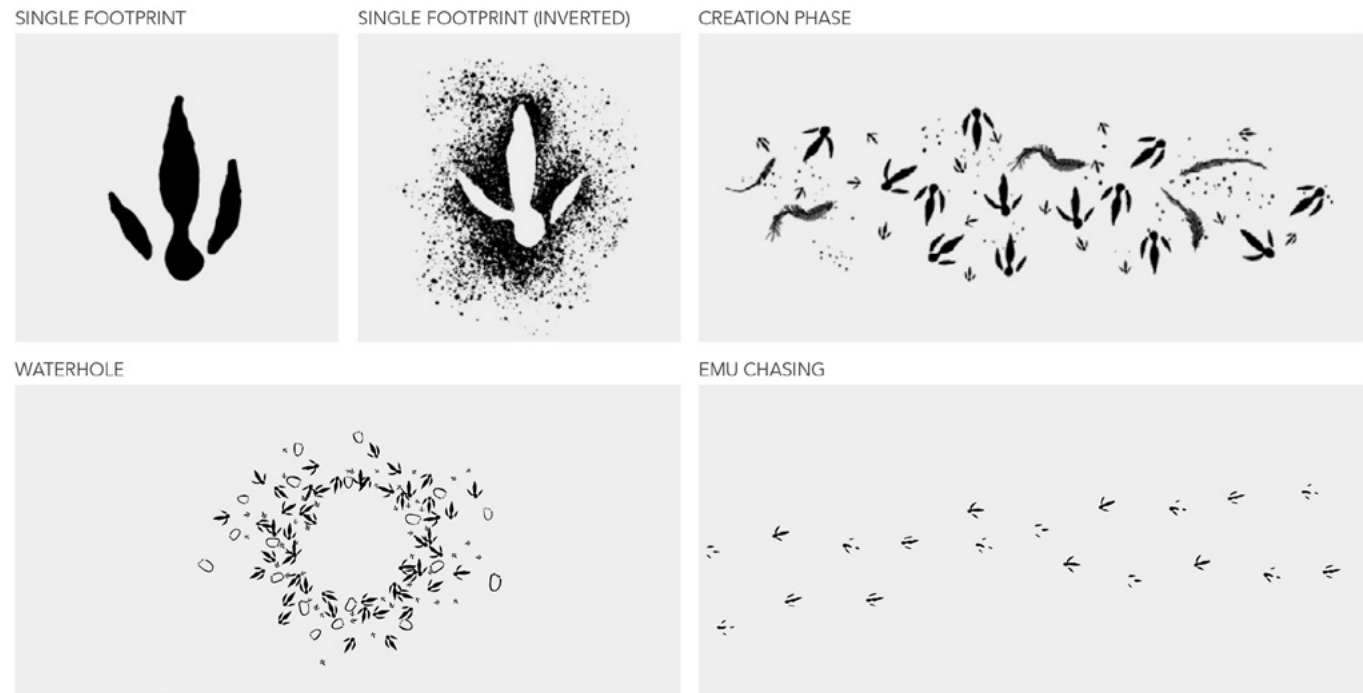


Figure 14 Emu Footprint Styles

7. INTERPRETATION DEVICES – DETAILED

Emu Overbridges

Six of the overbridges along the motorway will be used to tell the six phases in the Mariong (Emu) story (figure 15).

The overbridge artworks will have two layers, the background layer where the design is achieved through the perforated aluminium panel and a story layer which highlights key elements of the artwork story.



Figure 15 Overarching Mariong (Emu) story

7. INTERPRETATION DEVICES – DETAILED

Creation Phase Overbridge

Story:

The installation tells the story of Mariong. Mariong sits in the water, then stands up and shakes the water off her feathers, creating the stars that become the Milky Way.

Background panel:

The background panel depicts waterholes and emu footprints. This layer will be made from perforated Dulux powder-coated aluminium in the colour Intensity Coast.

Story layer:

This layer will feature feathers and stars. The feathers will be made of acrylic or reflective material.

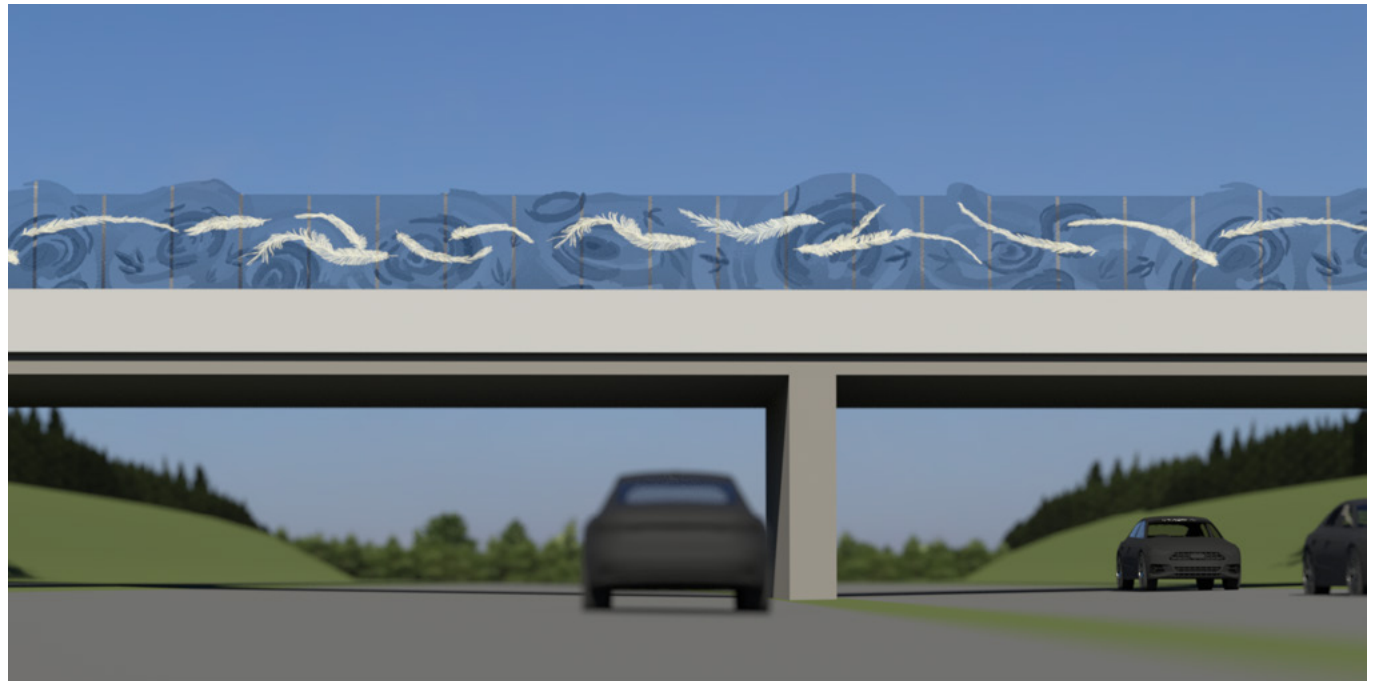


Figure 16 Perforated aluminium design

7. INTERPRETATION DEVICES – DETAILED

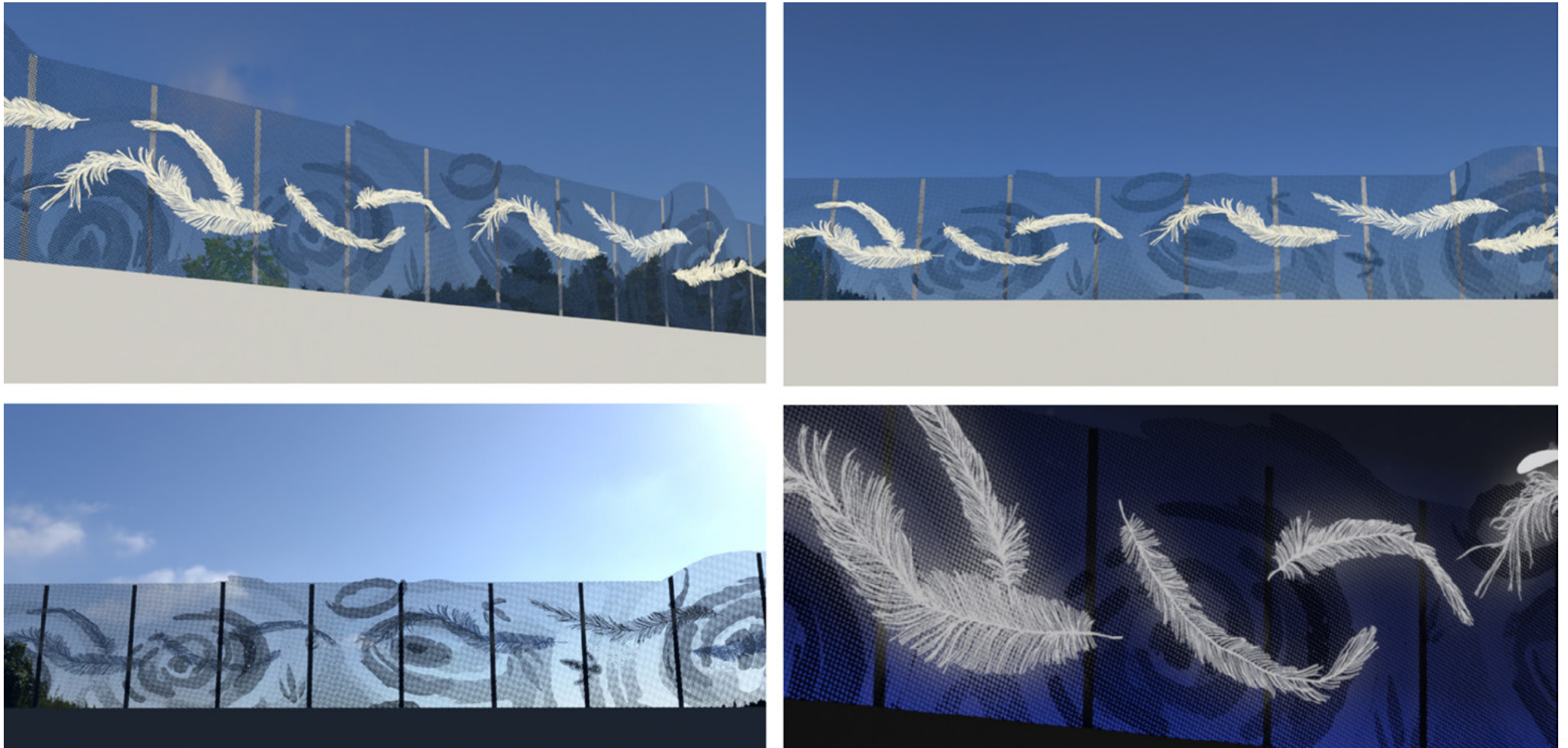


Figure 17 Perforated aluminium design, further angles

7. INTERPRETATION DEVICES – DETAILED

Mariong Chases the Male Emu Overbridge

Story:

This overbridge represents the female emu chasing the male.

Background panel:

The background panel evokes landscape and the hills. It will be made of perforated Dulux powder-coated aluminium in Intensity Desert.

Story layer:

This layer depicts Mariong footprints in motion, made from an acrylic or reflective material.



Figure 18 Perforated aluminium design

7. INTERPRETATION DEVICES – DETAILED



Figure 19 Perforated aluminium design, further angles

7. INTERPRETATION DEVICES – DETAILED

Male Emu Sits on the Nest Overbridge

Story:

This overbridge represents the nesting season. After the male and female emus create the nest together, the male emu sits on the nest.

Background panel:

The nest, grass and sitting emus will form the back layer. This layer will be perforated Dulux powder-coated aluminium in Silver Kinetic Pearl.

Story layer:

A male emu and eggs will form the front layer. The emu will be powder-coated aluminium in Elements Magnetite and the eggs will be various acrylic or reflective material.

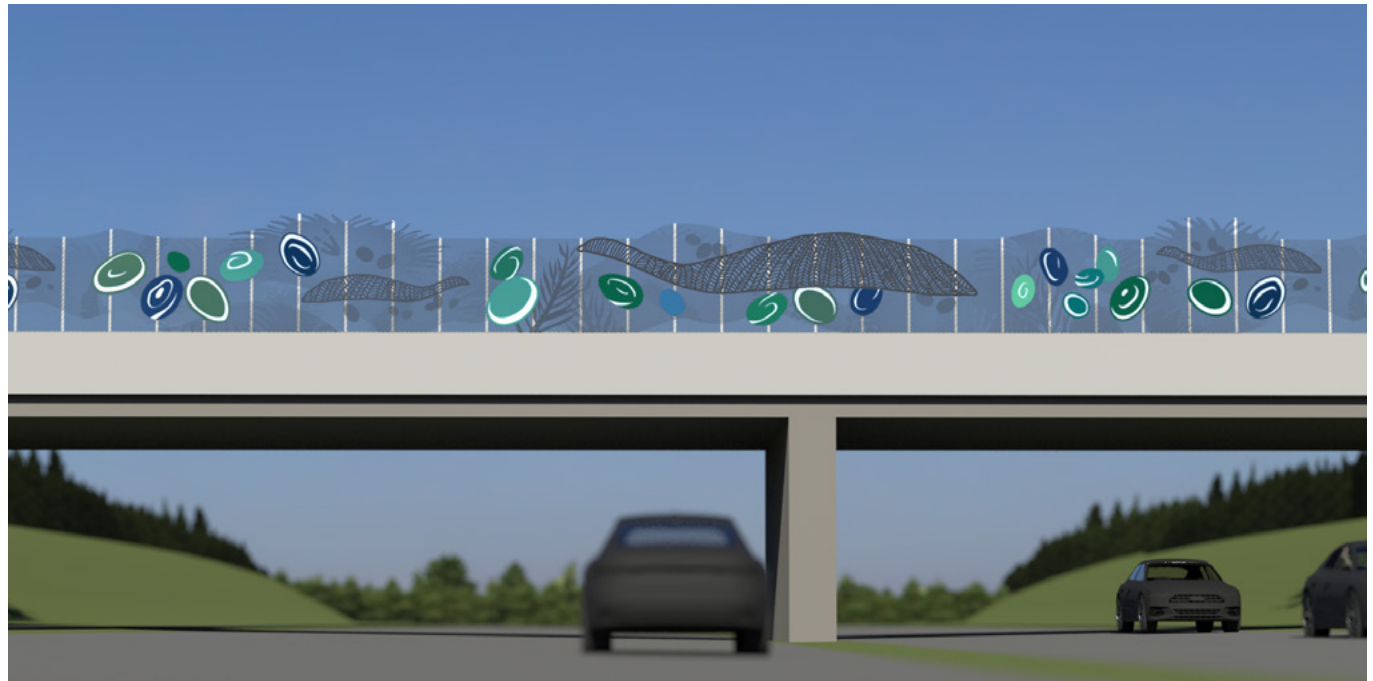


Figure 20 Perforated aluminium design

7. INTERPRETATION DEVICES – DETAILED

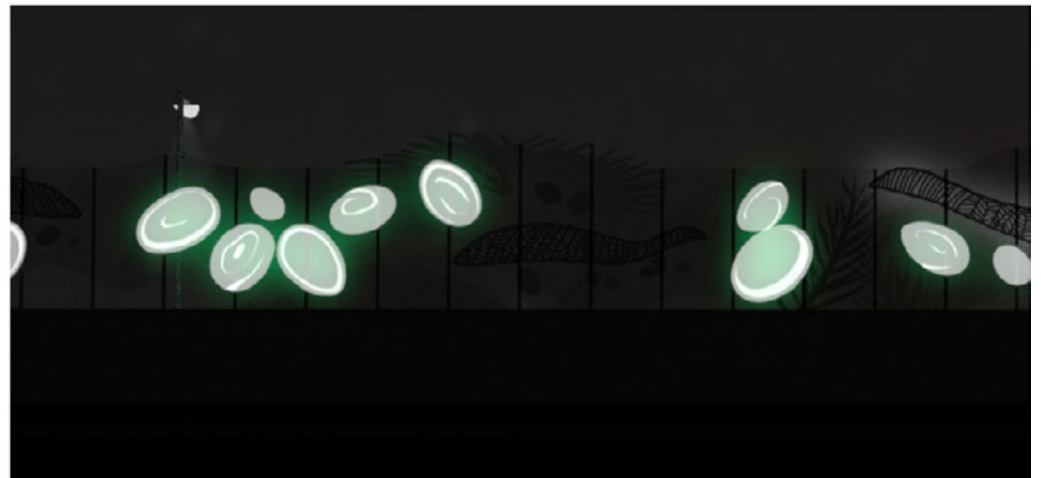


Figure 21 Perforated aluminium design, further angles

7. INTERPRETATION DEVICES – DETAILED

Ceremony Time Overbridge

Story:

This artwork will depict ceremony time when the chicks hatch.

Background panel:

Nests, grass and emus will be on the background panel. This panel will be perforated Dulux powder coated aluminium in Copper Ore.

Story layer:

This panel will feature emu chicks, eggs and grass made from a acrylic or reflective material.



Figure 22 Perforated aluminium design

7. INTERPRETATION DEVICES – DETAILED

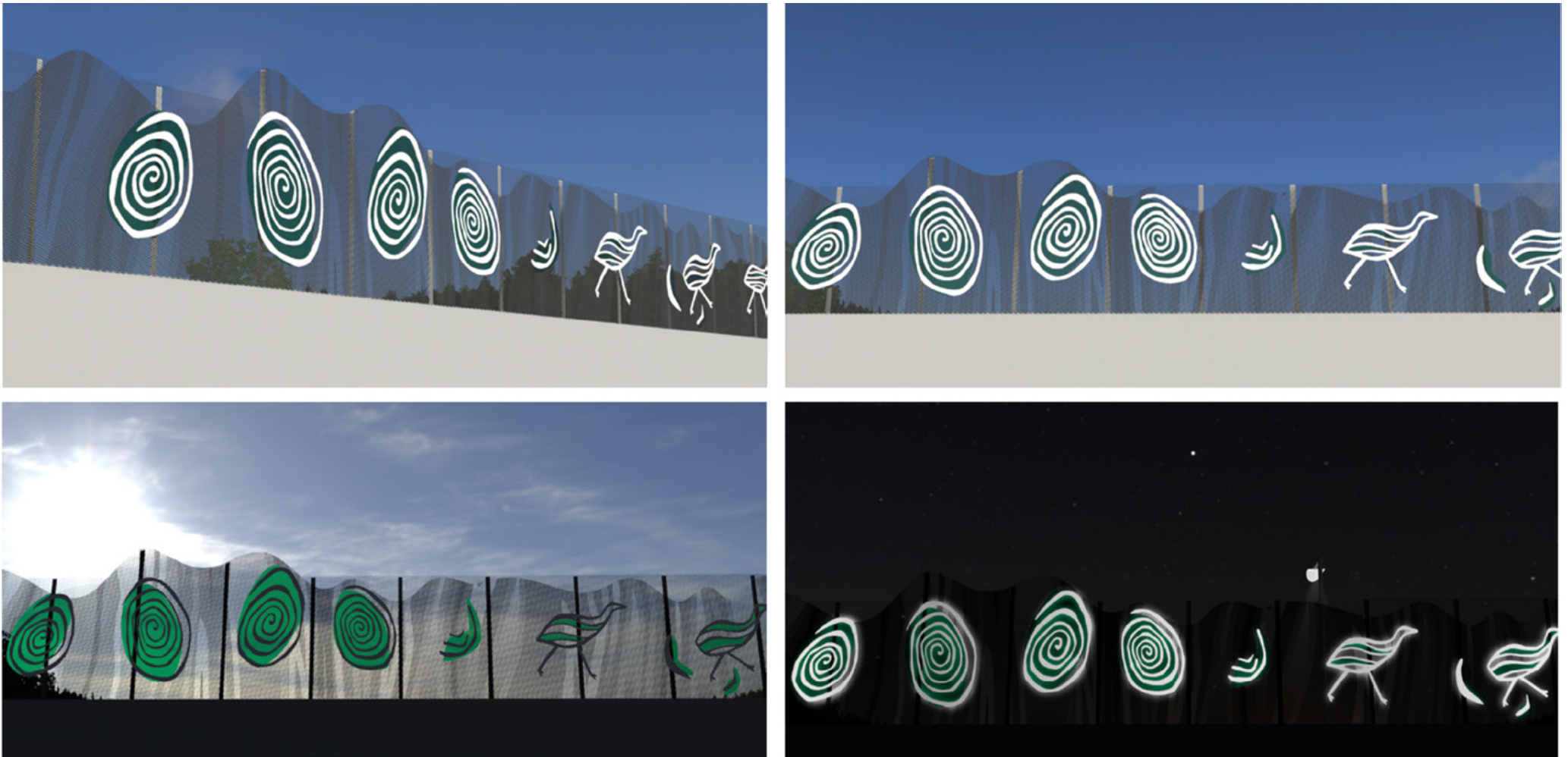


Figure 23 Perforated aluminium design, further angles

7. INTERPRETATION DEVICES – DETAILED

Sitting in the Waterholes Overbridge

Story:

In this phase, Mariong starts searching for remaining cool waterholes as the season heats up.

Background panel:

The key elements of this panel will be a dry riverbed with Emu footprints. The back layer will be perforated Dulux powder-coated aluminium in Weathered Steel.

Story layer:

This layer will depict stylised waterholes in acrylic or reflective material.

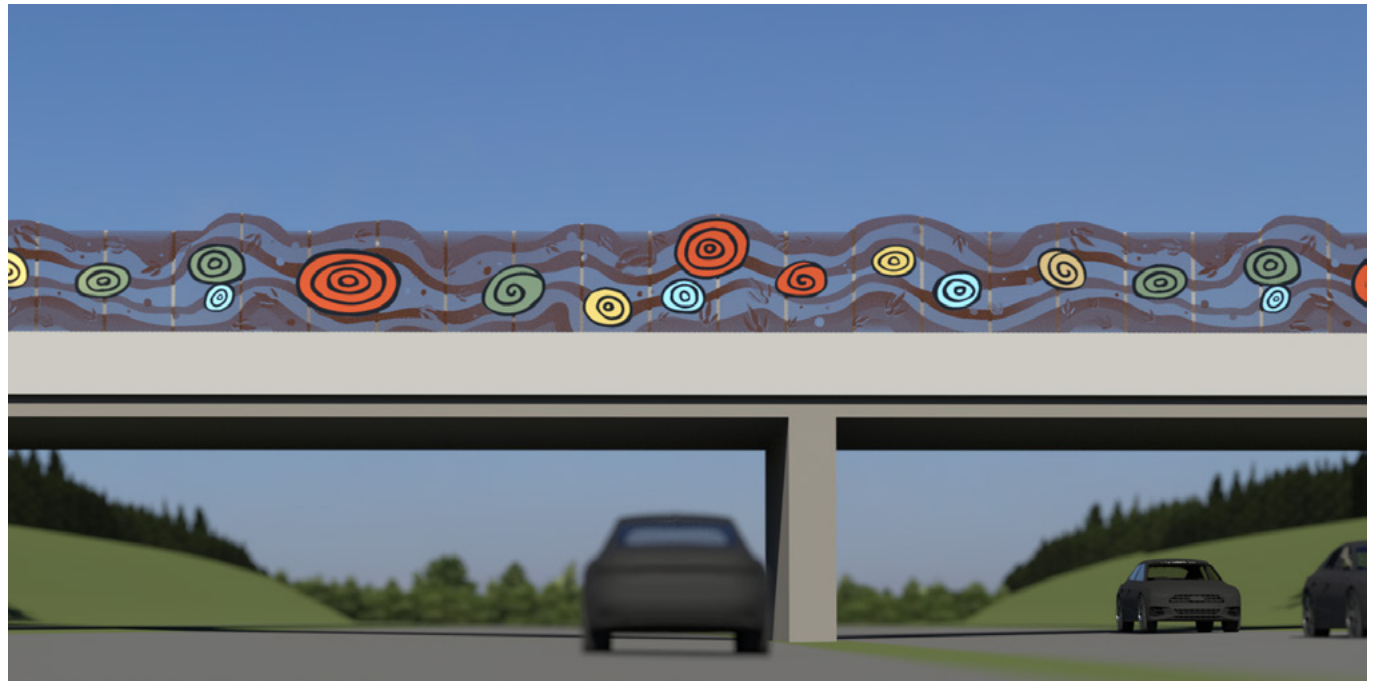


Figure 24 Perforated aluminium design

7. INTERPRETATION DEVICES – DETAILED



Figure 25 Perforated aluminium design, further angles

7. INTERPRETATION DEVICES – DETAILED

The Dry Overbridge

Story:

This artwork will represent the many dried out layers of the earth that hide Aboriginal artefacts.

Background Panel:

This panel will feature warped layers of the earth. The back layer will be perforated Dulux powder-coated aluminium in Weathered Steel.

Story Layer

This layer will feature a variety of artefacts made from various colours of acrylic or reflective material.

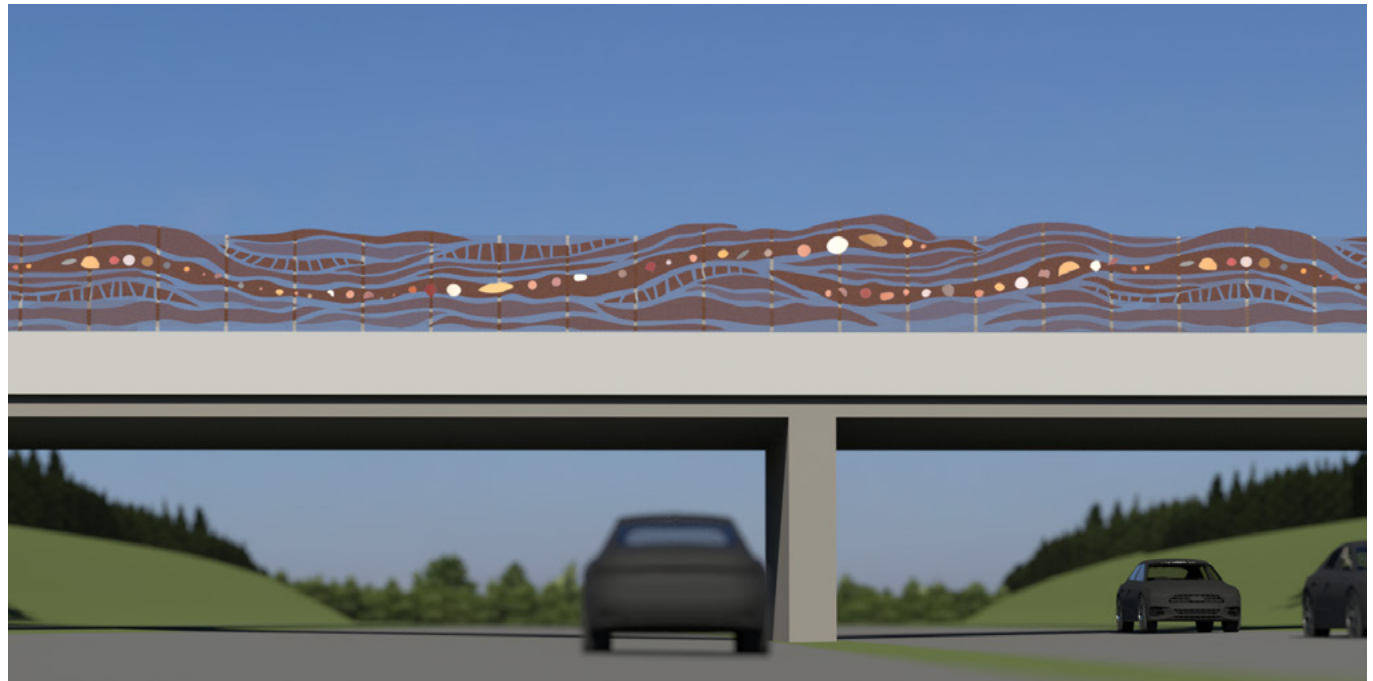


Figure 26 Perforated aluminium design

7. INTERPRETATION DEVICES – DETAILED

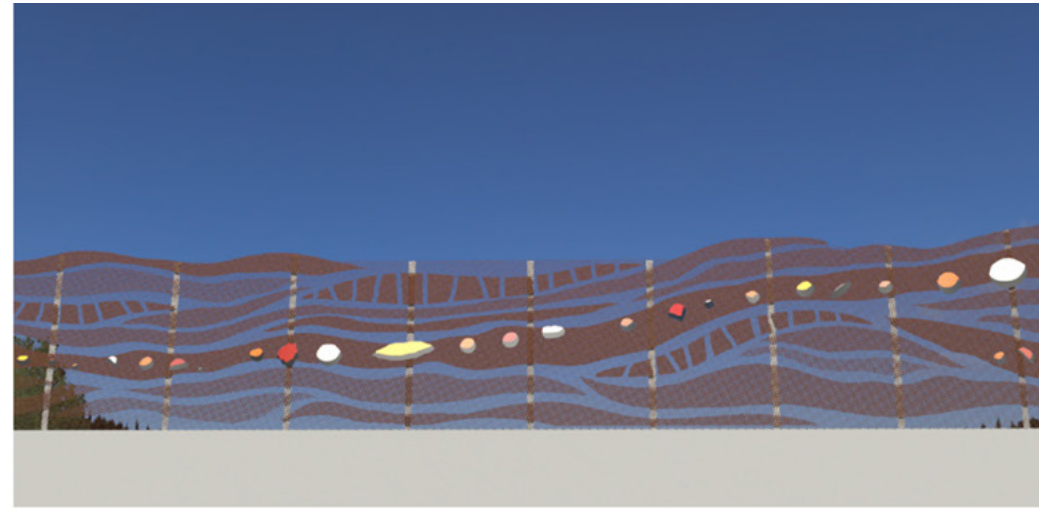


Figure 27 Perforated aluminium design, further angles

7. INTERPRETATION DEVICES – DETAILED

Integrated Wall Elements

The major retaining walls located along Elizabeth Drive and the Airport Interchange will complement the other nearby artworks. The walls will reference the Emu constellation through the use of an elegant, refined and receding material palette incorporating a constellation relief within the Reinforced Soil Walls. In addition, undulating perforated weathering steel panelling will fix to the face of the walls of Elizabeth Drive interchange and incorporate local Darug language and a continuation of the constellation motif.

Major Retaining Walls - Pattern Finish

The Connection to Country interpretation theme for the M12 Motorway improves the standard and visual appearance of the major retaining walls by applying a subtle constellation pattern that references the surrounding Great Emu story.

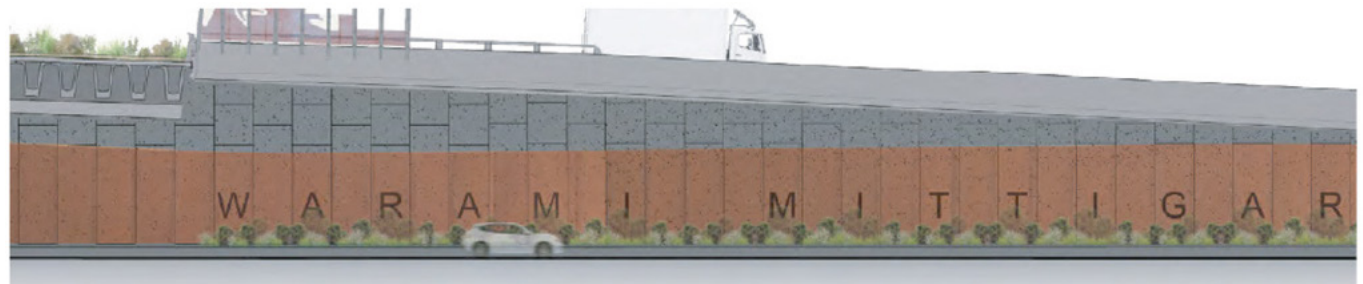


Figure 28 Integrated wall elements

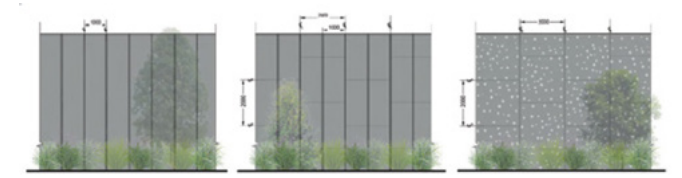


Figure 29 Integrated wall elements



Figure 30 View of integrated wall

7. INTERPRETATION DEVICES – DETAILED

Eucalypt Leaf Canopies

This interpretative element explores the importance that the landscape plays within Aboriginal culture and the community's ability to read the nuances of land while giving insight into how care and understanding of Country were achieved and experienced. As such, the leaf canopies communicate the themes of Respect for Country and Custodianship.

In this interpretation, the scale of layered leaf canopies and people using the shared path has been inverted. This invites travellers to experience the intricate detail of the natural environment that is all around, if people pay attention and listen to the landscape. By changing the scale, the user becomes part of the environment and becomes the lens to tell the story from a different perspective.

The installation interacts with the seasons and time of day, creating shadows and patterns across the share path.

There will be three large leaf canopies, one at each of the entry points adjacent to the shared path on the main line acting as welcome landmarks, further expressing the theme of Protocols and Interconnectedness. The third will be located near the creek lines to acknowledge the importance of creeks and water systems within

Aboriginal community and culture, particularly Wiannmatta – Mother Place (South Creek). There will be six smaller leaf canopies, one at each rest area along the shared path representing each of the Western Sydney six seasons.

7. INTERPRETATION DEVICES – DETAILED

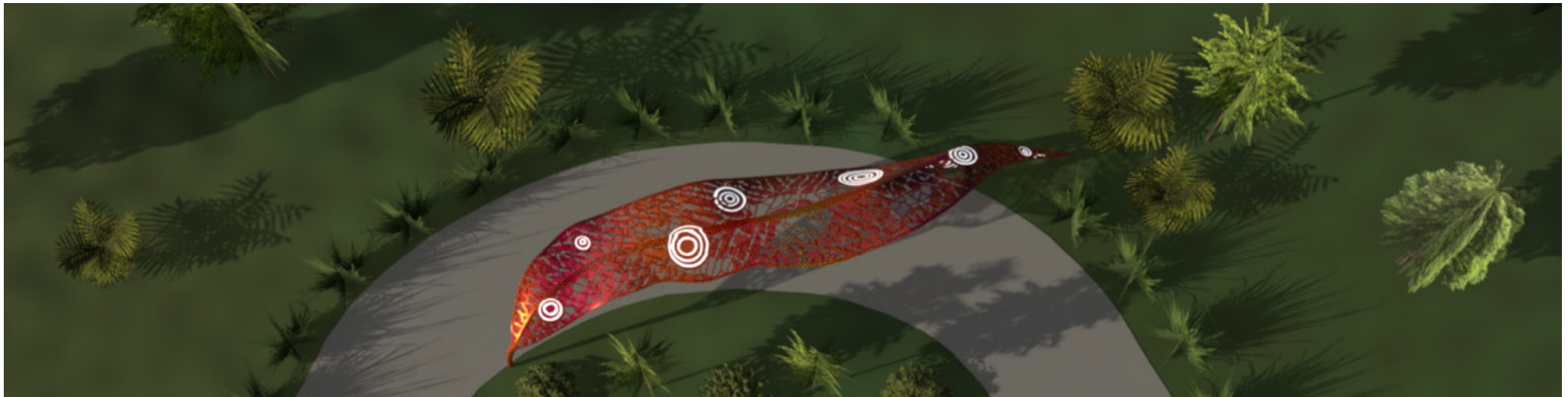


Figure 31 Eucalypt leaf canopy – Aerial view

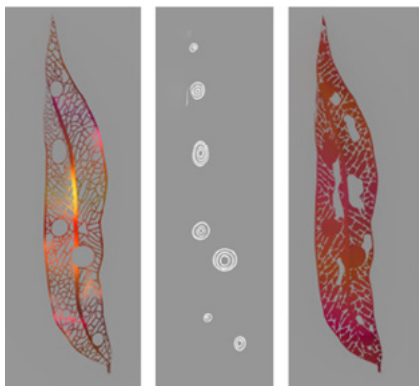


Figure 32 Design layers

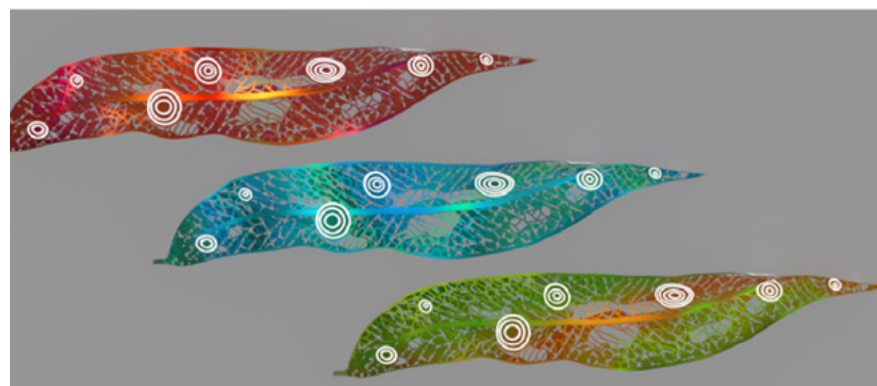


Figure 33 Eucalypt leaf canopies



Figure 34 Eucalypt leaf canopies and the Six Seasons

7. INTERPRETATION DEVICES – DETAILED

Six Seasons Planting

Planting at the rest nodes and along the share path will be organised to reflect the seasonal landscape and signatures of Country, highlighting and celebrating the unique flora and fauna cycles that characterise the six seasons of Western Sydney. Seasonal planting will also be integrated into the Great Emu in the Sky artwork. Although an independent form of interpretation, the planting will serve to reinforce the themes of Respect for Country, Custodianship and Place-based Narratives.

Wayfinding Style Guide

A wayfinding style guide has been developed to outline how to embed the unique and distinct identity of the Aboriginal stories and heritage into the M12 wayfinding. It will include guidelines on the placement, density, positioning and proportion of artworks, whilst providing flexibility to integrate into the existing Urban Design Wayfinding Framework.



Figure 35 Artist Impression of Eucalypt leaf canopy at rest node (Hassell 2021)

8. NEXT STEPS

Following display of this plan, the design of the interpretation devices will be updated to incorporate relevant feedback and then finalised. Once final designs are ready, they will be incorporated into construction contracts. Engagement with the local Aboriginal community and the artist cohort will continue throughout fabrication and construction of the devices. Following display and consultation (including with Heritage NSW, the Aboriginal Cultural Heritage Advisory Committee and the LALC and relevant council(s)), this plan will be finalised and sent to the Planning Secretary for their information.