

# ALWAYS

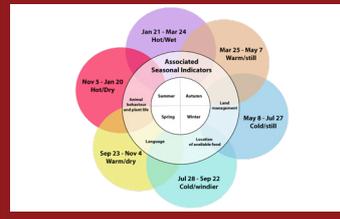
## The Clean Air and Urban Landscapes Hub Newsletter

**FEATURES IN THIS 2020 FIRST NATIONS' EDITION OF URBAN BEAT:**

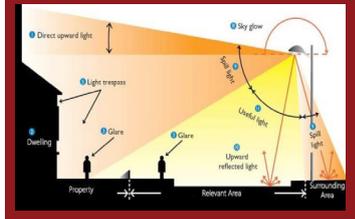
**Zena Cumpston on The Living Pavilion & Emu Sky exhibition**



**Stephanie Beaupark on Sydney seasonal patterns & plant dyes**



**Krystal De Napoli on urban light pollution & seeing the stars**



### REKO RENNIE ON HIS ARTWORK ....

*ALWAYS WAS ALWAYS WILL BE - Is and has been a reminder that sovereignty was never ceded and Aboriginal people are the original owners of the land we now call Australia.*

The bold centrefold art by Reko Rennie is intended to be utilised by you, to colour in, to draw on, to keep. Can you name and mark out the First Nations language group boundary that you live on? How about other traditional lands you have visited all over Australia? A great resource is <https://aiatsis.gov.au/explore/articles/aiatsis-map-indigenous-australia>

*Reko Rennie is an interdisciplinary artist who explores his Aboriginal identity through contemporary media.*

*Through his art, Rennie provokes discussion surrounding Indigenous culture and identity in contemporary urban environments.*

*Largely autobiographical, his commanding works combine the iconography of his Kamilaroi heritage with stylistic elements merging graffiti, traditional diamond-shaped designs, hand-drawn symbols and repetitive patterning to subvert romantic ideologies of Aboriginal identity.*

### ISO BINGO .... CIRCLE YOUR EXPERIENCE

Gasped at statistics	Worked from home	Used video chats	Made online content	Read more books
Felt overwhelmed	Cut your own hair	Forgot what day it is	Went back to bed	Wore a mask
Bumped limbs	Got tested		Ordered online	Binge watched
Coughed in your elbow	Bonded with family	Home schooled	Cared for others	Made a mask
Had brain fog	Grew micro-greens	Played board games	Baked yummy food	Explored local ecology

Guest Editor & Layout:  
Kirstine Wallis

Feature Illustrations: Reko Rennie  
Design: Lily Sawenko



## Always and forever

Kirstine Wallis, Guest Editor & CAUL IAG member



Kirstine Wallis camouflaged in front of Mick Namarari Tjapaltjarri's 1972 painting 'Bush Tucker Story' in the Queensland Art Gallery collection

Through my experience and studies of Indigenous protocols, I have learnt how important it is to introduce one's self, even if briefly, on genealogy and your place on Country. I was born and live on the lands of the Boon Wurrung (Melbourne's South-East). My mother's side has connection to Yorta Yorta Country, along with pre-colonial Irish/Scottish/Canadian, and ancestry way back to Palawa milaythina (Tasmania). Dad's side has colonial links to England and Captain Cook's family. I embrace my complex ancestry; the cultural dichotomy fuels my research and practice as a Landscape Architect and artist, and my perspective serves as a bridge between cultures.

This special edition of Urban Beat reflects the NAIDOC Week 2020 theme - Always Was, Always Will Be. In the interest of safety for communities, NAIDOC Week was postponed this year. This issue acts as a celebration of First Nations' voices and as a warm up to NAIDOC Week 8-15 November. This has been a challenging year for all of us. My vision is to inspire and share stimulating knowledge in the areas of art, urban culture and science.

'Al-ways was, al-ways will be, Ab-ori-gi-nal land!' is a phrase that has been hollered in protest around Australia for 100 years. I have shouted it, walking next to my mum in marches; that syncopated chant expresses the past 250 years of Aboriginal and Torres Strait Islander affairs, where traditional custodians have been persecuted, disrupted and discriminated against, lands and people taken, food sources destroyed and traditional cultural practice prevented. The phrase also represents resilience; to remember, to pass on knowledge, to revive cultural practice and to stand up and let it be known that our Nation's sovereignty was never ceded.

The responsibility is shared by us all to acknowledge the significance of the oldest continually surviving culture, the first astronomers, the first bread makers, the most sustainable land and resource managers, the engineers of some of the oldest human-made structures still intact on the planet. It is not known the exact year that our ancients first arrived here, and the word 'always' suggests the time that traditional knowledge has been connected to this continent. To put it into perspective, there have been around 9 or 10 generations who have experienced the past 250 years of colonisation. The physical and spiritual link of Australia's first people goes back at least 65,000 years, or around 2,600 generations; proven in evidence from stone tools, microfossils and residue found on grinding stones. First Nations people do not need proof, however, as the knowing is both felt on a spiritual level and deeply embedded in traditional knowledge, protected and passed down by complex systems of lore.

Traditional knowledge systems are of great value and interest to researchers and practitioners. Unfortunately, obtaining traditional knowledge has not always been done with adequate respect, processes, acknowledgement or reciprocation. To overcome barriers in cross-cultural work and two-way sharing, the Three-Category Approach, led by Stan Lui, was developed as a methodology to guide non-Indigenous researchers and practitioners in Indigenous engagement. CAUL's Indigenous Advisory Group (IAG) worked with this methodology to assess the Hub's research plans, and researcher Jirra Lulla Harvey created a workbook to convey the categories: communicate, collaborate and co-design. Please join me online for the Three-Category Approach workshops delivered 10.30am - 2.30pm Tuesday 8th or 15th September 2020, and keep an eye on the CAUL Hub website for sign-up: <https://nespurban.edu.au/3-category-workbook/>



## From the Indigenous Advisory Group

Jason Barrow, CAUL IAG Co-Chair

**KW:** What is your reflection on the phrase 'Always Was, Always Will Be'?

**JB:** For me, I think that this statement feels somewhat divisive as the wording can be exclusionary for non-Aboriginal peoples.

As approximately 3% of the population, if we're ever going to succeed in bringing about lasting and meaningful change, we'll need the majority of the other 97% to be engaged and onside, not left feeling excluded.

Always Was, Always Will Be also implies that the land was 'owned' by Aboriginal people; something owned is something that can be traded or sold as per the introduced, or imposed, land-tenure system that was brought to these shores. This seems counter to the notion of being a 'custodian' of the land, whose tasks revolved around the care and maintenance of you Boodja (a Nyoongar word encompassing a more holistic view of the land or Country, but also the interconnectedness of the flora, fauna, waters, air and fire within Boodja). All this care and nurturing was done for future generations, not for one's own wants in the now, always the future.

If we really want to see long and lasting change that will have a positive effect for future generations, then we really need to (and using a Nyoongar phrase) Kurungkurl Katitjin - Come Together to Learn, rather than inadvertently divide or alienate sections of our wider Australian community.

**KW:** What has the IAG's contribution been to the CAUL Hub and to the Department of Agriculture, Water and the Environment over the past 5 years (the process, journey, experience)?

**JB:** It started back pre the IGA formation in 2015 with a series of community roundtable discussions and meetings that were facilitated by Rueben Berg and Timmah Ball. These also led to a couple of short videos for our webpage that were produced and narrated by Alison Page of Zakpage.

Then at the beginning of 2016 the IAG was formally gathered and our process of assessing the existing research projects began under the initial guidance of Stan Lui as our inaugural Chair and Dr Cathy Oke as the Hub's Knowledge Broker.

Throughout our time with the IAG we've had some fantastic collaborative meetings in a variety of settings between ourselves and the researchers that we've supported along the way:

- RMIT Design Hub over a couple of days including drinks and an evening meal
- Walking tour of Melbourne with Rueben Berg to view the city through an Aboriginal lens
- Koorie Heritage Trust and guided tours of the Birrarung Marr

It was during and after these events that I've seen and heard some of the coolest uptake of ideas by researchers for their works and/or community dissemination as they've engaged with the Three-Category Approach.

It is perhaps the development and refinement of the Three-Category Approach to help researchers inform their project design that will be the IAG's longest and lasting legacy. Not only has this approach helped to inform our own CAUL Hub, but also other Hubs during this phase of the NESP funding. The Department has also heard loudly the need for such an approach. The importance of people feeling connected and supported through the development of strong and meaningful relationships cannot be overstated - for Aboriginal and non-Aboriginal people alike.





# Plant passions, The Living Pavilion & Emu Sky exhibition

Zena Cumpston, Research Fellow, CAUL Hub

My name is Zena Cumpston. I am an Aboriginal woman, my mob is the Barkandji from western New South Wales. I've been working for the CAUL Hub for two years now, first as a Knowledge Broker and more extensively as a Research Fellow. My work with CAUL has focussed on Indigenous perspectives of biodiversity in urban areas. Much of the focus of my work has been in the area of my great passion, which is studying and understanding Aboriginal plant use.

I am very new to this area and in my culture would be considered a toddler in terms of my understanding. I am very aware of how little I know and being an Aboriginal person who did not grow up on my Country I have had to learn a lot from books and from Aboriginal people outside of my own group. I have spent some quality time with an Elder from my community, Uncle Badger Bates, and his wife, Aunty Sarah Martin, and have had the opportunity to learn a little on my own Country through them. This has been an honour. Uncle Badger is an artist and a fighter for our Barka (Darling River), which has borne the catastrophic brunt of mismanagement and thievery. Uncle Badger's art is incredible and tells so many cultural, ecological, social and historical stories simultaneously.



Uncle Badger explaining his work at his exhibition opening of 'Barka: The forgotten river' at Tandanya in Adelaide. Photo credit: Nici Cumpston

Aunty Sarah is an ethnohistorian and archaeologist. She holds so much information through working directly with our mob for several decades. She is a walking genealogical reference and you can ask her about any of our mob and she'll tell you who they belong to and how. I feel very lucky to have spent time with them in recent years and I love them like family. Learning on Country, experiential learning, is like no other way to learn and it has given me a grounding and a focus that I feel has taken some of my work into a new phase. I hope to do much more yarning and looking, walking and learning with Uncle Badger and others: it will be the only way I can progress from toddler to child, to adolescent and maybe even, one day, adult in terms of my culture.



Uncle Badger showing us mistletoe berries at Wilcannia July 2019  
Photo credit: Zena Cumpston

My first major project with the Hub was 'The Living Pavilion'. I did a lot of research about the medicinal, nutritional and technological uses of indigenous plants from an Aboriginal perspective and we made an arts/science event to bring these stories to a wide audience to help people to

understand Aboriginal knowledge systems and to think about their own relationship to Country.

I have just released a booklet as part of this project, which is a resource I made for schools, community groups and individuals wanting to learn more about Aboriginal plant use, particularly through making their own indigenous gardens. This booklet will be available for free through the CAUL Hub website. If you wish to know more about The Living Pavilion, there is a lot available online including a research report I co-authored that explores every aspect of the event.

For more information on The Living Pavilion and to download the 'Indigenous plant use' booklet, visit: <https://nespurban.edu.au/platforms/living-pavilion/>



Close up of Uncle Badger's mosaic public artwork in Mildura.  
Photo credit: Zena Cumpston

I am extremely excited to share with you my new project, which is an exhibition called 'Emu Sky' (working title). This exhibition is a joint project between the CAUL Hub, Science Gallery Melbourne and the Old Quad at the University of Melbourne. 'Emu Sky' explores and illuminates Aboriginal perspectives related to plant use and agricultural practice. Through detailed research, art and storytelling this exhibition is a sustained interrogation of the western lens through which Aboriginal scientific endeavour has been historically perceived.

Within many Aboriginal conceptions and expressions of time past, present and future are intimately connected. This world view guides and is reflected throughout the themes and modes of the show. Emu Sky will showcase past, present and future conversations in Australia centred around Aboriginal knowledge and perspectives of plants. It will invite the audience to recognise and question historical erasures and the contemporaneous circumstance they build and enable. Why is so little known about the medicinal, nutritional and technological use of plants by Aboriginal peoples? Why does our modern Australian agriculture ignore Aboriginal agricultural practices that have been such an important part of longevity of Aboriginal culture and subsistence? How can plants and practices proven as perfectly suited to the harshest of continents, which were grown and processed, used to nourish huge populations over many, many millennia now be almost completely absent?

'Emu Sky' will explore this failure to engage with or resource this deep knowledge that is still prevalent today and has repercussions within many realms including environmental management, degradation, education, the economy and the health and wellbeing of all Australians.

The stories explored within the show are beautifully elucidated by the art of several exciting contemporary Aboriginal artists. Wiradjuri/Kamilaroi artist and researcher Dr Jonathan Jones will continue narratives recently featured in his popular and ground breaking show 'Bunha Bunhanga; Aboriginal agriculture in the south-east' as part of the AGSA 2019 Tarnanthi Festival. Also featured is work which speaks to the importance of women within the realm of plants in Aboriginal culture by Barkandji artist, master carver, environmental warrior and educator Uncle Badger Bates. Yindjibarndi woman Katie West contributes a work for Emu Sky which reflects several themes within the show and expands upon her interdisciplinary practice exploring the renewal of human connections with and within the natural environment. I'm working to include several other exciting collaborators whose work will add further exciting local content and narratives.

'Emu Sky' was set to open in August 2020 but will now open in 2021 at the Old Quad, University of Melbourne, Parkville campus. I am excited to share my research and the incredible artworks commissioned within this public realm and thrilled to know it will reach a very wide audience. I hope you can make it to the show, but if you can't we will be sharing a lot through the online platforms of the CAUL Hub and Science Gallery Melbourne.



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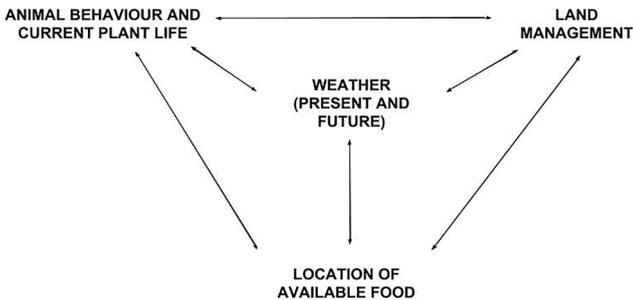
# Sydney calendar for seasonal variability

Stephanie Beaupark, Research Fellow, CAUL Hub

Research done in collaboration with Indigenous community is an immensely important way to recognise the vast knowledge gained by Aboriginal people over the 60,000+ years of thriving culture living alongside the land as custodians of Country. As the landscape constantly changed, people adapted – and continue to do so today, despite the invasion of European settlers who so dramatically changed the landscape to be often unrecognisable to traditional knowledge.

In 2017, I began the process of engaging with the Indigenous community of Sydney about their cultural knowledge surrounding seasons and weather patterns, as an alternative way to better understand seasonal variability of air quality in the Sydney basin. Weather in Australia is not simple and predictable. The European seasons of summer, autumn, winter and spring that have been re-fitted to our country do not represent the reality of local weather patterns.

Since the last project update in the 2017 NAIDOC Week Urban Beat, we successfully made connections with members of the Darug community who were very generous with their time and knowledge. Although everyone that we spoke with shared that this particular knowledge had been lost after European invasion, pre-colonial Indigenous weather knowledge would no longer be applicable to the region. Therefore, I shifted the focus from trying to find traditional knowledge about weather, to acknowledging that Indigenous knowledge is dynamic. Knowledge can be relearned, and always had to be relearned as the landscape changed throughout the thousands of years our people have been here. Just like our ancestors did, cultural knowledge is an ongoing process of holistically learning from the landscape to become better custodians of Country. This is not so different from westernised science; as scientists, we are also constantly collecting data to interpret ways to further understand the world better at various dimensions.

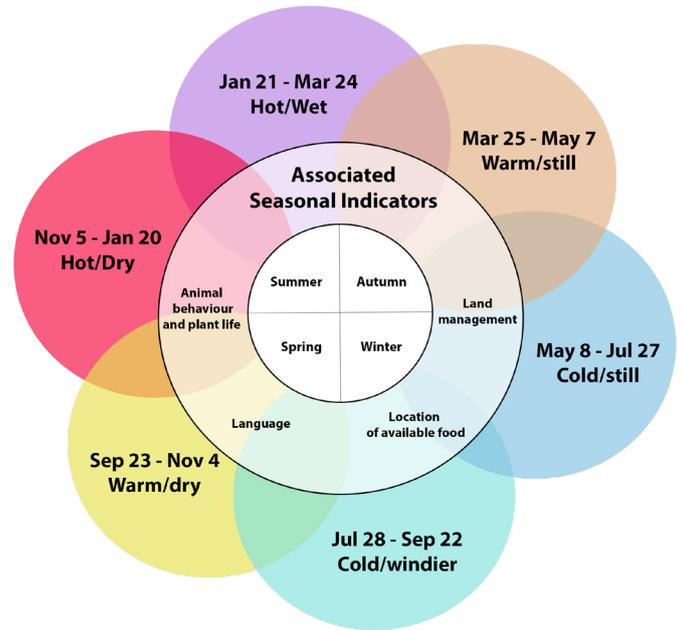


Indigenous climate framework (interrelationship between weather, food availability, animal behaviour/current plant life, and land management)  
Credit: Stephanie Beaupark

The biggest challenge of this project was the process of building relationships with community from scratch. I was a stranger approaching them and asking them to share their community's intellectual property. I am not from this community, I grew up in Dharawal Country and my family is Ngugi from Queensland. So even though I am Aboriginal, I was just as much a stranger to this community as any non-Indigenous person not from the area. It's understandable for people to be hesitant, given the historical lack of benefit sharing that has left Indigenous people without an equal exchange, further perpetuating European colonial superiority that needs to be deconstructed within all aspects of society. We followed culturally sensitive protocols ensuring that all participants were involved in every step of the process and appropriately compensated for their time and knowledge.

The people we spoke with did not recognise the existing seasonal calendars to be true, so we collaborated to create our own set of local 'seasons'. We achieved this based on observations of weather that were communicated to us associated with average temperature, rainfall and wind speed during different times of year, and compared this to weather and air quality data. We named this method of developing local 'seasons' the Indigenous Knowledge Applied to Local Climatology (IKALC).

The original idea was to produce a seasonal calendar with the knowledge that this would be a complex task. However, we were only able to acknowledge the weather aspects, and therefore were unable to create a comprehensive calendar acknowledging all interconnected elements of the Indigenous cultural climatic framework – it is missing associated land management, biological seasonal indicators and language for each 'season'. This project was the first step in a long process to create a seasonal calendar for Sydney.



IKALC 'seasons' of western Sydney, based on weather and time of year  
Credit: Stephanie Beaupark

This project is a great example of how Western science and Indigenous knowledge are complementary. However, publishing papers associated with Indigenous knowledge in scientific journals is a challenge, as many journals only accept papers entirely based on what is deemed relevant to westernised science. To date we have had issues finding a journal to accept our paper - this paper has the potential to help normalise studies focusing on more multidisciplinary and alternate cultural sciences and their relevance to hard science journals, instead of being dismissed as social science research. Ultimately, projects such as this one provide further steps towards the decolonisation of westernised science to recognise alternate schools of thought as valid.

A large part of how Indigenous people have always communicated cultural knowledge is through art: since I have both a chemistry and visual arts background, this project inspired a series of artworks studying the seasonal variation in colour of *Eucalyptus* dyes on textiles. This has now led to my honours project where I am studying the chemistry of *Eucalyptus* dyes and the cultural significance of *Eucalyptus* dyes both in ceremony and art making. This project initiated my work in utilising art as a communication tool to decolonise science by reclaiming Indigenous cultural knowledge as an essential aspect of scientific research.



Artwork 'Unforeseen landscapes II', 2018 textile wall installation using wool and *Eucalyptus* dyes, photographed for the Sydney Morning Herald  
Photo credit: Anna Kucera 2019 <https://www.smh.com.au/entertainment/eco-art-fest-day-turns-the-spotlight-on-sustainability-20190320-h1cl2f.html>



# Light pollution risking cultural continuity: preserve our stars to preserve our library.

Krystal De Napoli, a Kamilaroi astrophysics student at Monash University

The night skies serve as more than just an infinite expanse for us to look up to and lose our place within, but stand as an important vessel for the encoding of cultural knowledge systems.

The skies allow for a diversity in interpretations granted by observing them through our own culturally and geographically unique lens. It is no surprise that across millennia prior to colonisation, in a time where our sight of the sky existed relatively unimpeded, the universe became the underpinning foundation for many cultures and their knowledge systems. This foundation is one that has manifested through philosophical, spiritual, and scientific perspectives describing a plethora of cultural traditions, which are often a resulting indivisible combination of all three.

These knowledge systems rely on the visual cues of the night sky to set the stage for Dreaming traditions, and act as long-distance navigation guides, while informing us of food economics, seasonal calendars, and weather forecasts.

The skies offer themselves up as a muse through which we can communicate our history, laws, ethics, and moral values in the form of oral traditions to be passed across successive generations. The reduced contact to the skies is an ongoing consequence of colonisation across this continent and many other nations globally. The brightening of the sky stands as another act of cultural destruction as our stories lie in the stars, and that library is being hidden.

Preserving our dark skies has a significance beyond our current scientific objectives as astronomers, extending into our responsibility as moral people to not impede the ongoing survival and prosperity of our world's longest continuing cultures.



Figure 1: Celestial Emu. Ghillar Michael Anderson and Robert Fuller (2014)

Dark Sky constellations are featured in the astronomical traditions of Indigenous cultures who make use of the view of the dark dust lanes of the Milky Way and Magellanic Clouds to communicate science and lore. These Dark Sky constellations require observing conditions comparable to that of rural and remote areas, and as such, are much more vulnerable to eradication via light pollution.

The Dark Sky constellation of the emu is a common feature in the astronomical traditions of Indigenous Australians, with its position informing the Kamilaroi of the emu egg harvesting season on the ground.

Urban expansion paired with poor lighting-design choices are some of the

main contributors to the increase in light pollution. According to the 2017 article by Kyba et al., artificial light is growing by 2% each year, causing it to stand as one of the fastest growing forms of pollution in Australia.

As seen in Figure 2, animal species are particularly sensitive to the use of blue wavelength LED lighting, which can impact the ecological health of our overall environment.

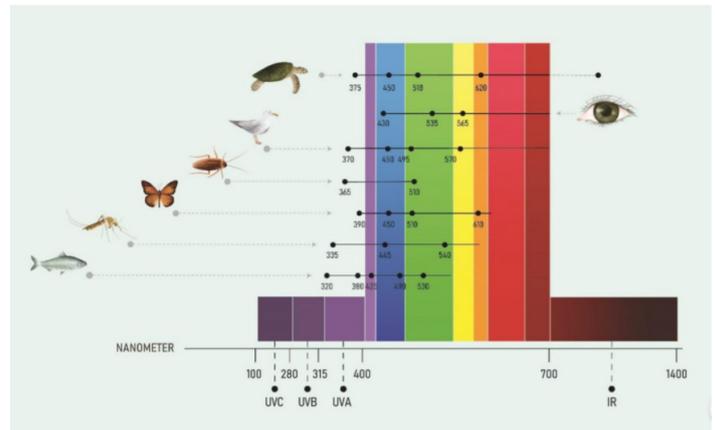


Figure 2: Ability to perceive different wavelengths of light in humans and wildlife. Pendoley Environmental

The presence of obtrusive lighting in cities can impede a species' ability to navigate, find food, and avoid predators. For the critically endangered Mountain Pygmy Possum, a hibernating marsupial previously thought to be extinct until the 1960s, this hindrance could prove deadly.

The Pygmy Possum relies on the migratory Bogong moth as a primary food source. Unfortunately, the moth's population is decreasing with the increase in light pollution, placing the possum's 2,000-small population at risk.

We are in a position where the ecological and cultural destruction from light pollution is not necessarily an inevitability. Adopting a multidisciplinary approach to the decolonisation of the skies, preservation of dark sky reserves, and implementation of proper lighting techniques can mitigate the effects of light pollution near entirely.

The Department of Agriculture, Water and the Environment's 'National Light Pollution Guidelines for Wildlife' offer 6 steps that we can take to minimise the incidence of light pollution in our environment, listed:

1. Start with a natural darkness and only add light for specific purposes
2. Use adaptive light controls to manage light timing, intensity and colour
3. Light only the area intended (avoid light spill)
4. Use the lowest intensity appropriate to the task
5. Use non-reflective dark coloured surfaces
6. Use light with little or no blue wavelengths

If we light with purpose, we can minimise the consequential obtrusive lighting arising from current improper lighting techniques. Obtrusive light is comprised of 3 main elements: spill light, sky glow, and glare.

Spill light is the light that falls outside of the intended area and can be managed by ensuring light is directed with appropriate shielding, while further consequences of obtrusive lighting can be mitigated by reducing lamp wattage and intelligently distributing the light sources.

Improper artificial lighting undeniably harms our environment's ecological health, Indigenous cultural continuity, and contributes to our greenhouse gas emissions.

It is vital that this issue is addressed with a collaborative approach that listens to Indigenous knowledge holders and involves the expertise of astronomers, ecologists, engineers, industrial designers, heritage consultants, landscape architects, artists, and health professionals alike.

Preserve our dark skies, and preserve our culture. Always was, always will be.

## “Always Was, Always Will Be”

A poem by Michele “Mickey” Hetherington, NSW

*We see the land,  
we see inside,  
our dreams show the light  
that you tried to hide.*

*The rain has gone,  
trees are on fire,  
the Black Cockatoo  
is lost to the choir.*

*Our blood runs through rivers,  
our souls rise to the cloud,  
the voice of our Elders  
is shouting out loud.*

*Ships on ours shores,  
the battling crowd,  
you stood with your flag  
bloody and proud.*

*Always was, always will be,  
from the land to the sea,  
we will fix our country  
and together walk free.*

My Mob are Wiradjuri from Molong, my Nan is of the stolen generation. Nan was raised by two white strangers, forced to say she wasn't Aboriginal, taught to iron her hair straight and paint her face white with makeup. The first poem I wrote is on the Creative Spirits website "Unspoken". I wrote this poem and started a quest to find my mob, my Elders and those still living. My great grandmother Mary Jane was a child of rape, her Mum's mob were Worimi from Dungog/ Karuah area. Thanks to My Heritage & Ancestry DNA I have found so many of my Mob for which I feel forever grateful and blessed. My Grandmother told me amazing stories, taught me about respecting our Earth, showed me plants I could eat, how the weather tells a story, and how the land and animals can communicate with me.

I wrote Always Was, Always Will Be after the bushfires as I was devastated that the fires were so bad because our land was taken from us by white people and they just started doing things their way.

My parents live near Kempsey NSW. I was at their farm fighting fires watching our land and our wildlife be destroyed. We stayed and faced the unknown and we survived because I believe we were protected by our Ancestors, and that is the story behind Always Was, Always Will Be.

I also wish to add that I am proud of my white ancestors who respected my people and fought to save them not against them.

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## A year on from The Living Pavilion

The Living Pavilion, held in 2019, was an Indigenous-led transdisciplinary project connecting Indigenous knowledge, ecological science, sustainable design and participatory arts on a temporary site at the University of Melbourne.

Over 2,000 people visited the site, where they were encouraged to connect with Wurundjeri custodianship and Kulin-Nation plants through hands-on workshops, talks, musical and poetic performances, self-guided and guided tours, a family-friendly frog festival and soundscapes that were created as a response to the site.

A key aim of the event was to evoke a sense of Aboriginal belonging and sovereignty at the University and highlight the importance of Aboriginal perspectives in tackling ecological challenges.



The entry to The Living Pavilion. Photo credit: Isabel Kimpton

So, did The Living Pavilion change people's understanding of the University's connection to Aboriginal land, communities and culture? Surveys conducted over the course of the three-week event found that 84% of participants agreed, or strongly agreed that they felt more connected to Indigenous culture by visiting the event. The data also revealed there was a 40% increase in people's perception of the site as an Aboriginal place.

*“ Traditional ownership unacknowledged and pushed beneath the surface is being brought forward. It has always [been] and always will be an Aboriginal place, it is only now that we non-Aboriginal folk are learning what that means...even a little bit. With respect. ”*

- survey participant

Finally, we're proud to share that The Living Pavilion has been recognised with an Award of Excellence for Community Contribution at the 2020 AILA Landscape Architecture Awards. Congratulations to the producers and partners, including Project Co-producers Zena Cumpston, Cathy Oke and Tanja Beer, who made this incredible event happen.

Watch the awards here (from 27:34): <https://lnkd.in/exkCS9f> and read more about the event and the research findings, as well as a full list of project contributors, in The Living Pavilion Research Report <https://lnkd.in/gCNSgHA>.

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