



# Connecting with Country Framework for the Mascot development – QF1, QF2, QF3, QF4

Mascot – Logos Properties

## Aknowledgment of Country

Cox Inall Ridgeway pay respects to elders past and present and to the Traditional Owners of the Eora Nation and the Lands of the Kameygal People whose lands this project sits upon.

We would like to acknowledge the participants of this project who shared their knowledge and wisdom to provide us with the intrinsic knowledge of caring for Country through stories, plants, and animals. Kameygal people are the original custodians and carers of the lands, waters, and sky Country of the Kameygal Country.

## Background

In 2022 Cox Inall Ridgeway (CIR) were procured by LOGOS Property Group (LOGOS) to undertake the engagement to inform the Connecting with Country requirement as set out by the Government Architect NSW (GANSW) for the redevelopment of LOGOS' landholdings in Mascot. CIR then identified potential Connecting with Country principles based on the GANSW Connecting with Country guidelines. CIR proposed to meet with a broad range of stakeholders ranging from individuals, Traditional Custodians, Aboriginal businesses and organisations and Local Aboriginal Lands Councils. Throughout the initial engagement period in 2022, CIR reached out to:

- La Perouse Local Aboriginal Lands Council
- Metro Local Aboriginal Lands Council
- Gujaga Foundation
- Indigigrow
- Boomalli Aboriginal Art Gallery
- Empowered Communities
- Traditional Custodians and Elders

CIR's involvement commenced with the State Significant Development Application (SSD-49734709) for the proposed multi-level warehouse and distribution centre at 297 King Street (known as QF3). As part of this project, an opportunity was identified to develop a Connecting with Country framework that provides a holistic and interconnected approach across the four landholdings to be developed by LOGOS in Mascot.

## Who are LOGOS Property Group (Logos)

LOGOS is a dynamic and growing logistics specialist with operations across 10 countries in Asia Pacific. They manage every aspect of logistics real estate, including investment management, sourcing land or facilities and undertaking development and asset management, on behalf of some of the world's leading global real estate investors.

LOGOS purchased the former Qantas lands in King Street and Coward Street (referred to as QF1, QF2, QF3 and QF4) in late 2021. The consolidated land holding comprises a total of 137,565sqm as shown in **Error! Reference source not found. 1**. LOGOS proposes to develop four large scale multi-level warehouse and distribution centres with complementary land uses across the sites.

## How this document is to be used

The intention of this document is to underpin the Aboriginal engagement that was undertaken for this project from 2022 to 2023 by CIR and understand how the feedback from community can be used to develop design elements as part of the future redevelopment of the land. This document is for the purposes of QF1, QF2, QF3 and QF4 and should not be used for any other project outside of this.

LOGOS along with their stakeholders for this project will use this framework as a guide to continuing to develop, design and execute the build for this project.

Figure 1 – LOGOS' Mascot Landholdings



Source: LOGOS 2022

### About Cox Inall Ridgeway (CIR)

Based in Sydney, CIR is one of Australia's leading First Nations full-service consultancies. We specialise in community and stakeholder engagement, strategy, policy, social research and evaluation, Connecting with Country, and PR and creative communications.

### Purpose of Connecting with Country framework

The purpose of the framework is to:

- Respond to the State Design Review Panel (SDRP) feedback for 297 King Street, Mascot
- Align with the vision of LOGOS and Traditional Custodians through storytelling and visual artistry
- Align with relevant Government policies and guidelines, and
- Use as a guide of collected information from community engagement to inform ongoing design reviews

LOGOS in partnership with the design team from Lacoste + Stevenson Architects (L+S) and Paddock Studio developed the concept plan for the development at 297 King Street, Mascot. These plans were used to allow community to have a visual understanding of the proposed design elements to:

- Set the vision, key strategic planning and urban design considerations for the site
- Understand and reflect the unique character of the site
- Identify priorities and principles to guide the build

## The Mascot Vision

This development is significant in its position on Country and its ability to be seen from the international airport, entrance into the Domestic terminal and view from Sydney Park. The large scale facades of each of the developments will face Qantas Drive and provide four proposed canvases that Aboriginal storytellers have an opportunity to tell a story of Country and visualise their connection to Country and the way in which they care for Country through art.

The Curatorial Framework prepared by Cultural Capital for the proposed public art across the four buildings pays more attention to this and sheds more light on the stories to be told through the engagement with Aboriginal community held from November 2022 to March 2023.


During 2022, a concept plan for QF3 was prepared by L+S and Paddock and presented at the first SDRP. The concept plan was then taken out to community to seek feedback regarding the potential to improve the cultural identity of the site. Community input from Aboriginal organisations and local Traditional Custodians provided information to inform:

- Building colour scheme
- Traditional plant knowledge to use on site.
- Traditional stories that had significant input into the public art strategy
- Preferred materials and materials of significance
- Understanding an ongoing model of engagement once the Connecting with Country framework had been delivered.
- Aboriginal governance to enhance protection of cultural knowledge exchange

## Site Analysis

The landholdings to be redeveloped by LOGOS comprise of four separate sites in King Street and Coward Street, Mascot referred to as QF1, QF2, QF3 and QF4. This Connecting with Country framework is intended to be applied to the future development of each site, providing a holistic approach to story telling and other future outcomes.

The site is within a significant infrastructure corridor adjacent to several major transport connections. The location is considered highly appropriate for a warehouse and distribution centre given the direct interactions with the following:

- Sydney Kingsford Smith Airport; 
- Port Botany Rail Line;
- T8 Railway Line;
- Sydney Gateway Project;
- St Peters Interchange; and
- M8 Motorway





## Aboriginal engagement

Engagement with the Aboriginal elders was held during March 2023 to ensure Aboriginal community members who have participated from November 2022 to February 2023 can see that their feedback has impacted the design features. Up to March 2023, the feedback was used to inform the following:

- Building colour scheme
- Traditional plant knowledge to use on site.
- Traditional stories that had significant input into the art strategy
- Preferred materials and materials of significance

CIR met participants on Country or via virtual methods such as phone calls or zoom meetings to include all individuals and organisations who identify and/or work on Kameygal Lands of the Eora Nation.

Across the engagement sessions we spoke with

- Aunty Barbara
- Aunty Yvonne
- Aunty Lorraine
- Uncle Steven
- Jordan Ardler
- Pamela
- Boomalli Art Gallery

Please note that CIR found securing consultation time with LaPerouse Local Aboriginal Land Council, Gujaga Foundation and Empowered communities increasingly difficult in recent months and that despite best efforts, these stakeholders were not available for engagement.

During Phase 1 engagement, CIR consulted with stakeholders to learn how the project could:

- Identify opportunities to promote and celebrate Aboriginal culture, heritage, and storytelling across the four sites within Mascot,
- Identify Aboriginal heritage and history significant to the project site,
- Identify opportunities and approaches for integration of Aboriginal cultural values within the preferred design plans such as through public art, heritage interpretation and landscaping
- Build and/or support relationships between LOGOS and key Aboriginal stakeholders around the project, and
- Embed Aboriginal perspectives and voices throughout the project

During Phase 2 engagement, CIR sought consultation with broader stakeholders to test the project's design concepts as well as collecting overall feedback on the project and our proposed approach to Country. Phase 2 engagement was undertaken in April 2023.



## Approach to developing the framework

CIR used best practice when engaging with the Aboriginal community. Community were asked to participate through a series of emails and phone calls. We spoke to Traditional Custodians who had rights to speak on behalf of Country and who represented the lands upon which this project sits upon.

There was a series of questions that were put to the community and the feedback and answers really helped to develop the design concepts before it was submitted to the SDRP.

CIR wanted to speak to community leaders to understand the stories within Country, how that can be best reflected in the series of artwork being commissioned and also with the landscape using the right plant species that again best reflects Country. We did try to contact multiple stakeholders but for reasons out of our control they were unavailable.



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# **Project Principles**

## What does Connecting with Country mean for the Project?

As part of the SDRP process, CIR used its knowledge and expertise of Aboriginal elders to inform the design process and initiatives on behalf of LOGOS.

Connecting with Country means being able to see design elements on a building that relate to Country through what we heard from consultations with Traditional Custodians. LOGOS appreciates and respects the voices that represent Country and have attempted to build a modern building that is shaped by Country and the Traditional uses and values.

## Design Outcomes

LOGOS have used the knowledge from Traditional Custodians to understand how to develop culturally informed design elements that will benefit the four Mascot sites to be developed. LOGOS have used 3 design initiatives and they include:

Key Elements	What we understand/our inspiration?
1. Aboriginal Voices	<ul style="list-style-type: none"> <li>• “Important that the stories that are included in the artwork are told by people from the surrounding country, and not from outsiders”.</li> <li>• language, cultural protocols, and traditional knowledge</li> <li>• “Storylines from Kurnell to Liverpool”</li> <li>• Water a very important element for the local community – sustaining – saltwater people.</li> <li>• Potential for the art strategy to select ‘artists first’ rather than dictate what story should be told through the artworks. A local voice.</li> </ul>
2. Traditional Flora	<ul style="list-style-type: none"> <li>• Mangroves</li> <li>• Ironbark (Corymbia sp.)</li> <li>• Matrush (Lomandra longifolia)</li> <li>• Flame Tree (Brachychiton acerifolius)</li> <li>• Bloodwoods (Corymbia gummifera)</li> <li>• Fig trees (Ficus rubiginosa)</li> <li>• Coastal Wattle (Acacia longifolia) –</li> <li>• Bracken Ferns (Pteridium esculentum)</li> <li>• Sasparilla (Hardenbergia violacea).</li> <li>• Pigface (Carpobrotus glaucescens).</li> <li>• Boronia (Boronia pinnata).</li> <li>• Gynea Lilly (Doryanthes excelsa)</li> <li>• Christmas Bells (Blandfordia nobilis)</li> </ul>
3. Colours that relate to Country	<ul style="list-style-type: none"> <li>• Sandstone – key for a ‘blackboard’ of stories</li> <li>• Sand / Sand dunes. The sand of the area was noted as quite white.</li> <li>• The earth - Earthy colours / browns / mustards / skin colours / blacks and greys</li> <li>• The ocean – Blues (this seemed less preferred than earthy colours)</li> <li>• Ochres – white, yellow, and copper</li> <li>• Colours of the bush – the greens, reds and pinks, yellows, creams</li> <li>• The middens vibrant blue, purple and white of discarded shells.</li> <li>• Mangroves</li> <li>• Coral Trees (red flowers)</li> <li>• Stringy-bark</li> <li>• Angophora (copper bark)</li> </ul>



## The Mascot development - how early considerations of Country have informed design concepts of the sites

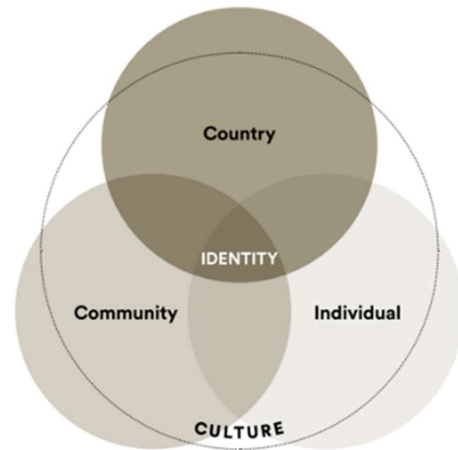
Figure 1: Interrelationships between Country, community, and individuals (GANSW 2020)

These developments are unique in the fact of where they are situated and the ability to pay homage to Aboriginal custodians of the Kameygal people of the Eora nation.

The developments have the ability to use various

Connecting with Country mechanisms such as:

- Traditional planting that represents Country
- Traditional language to name buildings
- Use storytelling through art, signage, and wayfinding
- Aboriginal employment and procurement opportunities which could align to LOGOS' RAP (Reconciliation Action Plan)
- Using colours and materials that represent Country
- Embedding traditional sustainability practices into the design and waste services



## Alignment with GANSW Framework

### LOGOS IS COMMITTED TO COUNTRY THROUGH ALIGNING THE PROJECT WITH THE GANSW CONNECTING WITH COUNTRY FRAMEWORK PRINCIPLES

The Framework outlines the seven key principles which will guide the project approach through its lifespan:

1. *We will respect the rights of Aboriginal peoples to Indigenous cultural intellectual property, and we will support the right of Country to be cared for.*
2. *We will prioritise Aboriginal people's relationship to Country, and their cultural protocols, through education and enterprise by and for Aboriginal people.*
3. *We will prioritise financial and economic benefits to the Country where we are working, and by extension to the Traditional Custodians of that Country.*
4. *We will share tangible and intangible benefits with the Country where we are working, and by extension the Traditional Custodians of that Country, including current and future generations.*
5. *We will respect the diversity of Aboriginal cultures, but we will prioritise the local, place-specific cultural identity of the Country we're working on. Aboriginal people will determine the representation of their cultural materials, customs, and knowledge.*
6. *We will prioritise recognition and responsibility of Aboriginal people, supporting capacity building across Aboriginal and non-Aboriginal communities, and across government project teams.*
7. *We will support Aboriginal people to continue their practices of managing land, water, and air through their ongoing reciprocal relationships with Country. We will create opportunities for traditional first cultures to flourish.*

This Framework adapts and expands the principles from the GANSW's Draft Connecting with Country Framework, to further explore how they may be both embedded and realised in relation to:

- What they mean for how the Project team operates and what it commits to
- What they mean for design considerations

It is recommended that all Project and design teams review the principles and corresponding commitments to ensure that the design approach for the remaining sites (QF1, QF2 and QF4) are aligned with Country-positive outcomes.

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*PRINCIPLE 1 – WE WILL RESPECT THE RIGHTS OF ABORIGINAL PEOPLES TO INDIGENOUS CULTURAL INTELLECTUAL PROPERTY, AND WE WILL SUPPORT THE RIGHT OF COUNTRY TO BE CARED FOR*

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GANSW Principles for Action	Project Specific Principles	Design Specific Principles
<i>Connect with Country through first languages in collaboration with local community groups and their recognised Aboriginal knowledge-holders</i>	The team commits to working with Traditional Knowledge holders and to prioritising traditional knowledge of the contemporary site	The project will consider how first languages could contribute to a stronger sense of cultural inclusion and space through: <ul style="list-style-type: none"> <li>• Signage</li> <li>• Architecture</li> <li>• Public art</li> <li>• Featured landscapes</li> </ul>
<i>Incorporate shared histories of cultural landscapes into Project design principles</i>	The team commits to building relationships with Aboriginal peoples and considering the range and diversity of Aboriginal stakeholders who may have a voice in this project	The project will consider how to create spaces and places for multiple stories, voices, and histories through design approaches

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*PRINCIPLE 2 – WE WILL PRIORITISE ABORIGINAL PEOPLE’S RELATIONSHIP TO COUNTRY,  
AND THEIR CULTURAL PROTOCOLS, THROUGH EDUCATION AND ENTERPRISE BY AND FOR  
ABORIGINAL PEOPLE*

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GANSW Principles for Action	Project Specific Principles	Design Specific Principles
<i>Include impacts to Country and culture when evaluating economic, environmental, and social benefits and disadvantages of the project</i>	LOGOS commits to: <ul style="list-style-type: none"> <li>• Drawing on consultation outcomes from previous activity to inform the approach where direct engagement is not possible</li> <li>• Elevating the role of Aboriginal knowledge holders in advising on how we respond to cultural practices</li> <li>• Spending time with knowledge holders to learn about cultural practices (where appropriate) in a two-way learning relationship</li> </ul>	The project will consider how to respond to cultural practices by potentially: <ul style="list-style-type: none"> <li>• Acknowledging the role of water and its significance in the design approach as way to encourage places to be used for gathering and communicating</li> </ul>
<i>Ensure financial benefits of the project are shared with community</i>	LOGOS commits to: <ul style="list-style-type: none"> <li>• Establishing a governance model where those who have authority to speak for Country are engaged in key decisions</li> <li>• Ensuring that Country is left stronger than it was before through the project by including Country as a key consideration in any formal approaches to risk management</li> </ul>	The project will consider how to embed principles of environmental sustainability in the design including through: <ul style="list-style-type: none"> <li>• Restoring native plants to the precinct and ‘rewilding’</li> <li>• Consider how to build in more connectivity through the precincts- how can areas</li> </ul>

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*PRINCIPLE 3- WE WILL PRIORITISE FINANCIAL AND ECONOMIC BENEFITS TO THE COUNTRY WHERE WE ARE WORKING, AND BY EXTENSION TO THE TRADITIONAL CUSTODIANS OF THAT COUNTRY*

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GANSW Principles for Action	Project Specific Principles	Design Specific Principles
<i>Include impacts to Country and culture when evaluating economic, environmental, and social benefits and disadvantages of the project</i>	<p>LOGOS commits to:</p> <ul style="list-style-type: none"> <li>Clearly outlining where the financial and economic benefit is to Country (beyond engagement fees) and how it can support Traditional Owners and knowledge holders gain from this development.</li> <li>Establishing a governance model where those who have authority to speak for Country are engaged in key decisions</li> <li>Ensuring that Country is left strong than it was before through the project by including Country as a key consideration in any formal approaches to risk management</li> </ul>	<p>The project will consider how to embed principles of environmental sustainability in the design including through:</p> <ul style="list-style-type: none"> <li>Restoring native plants to the precinct and ‘rewilding’</li> <li>Consider how to build in more connectivity through Aboriginal project governance</li> <li>Ensuring that stories from Country are told through knowledge holders endorsed by Traditional Custodians</li> <li>Using the Art Strategy to ensure that this feedback is linked into social and economic benefits for community</li> </ul>

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*PRINCIPLE 4 – WE WILL SHARE TANGIBLE AND INTANGIBLE BENEFITS WITH THE COUNTRY WHERE WE ARE WORKING, AND BY EXTENSION THE TRADITIONAL CUSTODIANS OF THAT COUNTRY, INCLUDING CURRENT AND FUTURE GENERATIONS*

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GANSW Principles for Action	Project Specific Principles	Design Specific Principles
<i>Develop indicators to measure impacts to Country and culture during project formation</i>	LOGOS commits to: <ul style="list-style-type: none"><li>• Considering and learning what success looks like in terms of the health and wellbeing of Country</li></ul>	The project will consider how to support the health and wellbeing of Country throughout the project. This may be through: <ul style="list-style-type: none"><li>• Bringing back native plant life through regenerating and creating green spaces</li><li>• Celebrating the significance of water in the design</li></ul>



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*PRINCIPLE 5 –WE WILL RESPECT THE DIVERSITY OF ABORIGINAL CULTURES, BUT WE WILL  
PRIORITISE THE LOCAL, PLACE-SPECIFIC CULTURAL IDENTITY OF THE COUNTRY WE’RE  
WORKING ON. ABORIGINAL PEOPLE WILL DETERMINE THE REPRESENTATION OF THEIR  
CULTURAL MATERIALS, CUSTOMS, AND KNOWLEDGE*

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GANSW Principles for Action	Project Specific Principles	Design Specific Principles
<i>Build deeper relationships with First Nations stakeholders communities and incorporate enterprise opportunities for Aboriginal businesses (local and beyond, existing and emerging) at all stages through the project life cycle, including future opportunities</i>	<p>LOGOS commits to:</p> <ul style="list-style-type: none"> <li>• Ongoing engagement as early as possible with community members and relevant stakeholders</li> <li>• Setting up relationships that are respectful (i.e. moving beyond just consultation to ‘active listening’)</li> <li>• Considering how Aboriginal business may be engaged through the project. For example: employment during construction and operation of the various warehouse developments</li> </ul>	<p>The project will consider:</p> <ul style="list-style-type: none"> <li>• How the design of buildings (workplace typology) can facilitate growing entrepreneurship and business development in Mascot (particularly digital businesses)</li> </ul>

The background features a large, dark blue number '2' centered in the upper half. Behind the number and text are several overlapping organic shapes in shades of red and grey. The top half of the image is dominated by a large red shape, while the bottom half is a lighter, more textured grey. The overall aesthetic is modern and minimalist.

# 2

## **Project Governance**

## Aboriginal Knowledge Holders (Aboriginal Governance)

To ensure that Indigenous voices are captured and included at all stages of the Project, stakeholders were asked to provide broad advice on how the project could include Aboriginal Governance structures to embed local knowledge and advice into the project throughout its lifecycle.

Stakeholders noted that doing this successfully is key to ensuring that both the project and the operational assets are welcoming and inclusive for all Aboriginal people. Aboriginal Governance Stakeholders suggested several initiatives as to how the project could embed Aboriginal Governance principles into future stages, including:

- Building an Elders-in-Residence model into the Project,
- Developing an Indigenous Advisory Panel, and
- Rolling out Cultural Awareness Training to those teams will potentially work with the Aboriginal Advisory Panel.

The common thread connecting these suggestions is that they are Aboriginal-led initiatives with intended outcomes of:

1. Embedding Aboriginal voices throughout the project's lifecycle, and
2. Building cultural competency into both the project and LOGOS more broadly.

These initiatives are explored further below.

### Elders Advisory Group Model

Several stakeholders suggest that LOGOS consider adopting an Elders-in-Residence initiative to help guide the Project as it progresses. An Elders-in-Residence model aims to facilitate unique support and learning across an organisation/project by embedding senior cultural knowledge holders to guide and provide advice as relevant. In practice, this typically involves having Elders embedded into an organisation/project on a semi-regular basis, whose role also includes supporting and meeting with members of the organisation/project.

This model promotes and legitimizes the role of Elders as supportive pillars and cultural knowledge holders within organisations/projects. An Elder-in-Residence program is an avenue for the provision of cultural knowledge and advice whilst promoting the education of Aboriginal culture and knowledge and expertise.

Elders Advisory Group can provide value through:

- Providing high-level advice and support for Aboriginal cultural activities or projects,
- Enhancing cultural perspectives, sharing wisdom and teachings, and promoting awareness of cultural traditions, traditional language, and ceremony, and
- Acting as a mentor to individuals and the wider organisation community by providing guidance and consultation.

Elders who participate in such a program are typically senior and respected members of their community with strong cultural knowledge and authority. Any Elder who participates in this model must be remunerated for their time.

From a logistical perspective, stakeholders suggested that the advisory committee should:

- Comprise at least three (3-5) Elders of diverse gender identities.
- Reflect a range of knowledge holders (eg. One Elder might have specialist knowledge on trees and horticulture while another might have in-depth knowledge of ceremony and tradition), and

- Be actively and transparently engaged and invited to provide input on the project at all stages and have the self-determination to decide where Indigenous inputs and perspectives may benefit the Project.

In order to establish an Elders-in-Residence model for the project, LOGOS should:

- Identify any internal barriers to establishing the initiative,
- Secure funding for the model and agree on remuneration rates for the Elders (note: the remuneration fee should be decided in consultation with the Elders),
- Develop criteria for the types of experience and knowledge required of an Elder to advise on the Project (note: this should be done in consultation with a suitably qualified advisor),
- Determine the schedule in which the Elders-in-Residence will be consulted for the Project (note: the schedule should be decided in consultation with the Elders), and
- Consider rolling out cultural training to relevant teams within the Project to ensure that the Elders-in-Residence are entering a culturally safe space.

### Cultural Awareness Training

Cultural awareness training typically aims to improve the cultural competency of an organisation through immersive training and education of Indigenous history and ways of knowing, being, and learning. Ultimately, cultural awareness training should increase the personal and organisational cultural safety of an organisation, in turn making it a safer place for Indigenous people to be included. This training is a continuum of learning that begins with foundational cultural awareness training as a building block for further education and experiential learning towards cultural safety.

As the project will require further Indigenous engagement through an ongoing Aboriginal advisory panel and will ideally result in all project teams and consultants developing their own relationships with Indigenous businesses/stakeholders independent of CIR, stakeholders asserted that all Project team members may benefit from cultural awareness training, particularly in relation to:

- LOGOS in developing effective relationships with Indigenous stakeholders.
- First point of contact should be with the Elders Advisory Group who were apart of the initial engagement on this project

There are many providers of Indigenous cultural awareness training who can deliver such sessions both online and face-to-face. Stakeholders commented that cultural awareness training is an endorsement from organisations that they are committed to creating safe spaces for Indigenous people, contributing to the national reconciliation agenda, and establishing a platform for listening to Indigenous history and perspectives.

### Aboriginal People and Public Spaces

Best practice place-making in Aboriginal communities and culture directly impacts the uses and enjoyment of public space. In addition to stakeholder feedback, CIR has undertaken high-level research to provide context around Aboriginal people and public space. Australia's Aboriginal people have a particular affinity with public spaces, gathering as communities and families to socialize and undertake cultural activities and business in spaces that are open to all. Aboriginal people's concepts of space and place can be different from western notions of the environment.