Attachment 5

Cultural Heritage Assessment, AHIMS Site 45-3-0119 and its Cultural Landscape Setting, Calga, NSW (December 2011)

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RW Corkery & Co. Pty Ltd
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Calga, NSW - Calga Quarry
Southern Extension

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Author’s Declaration

This report has been prepared in accordance with UniQuest’s Quality Management System, which is compliant with AS/NZS ISO 9000:2000.

The work and opinions expressed in this report are those of the Author.

Signed by Dr Anne Ross

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1. **INTRODUCTION**

UniQuest Pty Limited (‘UniQuest’) has been engaged by RW Corkery & Co Pty Ltd (on behalf of Rocla Materials Pty Ltd) to prepare an assessment of the heritage values of site AHIMS 45-3-0119 (‘the site’), being a rock engraving site near the existing Calga Sand Quarry, operated by Rocla Materials Pty Ltd. This required a consideration of the heritage values of a small number of additional archaeological sites comprising the site’s broader cultural landscape (described in this report). The site was identified by Appleton in his initial survey of the area in 2004 (Appleton 2004; see also Appleton 2009).

This report has been prepared by Dr Anne Ross of the UQ Culture & Heritage Unit (UQCHU). Dr Ross is a Senior Lecturer at The University of Queensland, School of Social Science. Dr Ross has qualifications and experience in both archaeology and anthropology. Her brief in this instance was to consider the site’s cultural heritage values from an anthropological perspective. This report was reviewed by Dr Andrew Sneddon, Director of the UQ Culture & Heritage Unit.
2. GENDER RESTRICTIONS

This report addresses issues relating to the gendered nature of an Aboriginal engraving site and its associated cultural landscape. Some of the specific information about this site cannot be viewed by men. In this report, specific gendered information has not been included and the report can therefore be viewed by anyone with an interest in this site and the development context in which it finds itself today. No gender-sensitive photographs of the site or of the engravings at the site have been included in this report at the request of the Traditional Custodians of the site.
3. BACKGROUND

The proposed southern extension of the Calga Sand Quarry adjacent to Peats Ridge Road, Calga, has been the subject of cultural heritage assessment a number of times in the recent past. On two previous archaeological surveys commissioned by Rocla Materials Pty Ltd (Appleton 2004, 2009), a number of Aboriginal archaeological sites were identified. Some of these sites were known previously and have been recorded in the NSW AHIMS database, whilst other sites were not previously known.

The most recent archaeological assessment (Atkinson 2011) was undertaken in July 2011 at the request of Aboriginal women who expressed a concern for the significance of the site. Nine additional, previously unknown sites were located during this survey. Taken together, the three archaeological surveys demonstrate the existence of a range of sites in the vicinity of the proposed quarry extension: rock engravings; rock shelter sites with painted art and/or evidence of occupation; axe grinding grooves; and stone arrangements.

One of the engraving sites contains an engraving of a woman and a large emu (AHIMS site number #45-3-0119). Aboriginal women’s groups from this region – members of the Darkinjung Local Aboriginal Land Council (LALC), the Mingaletta Women’s Group, and the Guringai Tribal Group – have all recognised this site as being of significance to Aboriginal women and have argued that it may be a ‘women’s place’ i.e. a place with special associations for Aboriginal women, possibly forming the locale for Dreaming stories and activities from which males may be excluded.
4. METHODOLOGY

No formal cultural heritage site survey was undertaken as part of the anthropological assessment of site AHIMS #45-3-0119. Site surveys have been undertaken by Appleton (2004, 2009) and Atkinson (2011). The anthropological survey was based on a combined constructivist and phenomenological paradigm, using a qualitative methodology.

4.1 Constructivism

Constructivist analyses recognise that the world around us, and the way we understand our place in the world, are constructs based on the ontology we acquire as a result of our social and cultural upbringing. A constructivist methodology sees culture as the determinant of a person’s understanding of the environment, by defining the nature and boundaries of that environment and by giving meaning to what that person sees in that environment (Ross et al. 2011). For example, an open field may be seen as either a wasted area or a landscape abundant with wild resources, depending on whether it is being seen by a cattle farmer or a hunter-gatherer.

Milton (1996) argues that constructivism is not helpful in environmental debates. She claims that: ‘If the environment were nothing more than a cognitive construct, we could change it by constructing different truths, different meanings’ (Milton 1996:54). Furthermore, she argues, ‘[Constructivism] implies that the real, unconstructed world is unknowable or at least has no inherent meaning’ (Milton 1996:60). Milton develops an alternative paradigm for understanding how people see the world:

… not everything that exists in people’s minds is ‘constructed’. At least some of what we know, think and feel about the world comes to us directly through our experience, in the form of discovered meanings. … [T]hese meanings, these ‘perceptions’ are part of culture (Milton 1996:62).

However, this is exactly what constructivism is. Our perceptions of the world come from our experiences with the world, and our experiences are shaped by culture (Guba and Lincoln 2000). There is no single way of understanding the world. To claim that the world is knowable is to privilege one set of facts about the world – one way of knowing - over all others.
Thus anthropologists regularly use a constructivist methodology to understand the variety of meanings – constructs – people bring to their perception of their world. Such an approach is particularly important when understanding the meanings people bring to ‘place’.

### 4.2 Phenomenology

A ‘place’ is a locale in which things ‘happen’. According to Casey (1996; see also Basso 1996), spaces become places once geographical locales have been given meaning through the actions people undertake at these locales. Ingold (1993, 2000) uses the term ‘taskscape’ to designate places that have meaning through people’s actions, while Harrison (2011) coined the term ‘story-trekking’ to describe the narrative journeys association with ‘place’. Places acquire value, or have their values altered, once they have become part of the phenomena of people’s lives.

Byrne (2005) has demonstrated that the archaeological values of a place are only one construct of significance. In his paper, Byrne describes his travels to Manila (in the Philippines) to investigate how south-east Asian governments were managing to stop the illegal antiquities trade. He found that, far from stopping people from collecting antiquities, the Philippines government recognised that ancient objects were an integral part of people’s identity creation in the present. Ancient objects, which Byrne (as an archaeologist) valued purely for their worth as ancient heritage objects, are viewed by the descendants of those who created the objects as part of animist beliefs. People today have given these objects new meaning – a meaning that actually increases their social value and ensures their protection into the future, but perhaps not in the way an archaeologist would consider effective.

Byrne argues that archaeological values and present-day meanings given to heritage items are ‘co-existing voices’ in the management of heritage objects or places. To take an object or place out of its modern context and manage it purely for its ancient value would deny present-day owners and custodians of that heritage their understanding of the meaning of that object or place:

> I began to think of ancient objects and places being constantly recycled through new systems of meaning, constantly recontextualised and ‘updated’ with new roles, new significance. The implications of this for heritage practice seemed far-reaching. Where, for instance, did the ‘authenticity’ of one of those Philippine stone adzes lie – in its original embodiment as a wood-working tool, its later embodiment as a magical charm, or its still later reinterpretation as part of the archaeological record? (Byrne 2005:57).
To offset the tendency to leave modern human attachment and social connection to a place ‘off the map’, archaeologists and heritage managers have developed an approach known as ‘counter mapping’ (Byrne 2008a, 2008b; Fox 2002; Harrison 2011). Counter mapping recognises that there are alternative ways of presenting (and representing) heritage and that there is an urgent need to insert people’s current attachment to place into cultural heritage management practice. Sites are not only locales of past activities. Descendants of those who produced archaeological materials may narrate these sites in the present (Andrews and Buggey 2008; Bradley 2008; Ellis 1994; Godwin 2005; Godwin and Weiner 2006; Ross 2008; Ross and Thomas 2011).

Consequently, an anthropological approach to assessing the value of cultural heritage places will recognise that places may have significance beyond the purely archaeological value that can be assigned to a site (Byrne et al. 2001). Often these other heritage values relate more to the positioning of the place in people’s modern world than to the original meaning given to the place when it was first created in the past (Andrews and Buggey 2008; Byrne 2003, 2005; Campbell 2005; Godwin 2005; Godwin and Weiner 2006; Ross 2008). In this way, the sociality of heritage exists in both the past and the present; in assessing the value of ‘archaeological’ sites, especially in a heritage context, the living heritage connection to place provides a map of the heritage place in the present.

The Burra Charter (ICOMOS 1999) has recognised the importance of considering heritage significance beyond the purely scientific/archaeological value of a site. Articles 12 and 24 of this document acknowledge that people’s association with, and attachment to, place are part of the social significance of a site:

- **Article 12**: Conservation planning (including interpretation) must provide a role for the people who have associations with the place. This is particularly important for the management of Indigenous heritage places.

- **Article 24**: Significant associations between people and places, and significant meanings are to be respected and interpreted where appropriate.

It is on this social significance that the anthropological assessment of site AHIMS #45-3-0119 focuses.

### 4.3 Methods

The scientific significance of site AHIMS #45-3-0119 has already been assessed by Atkinson (2011). Atkinson assessed the site as being relatively common in the region in terms of its art
style and motifs, and as having minimal (scientific) research potential (Atkinson 2011: Appendix B). This assessment will be discussed in Section 8.2 of this report (see below).

To assess the social value of site AHIMS #45-3-0119, three anthropological methods were used: interviews; site documentation; and data checking. As a follow-up to these anthropological techniques, an additional archaeological recording technique was adopted – night recording of the site. Each of these methods is outlined below:

4.3.1 Interviews with female Traditional Custodians of the site, undertaken on site.

It is widely recognised in anthropological literature that talking to Aboriginal people about ‘country’ (Bradley 2001, 2008; Bradley and Yanyuwa families 2010; Rose 1996; Seton and Bradley 2004) on country is essential to ensure a nuanced understanding of the meanings and values people assign to places. For many Aboriginal people, country is a sentient environment (Povinelli 1993; see also Bradley 2001; Bradley and Yanyuwa families 2010) with which people engage in the same way they would relate to a person. To talk about country whilst in an office does not allow the close connections people have with country to be adequately conveyed.

With respect to site AHIMS #45-3-0119, being on country with the Traditional Custodians of the site allowed both an intangible (spiritual) narrative about the site to be discussed and a physical connection (tangible, even tactile) to the site to be generated. Upon arriving at the site, all the women immediately began to feel the rock surface to find the faint traces of the art, and used this physical activity to focus their narratives about the site in particular, and the wider landscape in general.

4.3.2 Documentation of the site (and the nearby stone circle arrangement)

As detailed site recording was not part of the brief for this project, any additional documentation of the sites that are the focus of this study – viz. site #45-3-0119 and the nearby (?associated) stone arrangement site – was undertaken using photography. Out of respect to some of the women consulted who were concerned that males should not see images of these sites, those photographs have not been included in this report.

4.3.3 Data checking

Subsequent interviews, both in person and via email, were undertaken to check details and seek clarification of specific information gained whilst on site. Drafts of sections of this report were sent to each of the Traditional Custodian groups for their approval prior to finalisation of the report.
4.3.4 Night recording

To determine whether other motifs had been engraved at this site, and on the nearby (apparently blank) rock platforms, the technique of night recording was employed. Very faint engraved lines are often not able to be seen in daylight. Low level incident light from an artificial source at night can enhance the visibility of very faint engravings. This technique was adopted at site #45-3-0119, and on the nearby blank rock platforms, on 10 December 2011. The objectives of this exercise were to:

- Determine if there may be additional motifs on site #45-3-0119, or on the nearby rock platforms, that may assist in the interpretation of the site as a ‘women’s site’;
- Clarify the motifs already known for the site but which were somewhat indistinct in places; and
- Act as a pilot study to identify whether apparently ‘blank’ rock platforms throughout the study area may contain art that could not be seen in normal lighting conditions during the day.
5. **ABORIGINAL CONSULTATION**

On 6 and 7 October 2011, Dr Ross visited site #45-3-0119 with representatives of each of the three women’s groups – Mingaletta Women’s Group and Guringai Tribal Group on 6 October and Darkinjung LALC on 7 October. Ross sought input from each party in relation to the significance of the site, and of the landscape as a whole. The Mingaletta Women’s Group identify as traditional custodians for the area and the Guringai Tribal Group identify as members of the Guringai Aboriginal people, within whose country they believe the site lies. Dr Ross did not query these women on the basis for their ‘speaking for country’ but representatives of the Darkinjung LALC have previously indicated that they consider that they are the appropriate Aboriginal people to speak for the country in which the site is located. Darkinjung LALC is legislatively required to care for and protect culture and heritage within the Land Council boundaries and is legally recognised as the custodial body for cultural heritage within Darkinjung LALC boundaries.

Previous ethnohistorical research in this part of greater Sydney indicates that the 'tribal' affiliation to the area is contested (Attenbrow 2003; McDonald 2008; Ross 1976, 1988). The area is variously reported in the diaries and journals of early settlers as being part of the Guringai, Darkinjung or Gandangara tribal or clan estates. For the purposes of this research, determining custodial affiliation for the site is irrelevant. The connection to country recognised by all the Traditional Custodian groups: the Guringai; Mingaletta; and Darkinjung LALC; is strong and consistent, and management of the area could easily be shared between the three groups.

The three Aboriginal women's groups were identified as appropriate groups to consult on the basis of discussions with the Darkinjung LALC and on the basis of the objections previously made to the project approval application submitted by Rocla for the proposed southern quarry extension.
6. RESULTS

6.1 Mingaletta Women’s Group and Guringai Tribal Group

Representatives of these two groups talked about their attachment to this particular site and to the landscape within which the site is situated. They have a strong interest in the environment as a whole, with knowledge of plants and animals (especially birds) in the landscape, and a close association with the owner of the nearby Australia Walkabout Wildlife Park.

Their interest in site #45-3-0119 relates to their belief that this site is a place associated with Aboriginal women. They have been using the site as a place of teaching and learning, especially for the young Aboriginal women of the area, for the past two years (since the site was rediscovered during the archaeological assessment of the proposed extension to the Rocla quarry). The site is in close geographical association with a number of other sites: a rock shelter with art and occupation deposits; other engraving sites; and a stone arrangement.

The women also stressed wider connections provided by the art. The women recognise that the Calga art is similar to the wider Sydney rock art traditions generally. They were particularly aware of the role of ‘footprint’ motifs in Sydney rock art, and saw the existence of footprints at Ku-ring-gai Chase National Park and at the Wildlife Park, as demonstrating the connections between Guringai tribal lands and Calga.

In addition to the archaeological (physical) evidence for past use of this area, the women of the Mingaletta and Guringai groups acknowledged intangible connections to this country. The representatives of the Guringai Tribal Group spoke of the importance of totemic animals that are found in this area, especially bandicoots, goannas, kangaroos and sea eagles. They advised that according to their Law, these four totems form the main marriage moieties of the area. These totems are often depicted in art in the area and, the women advised, they are still assigned to Aboriginal people today, usually at puberty. The women recognise that the assignment of totems to people provides the framework for kinship associations and dictates marriage relationships. Totems also provide obligations, with people being responsible for the management of their totems and their associated habitats.

The immediate concern of these women is that there may be other as yet unreported sites in the area proposed for quarry extension. In addition, given the faint impressions of the engravings that are known, there is concern that some of the rock platforms which at present
appear to be devoid of engravings may indeed contain faint markings that are difficult to see in normal daylight.

6.2 Darkinjung Local Aboriginal Land Council

Darkinjung LALC and the Guringai Tribal Group do not have regular contact with each other. The information Dr Ross obtained from the representative of the Darkinjung LALC was provided completely independently of the information she obtained from Mingaletta and Guringai women.

The Darkinjung LALC representative (Ms Sharon Hodgetts) stressed the importance of site #45-3-0119 and its connections to other sites in the immediate and wider cultural landscape from the outset of the onsite meeting. Her first point of discussion was the footprints that exist in Ku-ring-gai Chase National Park and in Brisbane Water National Park at Kariong – about 5km to the north of Calga. Ms Hodgetts was unaware of the footprints in the *Australia Walkabout Wildlife Park*. She believed that the footprints in Ku-ring-gai Chase and Brisbane Waters National Parks, which she understands have been interpreted as the footprints of the creator being Biami¹, demonstrate the linkages between the sites at Calga and the many other sites along the ridges between Broken Bay and Gosford. The footprints suggest that Biami (or Daramullen, or both Creator Beings) were travelling through this landscape and leaving their footprints on the rocks, thus connecting the sites via their associations with the Creator Beings. It was the interconnectedness of the sites that made this area of significance for contemporary Aboriginal people, she said, as these sites provided the grounding in place for living Aboriginal people (cf. Bradley 2008). She used the metaphor of the sites being pages in the history of Aboriginal people in this area. She said that 'each site is a page in our book and we don’t want any pages ripped out. Without the previous page you can’t understand the next page'.

As with the Guringai and Mingaletta women, this Darkinjung representative argued that site #45-3-0119 is a teaching site for handing down information about culture and tradition to the younger generation.

The Darkinjung representative has done some background research into the rock art of this area generally, and into the ethnohistorical literature specifically. She had found a reference in Attenbrow (2003) to the fact that Daramullen’s wife (or perhaps Biami’s wife – see footnote 1)

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¹ In the Greater Sydney region the major Creator Being is generally regarded as Biami. In some ethnohistorical accounts, Biami has a son, or brother, named Daramullen. In some accounts, Biami and Daramullen seem to be one and the same being.
was an emu (see below). Dr Attenbrow is a senior archaeologist at the Australian Museum with decades of research experience in the archaeology of the Greater Sydney region. The information found by Attenbrow corroborated knowledge Hodgetts had gathered from her own oral history and ethnohistorical research over many years. She believes that the emu at site #45-3-0119 may be associated with Biami as Biami’s wife. Emus are important in Darkinjung society – and in neighbouring Wiradjuri and Kamilaroi country – as they are (and were traditionally) a totem and moiety which provides the framework for marriage Law. Elements of this traditional system of Law and custom still remain strong.

Hodgetts has also undertaken an analysis of the AHIMS database. She reported that there are 21 recorded sites within 1km of site #45-3-0119, and 44 within 2km of the site. Many of these sites are engravings, including engravings with a culture hero motif (including images of Biami/Daramullen himself). The stone arrangement site, about 80m south of site #45-3-0119, is possibly also connected to the engraving site, according to Hodgetts.

Using all these lines of evidence, Hodgetts stressed that the entire landscape is of cultural significance. Sites are interconnected, the motifs are likely to relate to Law and totems, and the existence of the stone circle supports the suggestion that this area could be ceremonial. The existence of Biami in the wider landscape generally, and the presence of a large culture hero/emu associated with a lone woman, make it likely that this particular site is related to Biami’s/Daramullen’s wife. As expressed by Hodgetts, the site and the area as a whole connect people to place and provide the basis for identity creation.

As with the Guringai and Mingaletta women, the immediate concern of the representative of the Darkinjung people is that there may be other unreported sites in the area proposed for the quarry extension.
7. RESULTS OF NIGHT RECORDING

Night recording of site #45-3-0119 was undertaken on the evening of 10 December 2011. A handheld, rechargeable LED light source was used to highlight the engraved lines on the rock surface (Figures 1 and 2). Thin chain coated in white plastic (to protect the rock from being scratched) was placed into the highlighted grooves and the resulting images were photographed (Figure 3).

Fig 1: Using LED light to highlight faint engraved lines

Fig 2: Low angled light highlights faint engraved lines at another engraving site

Fig 3: White chain in grooves highlighted by night recording.
At site #45-3-0119 additional detail on the woman and the emu were discerned using the LED torch, and a further engraving, previously recorded by Sims as a ‘hand’, was identified and recorded.

7.1 Additional detail on the engraving of the woman

The main additional detail on the engraving of the woman was that this figure has an elaborate headdress made up of 15 lines radiating from her head. She also has five small drilled holes in her face. Other details allowed the previous gaps in the outline of this figure to be addressed so that a complete and accurate photographic recording of this figure could be made.

7.2 Additional detail on the engraving of the emu

In the daylight, the engraving of the emu has several parts of the motif which cannot be seen, and the figure is difficult to discern. Under the LED light, the entire motif was easily visible and could be photographically recorded. The head and wing, in particular, were highlighted in detail by the night recording. This figure also has five small drilled holes in its face, in the same pattern as the five holes in the face of the woman.

7.3 The discovery of the footprint

The night recording demonstrated that the engraving, previously reported by Sims as a hand, is in fact a footprint, similar in style to those interpreted as the footprints of Biami or Daramullen, found at Kariong (Brisbane Water National Park) and in the Australia Walkabout Wildlife Park. The footprint points towards the engraved image of the woman.
8. ANALYSIS AND DISCUSSION

The results of the discussions with the three Aboriginal women’s groups who have connections to this part of the Sydney – Gosford region closely align with the background archaeological and ethnohistorical information presented by Atkinson (2011). The data collected by the anthropologist in her discussions with the Traditional Custodians were collected long before Dr Ross had seen a copy of Atkinson’s report, thus the two analyses corroborate each other as the two datasets were collected entirely independently. The results of the night recording enhance the understanding gained from the interviews.

8.1 Site AHIMS #45-3-0119 and its associations

Engravings of female figures are rare on the Sydney Hawkesbury Sandstone (McDonald 2008). The rarity of such figures has reinforced the convictions of all the Traditional Custodians interviewed for this project that this woman/emu site is associated with women. This conviction is further supported by the presence of the woman’s headdress (elsewhere usually associated with Creator Beings), and by the associations between this site and others in close proximity to it. The site is about 80m from a stone arrangement – a stone circle about 10m in diameter, with large sandstone blocks placed relatively regularly around the circle and a central rock in the middle of this circle. Such regular placement of rocks in this way is unlikely to be natural and is similar to other Aboriginal stone arrangement sites from a range of different places throughout Australia (including the Gummingurru Stone Arrangement site on the Darling Downs, west of Brisbane, with which Dr Ross is very familiar – Ross 2008, 2010; Ross and Ulm 2010; Ross et al. in press). Stone arrangements throughout Australia are associated with ceremonial activity (Bowdler 1999, 2005).

There are other cultural heritage sites in the immediate vicinity of site #45-3-0119: rock shelters with art and occupation deposits, other engraving sites, stone artefact scatters, waterhole sites, and axe grinding grooves (Atkinson 2011; Appleton 2004, 2009).

Of particular relevance is site AHIMS #45-3-0961 (Atkinson’s Site 5). This rock engraving site contains the images of two emus. The existence of this site supports the significance of emus in the Aboriginal cosmology of this area in both the past and the present:

- Biami’s/Daramullen’s wife is an emu;
- emus are one of Biami’s/Daramullen’s totems (Atkinson 2011);
- the existence of the emu as one of the motifs on site #45-3-0119; and
emus continue to be totemic animals in this region today (Hodgetts, pers. comm. 7 October 2011)

8.2 ‘Being in place’: tangible connections to ‘place’

These sites together make up an accumulation of evidence illustrating the use of this area by Aboriginal people in the past and their ongoing connection with the place in the present. It is the interconnectedness of these sites that informs the significance of this area for the Aboriginal women of the Mingaletta, Guringai and Darkinjung groups.

Each of the groups interviewed for this anthropological assessment stressed their connection to the country around Calga, regardless of the existence of archaeological sites. Each group talked of the totemic connections they have to country. Each talked of their longing to be on country and their desire to have access to country to renew spiritual connections to place through tangible associations to place.

This kind of yearning for country – the desire to be on country and to experience country in both tangible and intangible ways – is at the heart of Casey’s (1996) phenomenological approach to ‘place’ as event; to Ingold’s (1993, 2000) concept of ‘taskscape’; to Harrison’s concept of ‘story-trekking’; and to Smith’s (2006) statement that:

[Heritage is] being in place, renewing memories and associations, sharing experiences … to cement present and future social and familial relationships. Heritage [isn’t] only about the past – though it [is] that too – it also [isn’t] just about material things – though it [is] that as well – heritage [is] a process of engagement, an act of communication and an act of making meaning in and for the present (Smith 2006:1 – emphasis added).

The existence of site #45-3-0119 acts as a tangible aspect of ‘counter-mapping’ (Byrne 2008a, 2008b; Fox 2002; Harrison 2011) the women onto country. It is through the existence of this site that the women’s existing knowledge about country is reified, and given a specific point of connection to place. This kind of mapping onto country and place is a common occurrence in anthropological approaches to cultural heritage management (Basso 1996; Bradley and Yanyuwa families 2010; Gorrin 2011; Godwin 2005; Godwin and Weiner 2006; King 2003; Ross 2008, 2010).

8.3 Wider geographical connections

Much of the art in and around the Calga area is similar in style and motif to engraving sites in Ku-Ring-Gai Chase National Park (KCNP). In particular, there are two engravings of women...
in KCNP (although in each of these examples the images of the women are in a relationship with images of men and these figures have generally been interpreted as ‘copulating couples’).

There is also an engraving of an emu in KCNP, although the emu at the Elvina Bay track is clearly a male emu as he is sitting on eggs. The two emus on Atkinson’s Site 5 (no AHIMS number provided in her report) are similar in size to the Elvina Bay track emu in KCNP. The Calga emus are not associated with eggs.

The emu on site #45-3-0119 is very much larger than the KCNP emu and the site 5 emus. It is of a size similar to that of two large ‘cultural hero’ motifs in KCNP on the Jerusalem Bay track. These two figures were once open to the public, but during the late 1980s or early 1990s access to these motifs was closed by the NSW National Parks and Wildlife Service in response to concerns from the Aboriginal community that these images were sacred and should not be viewed by the wider public. The large emu figure at site #45-3-0119 at Calga bears a striking resemblance to these culture hero motifs in both size and style.

There is also ethnohistorical evidence for the association between the area around KCNP and the Hawkesbury Sandstone country to the north (Attenbrow 2003, 2007; McDonald 2008; Ross 1976). Early European chroniclers of Aboriginal activity in this area reported on the regular journeying between the Sydney area generally and those regions to the north. Although there was clear antagonism between Aboriginal people of Sydney and areas to the south, there were strong trade connections to the north, and there were also a number of travel pathways that linked peoples from Sydney to areas to the north of the Harbour, as far as Lake Macquarie (Ross 1976, 1988). The strong connections claimed by the Mingaletta, Guringai and Darkinjung women are therefore supported by the ethnohistorical evidence, and Peats Ridge Road may follow one of the numerous traditional ridgeline pathways through this area. The existence of the footprints of Creator Being ancestor further supports this connection between Brisbane Water and areas to the north, including Calga.

8.4 Mapping onto country and the existence of social significance

The link between knowledge of totems, knowledge of archaeological sites, and connection to country, is common in Aboriginal Australia (Bradley 2008; Bradley and Yanyuwa families 2010; Moreton and Ross 2011; Rose 1996). It is through totems that many Aboriginal people establish their identity, and their connections to particular country.

The interpretation of the sites and landscapes provided by the Mingaletta, Guringai and Darkinjung women is clearly a description of a complex cultural landscape. Although the Mingaletta and Guringai women had not heard of the term ‘cultural landscape’, their
representation of this area and their description of their association with the area strongly fits the concept of cultural landscape (as described by Bradley 2008; Byrne 2003, 2008a, 2008b; Ellis 1994; Gosden and Head 1994; Lydon 2008; Ross 1996; Russell 2008; Strang 2008; Sullivan 1993, 2008; and many others). Hodgetts is well aware of the ‘cultural landscapes’ concept and strongly articulated the existence of a cultural landscape in this area; a cultural landscape that connects a number of individual archaeological and heritage places into a complex and significant relationship. Furthermore, the contemporary associations developed for the particular site, and for the landscape within which it is situated, meets the notion of the ‘present past’ (Bender 2006; Clarke 2011; Lourandos 2011) in which contemporary meaning is given to objects and places from the past. Such contemporary meanings for ancient objects and places is well known in cultural heritage and anthropological literature (e.g. Andrews and Bugey 2008; Bradley 2008; Byrne 2005; Ross 2008; Sullivan 1993; 2008; see Section 3.0 above), and such contemporaneity of meaning does not necessarily reduce the significance of the meanings being assigned (Byrne et al. 2001).

The women consulted in the preparation of this report only became aware of the existence of site #45-3-0119 approximately two years ago as a result of Rocla’s own due diligence studies. In the intervening period they have become acquainted with the archaeological and anthropological literature, which has to some degree informed the social significance that they now attach to the site. In a short period of time it has been embraced as an important focus for teaching and learning. Further, it has engendered a strong sense of responsibility to care for and perpetuate the site within the women’s groups.

The ascription of contemporary significance to place in this way is not unusual in cultural heritage literature (e.g. Byrne 2002, 2003, 2005; Ellis 1994; Ross 2008; Russell 2008; Seton and Bradley 2004). The location of tangible evidence (such as an archaeological site) that corroborates a general sense of connection to country (Bradley 2001, 2008; Bradley and Yanyuwa families 2010; Rose 1996) will often act to ‘map’ people physically onto country (Bradley 2008; Byrne 2008a, 2008b; Campbell 2005; Harrison 2011); in a sense, the archaeology supports the associations people experience in place, but which previously were only ever reported as ‘feelings of connection’ (cf. Basso 1996; Bradley 2008; Bradley and Yanyuwa families 2010; Casey 1996; Harrison 2011; Ingold 1993, 2000).
9. SIGNIFICANCE ASSESSMENT

9.1 The concept of significance

The Burra Charter defines significance as meaning the ‘aesthetic, historic, scientific or social value for past, present or future generations’.

- Aesthetic significance means ‘aspects of sensory perception … [which] may include consideration of the form, scale, colour, texture and material of the fabric; the smells and sounds associated with the place and its use’;

- Historic significance is the value a place has ‘because it has influenced, or has been influenced by, an historic figure, event, phase or activity. It may also have historic value as the site of an important event’;

- Scientific significance means the research potential of a place, its rarity or representativeness, and ‘the degree to which the place may contribute further substantial information’ to scientific investigation;

- Social significance ‘embraces the qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to a majority or minority group.

This report focuses on the social significance of site #45-3-0119 and its cultural landscape setting.

9.2 Scientific significance

The scientific significance of site #45-3-0119 has been assessed by Appleton (2009) and by Atkinson (2011). Appleton found that the site and the associated stone arrangement were of high archaeological significance due to their rarity (the rare motif of a woman; the large emu; and the presence of a stone circle arrangement – all rare art motifs/ site types in the greater Sydney region). He argued that the complex was ‘of high research significance’ (Appleton 2009:4-45) but that it was unlikely to add to the information already provided in his report. He concluded that ‘the sites are of high scientific (knowledge) importance, but are low in potential research opportunity’.

Atkinson (2011) concurred with Appleton’s finding, stating that the engravings at site #45-3-0119 are similar to other engravings in the region, and that:

There is minimal research potential for this site. There will be no subsurface deposits at or near the site meaning that no further information can be gained from the site (Atkinson 2011: Appendix B).
I disagree with these assessments. The site, the immediate area, and the wider region are clearly of high archaeological significance. The rarity of the 'woman' motif and the association of the image of a woman with an image likely to be a specific culture hero female figure – Biami’s/Daramullen’s wife – make site #45-3-0119 of very high archaeological (rock art research) significance. The likely association of the site with a stone arrangement further strengthens the archaeological significance of the site and the immediate area.

Appleton and Atkinson both ignore the fact that scientific significance is not solely restricted to archaeological excavation potential. Rock art research is a very important branch of archaeological investigation and site #45-3-0119 and its relationships with other art and occupation sites in the immediate cultural landscape make the specific woman/emu site significant, and its cultural catchment significant for archaeological research.

Anthropological significance is another component of ‘scientific significance’. Tangible evidence for the phenomenological aspects of ‘place’, as defined by Casey (1996; see also Basso 1996; Bradley 2008; Gorring 2011; King 2003; Ross 2008) are important locales for the reification of the anthropological theory of ‘place’ and the ‘taskscape’ (Ingold 1993, 2000). The (anthropological) research potential of site #45-3-0119 and its immediate cultural landscape is high, and its scientific (anthropological) significance is consequently also high.

### 9.3 Social Significance

In addition to the archaeological and anthropological significance of site #45-3-0119 and its cultural landscape setting, the site appears to have become (in a short period of time) a place that embodies high ‘social significance’ for the women consulted. ‘Social significance’ is a term used by the heritage profession to mean ‘the qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to a majority or minority group’ (Burra Charter 1999). The women consulted for this report felt a strong sense of responsibility for the site, and emphasised its importance as a place of teaching and learning, especially in the context of passing on knowledge to younger generations. They recognise its archaeological significance and see it as playing an important role in the reification of Aboriginal culture in the region.

The contemporary associations people assign to the site and its surrounding cultural landscape provide the basis for an assessment of the place’s very high social (Aboriginal) significance, and the way in which contemporary value is linked to archaeological discovery – an important area of cultural heritage research over the past 10 years – provides a framework for an assessment of high social significance to this location.
The connections with other sites in the wider landscape are supported by the existence of Biami's/Daramullen's footprints in KCNP, at the Wildlife Park, at Calga, and at Kariong, and by the ethnohistorical evidence for the travel routes followed by Aboriginal people from Broken Bay to Lake Macquarie. The links between tangible and intangible aspects of the cultural landscape further support an interpretation of significance beyond the individual sites. In other words, the site is an important element within a suite of heritage sites that together comprise a cultural landscape that reflects Aboriginal Law and custom. The existence of any one site within the cultural landscape enhances the individual value of the other sites. The significance of this cultural landscape is greater than the sum of its parts.
10. RECOMMENDATIONS

All three groups of Aboriginal women are currently unable to delimit boundaries to the cultural landscape they have identified. This is partly due to their concerns that further sites, particularly engravings, may exist in the area of the proposed southern extension of Calga Sand Quarry – faint engravings that are not apparent in normal light. All three groups indicated that they would not be in a position to give clear guidance on matters such as boundaries and buffer zones until they had first determined the precise extent of the physical cultural heritage in the area. We are aware that an archaeological survey by controlled transect walking was undertaken in July 2011, however, the women were concerned that ground visibility at this time was poor due to heavy vegetation and leaf cover.

All three groups are also concerned to ensure the protection of the cultural landscape of the sites, not just the physical parameters of the sites themselves. The landscape setting for site #45-3-0119, which includes the stone arrangement site, plant and animal resources around the site, and the protected environment of the site that shields this place from accidental discovery, all make up the cultural landscape of this site, the boundaries of which are difficult to determine.

Night recording demonstrated that there are engraved lines on the rock platforms of this area that cannot be seen in daylight. Extensive night recording was beyond the scope of the brief of works for this report.

It is important to note that the significance of this area does not lie in the archaeological evidence alone. As noted, site #45-3-0119 also embodies certain anthropological and social heritage values which may also impact on the location of buffer zones.

Consequently, a buffer around site #45-3-0119 is needed, and this buffer must take into account the cultural landscape setting for the site (including the other identified archaeological sites and the associated stone arrangement). The extent of this buffer cannot be determined purely on scientific grounds. It is therefore recommended that Rocla engage in direct negotiations with the Aboriginal women with connections to site #45-3-0119 to determine a mutually acceptable buffer around the site and its associated cultural landscape.
11. REFERENCES


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