



Windsor Bridge Replacement Project – Heritage Interpretation Plan, Stage 2

Stakeholder Consultation Report

September 2019


FINAL

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Table of Contents

1. Introduction	4
1.1 Background.....	4
1.2 Report Structure.....	5
1.3 Consultation Formats	5
1.4 The Interpretation Process.....	5
1.5 The Interpretation Options	6
1.5.1 Narratives	6
1.5.2 Website	6
1.5.3 Signage	6
1.5.4 Artefacts	6
1.5.5 Abutment (Urban / Construction Design Element).....	6
2. Consultation Participants.....	7
2.1 Table 1 – Windsor Bridge Heritage Interpretation Plan (Stage 2) Consultation Undertaken	7
3. Consultation Feedback.....	9
3.1 Table 2 – Consolidated Feedback Under Interpretation Categories	10
4. Items Outside the Project Scope.....	18
5. Conclusion.....	19
6. Meeting Summaries.....	20



1. Introduction

1.1 Background

As part of the Windsor Bridge Replacement Project, WolfPeak Environment and Heritage were engaged to deliver the Heritage Interpretation Plan - Stage 2 for Thompson Square, including the existing Windsor Bridge. A substantial part of developing the Heritage Interpretation Plan was to undertake and facilitate consultation with focused groups from the community and other stakeholders.

The purpose of consultation enables the diverse views of stakeholders an opportunity to be heard, to generate ideas and themes and to offer a pathway forward. Consultation can often provide a sense of ownership for the interpretation of the place. It is meant to inform the process, to be considered when completing the tasks required for the project.

WolfPeak has conducted multiple stakeholder consultations and engagement sessions through a variety of methods and channels. These have included face-to-face workshops, one-on-one meetings, informal discussions, phone conversations, email correspondence and community research.

This report provides a summary of the consultation that has occurred to date and consolidates the feedback and themes which emerged. This feedback (and supplementary research) has helped inform the development of the Heritage Interpretation Plan – Stage 2 (HIP2).

It is acknowledged that earlier consultation occurred regarding the Windsor Bridge Replacement Project. It is important to note that this prior consultation and feedback is not within the scope of this report.



Figure 1 Image from the first community workshop event.

1.2 Report Structure

The information contained within this report has been based on the feedback received from all consultation sessions. It has been formatted under the interpretation categories on which the consultation was undertaken – directly related to the Heritage Interpretation Plan items.

Where the same feedback has been received multiple times, it has been combined for clarity. Where feedback relates to items outside the scope of this project, it has been noted in Section 4 for recording purposes only.

The report consists of the following sections:

Section 1 – Introduction

Section 2 – Consultation Participants

Section 3 – Consultation Feedback

Section 4 – Items outside the Project Scope

Section 5 – Conclusion

Section 6 – Appendix: Meeting Summaries

1.3 Consultation Formats

The consultation program was undertaken utilising several different formats and styles to ensure that stakeholders could provide feedback in comfortable and safe environments. These included:

- Workshop Events
- Roundtable Meetings
- One-on-one Meetings
- Informal Conversations
- Email Communication

1.4 The Interpretation Process

The ingredients of best practice for heritage interpretation are set out in the *Heritage Information Series – Interpreting Heritage Places and Items Guidelines – NSW Heritage Office 2005*. This consultation process is to help inform the development of the Heritage Interpretation Plan by ensuring that the interpretation is well conceived and designed, demonstrating clear understanding of Thompson Square, its audience and the heritage significance.

The Conditions of Approval, for which the Heritage Interpretation Plan is being developed to comply with, specifically, Condition B1 (paragraph 3) of the Infrastructure Approval SSI-4951 which states:

The Applicant shall prepare and submit a detailed Interpretation Plan prior to the commencement of pre-construction and construction activities for the Thompson Square Conservation Area including individually listed sites, non-Aboriginal archaeology and Aboriginal archaeology for the approval of the Director-General. The detailed Interpretation Plan must be prepared in consultation with the OEH and include specific media design, content, location and materials, prepared in accordance with the Guidelines of the NSW Heritage Council.



1.5 The Interpretation Options

The items that were included into the stakeholder consultation for feedback included the narratives, website and digital realm, signage, artefacts and the abutment treatment. The reason these were included were to establish specific feedback regarding the inclusion, materials, treatment and overall perception of areas of interpretations being considered for the project. A summary of the objectives for including these items and options follows below as a guide only.

1.5.1 Narratives

- Provide an inclusive approach to the history and heritage of the area.
- Provide information on the vast array and quantity of artefacts salvaged – and what they tell us.
- Ensure that truthful and honest history is engaged.
- Ensure appropriate language and voices are included (first person).
- Provide engaging stories, to capture the curiosity of visitors to explore further.
- Contribute to the intangible history of the area through the collection of oral histories.

1.5.2 Website

- Provide an opportunity for a larger amount of existing research and information to be displayed and available to a wider audience.
- Gives accessibility to local, national and international visitors.
- Allows the opportunity for continual growth of a resource for future generations.
- Provides access for individuals to include their “stories” into the history of the place.

1.5.3 Signage

- Provide a recognisable information point for visitors.
- Add to existing trails and enhance the visitor experience through wayfinding and design.
- Include elements of Aboriginal and non-Aboriginal art in the design.
- Provide an introduction to the archaeology of the site.

1.5.4 Artefacts

- Provide physical evidence to support the narratives.
- Engagement with the community through collections and display.
- Shows that Thompson Square is a place of significance for both Aboriginal and non-Aboriginal communities.

1.5.5 Abutment (Urban / Construction Design Element)

- Provide a visual connection to the interpretation of the place.
- Allow human-scale interaction with a tangible element of the interpretation – flooding.
- Diminish the bulk and scale of the abutment.



2. Consultation Participants

This report captures the consultation that has occurred as part of the HIP2. This section provides a summary of the dates and participants who attended workshops and roundtables. These sessions have formed the principal feedback mechanism for the Heritage Interpretation Plan.

In addition to below, one-on-one consultation with stakeholders and email correspondence have occurred and feedback contributed has been captured in section 3.

Please Note: it has been requested by the local traditional owners of the land assisting this process that we use the spelling “Dyarubbin” for representation of the Hawkesbury River. This request has been noted and confirmed.

2.1 Table 1 – Windsor Bridge Heritage Interpretation Plan (Stage 2) Consultation Undertaken

NOTE: Whilst all care was taken to ensure names were gathered at each meeting, there may be instances where they have not been recorded or have been unintentionally missed. This list is indicative only.

Date	Format	Audience	Participants
30 April 2019	Workshop	Community	Graham Edds, Hawkesbury City Council Heritage Advisory Committee; Danielle Wheeler, Hawkesbury City Council Heritage Advisory Committee; D. Black, Defenders of Thompson square; Jack Dand, ‘Heritage Act’; Jenny Lloyd ‘Heritage Act’; R. Ian Jack; Jan Barkley-Jack, Keri Whitely, Manager Cultural Services, Hawkesbury Shire Council; Helen Mackay, Hawkesbury Shire Council; Leanne Watson, Darug; Denis Gojak, RMS; Bobbi Brodie, RMS; Karina Rubenis, RMS; Graham Standen RMS; Mick Greentree; Elaine White; Wendy De Paoli; Dominic Wilkins; Erin Wilkins, Darug Education (also conducted Welcome to Country); Jacqui McLeod, Planning NSW; Sarah McRae; Barry Corr; Kate Mackaness.
14 May 2019	Roundtable	State Member for Hawkesbury	Robyn Preston MP; Kylie Christian, WolfPeak; Graham Standen, RMS
16 May 2019	Roundtable	Museum Representatives	Katherine von Witt, Museum and Gallery Manager, Hawkesbury City Council; Rebecca Turnbull, Museum Curator, Hawkesbury City Council; Keri Whitely, Manager Cultural Services, Hawkesbury City Council; Kylie Christian WolfPeak; Graham Standen, Roads and Maritime Services

Date	Format	Audience	Participants
23 May 2019	Workshop	Hawkesbury City Council Heritage Advisory Committee	Graham Edds, Michelle Nichols, Helen Mackay, Otto Cserhalmi, Ian Jack, Venecia Wilson, Peter Reynolds, Abigail Ball, Michael Edwards, Dannielle Wheeler, Deborah Hallam, Craig Johnson, Steve Rowling, Judy Newlaurd, Nathan Zamprogno, Sunehla Bala, Andrew Kearns, John Ross (HCC Councillor).
30 May 2019	Roundtable	Heritage Division	Siobhan Lavelle, Heritage Division; Felicity Barry, Heritage Division; Samantha Higgs, Heritage Division (phone); Kylie Christian, WolfPeak; Denis Gojak, Roads and Maritime Services (phone) Graham Standen, Roads and Maritime Services
4 June 2019	Presentation	National Trust	National Trust representatives/Task Force members.
11 June 2019	Site Visit - archaeology	Museum Representatives	Cos Coroneos, Cosmos Archaeology, Katherine von Witt, Museum and Gallery Manager, Hawkesbury City Council; Rebecca Turnbull, Museum Curator, Hawkesbury City Council; Keri Whitely, Manager Cultural Services, Hawkesbury City Council; Kylie Christian WolfPeak; Graham Standen, Roads and Maritime Services
10 July 2019	Roundtable	Hawkesbury City Council Staff	Andrew Kearns, HCC; Keri Whiteley, HCC; Graham Standen, TfNSW; Lorna Stevens, TfNSW; Otto Cserhalmi, Heritage Advisor to HCC; Kylie Christian, WolfPeak
17 July 2019	Site Visit	Heritage Council & Heritage, Community Engagement DPC	Frank Howarth, Chair of Heritage Council; Tim Smith, Director Heritage Operations; Siobhan Lavelle, Heritage; Stirling Smith, Heritage; Graham Standen, TfNSW; Lorna Stevens, TfNSW; Kylie Christian, WolfPeak
24 July 2019	Roundtable	Community	Graham Standen, TfNSW; Lorna Stevens, TfNSW; Kylie Christian, Wolfpeak; Jenny Lloyd, Heritage Act; Neil Dand, Heritage Act; Jackie Dand, Heritage Act; Pat Schwartz, Defenders of Thompson Square; Guy Boncardo, Defenders of Thompson Square; Elaine White, Historical Society; Michael Greentree, History Interest; Sarah Terry; Kate Mackaness, CAWB.
5 August 2019	Roundtable	Federal Member for Macquarie	Susan Templeman, MP; Mark Andrews; Graham Standen, TfNSW; Lorna Stevens, TfNSW; Kylie Christian, WolfPeak

3. Consultation Feedback

The table that follows captures the feedback, themes and ideas provided during the HIP2 consultation program. During this phase, some feedback provided was outside the scope of this interpretation project (e.g. existing bridge must be retained, police station should be ‘handed over’). This feedback has been captured where it is linked to other areas of the interpretation project and noted in Section 4.

The general overarching “take-aways” from the feedback, that have been identified from the consultation process include, in no particular order:

1. The narrative is vital – the content, the language and the voices telling the stories; the themes and storylines.
2. Words matter – appropriate language and terminology must be consistent. Use of Aboriginal people to write Aboriginal perspectives.
3. Inclusiveness of the storylines and truth in storytelling. History should be factual, interesting and provide opportunities to engage with the real story.
4. The Museum’s role – how does the Museum fit into the heritage of the Square; how can it be utilised further.
5. Andrew Thompson – hero or villain; complexity to his involvement in the area and the lasting legacies he provides.
6. Don’t clutter the square – with signage, public art, etc.
7. The River and its story – environmental, the Bridge, archaeology, usage, flooding.
8. Use digital to expand the interpretation story – too much history for signage.
9. Keep the artefacts on Country – preference for artefacts to be housed and displayed locally.
10. The remaining archaeology – barrel drain, box drains, shipwreck; what is to be done.

For ease of use and clarity the table has been structured, to provide adequate information on similar points, as follows:

- Category – Type of interpretation system
- Theme – Overall subject of the idea
- Concept – Specific interpretation/method preferred
- Nuance – Further context to the theme or concept



3.1 Table 2 – Consolidated Feedback Under Interpretation Categories

Category	Theme	Concept	Nuance
NARRATIVES	Darug People	Local Aboriginal history prior to arrival of Europeans. Creation story and river.	<ul style="list-style-type: none"> Aboriginal people were and are in existence! 50,000 years. Aboriginal story as told truthfully and not covered by glorified colonial history Eels
	Quality and truth	Balancing different sources of info (archaeology, oral history etc.)	<ul style="list-style-type: none"> Openness about what is and what isn't known and what is evolving. Fact checking older historical texts.
	Cross-cultural stories and themes	Narratives of all As continuous and relative Inclusive agricultural story Timeline of 'The Place'	<ul style="list-style-type: none"> Resilience Resources Climate change/environmental change Places of national significance River and its relationship to the town's development. Contact story Ongoing and inclusive timeline (to date)
	Colony of Green Hills (Windsor)	Story of Windsor and Thompson Square post European arrival.	<ul style="list-style-type: none"> European history of the site and relationship to the early Sydney colony. Militarised zone. Development of the Square Naming of the Square and town. Interwoven with or included as inclusive cross-cultural timeline of the site. Georgian Square development

Category	Theme	Concept	Nuance
	Narratives in the landscape	Significance and recognition Evolution of infrastructure River and flooding	<ul style="list-style-type: none"> • The bridge • The drains and wall. • Wharf (sailing and steam), railway, bridge. • Impact and history of flooding with 'artistic flair'.

Category	Theme	Concept	Nuance
WEBSITE	History and Language	Providing a space for telling the stories of our past (accurately) Both Aboriginal and Colonial histories told as continuum of time Ideas of change and continuity Oral histories Historic images	<ul style="list-style-type: none"> • Acknowledging the importance of river to Aboriginal community • For example, incorporating Aboriginal creation story of river and associated language • Acknowledging frontier wars • The impacts such events had on European and Aboriginal interaction, as well as; • The impact such had on each community individually • Host or provide links to existing oral histories held by council/library. • Host or provide links to existing historic image repositories. • Fisher Lucas – 1975 quote regarding Thompson Square.
	Accessibility	As a curriculum hub for teachers (early childhood and beyond) Information available for all, including the general public, researchers, academics QR Codes on signage	<ul style="list-style-type: none"> • Provides learning aid to teachers • Learning plans • Documents (archaeological reports) be made available and widely accessible • Also, user friendly • User friendly • Multimedia and interactive elements • Provides access for diverse groups through QR readers linked to website. • Allows direct access to audio history through QR codes directed to website.
	Admin	Who and how?	<ul style="list-style-type: none"> • Funding for website • Funding for the admin • Who should be in charge? Academic, Museum?

Category	Theme	Concept	Nuance
SIGNAGE	Where	Minimal signage, less clutter. Bring buildings into the space Information signage at railway station. Old Pleasure Grounds (north side of river)	<ul style="list-style-type: none"> • Use infrastructure or natural features • Tell story on footpaths, steps and seating • Signs on paths • Use apps and QR codes • Signs short and simple (use website for info storage) • Signs to draw tourist attention from railway station. • Use remaining section of bridge/retained bridge as interpretation signage 'hub'. • Could be used for additional signage to not clutter square.
	Subject matter	Research target audience Tell inclusive history Incorporation of Darug art, stories and timeline The bridge Nepean River Historical views and structures which have altered.	<ul style="list-style-type: none"> • Aboriginal creation story • Agricultural histories of both Aboriginal and European • Continuity of history – brief engaging commentary, designed to provide most important information and direct interested people to website. • Appearance and structural design of bridge. • River and flooding (noting that some feedback suggested flood signage should be minimal, while others suggested it was more significant). • Bandstand – previously used by the Aboriginal community

Category	Theme	Concept	Nuance
	Visual design and materiality	<p>Include Darug language/dual language signage</p> <p>Use of Boorooberongal totems</p> <p>Abutment design</p> <p>Signage materials</p> <p>Broad design, materials and style should match future heritage/place signage across the Hawkesbury area.</p>	<ul style="list-style-type: none"> • Male flying fox (Wiranibi) & female possum (Wuban) • Fit in with the landscape • “No rusty iron (Coreten) or concrete blocks, not appropriate for area” • “Coreten looks good” • Should sandstone feature prominently as part of interpretation – noting there are no sandstone buildings? • Holograms (glazed overlays/images) • Historic images and comparative images big “draw card” • Museum interpretation under bridge: • Display artefacts and tunnels • Tell our stories here • Thompson Square should not have vastly different signage to other significant areas. • “Look to Barangaroo for good signage example” • Re-use silky oak timber which would otherwise be removed from site for signage/furniture. • Durable and resilient to elements and vandalism.
	Respect, Inclusivity and Ethics	<p>Use careful language</p> <p>Not one truth but many perspectives</p> <p>Be inclusive</p> <p>Accessibility</p>	<ul style="list-style-type: none"> • Respectful language • Don’t hide the facts • Equal representation and access for all communities • Prams, wheelchairs and walking frames, braille.
	Responsibility	Who, what, where and how?	<ul style="list-style-type: none"> • Who will be in charge of the maintenance of the signs and what resources will it take? • Museum?

Category	Theme	Concept	Nuance
ARTEFACTS	Where	Keep locally Aboriginal artefacts Colonial artefacts Museum Assistance for museum.	<ul style="list-style-type: none"> Stay on Darug country Interpretation display in local museum and included in signage Stay onsite if possible Should be decided by Aboriginal community on where the Aboriginal artefacts are stored Should be kept in Hawkesbury, preferably Square (e.g. in stairs or in ground.; Displayed in museum, Pioneer Village or outside in the Square. One-of financial assistance for storage and display. Incorporated into the new bridge and or paths throughout the Square and where artefact was found.
	How	Display insitu where possible 3D modelling for education purposes Online catalogue Thematic displays	<ul style="list-style-type: none"> Not just on multimedia Display under bridge Outdoor museum Requirements for storage space
	Interpretation	Short and to the point Respect and sensitivity	<ul style="list-style-type: none"> Inclusive of all Educational and historical value
	Audience	Aboriginal community Youth education Locals Tourists Academics	<ul style="list-style-type: none"> Make access to interpretation easier The youth are the next caretakers for this area – what do they want?

Category	Theme	Concept	Nuance
	Larger artefacts	Representational span of bridge Boat Box Drain Barrel Drain Sandstone curbing	<ul style="list-style-type: none"> • Space in museum • If not conserved should be re-buried and interpreted • Can part of the barrel drain be displayed? • Not excavating around and exposing the barrel drain is an 'unrealised opportunity' for interpretation of the heritage of the square. • Where conservation works are warranted, how and where will the artefact be removed, stored and displayed. • 3D images • Sandstone should be retained for road curbs. Is new sandstone faux heritage?

Category	Theme	Concept	Nuance
ABUTMENT	Visual Presence	Façade Treatment	<ul style="list-style-type: none"> • Leave it concrete • Don't include floods • Grow ivy on it • Make the blue lines brighter • Include plaques and dates • Use sandstone cladding • Project holographic images onto the wall and around the Square • Leave the design as it – we like it • Place public art/sculpture onto the wall

4. Items outside the Project Scope

The following items have been recorded as part of this consultation process; however, they are outside the scope of the Heritage Interpretation Plan. These include:

- Retention of the existing Windsor Bridge in its entirety.
- The Urban Landscape Design.
- Police Station Building – to be handed over “to community?”
- Uncover the barrel drain for community viewing.
- Funding for additional interpretation outside of the project area – i.e. New Museum Wing.



5. Conclusion

The HIP2 has been informed and influenced by the feedback, concepts and ideas, contributed by local community organisations, government stakeholders and individuals.

All categories and themes were raised across multiple sessions with many concepts common and undisputed (e.g. having a website, non-cluttered signage, inclusive and truthful historic story, Aboriginal artefacts remaining on Darug land), while others were specific to the audience (such as museum funding). Not unexpected, there was some variability regarding some concepts and comments, these included in signage materially (some like Coreten, others don't), location (variability around south or north of river), subject matter (is the flood important for signage?) and artifacts (excavation and display of barrel drain vs interpretation and preservation underground). In these instances, the HIP2 takes into account best practice in heritage interpretation, expert advice, stakeholder preference, value for money and the overall impact of the narrative when viewed through an historic lens.

The final HIP2 document and physical/digital components (e.g. signage design, website) are currently being completed. There will be further engagement with focused stakeholders prior to being concluded. Additional contributions to non-static/fixed elements, such as the website, will continue to be accepted and, where appropriate, included in the content.



6. Meeting Summaries

The following items are summaries from the formal meetings during consultation. Further informal or site visit style meeting occurred where meeting minutes and/or summaries were not taken.





WINDSOR BRIDGE REPLACEMENT PROJECT –
HERITAGE INTERPRETATION

CONSULTATION WORKSHOP REPORT

9 MAY 2019

V0.0

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CONTENTS

1.	OUTLINE OF WORKSHOP	2
1.1	Site Visit	3
1.2	Workshop	3
1.2.1	Discussion Points	4
1.2.1.1	The Website	6
1.2.1.2	Narratives	8
1.2.1.3	Signage	11
1.2.1.4	Artefacts	13
1.2.2	Spending the Coin	15
1.2.3	Examples of Interpretation Installations at Australian Heritage Sites	17
1.2.4	Signage Style Types	18
1.2.4.1	Sign A & B	18
1.2.4.2	Sign C	19
1.2.4.3	Sign D	20
1.2.4.4	Sign E	20
1.2.4.5	Sign F	21
1.2.4.6	Sign G	22
1.2.4.7	A Summary of the Concept Signs	22
1.3	Other Issues Raised	23
1.4	Conclusion	24

1. OUTLINE OF WORKSHOP

The interpretation consultation workshop was held on the 30th April at Lynwood Country Club, Pitt Town, NSW. It was facilitated by Dr Susan McIntyre-Tamwoy.

Attendees Included:

Graham Edds, Hawkesbury City Council Heritage Advisory Committee; Danielle Wheeler, Hawkesbury City Council Heritage Advisory Committee; D. Black, Defenders of Thompson square; Jack Dand, 'Heritage Act'; Jenny Lloyd 'Heritage Act'; R. Ian Jack; Jan Barkley-Jack, Keri Whitely, Manager Cultural Services, Hawkesbury Shire Council; Helen Mackay, Hawkesbury Shire Council; Leanne Watson, Darug; Denis Gojak, RMS; Bobbi Brodie, RMS; Karina Rubenis, RMS; Graham Standen RMS; Mick Greentree; Elaine White; Wendy De Paoli; Dominic Wilkins; Erin Wilkins, Darug Education; Jacqui McLeod, Planning NSW; Sarah McRae; Barry Corr; Kate Macaness.

Representatives of Office of Environment and Heritage were invited to attend but did not accept the invitation.

WolfPeak Representatives Included:

Project Lead: Kylie Christian

Facilitator: Susan McIntyre-Tamwoy

Historian: Sue Rosen

Assistants: Natalie Abedi, Brittany Christian

The community consultation event was conducted in the form of a Knowledge Café with 4 café tables (see Figure 1) that explored related but different topics.



Figure 1 - One of the tables in the café as work progressed.

This document is a summary of the discussions and is not intended to be read as detailed minutes. It is a full record of the matters documented on the sheets (tablecloths) produced during the workshop including comments on those worksheets and on the interpretation examples and ideas posted on the walls by fellow participants.

1.1 Site Visit

Most attendees met at Lynwood at 8.15 am and a bus took us to Thompsons square where Kylie with inputs as required from Graham Standen explained the physical locations where interpretation devices or elements could be accommodated in the finished project.

The bus then returned to Lynwood for the workshop and several more participants joined.

1.2 The Workshop

Erin Wilkins welcomed all the participants to Darug country and acknowledged past and present traditional owners.

Susan provided an overview of the agenda for the workshop and Kylie provided an update on Stage 1 of the Interpretation Plan that had already been completed i.e. the strategy that set out the agreed framework for the interpretation (which is available on the RMS website). Around the walls were placed several ideas of possible interpretation approaches from other heritage sites.

Susan provided a brief overview of the heritage recovery and investigation work that had occurred on site. This overview was provided as 3 slides prepared by Dave Marcus, AAJV; Alan Williams AAJV and Cos Coroneos of Cosmos Archaeology. The slides addressed three points:

- What was done;
- What was found; and
- What was special about each of the three streams of archaeological investigation i.e. Colonial /Post- Colonial (Historic), Aboriginal and Maritime Archaeology.

Following these presentations Barry Corr raised a point about the need for care with 'language' used. In particular he did not like the use of the terms 'hunting and gathering' (as implying a limitation on Aboriginal economic activity in the past) and 'post-Colonial' (as politically since there has been no treaty it could be argued that we have not yet reached a post-colonial period in our history in Australia).

Jan Barkley-Jack raised the point that it was important to be precise when speaking of Thompson Square. Specifically, it is a "Square" not a "park".

Susan agreed that language was important and noted that the words Colonial/Post-Colonial archaeology in the slide presented were not actually used by the AAJV who conducted the investigation. Their original heading was 'Historical Archaeology' but she found that term also to be problematic when it was used to imply that the modern historic period was somehow not Aboriginal.

The interventions were a timely reminder that any interpretive signage would need careful attention to terminology used.

A 'host' was nominated for each of the café tables. The host's role was to stay with the table and as new people joined, to update them on discussions held so far and then seek their additional inputs. The hosts were: Denis Gojak, Graham Standen, Mark Lester and, Helen Mackay.

1.2.1 Discussion Points

Each café table had a topic for discussion they were:

1. **The Website** – what should it cover? What features should it have e.g. Ability for community to add stories? Any innovative ideas? Who is the target audience? i.e. schools, general public, researchers?
2. **Narratives** – what are the key stories? How do we control the quality or 'truth' of the content? Are there keepers of stories that should be interviewed? How can we integrate the built/colonial heritage and the Aboriginal, historic and maritime archaeology through narratives? For example, flood history has shaped the community of Windsor through time- how can this story be incorporated possibilities include marking flood levels on the stair or abutment.
3. **Signs** – How do we capture the complexity without cluttering? What are the key messages for signs as distinct from other media like websites? How do we integrate the built/colonial heritage and the Aboriginal, historic and maritime archaeology?
4. **Artefacts** – What role should the artefacts discovered play in the interpretation? What should we do with them? Where should they be kept/curated? How can we build them into the interpretation?



Figure 2 – One of the table hosts providing a summary of the main points from their table.

While the host remained based on their table the signal was given 3 times during the course of the workshop for the other participants to rotate to another table and make contributions to that topic. A large butchers paper 'tablecloth' and coloured pens and stars were used to record discussions.

Once all contributions were made in this way the Café host was asked to give a summary of the main points in the discussions at their table and all the tablecloths were added to the walls. All delegates were then asked to review the four tablecloths and use large format post-it notes provided to add any extra relevant points that they felt should be included.

The points as documented on the tablecloths are listed in the following section.

1.2.1.1 The Website

- Most historical information should go on the website so as not to clutter Thompson Square
- Needs to include links to the archaeological reports (mentioned twice)
- Who will be the web administrator and who decides what goes on the website? Where will it be housed? (Reiterated three times). Added Post-it note suggests State Library.
- Who can post to the website - storytelling?
- Would need funding for dedicated position
- Link to bigger vision of history- Thompson Square- colony, Aboriginal.
- True spelling and meaning of Hawkesbury River
- *Gorangatch* River – our creation story- eels
- Animated video to tell our Aboriginal story
- Virtual tours
- Audio visual
- Link to other group resources and projects
- Software applications “Apps”
- Darug
 - true stories/histories
 - welcome to country (mentioned twice)
 - Darug Language
 - Acknowledge frontier wars- how long ago
 - Impacts of colonial infrastructure to Darug: people, infrastructure, resources
 - Use Darug Artists
- Curriculum based activities
 - Teacher learning plans
- Website as alternative to local signage
- Use of QR readers to connect to website
- Light House experience¹– all or nothing -not mickey mouse!
- Legacy to the nation - 50% of population lived here
- Awareness of literacy issues
 - Visual are best way to introduce the site with specialist or detailed reports ‘at the back’
 - Needs to be user friendly, easy access
 - Virtual tour
 - Fit into early education curriculum change and continuity
 - Now and then photos
- Artefacts in context- animation adds to story
 - Archaeological details
 - Take things out of isolation
 - Bigger view- e.g. drain fits into building inland portion of infrastructure- vision - transformational
- Layers of ‘Massie Evans’² view - Need academic rigour

¹ The term lighthouse project refers to a model project that aims, besides its original purpose, to have a signal effect for numerous follow-up projects as they look towards it for inspiration and guidance.

² What does this mean??

- No boundaries- continuum- unbroken timeline
- European 1795-1816 Frontier conflict
 - Impact of European arrival
 - 1st communication by settlers
- Target audience – for who
 - All
 - School
 - Researchers-academics
 - Locals
 - By who
 - Council admin, HAC, museum – who has admin rights and responsibilities
- Language
 - indigenous language
 - local language
 - 2 labels

Post- it- notes added (where not referred to above):

- The brief must include the preparation of digital as well as signage so there must be an amount for this so the Suggestions here should be achievable
- The whole visualness (sic) of Thompson Square has been ruined by this proposal
- The Heritage has been vandalised for the communities and the nations values.

1.2.1.2 Narratives

- The 1874 Bridge is by its nature Interpretative- it must be retained
- Key Stories
 - Depends on guidance locals, tourists³
 - Why the Square is where it is
 - Andrew Thompson risked his life and ultimately sacrificed it to save a lot of people in floods. This is why Lachlan named the Square posthumously in honour of Andrew Thompson on sat 11th Jan 1811.
 - Earliest network of convicts
 - 1790s creation of government precinct
 - Corroboree story
 - Length of occupation from 50k years ago
 - Early boating, shipping, transport (pre 1814)
 - Market square
 - pre-Andrew Thompson
 - post Andrew Thompson
 - Flood history, recovery and resilience
 - Do not overlook this it will recur!
 - Stocks
 - Access across river and down river
 - Tidal River
 - Engineering story
 - Barrel drain
 - major early infrastructure
 - Its role in reconfiguring the purpose of the square
 - Protest story
 - CAWB presence
 - Samuel Marsden's association with the square
 - Massacre in the Hawkesbury/ frontier wars
 - Contact period and what happened then
 - True Darug Story
 - Creation Story.
 - Post-it-note added: Aboriginal people are from here and still here
 - Cross-cultural stories and themes
 - Resilience
 - Food bowl/resources
 - Climate change/environmental change
 - Place of National significance
 - River
 - Contact story
- Narrative is so much more than words!
 - The bridge
 - The sandstone kerb and guttering

³ Not sure what this comment means??

- The drain and wall
 - They are all part of the narrative
 - Bridge and guttering should not be removed and
 - Drain and wall should be revealed
- Quality &⁴ Truth
 - Balancing different sources of information- archaeology, oral history etc
 - Family histories with connections, Aboriginal and non-Aboriginal
 - Inconsistency between historic /interpretation themes between documents
 - Openness about what is known and unknown
 - December interpretation plan- May 2018 contains false statements
 - Council rejects statement by RMS that it refused to comment
 - Consultation with Knowledge holders has not been as promised to date
 - Not best practice as no community consultation May 2018
 - It is important that the Aboriginal story is told truthfully and not covered by glorification of colonial history
 - Visual Narratives
 - use pictures that look into square in their correct locations e.g. Nth side – very legible in landscape
 - false being able to look out views from square
 - comments later added – “examples form Toongabbie /Castle Hill
 - Square being misrepresented as a park
 - Research
- Words Matter
 - Enthusiasm and excitement about the significance of Thompson Square is missing /down played. History is being dulled down.
 - Too factual and dry
 - Truth telling
 - Different perspectives-respectfully and accurately

Post- it- notes added (where not referred to above)

- Margaret Catchpole as a personal associate of note for the square is inappropriate because it is not supported by any documentation. Samuel Marsden is a much better choice coming regularly and being based in the Square from 1795 and the witness in a seminal trial for ex-convict rights which originated in the Square with?? John Harris
- Recognition of the importance of this space to the wider nation
- Recognising the 1794-1800 settlers for whom the Square was made in the first place to provide a Government Precinct where stores could be obtained, military protection sought, and musters attended. A civil and a civic function from the beginning and the contact problems this saw.
- Until the late 1880s Windsor as a port served the Pacific. The story of environmental changes re sedimentation of the river so that the bridge was almost redundant is worth telling.
- A flawed interpretation Plan from Stage 1 onwards- interpretation integrated with the project outcomes.

⁴ The text as written on the sheet said ‘or’ but from reading the comments I believe they meant ‘and’.

- It was also noted to convenors during the workshop that some in the room felt that there was a distinct lack of younger opinions expressed and that given it is the next generation that will need to continue the narratives that more consultation with younger people should be carried out.

1.2.1.3 Signage

- Research
- Types of signage
 - Wallaby is inappropriate as are totem poles – not A & B (this comment refers to one of the examples of signs posted on the wall – see Figure 6)
 - Consider what could go on the new bridge
 - Horizontal signage
 - Don't detract from landscape
 - C & D preferred (again reference to examples on walls)
 - Historical photographs are biggest draw card and comparative images
 - Less is more don't drown the environment
 - Use infrastructure
 - Tell the story along the paths or steps and seating (e.g. Parramatta Square)
 - Incorporate signs in paths
 - Use apps and QR readers
 - Use footpaths, seating, pathways, walls, balustrades things that have a multi-purpose
 - Place on new infrastructure -quality is better than quantity
 -
 - No concrete blocks or rusted iron
 - Not appropriate to the area
 - Protested by Aboriginal people
 - Use sunken signs
 - Other media for visually impaired- braille
 - Feel and see the real thing (artefacts) rather than signage alone.
 - Display on site – bridge
 - Signage is fixed in time whereas websites and apps can change
- Subject matter
 - Research into target audience
 - Massacre/conflict stories should be told
 - Agricultural story from Aboriginal to European
 - Return or acknowledgement of bandstand- previously used by Aboriginal people
 - Continuity of story of Aboriginal and European and how they overlap
 - Discussion of militarised zone and its significance to the greater story
 - Consider educational opportunities and ability for school children to understand (curriculum based)
 - Visual photographs of artefacts
 - Darug art, stories and time line
 - No Kangaroos- use Doorrooberongal (sp?)⁵totems instead
 - Male Flying fox- *Wiranibi*
 - Female- Possum- *Wuban*
 - Thematic subtle emblems

⁵ (in text on butcher's paper spelt Boroowongal and on attached paper spelt 'Doorrooberongal' Should this be Burreberongal? Will need to confirm the preferred /accepted spelling.

- Respect and inclusivity
 - Wording needs to be respectful, sensitive- gone through a process of consultation
 - There isn't one truth, one story- there are many perspectives
 - Shouldn't be a dominant story- inclusive
 - Include Aboriginal language
- Truth-telling
 - Don't hide facts
 - Contact stories of decimation
 - Massacre sites- Thompsons role-signed off on martial law.
- Access
 - Wheelchairs, prams and walking frames
- Bring buildings into space
 - In-ground signs should refer to houses, curtilage, Aboriginal heritage.
 - The piece of grass is not the only important thing – broaden to include buildings
- Use CMP that HCC prepared
- Real things not pictures
- Signs in Darug and English- same size- both important
- Holograms
 - story on abutment
 - Audio on App
- Museum interpretation under bridge
 - Controlled environment
 - Display artefacts
 - Display tunnels
- Lots of consultation and input
- Responsibility for maintenance of signage into the future- who? What resources?
- Signs short and simple and link to website
- Signs more visual

1.2.1.4 Artefacts

- Where
 - Should be kept on country/local
 - Stay on Darug country- interpretation display in local museum and included in signage
 - Stay in Hawkesbury and preferably on site
 - Display *insitu* where possible, Not just on multi media
 - Display artefacts beneath the bridge on site
 - 3D modelling for education copies
 - Online catalogue
 - Darug people should decide where Aboriginal artefacts are stored
 - Not with Deerubbin LALC
 - Artefacts to remain on site preferably and not fragmented into multiple repositories
 - Colonial artefacts Should be stored in Hawkesbury in Museum, pioneer village or another purpose-built facility
- Interpretation of artefacts
 - Artefacts construction (e.g. drain) needs to be interpreted
 - Maintain flexibility as history will be re-written
 - There is more than one story/interpretation
 - Be careful respectful and sensitive
 - Short sharp stories for interpretation
 - Original mud mortar needs to be part of any reconstruction
 - QR Code on signage can bring up information about artefacts
 - Embedded into display and infrastructure
- Who is the audience?
 - CAWB Petition signatories
 - 32% Hawkesbury
 - 56% other NSW
 - 11% interstate and
 - 2% overseas
 - Aboriginal community
 - Youth education
 - Tourists
 - Locals
 - Academics/special interest people
 - Target Youth- Learners, adult -Information; Experts will source info elsewhere
- Artefacts are
 - Evidence
 - Assist with true stories -give us dates
 - Of state and national significance
 - Of historic heritage cultural significance
- Importance of interpretation entire material- makeup of the system (barrel drain)
- Resources for storage and display
 - Thematic displays
 - Requirements for display space and storage space

- 3D Modelling to facilitate on line access
- RMS or digitize the collection
- Outdoor museum
- RMS/State Government must provide ongoing secure funding for maintenance and preservation of artefacts- council cannot afford to do this long-term.
- As many artefacts as possible to retained on site
 - Embed in infrastructure to ass texture and feel and environment to site
- Multiple artefacts to be displayed in schools and educational facilities
- Artefacts
 - need to tell the whole story- there are many stories and perspectives
 - support the narratives – Thompson Square Vs Aboriginal naming(?) place⁶
 - need to play a role in storytelling
- Questions
 - Care?
 - Control?
 - Access?
 - Research
 - Preservation
 - Educational and historical value?
 - Careful storage – who? where?
- Approximately 3,000 colonial, 20,000 Aboriginal, and 3,000 maritime artefacts recovered
- Quote from 1975 document (written twice once on post-it and once on sheet): *Fisher Lucas Architects for Windsor Council 1975: “The integrity of Thompson Square...is its unselfconsciousness- its lack of pretention. It is strongly recommended that every effort be made to preserve the essence -that no pretentious or historically artificial improvements be carried out”*
- Rename the Square
- Moral imperative to use the artefacts to represent an inclusive interpretation of Thompson Square
- Room for revision of artefacts-accessibility.

Post-it notes not covered elsewhere on the Artefacts Café tablecloth included the following:

- Is there a way of retaining the artefacts and display integral with the bridge and to showcase the real archaeology beneath?
- Retain Thompson Square’s lack of pretention-leave it alone
- Local/State government partnership into the future for maintenance and operation of interpretation, care and display of artefacts.
- 30,000 storage space staff money- a state national and local responsibility and cultural asset
- If old bridge remains for foot traffic only a timeline on each side of the rails could be installed Aboriginal and Colonial. Use the savings in demolition costs for repair and interpretation.

⁶ Not sure what this statement means

1.2.2 Spending the Coin

After the discussions at each of the café tables and the report back from the table hosts, participants excluding RMS staff, were invited to consider all the information gathered including the 'tablecloths' the post it notes and the examples of interpretation installations and highlight anything that they thought was a really worthwhile idea or option by sticking a gold coin beside it. Each participant had been issued with 5 gold coins for this purpose as they registered for the workshop.

Website 13 gold coins		
Issue	Detail	Coins
The heading website	(taken to mean the importance of having one)	4
Funding	need funding for a dedicated position	3
Not to clutter Thompson Square	The importance of putting most historical info on website rather than cluttering the square with signs	1
The website and site as part of something bigger	Link the website to a bigger vision of history- Thompson Square, colony, Aboriginal	1
	Link to other groups resources project and related apps	2
	Legacy of a Nation	2

Narrative 31 gold coins		
Issue	Detail	Coins
The physical fabric as narrative	Retain the bridge	6
	Retain bridge and guttering and reveal wall and drains	6
Aboriginal story	Contact period and what happened then True Darug Story	4
	Creation Story	1
	Truth telling	2
	River – Gurangatch Fences/farming fishing resources Frontier wars	2
Andrew Thompson	Saving people Reason for name of square	3
Quality and truth	Respect and accuracy	2
Consultation with the right people	Consultation with knowledge holders	1
Visual narratives	Importance of views looking into square	1
National Significance	Recognition of the importance of the space to the wider nation	3
Agricultural history		1

Signage 19 gold coins		
Issue	Detail	Coins
Aboriginal Heritage	Use Doorrooberongal (sic) totems flying fox and possum	3
	Signs in Darug and English	2
Utilise existing and new infrastructure	Paths, balustrades, steps seating etc	3
	Less is more do not drown the environment	1
Use CMP HCC prepared		1
Museum Interpretation under bridge	Display artefacts and tunnels	5
Consultation	Lots of consultation	1
Real things not pictures		1
Acknowledge/reintroduce bandstand		1
Recognise continuity of story	Aboriginal and European and overlap	1

Artefacts 28 gold coins		
Issue	Detail	Coins
Keep locally	Don't fragment into multiple repositories	2
	Showcase with the archaeology and keep with the bridge	2
	Local museum with interp - Darug artefacts	1
	Kept on country preferably display <i>in situ</i>	2
	Keep local for community/Hawkesbury	2
Rename the Square		1
Quote from 175 doc	No pretentious or historically artificial improvements	4
Significance	Artefacts are of local state and national significance. 30,000 artefacts a state national local responsibility	2
Museum Interpretation under bridge	Display artefacts and tunnels	5
language		1
RMS/State Government must provide ongoing secure funding for maintenance and preservation of artefacts		6

1.2.3 Examples of Interpretation Installations at Australian Heritage Sites

Examples of interpretation installations at other sites and some ideas for possible signage at Thompson Square were presented as a display around the walls of the room. People were invited to comment on these via Post-it notes and/or gold coins if they had specific thoughts or preferences.



Figure 3 Group of examples displayed during the workshop

Most of the examples did not attract specific comments although generally there was a verbally expressed resistance to overall modern installations and those made of rusted metal. Specific positive comments were only made on two examples i.e. 3 and 18.

Example 18 (See Figure 4) was awarded a gold coin



Figure 4 Example 18 - a simple sign low key sign

Example 3 (see Figure 5) was awarded a gold coin and a post-it-note saying “awesome idea”

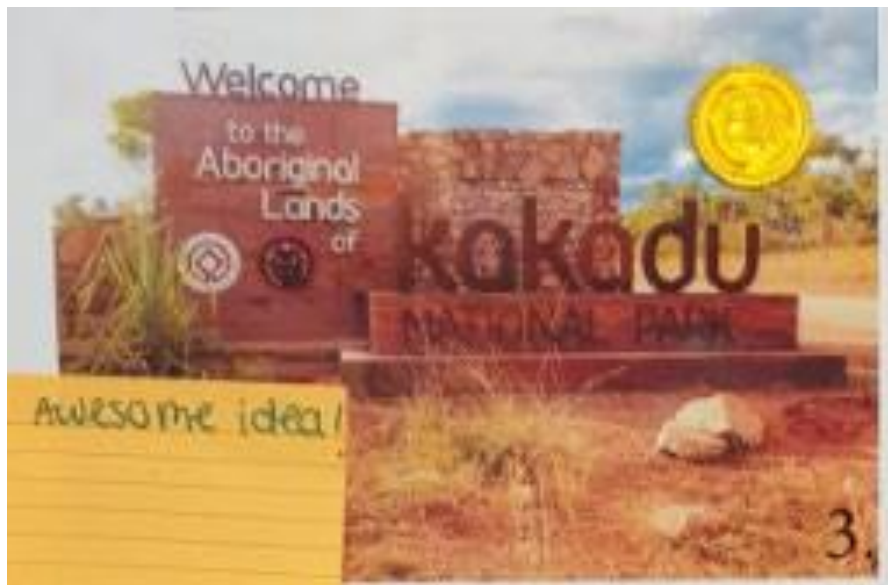


Figure 5: Entrance sign acknowledging site and Aboriginal land

1.2.4 Signage Style Types

1.2.4.1 Sign A & B



Figure 6: Possible sign type A (above) and B (below)

I have grouped these together as most of the comments appear to apply to both. Each of these examples consists of a cluster of 3 timber posts (see Figure 6).

- Totems related to the local Aboriginal people rather than general animals are appropriate with explanation (the reference is to the inclusion if a wallaby on the base of the plinth.
- Less is better - this is inappropriate.
- No!! I Hate these.
- Referring to B- More is better! - Love this idea and a gold coin
- Avoid clutter, trip hazard, invitation to vandalism interference with site lines.
- Option A also received a gold coin
- High precision cut wooden block are inappropriate to display the Aboriginal curatorship of the Square area. Use either in ground signage or crafted plinths with more appropriate to what Aboriginal tools would have manufactured. This comment has a gold coin.

1.2.4.2 Sign C

This sign format was not popular despite allowing for direct comparison between the current scene and the historic past through the use of transparent panels (see Figure 7). This appears to have been partially because participants focussed on the content of the sign which was intended to be indicative – hence the remark that the older buildings should be featured; and partly due to the modern asymmetrical style which some participants thought to ‘trendy’.

Windsor Bridge Replacement Project; Heritage Interpretation Concepts | DIGIGLASS



Figure 7 Digiglass, asymmetrical option

- No
- No!! I Hate these (It was unclear whether this note applied to both type C and D).
- There is not enough portrayal of the earliest settlers for whom the Square was constructed. These types of trendy signage bear no relevance to an ability to portray the simplicity of the

eighteenth century square (see Figure 7). The signs need to show that an eighteenth-century square was defined and created by the building curtilage from 1795. This was simple adzed buildings (plenty of examples < indecipherable > that have morphed into Georgian and Victorian.

1.2.4.3 Sign D

Possible option D (see Figure 8) was similar to C in that it also incorporated a see through (Figure 7) iglass panel, however using a much simpler design and combined with an option of a sign mounted on a sandstone wall.



Figure 8 similar to option C but less dramatically asymmetrical

- No
- This is OK
- Like the use of early photos
- 3 gold coins

1.2.4.4 Sign E

This option was a cluster of Coreten signs (Figure 9) and it received a mixed reaction. It received 3 gold coins perhaps because it provided the option for several panels and therefore the opportunity to include information on the multiple themes. However, there was objection to the use of rusted metal.



Figure 9 Cluster of Coreten metal signs utilising both story boards and etched motifs

- No!
- Agreed (No)!
- Rusty iron doesn't reflect any existing material in the Square
- If signs are to be used the information must be accurate not generalised (this is interpreted as a neutral comment as there was no information on the signs at this stage)
- There was one comment of "love these"
- 3 gold coins

1.2.4.5 Sign F

The only comment on this sign (see Figure 10) was that someone thought it might present a trip hazard due to its low height.



Figure 10 Lowset Coreten sign with rounded shape and Aboriginal cut out motif

- post-it-note says "possible trip hazard"

1.2.4.6 Sign G

This sign was the most unpopular. The boulder-like shapes (see Figure 11) were not considered reflective of the landscape.



Figure 11 Similar to 7 but larger -somewhat reminiscent of desert boulders

- received a gold coin but received four comments:
 - No!
 - Agreed No!
 - Prefer on bridge structure in path
 - No!!
 - I hate these!!

1.2.4.7 A Summary of the Concept Signs

There is a definite preference for simple discrete signage of either sandstone or timber and if the latter, then potentially something carved or shaped (a variation on ideas A and B - see Figure 6). Option D with the conservative shaped timber and Digiglass construction and, in particular, the low sandstone wall with mounted sign appeared to gain the most positive comments and 3 gold coins.

Coreten steel as a sign fabric was mostly opposed as not reflecting the landscape and verbal preferences for timber and sandstone were made by several participants. Other interpretative installations were referenced in the 'Signage Café' such as embedding signs, plaques and objects in the path, stairs and walls of the bridge structure with the intention repeatedly expressed of the need to avoid cluttering the Square.

1.3 Other Issues Raised

During the workshop there were a number of issues raised that were either over-arching and /or not directly relevant to one of the café table discussions. These were recorded on a flip chart to be considered where appropriate. They included:

- This should be treated as a 'Lighthouse Project' and could be a partnership with the National Museum or a university
- Language needs to be accurate and responsive
- Wrecks – where are they and how are they being stored until a decision is made. This question was followed up with the maritime archaeology consultant Cos Coroneos. Many of the artefacts are stored in an off-site facility submerged in water to prevent drying out and deterioration. Either a decision needs to be made and funding committed to fully curating and or restoring these items or they should be reburied in a similar environment i.e the river to preserve them.
- Recovery of bricks – several participants said they had observed workers breaking bricks and not using appropriate tools and techniques to dismantle the brick structures and salvage the bricks. A thin blade along the mortar joint should be used to separate the bricks. RMS to investigate.
- It was noted that everyone in the room had a commitment to the interpretation project: the RMS team needs to work with them to bring together the Aboriginal and Non-Aboriginal Hawkesbury people.
- RMS is committed to deliver on interpretation responsibilities
- RMS will come back and engage when there is more to say.
- Noise at the site- the heavy vehicle traffic is overwhelming at Thompson Square- it is a place of national significance and the noise impinges on its values.
- Retention of the old bridge for pedestrian use would add a buffer for the noise and improve the amenity of the Square.
- The space has been historically an important meeting place and is to be handed back to the community but is now too noisy for a meeting place.
- The museum should be looked at as part of the place.
- Demolition budget could be utilised for repairs and interpretation if the old bridge was retained for pedestrian traffic and interpretation.

1.4 Conclusion

Generally, everyone participated co-operatively in the workshop and there were several comments from participants that this was the first time that an opportunity for them to come together and have input had been provided. They would like to see this opportunity broadened out to more of the community. In response RMS said that there would be further consultations but that these would be more targeted for example with Hawkesbury Council. If participants wanted to nominate a group that might be considered for such targeted meetings, they were asked to provide contact details on the list for this purpose on the registration desk.

The participants were also briefed on the oral history component of the interpretation project which was designed to target Aboriginal people to help redress the imbalance in information from that sector of the community.

RMS committed to providing a copy of a summary document to participants.



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Summary of Workshop with Hawkesbury Council

When: 23 May 2019
Where: Hawkesbury City Council Chambers
Attendees: Graham Edds, Michelle Nichols, Helen Mackay, Otto Cserhalmi, Ian Jack, Venecia Wilson, Peter Reynolds, Abigail Ball, Michael Edwards, Dannielle Wheeler, Deborah Hallam, Craig Johnson, Steve Rowling, Judy Newlaurd, Nathan Zamprogno, Sunehla Bala, Andrew Kearns, John Ross (HCC Councillor).
RMS: Graham Standen (RMS), Lorna Stevens (RMS)
WolfPeak: Susan McIntyre-Tamwoy (WP), Kylie Christian (WP)

This workshop was hosted by WolfPeak who have been engaged to develop the Heritage Interpretation Plan for the Windsor Bridge Replacement Project.

1. Purpose of the meeting:

This workshop provided an opportunity to update Council on the Windsor Bridge Replacement Project- Heritage Interpretation Plan, talk about the process from this point to completion of the interpretation project, and to seek input around 5 key areas of the plan.

These were:

- Interpretation Opportunities and Constraints
- The abutment treatment and façade options
- Signage (including the viewing platform)
- Built in devices (such as pathway marker, plaques, flood indicators, trails)
- Digital possibilities.

Following an acknowledgement by Council of the Traditional Owners of the land on which we were meeting, the workshop officially commenced.

Susan and Kylie (WolfPeak) introduced themselves and their roles in the project. Susan invited everyone to briefly introduce themselves and outlined the format of the evening workshop. This format is summarised here as: a brief overview the project and the work already undertaken, a very brief overview of the results of the excavations and then group work looking at the areas identified in the 5 dot points listed above, followed by general discussion.

Kylie Christian (WolfPeak) briefed the meeting participants on the process being followed in developing the Heritage Interpretation Plan. In summary:



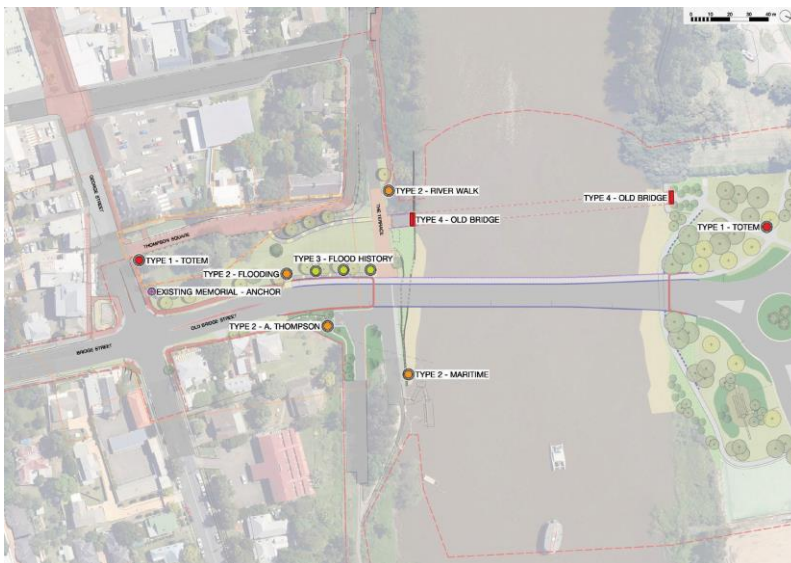
- WolfPeak was commissioned to complete the consultation process and develop the Plan.
- Stage I had been completed prior to this commission and involved the development of an Interpretation Strategy. This early stage was required to comply with development conditions but was deliberately general to allow for opportunities arising from the salvage excavations that had not then been completed and for community consultation on the way in which the heritage values would be interpreted.
- While the history of the area is now well documented, the archaeological outcomes have resulted in some important finds that enrich the heritage and it is both a challenge and an opportunity to ensure that these archaeological discoveries (Aboriginal, Historical and Maritime) appropriately inform the Interpretation of the project.
- This consultation, along with the outcomes of other community consultation that is being undertaken by WolfPeak, is being used to inform the interpretation plan. WolfPeak is keen to work with council to achieve the best heritage outcome.

Susan gave a very brief overview of what has emerged from the archaeological investigation, talking to PowerPoints provided by the archaeologists who had carried out the work.

A short summary document was circulated at the meeting which outlined the work done to date in the heritage interpretation project and some of the ideas that have already been proposed and discussed.

2. Interpretation Opportunities

The following indicative map was provided showing the possible locations of interpretation media.



Also provided was an artist's impression of the newly formed area of Thompson Square with abutment and stair locations (see below).



3. Opportunities and Constraints for Heritage Interpretation

The group looking at the opportunities and constraints for interpretation looked across the broad range of possibilities and came up with the following **Opportunities**:

- Digital signage that informs the history of flood, Thompson Square and Flood awareness information
- Images of flooding on the abutment
- Promote history to tourists
- Information connected through to the museum
- Artistic flair to the flood information in the public space
- Aboriginal art
- Old house (Howe House) to keep artefacts and converted into a museum /gallery
- Good quality images on signs and not a lot of signs
- Information embedded in pavers- walk of information trail, glass embedded on pathway way with information (lights in the night).
- Build objects into the abutment as an outdoor museum
- Interpretation of the drain using the salvaged bricks.
- In the general discussion that followed it was suggested by participants that the compound on the north side – the old pleasure grounds could be used to interpret the maritime heritage.
- Opportunity to make Thompson Square nice/inviting i.e. make people want to step inside and learn about the area.
- Furniture could be named after historical figures;
- State government should hand over the police station which would provide opportunity to consolidate the historic Government domain.



- Not having visual access to barrel drain is a major interpretation constraint and a lost opportunity;
- The discovery of the barrel drain provides an (unrealised) opportunity for interpretation and conservation of the heritage of the Square.

The group looking at the opportunities and constraints for interpretation came up with the following **Constraints**:

- The timing of the works is ahead of the Council's liveability Program which entails public domain planning for the Windsor Town Centre
- It will be desirable that the look, feel and functionality of the signs will match the broad signage planning being done by Council. Don't want Thompson Square to be starkly different from other interpretation styles across council.
- Maintenance costs and scheduled need to be prepared for any interpretation hardware or installations
- Capacity of Council Museum to keep display and curate artefacts?
- Do not want a clutter of signage
- Budget may be a constraint
- Flooding -any installations need to be robust and weather-proof
- Cultural sensitives are both a constraint and an opportunity
- The discussion that followed highlighted the following constraints:
- Money -to maintain and further develop the website, the signage and collections.
- Can't really provide effective input as RMS too secretive- not enough info- Historical society didn't get the chance to get entrance to gov't domain/shut off.

4. The group looking at the Bridge Abutment

This group looked specifically at the bridge abutment and its proposed and possible heritage interpretation treatments and made the following points:

- The Bridge must not look like every other grey concrete bridge
- Recommends a visually distinctive feature above the level of the roadway e.g. a stone plinth at each corner of the bridge entry /exit or heritage sensitive hero lamp posts.
- 'Monumental' is not a dirty word- comparative plaque for opening. Bronze vandal proof.
- In reference to the artists impression provided – it needs a better gradation between colour changes, possibly following slope and favouring light colours.
- Sandstone is better than brick subject to engineering.
- Wording (e.g. flood years/heights embedded in brass lettering – not on path.
- Extend blue-glazed tile line across face of steps.
- Road surface colour/fabric within Square precinct.
- Must re-use sandstone kerbs at old road edge



- Concrete to be tinted to complement the site
- It sandstone cannot be used for steps it could be used for the step edges
- Reuse of silky oak and other timber felled on site for benches and railings.

5. Discussion

The discussion opened up to the room and revealed there are some polarised views around the abutment treatment. Generally, the group liked the idea of reflecting the flood history but one of the other workshop participants commented that in their opinion the flood history was not important in terms of the value of the site and should not be a focus of interpretation.

There was some discussion around the use of sandstone in the abutment and steps. Graham Standen (RMS) noted that sandstone was considered as a building material but the following points had been taken into account:

- Brick were more robust- the curved face allows debris to go past in a flood
- RMS was advised to avoid the appearance of 'faux heritage'.
- It was pointed out that it wasn't particularly in keeping with the heritage fabric in the square. Brick is the dominant building material for the heritage buildings.
- Generally, people agreed that the concrete on stairs should be tinted to soften the look.
- Otto Cserhalmi suggested that vines should be used to break up bulk of abutment.
- Most approved of the use of the glazed tile -but not necessarily the colour blue.
- ☐ Venecia Wilson commented that "it's a Brutalist concrete structure inserted into this heritage space. There is no mitigating it"

6. Interpretation Signage

This group drew attention to the CMP policies on pages 48-53.

- Signage should not be too much or too obtrusive.
- WolfPeak and RMS should look at Barrangaroo – this group considered it currently 'the best in Sydney'.
- Referring to the Square - the signage should not clutter Thompson Square.
- The signage should link Thompson Square to the Government Domain- now and for the future
- Emphasise the -HIGH SIGNIFICANCE (not on bridge) of Thompson Square in relation to Sydney of the Hawkesbury River- it was the main food source for 70 years. The drainage (Barrel drain and box drain) part of very important infrastructure programme by Gov., Macquarie, reshaping of square, new wharf etc.
- Flooding should not be a focus- small marker on stairs is sufficient.
- Use the Statement by Clive Lucas from 1975 (although not a park and has never been one).



7. Need to take care with information on stairs as this may be a trip hazard
8. Expose Drain and interesting artefacts insitu where possible.
9. Collaboration with Regional Museum: signage in Howe House and app linkage and open under croft under new bridge for display.
10. Interpret views out northwards over river to 1794 farms.
11. Proper discussion over the housing of artefacts in Windsor e.g. School of arts, Police Station, Court House, via walking trail.
12. Viewing platform on old bridge is currently on south side- The viewing platform should be on northern bank looking towards Thompsons square so the interpretation can interpret the historical scene in front of the viewer,
13. Parramatta Council received a heritage award (Nat Trust) for display of artefacts- What did they do?

Following the groups presentation, the discussion on this topic added the following:

14. The green space on the north side of river crossing is a good place to take clutter out of square- keep the interpretation within Thompson Square about the Square
15. Brick work is too intrusive.
16. The interpretation should focus on what is Significant
17. The barrel drain is more than just a drain
18. Whatever the interpretation is within the Square must be linked to more complex story to be available at the Museum. This should look at Thompson Square as part of wider story about government precinct and other areas.
19. Why is this an important place- Thompson Square is part of government domain (incl police Station) – there **needs to be an enthusiasm for the significant story!**

The group that looked at the possible digital interpretation also covered built in physical devices and made many general comments. They came up with the following inputs.

20. The interpretation plan should be accompanied by a maintenance plan provided to council covering issues like clearing, lifespan, UV etc
21. Budget for the above should be provided from RMS-rate payers should not carry burden
22. Who maintains the website/apps for QR codes and what will it cost?
23. Viewing platform must show old vista and bridge history and construction details e.g. augmented reality.
24. The bridge abutment looks like a 1970s swimming pool. The bricks introduce new fabric and are a visual distraction. We would prefer the story of the place etched into the concrete: Dharug, Thompson, Cunningham, old bridge, barrel drain.
25. Fixed media should be classy, high quality, long lasting durable and resilient to elements and vandalism- suggest brass inlay e.g. circular quay.
26. Intuitive interface
27. Must be engaging



28. Accessible at the regional museum and gallery, Trover etc- interconnectivity with Australian Museum and other sites
29. involve and fund museum staff to maintain and update
30. Look at the Heritage for Western Sydney App as an example
31. Capacity for community stories to be added to website e.g. family history, anecdotes- want increased interactivity
32. Include images of lost vistas in QR app
33. Celebrate what remains
34. Trail to museum and gallery.

Summing up the discussions

There were many interesting points raised during the evening and certainly food for thought in the Interpretation Project. Some issues clearly are held across the participants i.e.:

35. Concern about the barrel drain and a desire to have it interpreted and a section of it visible and accessible to the public
36. A belief that the interpretation should emphasis the state heritage values i.e the colonial significance of the Square as part of the government domain.
37. A concern that the Square should not be 'cluttered' with interpretation devices.
38. A desire that the Square should be part of a broader government domain landscape including the courthouse and police station etc., and that this should be facilitated, resourced by the State government
39. Concern about funding including for ongoing maintenance.

However, there are many thoughts and opinions that re clearly not shared for example:

40. The extent to which other values and stories should be included in the interpretation i.e. the flood history;
41. The extent to which the public should be encouraged/ invited to use the Square as distinct from it being a more discrete space.
42. The appropriateness of the Abutment treatment and what if any the alternatives may be.

Several useful recommendations were made to the interpretation team regarding further research including:

43. Reviewing the interpretation signage at Barangaroo which some people (Otto and Ian) suggested was amongst the best in Sydney; and
44. Check out the details of the project regarding artefact displays that Parramatta Council recently received a National Trust award for, to see if it has any applicability, or benefits for the treatment of the artefacts in the current project.

45. Explore connectivity with the Heritage of Western Sydney Website Project currently under development.

Some issue raised go to heritage issues beyond the Interpretation Plan brief including:

46. The request that the NSW government gift/ handover the police station to the community and
47. Issues regarding ongoing financing of the future interpretation by RMS

It was agreed at the meeting that this summary would be circulated to attendees. All participants were provided with the WolfPeak project email and encouraged to provide any additional comments to ideas that might occur to them after this meeting.

whip@wolfpeak.com.au

Meeting closed at 7:50pm



28 June 2019

Ms Kylie Christian
WolfPeak
Suite 2
Level 10/189 Kent Street
SYDNEY NSW 2000

Email: kchristian@wolfpeak.com.au

Dear Ms Christian,

**Presentation to the National Trust Conservation Policies Task Force
on the Interpretation Plans for Thompson Square**

On behalf of the National Trust and its Conservation Policies Task Force, thank you for the presentation on the Interpretation Plans for Thompson Square that you and Graham Standen gave to the Task Force at its June meeting.

I provide a summary of the members of the Task Force's responses to the presentation –

- The history should recount how the decisions to build a new bridge were made and by whom. This is a very significant part of the story.
- The Thompson Square development issue has caused serious damage to the NSW Government's heritage brand. To offset this, investment in the local museum could be considered, particularly its ongoing operation and its interpretation of what has been discovered at the site.
- Other contributions to the broader heritage of Windsor should also be considered.
- High quality urban and landscape design is required for the affected place and it should not be overwhelmed with interpretation signage.
- The Trust would welcome a better understanding of the Spackman Mossop proposal, how it relates to the Interpretation Strategy and should floods be the main historical issue for interpretation? Beautiful bridge abutments should be designed.

Thank you again for the opportunity for the Trust to comment on the Interpretation Plans and could you pass on to Graham Standen our thanks for the presentation.

Yours sincerely,



Graham Quint
Director, Conservation

Windsor Bridge Replacement Project – Heritage Interpretation

Meeting with Council Museum staff

Date: 16th May 2019
Time: 11.30
Place: Hawkesbury Council Museum.

Attendees:

Katherine von Witt, Museum and Gallery Manager, Hawkesbury City Council
Rebecca Turnbull, Museum Curator, Hawkesbury City Council
Keri Whitely, Manager Cultural Services, Hawkesbury City Council
Kylie Christian WolfPeak
Graham Standen, Roads and Maritime Services

Advice from Council staff

1. Council's museum is small with limited space and as such they have much of the artefacts in storage and rotate their displays.
2. Need to confirm how many artefacts that Council can store.
3. The stories need to reflect the timeline of Thompson Square and a digital presentation/medium would be good.
4. Sydney Metro offered the museum a collection from the Whitehart Inn, but their conditions were too onerous for the Museum to be able to take the collection. What would be RMS' conditions?
5. An option for the museum would be to display some of the artefacts and the interpretation in the "old house" next to the museum. For this the museum would need funding for the displays. Also the museum would need additional resources as it's opening hours are limited.
6. The "old house" could have timelines displays on its walls or timelines in the footpaths on Thompson Square.
7. The timber keel found on the north-side of the river is too limited and too large for the museum to display.
8. The museum staff like the brick façade on the retaining walls and its contemporary grading of colours; which reflect the layers of the soil profile. They also stated that the flood interpretation would provide viewers with an appreciation for the height of the past floods.
9. A sign at the railway station giving directions to the museum would be good. It was suggested that they contact Craig McPherson of Sydney Trains Heritage.
10. Council has a collection of oral histories. Contact the library to find out how the Aboriginal oral histories could be added to the collection.
11. The library also has a collection of images to which our images might be added. Again contact the library.

Others matters

1. For future communications with Council Keri will discuss with Andrew Kearns.
2. Kylie is to arrange for Rebecca and Katherine to view the artefacts. It was suggested that they start with the Maritime artefacts.

Windsor Bridge Replacement Project – Heritage Interpretation

Meeting with the Office of Environment and Heritage staff

Date: 30th May 2019

Time: 14.30

Place: OEH Office Valentine Place Parramatta.

Attendees:

Siobhan Lavelle, OEH

Felicity Barry, OEH

Samantha Higgs, OEH (phone)

Kylie Christian, WolfPeak

Denis Gojak, Roads and Maritime Services (phone)

Graham Standen, Roads and Maritime Services

1. General discussion

- Siobhan made the point that the OEH staff does not speak for the Heritage Council and the two can have differing opinions.
- The Heritage Council do not appear to have recovered from the planning process adopted for the project; as the project is a significant intervention on Thompson Square Conservation Area which is listed on the State Heritage Register.
- Siobhan advised that the Heritage Council wants quality outcomes to offset the impact the project has had on heritage. It is her belief that this means more than handing the collection over to the local museum.
- The OEH has not received a response to their letter regarding the Maritime artefacts. Graham to follow up.
- Kylie advised she is proposing to put a lot of the interpretation on-line where the general public would be able to access the information. The website would include reports, more about the Aboriginal history, photos of artefacts etc. Other mediums for the interpretation would include signage with text and images, oral histories and perhaps replicas of the artefacts for educational purposes.

2. Flood interpretation and the brick facade

- Siobhan mentioned that the Heritage Council had made strong comments against the brick facade and the flood interpretation, specifically that it was too simple.
- It was agreed that the river and flooding is an important theme that should be interpreted. Sam Higgs advised that the river is very important to Aboriginal heritage.
- Siobhan mentioned that she did not think the Heritage Council would “die” over the proposed facade and flood interpretation.
- Kylie advised that the Council’s Heritage Advisory Committee members had strong and polarised views on the facade and flood interpretation. Some did not think the

flooding should be interpreted, one thought the bridge should be plain so as not to draw the eye of the visitor, another that it looked like a 70s swimming pool and yet others were very supportive of the proposal and were offering suggestions for improvement.

3. Brick Barrel Drainage System

- Siobhan agreed that the interpretation of the barrel drain was problematic as it is fragile and that there are other examples of when exposing similar artefact for display had not worked.
- A 3D image of the drainage system was a suitable option.
- It was mentioned that a section of the box drain had been recovered by ICS and could be reconstructed and displayed.
- When it came to discussion on reconstruction of the barrel drain Siobhan advised that this was not a good solution and that the priority should be the conservation and display of the authentic artefacts.

4. Aboriginal artefacts and artwork

- Sam Higgs advised that OEH would like to see the outcome of the consultation with the Registered Aboriginal Parties (RAPs).
- Sam also advised that a collection housed at the local museum would be a good outcome but was not opposed to the housing of the collection at the Parramatta Gaol by the Darug Land Council.
- Leanne Watson's two images are to be distributed by Kylie.
- Kylie advised that considerable consultation and liaison has occurred with members of the Aboriginal community in the Windsor area and that she was working with several on perspectives and inclusions for the interpretation.

5. The new bridge

- The new bridge is inside the curtilage of the Thompson Square Conservation Area. As this would impact of the permissions to do work the matter will need to be addressed.

Windsor Interpretation Plan Meeting 24 April 2019

Attendees:

Graham Standen	RM
Lorna Stevens	RMS
Kylie Christian	Wolfpeak
Jenny Lloyd	Heritage Act
Neil Dand	Heritage Act
Jackie Dand	Heritage Act
Pat Schwartz	Defenders of Thompson Square
Guy Boncardo	Defenders of Thompson Square
Elaine White	Historical Society
Michael Greentree	History Interest
Sarah Terry	CAWB
Kate Mackaness	CAWB

Notes:

The purpose of the meeting was to provide RMS with an opportunity to explain the outcomes of the workshop and consultation to date, for the attendees to expand on the information received during the prior workshop and for the attendees to ask questions of the RMS and interpretation consultants WolfPeak.

There was lengthy discussion on the retention of the existing bridge. It was explained that the most southern span of the bridge was to be retained and converted to a viewing platform. Further the interpretation of the existing bridge should be discussed in the meeting.

All parties keen to ensure that RMS understand their grief and outrage at the removal of the existing Windsor Bridge and they will lobby as they see fit to ensure this decision is overturned.

To that effect Guy Boncardo tabled a report on the existing bridge that challenges the current decision (copy attached).

It was noted that the existing bridge is very important to the attendees and RMS will ensure that the interpretation addresses the existing bridge. As Guy had to leave he was invited to provide his thoughts on the interpretation of the existing bridge when and if he wishes.

Further discussions about the impact of the road upgrade works affecting the parkland.

There is a keenness to ensure that the role of the military is included in the interpretation plans.

The ten overarching take-away points from the workshop were distributed and explained, these points were:

1. The narrative – content.
2. Words matter.
3. Inclusiveness of storylines and truth in storytelling.
4. The Museum's role.

5. Aboriginal history – include local Knowledge Holders in process.
6. Andrew Thompson – his legacy.
7. Don't clutter the Square.
8. The River and its Story (includes Windsor Bridge)
9. Use digital to expand the interpretation story.
10. Keep the artefacts on Country.

Suggestions for the narratives:

- Interpretation should not incorporate modernity
- Archaeological finds should be treated respectfully
- Liveability is essential
- Pre-colonial, first contact and colonial history
- Ship building is part of the narrative
- Sealing and whaling is part of the narrative
- Use of the river as a transport highway including the mail ferry, sale of cedar, moses bread, funeral processions.
- Stills and alcohol also part of the narrative. The engineering significance of the existing bridge and in particular the caissons were raised. It was mentioned that the existing bridge predated Brooklyn Bridge which also has caissons.

There was a discussion regarding the existing plaque on the existing bridge and ancestry. It was suggested the plaque be a part of the interpretation for the existing bridge.

Lighting on the new structure was also questioned.

The meeting was advised that some of the physical elements of the interpretation being considered included, but are not limited to, the following:

- Signage which is being developed in consultation with the Council.
- Digital interpretation including a website to host the more detailed information.
- Museum displays
- The viewing platform and the northern abutment of the existing bridge will be interpretation nodes.
- Pathway inlays as less visually intrusive interpretation.
- The shipwreck.

The question was raised about what capacity the meeting participants will have to determine the final form of the interpretation. The response was that while their input is valued the final decision on the interpretation will be determined through further consultation with Council, the Office of Environment and Heritage and the specialists.

The meeting was advised that the budget is \$400,000 which does not include the costs for the interpretation included in the abutment and retaining walls, the viewing platform and existing abutments or the costs of retrieving, storing and documenting the artefacts.

The notes from the prior workshop and this meeting will be distributed.



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