



COCKATOO ISLAND / WAREMAH DRAFT MASTER PLAN CONSULTATION OUTCOMES REPORT





Acknowledgement of Country

The Harbour Trust acknowledges the Traditional Custodians and Owners of the lands, waters, and sky of Sydney Harbour, including the places under our stewardship. We respectfully acknowledge the Traditional Owners of Sydney Harbour, including those belonging to the Borogegal, Birrabirrigal, Cammeraygal, Gadigal, Gayamagal, Wallumedegal and Wangal clans.

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1. Executive Summary

The Sydney Harbour Federation Trust (Harbour Trust) conducted a consultation process on the Cockatoo Island / Wareamah draft master plan from 1 November to 13 December 2023. This built on two previous rounds of community consultation, the Cockatoo Island Dialogue in 2019 and the Cockatoo Island Cockatoo Island Draft Concept Vision in 2021.

The public consultation followed many workshops and individual meetings with relevant stakeholders, further detail of which are outlined within this report. The public consultation was advertised widely in national and metropolitan print and online media, as well as notification leaflets being sent to over 30,000 households and businesses that surround Cockatoo Island / Wareamah. Throughout the public consultation, the Harbour Trust provided the community with a variety of opportunities to hear from and talk to the design and Harbour Trust team, this included an online live webinar and Q&A session, four public drop-in sessions at various locations around Sydney and a community forum hosted on Cockatoo Island.

In total, the Harbour Trust received feedback from 199 unique submitters. Overall, the draft master plan attracted a high level of support from members of the community and stakeholders. 59% of all survey respondents were either supportive/very supportive of the draft master plan, 18% of people were neutral, and 23% of people were unsupportive/very unsupportive.

Submitters provided detailed feedback around the key elements proposed within the draft master plan. This included support for the proposed recreational opportunities such as swimming and kayaking, the proposed expanded accommodation options, including the relocation of the campground, and the proposed improvements to visitor experience, including interpretation, activities and events on the island. Some of the areas of concern were that the island could become overdeveloped and commercialised, the increased impact on local residents and the potential impact of the proposed new ferry wharf on current harbour activities.

In order to hear from a diverse range of voices, particularly those of younger people who often do not respond to traditional public consultation, the Harbour Trust engaged Story Factory to bring a group of ten culturally, linguistically and gender diverse young people to the island and provide feedback on the draft master plan. The feedback received from the group was an invaluable insight into how the Harbour Trust can bring the island's history and stories to life for future generations. They provided suggestions on interactive interpretation, events and activations and accessibility. Additionally, they expressed strong support for the First Nations Connecting with Country layer of the draft master plan and the Natural history layer. Like those members of the general public who responded to our consultation, the group also raised concerns about the proposed hotel accommodation on the island.

This consultation outcomes report covers the detail of the consultation process, as well as provides an overview of the feedback received both through the in-person engagement sessions and the formal survey/submission process. The report outlines the Harbour Trust's response to the feedback received.

The Harbour Trust would like to thank everyone who contributed to the draft master plan and the consultation process. The feedback received will be used to review and update the draft master plan to produce the finalised Cockatoo Island / Wareamah master plan that will be presented to Members of the Trust for adoption.

2. Background

The draft master plan was publicly exhibited on the Department of Climate Change, Energy, the Environment and Water (DCCEEW) 'Have Your Say' consultation hub (at <https://www.harbourtrust.gov.au/en/have-your-say/cockatoo-island-consultation/>).

The information exhibited comprised:

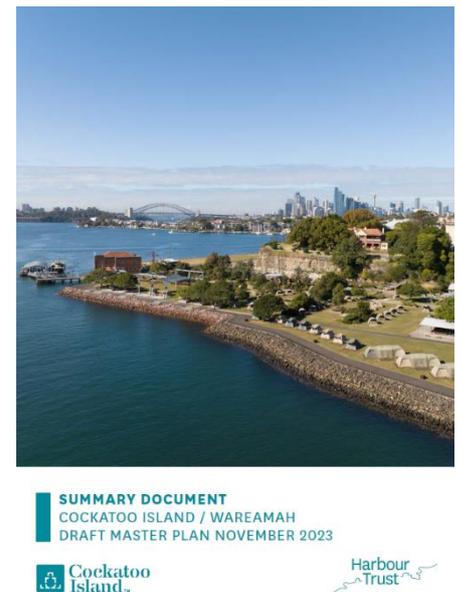
- The full draft master plan document
- A summary draft master plan document.

The public exhibition process was designed to provide members of the community and other stakeholders with an opportunity to learn and provide feedback on the draft master plan. The feedback will be considered by the Harbour Trust and used to inform revisions and finalisation of the master plan.

Public feedback about the draft master plan was invited via the DCCEEW's 'Have Your Say' portal.



Figure 1 Exhibition materials



3. Consultation Process

3.1. Engagement with Advisory Groups and Key Stakeholder Meetings

Prior to the launch of the public consultation on the Cockatoo Island / Wareamah Draft Master Plan, the Harbour Trust held pre-briefing meetings, workshops and one-on-one meetings with the Harbour Trust's General Community Advisory Committee (CAC), First Nations Advisory Group, volunteers, staff, guides, tenants, partner organisations and other key stakeholder groups during 2023. These sessions helped inform the development of the draft master plan, and the consultation process. These meetings included:

- **Harbour Trust Guides (Cockatoo Island)** – Wednesday 12th July
- **Heritage professionals (Cockatoo Island)** – Wednesday 19th July
- **Community Advisory Committee (Cockatoo Island)** – Thursday 20th July
- **Harbour Trust volunteers and community stakeholders (Cockatoo Island)** – Friday 21st July
- **John Jeremy, last CEO of Cockatoo Island (Cockatoo Island)** – Friday 21st July
- **First Nations Advisory Committee briefing (Harbour Trust offices)** – Thursday 19th October
- **Harbour Trust Restoration Volunteer Supervisors (Cockatoo Island)** – Monday 23rd October
- **Headland Preservation Group (Cockatoo Island)** – Monday 23rd October
- **John Jeremy, last CEO of Cockatoo Island (Harbour Trust Offices)** – Tuesday 24th October
- **Community Advisory Committee and community stakeholders (Cockatoo Island)** – Wednesday 25th October
- **Community Advisory Committee, community stakeholders and volunteers (Harbour Trust offices and online)** – Wednesday 25th October
- **Hunters Hill Mayor (Cockatoo Island)** – Thursday 26th October
- **ICOMOS Australia (Cockatoo Island)** – Monday 30th October
- **Harbour Trust guides and volunteers (Cockatoo Island)** – Monday 30th October
- **Cockatoo Island Tenants (Cockatoo Island)** – Wednesday 1st November
- **Hunters Hill Councillors (Hunters Hill Council Chambers)** – Monday 20th November

Other key stakeholders and organisations, including NSW and Commonwealth Government departments, were informed of the public exhibition and invited to provide feedback or ask any questions via an email that was sent out on 3 November 2023, following the launch of the public exhibition.

3.2. Community Notification

The Cockatoo Island / Wareamah draft master plan was placed on public exhibition for a period of six weeks between Wednesday 1 November and Wednesday 13 December 2023. Draft master plan documents were also made available in hardcopy at the Harbour Trust Head Office and the Cockatoo Island / Wareamah Visitor Centre.

The engagement process was promoted to community and stakeholders inviting them to comment on the Cockatoo Island / Wareamah Draft Master Plan through a range of channels, including:

- Information about the draft master plan, including details of drop-in sessions and supporting factsheet, was made available on the Harbour Trust website which attracted 1,334 page views from 882 users with an average engagement time of 41 seconds per page
- Printed signage and brochures at Harbour Trust sites, including on Cockatoo Island / Wareamah with 300 QR code scans
- Print advertisements in local and major metropolitan media including as the Sydney Morning Herald, The Australian, Koori Mail, The Daily Telegraph, with a reach to 1,593,000 people
- Online digital advertisement through The Daily Telegraph and News Corp, with 170,264 total impressions
- A six-week Sydney Ferry takeover of advertising space on the F9 route with an estimated 19,861 total impressions
- Regular social media posts to the Harbour Trust and Cockatoo Island social media platforms resulting in a total of 46,647 impressions including:
 - 40,608 impressions, 35,602 reach and 1,466 engagements on Facebook
 - 5,981 impressions, 8,241 reach and 191 engagements on Instagram
 - 2,234 reach and 235 engagements on LinkedIn
 - 58 impressions and 6 engagements on X
- Electronic Direct Mail (EDM) delivered to 31,489 members of the community and stakeholders with an interest in Cockatoo Island / Wareamah including:
 - Harbour Trust solus email – 7,831 email deliveries, 31.92% open rate, 2.35% click rate and 66 website visits
 - Cockatoo Island solus (excluding Harbour Trust audience) – 15,847 email deliveries, 25.19% open rate, 1.12% click rate and 60 website visits
 - Harbour Trust newsletter (Nov) – 7,811 email deliveries, 36.26% open rate, 5.11% click rate and 31 website visits.
- Broadcast and print media outlet interviews including on ABC TV, ABC 702 radio, Seven News, Nine News, 10 News, The Sydney Morning Herald, totaling 104 articles with a reach of 5,014,000 people
- A letterbox A3 flyer distributed to approximately 30,000 homes and businesses in Balmain, Birchgrove, Rozelle, Drummoyne, Hunters Hill, Woolwich, Longueville, Riverview, Northwood, Greenwich, Wollstonecraft, Waverton and McMahons Point

- Targeted emails to key stakeholders, including neighbouring land managers, project working group, elected officials and other members of the community.



Figure 2 Ferry advertisement



Figure 3 On-site poster

3.3. Webinar

The Harbour Trust hosted a webinar at 12:30pm on Monday 6 November 2023. This provided a short overview of the draft master plan and was presented by Executive Director of the Harbour Trust, Janet Carding and Mark Tyrrell, Founder and Director of Tyrrell Studios. The webinar was made available for members of the community to rewatch in their own time on the Harbour Trust's website. The webinar received 50 live viewers and 102 views on YouTube throughout the consultation period.

3.4. Drop-in Information Sessions

Four drop-in sessions were held throughout the consultation period, where members of the community were invited to speak to the project team and ask any questions or voice any concerns. Table 1 outlines when and where each session was held, and the approximate number of people who attended. The drop-in information sessions were informed and designed for the Harbour Trust to listen to attendees.

Table 1 Drop-in session details

Date and time	Location	Number of people reached
Thursday 9 November 2023, 4.00pm-5.30pm	Circular Quay	Approximately 32 people interacted with the content or provided feedback. Participants included a mix of Sydneysiders and international visitors. One was a former Community Advisory Committee member, and several had previously visited Cockatoo Island / Wareamah.
Sunday 12 November 2023, 10.30am-12 midday	Balmain village	Approximately 70 people interacted with the content or provided feedback. Participants predominately included residents of Balmain or surrounding areas.
Tuesday 14 November 2023, 11.30am-1.00pm	Parramatta centre	Approximately 40 people interacted with the content and provided feedback. Participants predominantly included workers in the Parramatta area (including state government employees) and visitors to the area, some of which were familiar with the island and had previously visited.
Saturday 25 November 2023, 12.00pm-1.30pm	Cockatoo Island / Wareamah	Approximately 26 people interacted with the content and provided feedback. Participants predominantly included local or international tourists and visitors to the island, as well as nearby residents and a volunteer.



Figure 4 Circular Quay drop-in session



Figure 5 Cockatoo Island / Wareamah drop-in session



Figure 6 Balmain drop-in session

3.5. Community Forum

In addition to the four drop-in sessions, the Harbour Trust hosted an in-person forum on Cockatoo Island for members of the community to hear about the draft master plan in more detail directly from the Executive Director of the Harbour Trust, Janet Carding and Mark Tyrrell, Founder and Director of Tyrrell Studios. Time was provided for attendees to ask questions to Janet Carding and Mark Tyrrell as well as the wider project team. An interactive self-guided tour was also provided for attendees to view the proposals in the draft master plan in situ. This session was attended by 8 people and held at 12:00pm to 2:00pm on Saturday 18 November 2023.



Figure 7 Cockatoo Island / Wareamah community forum

3.6. Feedback Received

Throughout the consultation period, the DCEEW's 'Have Your Say' portal was used to obtain feedback on the draft master plan through an online survey and submission process. The consultation page recorded 3,560 page views with an engagement rate of 58.87%, and 1,216 downloads of the draft master plan document.

In total, the Harbour Trust received feedback from 199 unique submitters. 95% of submissions were received from individuals, and 5% were received from representatives of interested organisations.

Submitters provided feedback in a variety of ways, as detailed below:

- **Survey (199 submitters)** – provided contact details, answered demographic questions and rated aspects of the draft master plan from very supportive, supportive, neutral, unsupportive and very unsupportive. It also allowed for a free text box to provide more detailed feedback.
- **Survey & Written Submissions (27 individual submitters)** – filled in the survey and uploaded a document or submission in the 'Have your Say' portal.

Informal feedback – Informal feedback includes verbal feedback received during the drop-in information sessions, community forum and targeted briefing sessions, as well as feedback emailed into the Harbour Trust and feedback received following the close of the consultation period.

Submissions noted as public, or public and anonymous, are available to view online on the Department of Climate Change, Energy, the Environment and Water's (DCCEEW) 'Have Your Say' consultation hub (at <https://consult.dcceew.gov.au/cockatoo-island-wareamah-draft-master-plan>).

3.7. Informal Feedback received during Drop-in Information Sessions and the Community Forum

The Harbour Trust spoke with more than 176 stakeholders during the four drop-in information sessions and the community forum held between Thursday 9 November and Saturday 25 November 2023. At the sessions, attendees were encouraged to make a formal submission, and were provided with information about how to find out more about the draft master plan. The key themes explored during conversations at these sessions are shown in Figure 8.



Figure 8 Key themes of feedback received during the drop-in information sessions

3.8. Who did we hear from?

Demographic information collected through the ‘Have Your Say’ portal shows that:

- Most survey respondents and submitters were from Sydney (83%), while close to 16% were visiting Sydney from another part of Australia. Just 1% were visiting from overseas.
- Just under half of all survey respondents were aged 55-74 years. More than a quarter were aged 35-54 years. The remainder were aged 75 years and above, 18-34 years, or preferred not to answer.

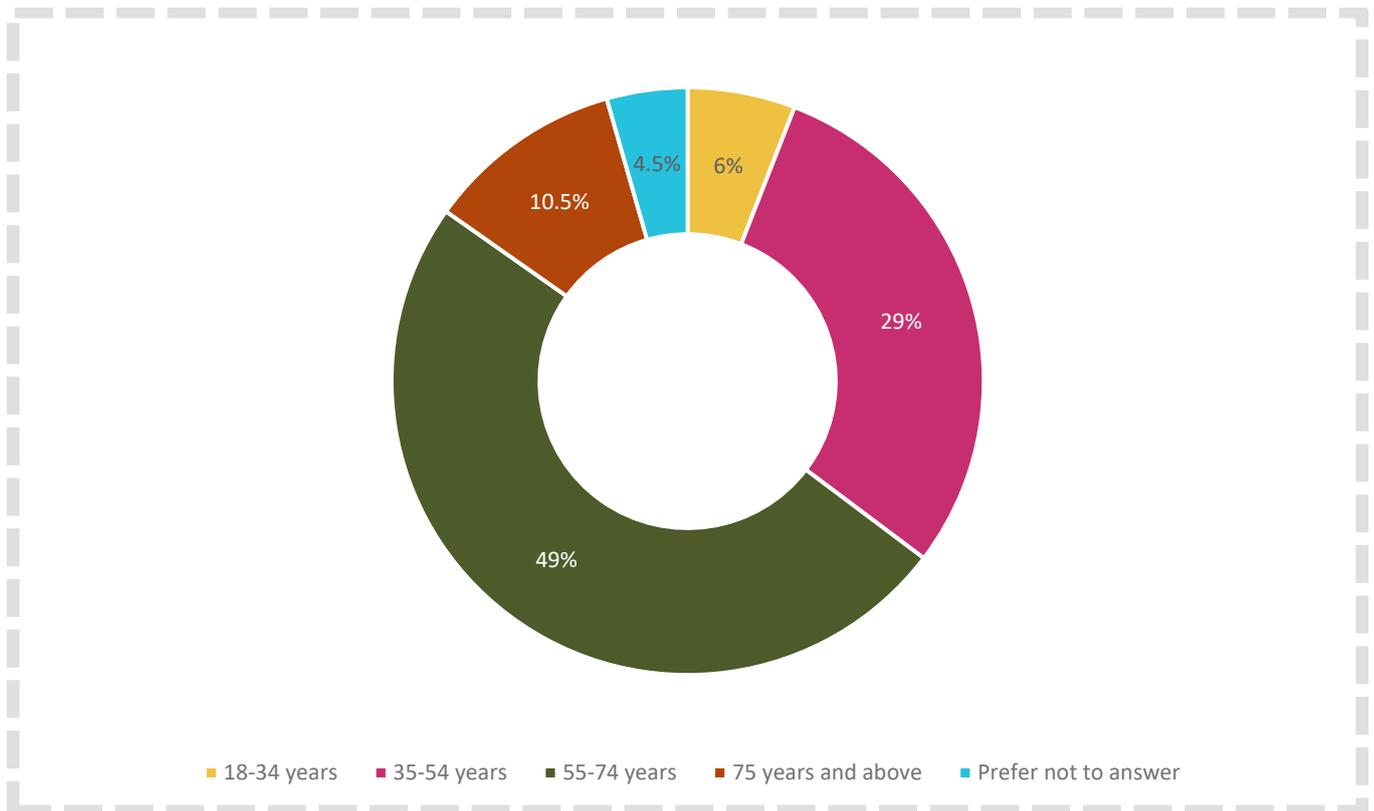


Figure 9 Age profile (%): n = 199

Table 2 Breakdown of age profile: n= 199

Age	n	%
18-34 years	12	
35-54 years	58	29
55-74 years	99	50
75 years and above	21	11
Prefer not to answer	9	4
Total	199	100.0

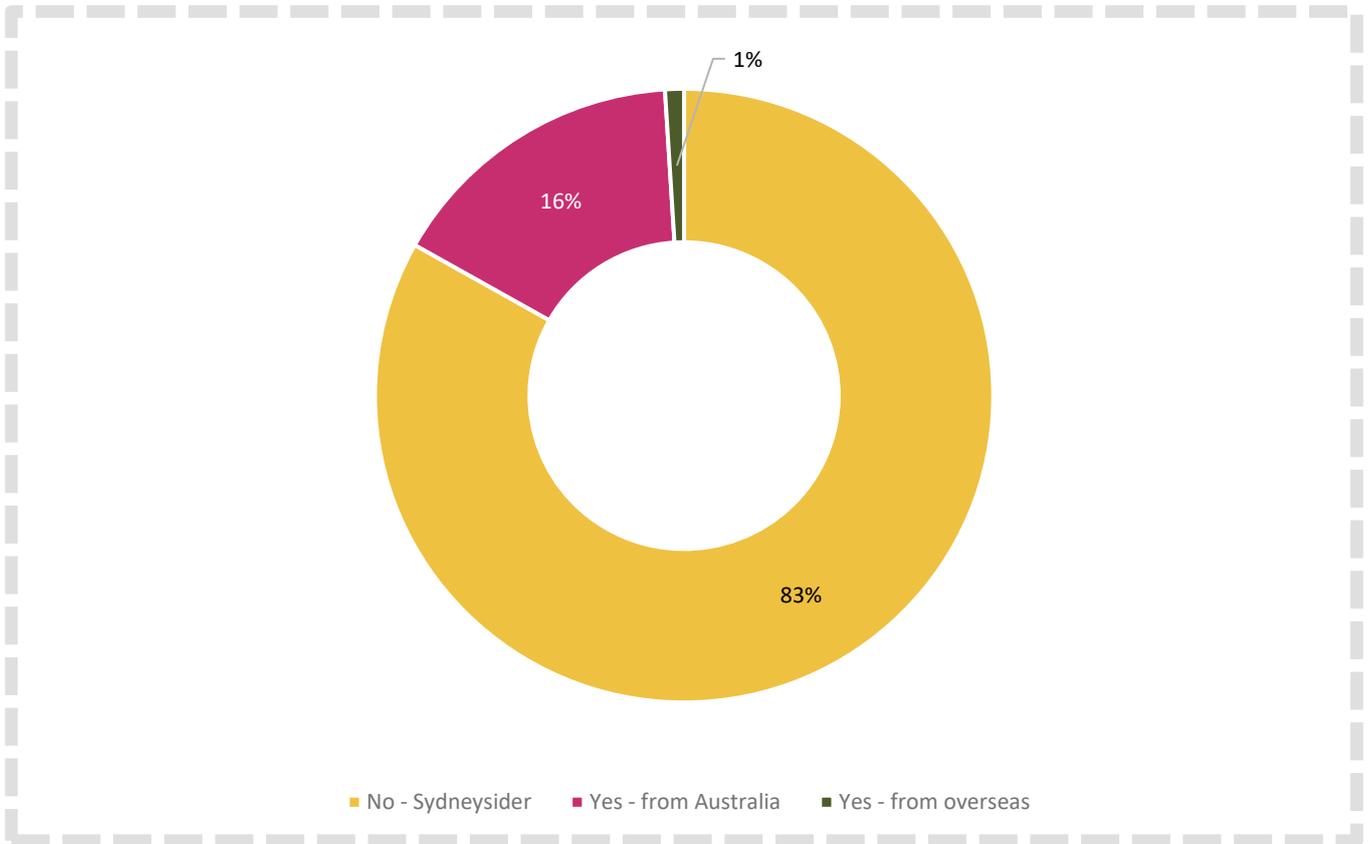
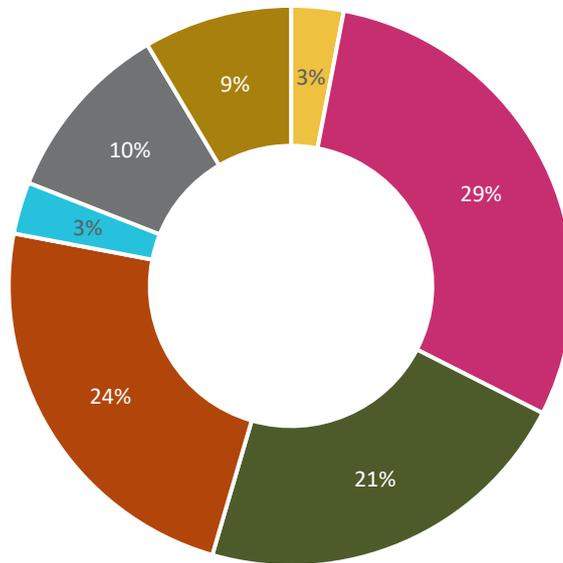


Figure 10 Visitor to Sydney (%): n = 199

Table 3 Breakdown of visitors to Sydney: n= 199

Visitor to Sydney?	n	%
No - Sydneysider	166	83
Yes - from Australia	31	16
Yes - from overseas	2	1.0
Total	199	100.0

More than three quarters of survey respondents had visited Cockatoo Island / Wareamah within the last five years, including just under 30% who had visited within the last six months. This indicates a high level of familiarity with the island among survey participants.



- Never visited
- Visited within last 6 months
- Visited within last year
- Visited within last 2-5 years
- Worked on the island within last 5 years
- Worked on the island more than 10 years ago
- Visited more than 5 years ago

Figure 11 Experience of Cockatoo Island / Wareamah (%): n = 199

Table 4 Experience of Cockatoo Island / Wareamah: n=199

1. What is your experience of Cockatoo Island / Wareamah?	n	%
Never visited	6	3
Visited within last 6 months	58	29
Visited within last year	42	21
Visited within last 2-5 years	47	24
Worked on the island within last 5 years	6	3
Worked on the island more than 10 years ago	19	10
Visited more than 5 years ago	17	9
Did not answer	4	2
Total	199	100.0

4. Consultation Summary

4.1. Survey Responses: Overall Support for Draft Master Plan and Core Objectives

Overall, the draft master plan attracted a high level of support from members of the community and stakeholders.

59% of all survey respondents were either supportive or very supportive, 18% of people were neutral, and 23% of people were unsupportive or very unsupportive.

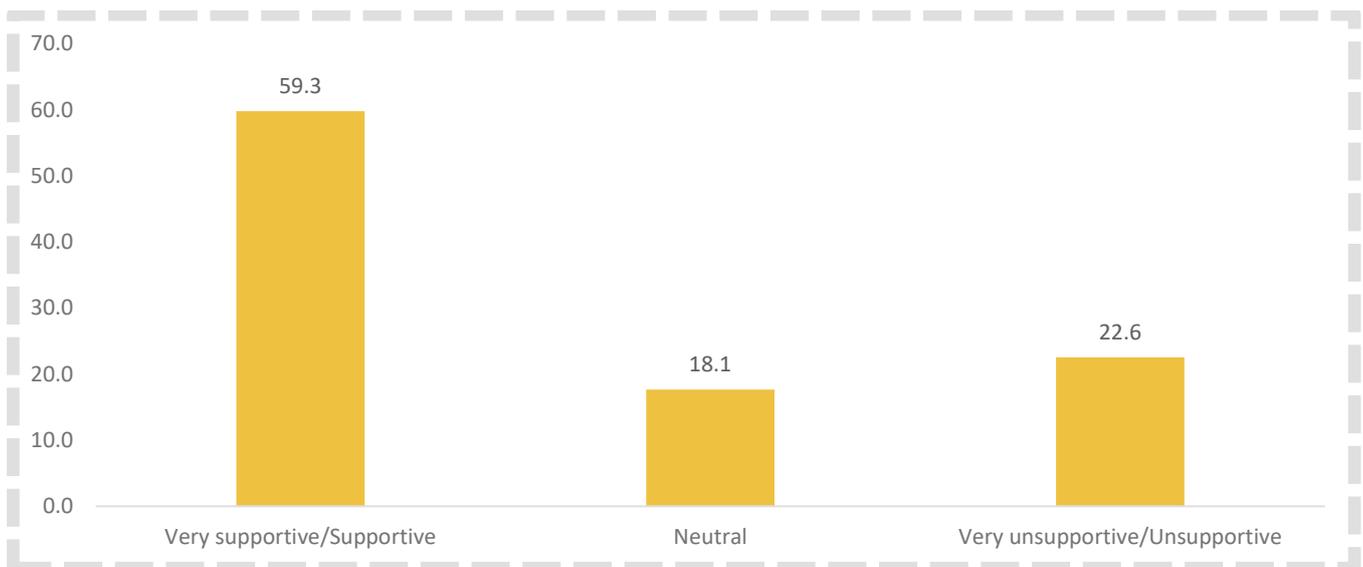


Figure 12 Overall response to the Cockatoo Island / Wareamah Draft Master Plan: n = 199

Importance of the Cockatoo Island / Wareamah Draft Master Plan Core Objectives

Respondents were asked how they felt about the following core objectives of the Cockatoo Island / Wareamah Draft Master Plan:

- Establish, conserve and protect First Nations values of place
- Conserve, protect and interpret the World Heritage Values
- Rehabilitate the island's waters and built assets for the use and benefit of future generations
- Enhance the access and connection to the island for Greater Sydney
- Establish Cockatoo Island / Wareamah as a place for tourism, restaurants and cafes, accommodation, events, creativity and employment.

All the core objectives of the draft master plan were noted to be of importance by most respondents.

- Almost 90% of survey participants regarded objective (b) 'Conserve, protect and interpret the World Heritage Value' as very important or important. Similarly, almost 89% of survey participants regarded objective (c) 'Rehabilitate the island's waters and built assets for the use and benefit of future generations' as very important or important.

- Almost 80% of survey participants regarded objective (d) 'Enhance the access and connection to the island for Greater Sydney' as very important or important, and close to 70% of survey participants regarded objective (e) 'Establish Cockatoo Island / Wareamah as a place for tourism, restaurants and cafes, accommodation, events, creativity and employment' as very important or important.
- Almost 70% of survey participants regarded the draft master plan objective (a) 'Establish, conserve and protect First Nations values of place' as very important or important.

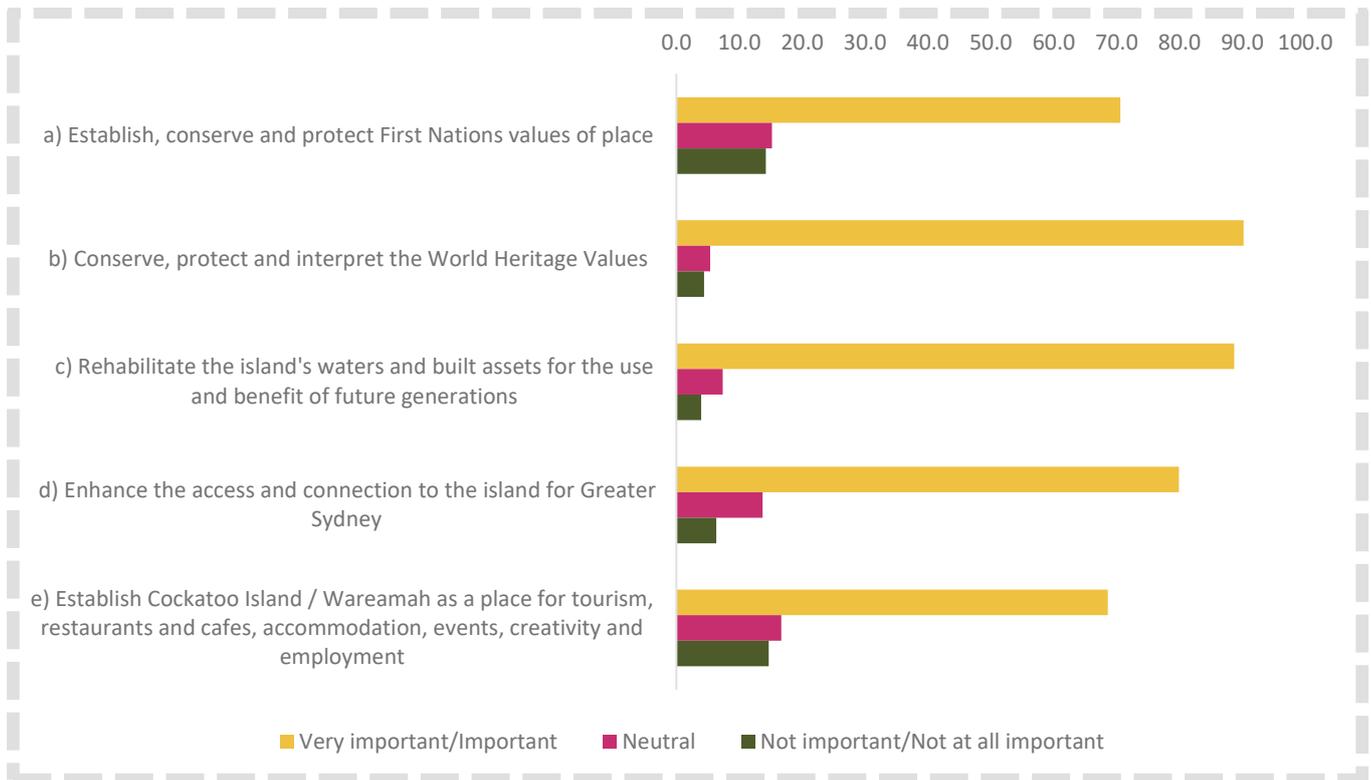


Figure 13 Overall importance of draft master plan objectives: n = 199

4.2. Survey Responses: Four Historic Themes

Respondents were asked how satisfied they were with how the draft master plan addressed the four historic themes of the island:

- i. Natural History
- ii. Connecting with Country
- iii. Convicts, Prisoners and School Children
- iv. Dock working, ship building and defending Australia.

The majority of respondents were satisfied or very satisfied with the response to all four of the historic themes of the draft master plan.

- Close to three quarters of survey respondents were very satisfied or satisfied that the draft master plan addresses theme (i) 'Natural history'.
- Almost 60% of survey respondents were very satisfied or satisfied that the draft master plan addresses theme (ii) 'Connecting with Country', and more than a quarter were neutral.
- More than three quarters of survey respondents were very satisfied or satisfied that the draft master plan addresses the theme (iii) 'Convicts, prisoners and school children', while just under two thirds of survey respondents were very satisfied or satisfied that the draft master plan addresses theme (iv) 'Dock working, ship building and defending Australia'.



Figure 14 Overall satisfaction with draft master plan response to historic themes: n=199

4.3. Written Feedback and Submissions

Submitters were given the opportunity to provide further written comments on the draft master plan through a free text comment box and the option to upload documents and attachments.

A summary of issues raised in feedback from members of the community and stakeholders is presented below. For each issue, an overview of the Harbour Trust's response is also provided. All written submissions, together with survey responses, have been considered in this section.

All submissions have been collated in issue themes using the below methodology. This clarifies the level of support for each issue raised.

Table 5 Engagement feedback terminology

Terminology	Descriptor
Most	over 50% of submitters
Many	20%-49% of submitters
Some	6%-19% of submitters
A few	under 5% of submitters

Table 6 Consultation summary: feedback and response

Issue raised	Further details	Harbour Trust response
Support for the draft master plan	<p>Most submitters were supportive of the proposed plans to bring the island to life, particularly of the recreational opportunities such as swimming, accessing the island by small marine craft such as kayaking and increased accommodation including camping, the proposed parkland and marine biology reefs.</p> <p><i>"I find your multi-layer approach to responding to and preserving the various aspects of Cockatoo history and satisfying the many (often competing) interest groups an excellent way forward, and I am additionally very pleased to see an underlying desire to develop a commercially viable island operation." Submitter</i></p>	The Harbour Trust notes the support provided for the Cockatoo Island / Wareamah Draft Master Plan. No substantive changes to the plan are required to address this.
General Opposition to the draft master plan	Some submitters expressed general opposition towards the draft master plan for Cockatoo Island / Wareamah. Concerns	Concerns about the draft master plan have been noted. Proposed changes to address

Issue raised	Further details	Harbour Trust response
	<p>included perceived prominence and protection of maritime history, perceived commercialisation of the island, noise and parking for surrounding residents and impacts on harbour activities.</p>	<p>those concerns are outlined in the table below.</p>
<p>Accommodation Options</p>	<p>Some submitters supported the expanded accommodation options.</p> <p>Some submitters were concerned that the introduction of a hotel would contribute to over-commercialisation, benefiting the wealthy, and contribute to overdevelopment.</p> <p>Comments received included ensuring that accommodation options were affordable, family focused and respected the heritage and history of the island and its location on Sydney harbour.</p> <p><i>“form, extent and size will be critical to ensure it doesn’t detract from the character of the island or overwhelm it” - Submitter</i></p>	<p>The master plan highlights that the island currently has a range of visitor accommodation (from camping, deluxe camping, apartments and historic houses) that caters to a range of budgets and tastes, providing the opportunity for visitors to enhance their experience of the island. The proposed hotel is envisaged as part of that offering. This will be expressed more clearly in the finalised master plan.</p> <p>The Harbour Trust expects that hotel accommodation would only be considered in later stages of master plan delivery when increased visitation leads to greater demand for accommodation.</p> <p>The building envelope (i.e. the building footprint and height) put forward in the draft master plan is the same as currently provided for in the statutory management plan and reflects the envelope of the existing building in that location. Any detailed proposal for a new hotel building would be subject to a thorough planning assessment process including formal community consultation.</p>

Issue raised	Further details	Harbour Trust response
<p>Relocation of the campground</p>	<p>A few submitters supported the proposed relocation of the campground and the addition of cabins.</p> <p>One submitter was concerned that the campground relocation would involve removal of trees, and another felt that relocation of the campground would make it further away from related amenities and facilities.</p>	<p>The Harbour Trust is looking at relocating the campground onto a more secluded part of the island. This would have the twin benefits of enhancing the camping experience while enabling the existing campsite location to be used as parkland for the wider community. Relocating the campground also provides an opportunity for the Harbour Trust to invest in new campground amenities.</p> <p>The relocation of the campground would aim to minimise impacts on existing trees, while providing an opportunity for a new tree canopy.</p> <p>No changes to the plan are required.</p>
<p>Food and beverage options</p>	<p>Some submitters expressed support for increased food and beverage options, greater variety including food to suit dietary restrictions and cultural preferences, and support for more affordable and higher end offerings.</p> <p>One submitter suggested additional areas across the island are necessary including larger open and closed dining spaces around the island.</p>	<p>The Harbour Trust notes the comments provided. No changes to the plan are required.</p>
<p>Events and Programs</p>	<p>Some submitters provided suggestions on visitor experience, interpretation, activities and events that they would like to see on the island. This included hosting festivals such as Biennale of Sydney, Sydney Festival and Sydney Writer’s Festival, as well as the continued hosting of opera events and concerts on Cockatoo Island / Wareamah.</p>	<p>The Harbour Trust notes the comments and suggestions.</p> <p>The draft master plan outlines a plan to upgrade infrastructure and barging points to make hosting events and festivals more straightforward and less costly. This will assist in attracting a mix of uses to Cockatoo Island</p>

Issue raised	Further details	Harbour Trust response
	<p>One submitter requested <i>“to not charge for entry on the island except for dining, staying and entry to special exhibitions/events”</i></p>	<p>and will broaden the island’s appeal.</p> <p>The Harbour Trust will ensure that activity is compatible with the Island's heritage significance, manages impacts on public access, amenity and nearby communities and considers transport requirements.</p> <p>Entry to Cockatoo Island / Wareamah, like all Harbour Trust sites, will continue to be free.</p> <p>No changes to the plan are required.</p>
<p>Neighbouring resident Impacts</p>	<p>A few submitters expressed concern for increased impacts on residents of light and noise and increased waterway activity on marine life.</p> <p>There was also concern from one submitter about how increased visitation to the island may increase traffic and parking constraints at and around local ferry wharves such as those at Balmain, Woolwich and Greenwich.</p> <p>Suggestions were given on balancing visitation to ensure the island <i>“doesn’t become over sanitised and characterless”</i></p>	<p>All activities on the island will comply with NSW EPA Noise Guidelines. The master plan will be revised to make this clearer.</p> <p>The Harbour Trust will continue to work with Transport for New South Wales (TfNSW) to ensure sufficient public transport routes to and from the island and to limit impacts to residents.</p> <p>The master plan puts the layers of heritage at its heart to ensure that its character and industrial history is conserved. The master plan will be revised to make this clearer.</p>
<p>Use of convict workshop / visitor orientation</p>	<p>A few submitters commented that the Convict Workshop is currently working well and being used in a way that enables visitors to experience the quality and volume of the space. There was concern that using the space as the main visitor hub would involve</p>	<p>The proposed interpretation in the Convict Workshop would be further defined at design stage and will be a light touch</p>

Issue raised	Further details	Harbour Trust response
	<p>displaying information and installing shelving, which would be unsuitable.</p> <p>There was support from a few submitters for a <i>'thorough and innovative orientation experience'</i>.</p>	<p>respecting the current heritage of the space.</p> <p>Any works to the convict workshop would be undertaken sympathetically to the current heritage fabric of the building and will aim to enhance the awareness and understanding of Cockatoo Island's heritage significance.</p>
<p>Connecting with Country elements</p>	<p>Some submitters expressed a desire to further understand the Connecting with Country elements of the draft master plan. Further exploration of how the First Nations stories and culture of the island was proposed.</p> <p>Preparation of a more detailed Aboriginal heritage assessment as the master plan progresses was suggested by one submitter. Use of a Connecting with Country and trauma informed approach to design key elements of the master plan was also considered important.</p> <p>Conducting further engagement with a broader range of First Nations stakeholders, including the Aboriginal Heritage Office, Aboriginal land councils and the Australian Museum was recommended by one submitter.</p> <p>There was also commentary from one submitter about operation of the proposed First Nations water-based businesses and how the canoes and kayaks will be stored as well as how their activity in the harbour will be monitored.</p>	<p>The Harbour Trust is undertaking further consultation and study which will be reflected in to the finalised version of the master plan. The aim is to further develop the First Nation Connecting with Country elements of the master plan.</p> <p>The Harbour Trust anticipates this further process will serve to enrich First Nations elements within the master plan.</p> <p>As the master plan is implemented the Harbour Trust First Nations Advisory Group will be involved on an ongoing basis to provide advice. The Harbour Trust intends to continue its research and engagement with a diverse range of First Nations community and stakeholders, including with Elders and youth. The master plan will be revised to reflect this.</p>

Issue raised	Further details	Harbour Trust response
Educational facilities	<p>A few submitters commented on the importance of ensuring school children are appropriately accommodated while on the island and suggested the following positive initiatives: separate showers at the campground, education programs and opportunities for swimming.</p> <p>“Cockatoo Island can provide children with an opportunity to experience an industrial landscape, something which is increasingly rare nowadays owing to closing of industries and conservative application of health and safety obligations.” – Submitter</p> <p>A few submitters commented that recreational activities should not detract from the historical and educational elements of the island.</p>	<p>The Harbour Trust is committed to continuing to provide high quality education programs to students at all levels. This includes developing the facilities required to sustain these programs. The master plan will be revised to reflect this.</p>
Proposed new ‘Ruby Steps’ public transport ferry wharf	<p>Some submitters highlighted the need for additional ferry services, particularly to accommodate increased visitation to the island.</p> <p>Some submitters were supportive of an additional wharf to increase access to the island.</p> <p>A few submitters queried whether a new ferry wharf is necessary, suggesting that increased services could be accommodated at the existing wharf, potentially by extending it to allow for two ferries to dock at the same time.</p> <p>A few submitters expressed concern about the potential impact of the new ferry wharf on harbour activity, including existing ferry and boat traffic, and recreational users such as kayakers, dragon boaters, keelboaters and local sailing clubs. These submitters also commented that the proposed new ferry wharf should be located to avoid encroaching on the southern waterway which was described as narrow and congested.</p>	<p>The master plan notes that the proposed new ‘Ruby Steps’ public transport ferry wharf is a critical element of the island’s renewal. Its central location in the historic and active core of the island will significantly improve the arrival experience. The additional berthing capacity provides a further benefit, particularly in event mode, as visitation is anticipated to increase.</p> <p>The master plan is indicative, and feedback will be taken on board at design stage. At this initial stage, concerns about the narrowness of the waterway have been addressed by revising the master plan to pull the wharf closer to the island.</p> <p>The Harbour Trust will continue to explore this</p>

Issue raised	Further details	Harbour Trust response
		<p>proposal with Transport for New South Wales (TfNSW) to ensure that all navigational and operational considerations are satisfactorily addressed. Local sailing clubs and other key stakeholders will continue to be consulted as detailed plans are developed to ensure the harbour remains a community space for everyone to use safely.</p> <p>Any detailed proposal for a new wharf would be subject to a thorough planning assessment process including formal community consultation.</p>
<p>Marine ecology reefs</p>	<p>There were mixed views about establishment of marine ecology reefs. A few submitters commented on the educational potential of the reefs and were excited by the proposal.</p> <p>It was noted by one submitter that the marine ecology reefs, as they are depicted in the draft master plan, would not be visible to visitors. It was suggested there may be other opportunities for marine conservation, such as shellfish regeneration and supporting oyster colonisation on sandstone remnants around the island.</p> <p>A few submitters were concerned about the location of the proposed marine ecology reefs on the northern shore.</p>	<p>Subject to cost, the Harbour Trust will undertake a pilot project to investigate the concept of the reefs further, including location, and format.</p> <p>The Harbour Trust will continue to liaise with TfNSW to ensure that any navigational considerations are fully addressed.</p> <p>The master plan will be revised to reflect this.</p>
<p>Proposed swimming pool on the island</p>	<p>Some submitters wrote of their support for the pool as a desirable visitor attraction, with excitement expressed about this proposed additional harbour swimming spot and the</p>	<p>If the Harbour Trust's plan to introduce swimming to the slipway is realised, then it would be done in a way that is</p>

Issue raised	Further details	Harbour Trust response
	<p>opportunity for various related recreational activities on the island.</p> <p>One submitter proposed the pool area should retain a natural appearance, similar to the harbour swimming facility at Marrinawi Cove at Barangaroo Reserve.</p> <p>A few submitters also commented on the importance of ensuring public safety in the detailed design of the proposed pool. Engaging with Sydney Water was suggested to support the opening of the new swim site and to assist in navigating environmental assessments and approvals.</p>	<p>sympathetic to the heritage values of the slipway.</p> <p>The Harbour Trust is liaising with the expert 'Urban Plunge' team at Sydney Water as part of our preliminary exploration of the concept to understand the feasibility of the concept.</p> <p>The master plan will be revised to reflect this.</p>
<p>Conservation of heritage</p>	<p>Some submitters wrote about the importance of conserving and respecting the heritage of the island.</p> <p>A few submitters highlighted specific heritage elements of importance including the restored cranes. They commented on the importance of avoiding impacts on other NSW State Heritage sites because of the master plan proposals, such as potential impacts on Kelly's Bush and Dawn Fraser Swimming Pool.</p> <p>It was also suggested by one submitter that dedicated historical research using primary sources, records of colonial governance and the accumulated work of historians, such as Ian Hoskins, should be explored more fully.</p>	<p>The Harbour Trust notes the comments and suggestions.</p> <p>The protection and enhancement of heritage and cultural values are at the forefront of the vision for Cockatoo Island / Wareamah, including for the surrounding areas.</p> <p>Ian Hoskins was one of the consultants commissioned to inform the development of the draft master plan. The Harbour Trust will continue its work to better understand the history and stories of the Island.</p> <p>Additionally, the Harbour Trust is a member of, and works closely with, the Australian Convict Sites Committee in relation to carefully managing Cockatoo Island's UNESCO World Heritage significance.</p> <p>No changes to the master plan are required.</p>

Issue raised	Further details	Harbour Trust response
Use of the Powerhouse	<p>A few submitters opposed the proposed use of the Powerhouse building for events, due to concerns about impacts on heritage values.</p>	<p>The Harbour Trust is proposing a range of new uses for the island's buildings, helping to bring vitality and interest to the place. Potential activities that are compatible with the island's sensitive heritage values are carefully considered by the Harbour Trust, and appropriate mitigation measures are always put in place to ensure the ongoing protection of those values.</p>
Recognising the island's maritime history	<p>Some submitters commented on the maritime history element of the draft master plan, with some concern that the full potential for telling the maritime history of the island is not realised. Achieving a balance between the historical elements of the island and showcasing the rich maritime, shipbuilding and dockyard history was considered important.</p> <p>A few submitters suggested that ship and boat restoration and maintenance should be considered on the island, supporting the island as a place to demonstrate and re-establish traditional maritime skills.</p> <p>A few submitters suggested that the island should establish a 'maritime heritage precinct'.</p>	<p>The Harbour Trust notes the comments and suggestions.</p> <p>The draft master plan includes proposals to have the maritime history of the island told in displays and tours, particularly utilising the significant body of oral histories archival material gathered from the shipyard workers.</p> <p>Boat restoration and maintenance at the island is also envisaged, including partnerships to support maritime heritage and education.</p> <p>The master plan will be revised to better reflect this.</p>
Working harbour	<p>A few submitters suggested that the Harbour Trust should foster partnerships with non-commercial maritime heritage organisations, universities and TAFE to support education programs on the island. It was suggested that the story of nautical training ships for young boys should also be shared on the island.</p> <p>There was concern from a few submitters about maintaining Sutherland Dock as a working marina, with submitters noting it doesn't reflect the working maritime history</p>	<p>The draft master plan reflects the Harbour Trust's commitment to continuing maritime-related activity on the island. The southern apron, adjacent to the Sutherland Dock, has the infrastructure to support that ambition.</p> <p>The Plan also includes provision for a STEM and maritime design learning</p>

Issue raised	Further details	Harbour Trust response
	<p>of the island and further information about the proposal for the dock was requested.</p>	<p>centre for families, and to interpret the history of the island's schools for boys and girls.</p> <p>Maritime activity on Sydney Harbour has evolved significantly in recent decades, and will continue to do so into the future, and this is reflected in the contemporary maritime activity at Sutherland Dock.</p> <p>The master plan will be revised to reflect the Harbour Trust's intention to work on developing future partnerships with compatible non-commercial maritime heritage organisations.</p>
<p>Proposed changes to Fitzroy Dock</p>	<p>Some submitters wrote of their support for the proposal to conserve and showcase the historic Fitzroy Dock.</p> <p>However, a few submitters recommended that Fitzroy Dock should be restored as a working dock with a functioning caisson.</p>	<p>Advice received and feasibility studies during the development of the draft master plan suggested that while emptying the dock could be considered to facilitate heritage interpretation, a working dry dock is unlikely to be possible, or economically viable.</p> <p>Further investigations into emptying Fitzroy Dock for display or on a regular basis will be made when the master plan is implemented, to confirm potential uses.</p>
<p>Staging and delivery of the master plan</p>	<p>A few submitters raised questions about the timeframe for delivery of the master plan, querying which elements would be included in the first stages.</p> <p>These submitters commented that it is difficult to provide informed feedback on the master plan proposals without an</p>	<p>The implementation of the master plan is subject to funding availability. Once the plan is finalised a staging plan will be developed. This will be made clearer in the finalised master plan.</p>

Issue raised	Further details	Harbour Trust response
	<p>understanding of their respective costings and timeframe for delivery.</p>	
<p>Protection of native flora and fauna on the island</p>	<p>Some submitters expressed support for conserving and rehabilitating the flora and fauna endemic to the harbour.</p> <p>It was also noted by a few participants that new plantings should be of native species and should reflect the island's rugged visual landscape.</p> <p>A few submitters raised concern about the Silver Gull population and habitat, noting that measures have been installed to restrict Silver Gulls from nesting on the island since tourism has increased. Protecting the Silver Gulls and their habitat was considered important by some.</p>	<p>The Harbour Trust notes the comments and suggestions.</p> <p>Silver Gull populations are widespread in the Sydney area. The Harbour Trust will continue its current Silver Gull management aimed at deterring the gulls from roosting on the island, including the ground-netting of some areas. This will be made clearer in the finalised master plan.</p>
<p>Improved wayfinding and signage</p>	<p>Some submitters expressed support for improved wayfinding and signage on the island. It was commented that all wayfinding and signage should be designed to a high quality and using consistent branding/style. It was also suggested that street names should be developed to reflect the island's key attractions, to support wayfinding.</p>	<p>The Harbour Trust notes the comments and suggestions, and this will be considered when the master plan is implemented.</p>
<p>Improved accessibility</p>	<p>A few submitters wrote about their support for the proposed new lifts and initiatives to increase access to the plateau and other parts of the island. However, there was concern from a submitter that the lifts would reduce the visual integrity of the cliff face.</p> <p>One submitter suggested the option to hire a buggy to enhance visitors' experience of the island and to help people move around the island more easily and quickly, particularly for people living with a disability or with mobility challenges.</p> <p>A few submitters wrote about the importance of providing recreational boat and vessel access to the island, including for short stay or overnight berthing, was suggested.</p>	<p>Lifts will significantly improve access to the plateau for people with a range of mobilities. The lifts will be designed to ensure they have minimal impact on the island's sensitive heritage values and visual qualities.</p> <p>Access for recreational boaters visiting the island is available at the Camber Marina on the southern side of the island. The master plan also includes the intention to include access for kayaks to the island in the second slipway on the northern apron.</p>

Issue raised	Further details	Harbour Trust response
		No changes to the master plan are required.
<p>Proposed building and asset restoration</p>	<p>A few submitters commented on the proposed building and asset restoration plan, expressing an interest in understanding more about the Restoration Workshop and Building 154 proposals.</p> <p>A few submitters also raised concern about the proposed removal of some heritage buildings, including 118 and 142, which were part of the small number of buildings identified in the draft master plan for removal.</p> <p>It was suggested that alternative uses, beyond commercial uses, should be explored for some of the proposed building/structure and areas/zones.</p>	<p>The master plan establishes the vision and strategic direction rather than detailed design. More detail on proposals for specific buildings will be developed at design stage once implementation begins.</p> <p>The proposed removal of low-heritage-value buildings, such as 118 and 142, is consistent with the statutory Management Plan. The removal of these buildings is aimed at supporting the island's heritage values and improving public amenity. The removal of 118 would enhance the presentation of the Convict Workshop buildings and support the creation of the new arrival square. The removal of Building 142 would enable the creation of a naturally lit atrium space adjacent to the Convict Workshop.</p> <p>A range of possible compatible uses, consistent with the master plan and the statutory Management Plan will be considered by the Harbour Trust.</p> <p>No changes are required to the master plan.</p>
Feedback on the consultation process		
<p>Recognition that previous feedback has been considered</p>	<p>One submitter recognised that their feedback from previous consultation periods has been</p>	<p>The Harbour Trust notes this comment and is committed to listening to stakeholders</p>

Issue raised	Further details	Harbour Trust response
	considered and has informed the draft master plan.	through the master plan and implementation process.
Concern that a broader range of stakeholders were not consulted as part of the exhibition process	<p>There was concern from one submitter that the consultation and master planning process had been skewed towards one group of stakeholders.</p> <p>It was suggested that a stakeholder reference group is established and that the Harbour Trust consider feedback from this group.</p>	The Harbour Trust consulted with a wide range of stakeholders both in the lead up to and throughout the public consultation. This is demonstrated in section 3 of this report.
Accessibility of the draft master plan documentation	One submitter commented that the format of the draft master plan documentation was unsuitable, being an online document and using a small font size for text. Providing the documentation in an accessible format was considered important.	The Harbour Trust worked within the DCCEEW's accessibility requirements. Hard copies of the draft master plan were made available at the Harbour Trust's head office and the Cockatoo Island Visitor Centre. A summary document and a screen-reader accessible version were also published online. Members of the public were able to contact the Harbour Trust to request a screen-reader accessible version of the draft master plan if required.

Further to the issues raised above the Harbour Trust wishes to acknowledge the detailed suggestions from individual submissions and survey responses. It is the intention that this feedback will be reviewed alongside revisions made to the draft master plan.

Feedback from engaging with young people (Story Factory)

The table below outlines the issues raised during the Story Factory consultation and the report that was delivered to the Harbour Trust as part of the Cockatoo Island / Wareamah Draft Master Plan's engagement with young people. For further details on this engagement, please see section 4.4 and Appendix A of this report.

Table 7 Consultation summary: feedback from young people and response

Issue raised	Further details	Harbour Trust response
First Nations Connecting with Country	<p>There was strong support for the First Nations Connecting with Country layer of the draft master plan, as well as support for enhancing opportunities for First Nations culture and history on the island.</p> <p>This included suggestions for the inclusion of cultural spaces on the island for First Nations people such as workshops, dance studios and boat building.</p> <p>"I really like...no, LOVE the layer which mentions involving the First Nation people because they deserve to be involved as this is all their land. They are the Indigenous people of Australia and it's only right to have them deeply involved. The idea of involving First Nations is extremely important."</p> <p>"This is definitely an initiative that should be prioritised. Whilst educational tours and ceremonies are essential there needs to also be permanent spaces dedicated to First Nations people."</p>	<p>The Harbour Trust is undertaking further consultation and study which will be reflected into the finalised version of the master plan. The aim is to further develop the First Nation Connecting with Country elements of the master plan.</p> <p>The Harbour Trust anticipates this further process will serve to enrich First Nations elements within the master plan.</p> <p>As the master plan is implemented the Harbour Trust First Nations Advisory Group will be involved on an ongoing basis to provide advice. The Harbour Trust intends to continue its research and engagement with a diverse range of First Nations community and stakeholders, including with Elders and youth. The master plan will be revised to reflect this.</p>
Native Flora and Fauna	<p>There was strong support for the proposed improvements to native flora and fauna on the island.</p> <p>"I think the idea of adding in native flora like the gardens would be an amazing way to help this island flourish and replicate a somewhat similar scenery to how it used to look before things changed."</p>	<p>The Harbour Trust notes the comments and suggestions.</p>

Issue raised	Further details	Harbour Trust response
	<p>This included a suggestion to allow members of the community to be involved in the planting of native species. “I appreciate the idea of native species of flora being allowed to flourish. I would propose that this became a public effort with the public receiving the opportunity to volunteer and help replant the native species. This process could act as an educational opportunity for both the public and school students”</p>	
<p>Convicts, Prisoners and School Children</p>	<p>Members of the Story Factory group expressed support for the Convicts, prisoners and school children layer of the draft master plan. This included suggestions to prioritise these stories as part of the master plan implementation and suggestions to enhance the interpretation of this layer.</p> <p>“I think that all the ideas for the First Nations Connecting with Country layer and the Convicts, Prisoners and School children layers are amazing and that they should all be focused on when starting renovations to the island.”</p> <p>“The stories about convicts, prisoners and school children were very fun and engaging. It was very exciting to learn about the land and be guided through the rooms. I feel it would have been improved with visual aids such as datelines and more art which represents the history of the area.”</p> <p>“Include historical images of convicts and other people on the island”</p>	<p>The Harbour Trust notes the comments and suggestions provided and will take them into consideration when planning the staging and implementation of the master plan.</p>
<p>Proposed hotel accommodation</p>	<p>Some members raised concerns about the proposed hotel accommodation.</p> <p>This included concerns that it would result in the island losing its authenticity, take away from the current feeling of the island being an open community space, and that it would impact the unique stories and history of the island.</p>	<p>The master plan highlights that the island currently has a range of visitor accommodation (from camping, deluxe camping, apartments and historic houses) that caters to a range of budgets and tastes, providing the opportunity for visitors to enhance their experience of the island. The</p>

Issue raised	Further details	Harbour Trust response
	<p>There was also a suggestion to use the site of the proposed hotel for creative spaces, including for First Nations and youth artists.</p>	<p>proposed hotel is envisaged as part of that offering. This will be expressed more clearly in the finalised master plan.</p> <p>The Harbour Trust expects that hotel accommodation would only be considered in later stages of master plan delivery when increased visitation leads to greater demand for accommodation.</p> <p>The building envelope (i.e. the building footprint and height) put forward in the draft master plan is the same as currently provided for in the statutory management plan and reflects the envelope of the existing building in that location. Any detailed proposal for a new hotel building would be subject to a thorough planning assessment process including formal community consultation.</p>
<p>Affordable access</p>	<p>Some members raised concerns about the need to ensure that Cockatoo Island / Wareamah is affordable for people from all backgrounds. This includes travel fees, food and beverage options, events and venue hire.</p> <p>“I kept having this feeling that I didn’t belong there. Firstly, the prices are very costly. This is mainly focusing on the food prices.”</p> <p>“One of the factors that impact visitors most is food: considering the cost of travel and/or accommodation experiencing Cockatoo Island can be expensive.</p> <p>“it is worth considering the potential for artists to hire spaces in Cockatoo Island for affordable prices.”</p>	<p>Entry to Cockatoo Island / Wareamah, like all Harbour Trust sites, will continue to be free.</p> <p>The draft master plan includes the provision of additional food and beverage options on the island, that are intended to be accessible across all price points.</p>

Issue raised	Further details	Harbour Trust response
<p>A women’s Place</p>	<p>The members of the Story Factory group raised concerns that the indigenous history of the island was not being properly told around the island.</p> <p>This included the story of the island being used as a women’s meeting place prior to colonisation.</p>	<p>The Harbour Trust is working with our First Nations Advisory Group to undertake First Nations cultural heritage research on the island. This work will then be incorporated into the interpretation and stories of the island as we deliver the master plan.</p> <p>There is currently little, to no, evidence that Cockatoo Island / Wareamah was used a meeting place for women prior to colonisation.</p>
<p>Events and activations</p>	<p>Many members offered suggestions for events and activations they would like to see on the island and that would encourage people from all backgrounds and interests to visit the island.</p> <p>Some of the suggestions included providing spaces for youth arts events such as poetry slams, offering diverse cultural and food festivals on the island, hosting a regular open-air cinema, and having public art festivals and installations.</p> <p>“Give us a youth arts festival. Give us a poetry slam.”</p> <p>“Cockatoo Island can have film/movie screenings. This can be an outdoor screening and it can be projected near the water on the island. It can be a whole festival theme that happens annually with markets to invite Indigenous businesses, murals on buildings done by Indigenous artists, a lineup of panels, music with singers and rappers, there could also be art installations and exhibitions.”</p> <p>“Food is what unites Sydney. In our multicultural city, we all appreciate and travel to the other side of Sydney for good food. Hosting food festivals primarily focusing on First Nations food, such as plants and flowers grown on the Island to enhance its appeal, is</p>	<p>The Harbour Trust notes the comments and suggestions provided and will take them into consideration when planning and delivering the events and activations aspects of the master plan.</p>

Issue raised	Further details	Harbour Trust response
	<p>the invitation Sydney is waiting for. Perhaps a section of the Island can be dedicated to local food trucks and stalls every weekend, like Grazeland in Melbourne, which would help Cockatoo Island become Tik Tok famous!"</p>	
<p>Interactive interpretation</p>	<p>Many members expressed their desire to see interactive and immersive interpretation of the island's history and stories. This included suggestions for the use of sound, videos, and costumes.</p> <p>"expand the creation of engaging and interactive exhibits and tours like sound clips, videos and cosplay for making the experience of visiting the island more immersive."</p> <p>"Give us interactive ways to fall in love with the island."</p> <p>"add more interactive attractions so that visitors can more closely engage"</p> <p>"have interactive tours and displays that show off Sydney's history."</p>	<p>The Harbour Trust notes the comments and suggestions provided and will take them into consideration when planning and delivering the interpretation aspects of the master plan.</p>
<p>Improved accessibility</p>	<p>Members suggested there was a need to improve the overall accessibility of the island for groups with both visible and invisible accessibility requirements.</p> <p>This included suggestions to increase the availability of seating around the island, consider additional accessibility requirements to the proposed elevators, and providing inclusive food and beverage options on the island.</p> <p>"Accessibility would not mean simply putting in ramps and elevators but increasing the accessibility to the general public."</p> <p>"Give us accessible ways to interact with the island. accessible food."</p>	<p>Lifts will significantly improve access to the plateau for people with a range of mobilities. The lifts will be designed to ensure they have minimal impact on the island's sensitive heritage values and visual qualities.</p> <p>The Harbour Trust is also undertaking work improve the accessibility of our places including Cockatoo Island, for both visible and invisible disabilities.</p> <p>No changes to the master plan are required.</p>

4.4. Engaging with young people

The Harbour Trust engaged Story Factory to bring a group of ten culturally, linguistically and gender diverse young people, with connections to a broad spectrum of communities across Western Sydney and South Western Sydney, to the island. An overnight excursion on 10th December helped facilitate their feedback on the Cockatoo Island / Wareamah Draft Masterplan. Key feedback is summarised below;

Appreciate

During this section participants discussed the 'layers' from the draft master plan they most appreciated. Key points included:

- Widespread support for the plans to connect with First Nations history generally and the First Nations connections to the island in particular;
- Significant support for re-establishing native plants on the island;
- Enjoyment of the convict stories which were shared as part of the tour.

Critique

During this section participants discussed the 'layers' from the draft master plan they were most concerned about. Key points included:

- *Over development*: there was discontent with the idea of a hotel being built on the island. Participants believed the master plan should aim to maintain the history of the island and its unique place as an undeveloped part of the harbour;
- *Existing facilities particularly food options*: students believed these didn't suit a broad range of cultures and price points;
- *Audience*: there were particular concerns expressed about how changes and development would cater to a limited, and primarily wealthy, audience.

Detailed feedback from consultation conducted with a diverse group of young people, including First Nations participants, is provided in Appendix A.

5. Next Steps

Feedback obtained through the consultation process will be considered by the Harbour Trust in the finalisation of the master plan. The final master plan will be presented to the Members of the Trust for adoption. Individual initiatives within the master plan will involve detailed design and approvals, and related consultation. Further consultation opportunities to support the master plan will be promoted and advertised by the Harbour Trust.



6. Appendix A: Story Factory: Engaging with young people on the history of Cockatoo Island/Wareamah

Feedback: Engaging young people with the history of Cockatoo Island/Wareamah



The project

Sydney Harbour Federation Trust engaged Story Factory to bring a group of up to 10 diverse young people on an overnight excursion to Cockatoo Island/Wareamah. The aim was to immerse the young people in the past and present of the island, and elicit their reflections, insights and commentary on the Cockatoo Island Master Plan, recently released by the Sydney Harbour Federation Trust.

We agreed that:

- Story Factory would involve an Aboriginal Elder or Aboriginal Educator who would introduce students to the pre-colonial history of the harbour and the island;
- The young people would explore and respond to two of the historical journeys on the island;
- The young people would go on a writing tour to visit specific sites associated with each journey and complete bespoke writing tasks at each location;
- The young people would work under the guidance of the workshop facilitators to provide detailed feedback on key aspects of the Harbour Trust's Master Plan for Cockatoo Island. This would include comment on proposed changes/developments, and analysis of heritage/tourist/historical/renewal proposals.

Visiting Cockatoo Island/Wareamah: about the experience

On Friday 10th December, three Story Factory staff members took 13 young people to Cockatoo Island/Wareamah for an overnight visit. These young people are culturally, linguistically and gender diverse, with connections to a broad spectrum of communities across Western Sydney and south western Sydney. All have recently graduated from school (ages 18-22) and are highly articulate Story Factory alumni who have published books with us.

While on the Island, the group went on two tours organised by the Trust: the Convict Prison tour, and the World War 2 Shipyard Tour. We also organised for a visit from an Elder, Ray Weatherall, from the Metropolitan Local Aboriginal Land Council, who spoke to the young people about the First Nations history of Wareamah, particularly its role as a place of ceremony for women. He told the students that women came to the island from Gadigal, Cameraygal, Wallumedegal and Wangal lands to perform ceremony, particularly around birth. He also spoke to the students more generally about Aboriginal culture and history, and touched on the native title claim made to the island in 2000.

The group also spent time exploring the island on their own, and stayed overnight in the tents. Meals were provided by the cafe, either on site or as dinner packs that were cooked on the barbecue. On Saturday evening, we sat around the campfire and held an impromptu poetry slam.

The young people took very seriously their role providing feedback. They were each given a booklet (attached) giving them an overview of the Master Plan, and providing prompts for their writing. They asked a lot of questions - of our guides, of Ray, of the facilitators and of their peers. Much of the evening and the following day was spent writing their reflections.



Structure for the young people's reflections

Writing for this project was spread across the following categories.

Your story: Short pieces describing the unique perspectives the participants bring to this activity.

Appreciate: Which of the two 'layers' in the proposed plan did the participants find most compelling? Why?

Critique: Which of the two 'layers' in the proposed plan did participants find least compelling? Why?

Full Potential: Participants responded to the following comment in the master plan: 'It outlines the full potential, rather than what current funding permits, so future decisions on projects and staging can be made strategically.' The aim of this section was to give participants the chance to imagine what they believed the full potential of the island might be.

Extended Piece: Participants expanded and refined ideas from the previous pieces, including reference to: personal context; previous experience of the island; general view of the island; general view of the master plan; elements participants found appealing; elements participants would change and why; visions for the future of the island.

Below is a summary of young people's responses, and a selection of quotes from their work. Their complete pieces of writing are attached, as Appendix 1.

"Give us a youth arts festival. Give us a poetry slam in every room. Give us Indigenous voices. Give us Indigenous voices. Give us Indigenous food. Indigenous painting. Indigenous music. Indigenous stories. Indigenous culture. Indigenous history. Give us murals instead of brick walls. Give us mosaics instead of concrete paths. Give us interactive ways to fall in love with the island. Give us educational ways to interact with the island. Give us accessible ways to interact with the island. accessible food. accessible knowledge. Give us a reason to come back. Give us a reason to leave it alone. Give us Indigenous decisions. Give us Indigenous history. Give us Indigenous voices. Give it the Indigenous name. Wareamah. Say it like you mean it. Wareamah. With your whole chest. Wareamah. Give us Indigenous history. From Indigenous voices. Give us the full potential of the island. Give us welcomes to country. Or better yet, give them their land back. Give us native flora. Give us back the cockatoos. Give us faith in the white government. Give us literally anything but another goddamn hotel." - Bea



Executive summary of the young people's responses

Appreciate

During this section participants discussed the 'layers' from the master plan they most appreciated. Key points included:

- Widespread support for the plans to connect with First Nations history generally and the First Nations connections to the island in particular;
- Significant support for re-establishing native plants on the island;
- Enjoyment of the convict stories which were shared as part of the tour.

Critique

During this section participants discussed the 'layers' from the master plan they were most concerned about. Key points included:

- Over development: there was particular discontent with the idea of a hotel being built on the island. Participants believed the master plan should aim to maintain the history of the island and its unique place as an undeveloped part of the harbour;
- Existing facilities, particularly food options: students believed these didn't suit a broad range of cultures and price points;
- Audience: there were particular concerns expressed about how changes and development would cater to a limited, and primarily wealthy, audience.

Full Potential

During this section participants focused on elements that could be developed on the island. Participants aimed to respond to the unique geographic, environmental, historic and architectural features of the island.

Suggestions included:

- Spaces supporting First Nations culture, artists, history and education;
- First Nations Women's Spaces;
- Art spaces or creative spaces in the existing structures, particularly to have these used for youth-focused events such as poetry readings, art workshops etc;
- Education spaces;
- Outdoor cinemas;
- Art galleries;
- Food markets.



Extended Pieces - Visions for the Future

Participants created broad statement which included some of their visions for the future of the island. Priorities included:

- A visible and sustained First Nations presence in the form of art works, educational facilities, creative and cultural spaces, public events, tours with First Nations guides;
- Active art spaces that prioritise the voices of young people and early career creators - spaces for poetry slams and workshops;
- Sustainable environmental changes - mostly a shift back to indigenous vegetation;
- Greater accessibility;
- Improved and more culturally aware facilities, particularly food options.

Sample quotes

“The first few words out of the Elder’s chat was that this was originally a woman’s place for ceremonies across multiple Indigenous clans. We were all shocked. Not once had this been mentioned, not in the office, not on any tour, even when asked.”

“First Nations should definitely be a priority in the new developments. Educational tours and ceremonies led by First Nations Australians are essential. However, more permanent spaces for education and creativity are great opportunities. Bars and clubs don’t seem appropriate for the island, but other night-time attractions should be considered eg. outdoor cinemas, studios, night art galleries etc.”

“My question to the Trust is: could you add more interactive attractions so that visitors can more closely engage with country?”

“I appreciate the idea of native species of flora being allowed to flourish. I would propose that this became a public effort with the public receiving the opportunity to volunteer and help replant the native species. This process could act as an educational opportunity for both the public and school students.”

“I would also consider providing young people opportunities to workshop boats, build small ships with safe tools. How would the Harbour Trust provide hands-on experience?”

“The island could build a greenhouse that grows native plants to be distributed to schools and other institutions across Sydney. These greenhouses could be an ongoing project and be run by experts, volunteers, school students, uni students, and visitors. The greenhouses can offer practical learning about native flora and fauna.”



“This space should not be an extension of the city - but rather an oasis away from it. Being surrounded by nature with the city in sight is Cockatoo Island's most significant appeal - but the people need a reason to come here. Building a hotel is not innovative or new ... so Cockatoo Island needs to enhance and appreciate its rich history – celebrate the stories of the past to improve knowledge and foster reconciliation.”

“Instead of the current massive and empty field, the Harbour Trust should create a Botanical Garden/National Park that re-habituates the flora and fauna lost to industrialisation and climate change.”

“Especially in the age of Instagram, if you create a beautiful escape on an island with the city in view, people gravitating towards the Island is inevitable.”

“Food is what unites Sydney. In our multicultural city, we all appreciate and travel to the other side of Sydney for good food. Hosting food festivals primarily focusing on First Nations food, such as plants and flowers grown on the Island to enhance its appeal, is the invitation Sydney is waiting for. Perhaps a section of the Island can be dedicated to local food trucks and stalls every weekend, like Grazeland in Melbourne, which would help Cockatoo Island become Tik Tok famous!”

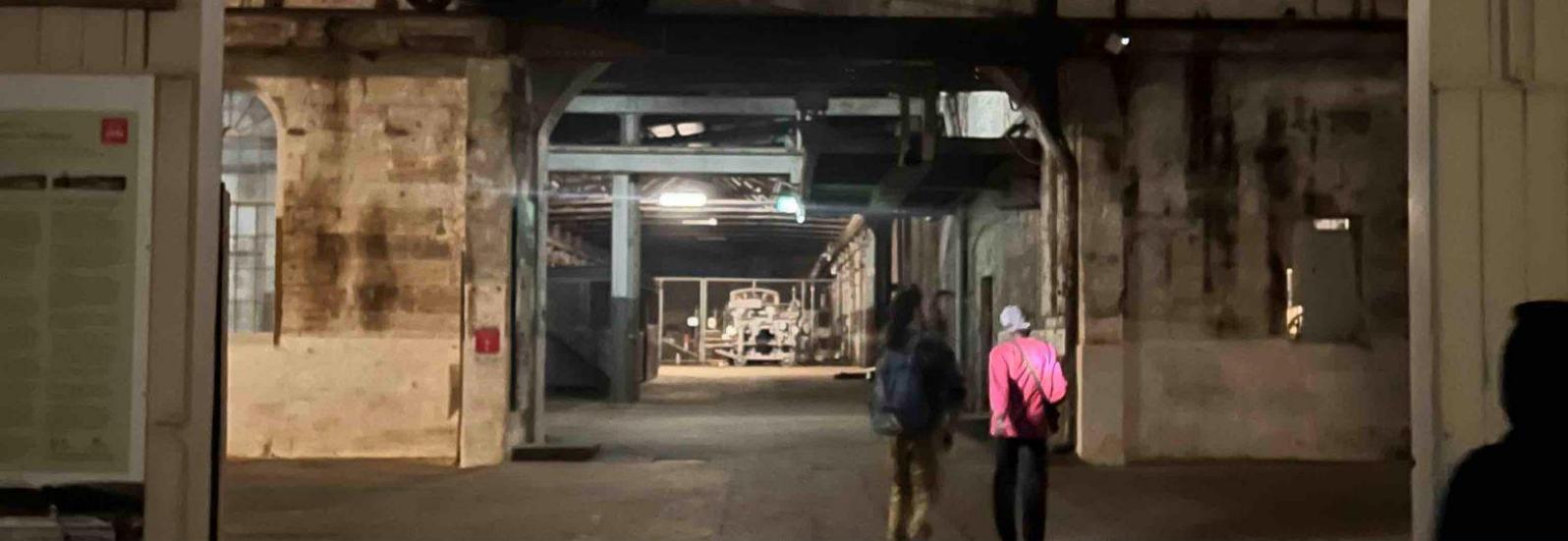
“Cockatoo Island can have film/movie screenings. This can be an outdoor screening and it can be projected near the water on the island. It can be a whole festival theme that happens annually with markets to invite Indigenous businesses, murals on buildings done by Indigenous artists, a line up of panels, music with singers and rappers, there could also be art installations and exhibitions.”

“There was one story of a convict escaping which was badass ... his wife Mary Ann Bugg was on the other side waiting with a white horse. I think we should hold an annual event, a fundraiser, where people sign up to swim the same route from one side to the other. It can be a fun activity and can also challenge people into experiencing what it must've been like for the convict to escape.”

“I think we'll lose the special feeling of this island if it gets too modernised.”

“Uncle Ray said to not speak for them but work with them, share their intention and go on that journey together. We can give you all these ideas but they mean nothing if we don't do it correctly and with intention.”

“Accessibility would not mean simply putting in ramps and elevators but increasing the accessibility to the general public. This means rather than investing in hotels that will have a specific market, there should instead be a primary focus on reviving the island grounds as a historical site.”



“I think that there should be a memorial to all the people who were slaves or were kept on the island against their will and especially to all the people who lost their lives because of the poor way they were treated. Along with this they should note the original name of the island and the original First Nations owners of the land. This should be where you first enter the island so that everyone may remember these people and what they lost.”

“During my tour of Cockatoo Island, I noted a variety of spaces that could offer artists spaces to host their events or use their architecture to display work ... As an artist, a significant limitation is funding to access venues. As such, I think it is worth considering the potential for artists to hire spaces in Cockatoo Island for affordable prices.”

“Include historical images of convicts and other people on the island throughout the spaces. Decorate some of the trees with lights for night time.”

“I believe that all buildings currently on the island should be left standing and as they are. They should only be refurbished to make the buildings safe for people to be inside of and not following this would oppress the architectural history of the island.”

“I would have loved to experience traditional boating or canoe hire, as I can imagine an Indigenous Uncle teaching us how to tie up a boat, or the carvings that may mark each clan.”

“Later, we had an Elder come in and draw us a picture of the history that would’ve been buried under the silo’s rubble. Why are some stories plastered on smooth signs, while others are omitted? We asked questions that were half answered, listened to incomplete stories and would only imagine the stories that began before colonisation.”

“Annual Art Festival - such a lack of art on the island, we need more Indigenous artists performing and creating in this space.”

“Give us a microphone and a stage, and we’ll speak our messages through poetry and other forms of art. Perhaps this can be an event that takes place on this island. Please come with open ears and open hearts, and listen to what we want to say and what’s important to us.”

“My vision would be to turn Cockatoo Island/Wareamah into a tourist attraction for all ages, identities, cultures and religions to feel comfortable and safe in.”



About the participants

Participants in this project are aged from 18 to 22 and live in various parts of Western and south western Sydney. These young people bring a wide range of experience and expertise, as demonstrated by their short biographies, below.

Atoc

My response to the SHFT's plans for Cockatoo Island will be informed by my creative experiences and my study of social work. My creative experiences include book publications, film making, performance poetry and creative writing. These experiences will allow me to reflect on the effectiveness of the SHFT's plans in promoting creative expression and innovation. Moreover, my study of social work provides a perspective on the accessibility, inclusivity, and cultural impact of the programs.

Nickie

My experience as a young woman of colour who grew up in Australia as her second home has led me to gain a unique perspective on what the Australian identity means to me and the diverse communities in Sydney. I'm passionate about equitable representation in politics, government, public affairs and media, which has been informed by my devotion to my studies in arts/law at university. As an emerging writer and artist, I navigate ways I can integrate creativity into my work.

Bea

My evaluation of the plans for the future of Cockatoo Island will be informed by my experience as a queer, disabled, and autistic poet and multidisciplinary artist from Western Sydney. My belief in the importance of inclusivity and the abundance of ways love manifests itself in everything influences all of my work, and this reflection sees no less kindness and consideration.

Lucy

I live in Bankstown and I am of First Nations descent. I will bring my expertise in literary analysis and creative arts into the fold. I am passionate about my writing and First Nations mythos. I would love an immersive space to interact with First Nations storytelling.

Maithly

As a young artist and a woman of colour, I will reflect on the plans for Cockatoo Island's redevelopment through a creative lens, informed by my diverse experiences. Further, being a law student gives me a unique outlook on redevelopment, as I have studied the history of places like Cockatoo Island and the interplay between Indigenous rights, colonialism and industrial development, through a historical and legal lens. My passion for social reform



through law helps me understand our collective values, which informs my creative expression, and I plan on bringing this expertise to the project.

Ela

My experiences involve different mediums, both visual and written. I have a passion for culture and language in our everyday, which also greatly inspires my art practices. I am passionate about ensuring that young people have spaces to share their stories and voices. As an aspiring writer and performer I look forward to bringing this perspective from our communities.

Alisha

I am a young woman of many diverse cultures; being of Maōri, Italian and Roma Gypsy descent. As I have entered adulthood, learning about my cultural history and ancestors has been a great interest of mine. I want to immerse myself in the history of the island and the many stories it has to tell. I hope to bring a fresh mind and unique viewpoint to the redevelopment of Cockatoo Island.

Isaiah

With my experience as a young writer who has a vested interest in creative and performing arts, I will focus on accessibility, overall initiatives and infrastructure.

Aamina

I mostly write based on what I see; and on research/background about the place. I find communication to be very important and would like to look a bit deeper into how people have used this place.

Pious

I love reading, writing and learning about people as a whole and people's personal experiences. I am a published author who loves writing character-focused stories. I love people and I know this love can be utilised. I would love to see how a space can be used to gather people, amplify their talent and birth new experiences.

Israa

Hi! I'm Israa, 19, a child of migrants, a visible Muslim, and eager to bring my perspective as a quirky gal who is always open to new impactful experiences in the writing world. I am finishing my second year of social work and am eager to understand why and how history has brought ME and YOU here!

Hayden

Hayden, 19, describes himself as a trans disabled writer. His previous writing draws on his experiences in "nitty gritty" Western Sydney, discussing things like poverty, family, love, death and letting go.



Key personnel



Richard Short, Storyteller-in-Chief Creative lead on this project

Prior to joining the Story Factory, Richard taught at secondary schools (English and English as a Second Language) in the Western Suburbs of Sydney. He has completed a Master of Teaching, and in 2014 completed a Master of Creative Writing at The University of Sydney. His poetry and prose have been published widely, both locally and internationally. His first book of poetry, *Bone Ink* (written under the pseudonym Rico Craig), won the 2017 Anne Elder Poetry Award, and was shortlisted for the 2018 Kenneth Slessor Prize (NSW Premier's Prize). In addition, he has lectured in numerous tertiary courses including: Creativity, Youth Culture and The Arts; Integrated Arts and Education; and regularly leads poetry workshops for adults. Richard oversees all our writing programs and leads the delivery of our Special Projects.

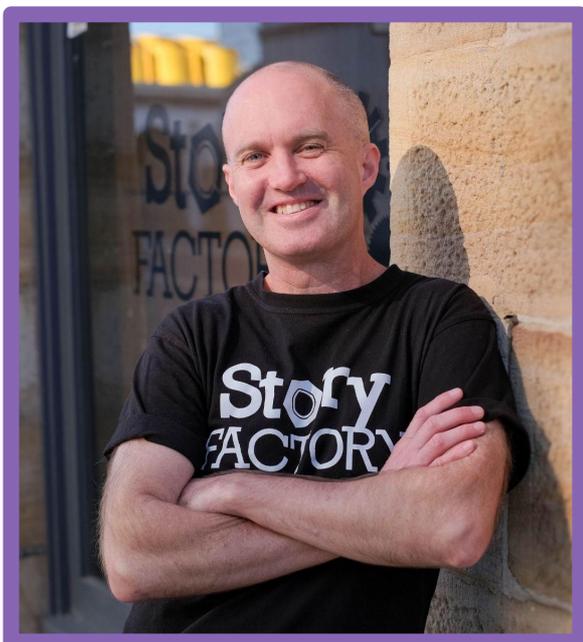


Bilal Hafda, Story Engineer Workshop delivery

Bilal runs creative writing workshops all across NSW and works with schools and community groups facilitating and designing workshops to assist young writers to find their voice and publish their work. He's also a spoken-word artist and has performed twice at TEDx in Sydney, at the Sydney Writers' Festival, and has featured at a number of poetry slams. He currently hosts and runs the Bankstown Poetry Slam, the largest regular poetry slam in the southern hemisphere.



Key personnel



Craig New
Operations Manager

Craig is our Operations Manager, across every detail of our workshop delivery and the day-to-day running of Story Factory. He is responsible for all school bookings, Working with Children Checks, insurances and logistics, and enjoys strong relationships with schools across Sydney.

Dr Catherine Keenan AM
Executive Director and Co-founder

Cath was formerly a journalist with The Sydney Morning Herald, working as an arts writer and as literary editor. Prior to that, she completed her doctorate in English Literature at Oxford University. She and Tim McGregor co-founded the Story Factory in 2012 and Cath has been executive director ever since. In 2016 she was recognised for her work in community, connection and literacy when she was selected as Australian of the Year Local Hero.



Dr Catherine Keenan AM
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0402 345 309

For more information, see our website
www.storyfactory.org.au

Appendix 1: Participant Feedback

Engaging young people with the history of Cockatoo Island/Wareamah

Amuor

Introduction

As a young adult, I'll be around to experience the new development of Cockatoo Island. Therefore, I'm approaching this review with ideas that would draw myself and others to the island. Especially since I live out west, Cockatoo Island isn't my "go to" spot in the city, so I'd like to see new attractions that'll bring me here.

Writing: Appreciate

Natural History

I'm interested to see what natural history will look like. I noticed there is plant life on the island but not enough to stand out and be a significant part of the Island. A harbour park that holds original flora would be amazing! This park would be a great learning opportunity but also a communal space for families. Parks and other play areas would be a fun addition. Something like the botanical gardens would suit. The idea of having animal communities here can pose more complications. Birds that are naturally attracted to the flora would be fine. But wild life may be unnecessary and couldn't compare with existing zoos in the area.

First Nations connections with country:

This is definitely an initiative that should be prioritised. Whilst educational tours and ceremonies are essential there needs to also be permanent spaces dedicated to First Nations people. These spaces can include workshops, education and art facilities. For example, a dance studio to teach traditional dances related to Indigenous culture. Uncle Ray mentioned that Cockatoo Island held spaces for women to meet and commune. There is no reference to this on the island so it would be good to restore this part of the island with women's groups, events etc.

Writing: Critique

Dockworking, Shipbuilding and defending Australia

Is it logistically possible for Sutherland Dock to operate as a working marina and for ships to visit? It seems like this would block off that part of the island and limit other opportunities for the spaces. It can be made clear why the ships would visit - is it as a display or to repair?

Convicts, prisoners and school children

How will the spaces for convicts, prisoners and the girls' school be preserved? Will there be the opportunity to create additional facilities? These could include buildings for arts, plays, studios, bars, etc. They can be built around the existing architecture or using some of the existing material. This allows for the history of these spaces to be recognised while creating new opportunities

Writing: Full potential

I imagine a space with blossoming plants with flowers that are vibrant with the grass. Cockatoos will laugh from the tree tops, reminding us that the island is their namesake. There'd be parks among the trees in shady areas for children and adult parks for older visitors. There'd be spaces for bbqs. There could possibly be a large pool or even a beach built. As a space to prioritise First Nation Australians, there should be education and art facilities on the

island. Art facilities and dance workshops, art and craft making workshops. Education facilities can include classrooms that teach Indigenous history about this island and other areas. Art spaces can include studios for all artists to hire. There's lots of films that can be shot here, so it would be good to have a space that allows for other creative endeavors.

Writing: Extended Piece

I am writing as a 19 year old South Sudanese Australian. As someone who travels to the city frequently, Cockatoo Island is not a place that would be in the front of my mind. I've been here a few times for programs but outside of that I haven't really considered returning. I enjoyed touring around the island and admiring the historical spaces, but outside of that, nothing struck me. There is nothing to do on the island but tour around.

The development plans for the island are a positive step to attract visitors and give them an experience. The island can become a vibrant island full of natural flora and fauna. It'll be nice to educate visitors about the flora since we were not informed enough about it. Having parks and communal spaces will attract families. I would love to see spaces where people can be creative. The buildings are beautiful and inspiring. With the potential for films to be shot here, it's a great opportunity to create creative spaces.

First Nations should definitely be a priority in the new developments. Educational tours and ceremonies led by First Nations Australians are essential. However, more permanent spaces for education and creativity are great opportunities. Bars and clubs don't seem appropriate for the island, but other night time attractions should be considered eg. outdoor cinemas, studios, night art galleries etc.

The development plans are great! But it is essential to keep the natural history and First Nations history in mind.

Most importantly, work with First Nations not for them.

Asha

Introduction

Hello, My name is Asha and I'm a young artist who thinks my voice should be listened to because we, the younger generation, bring a lot of creativity and consideration into things involving future development. Alongside that I believe young people such as myself should always be given a chance to be involved, as we all deserve the opportunity to express our ideas, questions and concerns.

Writing: Appreciate

Honestly I think the idea of adding in native flora like the gardens would be an amazing way to help this island flourish and replicate a somewhat similar scenery to how it used to look before things changed.

Natural History

I really like the idea of the Natural History layer mostly because of the regeneration of the flora and fauna here. The things being reinforced are such an important step to creating an environment that's beautiful and similar to how it originally looked. I've been told they're planning on placing a hotel here. Why? Genuinely that's not necessary. A hotel would ruin this place to be very honest. Leave the place as it is. The buildings and everything are fine as they are. And to be honest it would be quite the sore thumb.

First Nations Connection with Country

I really like...no, LOVE the layer which mentions involving the First Nation people because they deserve to be involved as this is all their land. They are the Indigenous people of Australia and it's only right to have them deeply involved. The idea of involving First Nations is extremely important. It would be wonderful if y'all gave mob some space here to do some yarning circles or

allow them a chance to create art here, the art pieces such as traditional dot painting and more.

Writing: Critique

I just saw the hotel accommodation part, I think that's honestly a bad idea. The natural resonance has been damaged enough as it is. Adding in the hotel will only ruin the island at this point, ensuring that flora and fauna continue to thrive is the best thing plus the funds aren't so bad.

The accommodation for all doesn't sit right with me. The tents are fine to be honest. I feel like adding cabins will broaden the market but is it really necessary? Also hotel accommodation is so strange to me because it's just gonna be there like a sore thumb. Instead, why not utilise the space y'all plan to put the hotel on for creative spaces? Or spaces Indigenous people can use for workshops with their youth?

Writing: Full potential

My Vision of the Future

In my mind, I can see plants and people, in the past and present, you know? I hear stories around the fire, dream time stories, they tell the tales of creation with consideration. This island thrives with the flora and fauna that lived there before us. The spaces are filled with dances and dreamers.

Indigenous people welcomed us warmly with lore and lessons of life on this island.

Before we're greeted by tour guides giving history lessons opening our eyes to everything we haven't seen before.

There are people coming from miles away to hear what people say retrace the steps of those not so hidden in history but hidden enough that we know

their tattoos and tall features
but not their names.

Writing: Extended Piece

I'm writing this as a 20-year-old creative, who has lived in Sydney for 14 years. This is my first time traveling here [to Cockatoo Island], camping here and honestly I don't know what I was hoping I'd see. The island is quite nice in terms of the history behind all the buildings. I love how there's tents and people are able to tour the island etc. In terms of the master plan, I really like the idea of involving First Nation people, because their voices are extremely important. They know the land whether we like it or not. They keep alive the culture and connection and allow us to have a deeper understanding of the land and lives that were here before us.

We should add a women's ceremony area!

These are things mentioned by Uncle Ray that I think are important to remember when we are thinking about what will happen with the space and the hidden history of the place.

- When two stars are flickering are they speaking?
- You can't be what you can't see.
- Can we understand them or do we choose not to see?
- Every conversation we have is a continuation of the first one.
- Stories are gifts.
- Sustainable living.
- Ceremony, song and dance.
- Indigenous people need to be worked with, it's essential.
- Everything is connected.

Wareamah

There will be lights and laughter,

curious kids and tents alight.

Buildings are battered and bruised
from being old and unused,
brought graciously back to life.

The ocean sings tunes of familiarity,
tunes familiar to those kept here,
the sounds that lulled them to sleep,
do the same for us while we stay here.

Sydney's still sincere
Sincere about protecting the land
Conserving and considering the culture
of the land and lives lived here

Lucy

Introduction

I am of First Nations descent and I think it is important that First Nations voices from the past, present and future should be heard.

Writing: Appreciate

Natural History & First Nations, Connecting with Country

One of the layers I'm interested in is 3.1 Natural History, particularly because it is restoring the island to a glimmer of its pre-existing beauty, while also deeply acknowledging the First Nations people. This other layer is 3.2 First Nations, connecting with country. This layer is more interesting to me on a personal level as I am of First Nations descent and have been denied that relationship with country. This is important as all visitors to the island, whether First Nations or not, should be able to feel a kindred sense of country.

Writing: Critique

For the other two layers, I didn't find them all that appealing or engaging. This alongside the idea of converting one of the dock spaces into a working marina is also unappealing as I find the idea of doing this takes away from Wareamah's peaceful and naturalistic atmosphere as the island would become too busy.

I would also like to question the issue of pricing and access within these layers, as this could cause issues which would have a deep impact on visitors and tourism.

I am also not keen on the proposed hotel as it would cheapen the feelings of this being a communal space.

Writing: Full potential

If I were to create a future for the island in the next 10 years I would have interactive tours and displays that show off Sydney's history. I would also place emphasis on the First Nations and Torres Strait Islander people's equally rich pre-colonisation culture by having Elders run tours and events about country and cultures and how to care for both. I would redo parts of the lawn and replant native flora to encourage the return of native fauna to the island. All of this would be to revive the island, country and culture.

Writing: Extended Piece

I am writing from the position of a First Nations identifying uni student, 22, and interested in my heritage and culture with aspirations to be a writer. I have been to the island before and I have noticed a shift in the attitude towards the island's history. I love this change as it makes for a more peaceful feeling when you're on the island; you feel kinship.

My general view of the island is that it is a wonderful communal space. However, it still does not cater to all individuals, their choices and culture or dietary needs. This and the lack of tours and overall information about the First Nations owners needs to be addressed. For you cannot talk about the sustainability of this beautiful place without discussing soul and country.

The balance of both pre-colonial and convict history is very important to me when considering this space. This is because it reflects both parts of my heritage. The Harbour Trust needs to be careful, creating a space that caters to both cultures. They also need to expand the creation of engaging and interactive exhibits and tours like sound clips, videos and cosplay for making the experience of visiting the island more immersive.

An idea to investigate is to employ more engaging and interactive elements such as: sound clips, videos or cosplay to be used in historical places. Through adding these to pre-existing elements it will engage and educate the public.

My question to the Trust is: could you add more interactive attractions so that visitors can more closely engage with country? How with all the tours would the trust still express respect for the Indigenous communities while providing a welcoming, relaxing and multicultural space?

Hayden

Writing: Critique

I think the current state of Cockatoo Island is cool and calming, however, it is INCREDIBLY isolating for certain customers and will not prosper if it continues to cater to the current audience.

My first impression was that the area was cool, the area was very big and it's quite obvious that no one knows how to use it. It has a lot of potential. There firstly needs to be more seating evenly distributed- there is a lot of walking, and it does not cater to large audiences. There also needs to be safer places for bags between tents getting ready- I was constantly scared that stuff was going to be stolen and seeing that it would be 'my' responsibility if it was lost? Very scary and seeing these smaller primary grade children walking past the bags and gawking at them made me not want to walk on the tours.

Speaking of children, there were groups of children punching and touching occupied tents. I went to sleep relatively early around 7pm and a group of kids walked past and I heard "Wouldn't it be funny if we went into people's tents?" and at that point, I heard the velcro of my tent open. Another kid said "Don't, that's stupid" and they closed the tent velcro. This is a massive invasion of privacy. The solution I came up with, even in my delirious sleepy state, was a sign or method telling this...we could hang an Occupied Yes/No sign on the front of the tent

The number on the tents are unclear. Some had numbers on them, some had numbers AND letters on them. Also, these same kids were screaming and talking very loudly, directly next to my tent while I was trying to sleep and MULTIPLE people have said that kids were also being loud near tents that were not their own at least before 6am. These experiences could be changed with signs and expectations.

Writing: Extended Piece 1

Another thing that I believe should be emphasised is the Indigenous origins and information. Our group went on a convict-focused tour and we saw a bunch of interesting things. I think it is interesting that there is so much content on the colonial history, the boats, WWII in such a small space. I do think there needs to be more Indigenous history. I'm glad it is in the master plan. Our group hired an Indigenous Elder to talk about the land, its history etc. The first few words out of the Elder's chat was that this was originally a woman's place for ceremonies across multiple Indigenous clans. We were all shocked. Not once had this been mentioned, not in the office, not on any tour, even when asked. When our group asked about the Indigenous people and their interactions with the convicts, they said something about a number of deaths, then continued on as if the question wasn't asked. I truly think there needs to be more acknowledgement of the Indigenous history above anything else. Also, the fact that history has been separated like that is a really odd choice- like the natural vs Indigenous vs convict history. All the things surely connect and interact with each other, right?

I also think there could be more of an effort for inclusion

My initial feelings about the island were positive - it seemed empty, but had lots of potential. However, I kept having this feeling that I didn't belong there. Firstly, the prices are very costly. This is mainly focusing on the food prices. The breakfast options are really limited - and to think you're paying \$18.50 for basically the same meal but different ways plated. Over half of our group weren't able to eat until late in the day because there was bacon in almost every option, and they all cooked everything in the same pan. Those same people were only able to eat the seafood and chips. This really excluded a lot of people and put extra stress on the group - all which could be avoided by having a wider variety of food. Speaking of variety, I think there should be different kinds of cuisine offered too. Fish and chips, burgers, and pizza are nice, but adding stuff like kebabs/snack packs, sushi, fried rice - it could be a really nice addition to the food options. And of course, cafe's have the 'ideal' menu that is self contained etc.

But having more locations distributed throughout the island, as well as the types AND cheaper options - mean more revenue, and thus more money to a) pay the workers and b) continue the budget. I think more seating would be good as well as a general rule

Writing: Extended Piece 2

When I first visited Cockatoo Island, I left the day with only one thought – there were no cockatoos and nothing else. Cockatoo Island appeared empty, uncultured, and a place you would visit to say: Yeah, I've been there. No Cockatoos. This space should not be an extension of the city - but rather an oasis away from it. Being surrounded by nature with the city in sight is Cockatoo Island's most significant appeal - but the people need a reason to come here. Building a hotel is not innovative or new, so it will not attract a crowd. I, and many others, would be better off getting a beach view hotel because it is better connected to the city. So Cockatoo Island needs to enhance and appreciate its rich history – celebrate the stories of the past to improve knowledge and foster reconciliation.

Nature

Instead of the current massive and empty field, the Harbour Trust should create a botanical Garden/National Park that re-habituates the flora and fauna lost to industrialisation and climate change. Hence, Cockatoo Island is not an island with just seagulls. Once again, with the key focus being education and reconciliation, Australians will learn about a piece of the continent's unique vegetation and beautiful birds. Further, this will help restore some of the damage rising sea levels have brought and eventually become self-sustainable.

Next, consider the revenue a 'secret garden' would bring. As a young person who often indulges in Sydney's cafe, high tea and picnic culture, by creating a botanical garden, you capture the attention of all the young adults and families that go to regional places like Berry (The Berry Tea Shop being a

Sydneysider favourite) and its surrounding regions to escape the city's notoriously fast-paced life. Especially in the age of Instagram, if you create a beautiful escape on an island with the city in view, people gravitating towards the Island is inevitable. To foster reconciliation, ATSI cafes should open on the Island so the visitors visually learn history but also get to experience the cultural/fusion food. This will create jobs in the ATSI communities and promote a positive relationship between them and the wider Sydney community.

Food Festivals

Food is what unites Sydney. In our multicultural city, we all appreciate and travel to the other side of Sydney for good food. Hosting food festivals primarily focusing on First Nations food, such as plants and flowers grown on the Island to enhance its appeal, is the invitation Sydney is waiting for. Perhaps a section of the Island can be dedicated to local food trucks and stalls every weekend, like Grazeland in Melbourne, which would help Cockatoo Island become Tik Tok famous!

Reconciliation

During my time on the Island, we were lucky enough to have a conversation with Uncle Ray, an Aboriginal Representative. He told us about his culture, how he views and what he practices to respect the land, and his empowering views on language. I think having this conversation is essential for every young Australian. Personally, I wish I had an Uncle Ray who shared his resilient and positive outlook on the future, instead of a teacher who simply recounted the terrible history of Native Australians in a couple of terms over 18 years. How can we reconcile and expect future generations to understand if they have never seen or spoken to a First Nations Australian? The Australian government should introduce a mandatory program where students in year 6 or 7 travel to Cockatoo Island and are educated on its history - how women, warriors in ATSI culture who act as a shield for the tribe, would gather to perform ceremonies. During the excursion, these students should converse with people like Ray. Further, interactive activities created by ATSI communities will leave students with experiences, knowledge, and

understanding that no classroom or teacher can provide. This will create jobs, and a partnership with NSW Education will increase revenue.

Overall, through these changes, Cockatoo Island will attain a remarkable and unique identity. It will become self-sustainable and leave Sydneysiders, weekenders, and future generations with experiences they will never forget. Further, the involvement of the ATSI community will rehabilitate Sydney's relationship with its native people and acknowledge First Nations history.

Ela

Writing: Appreciate

First Nations Connecting with Country

First Nations connecting with country. On first glance at the island, the Indigenous people and their connection to this land doesn't seem to be celebrated enough. Only the mirror mosaic and a little Acknowledgement of Country on a board. Some storytelling from Elders would be beautiful, also the tour guide didn't touch on the Indigenous history. If they could develop their knowledge on that, that would be great. It's important to preserve this connection and culture, and this can be done in many ways.

Convicts, prisoners and school children

On a tour of the island the tour guide mentioned the convict history which was kind of fascinating but she wasn't able to answer many of our questions, her knowledge was limited. But there was one story of a convict escaping which was badass where he swam over with a man who had drowned along the way, and his wife Mary Ann Bugg was on the other side waiting with a white horse. I think we should hold an annual event, a fundraiser, where people sign up to swim the same route from one side to the other. It can be a fun activity and can also challenge people into experiencing what it must've been like for the convict to escape.

Writing: Full potential

I don't think we should add any buildings or hotels or anything too industrial. I like the simplicity of glamping/camping. I think we'll lose the special feeling of this island if it gets too modernised. I think we should have a swimming area! Like working with nature, not a pool that destroys and takes away from what's already here. Paddle boarding and canoeing would be a good activity here as well.

After having a talk with Uncle Ray Weatherall, I realised that storytelling is very important. [First Nations people] have passed on their culture through generations - to come here and not have any of that celebrated is really disappointing. We shouldn't rely on the Indigenous people to be the tour guides. For example, with their permission and blessing, we should be passing this on to the visitors. Uncle Ray said to not speak for them but work with them, share their intention and go on that journey together. We can give you all these ideas but they mean nothing if we don't do it correctly and with intention. Aunty Rhonda Dixon Grovener is also a great woman we should consult. We should connect with them through culture and what's most comfortable to them. I've learnt that questions aren't really the way First Nations people generally communicate. Connect with them and build relationships on a personal level. Through land, culture, food and language, make the intentions clear that we want to work with them collaboratively. It's a disservice to the First Nations people and their ancestors to do anything to the land that they have cared for, protected, and looked after for thousands of years, without ensuring we understand first, that's something that we should always honour; sincere intentions are what keeps this respect, without that it would never work.

Writing: Extended Piece

When you asked us (a group of young people and writers) to come to this island and share our thoughts, you'll find that many of us come from different walks of life. We live in different parts of Sydney, different upbringings, schools, nationalities, religions and we all connect through our love of art, writing, poetry and culture. Some of us have our own connection with culture, land, and mother tongue; that we enjoy connecting through and sharing. Some of us are first/second/third generation.

We understand first hand the importance of passing on culture, language, and connecting with land and, most importantly, belonging and community. It's the biggest thing that inspires our art and our everyday life. It's the things

that keep us grounded. Uncle Ray said that we have two things that are completely ours; our identity and our culture, everything else is gifted to us.

We understand and feel the displacement, oppression and hurt on a small level with the Indigenous people all around the world. So when we visit a beautiful land like Cockatoo Island we are, by nature, naturally drawn to learning and understanding the history but also current practices that are being done by Indigenous people. When we see it not being celebrated, it feels really disappointing, that's what we gathered from our time here. We got here Friday morning, had two tours about the ship building and convicts, and we walked through the whole island and explored ourselves as well. But it still felt like there was something missing. Saturday morning we had the honour of speaking with Uncle Ray, which tied in what we were really looking for. Friday was a representation of how the island is currently being portrayed and marketed, and Saturday morning was a glimpse of what the island should be.

We're a very multicultural country where our so-called leaders love to claim and mention that multiculturalism is our greatest strength, but as the young people from these communities, we don't feel this is being valued by our government, but just words they like to claim and repeat. There's no action. I appreciate you asking for our views, but what we really would love is to be given more platforms like this. Give us a microphone and a stage, and we'll speak our messages through poetry and other forms of art. Perhaps this can be an event that takes place on this island. Please come with open ears and open hearts, and listen to what we want to say and what's important to us.

Cockatoo Island can have film/movie screenings. This can be an outdoor screening and it can be projected near the water on the island. It can be a whole festival theme that happens annually with markets to invite Indigenous businesses, murals on buildings done by Indigenous artists, a line up of panels, music with singers and rappers, there could also be art installations and exhibitions. Art is a beautiful way for them to express themselves and keep their stories alive.

Isaiah

Introduction

I like to think I represent the average person: A third generation refugee, the first of which to attend university. But as a writer and someone with a vested interest in the arts and spaces that support both the average person and the arts, I do think I can offer unique insights into how these spaces can be used.

Writing: Appreciate

Dockworking, shipbuilding and defending Australia

The industrial history of the island offers people a look into the intricate history of industrial action both on the island and across Australia. It can provide (brief) insights into a relatively obscure history of the working class. I think Cockatoo Island is uniquely equipped to handle this and do so in a manner that honours those who came before.

First Nations Connecting with Country

The same can be said of Indigenous history, where sites like the island can hold cultural and historical importance. In fact, the Indigenous and industrial history is a shared one, where we can see the unique circumstances of Australia's history come into play.

Writing: Critique

The Harbour Trust should be careful to not focus on monetising the island's resources and beauty to 'broaden the market' for tourism. It should be marketed as a site where people can honour the different histories of the island, not as a hotel or resort.

Restoring the maritime use of the island could create the risk of disrupting the historic sites across the island. Finding a balance will be key to successfully revitalising the island.

Writing: Full potential

Accessibility would not mean simply putting in ramps and elevators but increasing the accessibility to the general public. This means rather than investing in hotels that will have a specific market, there should instead be a primary focus on reviving the island grounds as a historical site. Highlighting Indigenous voices and history would be a key priority, rather than a passing comment in an otherwise thorough tour. This would represent a major shift in the priorities of the current agenda as presented in the proposal.

This would work well in tandem with creating enhanced creative and cultural spaces; bolstering Sydney's art scene. Using the space as a way to preserve native fauna is a good start in the right direction.

Writing: Extended Piece

I am a creative writer and student from Western Sydney. I want more spaces in Sydney that honour Indigenous history and celebrate artistry. Cockatoo Island has the ability to do both of these things.

The restored industrial areas have huge potential to function as multipurpose spaces. Easily the best or most readily interesting part of the island experience was exploring heritage spaces. With this in mind, expansion of campgrounds and visiting capacity should not diminish the cultural and historical value of the site.

There is a major lack of Indigenous presence directly on the island, and it is apparent; such perspectives are very clearly missing from the tours of the island. This should be addressed ASAP.

Ideally, any of these elements will be balanced against each other to facilitate informative, engaging and immersive experiences for the public at large.

In the ideal outcome, utilising the full potential of the island, the current market the Harbour Trust has centered on as the intended audience would not make up the vast majority as it does now but would only be a small portion of a of a much broader group of visitors.

Atoc

Introduction

My perspective as an aspiring artist allows me to consider some of the current barriers to bringing creative projects to life.

As an aspiring artist, I am consistently considering locations and venues I could utilise for future creative projects. During my tour of Cockatoo Island, I noted a variety of spaces that could offer artists spaces to host their events or use their architecture to display work. In particular, there was a room with a white wall and projector. I can imagine this room being used to host movie screenings, art exhibitions, presentations or other creative events. As an artist, a significant limitation is funding to access venues. As such, I think it is worth considering the potential for artists to hire spaces in Cockatoo Island for affordable prices.

Writing: Appreciate

First Nations connecting with country:

I am interested in how the Harbour Trust will implement ways for visitors to engage with and learn about First Nations connection to country and more specifically Cockatoo Island. Would the Harbour Trust consult with local First Nations leaders and educators to determine the most appropriate ways of educating the public about the First Nations' history? Would the Harbour Trust hire First Nations staff to deliver these education experiences?

During the tour of the island, I noted a limitation of First Nation history and participation on the island. There was a significant focus on convict history, and although that may be one of the significant historical activities on the island, I think it is important to discuss and appreciate the First Nations ownership of the island and its uses before and during convict history.

Natural History

I appreciate the idea of native species of flora being allowed to flourish. I would propose that this became a public effort with the public receiving the opportunity to volunteer and help replant the native species. This process could act as an educational opportunity for both the public and the school students

Writing: Critique

Maritime Use:

I feel the efforts to increase Maritime usage will exclude the wider public from learning about and visiting Sutherland Dock and the Southern Apron as access to boats or other personal water crafts is limited to a small portion of the population.

I ask how will the Harbour Trust ensure the public is able to use and experience the Sutherland Dock and other docks with being limited by a lack of access to boats and other crafts?

I would consider providing boats that the public can tour and explore the waters with.

I would also consider providing young people opportunities to workshop boats, build small ships with safe tools. How would the Harbour Trust provide hands-on experience?

Accommodation for all:

I am in favour of including camp and cabin style accommodation however, I disagree with the aspirations for hotel accommodation.

I think it is important to preserve as much natural land and nature as possible and a hotel on Cockatoo Island would deviate too much from plants to

preserve and regenerate the natural history and nature on the island. How could more eco-friendly accommodation be built?

Writing: Full potential

Acknowledge First Nations History:

I could imagine the island offering First Nations language and cultural history classes. Some of the spaces on the island could be dedicated to facilitating this education and even providing residencies for First Nations peoples and researchers.

Public Programs and Visitor Experiences:

Provide cabins and tents for artists to rent when using the island spaces for creative projects.

Develop spaces for art exhibitions, film screenings, plays, poetry slams.

Provide filming equipment for students to use and document their experiences on the island.

Allow nature festivals to be hosted on the island.

Allow the public to access the island for photography and filming.

Include historical images of convicts and other people on the island throughout the spaces.

Decorate some of the trees with lights for night time.

Allow creatives to rent cabins while completing their projects on the island.

Writing: Extended Piece

Environment and Conservation

Offer wildlife conservation educational opportunities; eg. seminars, classes, presentations, workshops.

The island could build a greenhouse that grows native plants to be distributed to schools and other institutions across Sydney. These

greenhouses could be an ongoing project and be run by experts, volunteers, school students, uni students, and visitors. The greenhouses can offer practical learning about native flora and fauna.

Robots!

Have a robot tour guide showing tourists around the historical sites.

Otherwise have the robot hanging around the campsite.

Have a mural for visitors to contribute their creativity. It can be a constantly changing artwork donated to local and beyond schools.

Public Programs and Visitor Experiences:

I hope the Harbour Trust plans to enhance visitor experiences through diverse events and programs.

Arts on the Island

- Provide funding for commissioned artworks.
- Focus on youth and First Nations artists.
- Create an immersive evening program which integrates new art and the many histories of the island.

Create grants for site specific artwork. I think grants for under-resourced artists would help provide people with under-resourced backgrounds the opportunity to access creative platforms.

Develop an exhibit showcasing First Nations art and history related to the island and neighbouring First Nation landmarks.

Maithly

Writing: Extended Piece

When my family immigrated to Australia in 2013, Sydney had become our second home. Even my mum who has lived in our home country for 40 years recognised that so I grew up with the National Anthem, the lamingtons, Taronga Zoo, and most importantly, the Acknowledgement/Welcome to Country. I made a life here - mainly around South-West Sydney, studying for my HSC, taking up a arts/law degree at university. Passionate about women's rights and liberty, mental health, refugee rights, and the role law has in enabling, creating, or avoiding such concerns, I push myself to change policies that may continue oppression, discrimination or ignorance. When I write, draw, make art, or contribute in class and dinner tables, I speak with the faith of the young generation with the future in their hands. As someone who is part of the young generation, I care about the future of our country, and how it affects communities whose voices fall on deaf ears.

First Nations Connecting with Country

The island's immersion of Aboriginal culture remains one of the pillars of the island's attractions. More so, I think of it as a necessity to embrace the oldest part of history continuing on the island. I found myself pausing at the signs that disclosed Aboriginal preservation, the island being a place of gathering, ceremony and community. I would have loved to experience traditional boating or canoe hire, as I can imagine an Indigenous Uncle teaching us how to tie up a boat, or the carvings that may mark each clan. I imagine these things because that's all I can do - imagine, as I wonder about the accessibility of these programs and its lack of presence on the island. As I watched a 12 year old possibly experience his first camping trip, buying mugs and snap bracelets - making the first adult decision to choose between the two based on a ten dollar note. The souvenirs were commercial pictures of the island and Harbour Bridge, so when I read that the island supported small businesses, I was confused. When I saw the empty buildings that could hold

somewhere between a Sunday market and the Sydney Fish Market, I wondered how many small businesses the island really supports.

Convicts, prisoners and school children

However, at least another part of history is intact. The silos the tour guide showed us revealed the remnants of shackles that kept them in solitary confinement under imperial, aristocratic rule. Local stories and legends left their prints on the flaking walls, and graffiti overwrote scars scratched on by the convicts. I did enjoy stories about children and the orphan women and girls who tend to work with what they had, starting life in a new country.

Omissions

The first time I learnt about the word 'omission' was in law. As in, an omission or act, an obligation you did not fulfill, a conduct you ought to perform but neglected to. It was the first important word I found in law because it's not always something you did that had consequences, but what you didn't do. When we walked with the tour guide and visited the info signs, the mention of Indigenous people was probably below the number of times a baby can count to ten. It was weird.

Later, we had an Elder come in and draw us a picture of the history that would've been buried under the silo's rubble. Why are some stories plastered on smooth signs, while others are omitted? We asked questions that were half answered, listened to incomplete stories and would only imagine the stories that began before colonisation.

Scarce mention of Aboriginal involvement is sprinkled across mentions of Southern Apron renovations and vague mentions of 'collective care' for country on the Northern Parklands.

In class, it is often mentioned that law is stagnant; always playing a game of catch up. In turn, policies are slow, change is inadequate. We dance around

the main issue with the needs of the public, white Australians and their needs placed first.

The Future

So when promises to support Aboriginal and Indigenous culture are purported, I wonder what part of the narrative the 'Superintendent's Precinct' and the accommodation plan fits in. We don't need more industrialisation on a place occupied by old and non-functional cranes or Angelina Jolie-film-set-brats.

I dream of big parks and full (not partial or merely inspired) restoration of Indigenous or local nature. Display of art. Big events of celebration, rather than commercial enterprise.

Israa

Introduction

Hi! I am Israa, nineteen, a child of migrants, a visible Muslim and eager to bring my perspective as a quirky gal who is always open to new, impactful experiences in the writing world. I am finishing my second year of Social Work and am so excited to understand why and how history has brought ME and YOU here.

Writing: Appreciate

First Nations Connecting with Country & Convicts, prisoners and school children

The two layers I am interested in are First Nations History and Convict History. Experiencing First Nation Connecting with Country will encourage the Indigenous people of Australia to delve deeper into this island and its history. Before delving into more detail, I believe we must understand the purpose of filling this space. We want the history of Cockatoo Island to continue being explored and we want more involvement of people on the land.

The stories about convicts, prisoners and school children were very fun and engaging. It was very exciting to learn about the land and be guided through the rooms. I feel it would have been improved with visual aids such as datelines and more art which represents the history of the area.

Writing: Critique

Natural History

I do believe it's definitely vital to encapsulate the history, however with my experience on this trip, I did not see one cockatoo! When saying 'reflects how

the harbour once was' I question at which stage we as tourists would be reflecting on.

Dockworking, Shipbuilding and Defending Australia

This idea is not unappealing, and the tour would be good, however when on this tour there were many gaps in the information; I just feel like the history provided was quite selective in the empathy it provided.

My Recommendation

Once a month pay poets to read poetry!

Artists need a place where they can perform their art, create festivals, and consistently have somewhere safe they can share their work. Cockatoo Island is big, it is engulfed in sooo much important history, it would be great to see how poets (and other artists) responded to this history.

Writing: Full potential

To achieve the full potential of this island we should:

- Amplify the voices of the Indigenous;
- Speak on their behalf and not for them;
- Once a month pay poets to read their poems. It is an investment for all;
- Artists need a place where they can perform their art, create festivals. Consistently have somewhere safe they can show up to.

We could run the programs once a month that were economically sustainable, it wouldn't take much upkeep and artists can be paid.

What experiences do we want visitors in future generations to take from the island?

If we would like them to grow up as learners, and successful thinkers, we must create safe spaces in Cockatoo Island where children and people of all ages are able to have once a month events that are not too high maintenance and will leave a good word in everyone's mouth.

Writing: Extended Piece

I am writing from a female, Muslim, nineteen year old perspective. I aspire to give back and put forward my opinions that deserve to be heard. First time I visited was for a year ten photography excursion and it ended in me being chased by my teacher for not listening to instructions... oopsies.

Most appealing aspects of the tours:

- Hearing from Uncle Ray
- Learning about the Aboriginal Embassy
- Learning about the Orphanage Homes

My view of the island is I can see the potential it has to be used effectively in the future, however without genuine education about how the 'island' came to be, there will always be a lack of sincerity and genuineness. People read, people talk, and people storytell, so when stories of the past are told and don't correlate, our present suffers, and when our present suffers, our future suffers. Now in order for us to invest in the future of this land, we must invest in keeping its past alive. When studying the history of Australia, you find it is no surprise that there was much trauma taking place. This trauma passed through generations of lineages. This is where art comes in. Not only a form of expressing oneself. It amplifies the voices. It demands engagement and requires an audience in order to function and the audience follows artists. People who write poetry tend to be people who are of people with painful histories and stories that need to be heard,

My Visions for this island are:

An Art Island!

- We could literally create Art schools specifically for creative arts so we can use our forms of communication to educate and communicate;
- Once a month poetry readings/slams;
- Indigenous workshops for workers;

- Annual Art Festival - such a lack of art on the island, we need more Indigenous artists performing and creating in this space.

And I believe in order for there to be an entirely effective program, the main focus should be on youth. So yes, I did see schools visiting which is great, I do feel having activities like rock climbing on the cliffs will definitely excite the children. Aboriginal spirituality has so much art integrated, so having Indigenous involvement will lead to more enthusiasm about Indigenous culture when exploring Cockatoo Island. The workers and tour guides need to be trained and prepared so they have an understanding of the history of this land before convicts arrived.

Alisha

Introduction

I am a young woman of many diverse cultures; being of Māori, Italian and Roma Gypsy descent. As I have entered adulthood, learning about my cultural history and ancestors has been a great interest of mine. This passion has translated into Australia and its historical adventures as I have always lived in Australia and it is home to me. Having the opportunity to come to Cockatoo Island/Wareamah I wish to enrich myself in the amazing history of the island, by using my artistic culture and empowering my mind to speak up as a young person with a unique viewpoint on the redevelopment of Cockatoo island/Wareamah.

Writing: Appreciate

First Nations Connecting with Country & Convicts, Prisoners and School children

To me, the two most important layers that I am personally most interested in are First Nations Connecting with Country, and Convicts, Prisoners and School children. To me these are two of the most important parts of the history of the island and I think one of the most important things we can include in this plan is to properly educate people and preserve the history and stories that live here. I think that lots of interesting things could be done and that there could be so many opportunities to explore here in order to bring more people to the island and to be able to share knowledge.

Writing: Critique

Natural History & Dock-working, Shipbuilding and Defending Australia

I did not choose the Natural History and Dock-working, Shipbuilding and Defending Australia as part of the two most interesting/important layers of the plan because I felt that the historical story to be told about the people

that inhabited the island was far too important in comparison. I think that these two layers still make great points and suggestions but they still did not appeal to me as much as the others.

I feel that the Natural History layer of this plan lacks the depth that I felt in the other layers and their description. I feel like adding to this idea and being more specific about what this part of the plan entails could give people a much better idea of the main goal of this redevelopment and the environment that is hoped to be created.

Writing: Full Potential

I want to do something with the island that highlights all of the major eras of history on the island. My vision would be to turn Cockatoo Island/Wareamah into a tourist attraction for all ages, identities, cultures and religions to feel comfortable and safe in. This should be a place for all people wanting to learn and enjoy the history of the island and there should be something for everyone to take away with them from the island.

I think that there should be a day at least twice a year where they run tours on the island where actors are doing re-enactments around the island to showcase different periods of the island's history. These types of tours would be an excellent way to bring tourists to the island and let them immerse themselves in Cockatoo island/Wareamah's large history. This would include showcasing the working cranes, reviving the old dock and having men and woman doing daily activities that were done back in the 1800's by the people on the island.

On any normal day I think that they should still run tours on the island but have a wider variety of tours to go on and that some should be run by First Nation Australians.

There should be activities/workshops that visiting people can attend to be able to experience and learn about the lives of the previous people on the island. This could include Indigenous people showcasing the ceremonies they use to perform and the way they lived, learning about the work that was done on the docks and about its history, learning about the daily lives and activities performed by the young women and girls that were made to stay on the island and taught to be household servants, etc.

Writing: Extended Piece

I would like to start by saying that I understand that there is a rich and amazing history on Cockatoo island/Wareamah but my personal belief is that no one should be visiting the island unless they are meant to be there or they are invited by people that are meant to be there. The plan that has been made for the island's renovation and just the general idea to make this a tourist attraction is disturbing to the island and the spirits that are attached to it. However, I know that this does not change the future plans that have been made and I would still like to give my opinion on the most respectful way to pay tribute to the island and the people that once inhabited it.

I believe that to combat this there should be more First Nation Australians invited to the island and that they should perform smoking ceremonies and other cultural rituals to cleanse the island and help keep people who visit the island safe. This would also be adding back an important element to the island's history as it was to be used for women's ceremonies.

I am writing today as a young person and an artist who believes the history on Cockatoo Island/Wareamah is one of importance and needs to be preserved. I hope to be able to give a unique perspective about the plans made for Cockatoo island/Wareamah as a person from the younger generation that sees great potential in the plans for this island and cares deeply about preserving the history and story that lives there.

This was my first time visiting the island and I believe that there are a lot of good changes that have already been implemented onto the island. I however don't think there has been nearly enough change to make this a place for all people to come and visit. I think that there needs to be safer ways for people to be able to navigate the island as the staircases don't seem to be very safe and there is no way for people with disabilities to safely get around the island. I was also visiting the island in a group with 15 other people and there were no dining options that accommodated everyone's dietary requirements, including my own. This limits what people can do on the island and the amount of time they can spend there.

Ideas I like and think should be built upon:

- Walking the shape of the island before 1788;
- Physical way-finding and interpretation signage integrated in the digital guide for their respective journeys;
- To put safer walkways and elevators;
- Making the island safe for people with disabilities;
- I think that all the ideas for the First Nations Connecting with Country layer and the Convicts, Prisoners and School children layers are amazing and that they should all be focused on when starting renovations to the island;
- I'm really interested in the ideas for the public programs and visitor experience. There are some great ways that are mentioned to help educate and involve people in learning about the island's history, both past and current.

Ideas I dislike:

- I feel that building a hotel on the island would take away from the authenticity of the island. The land is owned by the First Nation people and they deserve to have the rights to their land; considering this, building a hotel feels wrong and after the tragedies that happened on the island it feels disrespectful to all the spirits that are connected to or had passed on the island. I think that instead there could be some small cabins or an inn built there to better suit the accommodation of some

people who dislike camping or staying in a tent and to better suit families that visit.

Suggestions:

- Have some tours led by actual First Nation Australians;
- Have people be involved in planting the new wildlife on the island (school kids and scheduled visitors);
- When on the island I noticed a mosaic on the ground and I think making one and putting it in the room where the convicts slept would be a great way to tell their story of how they built the room they slept in and spent a lot of their time locked up in there, sometimes up to 12 hours a day;
- The island should have more options for people who have strict dietary requirements, including options for everyone eg. allergies, gluten intolerance, lactose intolerance, vegans, diabetes, etc;
- They should try to get as many cranes on the island working to be able to showcase them as they are a huge part of the industrial history on Cockatoo island/Wareamah;
- I think that there should be a memorial to all the people who were slaves or were kept on the island against their will and especially to all the people who lost their lives because of the poor way they were treated. Along with this they should note the original name of the island and the original First Nations owners of the land. This should be where you first enter the island so that everyone may remember these people and what they lost.

This is not a suggestion but a side note to my beliefs. I believe that all buildings currently on the island should be left standing and as they are. They should only be refurbished to make the buildings safe for people to be inside of and not following this would oppress the architectural history of the island. In conclusion, I think that the island should be left alone as much as possible and that they can just create more ways for people to enjoy being on Cockatoo Island/Wareamah and a wide variety of ways for people to navigate the island and learn about all the events that took place there.

BEA

somehow, this land

walk with the land's ancestors, how they care
for land, how they respect land.
listen to the birds, how they signify
the colonialism. mark the original
map. take note of the stolen
land, how we carved out cliffs
and planted lawns. resettle
the native flora, rebirth the fauna.
where there is now pavement plains,
there was once natural richness. and somehow,
this land continues to persevere.

feel it, despite everything,
feel it welcome you. watch it outlive you.
understand how it would
thrive if you only let it live
the way it was designed to; away from the hands
of politicians, businessmen, colonialists.

but unfortunately, we poets

will find the beauty in everything.
we can't help it. if there is a love story,
we will talk about it. we will see the saviour
on white horse, watching her beloved
swim oceans for her. we will find her name,
and we will tell every star the story
of Mary Ann Bug.

and unfortunately, we poets
will find the ghosts of every island
and sympathise. we also feel
helpless against the systemic
oppression which we try
to dismantle with our stout stanzas.
we see the remnants of schools, of prisons, of war,
and we are left wondering,
but what came before any of that?

and we poets know
every ghost story is just a love story,
just a love that was so full of hope,
a love that just didn't give up.

and we poets know
how beautiful and lonely that can be.

don't feed the seagulls.

feed the seagulls. feed the land.
feed the people. listen to the ghosts
of this island. listen to the trees. listen to the rightful
custodians. listen to the birds. listen to anything
but the cash in your wallets. notice the blood
in the water— how could this place be anything
but a warning now? touch the walls, feel the 235 years
of white struggle, sweat, loss. the 235 years
of Indigenous struggle, sweat, blood, loss.
and it is not the same. but touch the water,

feel how the waves don't crash any differently. feel
how we are all part of the same narrative,
all having the same conversation, but notice
how some of us haven't been listening.

and there are no cockatoos on cockatoo island.

where were the cockatoos
when you drained the ocean to repair your battleships?
but it was the 1940s, the war was on.

this country has only ever been sailing backwards.
this country has only ever called Indigenous people coming home
an occupation. only ever let them labour,
and only never lets them make decisions.

so tell me, how you gonna have schools on this island
for 40 years, and still not learn a damn thing
about how to take care of it? how do you go
and dig out stone, only to plant an unwanted hotel?
how are you gonna complain about the seagulls— where else
are they supposed to go? you built cities on top of homes
and get upset when the owners need somewhere to live?

it is a tragic story, not because it is sad,
but because it was unavoidable.

what happened to all the silver crested corpses?
who let the dirt find their under-nails when they were buried?
or did you leave those to succumb to the weather too?
where did you leave them? we all know
it wasn't where you found them.
they weren't left in peace.

literally anything but another hotel.

What we want is quite simple. We want what the land wants. And it isn't radical to understand the whys, and hows, and whos. But we know you. Know how you love to give demands. To tell us what you want for the good of the nation. We know you. How you never listen to the advice you seek anyway. How you do it all for the good of the nation. So consider this list. This list of demands which are actually quite simple and which you will probably ignore:

Give us a youth arts festival. Give us a poetry slam in every room. Give us Indigenous voices. Give us Indigenous voices. Give us Indigenous food. Indigenous painting. Indigenous music. Indigenous stories. Indigenous culture. Indigenous history. Give us murals instead of brick walls. Give us mosaics instead of concrete paths. Give us interactive ways to fall in love with the island. Give us educational ways to interact with the island. Give us accessible ways to interact with the island. accessible food. accessible knowledge. Give us a reason to come back. Give us a reason to leave it alone. Give us Indigenous decisions. Give us Indigenous history. Give us Indigenous voices. Give it the Indigenous name. Wareamah. Say it like you mean it. Wareamah. With your whole chest. Wareamah. Give us Indigenous history. From Indigenous voices. Give us the full potential of the island. Give us welcomes to country. Or better yet, give them their land back. Give us native flora. Give us back the cockatoos. Give us faith in the white government. Give us literally anything but another goddamn hotel.

Pious

Writing: Critique

In the master plan the layers on food and visitor experience interested me the most. One of the factors that impact visitors most is food: considering the cost of travel and/or accommodation experiencing Cockatoo Island can be expensive. The food options, or lack thereof, contributed to this. There are only two places to eat and there are not a lot of halal, kosher, or even gluten-free options. The service can also be slow at times and this could be due to lack of staff. The idea of enhancing food options is important, but the most important question is how will these enhancements be made? More is needed but the problems do not only revolve around quantity but also quality too.