



Northern Beaches Coast Walk Public Art Scoping Study

May 2019



northern
beaches
council



Report Register

The following report register documents the development and issue of the report entitled Northern Beaches Coastal Walkway Public Art Trail—Scoping Study, undertaken by GML Heritage Pty Ltd in accordance with its quality management system.

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Quality Assurance

GML Heritage Pty Ltd operates under a quality management system which has been certified as complying with the Australian/New Zealand Standard for quality management systems AS/NZS ISO 9001:2008.

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Date:	8 February 2019	Date:	8 February 2019

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Appendix A—Glossary

Executive Summary

*There it was, the whole Pacific, cobalt, glittering
richly, tossing itself in foam-laced breakers...
It was magnificent and lonely... the very
essence of all blueness and sunshine.*

Ruth Park, *The Harp in the South*



01

The Northern Beaches Coast Walk is 36 kilometres long. It follows the coastline from Manly in the south to Palm Beach in the north. This area of the NSW coast provides spectacular landscape settings and views, together with a rich history and significant values. These values span deep time to the present day. They extend from the geomorphological and climactic events which shaped the physical form of the coast, a long and continuing Aboriginal history, to the patterns of exploration, settlement and suburban growth and development. Beach culture, including surfing, swimming, Surf Lifesaving Clubs, are synonymous with life on the Northern Beaches and Australian culture more broadly. The coastline, including Aboriginal and non-Aboriginal interactions with the landscape over time, has shaped the spirit and sense of place showcased along the route.

This report has been prepared by GML Heritage Pty Ltd (GML) to inform the Strategic Plan for public art along the Northern Beaches Coast Walk. The Coast Walk is currently in the construction and implementation phase. The continuous walk is slated for completion around 2020. Details of the route and the study area are included in Section 2.0.

How to Use this Document

This scoping study collates background information and research undertaken to inform the Strategic Plan for public art along the route. It identifies cultural, environmental, natural, historic and social values along the 36 kilometres. It identifies the important attributes and characteristics of key sites and places. It has been guided by community engagement across the Northern Beaches and by Northern Beaches Council (Council) staff and the Public Art Working Group. This background information will assist in identifying and understanding the unique attributes and qualities of the study area and will guide the selection of sites for art.

Section 2.0 introduces the project including the route and study area, as well as the approach and methodology used for the scoping study.

Section 3.0 outlines the project context including the applicable policy documents at state and local government level.

Section 4.0 outlines the following aspects of the cultural, environmental, social, historic and social values of the Coast Walk:

- Aboriginal sites and stories
- Early land grants and subdivisions
- Lost sites and former place names
- Surf Lifesaving Clubs (SLSCs) and rock pools
- The landscape in art
- Beaches and headlands
- Aquatic reserves
- Surfing reserves and locally famous breaks
- Parks and public reserves
- Lookouts and viewpoints
- Biodiversity
- Environmental conservation
- Cultural heritage (local built, landscape and archaeological items)
- State heritage items.

Section 5.0 provides an overview of current art and sculpture along the route that forms part of the Northern Beaches sub-collection of public art. **Section 6.0** outlines interrelated projects currently underway throughout the coastal areas of the Northern Beaches Local Government Area (LGA), some of which represent partnership opportunities or realise further potential sites for artworks and creative activities.

Section 7.0 includes benchmark examples of public art installed within a landscape or significant cultural context.

Section 7.0 outlines the curatorial framework for the Coast Walk Public Art project. Within this framework sit a series of themes, sub-themes and stories developed through research, investigation and community consultation.

The curatorial themes that have been identified are:

- A Changing Coastline: Intervention and Reaction
- The First Australians: Proud Steps in Aboriginal Country
- On the Beach: Days of Leisure
- Fortifying our Coastline: Defending and Protecting the Beach
- Living off the Land
- Imagination and Ingenuity.

These themes can be further explored and diversified via the range of stories relevant to the overall curatorial framework and to the place.

Section 8.0 includes a conclusion and next steps.

Authorship and Acknowledgements

GML prepared this report in collaboration with Northern Beaches Council. It was authored by Sharon Veale (GML Principal), Emma McGirr (GML Consultant) and Minna Muhlen-Schulte (GML Senior Heritage Consultant). Assistance and input was provided by Ari Anderson (Insite), Grace Fryar (JOC) and John O'Callaghan (JOC). Annabelle Wijaya (GML Graduate Consultant) assisted with the design and layout of the report.

GML gratefully acknowledges the assistance of the Northern Beaches Council staff and project team, as well the many community members and groups who gave generously of their time to provide input to the document.



Frank Hurley, Sea Baths Avalon, c1950s.
(Source: National Library of Australia)

Introduction

*A great tract of untouched and virile
Australian coastline...*

Department of Railways, Albums of travel and
advertising brochures, 1938

02

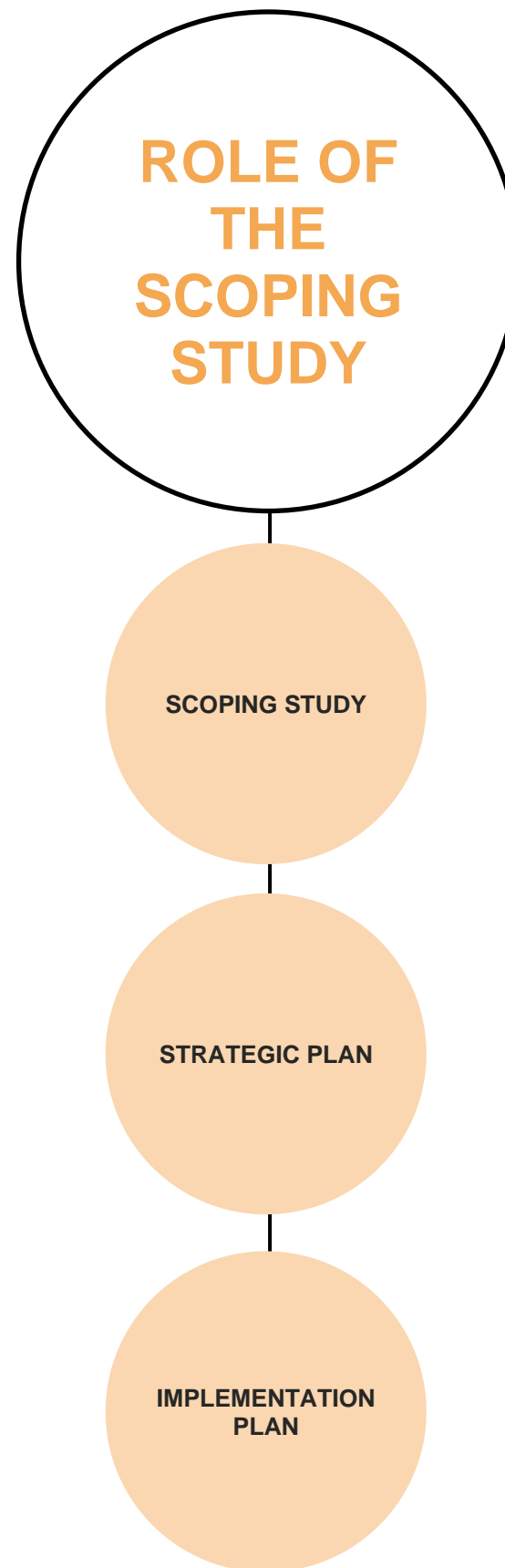
The Northern Beaches Coast Walk (the Coast Walk) Public Art Scoping Study identifies areas and sites associated with the route from Manly to Palm Beach that have environmental, natural, cultural and social significance for the people of the Northern Beaches. The Scoping Study informs the Northern Beaches Coast Walk Public Art Strategic Plan, a document that provides Council with a vision and framework for the planning and delivery of high-quality public artworks, integrated design, heritage interpretation and cultural programs.

Through a process of information gathering, community consultation (including Aboriginal engagement), investigation and research, information previously managed across three separate local government areas has been mapped and collated. This has created a resource for ongoing development of place-based, site-specific artworks, integrated design elements, interpretation, activation and cultural events along the Coast Walk.

The information will inform the selection of sites for artworks.

The Coast Walk Public Art project consists of three key documents:

- Part 1—Scoping Study
- Part 2—Strategic Plan
- Part 3—Implementation Plan.



2.1 Approach

The approach adopted by this Scoping Study aligns with the principles of *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013* (the Burra Charter) and with the *Australian Natural Heritage Charter: Standards and Principles for the Conservation of Places of Natural Heritage Significance* (second edition). These charters call for research into the physical, oral and documentary evidence on the cultural and natural values of a place to precede and guide decisions.

This Scoping Study identifies the environmental, natural, cultural and social values along the 36-kilometre walk. The physical attributes and important characteristics of key sites, places and areas are documented to provide a reference for the planning and the delivery of public art for the Coast Walk project.

Investigations have been shaped by community engagement, Council staff and specialist stakeholders, all of whom play an important role in using, caring for, protecting and promoting an understanding the coastal environment of the Northern Beaches.

The community engagement program undertaken for the project is ongoing, with the full outcomes of the engagement report appended to this report. A high-level summary is provided below. Having regard to the size and complexity of the study area, summary accounts are provided, with references to further detailed information and studies.

2.2 Methodology

The methodology for this Scoping Study has included:

- A comprehensive community and stakeholder engagement program aimed at capturing specialist knowledge about place, significance and cultural layers
- Engagement with the Public Art Working Group comprising representatives from key arts and cultural representatives within the community
- Review of relevant statutory legislation and statutory registers, including local environmental plans (LEPs), the *Heritage Act 1977* (NSW) and the State Heritage Register,

State Environmental Planning Policies, and the *Environment Protection and Biodiversity Conservation Act 1999* (Cwlth)

- Strategic analysis of community use patterns and amenity in assessing potential sites for public art
- Review of allied documents, research, and databases containing information on key sites and within the study area, including:
 - Work with Council's Environmental and GIS team to develop mapping of the Coast Walk route including the location of key features and parcels of land
 - Review of the Plans of Management in place for 24 public reserves along the route which guide the management of specific areas of Crown Lands currently in the care and control of Northern Beaches Council
 - Review of Council's inventory of current Coast Walk public art, including existing Council-owned art, interpretation and installations
 - Work with Local Studies teams of Northern Beaches Council Libraries.

Reference List

- Manly, Pittwater and Warringah former local government heritage studies
- GIS mapping of environment and heritage
- GIS mapping of trail route and status of various linkages
- Park masterplans
- Audit of current artworks along the trail and key details
- Popular wedding spots
- Studies prepared by community and special interest groups and proposals—ie 'Triassic Trail', Avalon Beach Cultural Mapping Project and the Barrenjoey Alliance for Arts and Culture
- The Communications Plan for the project

- Preliminary outcomes from the arts networking event at Glen Street Theatre
- Stakeholder details
- Local historical societies
- Local Studies Collections.

Additional Sources

- Sydney's Green Grid suite of reports by Government Architect New South Wales
- *Coast*, Ian Hoskins
- *A Fascinating Heritage of Sydney's Northern Beaches*, Ian Jacobs
- *Sydney Beaches: A History*, Caroline Ford
- *Sydney's Aboriginal Past*, Val Attenbrow
- *Hidden in Plain View*, Paul Irish
- *Nat's Nat and That's That*, autobiography, Nat Young
- Boomerang – History of Surfing in Australia
- National Parks and Wildlife Service records
- Australian Museum collection and records
- Shipwrecks register
- Surfing reserves register.

2.3 Community and Stakeholder Engagement

To inform the Northern Beaches Coast Walk Public Art Strategic Plan, a program of community and stakeholder engagement was run by JOC Consulting, with support from GML Heritage and the Northern Beaches Council, from June through to September 2018.

The program included:

- 3 x four-hour community pop-ups located in Manly, Newport and Dee Why
- 5 x two-hour stakeholder engagement meetings and workshops
- An online community survey accessed via Council's website
- Social Pinpoint to engage with Aboriginal people within the community.

The engagement process was designed to reach a diverse population sample from across the LGA. In total, 29,837 people were made aware of the project with 1,206 of those people formally engaged through face-to-face and online methods. Participants took part in the events and activities and were invited to share their concerns, interests and hopes for the Coast Walk as part of the development of the Strategic Plan.

People were asked about their favourite locations and to describe the place's special qualities. Participants were also asked how they thought the identity, character, history and heritage values of the Northern Beaches could best be promoted and celebrated as part of the Coast Walk.

The information gathered from the community engagement program has been analysed.

Key findings have been grouped under the following topics:

- Native flora and fauna, views and vistas
- Aboriginal history and heritage
- Education
- Local heritage and culture
- Environmental art, temporary events and activation.

Overall, the community clearly values the natural landscape, scenic qualities and relaxed lifestyle that the Northern Beaches offers. The findings of the community engagement program indicate that people are not generally supportive of artworks being positioned in locations of high natural or scenic value.

People strongly support protecting the natural and cultural environment and having places that provide contemplation and wonder in nature. Further, there is considerable interest in understanding more about Aboriginal history and culture as part of the experience of the Coast Walk. Another key finding is that people want the Coast Walk to support the distinctive character, culture and vitality of local places and communities within the Northern Beaches.



SUMMARY COMMUNITY CONSULTATION OUTCOMES

Participants discussed the need for art to be sympathetic to the natural setting and context

Art was not always seen as physical and permanent with participants wanting temporary and activation based experiences that enhanced the Coast Walk.

Participants identified a desire and opportunity for Aboriginal heritage to be better integrated along the Coast Walk.

Art should be high quality and include a diversity of art forms

Participants want the Coast Walk to be an educational experience.

Summary outcomes of engagement. (Source: JOC Consulting)

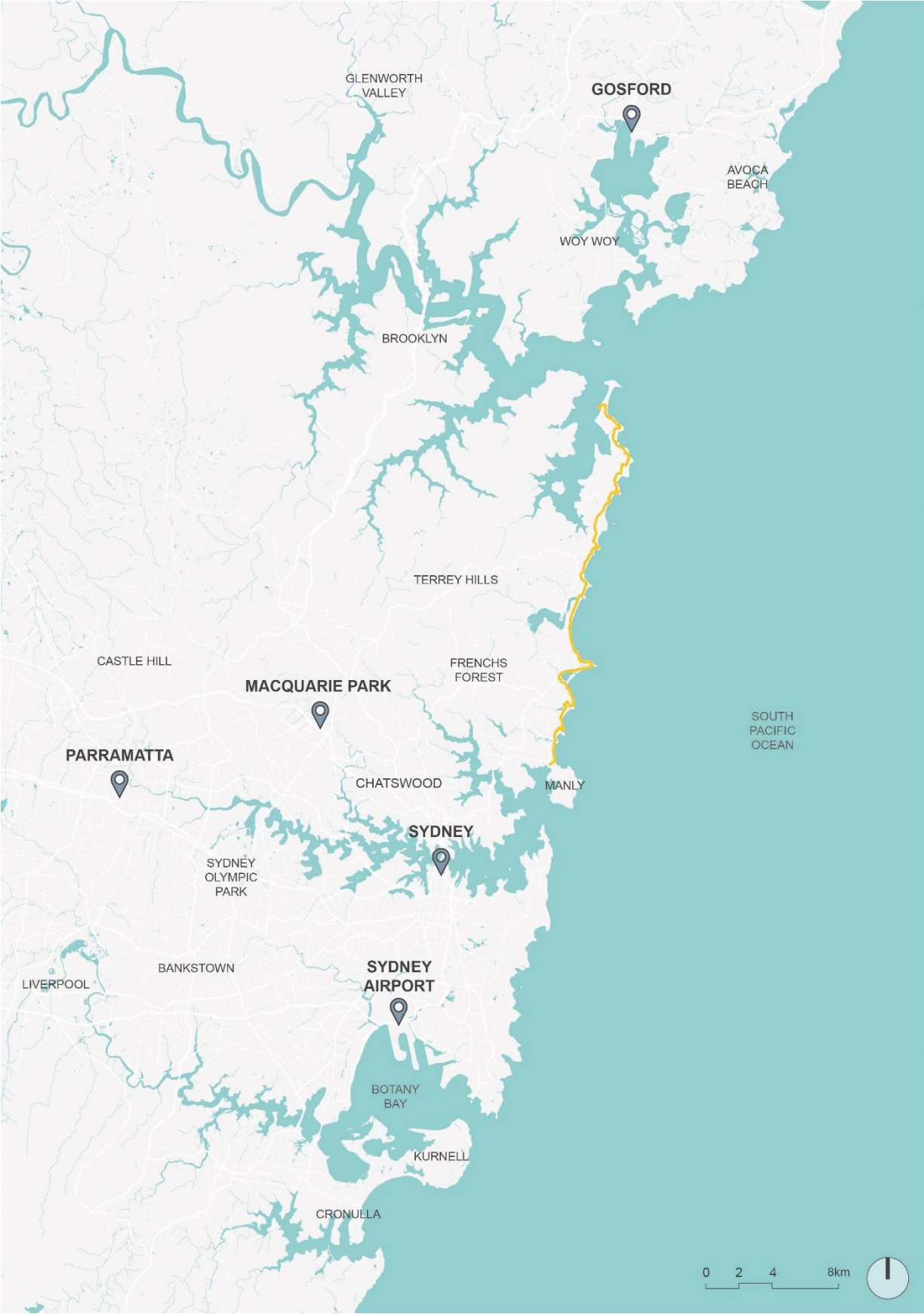
2.4 The Route

At a glance, the Coast Walk route:

- Extends 36 kilometres through 16 coastal suburbs including Palm Beach, Whale Beach, Avalon, Bilgola, Newport, Mona Vale, Warriewood, North Narrabeen, Narrabeen, Collaroy, Dee Why, Curl Curl, Freshwater and Manly
- Passes through a landscape rich in pre and post contact Aboriginal cultural heritage and sites of significance, both recorded and unrecorded
- Passes along or is near 24 of the local government area’s beaches, world famous for their scenic beauty, surf breaks and lifestyle offerings
- Provides access to 10 of the 15 headlands along the Northern Beaches ocean coastline
- Passes in the vicinity of all bar three of the Northern Beaches LGA’s 14 ocean rock pools
- Links 21 separate surf life saving clubs, which collectively tell the story of the history of surf lifesaving and beach culture in Australia
- In conjunction with allied pathways, enables close pedestrian access to all four of the LGA’s aquatic reserves (Barrenjoey Head, Narrabeen Head, Long Reef and Cabbage Tree Bay)
- Immediately adjoins or passes through four built heritage conservation areas
- Passes through, immediately adjoins or is in the vicinity of 90 of the LGA’s built and landscape heritage items
- Passes through, immediately adjoins or is in the vicinity of 18 streets catalogued in the 2012 Pittwater Council Scenic Streets Register
- Adjoins three locally listed archaeological sites
- Passes a broader network of natural environments listed and recorded by the State Government, National Parks and Wildlife Service, Northern Beaches Council or other government agencies for either biodiversity or natural heritage values.

In addition to this:

- The entire length of the cliffline and beaches between Manly and Barrenjoey are listed as ‘supporting areas’ (of habitat) in a mapping tool produced by the Greater Sydney Local Land Services for the Southern Sydney Regional Organisation of Councils’ (SSROC) Connected Corridors for Biodiversity project
- Between Shelly Beach and Palm Beach, the Coast Walk passes through, immediately abuts or is in the vicinity of 26 zones listed as ‘priority habitats’, some of which are expansive continuous wildlife corridors extending around two or more headlands and beaches.



2.5 The Study Area

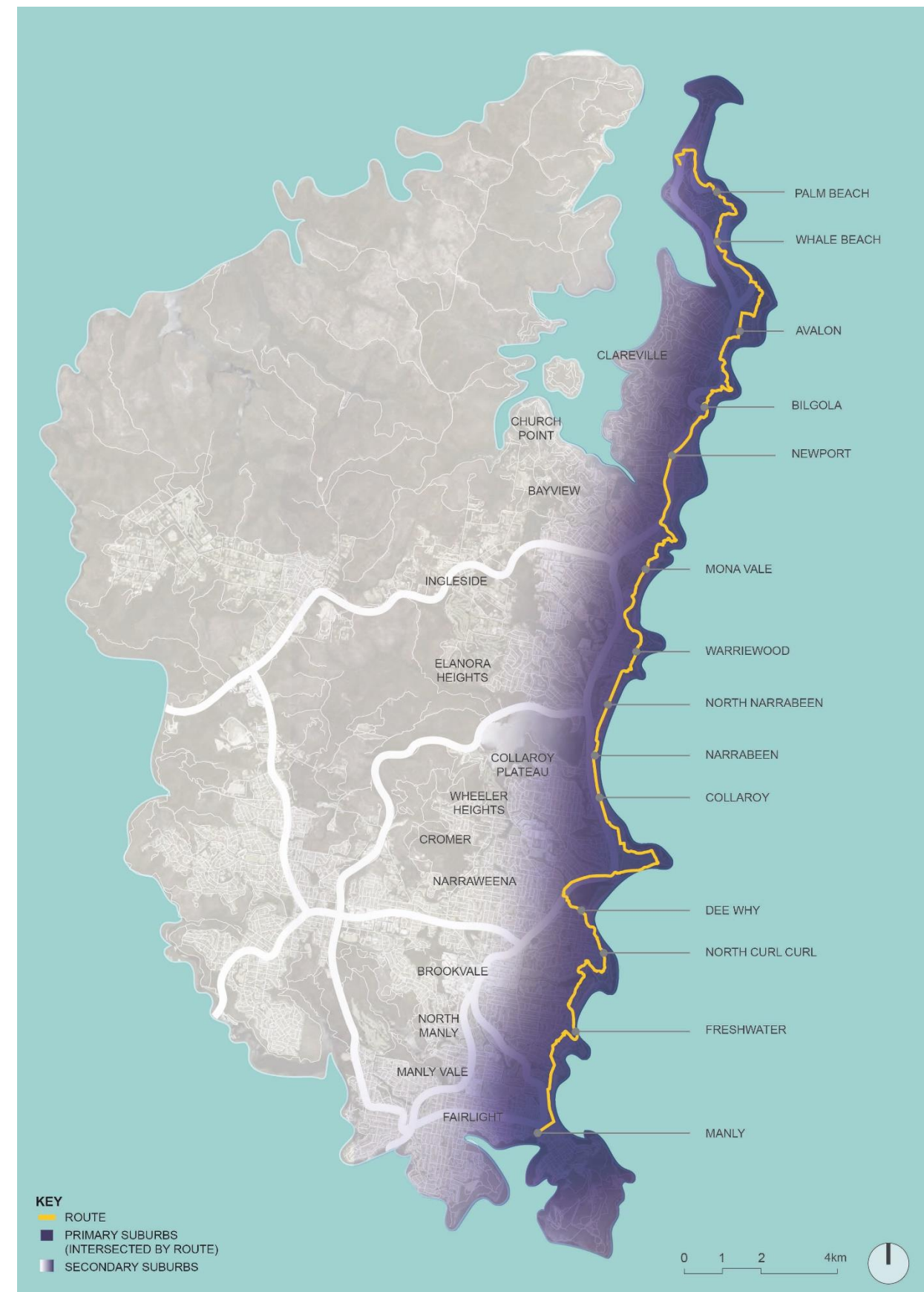
The Coast Walk study area extends beyond the walk, which hugs the coast, to include neighbouring suburbs and areas.

The route traverses a landscape rich in natural and cultural history and heritage. The Coast Walk immediately adjoins or passes through four built heritage conservation areas and is located near 90 built and landscape heritage items. The route passes through, or is near, 18 streets catalogued in the 2012 Pittwater Council Scenic Streets Register. Several listed archaeological sites are also within the study area.

There is a network of important natural environments that are protected and managed by the Northern Beaches Council, NSW National Parks and Wildlife Service and other state government agencies for either biodiversity or natural heritage values. Several such places provide the setting and environs for the Coast Walk.

Many of the statutory listed natural and cultural heritage items in the Northern Beaches are near the Coast Walk. The items reflect the natural and historical shaping forces of the area and the people that have called the Northern Beaches home, as well as the unique qualities and character of the landscape and place.

Places such as the Barrenjoey Lighthouse, the series of coastal lagoons (Narrabeen, Curl Curl, Dee Why and Manly), Queenscliff tunnel, Bungan Castle, Loggan Rock, Walter Burley Griffin Lodge, the M24 Midget Submarine Wreck Site, the A. J. Small lookout, the Coastal Environmental Centre at the northern end of Collaroy Beach, the various beaches, rock pools, headlands, lookouts and surfing reserves provide opportunities for creative responses, including artwork, storytelling, interpretation, landscape improvement and public domain upgrades.



Project Context

The landscape is an anonymous sculptural form always already fashioned by human agency, never completed, and constantly being added to ... It is both medium for and outcomes of action and previous histories of action.

C.Y. Tilley, 1994, *A phenomenology of landscape*, Oxford, Berg Publishers



03

3.1 Strategic Planning Context

North District Plan

The North District Plan is part of the Greater Sydney Commission's vision for greater Sydney as a city of three cities where infrastructure, productivity, liveability, sustainability, and collaboration are coordinated and effectively implemented.

The North District Plan guides future growth and change over a 20-year period in concert with local strategic and environmental planning, and community plans and policies.

Liveability is a planning priority in the North District Plan, including creating and renewing great places, and respecting the District's heritage, combined with fostering healthy, creative and culturally rich and socially connected communities. Walking to promote healthy, active lifestyles and social engagement to support the arts, creativity, cultural expression and innovation is encouraged.

Under 'sustainability', protecting and enhancing the natural and cultural landscape and the associated values are supported through the planning priorities. The delivery of high-quality open space recognising the quality and character of the natural landscape is central.

Connecting the Northern Beaches

The Coast Walk is the centrepiece of the \$22.3 million Connecting the Northern Beaches program of works funded by the NSW Government and the Stronger Communities Program. It is designed to enhance connections and linkages across the Northern Beaches. This includes linking towns and villages with an improved network of cycleways, shared paths and walking paths to public transport nodes and services. Associated works also include investment in playground facilities and equipment, and upgrades to surf clubs and play areas.

Create in NSW: NSW Arts and Cultural Policy Framework 2015

The Northern Beaches Coast Walk aligns with the relevant NSW arts and cultural policy.

Create in NSW: NSW Arts and Cultural Policy Framework 2015 sets the future direction of arts and cultural initiatives across the state. The strategic ambition 'Strength' specifically identifies the critical role that local government plays in supporting the aspirations of the community to create and participate in arts and culture.

The policy framework describes the adoption of a whole-of-government approach wherein the NSW State Government is committed to partnering with local governments and supporting them with contributory funding for arts programs. Create NSW will partner with the NSW Office of the Environment and Heritage to identify opportunities for intersection with arts and culture to enhance the experience of tangible and intangible heritage. The Northern Beaches Coast Walk public art project aligns with these directives as an accessible local government initiative that will deliver a combined art and heritage cultural experience.

3.2 Northern Beaches Council Policy Context

Shape 2028—Northern Beaches Community Strategic Plan

Shape 2028: The Northern Beaches Community Strategic Plan (CSP) is a roadmap to guide Council's planning, actions and funding allocations over a 10-year period.

At the heart of the CSP is the vision for the Northern Beaches as a safe, inclusive and connected community living in balance with the natural and cultural environment. The CSP includes aspirations, outcomes, and a series of goals and strategies. The plan recognises many of the pressures and challenges associated with population growth, demographic shifts, technological innovation, increased development and climate change.

Sustainability is a focal area in the CSP and community inputs were further grouped according to eight outcome areas:

- Protection of the Environment
- Places for People
- Vibrant Local Economy

- Environmental Sustainability
- Community and Belonging
- Transport, Infrastructure and Connectivity
- Good Governance
- Participation and Partnerships.

A series of guiding principles in the Strategic Plan are relevant to the Northern Beaches Coast Walk:

- Equity and fairness in decision making and allocation of resources
- Intergenerational equity to ensure short-term solutions do not compromise long-term conditions and opportunities
- Precautionary principle so that the lack of scientific certainty is not used as a reason for avoiding measures to prevent risks or harm
- Access, including that everyone should have fair access to services, resources and opportunities
- Participation, so that everyone has the maximum opportunity to participate in decisions that affect their life
- Rights, to enable and promote inclusivity and diversity in the participation of community life.

The community goals in the plan can inform the Coast Walk Public Art Strategic Plan, in particular:

- Protection of the Environment
- Environmental Sustainability
- Places for People
- Community and Belonging
- Vibrant Local Community
- Partnership and Participation.

These align with best practice environmental management and community feedback received during the engagement program. They provide a framework for community centred planning for public arts and culture.



Draft Northern Beaches Council Public Art Policy and Guidelines

The *Draft Northern Beaches Council Public Art Policy and Guidelines* provide an LGA-wide policy framework for public art. These are key documents for the Coast Walk Public Art Strategic Plan and compliment Council's existing policies, plans and strategies.

The Draft Policy and Guidelines are applicable to all current and proposed public art along the Coast Walk. When evaluating proposals and determining the future direction of key projects the policy and guidelines will guide decision making.

The Draft Policy includes:

- A policy statement and explanation of the purpose of the policy
- A set of policy objectives aimed at delivering high quality artistic outcomes that complement the Northern Beaches community and their environment
- Guiding principles aimed at ensuring that public artworks protect, support and promote the recognised social, cultural and environmental significance of the Northern Beaches localities

- Policy guidelines applicable to artwork proposals, covering commissions, gifts/bequests/loans, memorials, temporary and community art projects and art in private developments
- Criteria for the evaluation by Council of proposals for artwork, so as to ensure that consistency of decision making and high standards of quality, longevity and integrity are maintained
- Mandatory conditions for public art proposals submitted to Council, stipulating contractual, funding, inbuilt review and relocation/removal/disposal requirements.

The guiding principles outlined in the Draft Policy are:

- Support the development and commissioning of a diverse range of permanent, temporary and ephemeral artworks in public places
- Align public art projects with major urban, suburban and landscape design and infrastructure projects
- Recognise and celebrate the Northern Beaches' cultural identity through art in public places
- Recognise and celebrate Aboriginal stories and heritage through art in public spaces
- Support public art opportunities for local artists
- Activate local places through temporary, ephemeral and community art projects
- Encourage high quality public art in private development
- Support community, private and government partners to facilitate public art opportunities
- Manage and maintain the Northern Beaches' collection of permanent artworks, monuments and memorials
- Ensure the creation of art that will contribute to the enhancement, enjoyment or understanding of its context and place
- Enhance the design and functionality of the public domain through public art
- Deliver robust, durable public art that will retain its quality and integrity over time
- Ensure that all future public art projects are procured and managed in accordance with the Public Art Policy and Guidelines



Richard Stutchbury *Whale Spirit Summit*, Long Reef

The Draft Northern Beaches Cultural Collection Management and Gifts Policy and Guidelines

The Northern Beaches Collection consists of many items of local, state and national significance ... It includes many nationally significant artworks and an unparalleled assemblage of historic material relating to both local beach culture and the history of surfing.

—Draft Northern Beaches Cultural Collection Management and Gifts Guidelines, November 2018

The *Draft Northern Beaches Cultural Collection Management and Gifts Policy and Guidelines* guide the development, management, access and care of the artworks, objects, archives and ephemera held in the Northern Beaches Collection. These are key documents for the Coast Walk Public Art Strategic Plan—both the Policy and interrelated Guidelines are applicable to the Coast Walk Public Art project.

The Northern Beaches Cultural Collection includes art, objects and historic materials acquired and managed by the former Manly, Warringah and Pittwater Councils and all public artworks acquired and managed by the three former councils and commissioned by Northern Beaches Council since 2016.

The Northern Beaches Cultural Collection is divided into the following sub-collections:

- The Manly Art Gallery & Museum Collection
- The Local Studies Collection
- The Community Art Collection
- The Public Art Collection
- The Civic Collection.

The Draft Policy provides a set of principles to manage collection development, acquisitions, gifts, preservation and care, access and de-accessioning.

The Draft Policy also outlines the overarching purpose of the sub-collections, which are intended to be used to:

- Enrich knowledge, understanding and experience of the Northern Beaches area and its communities
- Create a sense of place
- Conserve significant heritage and artistic expression for the benefit of the community and future generations
- Contribute to the development of an outstanding art gallery and museum for the area
- Interpret the history, development and significance of the area and its communities
- Contribute to and foster historical and cultural debate
- Provide an educational, research and display facility for the community.

Many artworks that form part of the sub-collection referred to as the Northern Beaches Public Art sub-collection can be found along or near the Coast Walk. This is explored further in Section 5.0.



Isabel Letham, c1915, with her Hawaiian surfboard, made from a slab of American sugar pine. (Source: National Geographic)

The Place

Just as 'beach-going' as a pastime conveyed what it was 'to be Australian', the beach became a definitive landscape.

Ian Hoskins, *Coast*, p 284



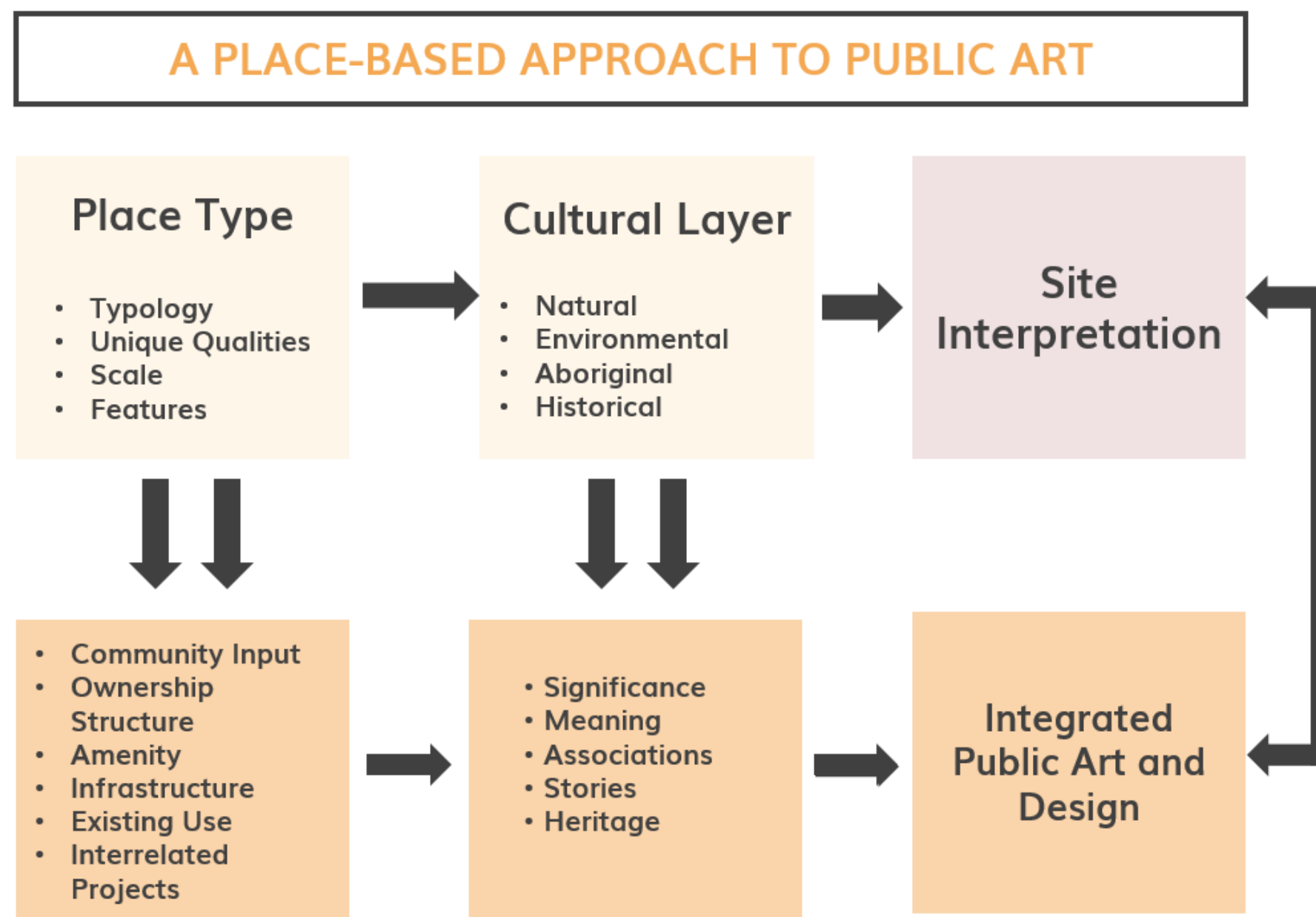
04

4.1 Introduction

This section outlines the unique attributes of the Coast Walk and identifies the cultural, environmental, natural, historic and social importance associated with places along the route.

These attributes will inform a place based approach to public art as well as assist with the development of site-specific strategies for destinations along the route.

Opportunities and constraints have been identified to inform the recommended approach at priority sites for artwork, integrated art and design and programs.



Place-based approach to public art. (Source: GML)

4.2 Aboriginal Sites and Stories

Across the Northern Beaches there are many places that evidence Aboriginal people's history and heritage. Along the coastline, Aboriginal walking routes, middens, grinding grooves, camp sites, rock shelters and art sites demonstrate something of the patterns of life and culture of Aboriginal people across the Northern Beaches. Many of the sites are testament to the abundance of natural marine and terrestrial resources in the area, such as fish, shellfish and game. Many of the rock art and engraving sites reflect the bounty and importance of these natural resources to Aboriginal people.

Through Social Pinpoint, Aboriginal stories associated with various places along and near the Coast Walk have been identified, including at Manly Beach, Church Point, Palm Beach Wharf, Careel Bay, Middle Harbour, Bushranger's Hill, Longreef, and Narrabeen Lagoon. There are opportunities to enhance the broader community's understanding, awareness and appreciation of these and other places through Aboriginal people's stories and perspectives, while respecting the rights and interests of local Aboriginal people.

Commissioned artworks, integrated interpretive works and/or events and programs could enrich the public experience of the Coast Walk and the enhance the understanding of the significance of the Northern Beaches to Aboriginal people.

Opportunities

- Considerable opportunity represented by the special and unique Aboriginal history and heritage of the Northern Beaches area
- Community engagement has shown high levels of interest in Aboriginal history and storytelling
- The Aboriginal Social Pinpoint project shows a continuing cultural connection to coastal sites
- Several significant sites are near the walk and key places
- Opportunity to work closely with local Aboriginal people to develop stories, programs and activities including place-based arts practice, digital apps and public education programs.

Constraints

The rights and interests of Aboriginal people are fundamental. It is not appropriate for broad public access to significant Aboriginal sites. Many sites are very fragile and in a poor state of conservation. Due to the processes of colonisation and dispossession valuable documentation and knowledge relating to Aboriginal sites is fragmented and some stories are not known.



Gooseberry, Widow of King Bungaree, 1836, William Henry Fernyhough. (Source: National Library of Australia, nla.obj-140393477)



Stone carving at Freshwater of an Aboriginal face, Mick Leslie, c1970s. (Source: Dragonfly Environmental Bushcare Group)

4.3 Early Land Grants and Subdivisions

The landscape alterations and patterns of urban development on the Northern Beaches were shaped by early land grants and later subdivisions. The boundaries applied to 19th-century land grants in the area and the great swathe of estate subdivisions in the early 20th century were the precursors to the Northern Beaches suburbs, towns and public spaces of today.

A portion of the ownership boundaries, instated by the region's earliest land grants, were determined by natural features of the environment, including the location of lagoon mouths and the junctions of beaches and headlands, as well as the setting aside of lands for public recreation.

The largest 19th-century land holdings were:

- James Napper, 'Sarkfield' (Palm Beach Estate)
- John Joseph Therry, 'Mount Patrick' (Careel Head, Avalon)
- James Jenkins, 'Cabbage Tree Hill' (Bongin Bongin Beach)
- Elizabeth Jenkins (Narrabeen, Turimetta Head, Mona Vale)
- John Ramsay (Collaroy)
- William Cossar (Long Reef Head)
- James Jenkins, James Wheeler and John Harper (Dee Why)
- Thomas Bruin (Freshwater)
- Charles Andrews and Christopher Shelley (Queenscliff Beach)
- John Thompson (centre of Manly Beach)
- Gilbert Baker (Manly CBD).

An initial phase of land subdivision and speculation began in the mid to late decades of the 19th century. This was followed, with increased popularity and improved transport access to the area, by an influx of estate subdivisions in the early part of the 20th century.

Opportunities

- Interpretation, artwork and integrated landscaping could touch upon early land alterations and associated intangible heritage
- Historic material on early land grants and subdivisions could be integrated into stories and programs developed by the local studies and cultural collections
- Inspiration for artwork concerned with human shaping of the ocean coast and natural environment could draw on the history of land grants and subdivisions on the peninsula.

Constraints

- Former landscape division units may not be formally mapped or recorded
- Much information may not currently be digitised or well known.



Careel Ocean Beach Estate advertising (near Avalon), 1922. (Source: Trove)



Parish map overlay (late 19th century). (Source: State Library of NSW with GML Heritage overlay)

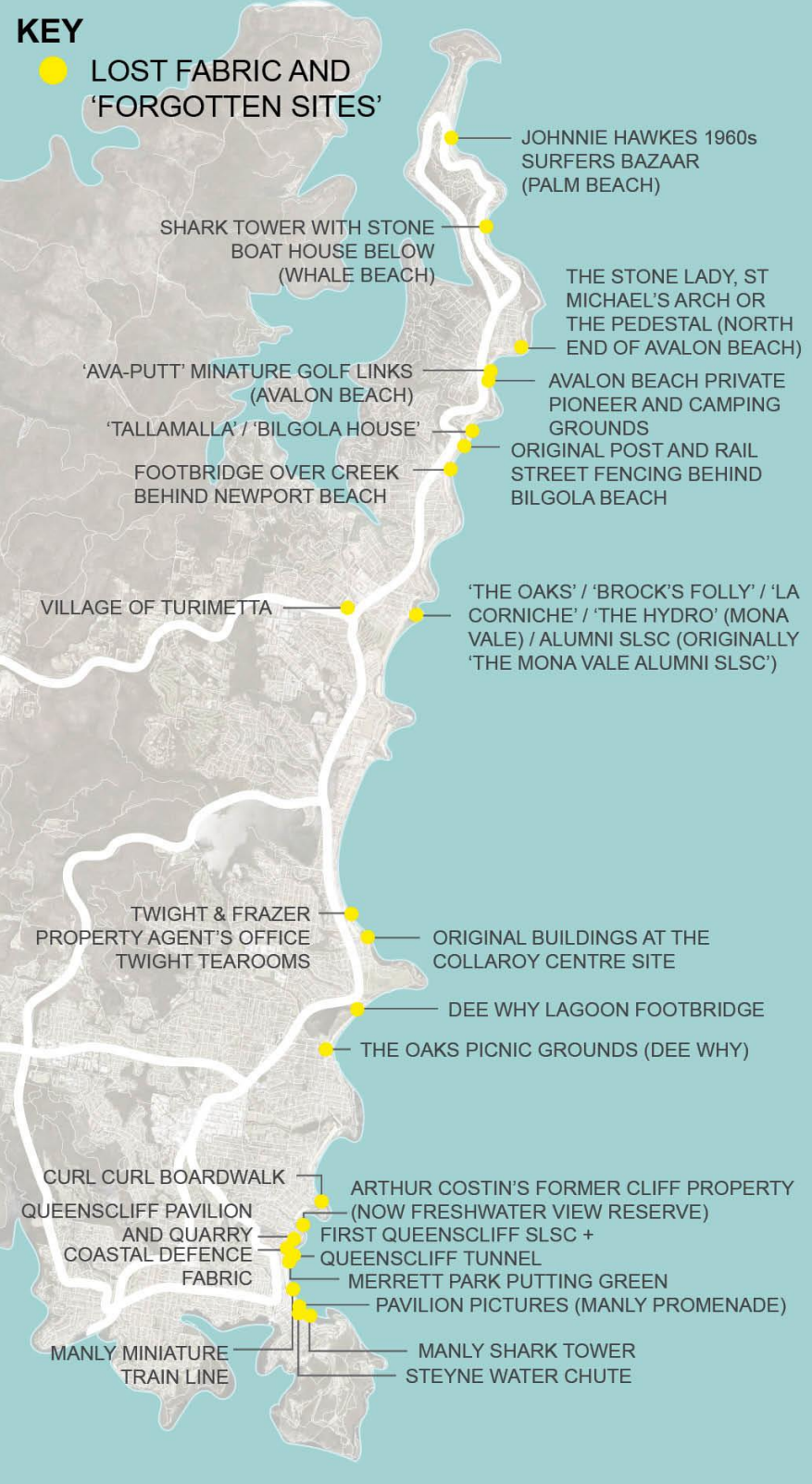
4.4 Lost Sites and Former Place Names

The Coast Walk features a series of fascinating forgotten sites and removed fabric, places and objects. These provide a window into past land uses and enable understanding of the region’s social histories.

Lost, removed or demolished historic sites show a landscape under the influence of both the physical environment and changes in social, economic and cultural momentum. Through tracing of past layers of development along the coast, historical landscape usage patterns can be recorded, researched and analysed.

Former (relict) place names of the Northern Beaches are indicators of the evolution of the built and natural environment in key areas. These names, now lost, are clues to intangible aspects of the past. They demonstrate the historic underlays of place and represent the changing social, symbolic and spiritual associations between people, place and landscape over time.

There are many examples of place names between Manly and Pittwater adopted by white settlers and land speculators, which are no longer in general use.



Opportunities

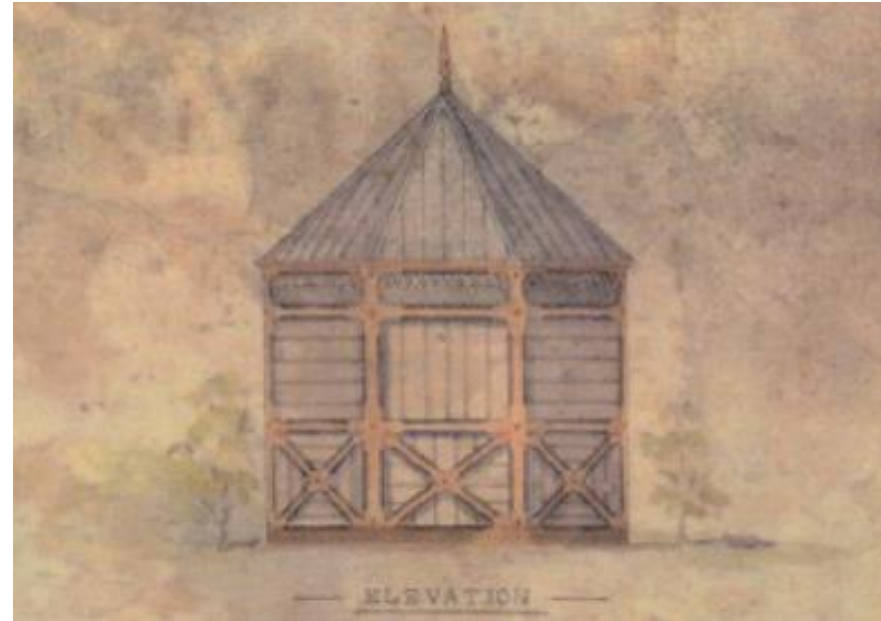
- Lost sites can be reimagined by artists and designers, as Jonathan Jones did with the Garden Palace site for *barrangal dyara* (skin and bones)
- The Northern Beaches Collections hold valuable material on lost sites and former places which could inform artists' and interpretive designers' briefs.

Constraints

- Information and knowledge may be difficult to access regarding lost heritage.



Manly Shark Tower, c1930s. (Source: National Library of Australia)



Queenscliff pavilion, Pavilion Street, c1900. (Source: Pittwater Online News)



Manly Water Shute, c1930. (Source: National Library of Australia)

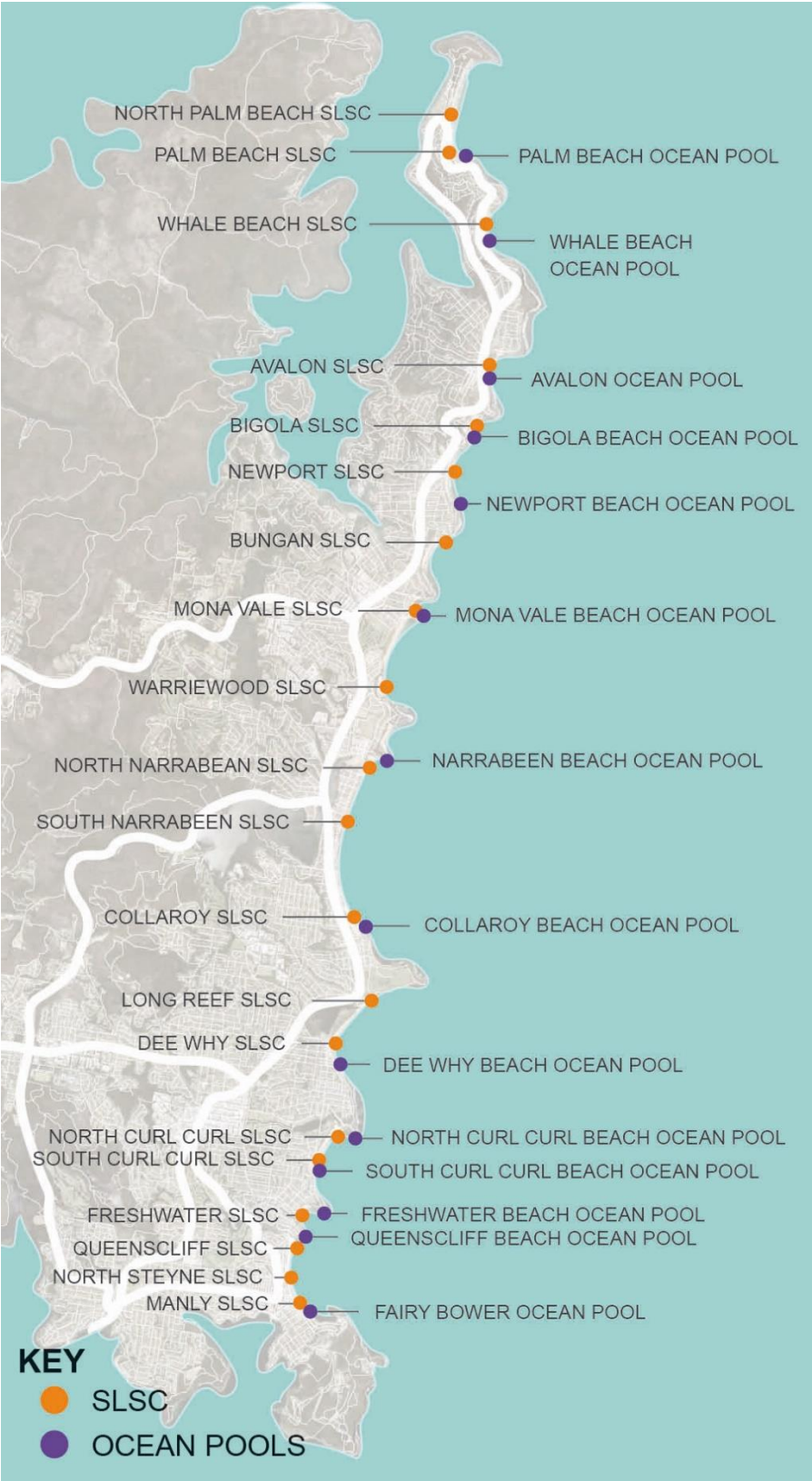


Twight's Tea Rooms, Collaroy Beach, 1910. (Source: Pittwater Online News)



The original Queenscliff first surf life saving club, opened by Andrew 'Boy' Charlton c1904. (Source: Pittwater Online News)

4.5 Surf Life Saving Clubs and Rock Pools



Surf Life Saving Clubs (SLSCs)

You could travel from club to club; state to state; take your swag ... when we got wheels and we started to move around with surfboards ... introduce yourself at a club – you would sleep either in the boatshed, or up on the floor in the hall, and it was really a fantastic opportunity for young people in the '50s to be able to do that.

—John Brown, surf life saver, interviewed for the ‘Between the Flags: 100 Years of Surf Life Saving in Australia’ exhibition, National Museum of Australia

The Coast Walk links 21 separate surf life saving clubs, from Manly in the south to North Palm Beach. Together, these clubs make up Surf Life Saving Sydney Northern Beaches. The clubs, and the facilities which house them, collectively demonstrate the history of surf life saving and beach culture in Australia. Surf life saving played an integral role in the popularisation of surf bathing in New South Wales.

Housed in purpose-built buildings, the SLSCs address the surf beaches they patrol, occupying prominent, functional locations. Each club has a unique story, filled with local characters and founded on voluntary input. The clubs are inseparable from the beaches themselves and the coastal character of the villages attached to them. They form distinctive built elements and community hubs within the most popular swimming and surf spots of the Northern Beaches.

Their siting, era, architectural style and ongoing use by the community are evidence of the important role that surf life saving has held for the Northern Beaches community throughout the 20th and 21st centuries.

Some key facts and historic details about each of the clubhouses are listed below:

- **Manly Life Saving Club**—Formed in 1911, the club was housed in an impressive Modernist complex across from the beach at South Steyne (Manly Surf Life Saving Pavilion, designed by Eric W. Andrew, E.A. Winsome and Sydney Ancher) from 1939 up until the 1990s when the complex was demolished and replaced by the club’s current home
- **North Steyne SLSC**—North Steyne, Queenscliff and Manly clubs share the patrol of Manly Beach. The club was established in 1907, making it the oldest active SLSC on the Northern Beaches. The club building was constructed in 1934 in the interwar Mediterranean style. The building is listed as a local heritage item on the Manly LEP 2013 (I173), one of only three heritage-listed SLSCs on the Northern Beaches
- **Queenscliff SLSC (Queensie)**—Established in 1924 at the northern end of Manly Beach. The clubhouse was designed by Ken Woolley and opened in 1983. It is also listed as a local heritage item on the Manly LEP 2013 (I171) for its social significance
- **Freshwater SLSC (Freshie)**—Established in 1908. The current clubhouse is the third on the site and was opened in 1934 in the centre of the beach, extended subsequently in the mid-1980s and then again in 2011. The club is listed on the Warringah LEP 2011 (I66)

- **South Curl Curl SLSC**—Established in 1908 as Curl Curl Surf Brigade and housed in a simple, unassuming interwar building on the beach at South Curl Curl
- **North Curl Curl SLSC**—Founded c1922, sharing the beach with South Curl Curl
- **Dee Why SLSC**—Founded in 1912 and currently housed in a large modern building in the beachside reserve at Dee Why
- **Long Reef SLSC** (Longy)—Founded in 1950 and currently subject to a planned renewal of clubhouse facilities at concept design and exhibition phase
- **Collaroy SLSC**—Founded in 1911 and currently housed in a large modern clubhouse
- **South Narrabeen SLSC**—Founded in 1922 and sharing the beach with the two other clubs that call Narrabeen home
- **Narrabeen Beach SLSC**—Founded in 1964 and now housed in a large contemporary building in the Lions Park
- **North Narrabeen SLSC**—Founded in 1910, North Narrabeen SLSC is located at the entrance to Narrabeen Lagoon at the northern end of the beach
- **Warriewood SLSC**—Established in 1951
- **Mona Vale SLSC**—Founded in 1922 and currently housed in a 1960s building which is subject to a planned renewal scheme at concept design and exhibition phase
- **Bungan SLSC**—A small club operating since 1953
- **Newport SLSC**—Newport was established in 1909 and is housed in a two-storey interwar Mediterranean style building on the beachfront at Newport. The building is listed as a local heritage item in the Pittwater LEP
- **Bilgola SLSC**—Bilgola SLSC was founded in 1949 and is housed in a mid-century building of sandstone construction that has undergone modern extensions

- **Avalon SLSC**—Founded in 1925 and housed in a large modern building on the beach at Avalon
- **Whale Beach SLSC**—Founded in 1937 and housed in a member-owned clubhouse within the beachfront reserve and carpark
- **Palm Beach SLSC**—Formed in 1921 and housed in an interwar Bungalow style house built in 1917 towards the southern end of Palm Beach. The site has historic, social and aesthetic significance for the Palm Beach community as a beachside facility. The house is listed as a heritage item on the Pittwater LEP 2014 (I2270072)
- **North Palm Beach SLSC**—Shares the patrol of Palm Beach with Palm Beach SLSC to the south. The club was founded in 1946 and is housed in a building dating from the 1970s.

Opportunities

- SLSCs are community owned and managed infrastructure with strong connections to place
- Substantial investment is being rolled out in surf club upgrade projects across the LGA. This presents opportunities for public art outcomes.
- Purpose-built clubhouses are suitable to host cultural, creative and artistic events associated with the Coast Walk public art
- Opportunities for permanent works activating surf club buildings include murals, sound installations, sculpture and light projections.

Constraints

- Existing recreational, community and sporting use should be enhanced and supported by proposals
- Surf clubs are a diverse group of stakeholders whose individual needs and interests should be carefully considered.



Rock Pools

In the bush, the pool is a waterhole, a dam or a billabong; in the city, a backyard pool, sports facility or city baths; on the coast, a beach house, a concreted grotto in a rock shelf or ocean baths washed with surf. Mysterious and familiar, tame and wild, natural and man-made, pools are places where the communal and the personal could intersect.

—Isabelle Toland, Amelia Holliday and Michelle Tabet in *The Pool: Architecture, Culture and Identity in Australia*, Australian Institute of Architects, Melbourne, 2016

Rock pools, also known as ocean baths or ocean pools, are open-air structures on the edge of the beach or surrounding rock platforms. They are filled with seawater and open to the movements of the tide. The Coast Walk links 14 popular rock pools, each of which represents a unique response to its picturesque coastal setting. These pools are part of a collection of approximately 100 tidal rock pools clustered along the NSW coast, most dating from either from the late 19th century or early 20th century. Carved out of natural rock platforms and hollows along the coast, these pools boast a long and continuous use as sites for recreational bathing, swimming, picnicking and water safety lessons for generations of people. Rock pool architecture is unmistakable—the strong, rectilinear forms of the pools contrast sharply with the natural topography and dynamic marine environment they are derived from. Their presence is a quintessential feature of Australian beaches. Pools contribute to the visitor experience and community life of their beach localities.

- **Fairy Bower**—Dating from 1929, Fairy Bower has a small, distinctive shape
- **Queenscliff Beach**—Built in 1937 in the interwar phase of pool building, a 50m lap pool
- **Freshwater Beach**—built c1925 in close proximity to the Manly–Freshwater world surfing reserve
- **South Curl Curl**—Built as a 1920s/1930s Unemployment Relief Fund project
- **North Curl Curl**—Built as a 1920s/1930s Unemployment Relief Fund project
- **Dee Why Beach**—Work began on the rock pool in 1915 and it was enlarged in 1919. It is home to one of the longest continuously running Ladies Amateur Swimming Clubs
- **Collaroy Beach**—Opened in 1926, likely a communal swimming spot much earlier
- **Narrabeen Beach**—50m laned pool flanked by wooden boardwalks, built in the 1930s

- **Mona Vale Beach**—Unusually located on a rock platform, constructed c1930s
- **Newport Beach**—Constructed by February 1926, 50m rock pool
- **Bilgola Beach**—Constructed in the mid-20th century
- **Avalon Beach**—Constructed c1940s, excellent example of pool architecture
- **Whale Beach**—Built in the interwar era as part of the Unemployment Relief Fund
- **Palm Beach**—Constructed c1946, 50m lap pool.

Rock pools are closely associated with the development and popularisation of recreational and competitive swimming in Australia in the early 20th century. They provide a sheltered swimming option away from the changeable tides of the open beach, and as such are favoured by the elderly, families with children, swimmers in training and beachgoers of all walks of life and ability. Many maintain strong links with swim clubs and local organisations and as such hold a high level of social value to the community. Some were built as part of the capital works supported by the Unemployment Relief Fund in the interwar years (c1930s).



Fairy Bower Rock Pool, c1929. (Source: Manly Library)

Opportunities

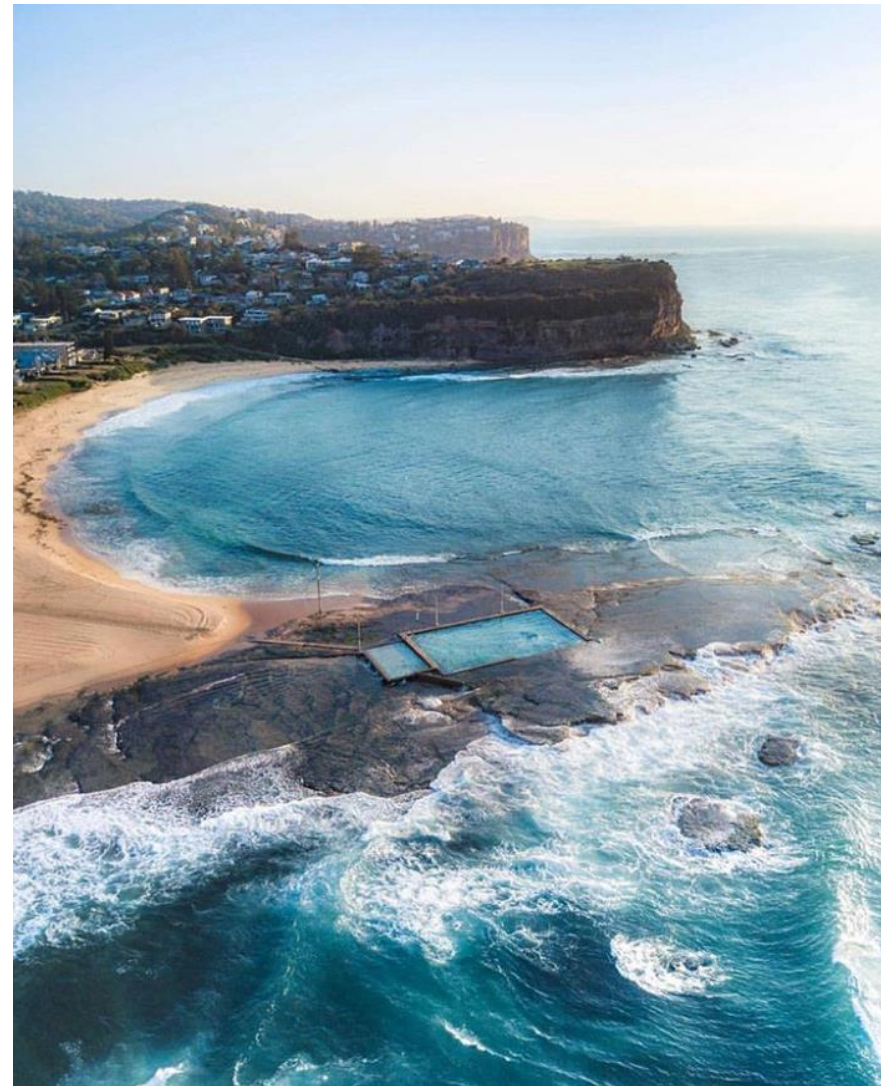
- Rock pools are a source of inspiration for artists through their distinct geometric forms, colour palettes and dramatic siting within the liminal intertidal zone
- Rock pools have recognised significance and hold an integral role in Northern Beaches daily life for all ages
- Rock pools have a fascinating history, providing employment in the interwar years through their construction process and many maintain enduring connections to local swim clubs
- There are opportunities to create artwork that connects all 16 Rock Pools along the Coast Walk.

Constraints

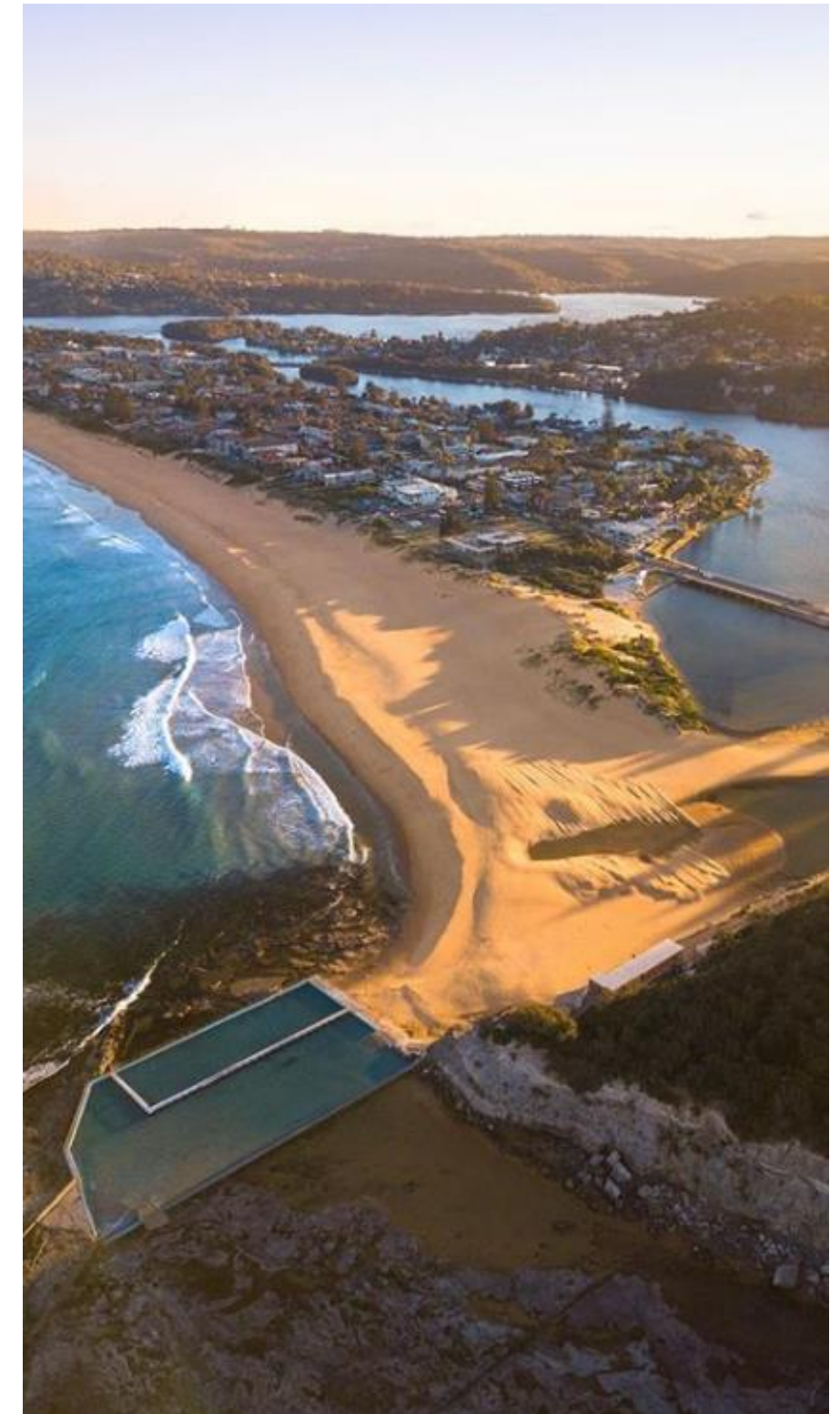
- Creative interventions should not impact on the recreational use of the rock pools and their settings
- Proposals around pools would need to consider landscape, scenic quality, exposure to the elements and coastal environment and aquatic life.

The Pool is joyful, celebratory and accessible. It is also a setting for the sharing of stories, tales of personal and collective struggle, of community building and transformation and refusal of the status quo.

—Isabelle Toland, Amelia Holliday and Michelle Tabet in *The Pool: Architecture, Culture and Identity in Australia*, Australian Institute of Architects, Melbourne, 2016



Mona Vale Rock Pool from the air. (Source: @beachescouncil Instagram)



North Narrabeen Rock Pool from the air. (Source: @beachescouncil Instagram)

4.6 The Landscape in Art

The landscape of the Northern Beaches has historically been a source of fascination and inspiration for generations of landscape artists. The peninsula landscape has featured in creative works from the early decades of European settlement up to the present. The ocean coastline has been depicted as a place of botanical wonder, as scenery, a landmark, a setting and a location for viewing the landscape. Many important works are held by Manly Art Gallery & Museum, which has curated numerous popular exhibitions exploring art and the Northern Beaches.

The peninsula coastline and adjoining lagoons and estuaries have been a great influence on the imagination and creativity of artists, photographers, writers and filmmakers who, amongst other depictions, have commonly tried to convey the coast’s dramatic meandering cliffscape as viewed from the beaches and inland landscape.

Natural attributes of the coastal landscape between Manly and Pittwater resulted in the peninsula being a most popular destination for day-trippers from the late 19th century. Travelling-party photographs of landscape and beach outings from the first decades of the 20th century are commonly set against the backdrop of the locality’s coastal geological attributes.

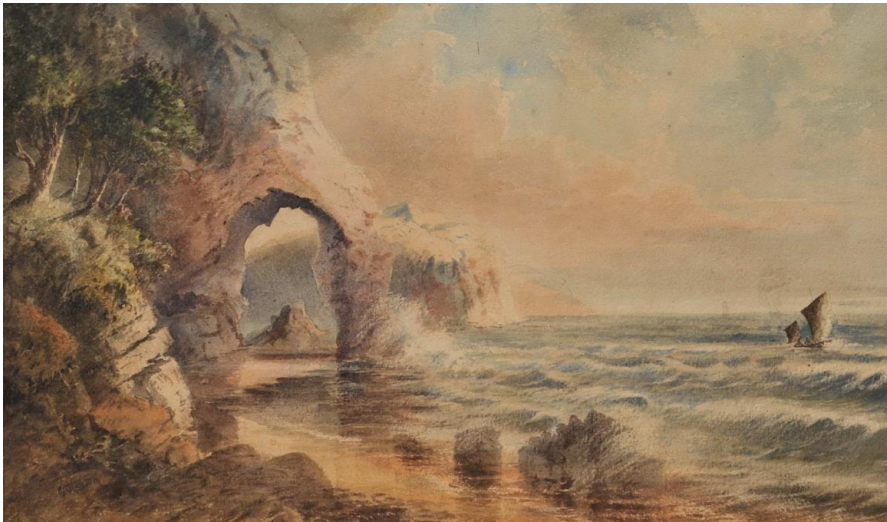
Many of the peninsula’s natural and cultural heritage items are the subject of creative works. Together, creative works—including painting, poetry and photography—have reflected a broad range of aspects of the peninsula, including its beaches, landforms and cultural layers. Many writers have waxed lyrical about the natural qualities of the place.

*Pearling waves that cream milk-white,
Sun-drenched sands and skies of blue
Linger in my memory – Avalon, my
heart’s with you!*

—Dorothea Dowling, *Sydney Morning Herald*, 4 May 1935, p 11



Avalon Beach, 1934, William Lister Lister. (Source: Pittwater Online News)



St. Michael's Arch, Avalon, W.H. Raworth, c1860s. (Source: Josef Lebovic Gallery)



Bilgola, 1921, Sir Lionel Lindsay. (Source: National Library of Australia)

Artists who have produced works which focused on the scenic qualities of the Northern Beaches include:

- | | |
|-------------------------|--------------------|
| • Arthur Streeton | • Rah Fizelle |
| • Edith Blackett | • Margaret Preston |
| • Percy Spence | • Adrian Feint |
| • Margaret Coen | • Arthur Murch |
| • George Penkivil Slade | • Sali Hermann |
| • Harold John Graham | • Anne Zahalka |
| • Robert H. Johnson | • Bruce Gould |
| • John Cosh | • Ken Done |
| • Frank Hurley | • Wendy Sharpe. |
| • Max Dupain | |

Opportunities

- The Northern Beaches Collections and sub-collections hold many significant artworks which can be used by artists, designers and creatives to enrich knowledge and understanding of the coastal landscape over time
- The history of work created on the Northern Beaches is an asset for commissioned artists along the Coast Walk who wish to understand the artistic and creative history of the region and how these places have been depicted over time
- Artworks would also be a valuable resource for interpretive designers.

Constraints

- Lack of awareness regarding the breadth and extent of artworks inspired by the Northern Beaches
- Most sub-collections are not digitised and information is not easily accessible, presenting challenges for artists and interpretive designers.

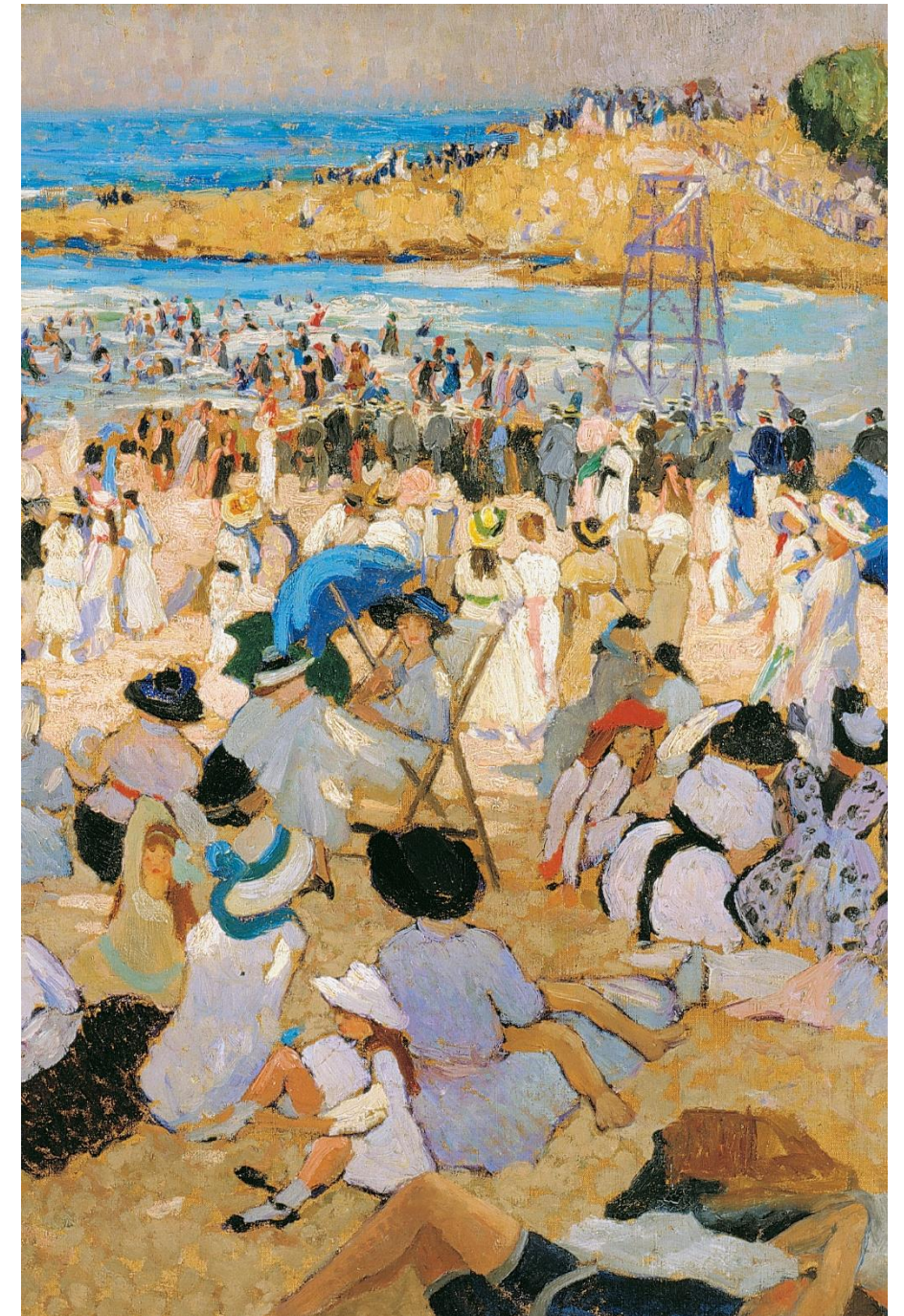
4.7 Beaches and Headlands

The beach was the centre of our world. Rain, snow, hail, a two-hour wait at the bus stop, or being grounded, nothing could keep us from the surf. Us little surfer chicks, chirping our way down on the train. Hundreds of us in little white shirts, short-sleeved jumpers, thongs and straight-legged Levis covering little black bikinis. We flocked to the beach. Cheep. Cheep.

—Kathy Lette and Gabrielle Carey, *Puberty Blues*, Picador, Sydney, 1979/2002, pp 1–2



Headlands at North Curl Curl. (Source: @beachescouncil Instagram)



Detail of Manly Beach – Summer is here, Ethel Carrick Fox, 1913. (Source: Manly Art Gallery & Museum)

The Coast Walk route extends 36 kilometres through 16 coastal suburbs including Palm Beach, Whale Beach, Avalon, Bilgola, Newport, Mona Vale, Warriewood, North Narrabeen, Narrabeen, Collaroy, Dee Why, North Curl Curl, Freshwater and Manly. At the heart of these communities are the beaches, which function as a central element of civic life, identity, recreation and lifestyle on the Northern Beaches.

Each place combines unique landscape elements with integrated natural and cultural values and public facilities. Many of the beaches are world renowned for the role they have played in the history of surfing and surf life saving, and endure as definitive landscapes, with these associations and meanings. The headlands afford spectacular views of the coastline, and all hold cultural and environmental significance and local stories.

Beaches

There are 24 beaches from north to south along the walk:

- **Shelly Beach** is the farthest south. It is a small beach which provides access to the Aquatic Reserve in Cabbage Tree Bay
- The iconic **Manly Beach** held the first world surfing contest in 1964. It was also the first beach to have paid lifeguards. The beach curves gently from South Steyne to North Steyne and is distinguished via its long public promenade and beautiful beachfront reserve shaded by tall Norfolk Island pines
- Off **Queenscliff Beach**, a submerged reef creates a bombora (wave which forms over a submerged offshore reef or rock)
- **Freshwater Beach** is the hallowed ground where Hawaiian surfer Duke Kahanamoku displayed the sport of board riding to locals in 1914–1915, considered by many to be the moment of inception for the sport in Australia
- At **Curl Curl** the beach features swells that average 1.6m it is known as one of the best surfing beaches in the area. The beach is 1.2km long and divided into **North Curl Curl** and **South Curl Curl**

- Farther north, **Dee Why Beach** is extremely popular with visitors, locals and families. The beach intersects with the estuarine barrier lagoon and wildlife sanctuary, Dee Why Lagoon. The lagoon is a significant and special coastal environment, a remnant of a network of saline marshlands which were formerly widespread throughout the Sydney region
- **Long Reef** plays host to an important geological rock platform and habitat sanctuary, the oldest aquatic reserve on the NSW coast. Its prominent cliffs and headlands offer long sweeping vistas that stretch as far as the Central Coast on a clear day
- **Collaroy** curves 3km north to **Narrabeen Beach**, where surfers in their droves enjoy the famous surf break and where the estuarine Narrabeen Lagoon remains the most intact coastal saltwater lagoon in the Sydney region
- Farther north the beaches become less crowded but are still popular with locals and boardriders, including those at **Mona Vale, Warriewood, Newport, Bungan and Avalon**
- From Bangalley Head the peninsula narrows and stretches north to become a sandy isthmus with **Whale Beach** and **Palm Beach** running along the east side and Pittwater (a tide dominated drowned valley estuary) along the west.

Opportunities

- Beaches present numerous opportunities for temporary projects, ephemeral works and cultural festivals
- High, year-round visitation and popularity provide captive audiences for cultural events.

Constraints

- Full capacity and strain on resources during beach season
- Restrictions and considerations on permanent as well as temporary structures on the sand.



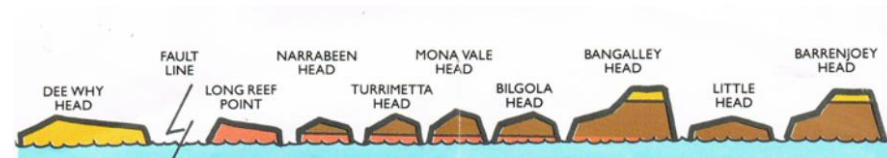
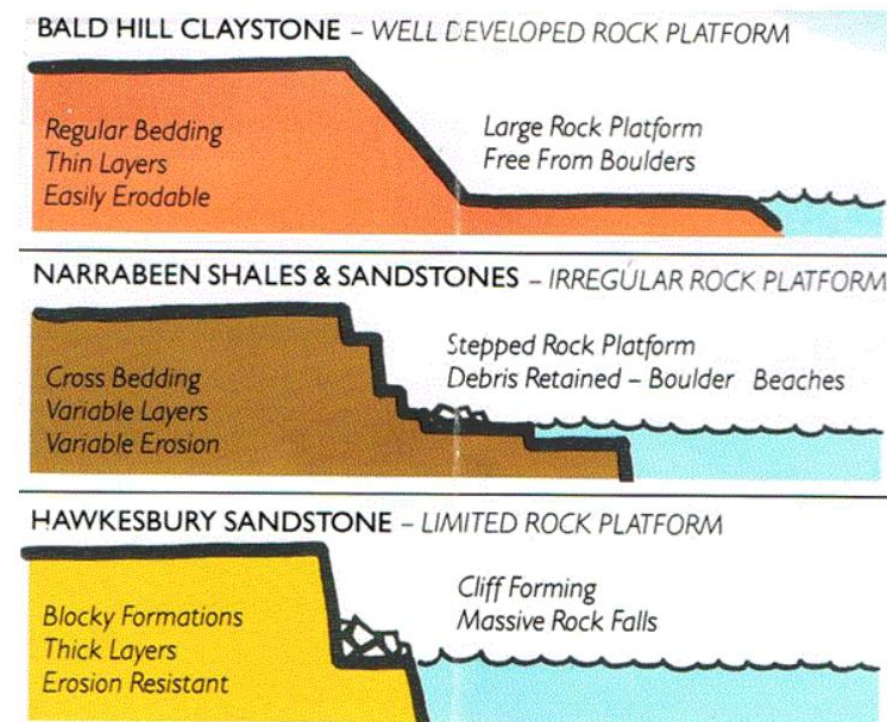


Diagram showing geological composition of some of the Northern Beaches Headlands. (Source: Reefcare.org)



Geological layers endemic to the Northern Beaches headlands and rock platforms. (Source: Reefcare.org)

Headlands

The 24 beaches which make up the Northern Beaches coastline are for the most part bounded by rocky headlands, rock platforms or reefs and in some cases are flanked by some sort of dune or lagoon system. The Coast Walk provides access to 10 of the 15 headlands which punctuate the Northern Beaches coastline, all of which have exceptional social and cultural significance as well as protected scenic value.

The characteristics of the heads and rock platforms vary according to the geology, or type and structure, of the rock which forms the shoreline. Dramatic formations, such as those at Bungan Head and Bilgola Plateau, have been shaped by atmospheric and marine processes working over thousands of years. Headlands also play host to marine organisms and other biological/ecological communities which occupy the area.

Headlands continually emphasised throughout community consultation include:

- Queenscliff Head
- Freshwater Head
- Dee Why Head and Dee Why Escarpment
- Long Reef Point
- Narrabeen Head
- Turimetta Head
- Mona Vale Head
- Bungan Head
- Bilgola South Head and Bilgola Head
- Bangalley Head.

Opportunities

- Breathtaking natural beauty and sweeping vantage points
- Council ownership, fitted with existing infrastructure
- Ceremonial and photography hotspots
- Natural resting spots
- Opportunities for specially designed seating at headlands.

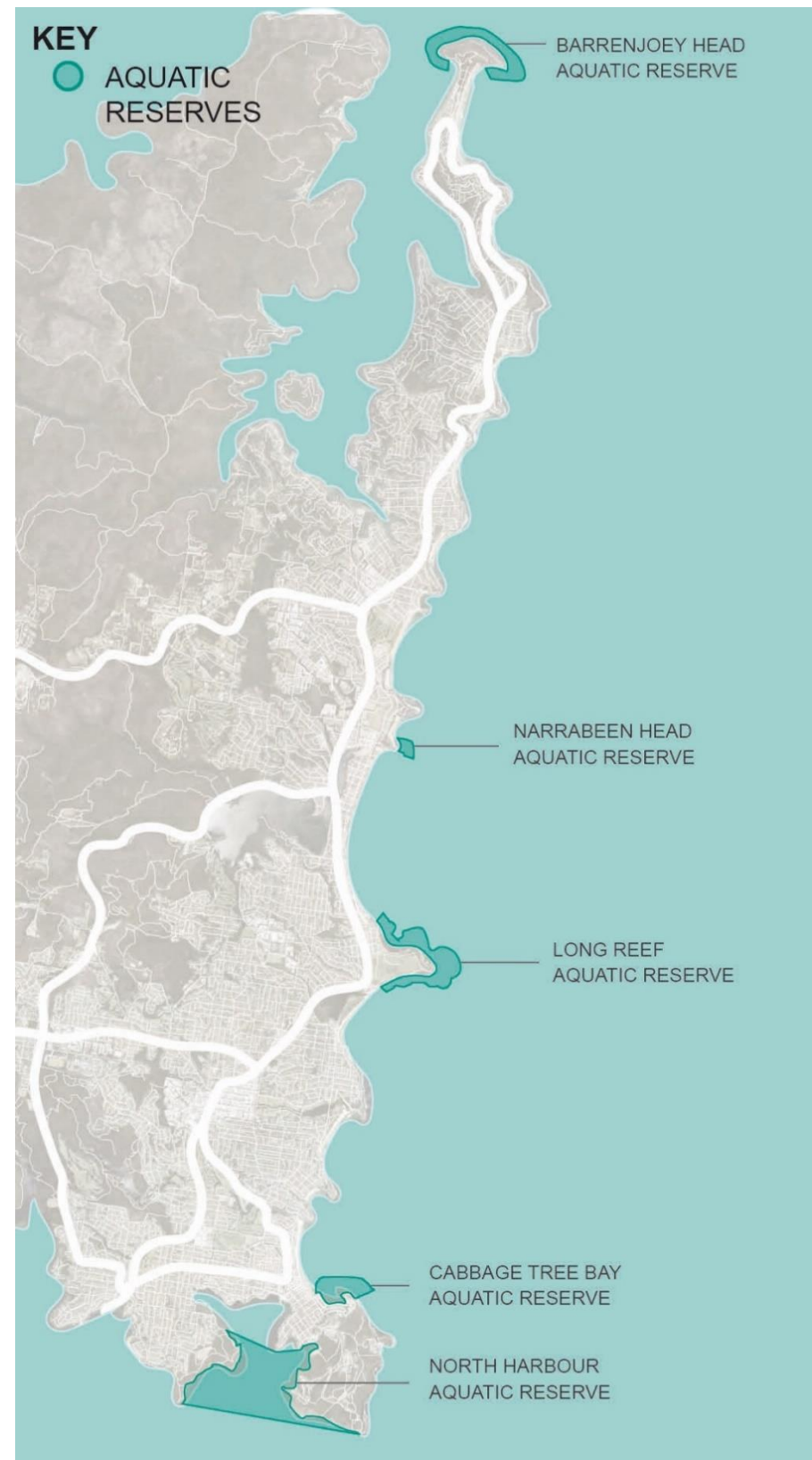
Constraints

- Ecology and biodiversity
- Safety and access
- Inconsistency of signage from headland to headland
- Views and sightlines are highly significant. Physical interventions which interrupt views and distract from the natural beauty of the headlands are generally not supported by the community.



La Lune, Long Reef 2014, a night-time, outdoor, naturally powered sculpture exhibition focusing on lighting a significant landscape (Source: Northern Beaches Council)

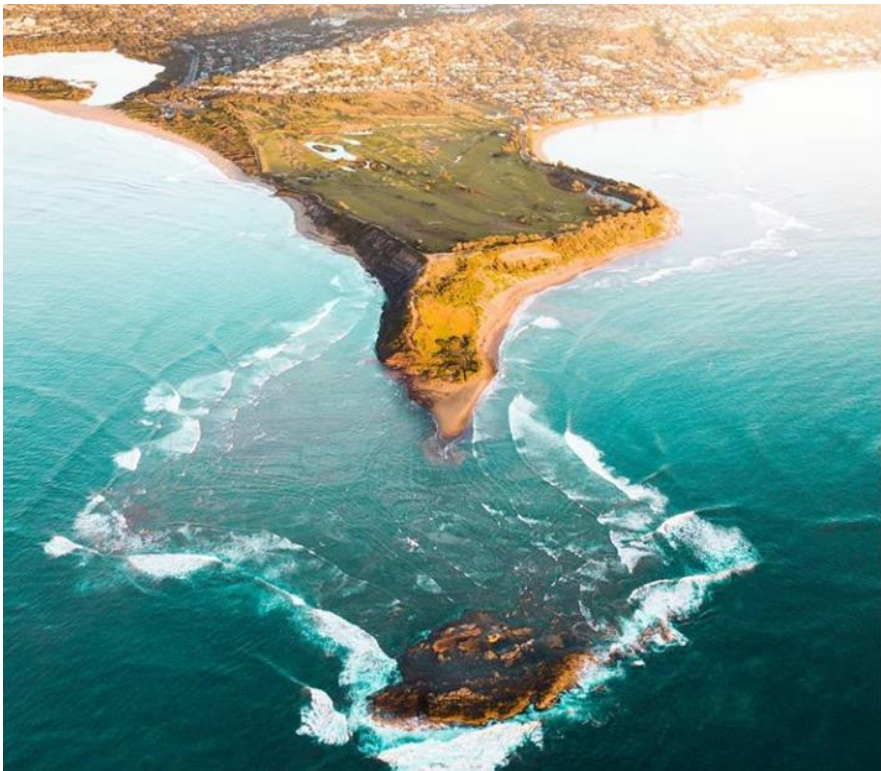
4.8 Aquatic Reserves



The Coast Walk passes along the coastline in proximity to four protected aquatic reserves. Sites along the walkway provide access, views and interface with these important marine sanctuaries. The four reserves form part of the NSW Marine Estate, which was established as a continuous marine system warranting protection by the Department of Primary Industries in 2012. The Marine Estate was formed out of an earlier network of marine parks, some of which had been in place for over 30 years. The first was established in 1980 at Long Reef.



NSW Marine Protected Areas, showing the 12 protected areas. (Source: Department of Primary Industries)



Aerial shot of Long Reef. (Source: @beachescouncil Instagram)

Cabbage Tree Bay Aquatic Reserve

This reserve includes seven main types of habitat: sandy beaches, rocky shores, rocky reefs, kelp, seagrass beds, sandy seabed and open water. More than 160 species of fish have been recorded here. Various species use the reserve, including pelagic (open water) species with a wide range, such as dusky whaler sharks, and sedentary species that would rarely leave the reserve. Iconic species such as blue groper, cuttlefish and wobbegong sharks inhabit the reserve and protected species such as sea dragons, elegant wrasse and black rockcod also occur here. The rocky shore has a diversity of habitats and associated marine life, including examples of each of the five types of habitats described for NSW rocky shores (platform, crevice, rock pool, boulder and cobble habitats). Approximately 50 species of marine invertebrates have been recorded in the reserve.

Long Reef Aquatic Reserve

This is the oldest aquatic reserve in NSW, centred on the extensive intertidal rocky shores that fringe the prominent Long Reef headland. A diversity of marine life is associated with the range of rocky shore habitats and different degrees of wave exposure around the headland.

The aquatic reserve also includes Fishermans Beach at Collaroy, a sheltered sandy beach on the northern side of the headland, the very exposed and rip-dominated northern end of Long Reef Beach, and some very small areas of sandy beach amongst the rocky shore on Long Reef headland itself. The reserve is also an important site for many species of migratory shorebirds.

Narrabeen Head Aquatic Reserve

The Narrabeen Head Aquatic Reserve was declared primarily to facilitate educational activities and public accessibility on the rocky shore at this site. It complements the nearby Long Reef Aquatic Reserve, which is also often visited by school groups. Also nearby, Narrabeen Lagoon provides opportunities to educate students about catchment conservation in this area. The Coastal Environment Centre at Narrabeen, a facility of Northern Beaches Council, conducts environmental education activities in the local area.

Barrenjoey Head Aquatic Reserve

The reserve is focused on conserving the marine biodiversity of the rocky shore fringing Barrenjoey Headland. The rocky shore has a diversity of habitats and associated marine life, including four of the five types of habitats described for NSW rocky shores (platform, crevice, rock pool and boulder habitats). A mosaic of other habitats occur in and around the reserve, including subtidal rock walls and boulders, seagrass beds, reef systems and sandy seabed. Rocky shore animals and seaweeds, long spined sea urchins and finfish species, such as hula fish and wrasses, are commonly seen in the reserve.

Opportunities

- Education
- Awareness raising
- Activities and programs linking land and sea.

Constraints

- Aquatic reserves are unique and fragile ecosystems
- The very elements that make these sites special are not wholly visible from land, which therefore poses challenges for interpretation and education
- Interventions must carefully consider conservation and biodiversity constraints.



Aerial of Narrabeen. (Source: @BeachesCouncil Instagram)

4.9 Surfing Reserves and Locally Famous Breaks



Surfing is synonymous with the Northern Beaches. The Australian surfing and board-riding community has a deep-seated connection with the Northern Beaches. The Coast Walk is populated with locally, nationally and world-renowned surfing beaches and surf breaks. Surfing reserves constitute protected areas which are held in high esteem by the global surfing community. They are administered by two organisations, World Surfing Reserves (international) and National Surfing Reserves (Australian). These organisations proactively advocate for the protection of significant coastal areas linked to surfing history, outstanding waves, surf zones and surrounding environments.

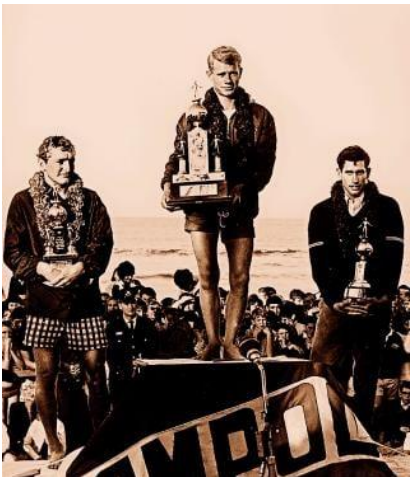
Surfing Reserves

Manly/Freshwater

Manly National Surfing Reserve extends south from Harbord Point to Fairy Bower and includes Freshwater Beach, Queenscliff–North Steyne–Manly beaches together with the smaller Shelly Beach around to the Bower. Freshwater Beach was the site of Duke Kahanamoku’s famous surfing demonstration in 1915 which inspired many Australians to take up the sport, while the world’s first surfing championships held at Manly attracted crowds of 40,000. Manly–Freshwater National Surfing Reserve also includes the famous Queenscliff Bombora, Frenchmans Reef and Fairy Bower, site of some of the largest waves ridden in Australia. Today Manly remains one of the most popular beaches in Australia, with surfers ever present amongst the many breaks.

North Narrabeen

North Narrabeen holds a special place in Australian surfing history for the role its surfers have played in the evolution of the sport. North Narrabeen Beach is both a national and international icon in world surfing, and the site of numerous local, state, national and international surfing events. Aboriginal middens were scattered in the lee of the headlands. The lake provided shellfish and easy fishing at its mouth; the marshes, birdlife and marsupial tucker.



Midget Farrelly (centre) receiving the world champion trophy in 1964. (Source: Jack Eden)



Isabel Letham, one of the first women in Australia to surf, modelling a bathing suit in 1916. (Source: Northern Beaches Local Studies)



Layne Beachley, who grew up in Manly in the 1980s, won the World Surfing Championships seven times throughout her career as a professional surfer. (Source: Daily Mail)



Nat Young in 1968, portrait by Albert Falzon. Young grew up surfing in Collaroy. In 1964, he was runner-up in the Australian junior championship at Manly, and two years later was named world surfing champion in 1966. He won the title again in 1970. (Source: National Portrait Gallery)

Surf Breaks

Offshore surf breaks are created by underwater factors such as a coral reef, rock, shoal, or headland that causes waves to break, forming a barrelling or other wave that can be surfed continually. Breaks are either a left or a right, depending on which direction the wave breaks from the point of view of a surfer.

- **Winki and Fairy Bower**—Consistent, quality righthand pointbreaks that handle big swells from most directions
- **Queenscliff Bombora** (bombie)—Famous large wave break at the north of Manly Beach
- **The point, the alley and the bombie** at Narrabeen are all distinctive breaks created by the rock platforms and sandbanks offshore at Narrabeen
- At Newport Beach, **the Peak** breaks at the north end and **the Reef** breaks off the sea pool at the southern end
- **Little Avalon**—Righthand break that peels off below the cliffs to the south of the main beach
- **Whale Beach Wedge**—An A-frame peak that is formed when the southeast swell hits the rock ledge and bounces back to create a solid, pitching wedge.



Statue of Duke, Freshwater. (Source: Freshwater SLSC website)

Opportunities

- Partnerships with surfing and boardriders clubs would inform site specific opportunities for art and interpretation along the Coast Walk, including all abilities, young surfers, female surfers and surfers from diverse ethnicities and backgrounds
- Artworks could connect and link the surf breaks along the Coast Walk
- Boardrider clubs and surfing groups likely hold valuable movable heritage collections and archival material relating to surfing history and local history
- Links between surfing, ocean sports and ocean conservation and environmentalism continue to grow and can be explored by partnering to deliver cultural and environmental events.

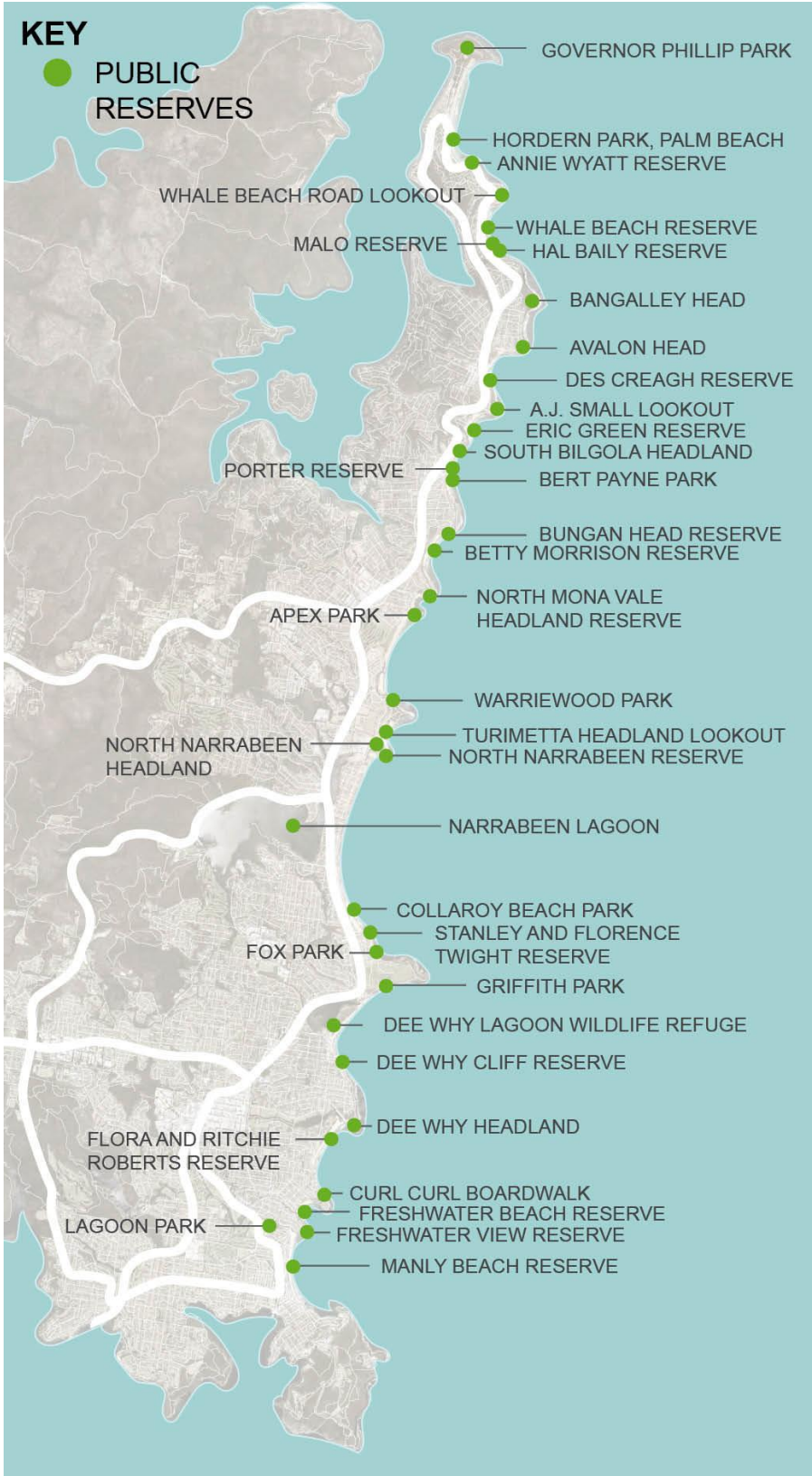
Constraints

- Surfing stories are well represented across existing art, sculpture and interpretation along the walk.



Ray Leighton, 'Surf sirens', Manly Beach, New South Wales, 1938–1946. (Source: Manly Art Gallery & Museum Collection)

4.10 Parks and Public Reserves



The public parks and reserves of the Coast Walk occupy important areas of the foreshore, beachfronts, escarpment and parcels of remnant bushland along the route. These comprise council managed open spaces, highly valued for recreation and natural qualities and for the settings they provide for the beloved waterfront. Most public open spaces along the Coast Walk have adopted Plans of Management in place. These hold data on the geological and topographical nature of each site, vegetation and fauna communities present and the history of use and development of that place. They also identify heritage and biodiversity values and formulate management constraints and opportunities and permissible uses based on recreational use and other matters. Many of the Plans of Management are supported by Master Plans, some of which have been revisited since their original preparation.

As a collective, the Plans of Management identify that the high-quality, scenic values of the ocean, coast and allied landscapes should be preserved, with emphasis being placed on sympathetic use by the public, regeneration of endemic vegetation and conservation of natural and cultural value. They also conclude that future development in and adjoining the various reserves needs to be subservient to the natural environment, with areas to be modified kept to a minimum and disturbed areas restored. The use of the phrase ‘low-key’ and ‘low intensity’ occurs often in the Plans of Management, as a way of describing that development in reserves should be unobtrusive and that the focus should be on minimisation of impacts of built elements, access and recreation. Retention of the ‘dominance’ of the natural environment is stated often across the documents, with community feedback on the Plans showing broadly that visual amenity and the landscape character of the area are particularly significant for residents and visitors.

The Manly Ocean Beach Plan of Management, for example, states that limitations should be placed on the number of structures and buildings which are approved for the ocean beach. This finding is replicated in Plans for other beaches and headlands in the LGA, which similarly conclude that the relatively undeveloped nature of

this stretch of coastline is seen by many in the local community as integral to quality of life and community identity. Past consultations for these documents identified that the community strongly values simplicity in the landscape and uncluttered qualities.

Several Plans of Management describe a lack of unity or consistent theme in built and landscape elements in parks and reserves, where variable style and finishes of fabric is often at odds with preservation of natural attributes, scenic qualities and heritage values. None of the Plans of Management for sites along the ocean coast of the LGA appear to specifically address the topic of art installations in the landscape. However, all the documents do prescribe ‘best practice’ principles for subtle and understated signage and object design and placement, taking into account the conclusions made about environmental qualities, retention of open vistas and the coastline’s sense of place.



Dee Why Beach. (Source: Northern Beaches Council)

Opportunities

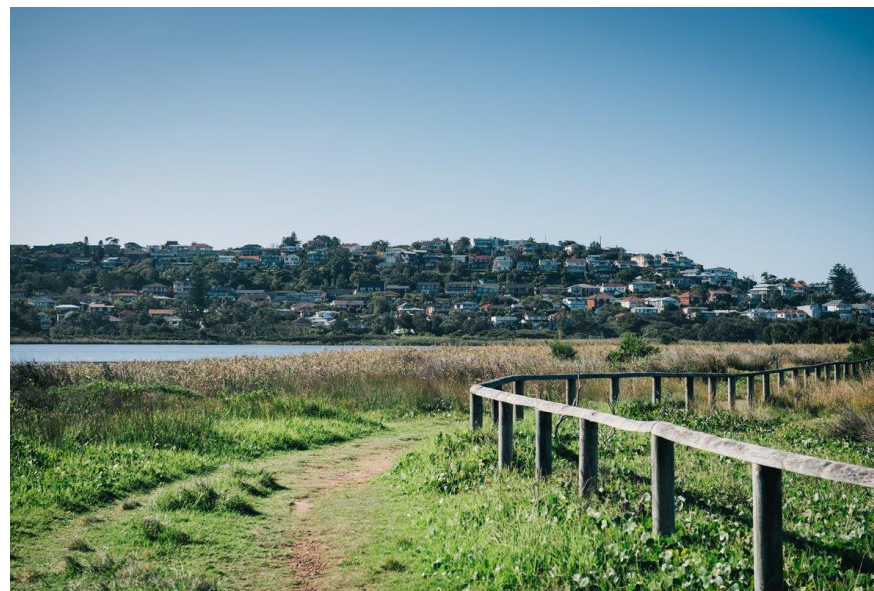
- Parks and reserves are Council owned and are accessible and available for multiple community purposes
- Art can be integrated with the delivery of other projects such as design of new infrastructure and upgrading existing facilities
- The requirements of each park and reserve vary, as outlined in individual Plans of Management
- Reserves are natural gathering places and can express connections along the Coast Walk through design elements and integrated artwork.

Constraints

- Management policies relate to use, social significance, character, scenic quality, landscape attributes as well as biodiversity values
- Parks and reserves on the Northern Beaches experience high patronage and overflow capacity during high season
- Amenities and public domain elements, installed over time, can make these spaces appear visually cluttered and busy
- The community has emphasised the need to conserve public open space.

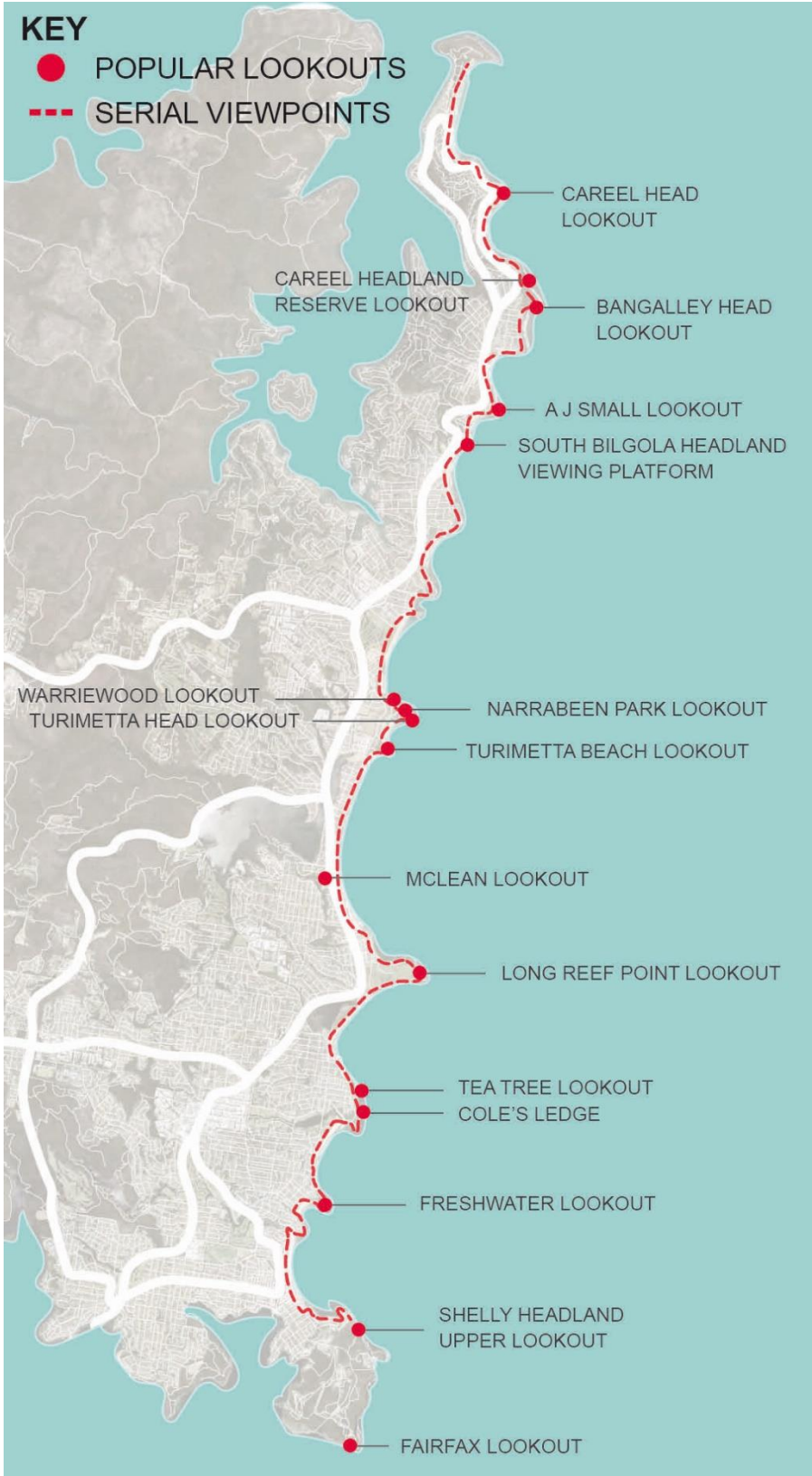


Upgraded walkway at Palm Beach. (Source: Northern Beaches Council)



The walking trail around Dee Why Lagoon. (Source: Sitchu)

4.11 Lookouts and Viewpoints



The Coast Walk route is rich in popular viewpoints and well-utilised lookouts, as befitting the exceptional scenic value of its vistas and landscapes. These places often have rest areas and seating facilities and hence become favoured ‘dwell spots’ and gathering places. Almost the entirety of the coastal escarpment along the Northern Beaches provides access to vistas with high scenic qualities and can be understood as one continuous serial viewpoint. From these vantage points, the rugged beauty and unspoiled character of the coastline and cliffscape can be fully appreciated. This quality was one of the strongest themes arising from the community engagement. Lookouts are naturally exciting and magnetic places. They directly correspond with the series of headlands which bound the beaches and have strong and enduring linkages to Aboriginal history, maritime and military stories of discovery, defence and exploration. They connect people to the coastal processes, tides, migrations of species and swells, which hold their own beauty.

Opportunities

- Lookouts are sites to pause, rest and enjoy
- There is potential to enhance some lookouts through sensitive integration of landscape design and interpretation
- Cultural programming to activate and engage the public in the significance of these special places
- The distinct character and connections between each headland can be accentuated through design, detailing, materiality and form.

Challenges

- Preserving the uninterrupted beauty, openness and experience of the vistas is of critical importance and must be maintained
- A careful balance between the natural environment is required
- Carrying capacity and impacts if visitation increases.



Long Reef lookout. (Source: Visit NSW)



View from Barrenjoey Lighthouse. (Source: Visit NSW)

Each of these places is distinct but connected via unique views to the ocean. They provide a natural environment for the appreciation of the landscape/seascape and places for contemplation and for sharing experiences.
—Respondent at the Coast Walk Engagement sessions

4.12 Biodiversity

Sites of high ecological and biodiversity value can be found all along the Coast Walk route. Many areas of high biodiversity are found in national parks, state parks and public reserves, as well as on private land. The protection of biodiversity and ecological values is of paramount importance to the Northern Beaches community. Detailed information on areas of high ecological and biodiversity value is held with Council, including the inhouse specialist environmental team, bushcare groups and local natural heritage experts. A wealth of information is also held with the NSW Office of Environment and Heritage.

Special species groups and threatened ecological communities are afforded statutory protection under federal and state government legislation.

Examples of protected communities include Pittwater Spotted Gum Forest, Coastal Upland Swamp, Swamp Oak Floodplain Forest, Riverflat Eucalypt Forest, Coastal Saltmarsh, Eastern Suburbs Banksia Scrub, Littoral Rainforest and Sydney Coastal Estuary Swamp Forest Complex. Grey-headed flying fox camps occur at Warriewood and Avalon and endangered populations of little penguin and long-nosed bandicoot occur within the Manly area of the district.

The Northern Beaches landscape, characterised by an extensive terrain of Hawkesbury sandstone plateaus, is deeply incised with heavily vegetated river valleys which form sanctuaries for wildlife and vegetation. Along the Coast Walk, the coastline is defined by a dramatic series of headlands, beaches, bays, estuaries, lagoons and the Barrenjoey Peninsula.



The migratory red-necked stint is one of multiple bird species which rely on Dee Why Lagoon as a transitory habitat. (Source: Birdlife.org)

Waterways

Starting in the Hawkesbury Sandstone plateaus to the west in areas such as Manly Dam, Frenchs Forest and Terrey Hills, a series of smaller waterways fall towards the coast. These waterways establish a number of lagoons and estuaries with their own distinct character. Narrabeen Lakes is the largest of the Northern Beaches lagoons and is fed from the catchment of Deep Creek in the Garigal National Park. Recent projects at Narrabeen Lagoon have been undertaken to develop the place as an environmental destination and an important recreational opportunity for local residents.

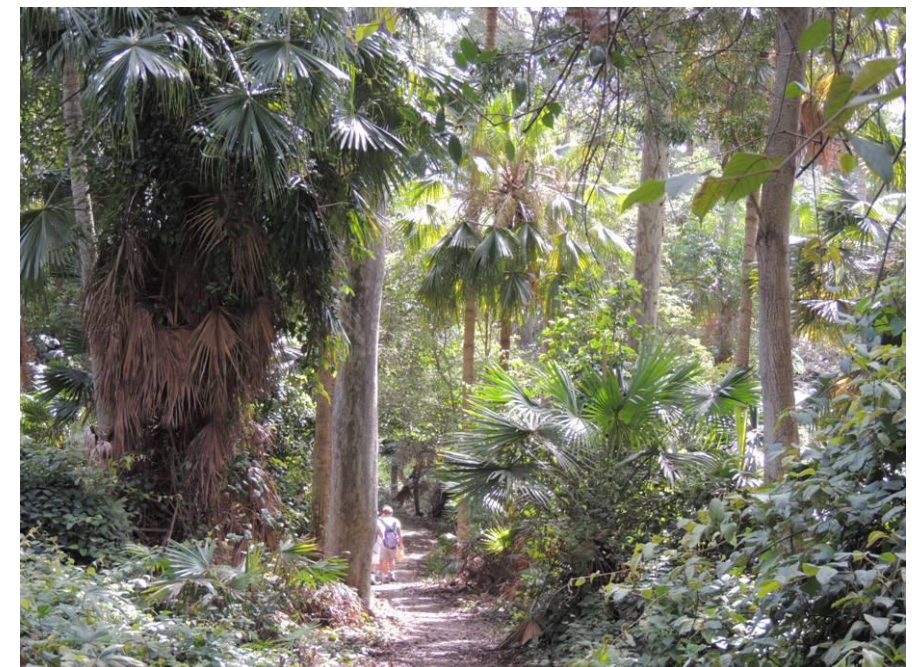
The proximity of the Northern Beaches lagoon network to medium density development in key centres such as Brookvale, Dee Why and Manly means that it is highly vulnerable. Any future projects within these areas should continue to promote the valuable role these landscapes play in creating healthy, natural environments and contributing to the unique character of the district.

Opportunities

- The unique biodiversity of the Northern Beaches coast can inspire artists to create works along the Coast Walk
- Volunteer and community nature care groups play a vital role in the protection, rehabilitation and improvement of the natural environment
- Nature care groups form key stakeholders and partners of the Coast Walk, and hold special knowledge about place
- Promotion, education and awareness raising of biodiversity.

Constraints

- Environmental sensitivity including landscape features, native vegetation, rare or threatened biodiversity fauna habitats and wildlife corridors.



Littoral rainforest near Palm Beach. (Source: Pittwater Online News)

4.13 Environmental Conservation

The Northern Beaches has a long history of community action focused on the conservation and preservation of natural heritage.

This history ranges from the early work of the Tree Lovers’ Civic League in petitioning for the Government to purchase sites of arboricultural and scenic merit, to the restoration works undertaken by a raft of community bushcare organisations in more contemporary times, to the heritage listing of sites and landscapes with significant natural and cultural values. The region has a long history of environmental conservation thinking and action.

Conservation works on land have been matched by legislative protection for unique ocean environments along the Coast Walk, including the establishment of aquatic reserves along the peninsula.

Various contemporary citizen environmental science projects take place on the Northern Beaches, including for example ‘CoastSnap’, a community beach monitoring tool, and ‘Dragons of Sydney’, a seadragon data collection program.



Conservationist Annie Forsyth Wyatt, who was active in the Tree Lovers League. Photographic portrait by Harold Cazneaux, 1930. (Source: Pittwater Online News)

Community bushcare and preservation organisations on the Northern Beaches include:

- Friends of Bungan (formerly Bungan Beach Flora and Fauna Committee, 1969)
- Friends of Dee Why Lagoon
- Surfriders Clubs
- Newport Bushlink Group
- Angophora Reserve Bushcare Group
- Avalon Dunes Bushcare Group
- Avalon Golf Course Volunteer Bushcare Group
- Bangalley Headland Reserve Bushcare Group
- Careel Creek Bushcare Group
- Plateau Park Bushcare Group
- Toongari Reserve Bushcare Group
- Avalon Preservation Association.

Opportunities

- History of conservation and environmental advocacy can inform briefs for artists and designers at particular sites along the Coast Walk
- Support diverse community environmental education and engagement along the Coast Walk
- Recognition of the voluntary groups who have worked hard to advocate for and maintain natural heritage sites along the Coast Walk.

Constraints

- Environmental sensitivity and diverse range of stakeholders.

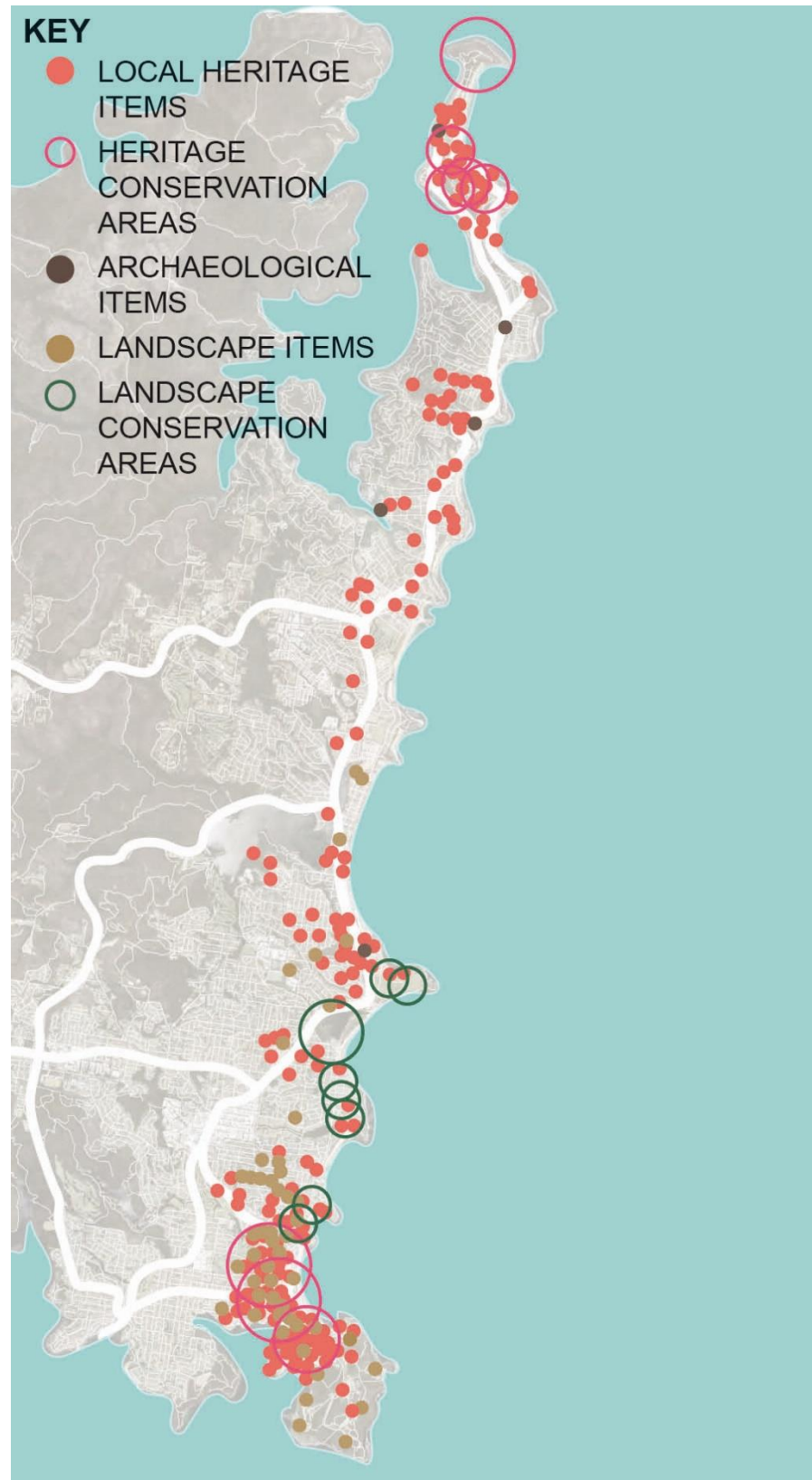


The Boomerang Club form themselves into a bodyguard to preserve an old growth red gum. (Source: Sydney Mail, National Library of Australia c1930)



The Ku-ring-gai Tree-Lovers’ Civic League were instrumental in protecting a viewpoint over Palm Beach as a public reserve. Today the site remains as Annie Wyatt Reserve. (Source: Sydney Morning Herald, National Library of Australia c1930)

4.14 Cultural Heritage (Local Built, Landscape and Archaeological Items)



The Coast Walk passes through, immediately adjoins or is in the vicinity of 90 of the LGA's built and landscape heritage items. These items are listed on the *Pittwater Local Environmental Plan 2014*, *Warringah Local Environmental Plan 2011* and *Manly Local Environmental Plan 2013* for their significance to the local community.

Opportunities

- Artworks that respond to cultural heritage items of the Northern Beaches and encourage communities to embrace and understand their local heritage
- Activation of local heritage through art, sculpture and creative responses
- Art can promote new and exciting uses for local heritage and invite the community to re-enter well-known places and spaces.

Challenges

- Access to some heritage sites is limited or presents challenges. Many sites are in private ownership and not generally accessible to the public
- Heritage sites can be fragile and sensitive to change. Carrying capacity will need to be monitored and managed to ensure continuous protective care
- There may not be broad awareness of the history and significance of listed heritage items within the community.

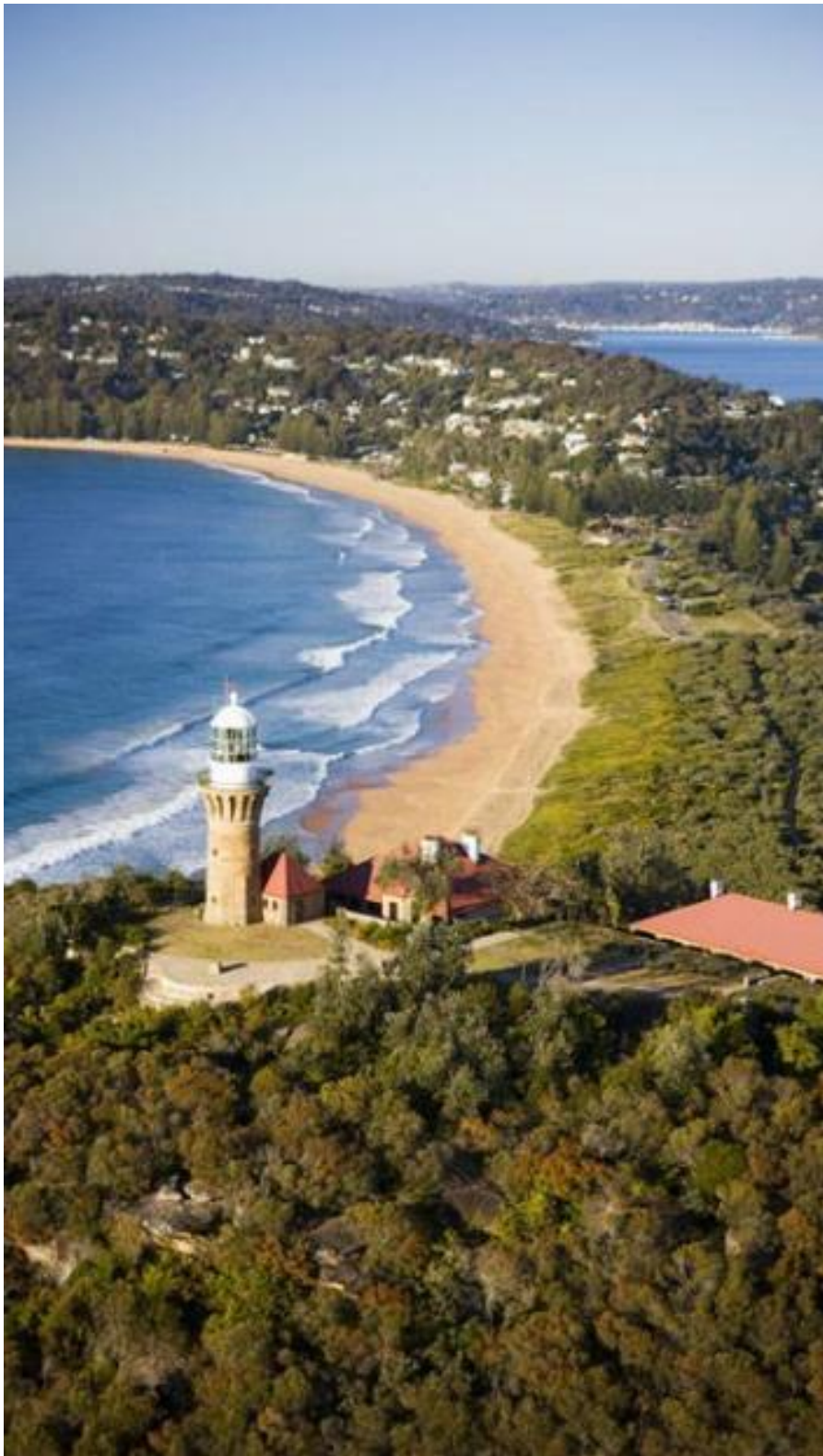
My grandparents grew up in this area in the 1910–1920s and built their house in Palm Beach in the '30s. They experienced the early history, and helped shape it, when it was just a small country town. I never got the chance to record their stories, so the local environment is my way to connect with their history.

—Respondent at a Coast Walk Art Strategy Community Engagement Event



Norfolk Island pines, planted in 1885, line the promenade at Manly Beach and are a landscape heritage item. (Source: Northern Beaches Council website)

4.15 State Heritage Items



Barrenjoey Lighthouse. (Source: Visit NSW)

The most important cultural and environmental heritage items and places in the state of NSW are listed on the State Heritage Register. Under the *Heritage Act 1977* (NSW), these places are considered of outstanding significance to the people of NSW.

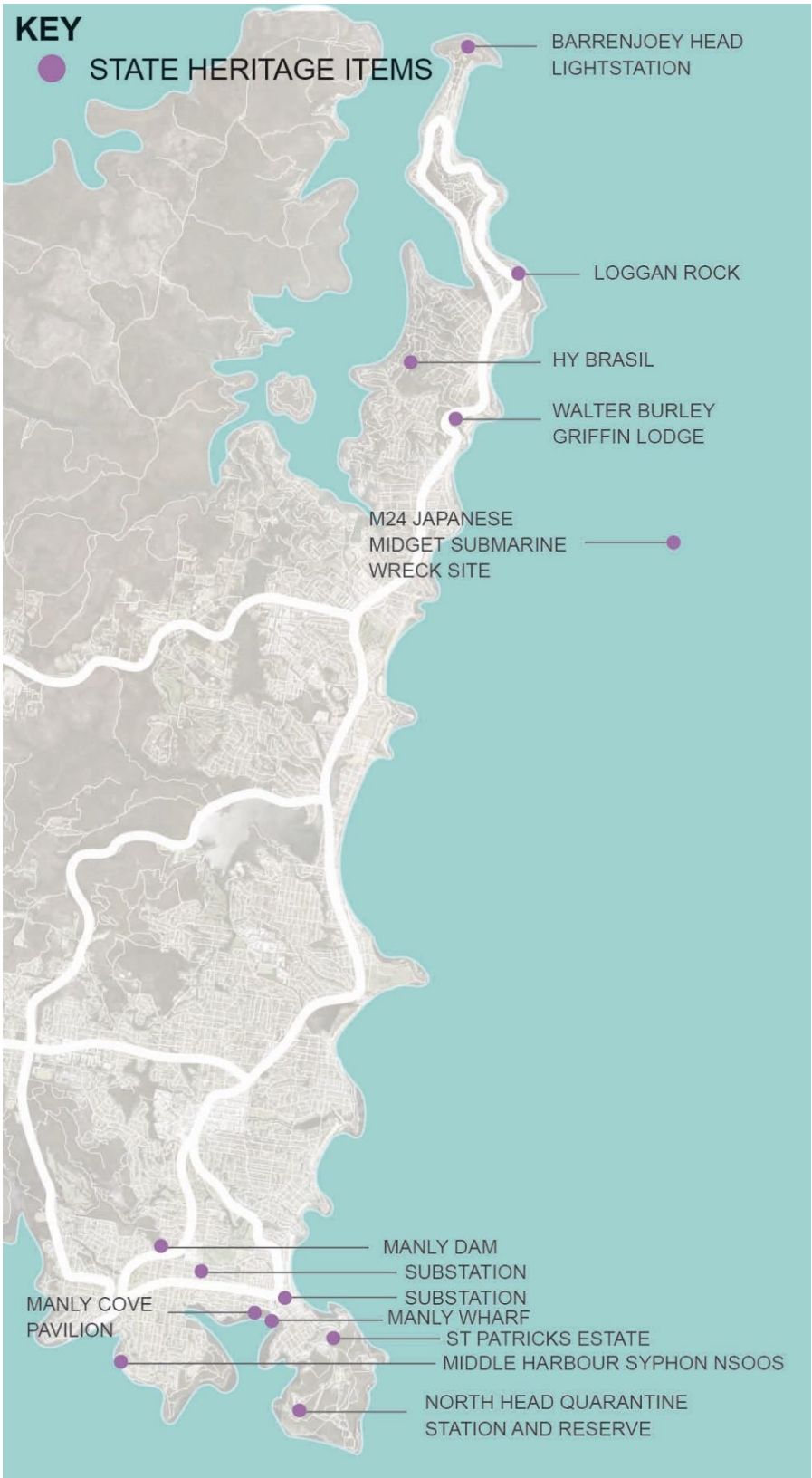
The Northern Beaches includes several items that are listed under the Heritage Act. In Manly, the **Manly Cove Pavilion and Wharf** are listed, as are many other items. **Manly Dam, Bantry Bay Explosives Depot** and **Waratah Park**, located within the former LGA of Warringah, are listed on the State Heritage Register. In the former LGA of Pittwater, **Barrenjoey Head Lightstation** and several historic homes (**Hy Brasil, Loggan Rock** and **Walter Burley Griffin Lodge**) reflect the history of significant architectural responses to managing and living with the unique natural environment of the Northern Beaches. Many of these places are readily accessible from the Coast Walk and provide opportunities for community and broader public engagement to enrich the understanding of the area’s history and heritage.

Opportunities

- 20th-century architecture attracts an increasing market of visitors interested in sites associated with Modernism
- Manly Cove, including the Wharf and Corso, form a state heritage destination area and a historic gateway experience for the walk.

Constraints

- Sites within private ownership are not accessible to the general public
- The M24 wreck site (a seascape item) is both a memorial and a site of former conflict and requires sensitive interpretation
- At the north and south ends of the walk, several SHR listed items are located a considerable distance from the Coast Walk.



Current Artworks and Sculpture

05

Public Art—The Community’s Collection



The Northern Beaches Council boasts a long history of commissioning and conserving artworks in the public domain. Consequently, Council manages a significant and diverse collection of public art.

Many scenic locations along the coast include creative works. This outdoor collection of public art reflects the Council’s support and encouragement of local arts practice and a commitment to improving design outcomes in the urban realm. The collection also evidences a long and important history of its citizens endowing the environment with artworks.

The area hosts an impressive gallery of Aboriginal rock engravings, historic monuments, plaques and memorials, as well as many contemporary artworks and installations. Individually and collectively these artworks communicate local stories, reflect the character of the place and contribute to civic pride and identity. For instance, in Manly works include water features, obelisks, sculptures, murals, and creative functional pieces such as seats, bollards and tree guards. Further north, sculptures, painted bollards, murals and temporary installations embellish the public domain and showcase the creative life of the community

The ongoing care, management and curation of this public art collection is an important continuing responsibility for the Northern Beaches Council.

Current Art and Sculpture

Current public art and sculpture along the Coast Walk trail spans many periods, styles, typologies and materials. Most items are in the care and ownership of Northern Beaches Council and form part of the wider Northern Beaches Collection covered by the Northern Beaches Collections Management and Gifts Policy and Guidelines.

There is a concentration of art and sculpture clustered around The Corso and civic heart of Manly at the southern end of the walk. This area has benefitted from mapping and commissioning activities undertaken by Manly Art Gallery & Museum (MAGM). There are also many smaller artworks, sculptures, memorials and urban interventions which have not been mapped.

Existing public art and sculpture along the Coast Walk falls into the following artforms:

- Statuary and local civic monuments (such as the Barton and Parkes monument at Manly)
- Memorials (such as the one to young surfer Liam Fitzgerald at Turrimetta)
- Commissioned public sculptures by known artists (such as *Oceanides* and the *Knitting Girl and Whale Spirit Summit*)
- Murals and community arts and crafts
- Interpretation including signage, ground inlays and plaques
- Functional public domain elements (such as the carved sandstone seating at Newport Beachfront reserve playground)
- Miscellaneous uncommissioned artwork, such as Mick Leslie’s carvings, which have local interest.

Audience

Largely the works have been created for a local audience, inspired by local history, places, people and stories. They reflect the differences in community life and culture from beach to beach and suburb to suburb. There is no uniformity of medium or materials; however, several themes are repeated along the route. These include the nineteenth century, the environmental context, coastal processes and marine life, Aboriginal history, surfing and the development of beachgoing and swimming, and local heroes/historic figures.



The Knitting Girl by Richard Stutchbury, at Collaroy. (Source: Red Dust Designs)



Sculptural elements at Long Reef Headland, by Richard Stutchbury. (Source: Northern Beaches Council)



Current public art and sculpture in the Manly area. (Source: GML and Manly Art Gallery and Museum 2018)

Opportunities

- Connect the collection through public promotion, interpretation and engagement programs
- Celebrate the diversity and creativity evidenced by the collection
- Involve the community in the care, maintenance and research and/or identification of existing art along the route
- Artists can respond to existing pieces of art and sculpture creatively, inviting new narratives to be overlaid on historic fabric
- Public domain and integrated landscape works combined with conservation can reinvigorate or renew works, through a new setting, improved lighting, updated interpretation or different landscape treatment.
- Where change is proposed, Council could engage with the original artist to discuss approaches and design principles.
- Monitoring of existing public art can indicate how different materials and mediums fare in various environments

Constraints

- Quantity of existing art and sculpture in some areas of the walk has diminished
- Some works are out of date and/or in a poor state of conservation
- Community attachment to some works is strong and will need to be managed with sensitivity.



Memorial to a young local surfer at Turrimetta Head. (Source: Northern Beaches Council)



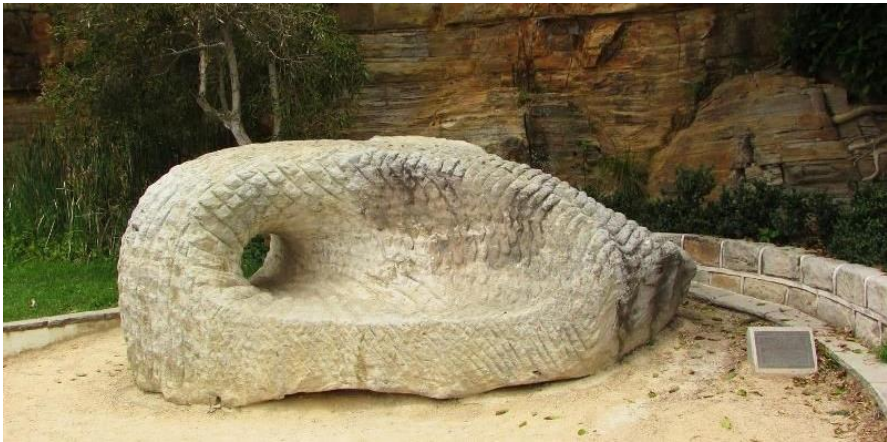
Table tennis tables at Dee Why Beachfront Reserve. (Source: Northern Beaches Council)



Totem poles at the Narrabeen Coastal Environment Centre. (Source: Northern Beaches Council)



Mosaics at McKillop Park, Freshwater. (Source: Northern Beaches Council)



Shell and Wave by Cliff Axelson at Marine Parade, Shelly Beach. (Source: Northern Beaches Council)

Interrelated Projects



06

6.1 Interrelated Projects

There are several ongoing interrelated projects which intersect with the Northern Beaches Coast Walk. These include staged civil construction works to connect the various sections of the walk itself.

The baseline infrastructure (walking paths, ramps, stairs and connections) is being delivered by Northern Beaches Council in partnership with the NSW State Government under the umbrella project known as 'Connected Communities'.

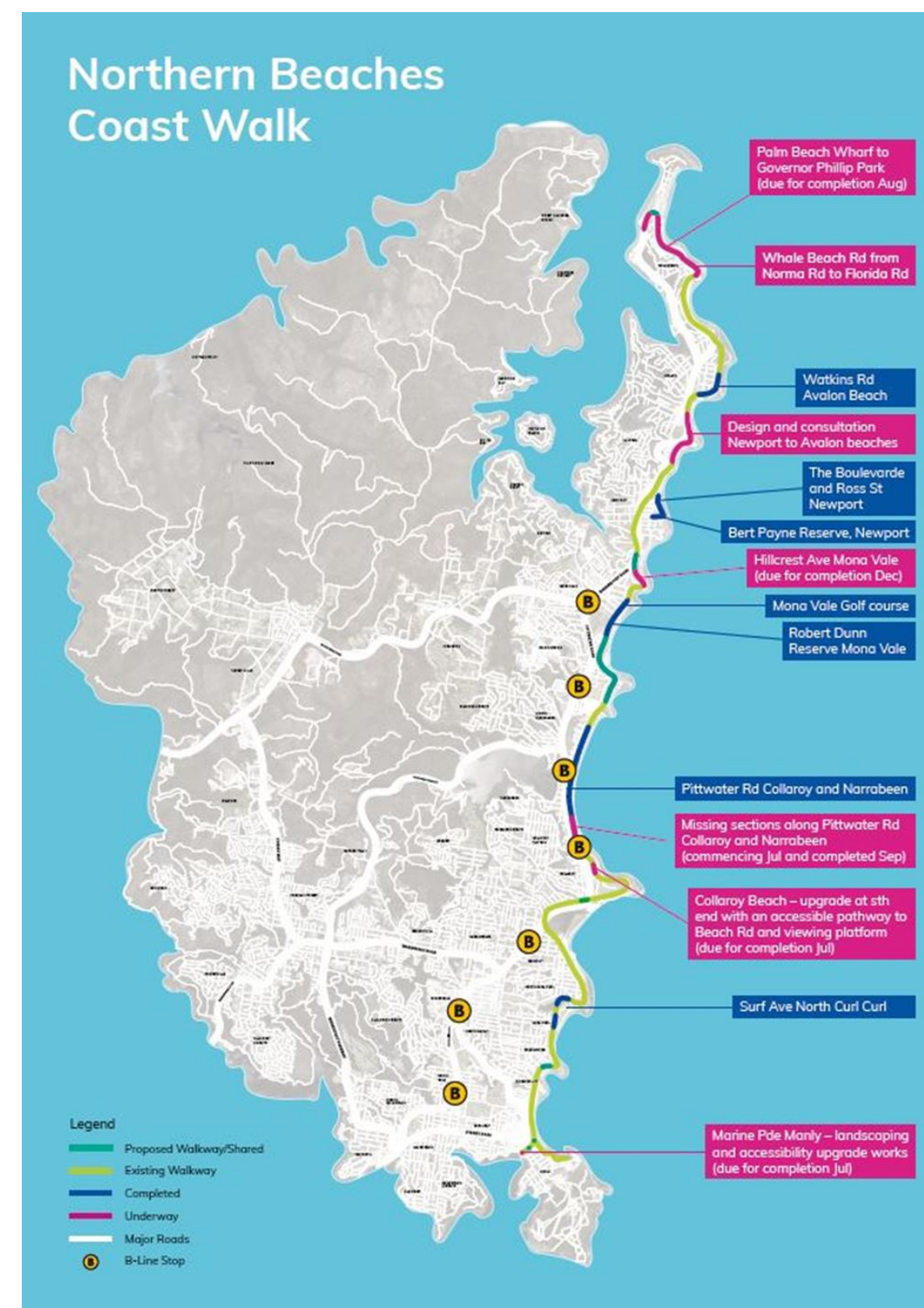
There are several Council, community and private sector led projects within or adjacent to the study area. These projects provide opportunities for partnerships and collaboration between the Northern Beaches Council and other stakeholders. In some cases, interest has been shown by various local stakeholders that wish to contribute to the artworks and cultural programming along the walk.

Current major projects from south to north of the Coast Walk include:

- The Freshwater Beach Masterplan
- Mona Vale Beach Upgrades, including Surf Club upgrade (at concept design stage)
- Harbord Diggers Club (major redevelopment, first stage now complete and second stage in progress)
- Collaroy Beach pathway and upgrade works
- Mona Vale Headland pathway works
- Bilgola Landscape Upgrade
- Avalon Place Plan and Avalon Town Centre Plan
- Long Reef Surf Life Saving Club
- Palm Beach South Masterplan and Palm Beach North Walkway (complete).

Smaller community led projects include:

- Bilgola Headland—Sally Porter roundel concept (an artist donation)
- *Our Stories: Yesterday | Today | Tomorrow*, a special program of events exploring the fascinating heritage of two locations developed by Council's Arts and Culture team
- Sargoods at Collaroy and the *Knitting Girl and Care Package*.





Connecting Communities. (Source: Northern Beaches Council)



Long Reef Surf Life Saving Club artist's impression of upgrade. (Source: Northern Beaches Council)



The 10-year Freshwater Masterplan has now been adopted. (Source: Northern Beaches Council)



Fishermans Beach—site of art project *Our Stories: Yesterday | Today | Tomorrow*. (Source: Northern Beaches Council)



Collaroy Beach has undergone pathway upgrades and storm event protection works. Local organisations such as Sargoods have sponsored sculptural works such as the Knitting Girl. (Source: Sargoods website)



Long Reef Headland sculptures and landscape elements by Richard Stutchbury. (Source: Northern Beaches Council)



The newly built Harbord Diggers. (Source: Harbord Diggers Instagram)



Bungan Headland, a site of much community interest and intrigue. (Source: Google Images)



At Mona Vale pathway upgrade works are ongoing. (Source: Northern Beaches Council)



Palm Beach North Boardwalk is now complete. (Source: Northern Beaches Council)



Palm Beach South Masterplan. (Source: Northern Beaches Council)



Mon Vale Beach Surf Club upgrade is still in the planning process, with concept designs prepared by Warren and Mahoney released to the community for exhibition. (Source: Warren and Mahoney Architects)

Public Art Case Studies and Curatorial Themes

07

7.1 Public Art Case Studies

This section includes a series of public art case studies in a landscape context. They have been selected as benchmark examples as they demonstrate an innovative and creative place-based approach to art relevant to the Northern Beaches Coast Walk.

Notable aspects of these benchmark public art case studies include:

- Significant tourism and other social, economic and educational benefits

- Delivery of artistic excellence via inventive, state-of-the-art projects in sensitive landscape contexts

- Direct engagement and collaboration with Aboriginal communities

- Critical acclaim, high participation and high attendance figures

- Enhanced reputation of their localities as cultural destinations.



GASPI Glenorchy Arts and Sculpture Park, Tasmania. (Source: Tasmanian Arts Guide)



Shirazeh Houshiary, Angel with ten thousand wings, 1988, copper and brass with induced patina, Otterlo, Netherlands (Source: Kröller-Müller Museum)



Peter Day, What bird is that?, 1981 and 2012, mural, Surry Hills, Sydney, Australia (Source: City of Sydney)

Echigo–Tsumari Art Triennale



Akiko Utsumi, *For Lots of Lost Windows* (2006–ongoing). (Source: Biennial Foundation)

Location:	Niigata prefecture, Japan
Type:	Event—exhibition
Key dates:	First event held in 2000; ongoing every three years
Target audiences:	Art, local communities, tourists
Funding:	Regional Government
Initiator/producer:	Fram Kitagawa and Regional Government
Owner/s:	TBC

Project Description

The Echigo-Tsumari Art Field is a regional arts and cultural development event initiated by the Regional Government that focuses on human interaction with the environment, specifically in the setting of Echigo-Tsumari. The Triennale presents projects produced by emerging and established artists, curators and arts organisations from Japan and around the world. The Triennale aims to promote the region and contribute to cultural development, community building and economic regeneration in the region.

Over the course of two months, approximately 160 artworks by artists are installed across the 760km² area of the Echigo-Tsumari Art Field and its 200 villages. Artworks appear in unexpected and diverse places, including fields, unoccupied houses and closed schools, and are dispersed across the region, encouraging visitors to make explorations and discoveries.

The Triennale stages performances and events over this period celebrating the cultural practices and histories in the area. Traditional cultural festivals occurring within the duration of the triennial are celebrated as part of the event. In the interim years between triennials, Art Field and the Triennale organisation support artist residencies, research and other place-based activities in the region.

Operations and Delivery

Fram Kitagawa envisioned the event, which was realised with the support of the Regional Government. Echigo-Tsumari Art Triennale is funded by the Regional Government with significant private sponsorship, contributions from participating artists/organisations and a robust volunteer network. The works are exhibited on the private land of local community members. This encourages a high level of community engagement and participation in the event.

Outcomes

The program is a highly regarded model of both international contemporary art and cultural exchange that produces significant tourism and other social, economic and educational benefits. It has inspired other Regional Governments in Japan to replicate this model; most notably, the Setouchi Triennale in the Seto Inland Sea takes precedence from Echigo-Tsumari Art Triennale.

In recent years, the event has attracted critical acclaim and submissions from leading international artists such as Marina Abramović (2012) and has attracted up to half a million visitors. Although the festival has been successful in attracting the attention of international artists, it does not attract a significant audience outside of Japan.

Tracey Emin, *The Distance of Your Heart*



Tracey Emin, 2018. (Source: City of Sydney)

Location:	Sydney CBD
Type:	Public art
Key dates:	March 2018
Target audiences:	CBD communities of residents and workers, art audiences and tourists
Funding:	City of Sydney
Initiator/producer:	City of Sydney
Owner/s:	Tracey Emin, City of Sydney

Project Description

The Distance of Your Heart features more than 60 delicate handmade bronze bird sculptures installed above doorways, awnings and poles, leading walkers to follow the trail at the city’s northern end at Bridge and Grosvenor Streets and along the Kent Street underpass. The handmade scale is the opposite of a monument and seeks to evoke feelings of thoughtfulness and the thrill of discovery.

Operations and Delivery

The City Centre Public Art Plan, launched in June 2013, is part of the City of Sydney’s \$220 million contribution to the NSW Government’s light rail project. From nearly 700 expressions of interest from artists representing 25 countries, the first three artworks under the City Centre Public Art Plan have been unanimously selected by an independent panel, including Tracey Emin’s *The Distance of Your Heart*, Junya Ishigami’s *Cloud Arch* and Hany Armanious’ *Pavilion*.

The plan led by Barbara Flynn, Curatorial Advisor, aims to build the City of Sydney’s legacy of permanent public artworks. Using the artworks to build conversations, the City links the art with a series of events and other temporary installations to highlight Sydney’s civic spaces.

Outcomes

The City Centre Public Art Plan has been staged over 10 years and aims to include a mix of Indigenous artists, Australian and non-Australian artists to represent the diversity of Sydney’s population.

The long-term plan allows the careful curation of qualified artists with an allowance of briefs broad enough to allow the artist to respond to the specific site. The briefs also seek inventive, state-of-the-art projects that have an element of surprise.

Jonathan Jones, *barrangal dyara (skin and bones)*



barrangal dyara (skin and bones). (Source: Kaldor Public Art Projects)

Location:	Royal Botanic Gardens, Sydney
Type:	Sculptural installation
Key dates:	17 September–3 October 2016
Target audiences:	Art audiences, regional and urban Aboriginal communities, students
Funding:	Private State and Federal Government support
Initiator/producer:	Kaldor Public Art Projects
Owner/s:	Jonathan Jones

Project Description

Jonathan Jones, Wiradjuri/Kamilaroi artist, presented *barrangal dyara (skin and bones)* for the 32nd Kaldor Public Art Project. This sculptural installation covered 20,000m² of the Royal Botanic Garden during spring 2016. Thousands of white ceramic shields were laid out in the footprint of the 19th-century Garden Palace that burnt to the ground in 1882 along with a collection of rare Aboriginal objects. Jones’ work was a response to the loss felt throughout Australia due to the destruction of this significant collection of cultural material.

Operations and Delivery

Ambitious in size and scale, the programming associated with the project was supported by cultural institutions historically linked with the Garden Palace, including State Library of New South Wales, Museum of Arts and Applied Sciences, Art Gallery of NSW, the Australian Museum and Sydney Living Museums.

Kaldor Public Art Projects, originally the vision of philanthropist John Kaldor, is governed by an independent board of directors and a curatorial advisory committee with a small core operational team. Projects such as *barrangal dyara* are supported by all three levels of government as well as philanthropic and corporate sponsorship.

Outcomes

barrangal dyara was a landmark project that changed the perspective of a colonial landscape by placing living Aboriginal culture in the heart of the Sydney CBD. The public program included presentations of Aboriginal languages, performances, talks, special events and workshops each day. The project directly engaged with Aboriginal communities throughout southeastern Australia through language workshops and involvement in the production of the sculptures.

The work stimulated discussion and partnerships between cultural institutions to rethink how Aboriginal history is interpreted in the city and through collections. Education programs and publications were also produced for primary and secondary school students.

Wrapped Coast, Kaldor Public Art Projects



Wrapped Coast – One Million Square Feet, Little Bay, Sydney, Australia (1968–1969). (Source: Harry Shunk, Kaldor Public Art Projects)

Location:	Little Bay, NSW
Type:	Commissioned works
Key dates:	First project 1969–ongoing
Target audiences:	Art and architectural audiences, tourists, local communities
Funding:	Private Government support Corporate support
Initiator/producer:	Kaldor Public Art Projects
Owner/s:	Kaldor Public Art Projects

Project Description

Wrapped Coast was a pioneering public artwork developed in collaboration between Kaldor Public Art Projects and international artists Christo and Jeanne-Claude. The project involved 56.3km of cliff-lined shore along Little Bay being wrapped with 92,900m² of erosion control fabric for a period of 10 weeks. The artists sought to engage and educate young and old and bring communities together in celebration of how art enriches our society. Following the dismantling of the installation, the fabric was recycled, and the shoreline returned to its original condition.

Operations and Delivery

Kaldor Public Art Projects is a New South Wales based arts organisation that creates large-scale contemporary artworks in public places. Conceived by John Kaldor in the 1960s, *Wrapped Coast* was the first project realised by the organisation and the first large-scale art project commissioned anywhere in the world. It was also the first contemporary public artwork to be commissioned in Australia. Since then, Kaldor Public Art Projects has continued to transform landscapes with inspiring and innovative public artworks that often involve community participation and performance.

The operational structure of the organisation comprises a board of independent directors, an international curatorial advisory committee, and a team of core staff. In 2004 Kaldor Public Art Projects was listed on the ACNC Charity Register and it is recognised as a charitable organisation, making all donations to the organisation tax-deductible, thereby incentivising financial contributions. Kaldor generally funds its projects with government, corporate and philanthropic support. *Wrapped Coast* was funded entirely by Christo and Jeanne-Claude through sales of preparatory sketches, models and collages of the work. The artists did not accept sponsorship. All participants who worked on *Wrapped Coast* were paid, except for 11 architecture students who refused to be paid. At the time of the project, Prince Henry Hospital owned the stretch of land along Little Bay where the artwork was installed.

Outcomes

Kaldor Public Art Projects retains a high level of artistic agency and control in its projects, contributing to the high calibre of its work. Its projects often receive critical acclaim, while high participation and attendance figures affirm their enduring popular appeal.

One of the issues that Kaldor Public Art Projects faces is the extent of resources and labour required to produce its large-scale works. *Wrapped Coast* used 17,000 manpower hours and over 125 temporary workers, all of whom were paid.

GASP! Glenorchy Art and Sculpture Park



Glenorchy Art and Sculpture Park. (Source: Landscape Australia)

Location:	Elwick Bay
Type:	Art Gallery and Sculpture Park
Key dates:	Idea conceived in 2005; Stage 1 completed in 2011; Stage 2 completed in 2016
Target audiences:	Art and architectural audiences, local communities, tourists
Funding:	Local government Private sponsorship
Initiator/producer:	Local community group
Owner/s:	Glenorchy City Council

Project Description

GASP! is a contemporary art venue and sculptural park situated on Elwick Bay, Tasmania. Initiated by a small community group, the park and venue were designed to reclaim the foreshore for local community activity while paying homage to the area’s industrial heritage and creating a place for communities to connect with contemporary art and their environment.

The site comprises nine hectares of public space with impressive landscape features and birdlife. A boardwalk along the bay, punctuated by sculptural pavilions, creates a route connecting the open parkland, wetlands and foreshore. Although a separate organisation, the Museum of Old and New Art (MONA), located only 1km away on the opposite side of the bay, extends the cultural experience. The collaborative and complementary relationship between the two destinations is reflected by MONA’s status as a supporting partner for GASP! GASP! commissions temporary and permanent public artworks which respond directly to the site, its environment and local communities. A strong focus is given to the area’s Indigenous history and multicultural community. The site has contrasting open and sheltered spaces which are used for community and performance events.

Operations and Delivery

The gallery and sculpture park are a community-led initiative. In 2005, a group of civic and business leaders came up with the idea to reclaim the area as a community space. Glenorchy City Council developed a business plan and conducted community consultation.

Since 2016, GASP! has operated as a Not-for-Profit Australian Public Company Limited by Guarantee. The site is managed by a small board of directors and company secretary whose office headquarters are located at Glenorchy City Council. GASP! was supported by funding from the Australian Government, the Tasmanian Government and the Glenorchy City Council. In 2016, GASP! was registered as a charitable organisation (public art gallery). It has since gained corporate and philanthropic sponsorship and continues to receive support from state and federal governments.

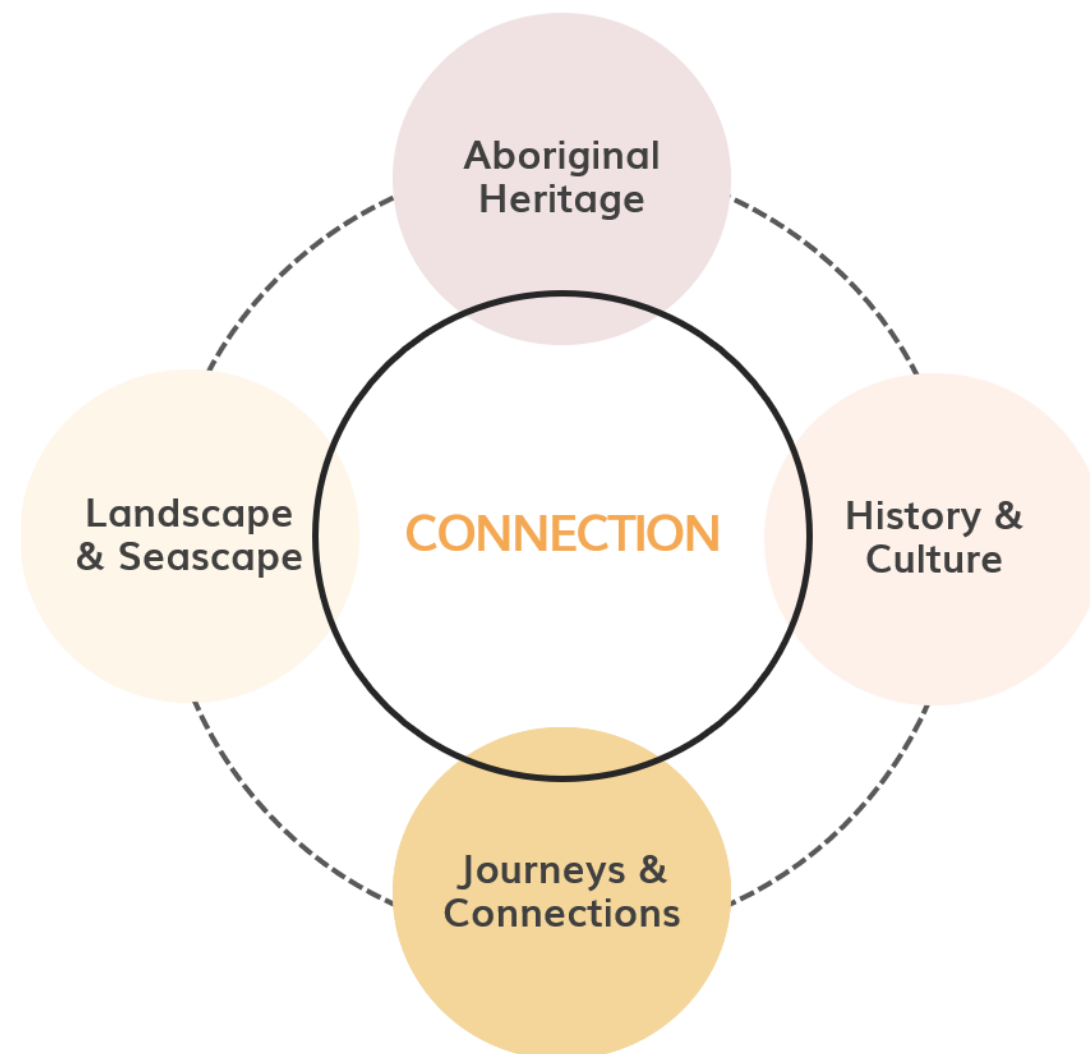
Outcomes

GASP! has contributed to the improved reputation of Glenorchy as a cultural destination and enhanced its liveability. It has rejuvenated the formerly neglected facilities there, established a key attraction and offering of a program of events. The Sculpture Park was recognised in the Tourism Tasmania Arts Tourism Strategy 2012–2015 as a major project that would attract visitors to the area. Following completion of Stage 1 in 2011, GASP! was awarded the National AIA Architecture Award for urban design (2013). In 2015 GASP! was awarded the AILA Award for excellence; the 2014 AIA Tasmanian Architecture Award – Dirk Bolt Award for Urban Design

7.2 Curatorial Framework and Themes

The Curatorial Framework for the Coast Walk Public Art project lies underneath an overarching vision of **Connection**, organised around the following four themes:

- Aboriginal Heritage
- Landscape and Seascape
- History and Culture
- Journeys and Connections.



A series of curatorial sub-themes sit within this overarching framework. They have been developed based on cultural mapping of the Northern Beaches Coast Walk and can be used to inspire and stimulate responses to the Coast Walk through creative expression.



Jonathan Jones, *barrangal dyara (skin and bones)* 2016. (Source: Peta Williams)

7.3 Curatorial Narratives

A Changing Coastline: Intervention and Reaction

In the Triassic age some 230 million years ago, a churn of shale, claystone and ironstone forged the Long Reef Headland. Sand cast from a huge river system shaped the Hawkesbury sandstone that is up to 50 metres thick along parts of the peninsula. Salt laden winds fostered a rich green tangle of vines, figs and cabbage palms in littoral rainforests at Palm Beach and Bilgola. The waters teem with whales, dolphins and bluebottles floating on the surface.

Journeys and connections on land and sea have changed through time. Maritime industries, shipping lines and trade routes have largely given way to recreational boating. Routes through the landscape have also evolved from Aboriginal pathways to wider tracks moving goods and people, to a network of highways, roads and local streets that connect the community and places from north to south.

Yet human impact on this unique coastline has been dramatic. Extensive land clearing and homes built too close to the shoreline have eroded the dune system. In the 1960s water and air pollution destroyed iconic pines along the Manly foreshore and today rising sea levels remind us just how fragile the balance between humans and nature is.

This narrative provides the opportunity to reflect on the geological deep time that shaped this coast, its unique ecosystems and the human induced impacts, but also the community's efforts to regenerate landscapes and protect rare flora and fauna. It also provides an opportunity to convey the changing journeys and connections across the land and water.



St Michael's Cave, Avalon Beach, 'Members of The Royal Australian Historical Society inspecting the cave on Saturday', 1926. (Source: *Sydney Morning Herald* <<http://nla.gov.au/nla.news-article16329630>>, p 14)



A woman standing on shore looking to sea past Barrenjoey Headland, New South Wales, 1909, by Gerald Fitzgerald. (Source: National Library of Australia, nla.obj-153500624)



The row of waterfront homes at Collaroy badly affected by the 2016 storm. (Source: Fairfax Media)



'Huge Storm Waves Loom Over Mona Vale Tidal Pool', 1974. (Source: Peter Bliss, Flickr)



McKay Reserve, Palm Beach. (Source: @Beaches Council Instagram)



Manly Beach, 2017. (Source: @Beaches Council Instagram)



Bilgola, New South Wales, 1921, Lionel Lindsay. (Source: National Library of Australia, nla.obj-152550350)

The First Australians—Proud Steps in Aboriginal Country

From rock art to burial sites to place names (think Barrenjoey and Bilgola) to the first encounters, Aboriginal people have left a fascinating, indelible mark on Sydney’s Northern Beaches.

Aboriginal people navigated and maintained a complex network of pathways and seasonal journeys through their Country. Today, over the major roads of the Northern Beaches, we literally walk in the footsteps of the First Australians who made these paths thousands of years ago.

Long before the Corso, ferries and towering pine trees, Manly Cove was a fateful meeting place between Aboriginal people and some of the first European colonists. Gifts were shared, feasts enjoyed and violence and justice were meted out. It was the scene of a spearing that made history—a warrior’s punishment of Governor Arthur Phillip for the kidnapping of Bennelong and Colebee.

Bungaree, considered by colonists as ‘Chief of the Broken Bay Tribe’, sailed with Matthew Flinders, becoming the first Aboriginal man to circumnavigate Australia in 1801–1802.

This narrative acknowledges Aboriginal people’s resilience and continuing spiritual and physical connection to the area. Contemporary creative expressions by Aboriginal people in response to history and place can convey their stories from their perspective.



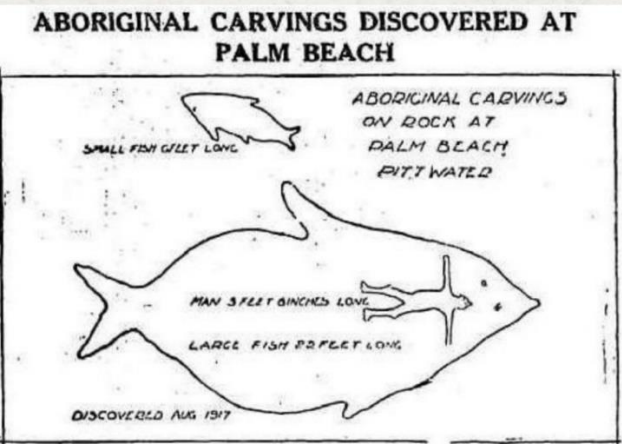
Nouvelle-Hollande, Cour-rou-bari-gal (portrait of a Borogegal man), 1807, Barthélemy Roger and Nicholas-Martin Petit. (Source: National Library of Australia, nla.obj-150876774)



Gooseberry, widow of King Bungaree, 1836, William Henry Fernyhough. (Source: National Library of Australia, nla.obj-140393477)



Bungaree, chief of the Broken Bay tribe, NSW, undated, Charles Rodius. (Source: National Library of Australia, nla.obj-135901658)



Aboriginal carvings at Palm Beach, 1 January 1918. (Source: Sydney Morning Herald)



Taking of Colbee (Colebee) and Benalon (Bennelong), Manly Cove, 25 November 1789. (Source: Mitchell Library, State Library of NSW, a3461020)



Gorget, inscribed 'Cora Gooseberry, Freeman Bungaree, Queen of Sydney and Botany'. (Source: Mitchell Library, ZR 251[b])



Moon Rock carvings at Pittwater. (Source: <<http://sydneyrockart.info/moon-rock/>>)

On the Beach—Days of Leisure

Sydney’s beach boom took off at the end of the First World War. Public transport opened access to the beaches, bathing laws were liberalised and surfboard riding began. Summer would never be the same.

The Northern Beaches came to embody all the sunsoaked glamour and hedonism associated with the Australian beach lifestyle. Bronzed surf lifesavers, often drawn from the ranks of returned servicemen, were idealised as the epitome of Australian manhood and bravery. Some people could afford to purchase weekenders, while many Sydney workers had camping holidays at Griffith Park at Long Reef. The site became a hub of soldiers’ families, fishermen and sun seekers and set a precedent for camps at North Curl Curl, North Narrabeen, Avalon and Palm Beach during the 1950s.

This narrative acknowledges the iconic role of the Northern Beaches in the popular Australian imagination. It reflects our social history where changes in work, play and gender relations often played out on the beach.



Afternoon Collaroy, Adrian Feint, 1940. (Source: New England Regional Museum)



Palm Beach camping in the 1950s. (Source: Daily Telegraph)



Surf riders, Dee Why, New South Wales, David Beal, 1962. (Source: National Gallery of Victoria)



John ‘Jack’ O’Brien and Patti Morgan, Queenscliff, 1940s. (Source: Australian National Maritime Museum)



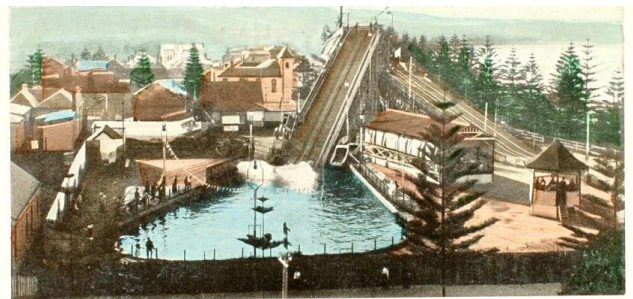
Surf boat racing at Collaroy, 2004. (Source: National Library of Australia)



Women in bathing suits on Collaroy Beach, 1908. (Source: State Library of NSW)



'Manly, Australia's Premier Seaside Resort', c1945. (Source: National Library of Australia)



Steyne Court Water Chute & Toboggan, Manly, c1905. (Source: Australian National Maritime Museum)

Fortifying our Coastline—Defending and Protecting the Beach

While the Northern Beaches conjures idyllic scenes of play, at times this coastline has been fortified for fear of what the sea might bring to shore.

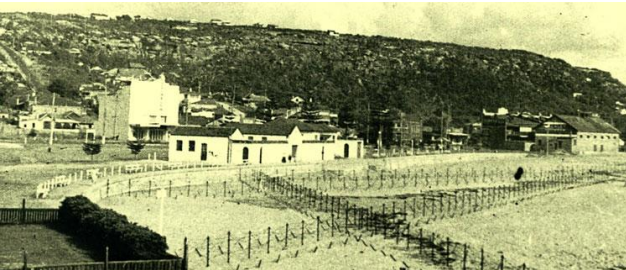
From 1832 to 1984, North Head Quarantine Station was Sydney’s first line of defence against shipborne diseases. In 1934, after three shark attacks on the Northern Beaches in four months, debate raged about the introduction of a shark net and paid entry pool. The public defended their free access to the beach but the Shark Tower at Manly was installed, remaining a prominent part of the landscape for decades.

With the outbreak of the Second World War, instead of surfers, bathers and sunbakers, the beaches were dotted with barbed wire, gunners and infantry to prevent enemy beach landings. Narrabeen Lake, Collaroy, Mona Vale, Long Reef and Avalon Beach were also transformed into military training camps. Fears were realised with the 1942 Japanese midget submarine attack on Sydney Harbour, the wreck of which still lies underwater off Bungan Head.

This narrative explores the way in which the coast has embodied our vulnerability in war and our anxiety about the unknown depths of the sea—and what it may bring to shore.



Shark Tower, Manly, c1930s. (Source: Pinterest)



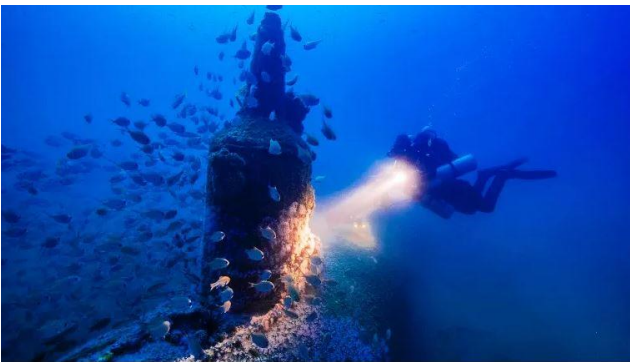
Barbed wire and anti-tank traps at Collaroy. (Source: Warringah Library Service)



‘Compulsory mask, brought in to combat the epidemic of flu in 1919’, photographed by Sam Hood. (Source: State Library of NSW)



Freshwater tank obstacles by Max Dupain, c1940s. (Source: Freshwater Surf Life Saving Club)



Wreck of the Japanese midget submarine off Bungan Head. (Source: Fairfax Media)

SHARK TRAGEDY

Boy Taken

David Paton (14) disappeared while surfing near the rocks at South Steyne, Manly, on Tuesday afternoon, and is believed to have been taken by a shark. So far no portions of the body have been recovered, but a bloodstained patch of water bore evidence of the tragedy.

Paton, who lived at Manly, went to the beach with Benjamin Redfern (14), and another lad immediately school was dismissed. They were surfing between 160 and 200 yards from the beach when Redfern heard a swish in the water, and heard Paton cry, “Oh, my God.” He looked round and saw the tail of a shark, while the water was stained a deep red, but there was no sign of Paton.

Redfern said that he swam to the spot where he had last seen Paton, and searched for a minute or two, and then returned to the beach for assistance.

‘SHARK TRAGEDY’, *Wellington Times*, 6 February 1936. (Source: National Library of Australia)



Anti-aircraft guns at North Head during World War II. (Source: Australian War Memorial)

Living off the Land

A myriad of charcoal, soot, fish bones, seal bones and shells from oysters, cockles, mussels, periwinkles and abalone tell the story of a once thriving Aboriginal fishing economy along the Northern Beaches. Harvesting and cooking shellfish to feed large groups was labour intensive but middens dating back 20,000 years—with layers of use over centuries—attest to the sustainability of this food source. Many others would follow.

During the 19th and early 20th centuries, sparse farming communities across the peninsula produced grain, fruit and dairy. The famed Narrabeen plums grown in local orchards were described as ‘luscious giants’ in *The Newcastle Sun*, in 31 May 1941.

In the postwar period, an agricultural landscape known as ‘Crystal Valley’ used to define Warriewood when 3,500 glasshouses filled its fields. Worked by Italian and Yugoslav market gardeners, each glasshouse produced 45 kilos of tomatoes at its peak as well as field crops. Migrants like the Aloisi family remember agricultural ventures as well as delicatessans at Dee Why as an important headstart to their lives in Australia.

Today these agricultural landscapes are not always legible but tell an important story of life on the land and how the Northern Beaches has seen industries flourish, vanish and evolve.



Mr Larkin in his orchard, Narrabeen, 1912. (Source: Pittwater Online News)



Scenes, views and interiors of ‘La Corniche’, Mona Vale, NSW, 1927. (Source: State Library NSW, PXA 635/573-588)



Aloisi family digging stumps to prepare the farm at Dee Why. (Source: Northern Beaches Council)



Shell midden. (Source: Reef Long Care <reefcarelongreef.org>)



Celery pickers, Warriewood, c1930. (Source: Warringah Image Library)



Old orchard, Rock Lily Hotel, Mona Vale, 1925, by Sir Lionel Lindsay. (Source: National Library of Australia nla.obj-152524828-1)



Germana, Massimiliano and staff at Continental Delicatessen, 547 Pittwater Road, Dee Why, c1950. (Source: Massimiliano Aloisi)



Mona Vale, Pittwater, NSW, c1900–1927. (Source: State Library NSW, PXA 635/747-748)

Imagination and Ingenuity

The Northern Beaches region has always generated ideas, ingenuity and imagination.

Taking to the skies, builder, publisher and cartoonist George Taylor and his wife architect, Florence, made the first heavier-than-air flight in Australia over the sand dunes at Narrabeen in 1909.

During the interwar period, eminent architects such as Walter Burley Griffin and Alexander Stewart Jolly created dwellings shaped by the landscape and in harmony with its scale—many still adorn the streets and clifftops of Avalon and Whale Beach today. Col Madigan's iconic brutalist Dee Why Library in 1966 was a modern response to the light, sandstone outcrops and gum trees of its surrounds.

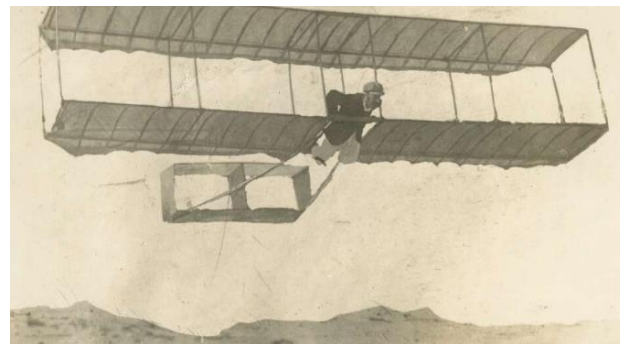
Growing up on the Northern Beaches, photographers Olive Cotton and Max Dupain were inspired to capture the atmosphere of this coastline, creating emblematic images of the Australian summer. Frank Hurley documented his life at Collaroy Plateau from 1948 to 1962.

In the 1970s–1980s, the Royal Antler pub in Narrabeen was packed every weekend with a sweaty crowd of fans jostling to see some of Australia's best bands, from Cold Chisel to emerging local acts like Midnight Oil and INXS. And along the coast, surfers began to experiment and refine the technology of their boards, fins and surfwear, innovating designs that later spread across the world.

The Northern Beaches has formed a backdrop and muse for artists, aviators, architects and rockstars alike. This narrative explores the fruits of the region's innovation and ingenuity—from the skies to the stage. Integrated interpretation and programs associated with the Coast Walk can continue this vibrant history of creativity.



'Only to taste the warmth, the light, the wind', by Olive Cotton, c1939. (Source: Art Gallery of NSW)



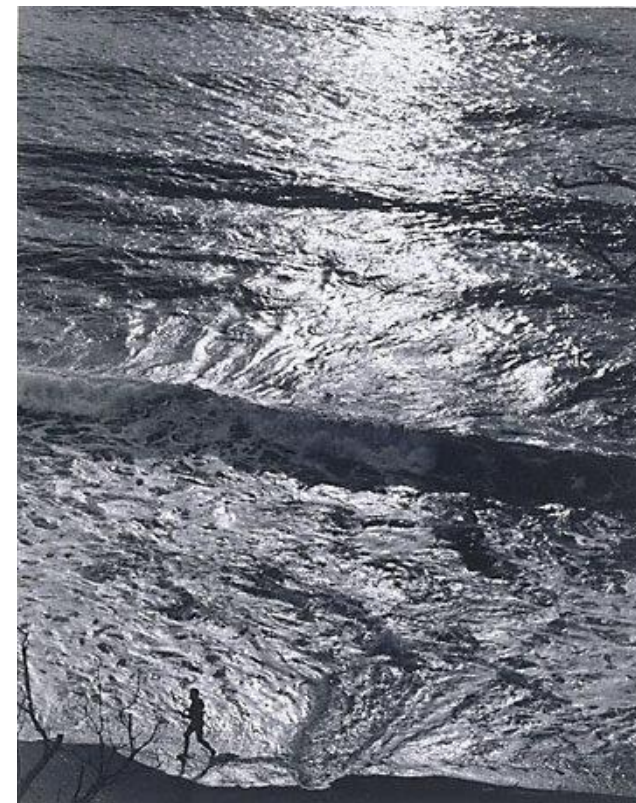
George Taylor Flying at Narrabeen, 1909. (Source: National Library of Australia)



Angophora House, Avalon, by Richard Leplastrier. (Source: Modern House)



Fin 'thruster' surfboards by Energy Surfboards, designed by Mark Richards 1987–1988. (Source: Museum of Applied Arts and Sciences)



'Sunrise at Newport' by Max Dupain, 1974. (Source: Art Gallery of NSW)



Walter Burley Griffin's Stella James House, Avalon. (Source: Robertson & Hindmarsh Architects)



Dee Why Library, 1966 Edwards Madigan Torzillo and Partners and completed in 1966. (Source: David Moore)



INXS performing at the Royal Antler, Narrabeen, 1988. (Source: *Daily Telegraph*)

Conclusion



08

8.1 Conclusion

The research and assessment of the physical landscape and setting of the Coast Walk, combined with the research associated with the place's environmental, social, Aboriginal and cultural history and heritage, suggests that there are many opportunities to create a vibrant and unique high-quality art experience that is grounded by permanent artworks and activated through seasonal programs and activities to engage and enthrall locals and tourists alike.

The community engagement conducted for this project has told us that there are many significant places associated with the Coast Walk. The community reinforced that the environment, especially the headlands, the beaches and the views and vistas are unique and contribute to the special spirit and sense of the place. The esteemed qualities of the natural environment and lifestyle associated with the Northern Beaches is something that the community want to sustain and protect. Strategic planning that both respects and conserves these values is essential.

Place-based briefs for selected sites will be developed in alignment with the Strategic Plan for public art along the Northern Beaches Coast Walk. The Strategic Plan will provide a blueprint for the delivery of cultural infrastructure that will be cherished by generations to come.

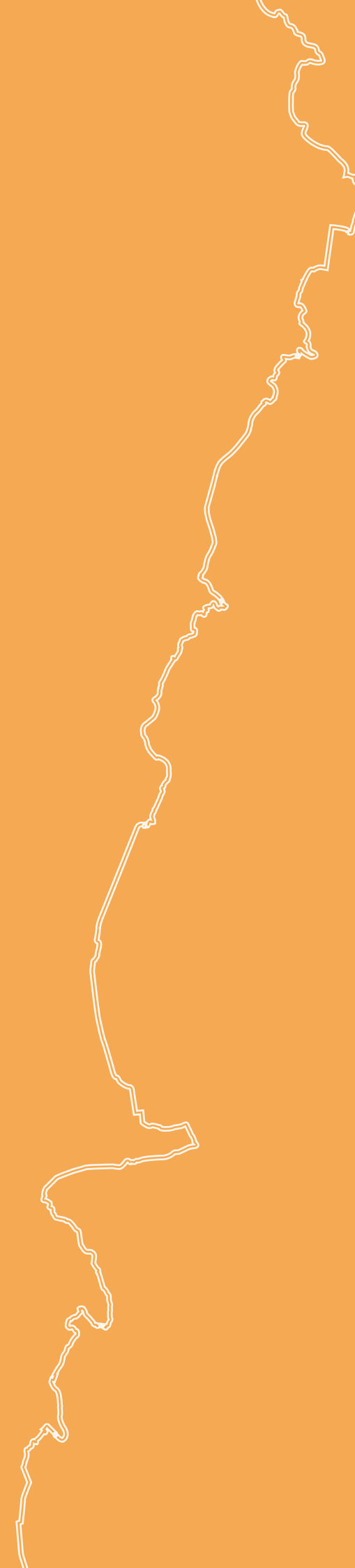
Based on the outcomes of this Scoping Study, eight key principles have been developed. These guiding principles are further explored in the Coast Walk Public Art Strategic Plan. They are as follows:

- Respect and acknowledge Aboriginal cultural heritage
- Celebrate and conserve significant natural and cultural values
- Connect places and people along the coast
- Foster artistic and cultural expression and encourage creative collaboration
- Enrich places through high quality art and design
- Interpret the history and significance of the coast
- Value artistic and cultural diversity and be inclusive
- Create a distinctive and recognisable Northern Beaches Coast Walk identity.



Midget Farrelly surfing at Palm Beach, 1964, photograph by John Witzig. (Source: National Portrait Gallery)

Appendices



Appendix A—Glossary

The following key terms are commonly used throughout the NBCW Public Art Scoping Study, Strategic Plan and Delivery Plan. They have been defined here to allow for consistency in communication and concepts across the three reports and across the NBCW project more broadly. Applicable abbreviations have been included. Usage of these terms is in accordance with the following guideline documents:

- City of Sydney Public Art Policy published by City of Sydney 2016;
- Better Placed—An integrated design policy for the built environment of New South Wales, published by NSW Government Architects Office 2017;
- NBC Draft Comms Plan for the Coast Walk project, provided to the consultant team on 6 July 2018; and
- the *Australia ICOMOS Charter for Places of Cultural Significance, 2013* (the Burra Charter).

Key Terms

Term	Abbreviation	Definition
Aboriginal Heritage Information Management System	AHIMS	A database maintained by the Office of Environment and Heritage (OEH) that includes information about Aboriginal objects, Aboriginal places and Aboriginal heritage reports registered in NSW.
Art		The product of practitioners who intend their work and activities to be seen and read as art. It embraces material and immaterial products and concepts emanating from the imaginative and creative thinking of artists, both temporary and permanent.
Arts and Cultural Activity		Work and activities undertaken by individuals, communities and organisations that are intended to be seen, experienced and read as arts and cultural endeavours.
Conservation		All the processes of looking after a place so as to retain all its cultural or natural significance. Conservation includes maintenance and may according to circumstance include preservation, restoration and adaptation and will more commonly be a combination of these.
Cultural Significance		Aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places

Due Diligence	DD	may have a range of values for different individual components, fixtures, contents and objects.
Interpretation		A code of practice established to assist individuals and organisations to exercise due diligence when carrying out activities that may harm Aboriginal objects. It sets out reasonable and practicable steps to determine whether Aboriginal objects are likely to be present in the area, whether the proposed activities would harm them and whether an AHIP application is required.
Interpretation Strategy	IS	All of the ways of presenting the cultural significance of a place. Interpretation is about the ways in which places can be presented to entertain and excite the interest of users and visitors.
Northern Beaches Coast Walk	NBCW	A high level document which seeks to identify the different opportunities to present the values and meaning of a place to the public. An IS is developed to respond to identified audiences and endeavours to set out a framework for coordinated heritage interpretation that connects with people in ways that are engaging, memorable and enriching.
Natural Significance		Coast Walk is the 36km of coastal walkway that is currently under planning and construction along the coastline of the Northern Beaches LGA. Once complete, the walkway will run from Manly to Palm Beach enabling locals and visitors to enjoy the beautiful coastline via one continuous route that links the picturesque lookouts, beaches, ocean pools, parks and villages.
Geodiversity		The importance of ecosystems, biodiversity and geodiversity for their existence value or for present or future generations, in terms of their scientific, social, aesthetic and life-support value.
		The natural range (diversity) of geological (bedrock), geomorphological (landform) and soil features, assemblages, systems and processes. Geodiversity includes evidence of the past life, ecosystems and environments in the history of the earth as well as a range of atmospheric, hydrological and biological processes currently acting on rocks, landforms and soils.

Biodiversity		The variability among living organisms from all sources (including terrestrial, marine and other aquatic ecosystems and the ecological complexes of which they are part) and includes diversity within and between species and the diversity of ecosystems.	Reconstruction		Returning a place to a known earlier state and is distinguished by the introduction of new material into the fabric.
Public Art		Public art—artistic works or activities accessible to the public. The work may be of a temporary or permanent nature and may be located in or part of a public space or facility provided by both the public and private sector. Public art can also include the conceptual contribution of an artist to the design of public spaces and facilities.	Relic		As defined under the NSW <i>Heritage Act 1977</i> any deposit, artefact, object or material that: (a) relates to the settlement of the area that comprises New South Wales, not being Aboriginal settlement, and (b) is of state or local heritage significance.
Public Realm		The collective, communal part of cities and towns, with shared access for all. It is the space of movement, recreation, gathering, events, contemplation, and relaxation. The public realm also includes streets, pathways, rights of way, parks, accessible open spaces, plazas and waterways that are physically and visually accessible regardless of ownership.	Restoration		Returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
Landscape		All the visible features of an area of land. Landscapes are also understood as complex systems where cultural relationships are developed within an ecological context, recognising the mutual and reciprocal influence of nature and culture. The term ‘cultural landscape’ refers to those areas of the landscape which have been significantly modified by human activity. Cultural landscape also sometimes refers to a living process, combining nature and human interactions ie farming, villages, mining, country towns, formal gardens, and mourning landscapes.	State Heritage Register	SHR	The State Heritage Register is a list of places and objects of particular importance to the people of NSW. The register lists a diverse range of over 1,650 items, in both private and public ownership. To be listed, an item must be significant for the whole of NSW.
			Site Sspecific Exemptions		Site specific exemptions are developed in accordance with the requirements of a particular State Heritage Item and can be approved by the Minister on the recommendation of the Heritage Council.
			Standard Exemptions		Standard exemptions apply to all items listed on the State Heritage Register. They relate to a broad range of minor development ie actions of minor nature which have little or no impact on heritage significance.
			Tree Management Strategy	TMS	A document which establishes a commitment and a future strategic direction for tree planting, protection management and maintenance.
Office of Environment and Heritage	OEH	The Office of Environment and Heritage is an office within the NSW Department of Premier and Cabinet. OEH’s primary purpose is to work with the community to care for and protect NSW’s environment and heritage, which includes the natural environment, Aboriginal Country, culture and heritage, and built heritage.	Values		The various values embodied in cultural heritage that are considered to assess significance. Values may change over time, and different people may have different values. The various values together evidence cultural heritage significance.
Plan of Management	PoM	The overarching management document for a site. A PoM is a legal document which explains how a site is to be managed and by whom, as well as setting out the strategic vision for the place.	Vegetation Conservation Area	VCA	A zone containing protected plant species including remnant native vegetation, regrowth and protected regrowth.

Abbreviations

Abbreviations	Definitions
AHC	Australian Heritage Council
AHDB	Australian Heritage Database
AHIMS	Aboriginal Heritage Information Management System
AHIP	Aboriginal Heritage Impact Permits
Burra Charter	<i>Australia ICOMOS Charter for Places of Cultural Significance, 2013</i> (The Burra Charter)
CHL	Commonwealth Heritage List
CMDR	Commander
CMP	Conservation Management Plan
CMS	Conservation Management Strategy
EPA Act	<i>Environmental Planning and Assessment Act 1979</i> (NSW)
EPBC Act	<i>Environment Protection and Biodiversity Conservation Act 1999</i> (Cwlth)
HC	NSW Heritage Council
Heritage Act	<i>Heritage Act 1977</i> (NSW)
HIS	Heritage Impact Statement
ICOMOS	International Council on Monuments and Sites
LALC	Local Aboriginal Land Council
LEP	Local Environmental Plan
NAA	National Archives of Australia
NES	National Environmental Significance
NHL	National Heritage List
NPW Act	<i>National Parks and Wildlife Act 1974</i> (NSW)
OEH	NSW Office of Environment and Heritage
RAP	Registered Aboriginal Party/ies
RNE	Register of the National Estate

SHB	Sydney Harbour Bridge
SHI	NSW State Heritage Inventory
SHR	NSW State Heritage Register