

MAPPING BOODJAR
WALYALUP FREMANTLE





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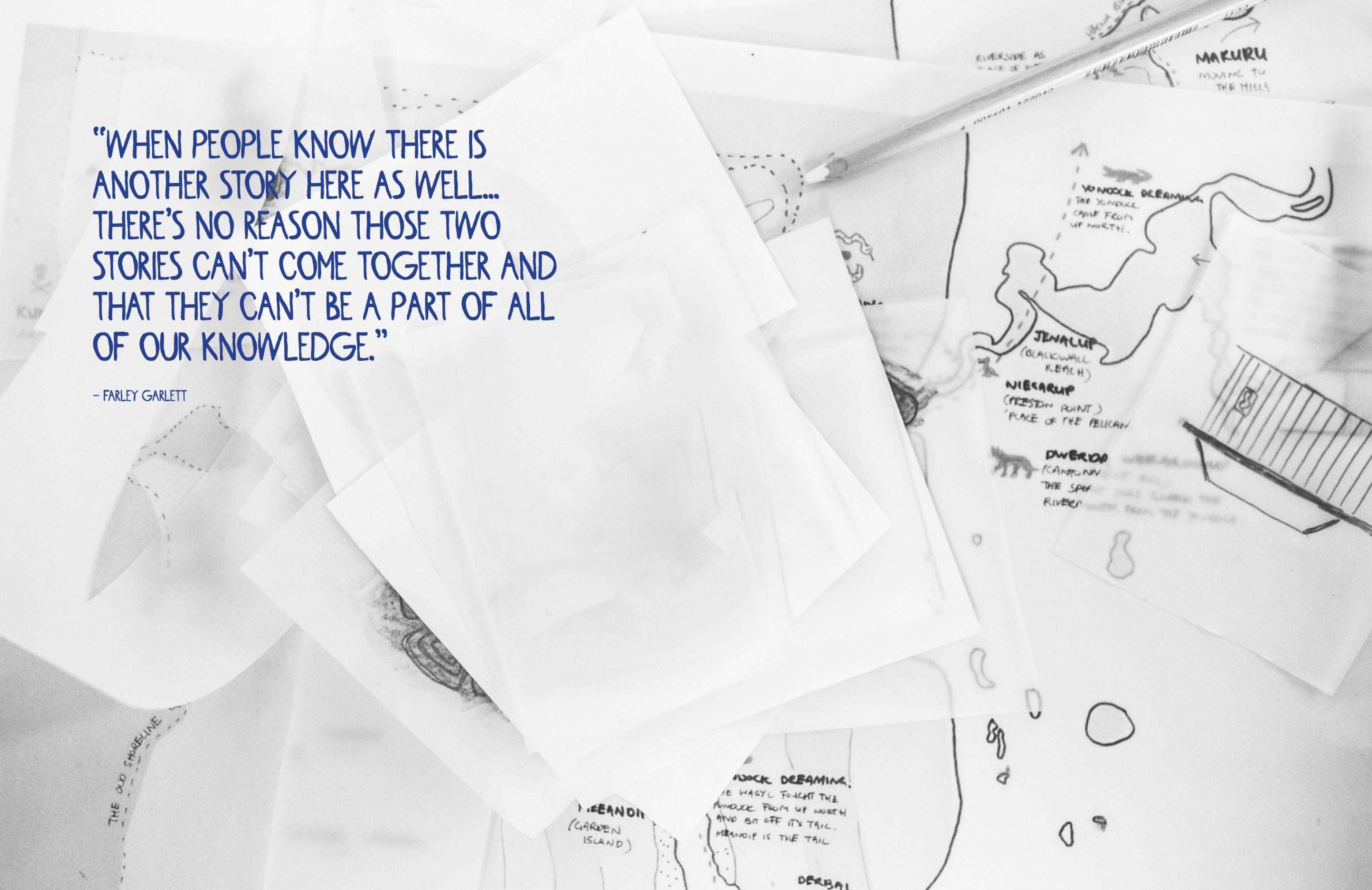
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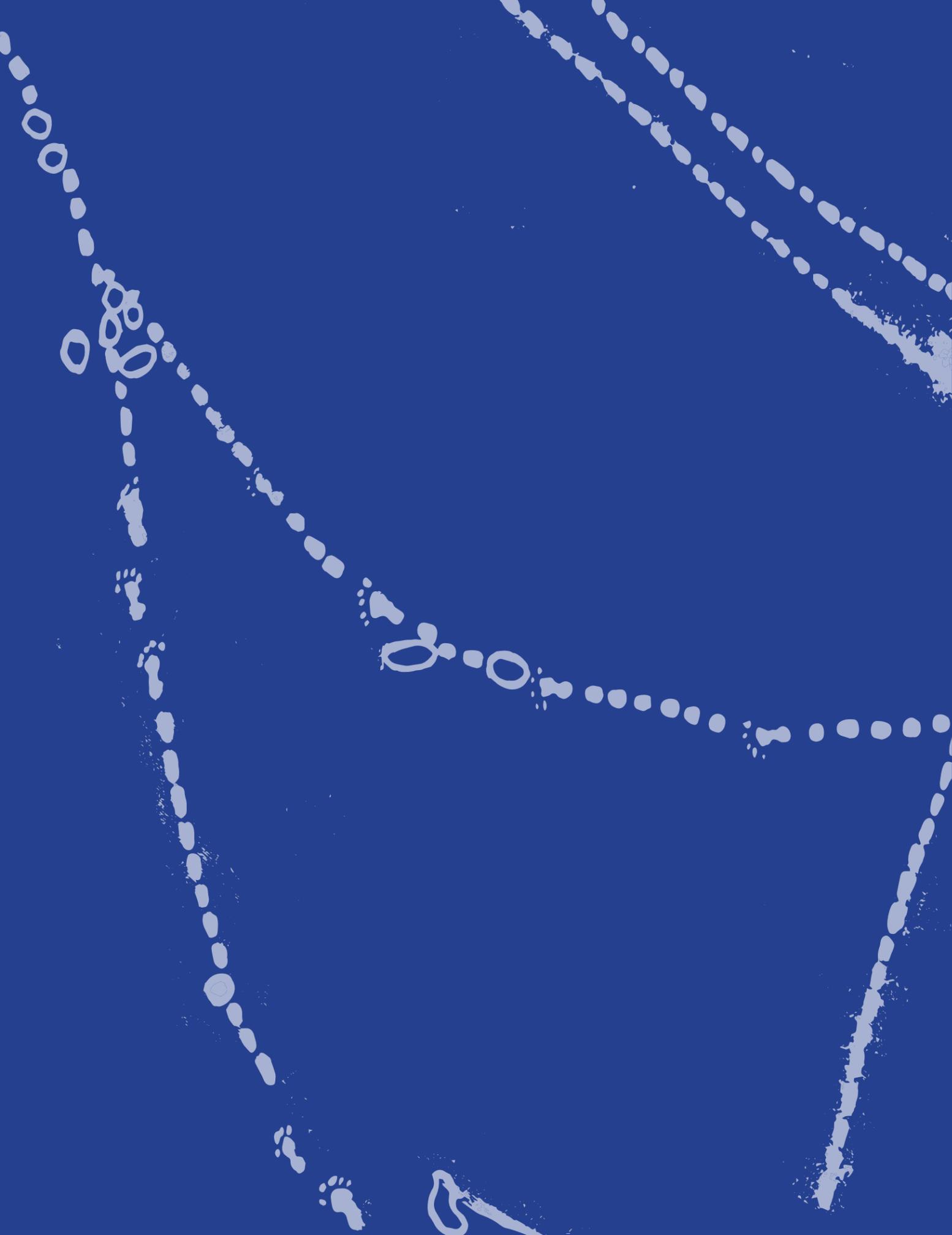
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"WHEN PEOPLE KNOW THERE IS ANOTHER STORY HERE AS WELL... THERE'S NO REASON THOSE TWO STORIES CAN'T COME TOGETHER AND THAT THEY CAN'T BE A PART OF ALL OF OUR KNOWLEDGE."

- FARLEY GARLETT





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Noongar Word List

KAYA KAYA KAYA

WELCOME

Kaya kaya kaya, hello hello hello.

Koora yey benang kalyakoorl nitja nyung Boodjar. From the past, the present and the future, we acknowledge the Elders, our teachers, and our leaders. They are the archives, libraries and keepers of the language, culture, stories of the Whadjuk people.

Nih, nyinning, kitkit kaartjin nyulluk waangkiny. Listen, sit, laugh, and learn about our language, that is passed down through oral traditions, story, and art.

Yeye alidja djineng kylie, kulbardi, yoorn njamin nyung mangkatj wer borda wer kuliny nitja. Over there on the green grass the bobtail roams and like the flight of the boomerang, the Magpie flies across the river and feeds on the sweet banksia fronds.

Djinang moombaki kep worl. Nitja ngaank, boorong nyung boodjar nyulluk boodjah nitja noonook boodja. Nitja nyung mia nitja noonook mia. Nyulluk wortkoorl boodjar. Look up and down the land to where the river meanders and meets the horizon. Look at the sun which warms the land and feel the rain which nourishes and encourages growth.

Nidja nyung boodjar. This is my country.

Nidja Noonook boodjar. This is your country.

Nidja Nyulluk boodjar. This is our country.

- Freda Ogilvie (Whadjuk Noongar Elder)



ACKNOWLEDGEMENT

We thank Auntie Freda for her Welcome, and pay our deepest respects to the Whadjuk Noongar Elders and leaders who have shared their knowledge through this project, particularly Neville Collard, Herbert Bropho, Farley Garlett, Freda Ogilvie, Gladys Yarran, and Connie Collard. It is a privilege to spend time with you on Whadjuk Noongar Boodjar.

With you, we looked up and down the river, out across the Derbal Ngara to Wadjemup, we listened with our hearts, we heard you speak with the birds and felt Boodjar around us. The map is incomplete without your voice to tell the history and life of this Boodjar.

We extend this acknowledgement and pay our respects to all Traditional Custodians of Walyalup Fremantle and surrounds. We pay our respects to all Elders and leaders, past, present, and emerging. Your knowledge and wisdom has and will continue to ensure Boodjar is heard.



"YOU WON'T FIND A LOT OF THESE STORIES IN BOOKS, THEY'RE NOT WRITTEN DOWN AND THAT'S PART OF THE RELATIONSHIP BUILDING, WITH RELATIONSHIP AND RESPECT WHICH RECONCILIATION AUSTRALIA IS TALKING ABOUT. YOU REALLY NEED TO SIT DOWN AND TALK TO PEOPLE AND BUILD THAT FRIENDSHIP AND RELATIONSHIP SO YOU CAN HEAR THESE STORIES"

– FREDA OGILVIE

In 2019 a group of Noongar community members, Noongar led organisations, spatial practitioners and academics developed a Noongar led cultural mapping project Mapping Boodjar: Walyalup Fremantle. This project was born out of the understanding that while European cartographic representations of Western Australian landscapes are a powerful visual manifestation of spatial understanding of place, this perspective is rarely, if ever an Aboriginal perspective. Settler mapping of Walyalup Fremantle is an example of this bias. It has historically disregarded Noongar knowledge when representing land and urban landscapes, resulting in a limited understanding of the complexities and interconnectedness of physical elements, social structures, memories, and the deep histories of place.

Mapping Boodjar aimed to document and visualise Whadjuk Noongar knowledges and language within an urban landscape. The Walyalup Fremantle cultural mapping project is a reconciliation process in practice.

This project also aimed to continue the cultural mapping methods undertaken with remote and regional Aboriginal communities as part of the Ngurrara Canvas II¹, The Yiwarra Kuju (The Canning Stock Route Project)², the Yawuru³ and Murujuga cultural management plans⁴, and the cultural mapping undertaken within the suburban landscape of The University of Western Australia⁵. The project draws on this knowledge to further understand the contemporary issue of truth telling and decolonising within the

built environment.

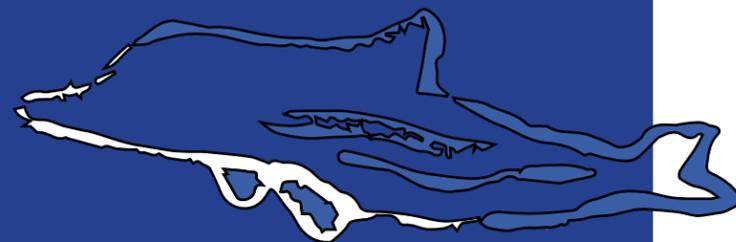
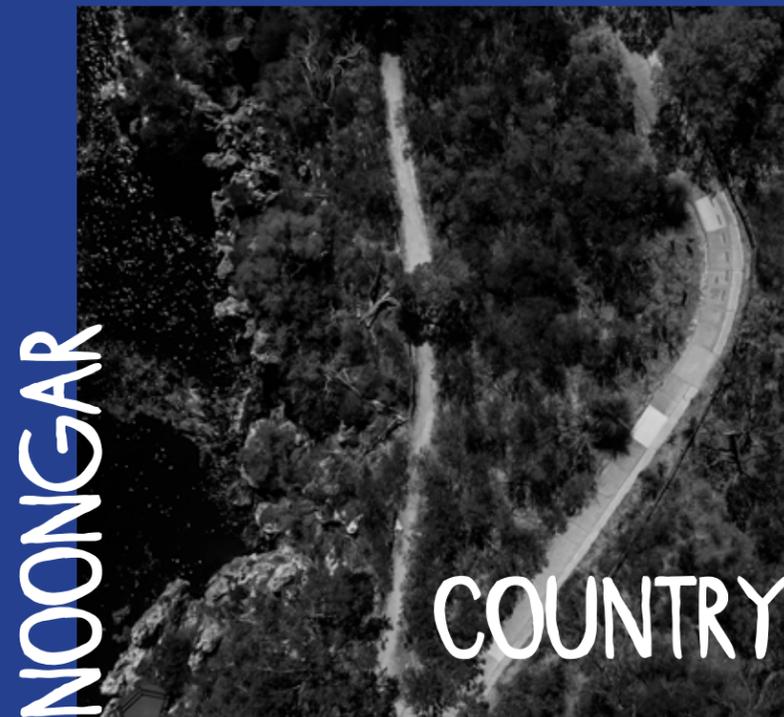
This book is a visual and written record of the Mapping Boodjar process. It prioritises the directions and words of Elders through using extensive quotes and pictures of key moments and outcomes of collaborative sessions. It shares Noongar knowledge that is culturally safe for all those who work, live in and visit Walyalup Fremantle.

Mapping Boodjar: Walyalup Fremantle received financial support through the inaugural AIATSIS Indigenous Research Exchange Grant scheme and in 2021 created a hand painted map which visualised the cultural knowledges of a key group of Whadjuk Noongar Elders.



PROJECT BACKGROUND

NOONGAR BOODJAR



Barbara Bynder - Artist / Anthropologist at Karrda Pty Ltd

Walyalup Fremantle is located on Whadjuk Noongar Boodjar and is known to Noongar people as Midgegooroo's Boodjar. At the time of settlement, the Boodjar that Midgegooroo and his family owned was called Beeliar. The Beeliar is a vast stretch of land that encompass the southern side of the river mouth and begins at Walyalup Fremantle, moves south towards Rockingham, east to Armadale and North along the Canning River and follows the Derbal Yerrigan (Swan River) back to Walyalup Fremantle. On the northern side of the Derbal the land was occupied by Yellagonga and his family whose Boodjar was called Mooro. The Derbal Yerrigan divides the two Boodjar and is significant to both Midgegooroo and Yellagonga's people.

The Derbal Yerrigan is registered as a site of significance with the Department of Aboriginal Affairs. Whadjuk and other Noongar people believe that the Derbal Yerrigan is the home of the creation serpent known as the Waarkal. Noongar people believe that the tributaries, hills, and valleys that run off the Derbal Yerrigan were made by the Waarkal on his journey of creation. These stories connect Walyalup Fremantle to other parts of the Noongar nation thereby bringing a myriad of songlines, stories and sites along the river to connect Noongar people and other Aboriginal nations.

The section of the river where Walyalup Fremantle is located, is called Derbal Ngara (river mouth) and is host to many Whadjuk Noongar stories that since time immemorial have maintained and sustained Whadjuk Noongar people.

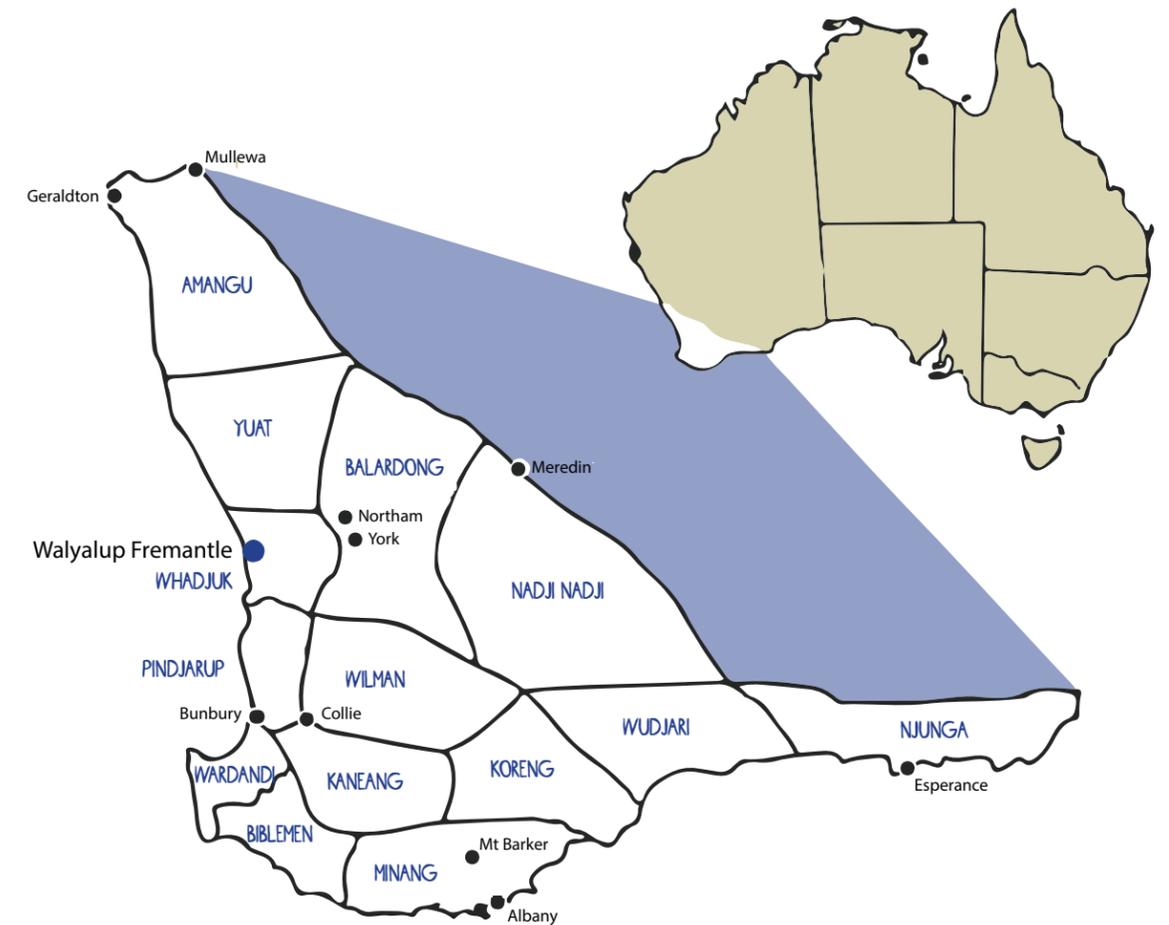
“THIS IS BOODJAR. THIS IS WHERE WE LIVE. THIS IS HOW WE UNDERSTAND THE COMPLEXITY AND DIVERSITY OF A LIVING LANDSCAPE. DESPITE THE ONSET OF MODERNITY AND SOCIAL CHANGE, ADAPTATION AND EVOLUTION, THIS LIVING LANDSCAPE CONTINUES TO MAINTAIN AND SUSTAIN THE LIVES OF WHADJUK NOONGAR PEOPLE AND THOSE WHO HAVE CHOSEN TO SHARE THE LAND WHERE WE LIVE AND WORK.”

–BARBARA BYNDER

Despite the changes that have occurred since colonisation, Boodjar maintains its importance to Noongar people because of their responsibility and obligation to ‘care for country’. Whadjuk Noongar people’s health, wellbeing, sense of identity and belonging are nurtured and developed through connection to country. Walyalup Fremantle’s sense of belonging and identity relies on the ongoing connection that Whadjuk Noongar Elders have described for this cultural map.

For the Whadjuk Noongar Elders group who participated in this project it is important for non-Noongar people to understand the significance of connection to country and to hear the voice of Noongar people telling stories of Boodjar. The ancient methodology of telling stories provides an opportunity to understand culture, heritage, people and Boodjar of the Whadjuk Noongar nation. This is done in the spirit of reconciliation, exploring a sense of belonging.

The cultural map holds many stories of living Whadjuk Noongar Elders. Their voices permeate the landscape with pre-history, first contact, belonging, identity, and connection to country. It is with pride that the Whadjuk Noongar Elder group share with you their understanding of Boodjar through connection to Boodjar that visualises trails linking story to place.



Map showing Noongar groups in Western Australia
Source: SWALSC

NOONGAR WAANGKINY



"IF YOU TALK ABOUT LANGUAGE, LANGUAGE DEFINES YOU AS A PERSON... MOST LANGUAGE GROUPS AROUND AUSTRALIA, ONCE THEY START SPEAKING THEIR LANGUAGE YOU KNOW WHERE THEY COME FROM SO THAT'S HOW IMPORTANT LANGUAGE IS."

-FARLEY GARLETT

Denise Smith-Ali, Senior Linguist at the Noongar Boodjar Language Cultural Aboriginal Corporation (Noongar Boodjar Language Centre / NBLCAC)

For the language on the Walyalup map... we followed what the Elders interpretation of language. There is a standard orthography that the Language Centre uses. Elders decided back in the 70s how to write the language. We brought a bit of that into creating the map. We also know that the Elders want to use some of their own words that are spoken with natural speech. We sit down and we sift through those words and we cross-check everything, marrying their words together with the current orthography that we use.

I find language is a healing process. A good process for the future generations. The Walyalup Fremantle map can be used as an educational tool for showing and teaching language. Language is a very important way of maintaining and reviving.

The Walyalup Fremantle Mapping Boodjar project recognises that there were fifteen or more dialects in Noongar country. Over the years Noongar language has changed so that today we mostly work with three main dialects in addition to the standard orthography:

Kongal-boyal (South-eastern): from Denmark and Albany in the far South, east probably as far as Esperance and Ravensthorpe, and then North through what is now the wheatbelt.

Djiraly (Northern): around Perth and on the coastal plain, north to the Moore River, inland to New Norcia and east through what is now the wheatbelt.

Kongal-marawar (South Western): Murray River east to Kojonup and south to Augusta.

“THIS IS JUST TAKING US BACK TO WHAT WE USED TO DO, ITS REALLY NATURAL THAT YOU’VE GOT SOMEBODY THAT’S OLDER THAN YOU THAT’S STANDING UP AND TELLING THEIR STORIES, AND AS A SENIOR WHADJUK MAN I’M ACTUALLY LISTENING TO SOMEBODY OLDER THAN ME TELLING ME THOSE STORIES, AND I’M LEARNING THEM AGAIN YOU KNOW. FOR ME ITS GOOD, ITS ALSO GOOD HAVING NON-ABORIGINAL PEOPLE THERE WITH US LEARNING THE SAME STORIES AT THE SAME TIME”

- FARLEY GARLETT



MAPPING BOODJAR



PROCESS

NOONGAR LED

"...its open to everyone to have a right to have a discussion but you can't go past the foundation where the Elders who put those rules in place because they've been guided by the ancestors to tell the story."

- Shane Hansen

"...reckon its time for us Elders to get together and make a big map, big one, and big canvas one because when these Elders are gone, the image in here (pointing to head) is gone with them, you know."

-Herbert Bropho

"The project team agreed to use the Noongar cultural governance process, taking an Elders First approach and following the Noongar philosophy of 'right people, right place'. For this project Neville Collard, a senior Whadjuk Noongar Elder, led the process and influenced the methodology based on his interpretation of sharing cultural knowledge."

- Barbara Bynder

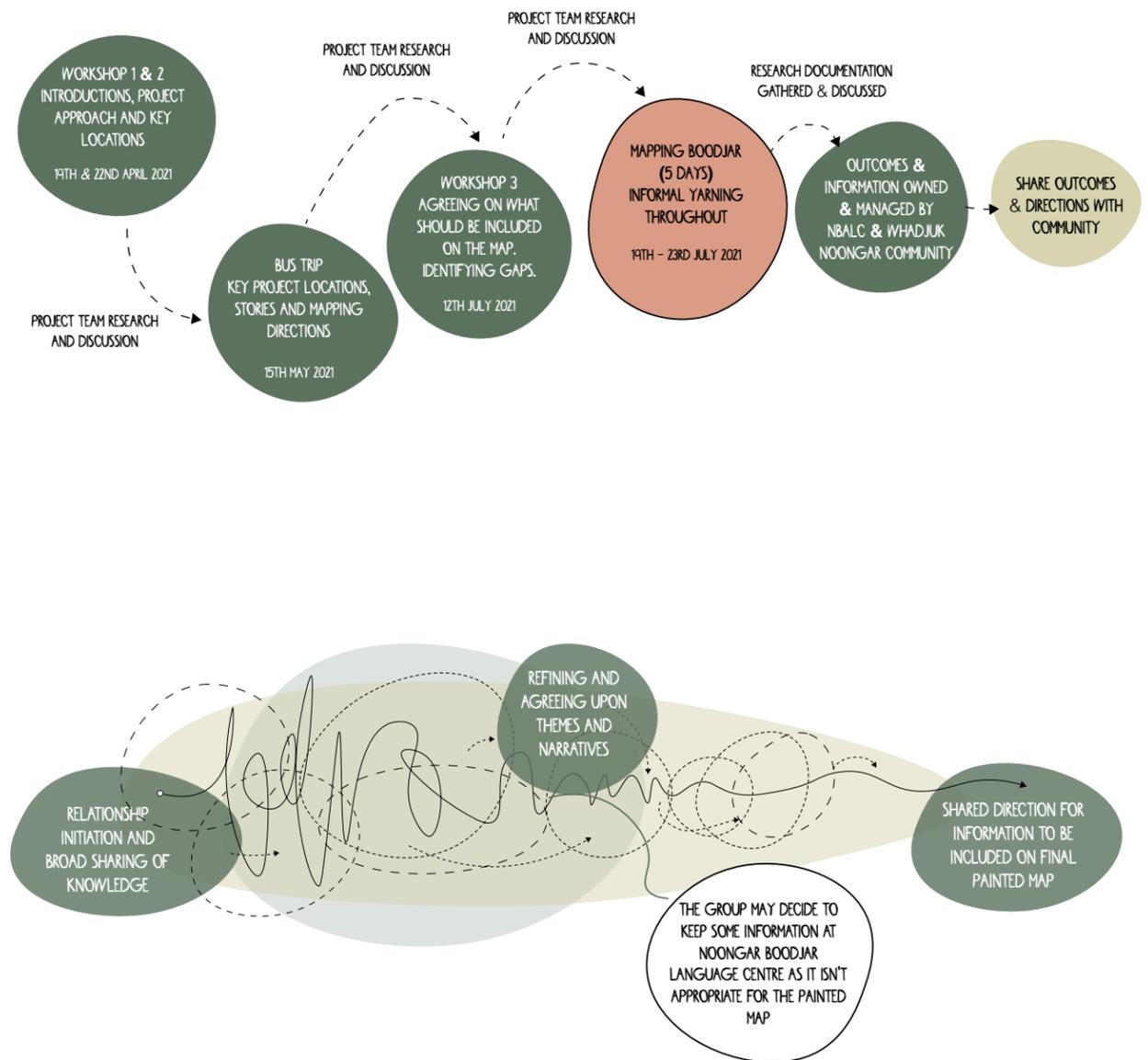
METHOD

Mapping Boodjar: Walyalup Fremantle is grounded in the Kaart (Head) Koort (Heart) Waarnginy (Talking) (KKW) framework⁶ and embedded in the concept of reconciliation. The KKW framework was developed by the Whadjuk Elders, Richard Walley and the Metropolitan Redevelopment Authority. It applies the life cycle of the Noongar Six Seasons methodology for authentic consultation, participation and engagement. The aim of the KKW is to embed Indigenous theory, methodology and method of Whadjuk Noongar culture into the strategic design of the project. The KKW is focused on connection to Country and promotes Indigenous identity, belonging, knowledge sharing and using the values and value systems of Whadjuk Noongar culture for projects on Whadjuk Noongar Boodjar.

Framed by KKW, Mapping Boodjar: Walyalup Fremantle undertook a collaborative process led by the Whadjuk Elders. This collaborative process challenges the traditional, western, top-

down approach by redefining who holds and what constitutes spatial knowledge. This process acknowledges design and mapping is comprised of inclusivity, support, and facilitation, and at its essence is a two-way learning experience.

In the lead-up to the five-day mapping workshop the team gathered for three workshops and a bus trip around the Walyalup Fremantle area to learn from, and listen to Boodjar and hear the accompanying cultural knowledge shared by the Elders. Throughout this process cultural knowledge was spatialised through maps and revised and reconsidered by the team in subsequent workshops. This process of listening, learning, considering and reiterating continued from the first team meeting until the final mark on the map was made.



BOODJAR WAANGKINY

COUNTRY



TALKING



is about being quiet in order to hear the voice of the ancestors, to feel the whispers in the healing of the winds that sail in through the Derbal Ngara, bringing the music of nature and making connection to the ocean as it moves with tides through the Derbal Yerrigan.

Understanding **Boodjar waangkiny** is about immersing yourself in nature to feel the breath of all living things, to know, to understand, to make sense of the landscape around us. Listening closely allows us to make sense of place in the urban environment.

Boodjar waangkiny is eternal and if you take the time to hear it, you will cherish the experience that **Boodjar waangkiny** has to offer in creating a sense of belonging.

Barbara Bynder - Artist / Anthropologist at Karrda Pty Ltd

Boodjar waangkiny to us, and to hear what the land is telling us means reading the country, listening to the sounds that make up the voice of nature. **Boodjar waangkiny** means being still, reflecting, looking, listening, learning. **Boodjar waangkiny**

An aerial, black and white photograph of a coastal landscape. A winding, light-colored path or road curves through dense, dark vegetation. The path starts from the bottom left and moves towards the top right. The surrounding area is filled with various types of trees and shrubs, creating a textured, organic pattern. In the upper right corner, a small structure with a roof is visible. The overall scene is captured from a high angle, providing a bird's-eye view of the terrain.

"...THE PROCESS WAS LIKE A DRONE, A SPIRITUAL DRONE FLYING OVER THE TOP OF THE LANDSCAPE LOOKING DOWN. EACH TIME THAT HAPPENED I COULD ACTUALLY GET A BIRD'S EYE VIEW IN THE SENSE OF SEEING AGAIN A CHANGE IN THE LANDSCAPE, A CHANGE IN THE SEA SCAPE, AND THERE'S STILL STRENGTH IN OUR LAND THAT'S NOT ONLY BECAUSE THE SEA HAS COVERED IT AND WASHED IT BUT STILL STRONG STORIES THAT CONNECT PARTS OF OUR LANDSCAPE TO SOME OF THE ISLANDS..."

— SHANE HANSEN

"IF YOU WALK AROUND COUNTRY YOUR BODY KNOWS IT. YOU DEVELOP THIS KIND OF PHYSIOLOGICAL AND COGNITIVE RELATIONSHIP TO THE WALKING AROUND. SO WHEN INDIGENOUS PEOPLE WERE DOING THAT ALL THE TIME I THINK THAT YOU JUST DEVELOP AN AERIAL SENSIBILITY... THINKING OF THINGS SPATIALLY RATHER THAN THE WESTERN PAINTING TRADITION OF THE FRAMED LANDSCAPE THAT'S ABOUT LOOKING OUT AND ENJOYING A VIEW — ITS NOT ABOUT OCCUPYING AND BEING IN THE LANDSCAPE."

— KIM MAHOOD

NIH BOODJAR LISTENING TO COUNTRY

The need for a bus trip on Country was immediately identified by Elders at the first workshop for Mapping Boodjar. Travelling together to see, feel and hear stories on Boodjar was a powerful experience for all involved and was central to the knowledge sharing process.

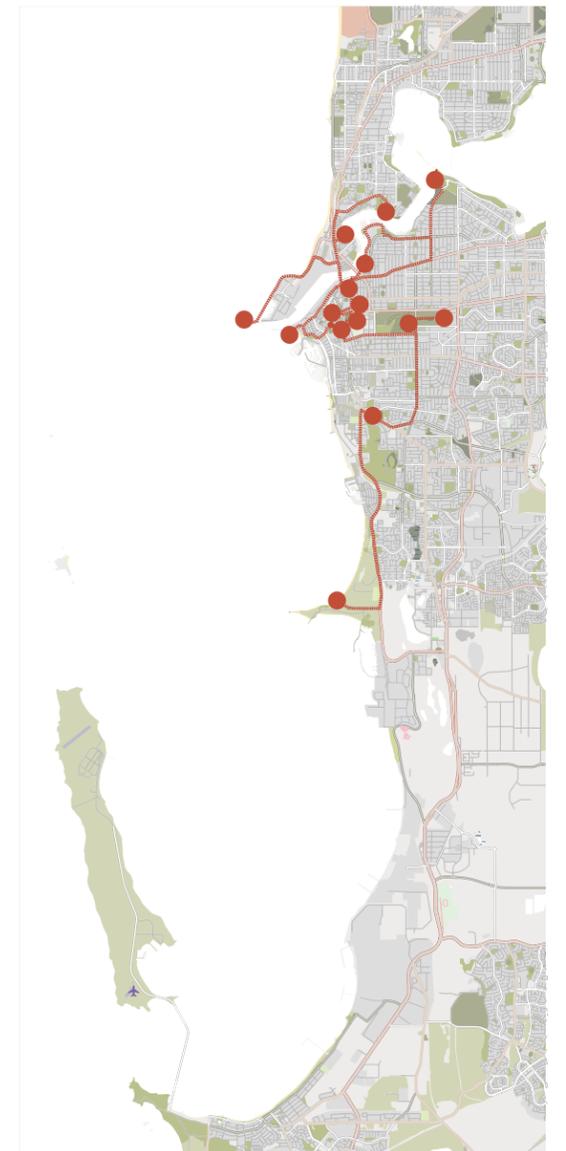
The bus tour was planned in advance to take in locations that were important to the Elders' understanding and memories of Walyalup Fremantle. Farley drove the bus, with Neville sharing stories along the way, and at each stop the group would unload from the bus to pause, wander, and reflect. Moving across Boodjar



through the riverside tracks and the urban environment prompted the sharing of both important cultural stories and recounts of lived experience around Walyalup Fremantle. These accumulated through the day to build a broad, rich conversation of what makes up Walyalup Fremantle. These stories were then revisited later in the workshops as decisions were made about what to map.

"... I'D HEARD THESE STORIES BUT TO ACTUALLY COME DOWN HERE AND TO DEAL WITH SOMEBODY LIKE UNCLE NEVILLE AND TO ACTUALLY SEE THESE THINGS AND YOU KNOW WE DID A TOUR AND HE POINTED ALL THOSE THINGS OUT I KNEW OF 'EM BUT I HAD NEVER ACTUALLY SEEN A PERSON EXPLAIN TO ME WHAT THEY WERE WHILE WE'RE ALL SITTING THERE LOOKING AT THE SAME THING."

-FARLEY GARLETT



SELECTING EXTENTS

COMMUNICATING COUNTRY

All maps are interpretations. A map is a simplified version of a place that includes and omits information through decisions on its content, scale and time. A process of defining and redefining map's scope determines how and what it communicates.

At Mapping Boodjar's outset, the spatial extent of the map was the contemporary boundaries of the City of Fremantle and its surrounds. The project team discussed how Noongar understandings of Walyalup might disturb Walyalup Fremantle's narratives of first contact, convict presence, and port city through Noongar perspectives on boodjar. In choosing this boundary and scale, the project scope focused on the contemporary European-Australian understanding of Walyalup Fremantle.

Through the Elders guidance, the mapping was extended multiple times to reach far beyond the City of Fremantle's municipal boundary. The Elders' shared stories stretch west to shorelines obscured by

rising sea levels thousands of years ago, south to Meeandip (Garden Island), and inland to the east and north following dreaming stories and songlines. The scope expanded to include these stories critical to Walyalup Fremantle.

The extent of Mapping Boodjar has powerful implications for how we might (re)consider Walyalup Fremantle. In mapping such a large area, the project communicates relationships with Walyalup Fremantle spanning thousands of years. Documenting the nyitiny bilya (ancient river) communicates that the current day river mouth is one of many that Noongar people have known. In some respects, demonstrating the enormity of land lost to the rising sea levels, overshadow settler colonial changes to shorelines. When painted at this large scale, the port breakwaters become tiny blots against the collective memory of dreaming stories, patterns of land and sea use, and rising sea levels.

"YOU NEED TO EXPAND OUTSIDE OF FREMANTLE... BECAUSE ALL ROADS AND ALL FOOT PATHS LEAD HERE... FROM ALL AROUND THE HILLS UP THERE"

– NEVILLE COLLARD

"YOU KNOW ALL OF THOSE STORIES ON THE LAND THAT CONNECT PEOPLE TO BOODJAR, ALL OF THOSE STORIES ARE IN THE OCEAN AS WELL, STORIES ABOUT WHALES AND DOLPHINS TELL ME THAT EVEN THOUGH WE HAVE HAD THIS BIG CHANGE IN THE SHORELINE, WHAT WAS ONCE THERE... STILL IS."

–BARBARA BYNDER

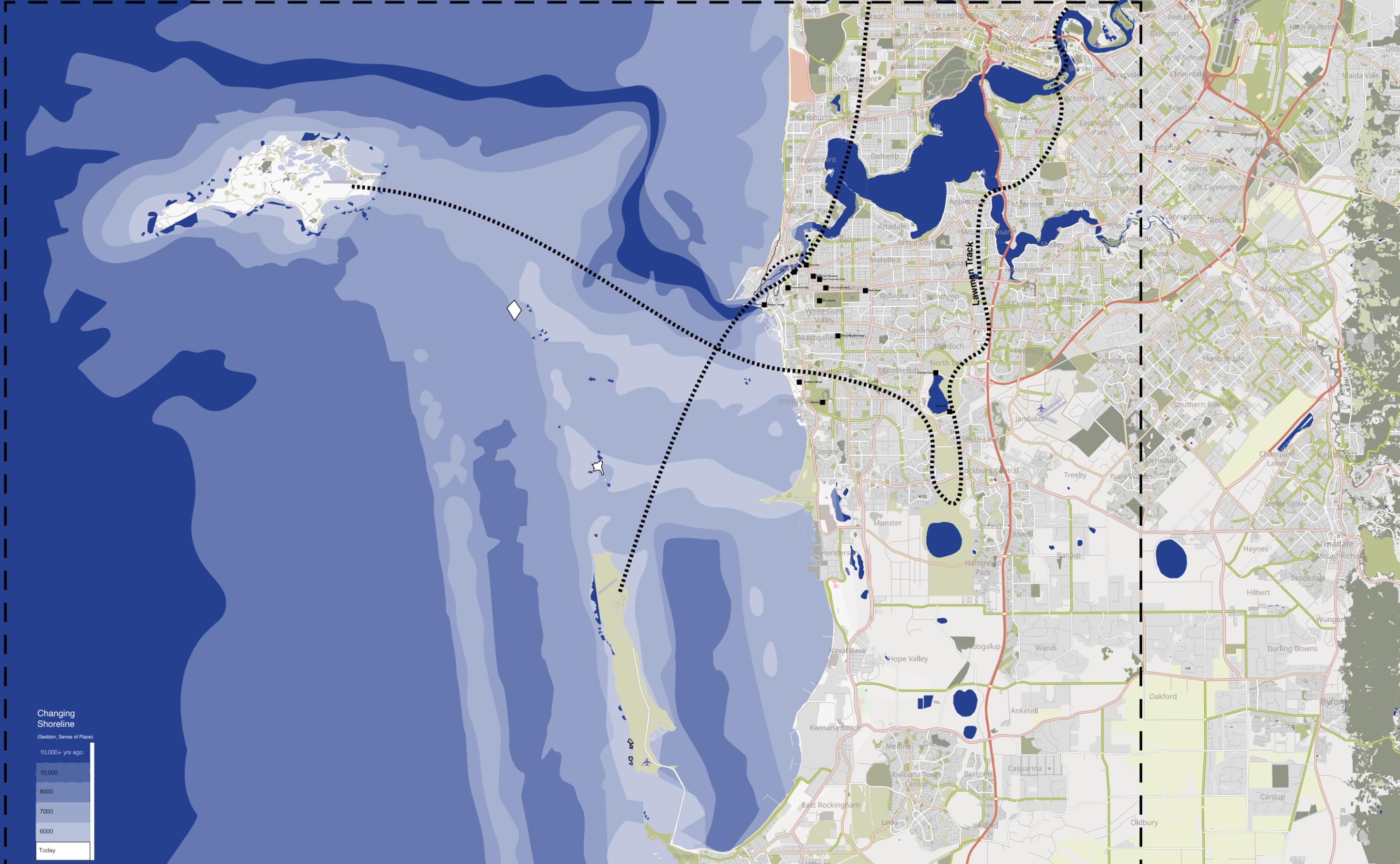
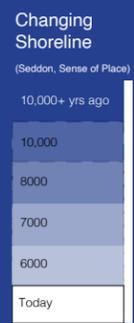
A clear and deliberate omission from the map is the sprawling settler-colonial urban environment and the associated harm to Whadjuk Noongar people and Boodjar. The Elders chose not to include the roads, land clearing and buildings that are hallmarks of contemporary Wadjela land tenure. These features did not have any bearing on the cultural understandings they wished to map. The Elders also agreed some stories were not to be mapped. Stories that are closely held by

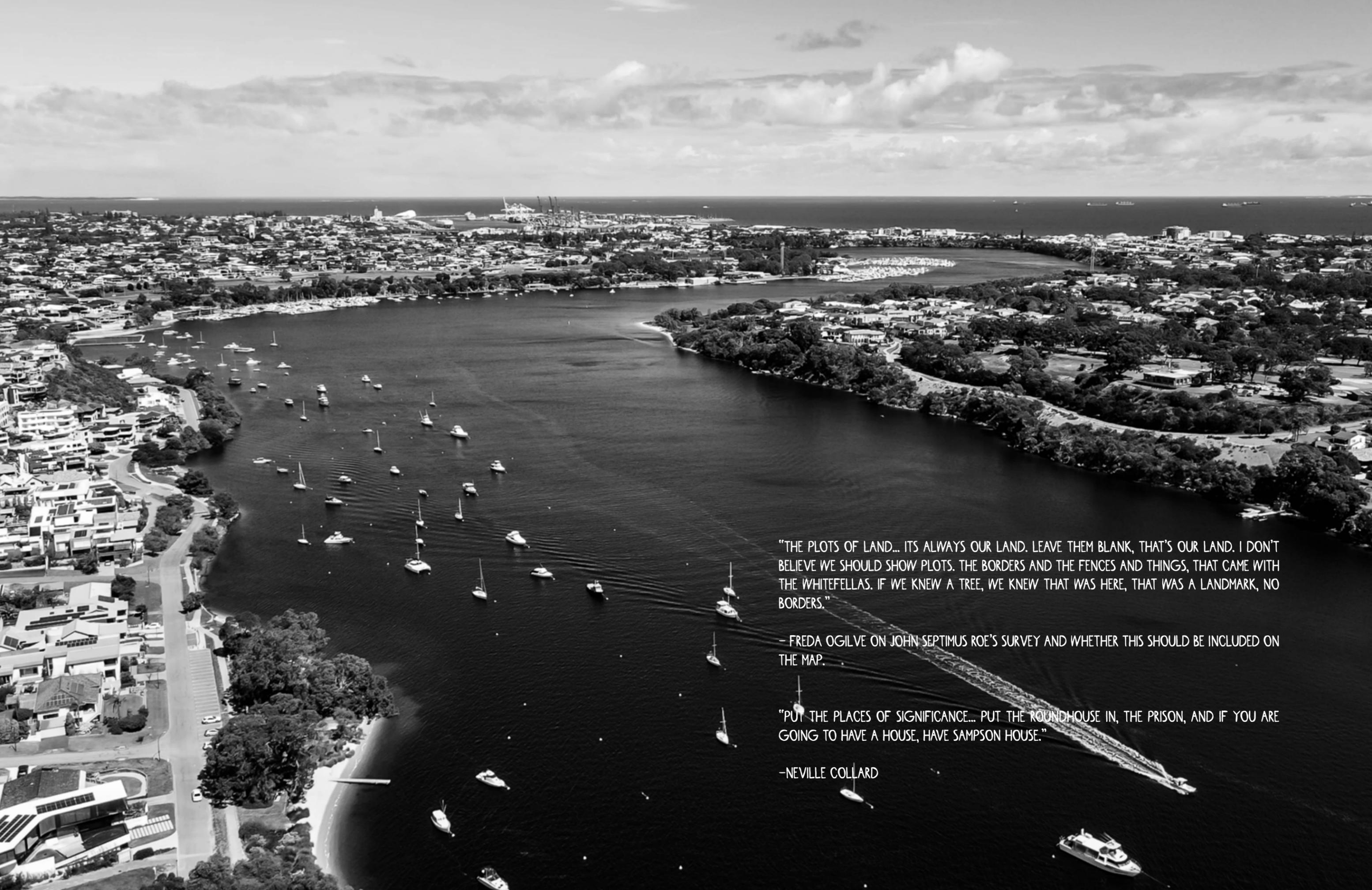
the community were either discussed and then excluded from recording on the map, or not discussed at all.

The painted map is the result of this process of selection. It is a truth and representation carefully defined by Elders.



SELECTED EXTENTS OF WALYALUP FREMANTLE





"THE PLOTS OF LAND... ITS ALWAYS OUR LAND. LEAVE THEM BLANK, THAT'S OUR LAND. I DON'T BELIEVE WE SHOULD SHOW PLOTS. THE BORDERS AND THE FENCES AND THINGS, THAT CAME WITH THE WHITEFELLAS. IF WE KNEW A TREE, WE KNEW THAT WAS HERE, THAT WAS A LANDMARK, NO BORDERS."

- FREDA OGILVE ON JOHN SEPTIMUS ROE'S SURVEY AND WHETHER THIS SHOULD BE INCLUDED ON THE MAP.

"PUT THE PLACES OF SIGNIFICANCE... PUT THE ROUNDHOUSE IN, THE PRISON, AND IF YOU ARE GOING TO HAVE A HOUSE, HAVE SAMPSON HOUSE."

-NEVILLE COLLARD

BOOYI BOODJAR SMOKING COUNTRY

"A SMOKING CEREMONY IS LIKE WHEN YOU GO TO CHURCH AND YOU DO THE THING IN THE CHURCH WHERE PEOPLE PASS AWAY AND THE FATHER DO THAT, WELL THAT'S LIKE US WITH OUR SMOKING, WHEN SOMEONE PASSES AWAY, WE GO THROUGH THE SMOKE SO THAT NO ONE DON'T FOLLOW US, WE DO SMOKING TO GET RID OF THINGS THAT ARE GOOD AND SOME BAD, IT'S A VERY SPECIAL THING FOR US..."

-HERBERT BROPHO





WHAT IS MAPPING BOODJAR?



FARLEY GARLETT

"I SEE THIS MAPPING AS NO DIFFERENT TO THAT OF PASSING ON STORIES, PASSING ON THE CULTURAL KNOWLEDGE AND FOR ME ITS MY ROLE... ALSO IT'S THE OPPORTUNITY FOR OTHER PEOPLE TO SEE THAT AND UNDERSTAND THE AREAS THEY EITHER WORK IN OR LIVE IN"

HERBERT BROPHO

"WE'RE ALLOWED TO GIVE YOU THE INFORMATION THAT WE HAVE OUR MAPS IN OUR HEADS, AND TO PLACE IT ONTO CANVAS IS GOOD... NOW I CAN REST MY MIND AND KNOWING THAT ITS ON CANVAS AND IT'S BEEN MAPPED OUT BY OTHERS, OTHER ELDERS AND ME"

GLADYS YARRAN

"SHARING IS CARING AND THAT'S WHAT OUR CULTURE'S ABOUT... WE HAVE RESPONSIBILITY AND WE'RE ACCOUNTABLE SO LET'S GO AND SHARE THAT AS PART OF OUR CULTURE AND GIVE IT TO THE PEOPLE"

TOD JONES

"MAPPING BOODJAR HAS LAYERS. IT IS A NOONGAR LEARNING SPACE, COLLABORATIVE MAPPING PRACTICE AND THE GROWING FRIENDSHIPS AND RELATIONSHIPS WE HAVE WITH EACH OTHER AND BOODJAR."

KIM MAHOOD

"IT'S A GREAT WAY FOR ABORIGINAL PEOPLE AND WHITE PEOPLE TO WORK TOGETHER... ITS A CROSS BETWEEN A JIG-SAW PUZZLE AND A TREASURE MAP..."

ITS SUCH A CAPTIVATING OBJECT... IT CROSSES ALL CULTURES..."

BARBARA BYNDER

"...FROM AN INDIGENOUS PERSPECTIVE WHEN I SEE ALL THESE STORIES THAT I'VE HEARD OVER THE YEARS EVERYTHING JUST FELL INTO PLACE VISUALLY AND I JUST WENT WOW... EVERYTHING MAKES SENSE... AND THEN THE NON-INDIGENOUS HISTOR IS IMPORTANT AS WELL - WE'RE LIVING ON SHARED SPACE IN A CONTEMPORARY WORLD AND WHETHER WE LIKE IT OR NOT WE'RE ALL GONNA HAVE TO MOVE FORWARD TOGETHER..."

FREDA OGILVIE

"THIS CULTURAL MAPPING REALLY BRINGS HOME THAT OUR CULTURE IS RICH IN STORIES "

CONNIE COLLARD

"THERE'S SOME THINGS THAT I'VE SEEN THERE THAT I'VE NEVER SEEN BEFORE... YOU SEE THE MAP AND YOU LOOK AT IT, YOU'LL UNDERSTAND IT A BIT BETTER"

PAINTING BOODJAR



“I’VE ALWAYS HAD A SPIRITUAL CONNECTION, I PAINT FROM MY HEART, THAT’S WHERE IT COMES FROM AND IT’S A REALLY GOOD FEELING... AS MY PAINT BRUSH TOUCHES THE CANVAS THAT’S PART OF MY STEPS OF LEARNING AND RECONNECTING BACK TO THE OLD WAYS AND THE STORIES”

– SHANE HANSEN





"THE PROCESS... YOU PREP YOUR CANVAS... YOU GET YOUR CANVAS AND WORK OUT THE DIMENSIONS BASED ON THE NATURE OF THE MAP THAT YOU'RE GONNA BE PAINTING ... YOU GET YOUR CANVAS PRIMED ALL READY TO GO AND LAY ON A BASE COLOUR. ONCE YOU'VE DONE THAT, THE NEXT STAGE IS PROJECTION... THAT'S FAIRLY CRITICAL, THAT INITIAL GETTING EVERYTHING IN THE RIGHT PLACE AND THEN HOPING NO ONE'S GONNA BUMP THE PROJECTOR... THERE ARE SOME ENVIRONMENTS WHERE ITS VERY DIFFICULT TO STOP PEOPLE FROM KNOCKING THINGS OVER"

— KIM MAHOOD



"THE ART OF MAPPING IS DISTILLING THE STORY YOU WANNA TELL ... WHAT EVER YOU PUT IN THOSE PLACES IS THE STORY... IN THIS ONE MOST OF THE SETTLER CULTURE HAS BEEN LEFT OFF... THE MAP IS TELLING A STORY ABOUT PRE-SETTLEMENT OF WHITE FELLAS AND THAT FIRST ENCOUNTER WHEN THE SHIPS CAME IN... THAT'S THE STORY PEOPLE HAVE WANTED TO TELL SO ITS OBVIOUSLY THE ONE THAT'S IMPORTANT TO THEM...

IN A WAY ITS BEEN ONE OF THOSE REALLY SERENDIPITOUS THINGS THAT HAPPENS IN THE BEST PROJECTS WHERE THE THAT ANCIENT SHORELINE STORY HAS BECOME EMBRACED BY THE PEOPLE HERE AS A SIGNIFICANT STORY. I DON'T THINK THAT WAS ALL THAT INTENTIONAL IN THE BEGINNING. THAT'S EMERGED FROM THIS PROCESS AND THAT'S ONE OF THE THINGS I'VE REALLY LEARNT TO TRUST IN ANY OF THESE PROJECTS IS THAT THERE'S A SERENDIPITOUS ELEMENT THAT YOU CAN'T ANTICIPATE"

– KIM MAHOOD



A black and white photograph of a workspace. In the foreground, a pencil lies vertically, its tip pointing downwards. To its right, a pen lies horizontally. The background is filled with various sketches and drawings on paper, including a grid pattern, a fan-like shape, and a circular shape with internal lines. The overall scene suggests a creative or artistic process.

"THIS MAP AND THE MAPPING PROCESS WEAVES A NUANCED TAPESTRY OF WHADJUK NOONGAR AND SETTLER SPATIAL STORIES, SPECIFIC TO THIS PLACE, FROM NYITINY TIMES TO THE CURRENT DAY. THIS MAP SPEAKS TO THE RICHNESS OF PLACE AND TELLS A DEEP, MORE HOLISTIC STORY THAN ANY TYPICAL WESTERN CARTOGRAPHIC MAP CAN. IT ILLUMINATES THE PHENOMENON INTERWOVEN INTO THINGS WE WALK PAST AND INTERACT WITH EVERY DAY, THE WIND, THE OCEAN, THE RIVER AND THE HILLS."

- HOLLY FARLEY





"NOEL PEARSON... DURING THE REGIONAL MEETINGS THAT THEY HAD FOR THE ULURU STATEMENT... HE WAS UP IN BROOME DOING A TALK AND HE SAID SOMETHING THAT INTERESTED ME. HE SAID AT SETTLEMENT OUR CULTURE WAS SMOTHERED BY A BLANKET, THAT NOW WE HAVE TO SHIFT THE BLANKET...

IT WAS REALLY INSPIRING BECAUSE I THOUGHT OH YEAH THAT MAKES SENSE... WHEN WE DO CULTURAL MAPPING LIKE THIS OF THIS SHARED LANDSCAPE THAT WE'RE NOW ON IN THIS CONTEMPORARY TIME... WE'VE LIFTED THE BLANKET TO BECOME VISIBLE AS ABORIGINAL PEOPLE... AS ABORIGINAL CULTURE... CULTURAL MAPPING IS MAKING US VISIBLE."

- BARBARA BYNDER

THEMES AND LAYERS



The open, yarning style through which knowledge holders discussed Walyalup Fremantle amassed an array of stories and ideas that described a rich portrait of Walyalup Fremantle and the surrounding Boodjar. Recorded across hand annotated maps, transcribed discussions, images and film, through discussion and listening

to the Elders themes and layers began to emerge, communicating a collective understanding of place.

Developing themes gave the project team an opportunity to loosely group information into key categories and begin to analyse what had been shared. Farley would often ask the group – ‘what do we want this map to say?’ and ‘what are the most important bits?’. While grouping and ordering information may not be a typical Noongar way of ‘talking around’ and indirectly sharing information, there was a recognition that everyone involved in the project, particularly the Elders, wanted to communicate this important information in a way that is accessible for education purposes. Agreeing upon the core themes in the knowledge being shared allowed the group to focus on the stories that communicated these messages most clearly.

We identified six themes to communicate and collate the Elders' understanding of Walyalup Fremantle. The themes take a Noongar perspective. Themes related to the arrival of European settlers do not tell the story of European arrival for its own sake. Instead, these themes explain how the events relate to Noongar ways of knowing and being at Walyalup Fremantle.

Although not intended, the themes operate somewhat chronologically, beginning with landscape formation in deep time and culminating in the implications of contemporary settler-colonial activity on Noongar Boodjar. Subsequently, these themes became the layers and process through which the map was painted. The painting began with tracing the Koondarminy (dreaming) that formed shorelines, islands and the nyitiny bilya (ancient river), setting out a coloured base of land and sea, then and now. Then, iteratively, the map was annotated, with themes like Yedi – Waangkiny (songlines) tracking across the map and contrasting

with the contemporary scars of colonial landscape manipulation described in Ngardak baaminy, ngardak yirangitj (Knocking up, knocking down).

Originally conceived of and developed with English headings, the process of transforming the themes into Noongar language was more involved than that of direction translation. Through workshoping with the Noongar Boodjar Language Centre, Noongar themes became more true to Noongar perspectives. In the absence of direct translations for words related to colonial vernacular such as development, the linguists' selection of Noongar words describes these ideas more accurately. Noongar themes summarise old stories, Boodjar and interactions with settler-colonial occupation in the same manner that the knowledge holders tell these stories.

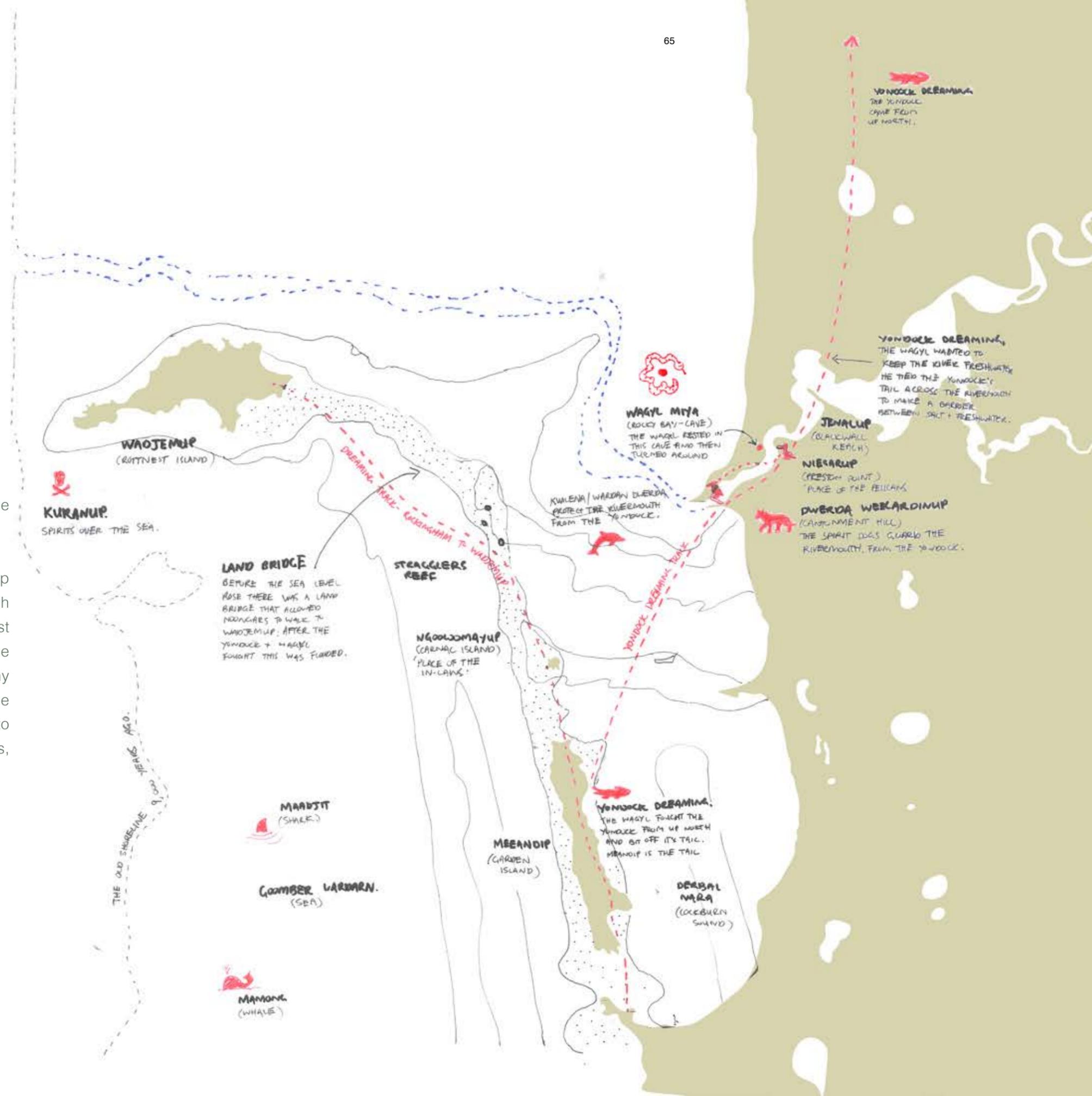


KOONDARMINY

DREAMING

Koondarminy explains how life came to be; it is the stories and beliefs behind creation.

The theme of Koondarminy describes how Walyalup Boodjar began and how it has changed through thousands of years and continues to change. Whilst this theme focuses on old stories passed down by the old people, it is important to note that Koondarminy is not static or linear. It is the past, but it is also the present and the future. It is constantly evolving to explain events and changes today, such as storms, happenings at the port and land clearing.



“One night there’s this crocodile man walked into Mandjoori and the Noongars said “ay noonook windji koorliny?”

He said “I come from this way, I’m the crocodile man.”

They said, “well you gotta leave because we only got a bit of land here and there’s not much food, you gotta move on.”

He said “I’m not moving, I’m staying here, I’m gonna make my home here”

“because we only got a bit of land here and there’s not much food you gotta move on.”

He said “I’m not moving I’m staying here, I’m gonna make my home here”

So after two or three days they had a corroboree and sung up the Waarkaal and the Waarkaal came and he said “yarn Noongars yarn.”

They said “Nidja Meeandip yoort koorl baaminy.”

They said belt him because he won’t leave. So he told Meeandip, you gotta leave, this is Noongar land and there’s no place for you ‘ere. He said I’m not leaving and he looked at the Waarkaal and he said “we gotta have a fight and the person who wins gets to live here.”

So they fought from down where the Esplanade Hotel is there, and they fought right across Cockburn Sound all the way over to where Garden Island is, and any

sand dunes and hills that were there they flattened ‘em. So, all that land in near the dunes inside of Derbal Ngara, Cockburn Sound they all flat and its about 5 metres deep and its flat right across there.

So, when they got over there, the Waakaarl he got the better of the crocodile, of the Meeandip, and he pulled the whisker out, and he tied the crocodile up and when you look out there the crocodile is still there, when you look from the North down to the South (of Garden Island), you can see his mouth, remember I was sayin’ to you he’s lookin’ up there, lookin’ at the sand dunes, that’s where his mouth is and ... you can see where his eye socket is... down the island you see the little hills all there all there all the tributaries to his back, his fins and his tail and that’s how that story of the crocodile how come he got out there and he’s still there. And people say there’s no crocodiles in Noongar country, well there’s our crocodile, he’s still there.”

- Neville Collard on the Walyalup Yondock Story and the Creation of Garden Island and Cockburn Sound

“HERE IS THE CAMPING GROUND, THAT’S MANDJOORI. WHEN THE CROCODILE BLOKE CAME, IT IS OBVIOUSLY A REALLY OLD DREAMTIME STORY, THEY WERE WORRIED... THEY SAID ‘YOU CAN’T LIVE WITH US,’ BECAUSE WHEN YOU LOOK AT THE LANDMASS, THAT WAS... NO MORE THAN ZOOM WIDE AND THAT’S WHY THEY WERE CAREFUL ABOUT WHO COULD COME AND LIVE THERE.”

- NEVILLE COLLARD

“He (the Waarkaal)...turned around, that’s how come that big, that big limestone is in the centre there... he turned around and he went back out up the river, cause see the river, the channel comes in all around there and around there in the middle was all shallow and then the channel goes back around the edges.”

- Neville Collard on the Waarkarl Mia

“Yea see, see, seven thousand years ago, see there the shallow water, Rottnest was connected to the main land so when, that happened seven thousand years ago, seven thousand seven hundred years ago was when the last warming came and the ocean rose around here.”

- Neville Collard on changling shorelines

YEDI WAANGKINY

SONGLINES

Yedi Waangkiny are tracks that connect stories across the landscape, linking people and place to each other across the continent.

These connections, grounded in the landscape, connect Walyalup Fremantle to stories of broader Noongar country, knowledge and other language groups.

Yedi Waangkiny are ways for the Old People to remember and share important cultural information, using the landscape to navigate, carry out rituals, communicate with others and teach. This theme encapsulates the yedi that the Elders spoke about, trails that talk about how law and spirit move through Walyalup Fremantle.



"This is the part that has got to be told, because that track... if someone done wrong up there that's where they travel. They travel in their way...The hospital (Murdoch Hospital) is complaining now that they see Aboriginal people (spirits) in the hospital when they go for surgery, because that's on the track... it goes out to Rottnest."

- Herbert Bropho on the Lawmen Track from up North

"If you go up to the old fellas in the country, they'll say we know what you fellas are doing before you come up, what we talking about they know already, that's the way they do it, I don't have to say nothing more.

One day you could be saying to a blackfella standing there and you say 'where'd you come from' and you'll be yarning with him and you'll turn your back and then you'll see 'hey, where'd this fella gone?' That's how they travel, some call them cloud jumpers."

- Herbert Bropho on the Lawmen Track from up North

"...he told her and said when you die your body come back to the Swan River and your spirit will go down the Derbal and it will come to Walyalup and he said that's where Kooranap is and when you go there he said that's where your family who's

gone in front of you – your Mum and Dad, your brothers will meet you there. They'll have mereny for you and daartj for when your koorra to Kooranap. And she said "What's Kooranap?" he said, "well when you go there and you go out from the river and you go under the water, they give you a spear and you gotta spear three fish for the gate-keeper... the only way you get into Kooranap is you gotta spear your three fish, and give them to the gate-keeper and you can go into Kooranap and that's a spiritual dreaming ground where all Noongars go."

- Neville Collard on Kooranap

"A lot of it is that you never read about it, we were taught it through word of mouth and we heard all the little stories... especially with the Seven Sisters. Because I got Seven Sisters in our family and that's very, very important to me."

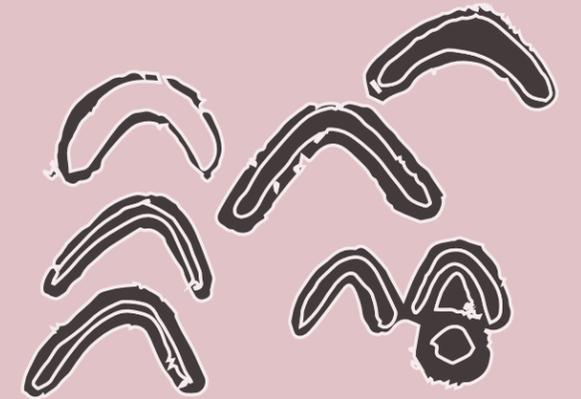
- Connie Collard on Seven Sisters

"THE FIRST QUESTION I ASKED BARBARA WAS WHY ISN'T THE NOONGAR SEVEN SISTERS STORY SHARED? BECAUSE OUR STORIES ARE RIGHT HERE AND THE HILLS HAVE BEEN DESTROYED AT MINIM COVE THERE AND THOSE STORIES USED TO BE THERE WHEN I WAS A KID WHEN I STARTED DOING MY APPRENTICESHIP OVER THERE ALL ALONG THE RIVER THERE, ALL ALONG THEM HILLS ON THE FREMANTLE SIDE."

- NEVILLE COLLARD ON THE SEVEN SISTERS HILLS AT MOSMAN PARK

"THAT'S WHEN THE LAWMEN COME DOWN, THEY TRAVEL... IF YOU BREAK THE LAW THEY KNOW THAT TRACK."

- HERBERT BROPHO



YEDI WAANGKINY



NGARDAK BAAMINY, NGARDAK YIRANGITI

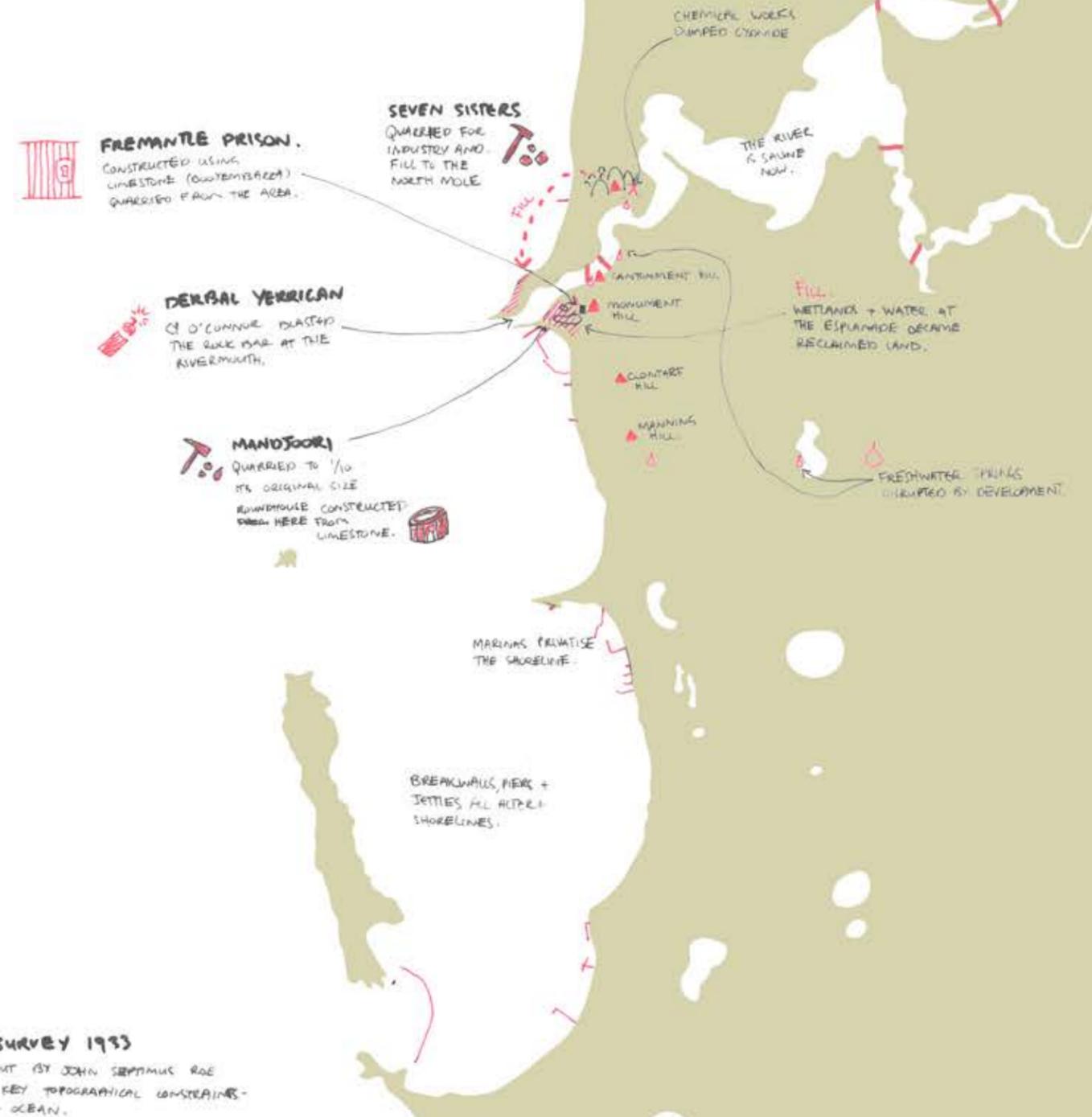
'KNOCKING DOWN,-
KNOCKING UP...'

CONTACT LANDSCAPE
CHANGE

The theme 'Ngardak baaminy, ngardak yirangiti' describes the radical physical and spatial changes on Walyalup Boodjar as a result of European settlement in 1829.

There are no Noongar words that describe colonial concepts such as urban development, dredging and land reclamation. 'Ngardak' is the Noongar word used to describe 'knocking together', the act of making objects, such as a tool. This in some way describes how Boodjar was, and is still, relentlessly manipulated by settlers. Hills are quarried, the rivermouth blasted, large buildings and roads constructed.

This theme does not focus on the detail of the urban environment and industrial change. Instead the Elders chose to discuss how ngardak has changed Boodjar itself and the Noongar relationships with it.



“...there’s also a contrast between the historical aspect and today’s landscape, yep, and there are some markings where you can see where the land has been renovated and built up and the lakes and waterways right along the land. you could say ‘oh there’s the waterline there must have been a deep river there at some stage.”

- Freda Ogilvie

“When C.Y O’Connor started dredging if he’d have gone around over ‘ere 200 metres he woulda been able to dredge all that with sand and leave the original, the limestone. But he dug up a million tonnes of limestone and it’s all dumped down ‘ere.”

- Neville Collard

“CANTONMENT HILL... THE DOG SPIRIT IS PART OF A LOOKOUT, TO KEEP HIS EYE ON THE CROCODILE KEEP HIS EYE ON THE RIVER, KEEP HIS EYE ON THE SALTWATER AND THE FRESHWATER, THAT OLD CROCODILE IS SUPPOSED TO BE LAYING ACROSS THERE TO KEEP THAT SALTWATER OUT. THEN YOU’VE GOT PEOPLE THAT CAME IN AND BLEW THE HARBOUR AND THINGS AND DIDN’T KNOW ANYTHING ABOUT SALTWATER AND FRESHWATER.”

- FREDA OGILVIE



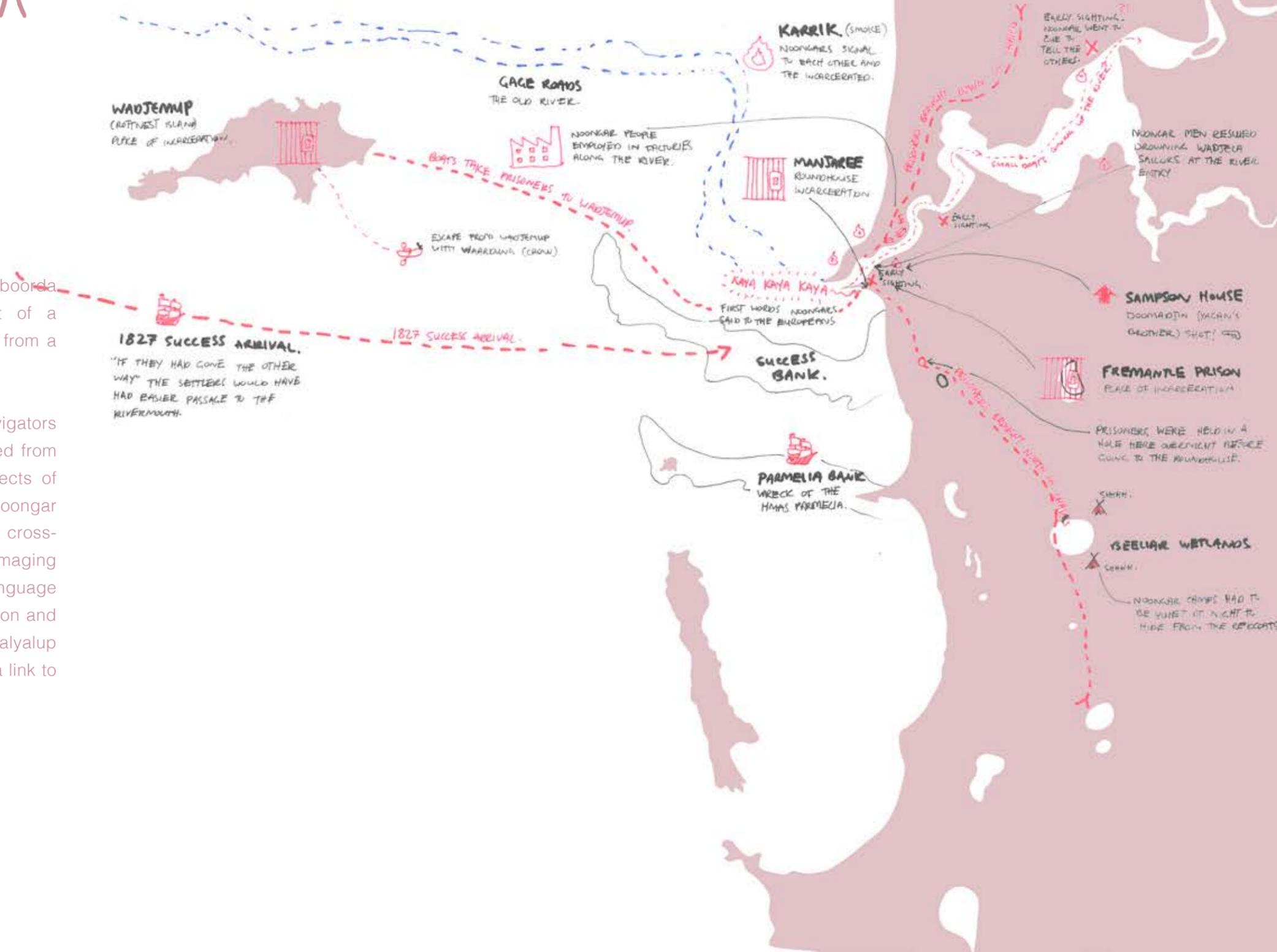
NGARDAK BAAMINY,
NGARDAK YIRANGITI



BOORDA WADJELA KOORL

The stories shared around the theme of 'boorda wadjela koorl' describe the development of a European settlement at Walyalup Fremantle from a Noongar perspective.

Elders shared how the decisions made by navigators and engineers at Walyalup Fremantle differed from a Noongar perspective, as well as the effects of European arrival and expansion on the Noongar community. At Walyalup Fremantle, this cross-cultural interaction is reflected on as being damaging to not only Noongar people, but to many language groups across Western Australia. Incarceration and significant trauma is associated with both Walyalup Fremantle itself and Walyalup Fremantle as a link to Wadjemup (Rottnest Island).



“Dad was saying that when the blackfellas were at Beeliar Wetlands they had to be all quiet, because they heard the soldiers coming. And then the soldiers started bringing all the blackfellas this way... in chains...

They waited in the cave (near Manning Park) til it was dark and everybody was asleep... before they went to the Roundhouse...They kept the chains quiet.”
- Herbert Bropho

“When they sent the men to Rottnest, the women would sit on the beaches making fire to the men, and the men would be making fire for them... at Rottnest they would be waiting for that signal, that smoke.”
- Herbert Bropho

“Fellas talkin about the Aboriginal people tied up in chains... it goes back to the beginning when the Noongars saw the wadjella and he said, “kaya kaya kaya” and that’s in Fremantle’s diary.”
- Neville Collard

“They built the Roundhouse first as a prison and then they built tunnels that goes under and up inside so the prisoners couldn’t escape...”
- Neville Collard

“In the old Samson House over here... is a most significant rock-hole that’s in the history of Fremantle and it was the place where everyone got water especially after Noongars, cause Noongars got water there ... it runs out at Cantonment Hill and it runs down comes out onto sort of platform like a sink ... the white fellas put a little channel in there to run it into the water hole... Frederick Samson built a room there and then he got the water authority to drill 20 metres down and they put a hand pump in there to pump water out so they didn’t have to go outside and you know that’s all there...this place ‘ere this is where Doomadjin, where Yagan’s brother got shot ‘ere, from the white fella tryina get water.”
- Neville Collard

“NOONGAR LANGUAGE, BECAUSE OF COLONISATION, HAS SLOWLY BUT SURELY BEEN UNDER PRESSURE AND REAL PRESSURE. WHEN THE EUROPEANS CAME ALONG AND NAMED THEM THEY BEEN PUTTING NAMES ON TOP OF OUR NAMES SO ITS GOOD FOR THEM TO SEE THE TRADITIONAL CULTURAL NAMES FOR THOSE AREAS.”

– FARLEY GARLETT



BOORDA WADJELA
KOORL



WARDAKARDAK MIYA

MEETING PLACES

'Wardakardak miya' refers to places for gathering and ceremony that relate to Walyalup Fremantle.

The Elders discussed the importance of places both 'ngolanga wadjela koorl' (before wadjela came) and 'boorda wadjela koorl' (after wadjela came), describing abundant trade in the camps at 'Manjaree', as well as more recent memories at reserves in Fremantle's urban environment.



"...see down that end of Stock Rd and that end of the cemetery, was an old camping ground too, and there's old signs there, people put up signs there to acknowledge Noongar campin'."

- Neville Collard

"see here in the middle of the golf course, , there was an old Noongar campin' ground up 'ere too."

-Neville Collard

"...at the high part of the hill and the golf over 'ere that's where the old camping ground was ... back up there, higher up, and at this end of the park the Noongars call it Booyeembara, and that's the hill up there, the campin' ground was up there and this park 'ere they tryin' to make it into a nice park."

- Neville Collard

"the one that was the middens, they were something I really enjoyed because as a child we'd actually use those in our fishing along the Derbal Yerrigan (Swan River) and they were part of being taught how to extract the source of bait to use as bait fish to catch the bream and other fish in the Derbal."

- Shane Hansen

"When the warming came, the water rose five meters,... So, Noongars couldn't hunt and gather out here anymore, the land bridge where they walked from Rockingham to Rotto, to Wadjem became flooded and Rottnest became separated from the mainland. That's why the Noongars call that place, Wadjem the place on the other side of the river."

-Neville Collard

"So there's all sorts of special places you know, the mother inlaw and parts of kangaroos that belong to people automatically, when you kill something ... you hear these jokes about mother inlaws and son inlaws, well in Noongar culture that's true you know, you don't have those relationships with 'em... fullas will still put their head down when they walk past, you know, don't look at them in their face."

-Farley Garlett

"Cantonment Hill up there where the signal station is that's where the middens are that go back 5,000 years."

- Neville Collard

"DOWN HERE IS THE OLD SWAN RIVER, THE NOONGARS WOULD HAVE BEEN CAMPING ALONG HERE, FISHING AND HUNTING. BUT I DON'T KNOW HOW DEEP IT WOULD HAVE BEEN...WAY BACK BEFORE THE WARMING TIME."

- NEVILLE COLLARD



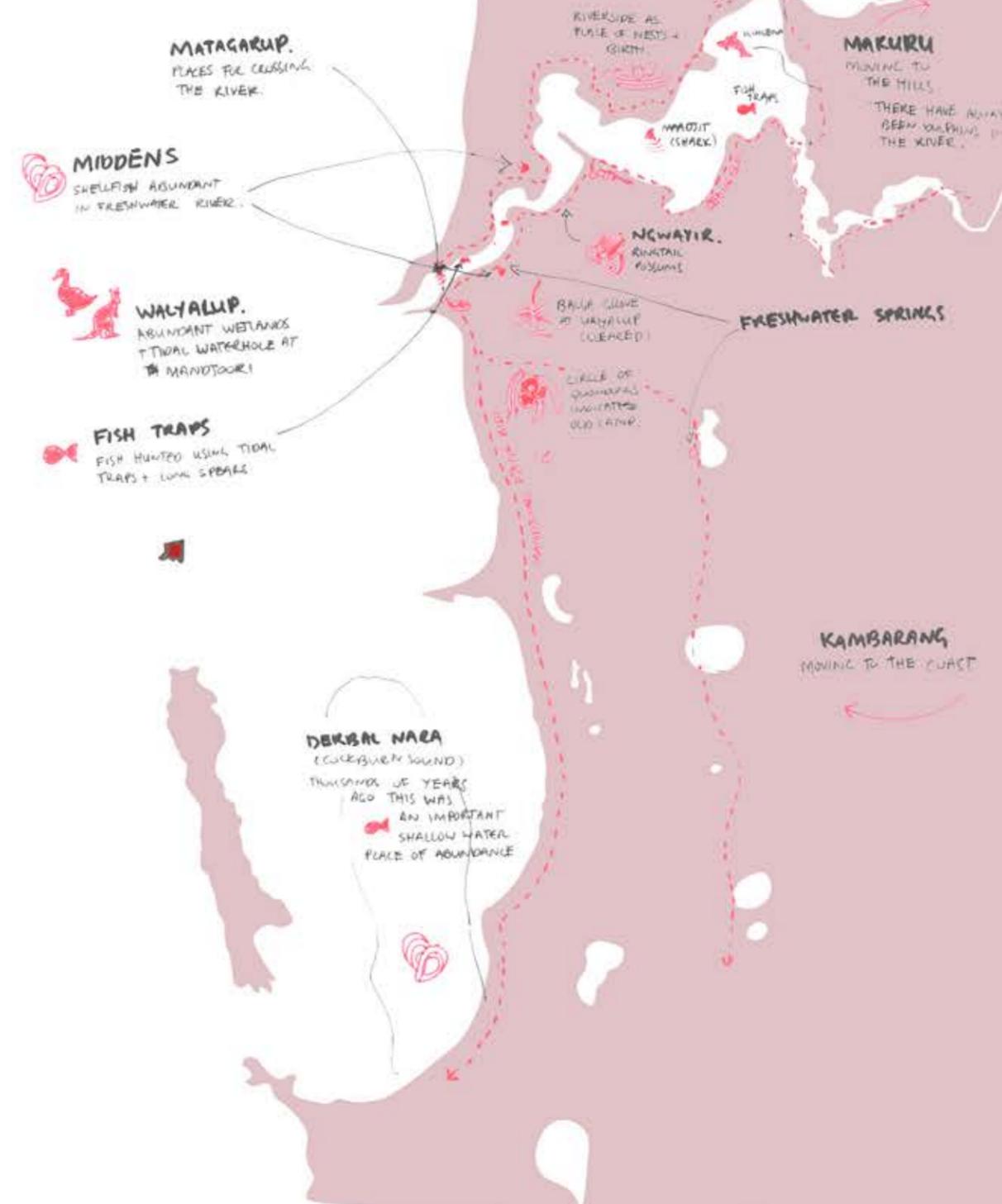
WARDAKARDAK MIYA

BOOLA BOOLA KEP, BOOLA BOOLA MERENY, BOOLA BOOLA BOORN

ABUNDANCE ON COUNTRY

'Boola boola kep, boola boola mereny, boola boola boorn' describes the abundance of Boodjar around Walyalup Fremantle. This theme brings together stories about abundant mullet in the Derbal Yerrigan, catching garfish from the land bridge in the derbal Ngara and the locations of important freshwater springs - some hiding, some remaining.

Importantly, the Elders shared that there is still 'boola boola' to be found in and around Walyalup Fremantle, pointing out resources in the bushland reserves, sand spits and parklands.



"This is where they used to come and have a drink, get water if they needed it, Noongars, Wadjellas And as you can see the water is still 'ere, still freshwater y'know, so it's the constant flow "

- Farley Garlett

"...inside the Roundhouse is the waterhole which is a tidal one, so it operates with high tide and low tide. So, when the high tide comes in the water rises and you could drink the fresh water, when it goes out you gotta wait. This place 'ere was all water and plenty of water, plenty of ducks and wallabies and all that."

- Neville Collard

"Cantonment Hill up there where the signal station is that's where the middens are that go back 5,000 years."

- Neville Collard

"So, we used to go there fishing, trudgin' around and then the navy came in, federal government came and took it over for the navy. Kicked all the shacks off, squatters."

- Connie Collard on Garden Island

"They blew that open (the rivermouth), that was all the food source, all the shells... it must've been freshwater all clear, you could see the bottom, because they reckon the shells were that big."

-Herber Bropho on the Derbal Yerrigan

"I really like those contour lines cause my artwork is all linear anyway, so I kind of enjoy doing all that kind of linear work... but connecting that to the shoreline, that 10,000 year old shore line and then starting to think about why Neville talks about people actually fished here and walked up here and hunted here and all of those sorts of things just made so much sense. It just gave you a sense of connection."

- Barbara Bynder

"This tree is the red eye wattle, acacia cyclops, and this is the one where you get that, the red eye black seeds to make a damper and you grind it, and then 'ere look, these are the green pods ... that's the soap tree. When you keep rubbing it you get the lanolin, and you rub it on your skin that keeps the mosquitoes and flies off."

- Neville Collard

"And if they pick quandongs down at Woodman's Point and they was eatin' 'em along the road they woulda just chucked the seeds, the emu woulda come along and ate the seed goona it out and a quandong'll grow, that's the only way."

- Neville Collard

"There's 18 tuart trees here so that tells me there's freshwater, when you go for a walk along the river, I'm not sure if it's there or

"DOWN HERE IS THE OLD SWAN RIVER, THE NOONGARS WOULD HAVE BEEN CAMPING ALONG HERE, FISHING AND HUNTING. BUT I DON'T KNOW HOW DEEP IT WOULD HAVE BEEN...WAY BACK BEFORE THE WARMING TIME."

- NEVILLE COLLARD

back over 'ere there's a freshwater creek that runs down into the river."

- Neville Collard

"...it takes 'em 70 years to grow one metre... and then you got a plant with square leaves, they call 'em mindari... But in 'ere there's food there, here all that white shoots that's food and when the Noongars used to get it they'd get a sharp stick and they'd dig right down into the kaart, into the head of the grass tree and then they'd eat all the shoots, lovely white tender shoots but even more important than that when you dug a little hole out with all the stuff and all the food water run in there, and you can, that'll save ya, you can get a cup full of water and it doesn't kill the tree, the grass tree."

- Neville Collard

**BOOLA BOOLA KEP,
BOOLA BOOLA MERENY,
BOOLA BOOLA BOORN**

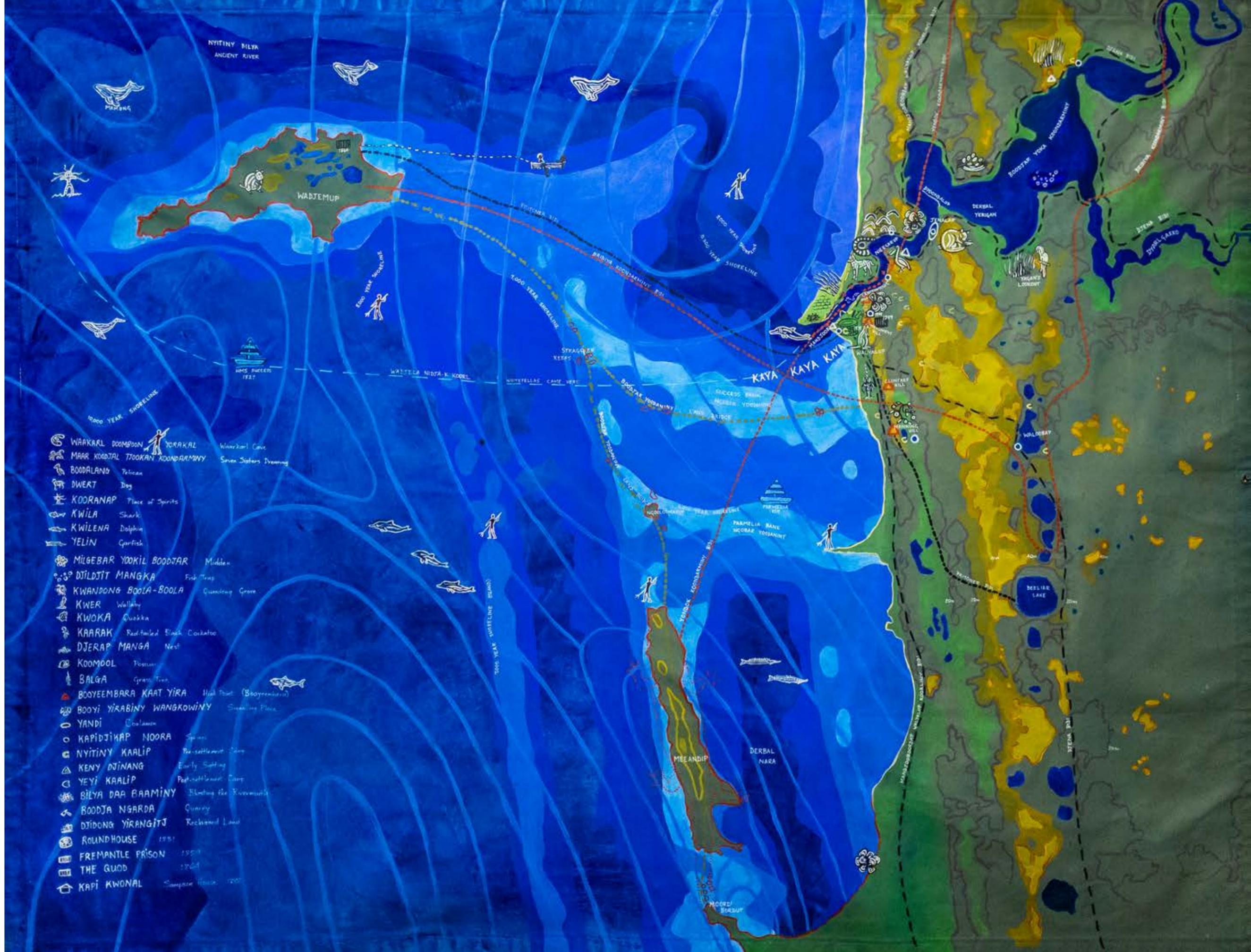




“FOR THE FUTURE GENERATIONS, BY JUST CREATING THIS MAP YOU CAN USE IT AS AN EDUCATIONAL TOOL WITH LANGUAGE ON THERE AND SHOWING AND TEACHING, A GOOD RESOURCE OF WHAT THE COUNTRY USED TO LOOK LIKE... WHAT THE LANDSCAPE AND THE WATERS USED TO LOOK LIKE.”

— DENISE SMITH-ALI

PAINTED MAP



- WAAKAL DOOMPON YORAKAL Waaikal Cave
- MAAR KOODJAL TOOKAN KOONDAMINY Seven Sisters Dreaming
- BOODALAND Pelican
- DWEAT Dog
- KOORANAP Place of Spirits
- KWILA Shark
- KWILENA Dolphin
- YELIN Garfish
- MILGEBAR YOOKIL BOODJAR Midden
- DJILDJIT MANGKA Fish Trap
- KWANBONG BOOLA-BOOLA Quamby Grass
- KWER Wallaby
- KWOKA Quokka
- KAARAK Red-tailed Black Cockatoo
- DJERAP MANGA Nest
- KOOMOOL Possum
- BALGA Grass Tree
- BOOYEEMBARA KAAT YIRA Milk Pond (Booyembarra)
- BOOYI YIRABINY WANGKOWINY Swimming Place
- YANDI Coal seam
- KAPIDJINAP NOORA Spring
- NYITINY KAALIP Re-settlement Camp
- KENY DJINANG Early Settling
- YEYI KAALIP Post-settlement Camp
- BILYA DAA BAAMINY Blunting the Kooragang
- BOODJA NGARDA Quarry
- DJIDONG YIRANGITJ Reclaimed Land
- ROUNDHOUSE 1851
- FREMANTLE PRISON 1851
- THE QUOD 1864
- KAPI KWONAL Sampson House 1907



"IT'S A PROCESS OF COLONISATION ALL OVER THE WORLD THAT HAPPENED AND NOW ITS TIME FOR US TO GO 'LOOK, WE'RE HERE, WE DIDN'T GO ANYWHERE, THIS IS WHAT IT IS'

WE KEEP RUNNING THIS NARRATIVE THAT ABORIGINAL CULTURE IS LOST AND DYING IN URBAN ENVIRONMENTS AND ITS NOT TRUE. WE HAVE TO START CHANGING THAT NARRATIVE SO WHEN WE TALK ABOUT TRUTH TELLING WE'RE NOT JUST TALKING ABOUT HISTORY WE'RE TALKING ABOUT WHAT'S ACTUALLY HERE...

THE OTHER ISSUE WE HAVE AROUND THAT FOR ME IS THAT WE GET IDENTIFIED AS 200 YEARS OLD STANDING ON ONE LEG WITH A SPEAR IN HAND AND I'M A CONTEMPORARY ABORIGINAL WOMAN AND SO I DON'T RESPOND TO THAT AS MY IDENTITY... BECAUSE WE'VE EVOLVED DOESN'T MEAN WE'VE LOST OUR CULTURE."

— BARBARA BYNDER

MAPPING TEAM

NEVILLE COLLARD



Whadjuk Noongar Elder

HERBERT BROPHO



Whadjuk Noongar Elder

FARLEY GARLETT



Whadjuk Noongar Elder
Karrda Pty Ltd

FREDA OGILVIE



Whadjuk Noongar Elder

GLADYS YARRAN



Whadjuk Noongar Elder

CONNIE COLLARD



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GEORGE HAYDEN



Noongar Boodjar Language
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DENISE SMITH – ALI



Noongar Boodjar Language
Centre (NBLCAC)

ALISON NANNUP



Noongar Boodjar Language
Centre (NBLCAC)

HOLLY FARLEY



The University of Notre
Dame, Australia

TOD JONES



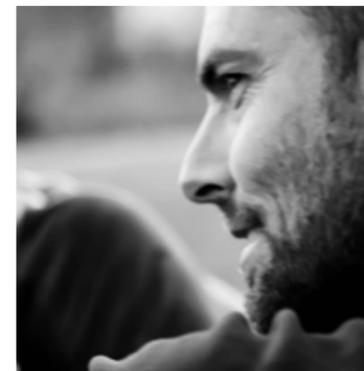
Curtin University

JOE BEAN



Brave and Curious

JASON THOMAS



Photography & Videography

GREG GRABASCH



Brave and Curious

JANE FYFE



Karrda Pty Ltd



NOONGAR WORD LIST



KAVA
KAYA
KAYA

Noongar

Bakadjoo
Balga
Balga Kaart
Barang doordakanan
Bardi
Bilya arn maatap
Bilya daa baaminy
Bilya-ngat Yaka
Bogalap
Bonar
Boodalang
Boodja ngarda
Boodjar arn maart
Boodjari Yoka Koondarminy
Boola boola boorn
Boola boola kep
Boola boola mereny
Boola-boola balga
Boorda wadjela koorl
Boorn ninyak-iny
Booyeembara kaat yira
Booyi yirabiny wangkowiny
Dandjoo kambarn miya
Dardak yirangitj
Derbal Ngara
Derbal Yerrigan
Derbal yerrigan djena bidi
Derbal
Djerap mangka
Djidong yirangitj

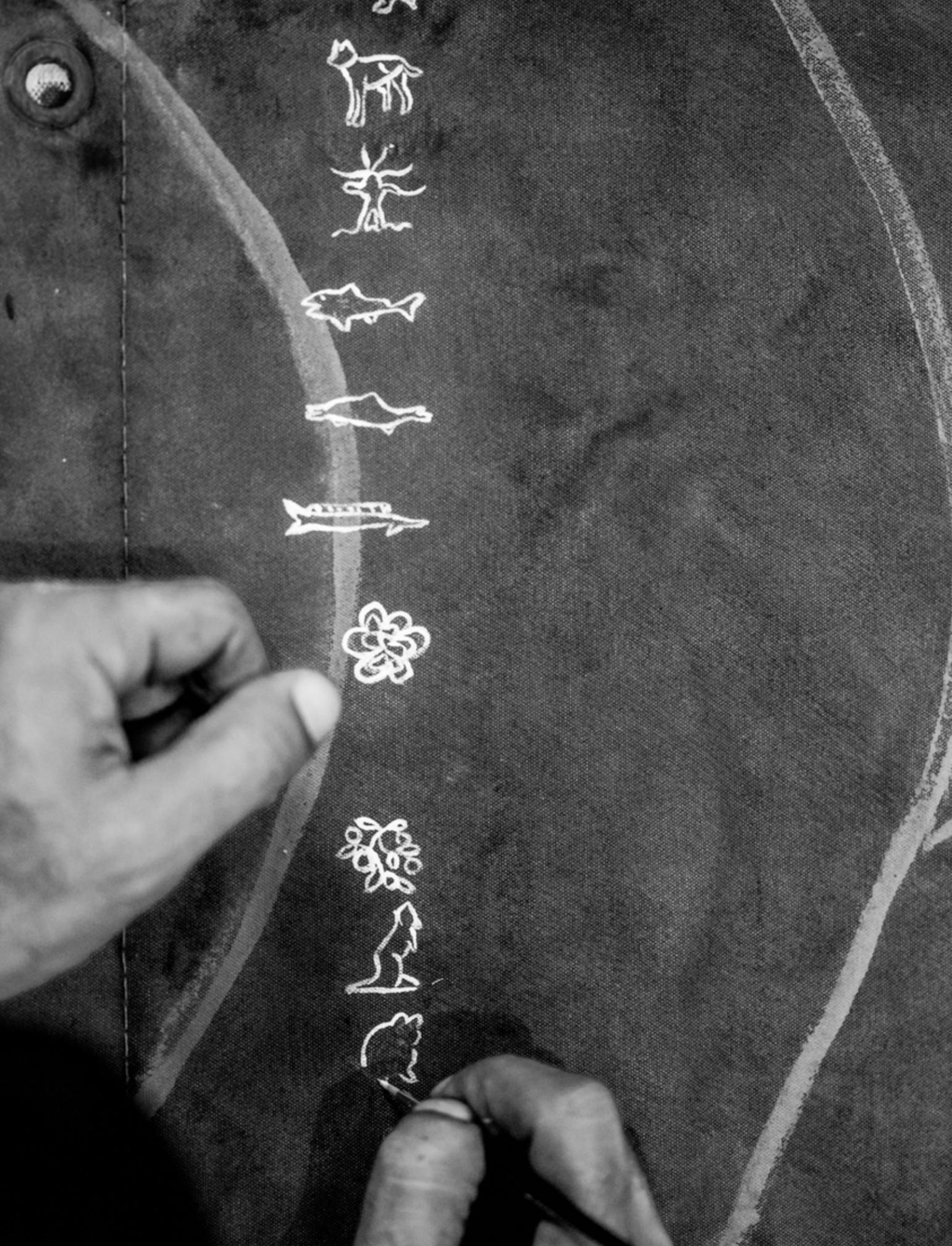
English

Fighting, conflict
Grass tree
Head of grass tree
To save a persons life
Grubs
Place to cross the river
Blasting the rivermouth
River-near work
Place of grave mounds
Seasonal movement
Pelican
Quarry
Wadjela bridge
Pregnant woman dreaming
Many many animals
Many many water
Many many plants
Balga grove
After wadjela came
Kissing Tree
High point
Smoke arising message
Together meet place
Limestone rising. Wadjela breakwall
Cockburn Sound
Swan River
Riverside track
Estuary
Bird nest
Reclaimed land

Noongar	English
Djildjit mangka	Fish traps
Doomadjin	Yagan's brother
Dwerda Weelardinup	Cantonment Hill
Dwert	Dog
Jenalap	Point Walter
Kaaleep	Camp
Kaarak	Red tailed black cockatoo
Kabidjikap ngoora	Freshwater spring
Kapi kwonal	Sampson House
Kaya Kaya Kaya	Hello Hello Hello
Kendjil moort wandjoo	All people welcome - public access
Keny djinany	Early sighting
Kep arn maart	Water over track - wadjela jetty
Koomool	Possum
Koondarminy	Dreaming
Kooranap	Place of spirits
Koorliny	Moving
Kwandong boola boola	Quandong grove
Kwer	Wallabies
Kwila	Shark
Kwilena	Dolphin
Kwoka	Quokka
Maar koodjal djookan	Seven Sisters Hills
koondarminy	
Mandjooboordap Walyalup	Mandurah to Walyalup Foot Track
koorliny bidi	
Mandjoori	Arthur's Head & Roundhouse
Meeandip	Garden Island
Milgebar yookil boodjar	Midden
Mindari	Leaves of grass tree

Noongar	English
Nakal Kep	Calm water wadjela marina
Nendan	Rivermouth
Ngamar	Waterhole
Ngardak baaminy	Knocking down
Ngobar	beach
Boodjar yoodaniny	country tying - land bridge
Ngobar yoodaniny	sand tying - sandbar
Ngooloomayup	Carnac Island
Ngwara	Ringtail possum
Niergarup	Preston Point
Noongar wadjela kambarniny	Noongar and wadjela meeting
Nyitiny bilya	Old river - Gage Roads
Nyitiny	Dreaming
Nyitiny kaalip	Pre settlement camp
Waakarl djowiny	Waakarl's hair
Waakarl Doomboon Yorakal	Waakarl Cave
Wadjela nidja-k koorliny	Wadjelas coming here
Walakidjow boodjar	Dividing country
Walyalup moyootj	Walyalup wetlands
Wardakardak miya	Ceremony & Meeting Place
Wardan dwerda	Sea dogs
Warniny miya	Making place, factory industry
Yandi	Koolamon
Yedi waangkiny	Songlines
Yelin	Garfish
Yerderap	Ducks
Yeyi kaalip	Post settlement camp
Yondok	Crocodile
Yondok Koondarminy Bidi	Crocodile Dreaming Track
Yondok Nirnt	Yondock's tail





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This book is a visual and written record of the Mapping Boodjar process.