



# Old Northern Road Community Cultural Mapping Process

## REPORT 2001

Eastbend Rural Communications Inc.

The Eastbend area, which includes the Maroota Plateau, must be one of the great rock art areas of the World. The Maroota Plateau is rimmed with rock engravings. It also has elaborate "Kakadu" calibre cave paintings which survive as community maps with visual messages for today's society. The Great Old Northern Road, originally constructed between 1826 and 1835 with convict labour, traverses and unifies the area. The modern version of this road links the area with Greater Sydney, the largest population concentration in Australia. Many of these four million people could reach Maroota within two hours or less from leaving home.



*The ternary logic (1+2 = more than 3) image, beside the title, is by Geoff Buchan.  
The photos, clockwise from top right, are:*

1. Lively Discussions at the Research Centre in the grounds of Maroota Public School. Participants include Carolyn Hall (top right) Pat Schwartz (next left) and Brett Edwards.
2. Chesney Schooling, formerly of Baulkham Hill Shire Council studying an ECCM exhibition.
3. Geological Relief Map 'Dural Dome to Maroota Sand Mass' created by students of Lorient Novalis School, Glenhaven, NSW with class representatives Eliza McGillivray and Laureen Bidell. Cultural mapping has become part of the teaching/learning process at Lorient Novalis.

## Honouring and Acknowledgments

*In presenting this report we want firstly to honour the traditional owners, the Darug people, past and present, who have been custodians of this area for millennia.*

Geoff Buchan wishes to acknowledge all of the following for their contributions. First, the ongoing support and encouragement received for this project from the Darug Tribal Aboriginal Corporation, especially its Chairman, Colin Gale. Colin "walks the talk" of the mapping process. He carries a grounded integrity of facts and stories which he references and shares. He enables us all to walk with him, to visit sites and be part of an overlooked Aboriginal history. We recognise the frustration he sometimes feels in holding onto the language and history with such integrity.

It is of course logical to explore the Darug story first. It is equally important to record the story of the colonial agricultural past. We honour the contributions from Ruby Ramm and Fred Mitchell whose poetry brings confidence to and an underpinning of the importance of revealing the local story in a creative way. It is likely to be their knowledge that reveals a cross-weaving and further enrichment of the Darug story. Mindful of this initial concentration on the Darug story, followed by an urgency to record the stories of farmers and foresters of the area, it is equally vital to encourage the contributions from young people in the community. It is they who are likely to carry the merit of Eastbend Community Cultural Mapping to the future.

We acknowledge the community building and cultural pioneering work energetically constructed by Carole and Gail Sweeny in mapping the past, present and future through Dance. They are consciously involving children and parents and building towards the festival ground through the various festival events connected with the Mapping Project.

We acknowledge Pat Schwartz and Carolyn Hall for embracing and engaging the Eastbend Community Cultural Mapping processes, particularly the way they have advanced the notions of "belongingness" and "map of cooperation" which reveal the Biosphere Reserve Concept.

It is difficult to leave the acknowledgments with the mention of so few individuals when the scaffolding of strength and belongingness is the sum of unusual initiatives of many people in the area, young and old, professional and volunteer, expert and lay, artist, photographer, film maker, dancer, poet, story-teller... still there remain a few individuals to acknowledge who have followed the process for a long time: Doreen Lyons, Sheree Dietrich, Geoff Pryor, Leigh Farrar, Graham Bird, Bronwyn Eather and Willem Brugman.

## Feast your eyes

Feast your eyes on the tops of the trees,  
Drink in the dark greenness of the tall gums,  
Walk on the firm ground with bare feet  
And absorb the stuff of the earth into your bare soles.  
Take branches into your hands,  
Feel the leaves with your face  
And take in the inner growing of the tree.  
Lie close on the leaves of grass  
And let them caress your body.  
Take the hot sun into your soul  
And let the whole sky sweep into your mind.  
Give yourself back to the living earth  
And the earth will give itself to you  
In unmeasured and unbounded pleasure.

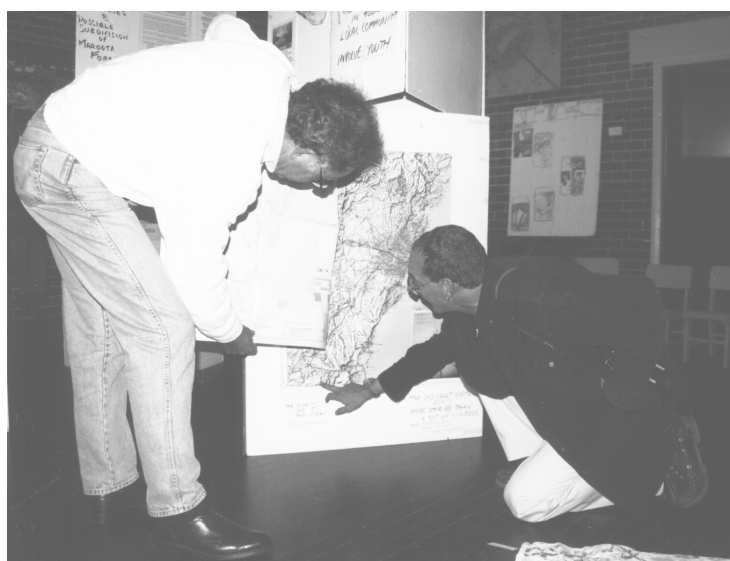
From *Selected Poems 1963-1983* by Marjorie Pizer, Pinchgut Press, 1984  
(Reproduced with permission). [Marjorie Pizer's books are available from  
6 Oaks Ave, Cremorne, NSW Australia.]

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*This project has been partially funded by the Area Assistance Scheme of the NSW Department of Urban and Regional Planning.*

## CONTENTS

Honouring – Acknowledgments	(i)
<b>1. What is Eastbend Community Cultural Mapping?</b>	<b>1</b>
An Initial Introduction	1
“Scaffolding”: the Deeper Philosophy	4
<b>2. Partnerships, Participants And Reflections</b>	<b>7</b>
Project Objectives	7
Table of Partnerships	8
<b>3 ECCM Old Great Northern Road Signage Concept</b>	<b>17</b>
Muru Durabin Signs: a Background	20
Tilling the Ground Before Seeding	21
Recognising the Complexity of the Context	21
<b>APPENDICES:</b>	
<b>1.The Multiple Intelligences in Technical Language</b>	<b>25</b>
<b>2.The Crofton Weed Project</b>	<b>26</b>
<b>3.Carolyn Hall Interview</b>	<b>30</b>
<b>4.Supplement: Stone the Crones: a Maroota Mapping Madness! (separately numbered)</b>	<b>S1</b>



Francois Bocquet and Leigh Farrar (L) contrast a road map with the Sydney Region relief map. Relating experience of the region to the relief map often provokes discussion and feelings of a better understanding of the area.

# 1. What is Eastbend Community Cultural Mapping<sup>1</sup>?

## An Initial Introduction

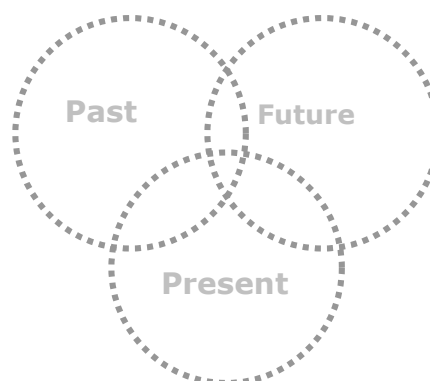
Eastbend Community Cultural Mapping is a set of ideas and actions which help to build a more vital, critical and creative community, or a “learning community”. By looking at our situation with another person, or with other persons in a community, we can improve our reality - make it richer and clearer with a fuller sense of the whole web of life.

As a starting point we can utilise the three-circle construct of Past, Present and Future and begin the process of sharing stories and images to see how they fit with our memories of the past, our awareness of the present and our desires or concerns for the future of ourselves, our children, or even the earth.

We all have an innate creative capacity to track our past. We can all recall certain events, certain moments. When we re-tell these moments we bring them to the present, where they can create new perspectives for the future.

For example, one community participant recalls that as a child he lay in bed going to sleep to the sounds of cows calmly grazing and chewing cud. This sounds like a very pleasant memory for him. It conjures up the image of a boy on a farm, with space around him. We may find from his life story that late in life he bought a farm and cattle in an attempt to recreate this pleasure, yet only partly succeeded.

At another time he may recall the sound and sight of bulldozers clearing steep land to make way for banana plantations, which will inevitably lead to serious erosion. This memory brings with it a very different emotion. He might recall



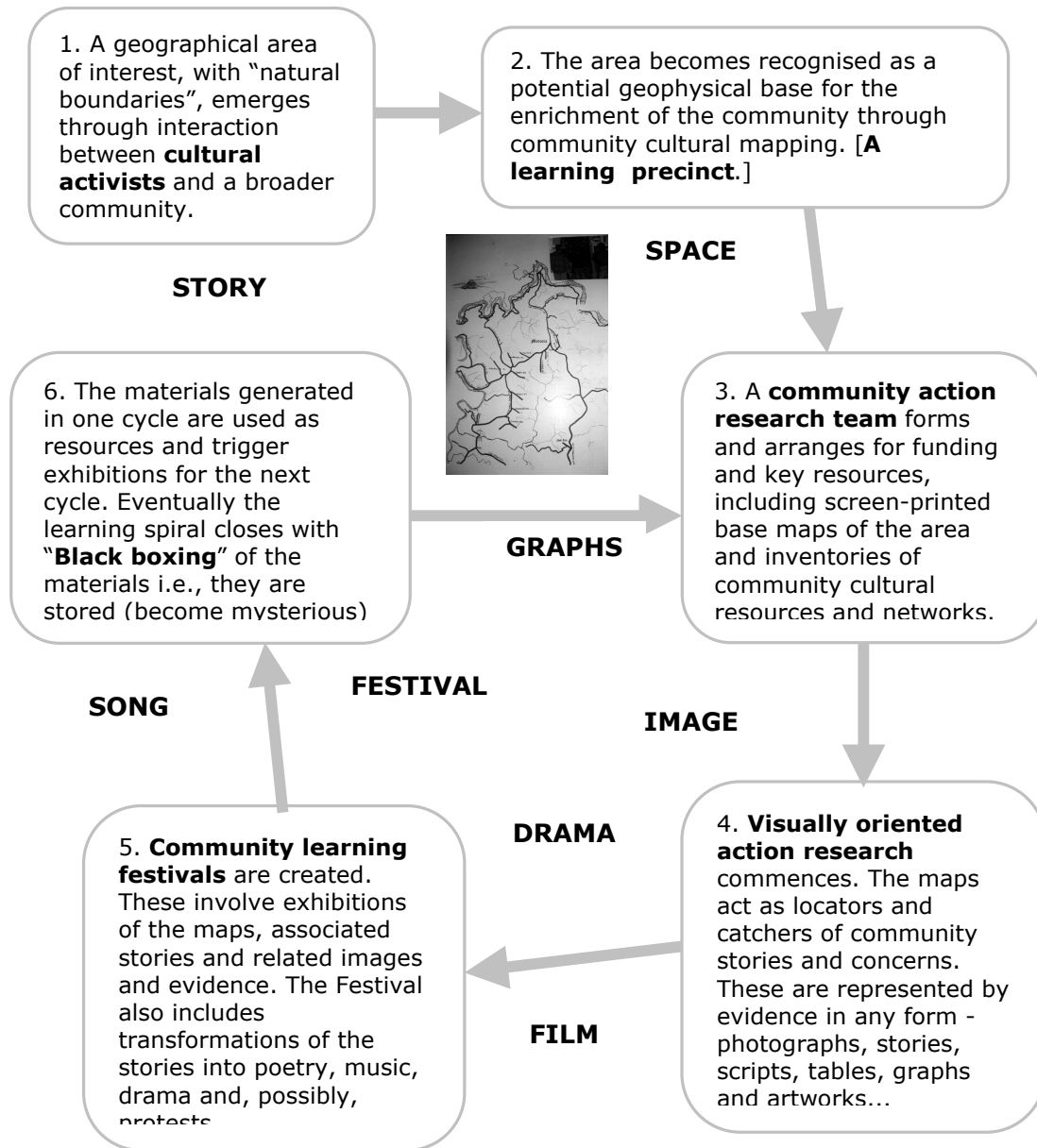
perceiving the stupidity of so-called progress. He might also recall a sense of powerlessness, or a determined energy to prevent such waves of change in the future. The intensity of this memory may even mark an epiphany of sorts. This event may well represent a definable point in this man’s life, from which he developed his life-long interest in the environment.

Then when we step back from a memory and its recollection we can see it in the context of a larger community. Any form of memory or story might bring about a definable point of switching from one reality to another. The memory might be one of family or of relationship, of landscape or of travels. Memory of an event or life situation brings with it something meaningful, something re-workable. So how to re-tell or display this memory?

We could draw a map to situate the event geographically or physically. We could choose a song or other piece of music that conjures up the event in time. We could write a poem or a short story or find a photograph or a set of them. Telling and re-telling stories is not just about talking, and does not end with the talking. We all have access to *multiple intelligences* that can be harnessed to enrich and open up our reality and our relationship to the community.

Process Map 1 presents a graphic summary of the Eastbend Community Cultural Mapping Cycle. The embossed words in this figure highlight the many modes of expression which are invited by the process.

<sup>1</sup> Throughout the report we will refer to the cultural mapping process as “Eastbend Community Cultural Mapping” or ECCM for short. This discriminates the process from the more general practice of Community Cultural Mapping. Our justification for the claim of a special quality in ECCM is that we are not aware of any version of CCM which has the deeper philosophy outlined here.



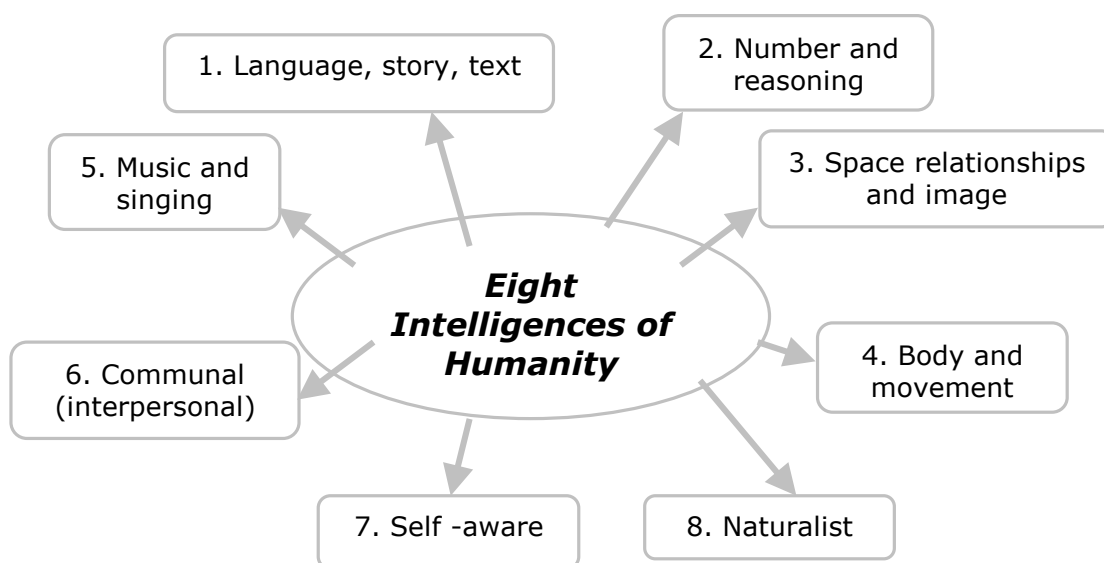
### Process Map 1: Overview of Community Cultural Mapping

This "process map" is more orderly than real life! There are cycles within cycles, long cycles and short cycles, false starts, team conflicts, team renewals. The bold words highlight the many modes of expression. In Box 1, the "natural boundaries" of the area could be the boundaries of a catchment or the intersection of a plateau with the surrounding countryside. [A slightly different version of this "Map" appears in the Supplement "Stone the Crones".

The *theory of multiple intelligences* is also relevant to explaining Eastbend Community Cultural Mapping. This theory was developed in 1983 by Dr. Howard Gardner, Professor of Education at Harvard University and first presented widely in his book *Frames of Mind*. He suggests that the traditional notion of intelligence, based on I.Q. testing and mainly focussed on language and number skills, is far too limited. Instead, Dr. Gardner initially proposed seven different

intelligences to account for a broader range of human potential in children and adults. These intelligences, together with the eighth (Naturalist) which was added recently, are presented in Figure 2.

ECCM, with its use of a wide range of media, is designed to open up the creative capacity of individuals, who can both “work to their strengths” and learn new skills.



**Figure 2. The Multiple Intelligences**

Summarized from Project Zero Website at Harvard University. In this Figure the eight intelligences identified by Howard Gardner are introduced in simplified language. Appendix 1 presents the technical names for these intelligences.



Geoff Buchan illustrating  
the “scaffolding.”  
[See next page]

## **"Scaffolding": the Deeper Philosophy**

While the Figures above, relating to the ECCM cycle and the multiple intelligences, give a beginning of understanding of the principles, there is a deeper philosophy. Here we attempt a brief explanation of this deeper philosophy. A fuller explanation is being developed as a follow-up document. In speaking of this deeper philosophy Geoff Buchan said:

*"The scaffolding is not a single pathway, but a pattern of pathways that can overlap. Experiencing it gives understanding of non-linear paths into the future You will also find you can fit a closed system into an open system. But it is impossible to fit an open system into a closed system".*

Geoff's explanation of "scaffolding" can also be seen in his paintings such as 'Kimberley Learning' (See page S1) and 'The Cultural Fringe' (See page 6). The intention is to create an "open systems" learning environment which is a self-actualising force in the community and can link across communities regionally, nationally and even globally.

The full expression of the philosophy recognises the geophysical basis of life. Thus Eastbend Community Cultural Mapping, in full flower, would lead participants into a respect for, and understanding of, the embedding of current human experience in the long history of earth. Eastbend action research team member Leigh Farrar, Geophysicist, is developing the educational materials for this learning process.

Global examples, which are not related to the specific philosophy and practices presented here, but can have a somewhat similar effect, have been the opening and closing ceremonies for the Olympic Games and the Aboriginal history and culture Exhibition at the Olympic Centre. During the Olympic torch procession through Castle Hill there was an Eastbend Community Cultural Mapping display in association with the Orange Blossom Festival.

A regional example could be Geoff Buchan's proposal for a Rural Cultural Fringe project around the wilderness/rural/urban interface of Greater Sydney. Geoff's painting of this

concept is presented with an explanatory text at the end of this section. The "rural cultural fringe" project requires the definition of a community of interest linking a number of Councils, University campuses and local communities. [The identification of a community of interest is a demanding requirement. All the relevant groups have a conflictual sense of being in multiple communities of interest, some pulling in directions away from this particular vision.]

A national example could arise if the proposed Muru Durabin Festival (see later in report and Stone the Crones Supplement) becomes successfully established and links with other Festivals such as the annual Festival in the Kimberleys.

This report, like the one preceding it, is focussed primarily on the local example. Any advocacy of the process, and claims that it permits higher quality outcomes, must be grounded in effective local illustrations.

Thus, one of the local participants, Carolyn Hall, said:

"In the next semester I studied Attitudes to the Environment, which is basically environmental ethics. This required us to take an environmental problem and answer why it was a problem and to whom, and this local issue was the obvious choice. So I wrote a paper about the Maroota Forest and the Land Claim. This gave me the opportunity to look into the process (i.e. ECCM) further and examine the literature, gather information and look at the local place-centred approach to conservation. I saw there how people develop a local connection to the land. It's how they become involved in the management. It's recognition of the local people's rights. I saw this in the literature and it's exactly what Geoff and Eastbend are on about. The alternative is the top-down approach where the government says, we're going to conserve it, we're going to make it a National Park and lock it up and all you local people can look in from the outside. The ECCM approach is much more a bottom up approach. This helped me change the focus of my paper. I had originally focussed on the problem, on the clash of cultural groups: Land Rights versus Conservation. Looking at the ECCM process I started to look more at the solution. The ECCM proposal was a broader way of looking at the environment. It was a way of breaking

down the conflict. We have no input to the decision making about Maroota in the legal framework. The Maroota Forest Conservation Committee started with that premise, that we would win a conflict, but then realised that it was not an avenue for us. So we started looking at the ECCM connection and saw that there was room for compromise, that everyone can have a stake. We do not have to have a conflict. We can co-operate and recognise everyone's input without being critical. (Full interview appears as Appendix 3.)

Other local learning and learning expanding out into the region and nation is described in the following section.

Another element of the scaffolding is the use of ternary logic - more than two alternatives, more than right and wrong.

Thus Geoff Buchan frequently makes reference to overlapping sets of three circles such as:

- ♦ Past/Present/Future
- ♦ Identity/Enterprise/Quality
- ♦ Art/Science/Management

The areas of overlap represent



**Title:** A Nice White Reconciliation on a Black Background, represents exchange between French and British historical connections to the land and agricultural practices on top of a Darug landscape. Geoff Buchan, 2000.

transformative processes.

## Illustrations

An illustration of the cultural mapping vision is given on the next page. There are also four main illustrations of the CCM process in this report:

- Section 2 outlines a complex network of partnerships that have developed around applications of the process;
- Appendix 2 shows elements of the planning of a project to improve the control of Crofton Weed;
- As noted above, Appendix 3 presents the full interview with Carolyn Hall, an environmental scientist, who has been using the process in her University studies; and
- The supplement "Stone the Crones: a Maroota Mapping Madness" gives an account of the introductory event for the proposed Muru Durabin Festival, illustrated with both photos and excerpts from the script of the "Stone the Crones" performance. Because this supplement is intended as a Journal article there is some overlap with this section of the report.

## Wiseman's Ferry

I first awoke  
 To the multitudinous cries of kookaburras  
 All along the wide river  
 Greeting first dawn.  
 I awoke again with the sun striking my eyes  
 From over the mountains,  
 Calling me to be up and out  
 To the lush bush,  
 To the tall white gums,  
 To the prawn boats  
 And the old graveyard.

The dew lay thick and wet  
 On the long grass among the graves,  
 And my dog bounded over them  
 Chasing butterflies and bees.  
 The old gravestones are tilting and sinking  
 Under the earth of the hill -  
 Old bones mouldering in old earth,  
 Making new earth and new life. I could lie on such a quiet hill  
 By such a still, deep river  
 When my time comes,  
 And have dogs chase butterflies and bees  
 Over my discarded bones.

From *Selected Poems 1963-1983* by Marjorie Pizer, Pinchgut Press, 1984 (Reproduced with permission). [Marjorie Pizer's books are available from 6 Oaks Ave, Cremorne, NSW Australia.]



## The Rural Cultural Fringe: An Inclusive Painting

**Commentary:** A planning report 'in process' evolved as an invite to design a scaffolding exploring Buckminster Fuller's concept of - 'creating a world that works'.

This painting began with a map of the Sydney region as an action backdrop to a multi media presentation titled "Interactively Painting Cultural Change" at Culture Lab's performance space, Hut 24A at the Multicultural Resource Centre in Addison Rd Marrickville. (The bell in the painting is to bring people together).

Audience participation from that day meshed with dynamic monthly Culture Club performances and the Lab's "The Last Travelling Medicine Show" for the Festival of Newcastle at the Black Box Theatre (see the spiral at top right). The artist as performer created layers of connected collective input, which informed this painting.

Around any city is a transition area from the urban to the rural. Arching around the CBD cube is a series of shapes representing the illusion that there are always gatekeepers on the pathways to the future. These shapes were designed as a promotional logo for Culture Club 010 - called 'Pathways, Walls and Spirit'. An image in which the structure and the pathway are one and the same, so that in "creating a world that works" there is a fiction that you have to have approval from the gatekeepers of this structure, rather than just getting together and creatively 'going for it'. Festivity is the way to go! As Thomas Jefferson said, as citizens we have an inalienable right to self-determination, to participation and to maintain connectivity. We are one. Inclusivity is vital, not the exclusivity of the gatekeeper. The pathway and the structure are one and the same.

So the idea was to do a cultural mapping process in the transition zone from Gosford/Newcastle through Western Sydney to Wollongong, by linking the post-graduates on campuses around the arch with high school students, to redesign show grounds into theatre venues and scout halls into art galleries; to enable stories and shows from rural Australia to come and be performed and exhibited in the city. The rural cultural fringe festival: a network of festivals across the continent. Aboriginal wisdom via the muru to the city (Bandaiyan).

The trial event to host this is the resurrection of the Darug Festival ground at Maroota, requiring use of some of the \$100 mill section 94 levy on the Sandmining to establish a creative consular area to enable the rural stories to be told. The concept may adapt to any city around the globe in creating "a world that works".

## 2. PARTNERSHIPS, PARTICIPANTS AND REFLECTIONS

In this section of the report we are focussing on the partnerships forged throughout 2000. In many cases these are a development of participation from previous years. Many of the reflections come from extensive interviews with Geoff Buchan. All taped interviews will become part of the archives at the Rural Resource Centre in Maroota. We envisage that this aspect of narrative enquiry will be further developed in the future. Examples of interviews about particular projects within ECCM have been included as Appendices.

### Project Objectives

OBJECTIVE ONE: to link the community with the fragmented elements of heritage, including Aboriginal, colonial and contemporary issues along Old Northern Road between Baulkham Hills and Wiseman's Ferry.

OBJECTIVE TWO: to recognise the social, ecological and economic values of these elements leading to visitable areas with guided signage for profound heritage odysseys.

OBJECTIVE THREE: to create the story of the project process, and formally document the techniques, in order to create a model of Community Cultural Mapping which can be transferred to other communities.



*Seeing time,  
seeing space,  
clock time,  
clock space,  
wheel time,  
wheel space*

From cave painting along  
Muru...Geoff Buchan 2001

Date or Period	PARTNERSHIPS Description of Events, Activities and Processes	PARTICIPANTS Participation Notes	REFLECTIONS Observations and Learning Outcomes
<p>Involvement since beginning of process and continuing</p> <p>March 2000</p>	<p><b>Darug Tribal Aboriginal Corporation</b> This organisation, principally through its Chairman, Colin Gale, has formed a strong partnership with Eastbend. They have been introduced to local people and have accompanied visitors to certain sites. Colin has been continuously involved with the process in other ways by attending forums and other functions and advising on other related events, such as the Goulburn Reconciliation Forum (see below). Since receiving their grant from National Parks and Wildlife, (for making professional videos of significant sites) they have independently stepped up their involvement with the mapping process to record their rock art sites. Cave sites when recorded on video have been found to include many more images not noticed by the naked eye.</p> <p>There has also been a lot of integrated mapping and interweaving with other Darug custodians. This partnership has grown out of ECCM excursions, taking photographs and making the mapping stories.</p> <p><b>Darug Language Laboratory</b> A team of linguists met to discuss revitalisation of the Darug language. A pilot program is already under way at a primary school in Mt Druitt. Dr Troy has published a book on the language, called The Sydney Language. The proposed Native Institution Site at Blacktown has been suggested as a site for a Darug Language and Cultural Centre, incorporating a Darug Language Laboratory.</p>	<p>Colin Gale (Chairman of the Darug Tribal Aboriginal Corporation) and his brother Peter Gale.</p>  <p>Colin Gale with Prof. Di Yerbury Vice-Chancellor Macquarie University, on the occasion of the award of a Honorary Fellowship to Colin in recognition of his contributions to Darug heritage.</p> <p>John Gallard (Darug Tribal Custodians)</p> <p>Colin Gale, Peter Gale, Geoff Buchan, Dr Bronwyn Eather (Culture Lab), Dr Jim Kohen (Macquarie Univ.) Dr Michael Walsh (Univ. of Sydney), Dr Jaki Troy, Di Hosking and Tony Lonsdale (Australian Institute of Aboriginal and Torres Strait</p>	<p>The map of the Darug story has been a highlight of all the ECCM events and exhibitions. It has been instrumental in raising awareness of Darug cultural heritage.</p> <p>Interviews with both Colin Gale and John Gallard at Muru Durabin Festival 2000 revealed that both men hold a common goal: recognition of the vitality of the Darug spirit of the land. Colin's starting point is verification of the personal history of the Darug people and their continued association with the land. For John Gallard, the story begins with spirit and how that spirit continues to work through the people. The varied approaches to the Darug story have inspired a possible theme for Muru Durabin Festival 2001: Darug Reunion.</p> <p>This is a long term plan that will be greatly assisted by the awareness raising processes incorporated in the ECCM stories. The focus on Darug culture at the Muru Durabin Festival in October 2001 will be an opportunity to showcase development of this initiative.</p>

October	Professor Bill Foley attended the Muru Durabin launch in October. He discussed with Colin a new Research Centre for Endangered Languages and Culture at the University of Sydney.	Islander Studies)  Professor Bill Foley, Dept Linguistics, Univ. of Sydney	This Centre provides an ideal environment for the on-going research required to raise awareness of the importance of Darug culture and heritage.
Since 1998 and ongoing	<b>Culture Lab International Inc.</b> As performers involved in cultural research, Culture Lab have had an extraordinary capacity to relate to the expansive nature of community mapping. This partnership provides mutual support for Geoff Buchan as a visual artist involved in cultural research. Among the many events and activities attended by Culture Lab throughout 2000, the main focus for this year has been the Darug story and the Muru Durabin Festival.	Willem Brugman, Bronwyn Eather, Catherine Hassall, François Bocquet, Geoff Buchan, Graham Bird and Jane Townsend.	Having a group of performers and story tellers connected with ECCM adds a heightened reality to presentation of the stories of the community.
February	Attendance at the first community meeting of the <i>Maroota Forest Conservation Committee</i> at Glenorie Hall.	Bronwyn Eather and Willem Brugman.	Culture Lab provided audio and video documentation of this meeting.
March	Collaboration with the <i>Working Together</i> team and <i>Biamunga</i> at Monte Sant'Angelo School.	Julliee Smith, Janette Blainey, Max Harrison, Bill Smith and members of Culture Lab	(see <i>Working Together</i> partnership below)
April	<i>Grant Application</i> to Department of Aboriginal Affairs for Muru Durabin Festival Concept.	Submitted jointly by Bronwyn Eather (Culture Lab) and Gail Sweeney (Eastbend).	Although unsuccessful, this process helped shape the planning procedure for the Festival in October and strengthened the relationship with Orange Blossom Cultural Celebration Committee.
May	<i>Muru Durabin Forum</i> , Glenorie Hall. Showcased the Muru Durabin Festival Concept 2000 – 2010 as a community-building process to members of the Glenorie Progress Association.	Willem Brugman and Bronwyn Eather.	Glenorie Progress Association offered the Glenorie Hall as the venue for this festival.
June	<i>Boondall Wetlands Project</i>	Graham Bird, Geoff Buchan	(see separate entry below)

September	<i>Orange Blossom Festival.</i> Culture Lab created a multimedia "black box" set-up to record community stories at the Festival. Bronwyn performed as MC for the Festival.	Culture Lab Members	Bronwyn has been asked to return as MC next year.
October	<i>Launch of Muru Durabin Festival Concept.</i> Culture Lab performed "Stone the Crones", which incorporated the story of Muru Durabin, "Pathway to the Hawkesbury" and "Exquisite Irony" the story of Maroota sand and the link between the ancient Darug Festival Ground at Maroota and the Homebush Olympic Stadium.	Culture Lab members	Attended by Phillip Ruddock, Minister for Reconciliation, he remarked: <i>'I was aware of extractive issues in relation to the Hawkesbury. I was genuinely not aware that there was sand mining here.'</i>
November	Reporting Process began	Bronwyn Eather and Graham Bird, with Geoff Buchan	An opportunity to reveal the web-like interconnections of the past year, to incorporate narrative inquiry to the story gathering and to invite enquiry of the ECCM process.
Since 1999 and ongoing	<b>Orange Blossom Committee</b> Eastbend, principally through Geoff Buchan, played a continuous role in the planning for Orange Blossom Festival 2000. He was also able to gain support for a roll-on to the Muru Durabin Festival one month later. ECCM featured in two sites at the Orange Blossom Festival. They had a marquis to display community maps and stories. In the community hall there was an exhibition of Geoff Buchan's paintings that have evolved from the ECCM process.	Donna Fraser, Shauna Cavenagh and Cr. Shirley Childs	<p>"The invaluable goodwill of Donna Fraser and Shauna Cavenagh bring a structural professionalism to creating opportunities for community involvement in creative ways." Geoff Buchan.</p> <p>"There seems to be a gap there in a local organisation. Eastbend and NHT did not really see the connection [to Orange Blossom CCC], so as a cultural agent for enabling it, I was doing it from behind the eight ball again. Because I couldn't more formally advertise it, I didn't know if I was going to receive the support I needed. No one said no, but no one really said yes. That makes it very difficult to instigate and initiate. Now that that has been done, the evidence of the potential collaboration should be there and there should be less of a Catch-22." Geoff Buchan.</p>

Since February 2000 and ongoing	<b>Working Together</b> There are a range of projects evolving from this partnership. It began with a formative meeting at Culture Lab, whereby they were asked to create a performance for young women at Monte Sant' Angelo as part of Biamunga: Circle of Learning. As the project evolved, the story emerged as Muru Durabin. They used the floor map of ECCM and revealed aspects of colonial invasion, of clashing and conflicting cultures and resolution through celebration and festivity.	Juliiee Smith, Janette Blainey, Max Harrison.	The <u>Monte Sant' Angelo</u> process was probably the richest encapsulation of ECCM. There was an embodiment of past, present and future. Because the audience was young women, there was a need to create vision for the future.
April	<i>Uncle Max's Walk through Maroota Forest.</i> He came out to Maroota with Graham. That was later followed up with discussions with Colin Gale.	Max Harrison, Geoff Buchan, Graham Bird, Willem Brugman.	"This is where we are going to create a University" Max Harrison, pointing to the ECCM map at Department of Housing Workshop.
May	<i>Boondall Wetlands Project</i> ECCM principles were used to help a group of Aboriginal people (including trainee rangers) tell their story to Brisbane City Council. They wanted some say in the way the Wetlands should be cared for. Maps were improvised in drawings because of the lack of screen-printing facilities. The digital camera was used to capture their stories and interpretive walks. They saw Boondall as another venue for a Bush University, sustained by a festival ground. Graham Bird recorded the working of the CCM process.	Julliee Smith, Alex Davidson, Graham Bird, Geoff Buchan, FAIRA Research staff and CDEP Rangers.	"This was an embracing of the processes and associated stories and directions that are growing out of the Mapping Project, revealing them in another location, with another group of people who have tribal and family connection with this area on the coast on the outskirts of Brisbane." Geoff Buchan
June	<i>Department of Housing Workshop</i> An annual conference for Aboriginal people who work in the Dept of Aboriginal Housing across NSW. It was about trying to get Aboriginal ways understood and accepted in a government department framework. Geoff Buchan was engaged as an artist to visualise what was going on. This was a significant workshop that was well photographed. The ECCM panels were used in the summing up of the conference and the Heads of Department were very open to explanations of open systems and the triangle diagrams. They said they really	Julliee Smith, Janette Blainey, Max Harrison, Vicki Van Hout, John Blair	"It was evidence of the ECCM process opening up the thinking. Being able to use the corflute sheets and calling on my experience from working with Aboriginal people in Broome produced a level of comfort and slipped easily into their wonderful humour and listening. This was a profound use of the ECCM process in a government department situation and an indicator of how it could be fruitfully embraced in all government

	wanted to adopt these ideas and make them work. They formally asked for permission to keep the panels and photograph them and include them in the report. ECCM principles and the project would thereby be acknowledged in the report.		departments. The realities are simply about sowing the seeds. [...] It was a real exercise in working together where we could illustrate a departmental process with various steps and an Aboriginal way of dealing with the environment and with people." Geoff Buchan.
March	<b>Maroota Forest Conservation Committee</b> A community meeting was held to discuss the future of Maroota Forest. There was potential conflict between issues of Aboriginal Land Rights and Conservation. Although there were some very conservative and narrow opinions from a wide cross-section of the community, the committee gradually embraced notions of cooperation and belongingness rather than a competitive approach to ownership of the forest. The MFCC have sustained this open approach to the future of Maroota Forest. The MFCC has also appointed Geoff Buchan as artist in residence for the committee.	Kirsten Hartshorne (Chair), Pat Schwartz, Graham Edwards, Carolyn Hall.	See Appendix 3 for Carolyn Hall's reflection on the evolving consciousness of MFCC in relation to ECCM principles and processes.
July	<b>Lorien Novalis</b> Rowen Turner from Lorien Novalis created a 3D map with polystyrene foam sheets of the Castle Hill Heritage Park. This was another case of enabling a project by providing resource material and advice, as well as arranging support meetings. He went to the Castle Hill Historical Society to discuss his project. By doing this he was articulating ECCM principles. He said after doing this that when he finishes school he would love to be doing creative signage in the Park.	Rowen Turner from Lorien Novalis School.	"So there is a clue. If a young person is volunteering, initiating and implementing that kind of project, he is demonstrating what he and other like-minded kids would like to do: use their artwork meaningfully in the community in this art signage area along Old Northern Road." Geoff Buchan.

Since 1999 and ongoing	<b>The Community Project</b> The Community Project brings a regional, national and global perspective to the ECCM process. The association of Eastbend with the Community Project rests on the hope that they will be able to take the proposal of the Biosphere Reserve to the United Nations formally on behalf of Eastbend and on behalf of the Maroota Forest Conservation Committee. This possibility is even closer now that the Greens at their state conference advocated a Biosphere Reserve in Maroota Forest as a trial.	Lindsay Mell	“I think all of this development should be at the centre of the court case for the appeal on the decision of what should happen in Maroota Forest. But unfortunately it is being run by barristers arguing against another set of barristers which is contrary to the ECCM process. Unfortunately that’s the way things go.” Geoff Buchan
Since 1999 and ongoing	<b>Glenorie Progress Association</b> Darug story panels are on display at the Hall, and they have become a part of the Rural Lands Story Forum backdrop. This is another example of the way in which ECCM has become a part of ongoing events associated with the Glenorie Progress Association. Ray has been to a number of ECCM events, ranging from the Trig Site Event to all events concerning the Maroota Forest committee, with which he is involved. He is an example of someone with divergent opinions, but underlying values are shared.	Ray Whiteman (Past President) Cr June Kentwell (President)	“Ray Whiteman, who came to the Muru Durabin Festival launch was asked what he thought of the Festival exhibition and display. He told Pat he really appreciated it as a strong and valuable contribution to the community, although he didn’t really understand it. He was delighted that the Hall was being used in a creative way. So there is a lot of goodwill.” Geoff Buchan
Since 1999 and ongoing	<b>The Combined Progress Association</b> The Glenorie Progress Association is a member of the Combined Progress Association. As part of the ParaOlympics Torch Relay they did a fundraiser for Eastbend’s magazine, Living Heritage. The Combined Progress Association’s support in rural areas is invaluable.	Teresa Perram (Chair)	“It is rare for another grouping of community organisations to raise funds for another community organisation like Living Heritage. This says a lot for the way community groups are helping each other and being involved and exploring new territory. The underpinning of it is this ECCM process of cooperation, involvement and unusual connections.” Geoff Buchan.

December	<b>The Hills Multicultural Network (Baulkham Hills)</b> This meeting included many people from the Hills Interagency Organisation which was mapped by Crestwood High School students. Geoff advanced the idea of creating a rural interagency enabled through the Rural Resource Centre at Maroota. This could combine available resources like Centrelink, Library Councils, Rural Lands Study, etc.. There could be a community map for this proposal.	Teresa Perram (Acting Chair)	Teresa will follow up on this idea. Rural Interagency formation on Agenda for next Interagency meeting, July 25 <sup>th</sup> at Eastbend Rural Resource Centre at Maroota. Aim is to establish school residence as a base for both the Resource Centre and Rural Interagency using ECCM process.
June 2000 and ongoing	<b>Design One Solutions</b> Bill Pearson has publishing and business skills and a background in cartography and mapping. He is highly experienced in finding mutually beneficial partnerships between business and community groups. He also has an interest in Aboriginal culture, having grown up with Aboriginal people. He has worked with the Toowoomba Land Council on employment schemes to link forays by Aboriginal elders into their area and get them involved in mapping and illustrating places of significance for them.	Bill Pearson (Managing Director)	"If we are to advance the signage concept where there is currently no funding, it would be far better to gel a grouping of business-minded people who have become <i>au fait</i> with the corporate potential of this signage concept in terms of bringing higher profile to the sponsors." Geoff Buchan.
June 2000 and ongoing	<b>Chirp Web Design</b> This is the partner of first choice for establishing and designing a Website domain for ECCM. Duncan Crombie has expertise at the high-end level with his Websites with Rugby Super 12 and AFL. in Australia, South Africa and New Zealand. He sees the sustaining potential in the merchandising capacity of Eastbend. Through the Website he would assist with marketing the excursions, the information, and a whole range of products and services.	Duncan Crombie (Managing Director)	"We have to keep up with the opportunities of new technology. The Website is really an opportunity to host all the initiatives from a local to a global level in what has been embraced and undertaken by Eastbend. If we just concentrate on the local level we don't communicate what is important about Maroota to other people. My emphasis has been to work at a regional level with Culture Lab. In getting the theories and the shape up, I miss out on what's happening on the ground. So we need to embrace a scaling of initiatives involving the community at all these levels, from personal to global. These ideas are very

			much enmeshed in the work of Leigh Farrar. This Website can show how all the components fit together." Geoff Buchan
1995 and ongoing	<b>Kings Cross Car Rentals</b> This partnership embraces the tourism potential of the area to the Backpacker market. Through Jack Foster there is a meeting place for young people who come to tour Australia. The Maroota area and the Old Northern Road is a complete heritage package: Aboriginal heritage, fauna and flora of the Maroota Forest, the ancient festival ground, the Muru Durabin Festival, the agricultural history and the Hawkesbury River.	Jack Foster	"If you are thinking about past, present and future you have to extend beyond people just of your own age group. Jack is involved with a really good tourism network in western Sydney. He has a great pragmatic business brain, a compassion for the social and a passion for the environmental. All three circles. He is like a walking cultural map." Geoff Buchan
November	<b>Australians For Reconciliation, Goulburn</b> Geoff Buchan was invited to a community gathering at the Goulburn Art Gallery. Using his painting called "A Nice White Reconciliation On A Black Background", Geoff used this visual stimulus to address the audience about reconciliation and land use issues in the Darug area of the Hawkesbury region.	Geoff Pryor	"On that day the whole process was embraced, particularly by the Aboriginal people of the Yass and Canberra area, because of the questions and processes I was opening up. The Archbishop really acknowledged the Darug story I was telling, the black background, and the need to have the Darug welcoming people to the Sydney Olympics. All of that was couched in the presentation in a tapestry approach using the painting and floor maps. So here again are a range of connections which provide the confidence to create community." Geoff Buchan

February 2000 and ongoing	<b>Libraries</b> The idea is to treat Old Northern Road as an outdoor library of information. The local libraries want to improve their local studies sections and want to know about the Darug and the colonial history. There's wealth of knowledge and information revealed and redeemed along the ONR, past present and future. Eastbend's Community Action Research team could facilitate this process. This would engage people in authority with what is happening in local communities. The Libraries have potential to get funding for this.	Baulkham Hills Library, Dural Library.	“They were very strong about the need for us to archive and document all the material we have as a library services process. They were very positive and enthusiastic and want to post future events of Eastbend on their Websites so they can be involved. They are short of funding at the moment, but see the need for this kind of rural resource.” Geoff Buchan.
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Left: Fifty years ago the local identity and poet Fred Mitchell showed the anthropologist Fred McArthur this rock art site with engravings of two large whale images and the '8ft' turtle. Here he is showing the same site to Peter Gale.

Below: Colin and Peter Gale inspecting and recording rock art sites near the Muru.



### 3. ECCM Great Old Northern Road Signage Concept

**Objective:** To use ECCM to develop an art/information signage concept along the Old Great Northern Road. '...guided signage for profound heritage odysseys'.

Early in the development of the Great Old Northern Road Community Mapping Project we described the intention as:

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"The Great Old Northern Road Community Mapping Project has been developed to use new visual communications techniques, linking a series of local projects, uncovering personal, community and regional stories, which connect the Aboriginal dreaming trail and colonial histories with contemporary issues.

The community mapping process will:

- **celebrate the importance of this heritage land route - past/present/future,**
- **value and include local knowledge (young and old) with expert input,**
- **create simple, attractive and theatrical social mapping activities, and excite public participation and empowerment**

It is about opening communication channels

to re-connect people with people, and  
people with place,  
through festivals and exhibitions

by together creating stones with  
rich map overlays, photos, and  
images

with an emphasis on cross-connections.

Specifically, this mapping project relates to an exploration of integrated, national heritage issues: (social / cultural / environmental / economic) along the Great Old Northern Road in North West Sydney. Traditionally, these 'road' related issues seem to be addressed as separated aspects. We aim to reconcile these issues as a whole to reveal a rich heritage tapestry."

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The values underlying this statement are now being carried forward into the signage phase of the project.

**The intention of the signage phase is to invite community members and visitors into a heightened awareness of the past-present-future of the area and so encourage their involvement in a learning community committed to reconciliation.**

**In this context, reconciliation relates to both:**

- **the history of the impacts of settlement of issues on Aboriginal peoples; and**
- **minimizing the impacts on the environment and community of the development of intensive sand mining.**

When we speak of signage we envisage a range of both durable and ephemeral materials. The durable materials would include use of natural materials such as stone and wood from the area, sensitively collected and used, and imaginative sculptural use of steel. [We do not envisage aseptic use of standard steel signs.] The ephemeral materials (e.g. from recycled plastics) could be used when particular local events are being supported by temporary theatrical additions to the signage.

Thus the vision is one of imaginative and uncompromising invitation to learning - a participative theatre opportunity: an invitation to learning and festival participation. This is the spirit that leads into the illustrative examples in the following section. The basic vision is not new:

*'We have now become aware of the possibility of arranging the entire human environment as a work of art, as a teaching machine designed to maximise perception and to make learning a process of discovery'*

***(Medium as the Message, Marshall McLuhan, 1967)***



In an Olympic Celebration "Torch on the Muru" Karan Madfiglio and Donna Renton created this banner with the combined Glenhaven Playgroups.

This is an example of the creation of a climate of support for the signage proposal.

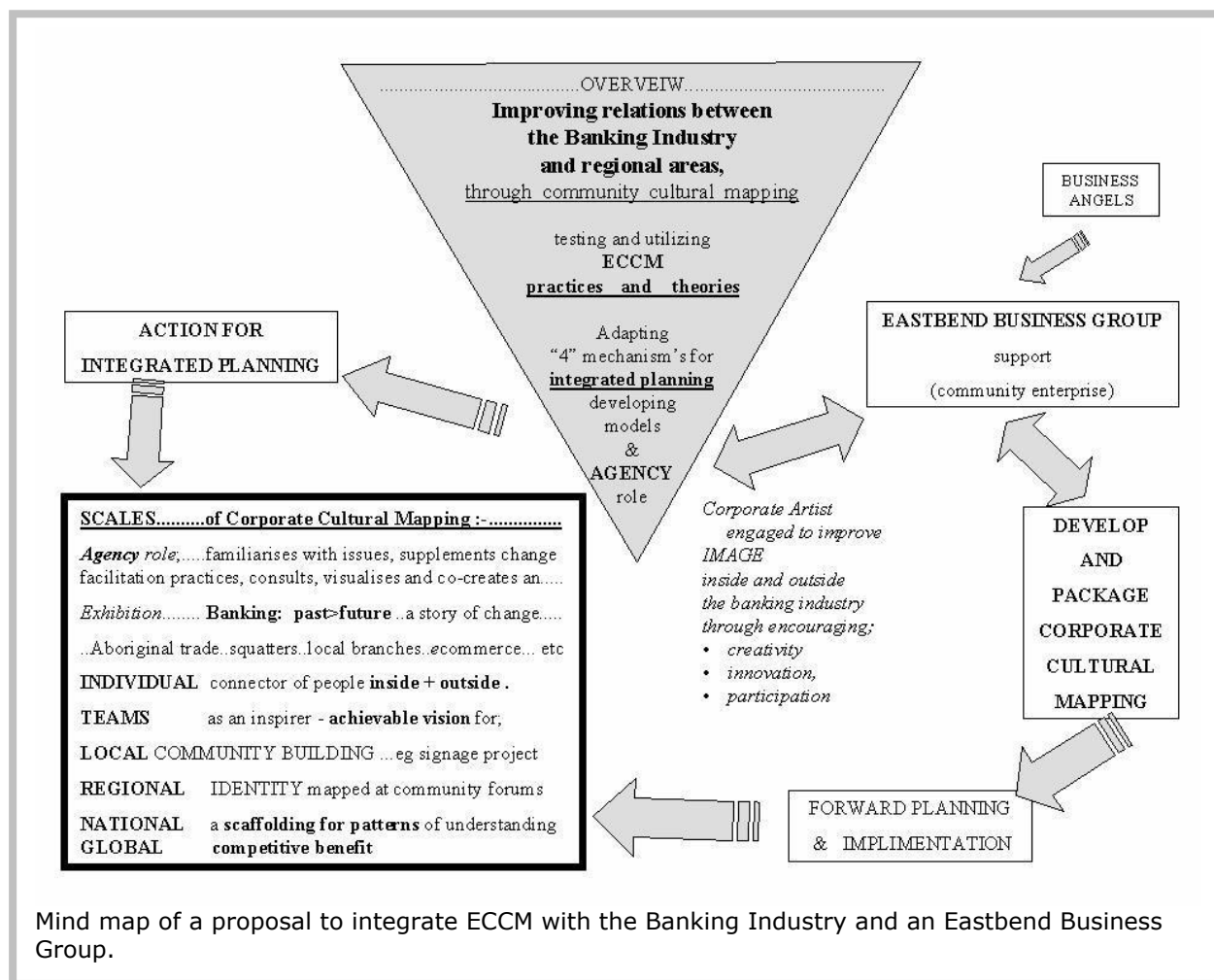
Rowan Turner from Lorient Novalis used ECCM to map the potential of the Castle Hill Heritage Park. He had meetings with the Historical Society, conducted site visits, participated in Council discussions. He produced a substantial body of written and illustrated research and this 3D Model of the Park.



**This memorial to Middleton VC, at a rest area on the Federal Highway, is an example of Bill Pearson's practice of combining a community based team approach with a quality sign system approved by the Road Transport Authority.**

**Without community consultation, this sign and gate blocks public access to the Trig Reserve, the highest point in the area and a site of historical and aesthetic value. This is an example of damage to the community arising from private interests working in association with land authorities.**





**Right: Coronial markings on the road near the 15/36 sign, indicates the site of a fatal accident, the saddening intersection of a family history with the Old Northern Road story. The road can be closed for three or four hours (above). The social impact, which is more than 'just numbers' runs deep and unrecorded, confirming the need for community input into road planning.**



## Muru Durabin Signs: a Background

In local Darug language, Muru Durabin means "path to the river". Rock art images align this pathway. They can be read like outdoor signs with a library of meanings about the connections between people and the landscape over the expanse of time.

*'I had lived with Aborigines long enough to have learned that the surface of the ground has always a story to tell. It is like a great book, from the pages of which the initiates can read the daily events of bushland, the comings and goings of the birds and the animals, and the industry of the lowlier animals. Even with my untrained eyes and mind I have missed but a few...'*

*(Brown Men and Red Sand. C.P. Mountford 1950)*

## More than Numbers!

The gnarled timber 23 mile peg is a cared for sign post on the old Ten Mile Forest Post Office site at Forest Glen. The carved post can be found tucked away beside the OGN Road (Muru) on a ridge above Maroota Forest where there is a native apple tree, which is the second oldest corner mark in Australia (1833). [There is an 1831 corner mark tree in the Wyong area.]

These are visitable historical symbols of colonization and represent the way space was measured; land became owned, why wars were fought, and belongingness all but erased.

*'...Discussion began with the observation that many Australians felt that they had been poorly served by their teachers and by the nation's historians. They are angry that they weren't told the truth about the past and feel they were denied information, interpretation and understanding ... We can know a great deal about the history of indigenous - settler relations. But knowing brings burdens which can't be shirked by those living in ignorance.*

*...Much has been achieved. Tolerance and understanding have broadened out. Bigotry is in retreat. But the racist past still*

*weighs heavily on the present and might destroy any hope of reconciliation'.*

*(Why Weren't We Told? Henry Reynolds. 1999.)*



*Geoff Buchan, 2001*

Through visually visiting such symbols from the landscape, and revisiting our history through the proposed Signage Odyssey, questions at the core of Reconciliation, about our troubled history of relations with

indigenous people, can be experienced beyond the words. A participative signage process on the Muru, explained in Darug language, may 'walk the talk' and counter some of the distorted and idealized versions of peaceful settlement which generations of Australians grew up with.

Locals using ECCM, also wish to tell the story of hardships and primitive conditions suffered by families who worked the harsh ridges around the 23 mile peg before their vital memories, meanings and sense of belongingness are lost within the encroachment of urban/global sprawl. They too have a knowing which they do not want erased. With it are 'burdens which can't be shirked', allowing for deep-seated reasons to sensitively reconcile the social background to a place name change from Forest Glen back to Five Mile Forest.

In earshot of the 23 mile peg are coronial markings that match engravings of a fatality in the road. They record for the 'initiates' the instant in time when the past/present/future of a fellow traveler became one. Signs of this 'head on' were traced on the ground beneath a large green clinical sign with the 'route numbers' 15 and 36.

The community has no say in these costly sets of numbers standing by the road. They can be questioned as meaningless and irrelevant forms of visual pollution. The 'say' is afforded to the departmental

experts who are far removed from community wisdom and engagement.

They are the gate keepers on the pathway. The idea of the signage odyssey is to bring all the players including the gate keepers together. To involve the community in the conceptualization, initiation, planning and implementation of this approach. These fatalities can close the road for four or five hours. Horror, frustration and concern are shared helplessly on the faces of hundreds of stranded families and individuals, who all have a story to tell about the road. With profound community input into planning maybe the suffering and carnage will diminish, and the public expression of loss displayed in the growing number of wreaths as creative signs of respect and passion will hopefully decline. These wreaths along the Muru are the unsanctioned public signs of this time.

### **Tilling the Ground Before Seeding**

*'Skilfull non-verbal communication is essentially subversive. We would argue that this is its greatest justification: that subversion is closer to an organic evolution than is revolution. Subversion, generally speaking, requires that the ground be tilled before the seed of an idea can germinate.'*

*'As our species developed, certain values have remained constant, expressed in that form of visual notation we call 'art'. Visual notation is a universal language inextricably linked with conceptualization,...' ...*

*(Diagram: Instrument of Thought, K Albarn and J Miall Smith.)*

The work towards the signage phase has remained conceptual because we recognize that the project will require much greater funding than can be provided by grants of this nature. Moreover, we do not want a "quick fix" - to bring in some funding which permits establishment of a stereotypical form of signage. Instead we want to till the ground so that we can develop signage within the underlying principles of Eastbend Community Cultural Mapping. A conscious decision was made to not use up our funding to create just one sign and thereby lose the window of opportunity to collectively pioneer the

process. The community-based approach in this case was at risk if we were to create isolated objects when there are so many ways to make signs of meaning and taste.

During the year the further development of the OGNRoad Signage Concept has included:

### **Recognising the Complexity of the Context**

The following contextual issues show how this apparently simple issue of creating a signage odyssey in this area, is an example of working with complexity.

#### **(a) Broader Scale Vision**

ECCM ground work activities have been associated with three phases of local to national scales.

- 1. Dural - Glenorie - Maroota - Wiseman's Ferry.**
- 2. Sydney - Hunter Valley, working in with, and affirming the Convict Trail Project.**
- 3. Sydney - Queensland linked via the New England Hwy.**

Rural and Urban versions of the Signage concept have been developed in phase one.

- The Rural version is between Glenorie and Wiseman's Ferry focussed on the AGL pipeline easement and linked to the Glenorie town plan. Involved with the Eastbend group are the Glenorie Progress Assn., Maroota Forest Conservation Committee, both Councils and local schools.
- The Urban version has been initiated by Stuart Rushton from Lorient Novalis School. It proposes linking a cycle way between Glenhaven and Round Corner at Dural. Incorporated into the construction is the "Muru" story. An information/art signage pathway telling about the Darug people of the Sydney area. Using ECCM to map his approach, Stuart has already gained commitment from local Rotary and BHSC. Interest has been forthcoming from: Schools, Castle Hill Historical Society, Orange Blossom Festival Committee, Dural Chamber of Commerce and the Glenhaven Community Centre.

**(b) General Themes of Mapping Process and Signage**

- Reconciliation - Challenge and Respect
- Telling Local Stories – past/present/future
- Journey of life- Life is a game – exploring learning pathways, linking the; social/ecological/economic
- Community building -active environmental art/design employment projects, learning communities
- Outdoor Education/ Cultural Tourism/ Burra Charter Living Museums
- Integrated resource management / Eastbend's "4" integrated planning mechanism's.
- Catchment Management / Biosphere Reserve/ Regional Development
- Intergenerational Equity- Involving all ages in the design

**Specific Themes**

Darug Story  
 Glenorie Town Plan  
 Glenhaven-Dural Reconciliation Walkway  
 Maroota Trial Biosphere Story Overlooking Wiseman's Ferry  
 Becketts Forest Poem Sign Spirituality Maps MacFarland's Grave  
 Agricultural Hall of Fame - Maroota Pioneer Memorial Hall Five Mile Forest story

**(c) Potential Partnership Members**

Local, State and Commonwealth Government

Baulkham Hills Shire Council	Road Transport Authority of NSW
Hornsby Shire Council	Dept. of Urban Planning
Dept. of Aboriginal Affairs, NSW	Education Dept
Tourism NSW	Heritage Commission
NSW Parks and Wildlife Service	NSW Dept. Land and Water Conservation

Darug Tribal Aboriginal Corporation  
 Deerubbin Aboriginal Land Council  
 Metropolitan Aboriginal Land Council  
 Convict Trail  
 All schools in the area.

All environmental and tourism organizations in or relating to the area.

Service clubs

Universities

Macquarie, Newcastle and Western Sydney

Major businesses providing services to or through area.

**(d) Quality Issues**

To be effective as a significant stimulator to learning and community respect, the Signage should be developed to a high standard in several respects:

- Representation of aboriginal, colonial, agricultural, industrial/mining and ecological heritage of the area; Opportunities for participative design and (sometimes) preparation of the signage. Groups who could be involved include Aboriginal groups, Schools, TAFE, Universities, employment

In searching for guidance on quality issues, preliminary discussions were held with Bill Pearson from Design One Solutions. He innovated a signage system and created the images for the commemoration of Victoria Cross recipients in the pull off bays along Remembrance Drive on the Federal Highway between Sydney and Canberra. These signs are produced for the RTA. Production of the signs involved the combined input of businesses in a rural village, and with the involvement of the local Rotary. Bill was further interested in the ECCM process and how it related to the Eastbend area.

Bill sought to be involved with Eastbend in plotting photographs, paintings and heritage sites in Maroota Forest on his GPS system and creating a picture story for the OGNRD Signage concept and for publication. His professional business of combining; signs, publication and community in mapping the area could enhance cultural and eco-tourism dramatically improving; business, educational and employment opportunities.

To demonstrate the potential he showed a booklet he produced, "The Melbourne Dreaming", a guide to Aboriginal Places, linked to the GPS Maps. Originally, Bill was a cartographer working on the Heritage listing of Kakadu. He had also integrated cartography and GPS with training schemes for the Toowoomba Aboriginal Land Council. These skills fit neatly with ECCM and the activities and events, which have resulted from OGNRD projects. The ECCM signage research could be applied to a booklet "Muru Durabin Dreaming".

schemes industrial/mining groups, and ecological and conservation groups.

- The possibilities for the trial and use of and innovative signage materials and design techniques in creating 'hands on' models with options for digital 3D simulation of proposals.
- The potential of the Internet as an interactive storehouse and exhibition space for feedback locally and globally.
- Moreover the signs on the ground need to be of high quality in relation to;
  - The information on the signs;
  - Choices of location and orientation;
  - Durability and resistance to vandalism;
  - Engineering and safety; and
  - Linkage to the project web site and other forms of publicity.
- Signage related to Aboriginal sites needs to reflect the conflict between making the wealth of the heritage known and the risks of damage through increasing pressure for site visits.

### Funding and Sponsorship

In early discussion about the longer term development of the project, Eleanor Bailey from WSAAS explained that it may be worth seeking sponsorship by building relationships elsewhere. For example, there is a trend in which the Banking Industry seeks to improve their image with their customers. Banks might possibly support the project to improve connections with community particularly in rural areas.

With this in mind in preparing the groundwork for such a broad scale initiative, this project aimed to create (with minimal resources) a high quality transferable model linking ECCM and the Signage Concept. Especially intended for rural communities and their labyrinth of heritage, which could be proudly revealed and illustrated outdoors along rural roads.

It was considered that Banks might invest in such a highly visible community building project to enhance their public image in regional areas. Enhanced by its quality profile such projects would connect the sponsors with rural schools, employment schemes, community groups, regional

businesses (particularly tourism) and government.

### The Potential and Risks of a Genuine Community Based Approach

The community-based approach is to use available time and resources to enable a scaffolding of opportunity to be pioneered as a magnet for the ideas, aspirations and abilities latent in the community. The intention is to evolve **this scaffolding of connections to support self-initiation, partnerships and self-organisation.**

This scaffolding will **initially appear flimsy and require a slow community building endeavor.** However, when it is established it will be far stronger than any short cut approach as it **will respond flexibly to the aspirations** of those who have become involved who will be committed to weaving a meaningful platform for the inclusion of the interests of others.

Experiences at local and state level suggested that **departments are risk averse** when it comes to the emerging phenomenon of community driven initiatives. Clear opportunities for partnerships were being wasted. Fewer resource opportunities were coming from Government even when the Eastbend groups reputation was growing and the merits of community responsibility in action.

The signage concept may be an excellent opportunity for interacting and trialing the Cross-Council and the Whole of Government approaches advocated by both State and Federal Governments. How can we encourage Government to overcome past aversions and work to build this process into a proving ground and showcase of the merits of the Whole of Government partnerships in action? The signs of possibility are already there.

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Rowan Turner a student from Lorient Novalis school used ECCM to create a 3D model of the Castle Hill Heritage Park for the Castle Hill Historical Society. He gave a healthy reference to his interest in art/signage for the Park in the cultural research, models and displays that he created. The worth of his quality self help 'carrying on' of the process is more obscure and less quantifiable, but possibly more effective in long term outcomes.

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