

WATAWIEH

YU

FIILEN?

MAPPING

EMOTIONS

IN

KINGSTON

HOW DOES DAUN'TAUN  
MAKE YOU FEEL?

WHAT EMOTIONS ARE ATTACHED  
TO SPECIFIC LOCATIONS?

SOMETHING  
MISSING?

ADD YOUR  
OWN WORDS  
OR COLOR

EDITED BY

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## Series editors

## Reimagining KAVHA zine series

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The Reimagining KAVHA zine series emerges from an Australian Research Council-funded project, 'Reimagining Norfolk Island's Kingston and Arthur's Vale Historic Area'. This project analyses how cultural injustices are reinforced or resisted within KAVHA as a living heritage site. Specifically, we focus on Pitcairn Settler descendants' relationships with Daun'taun, as well as that of other residents who have long and deep connections to the area, and their experience of heritage management in KAVHA. One of the ways we aim to capture these relationships is by co-creating zines with the community. Zines are a research tool used by social scientists to centre creativity, collaboration, agency and resistance.

The zines in this series are a form of public history and community archiving, enabling people to tell their stories on their own terms. We approach the zines as a way to facilitate the sharing of memories, experiences, feelings and local knowledge. This isn't about creating a definitive history of the subject at hand. Instead, the zines in this series provide a space where multiple voices can appear together, recording the emotional resonance of the past. As such, the zines are forms of heritage activism which emphasise the democratisation of history-making.

## Series titles

*See You at the Paradise | Ketch Yorlye Daun Paradise (2021)*  
*Edited by Sarah Baker and Zelmarie Cantillon*

*Mais Daun'taun, volume 1 (2021)*  
*Edited by Sarah Baker, Zelmarie Cantillon and Chelsea Evans*

*Mais Daun'taun, volume 2 (2022)*  
*Edited by Sarah Baker, Zelmarie Cantillon and Chelsea Evans*

*Mais Daun'taun, volume 3 (2022)*  
*Edited by Sarah Baker, Zelmarie Cantillon and Chelsea Evans*

*Mais Daun'taun, volume 4 (2023)*  
*Edited by Sarah Baker, Chelsea Evans and Zelmarie Cantillon*

*Defi ala daefi?: Mapping routes in Kingston (2023)*  
*Edited by Zelmarie Cantillon, Chelsea Evans and Sarah Baker*

*Wathing yu bin duu?: Mapping customary practices in Kingston (2023)*  
*Edited by Zelmarie Cantillon, Chelsea Evans and Sarah Baker*

*Watawieh yu fileen?: Mapping emotions in Kingston (2023)*  
*Edited by Zelmarie Cantillon, Chelsea Evans and Sarah Baker*

# Watawieh yu fiilen?: Mapping emotions in Kingston

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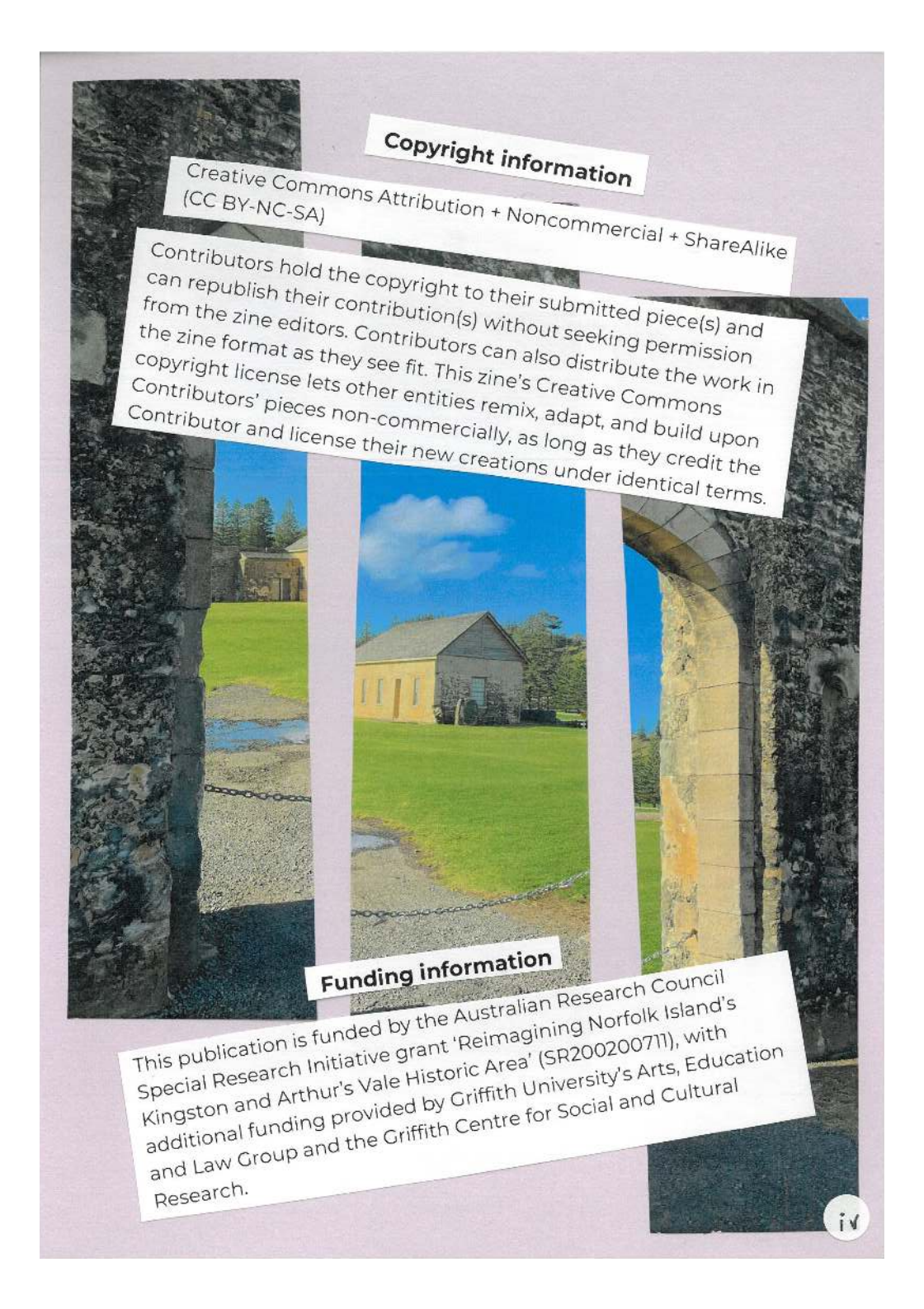
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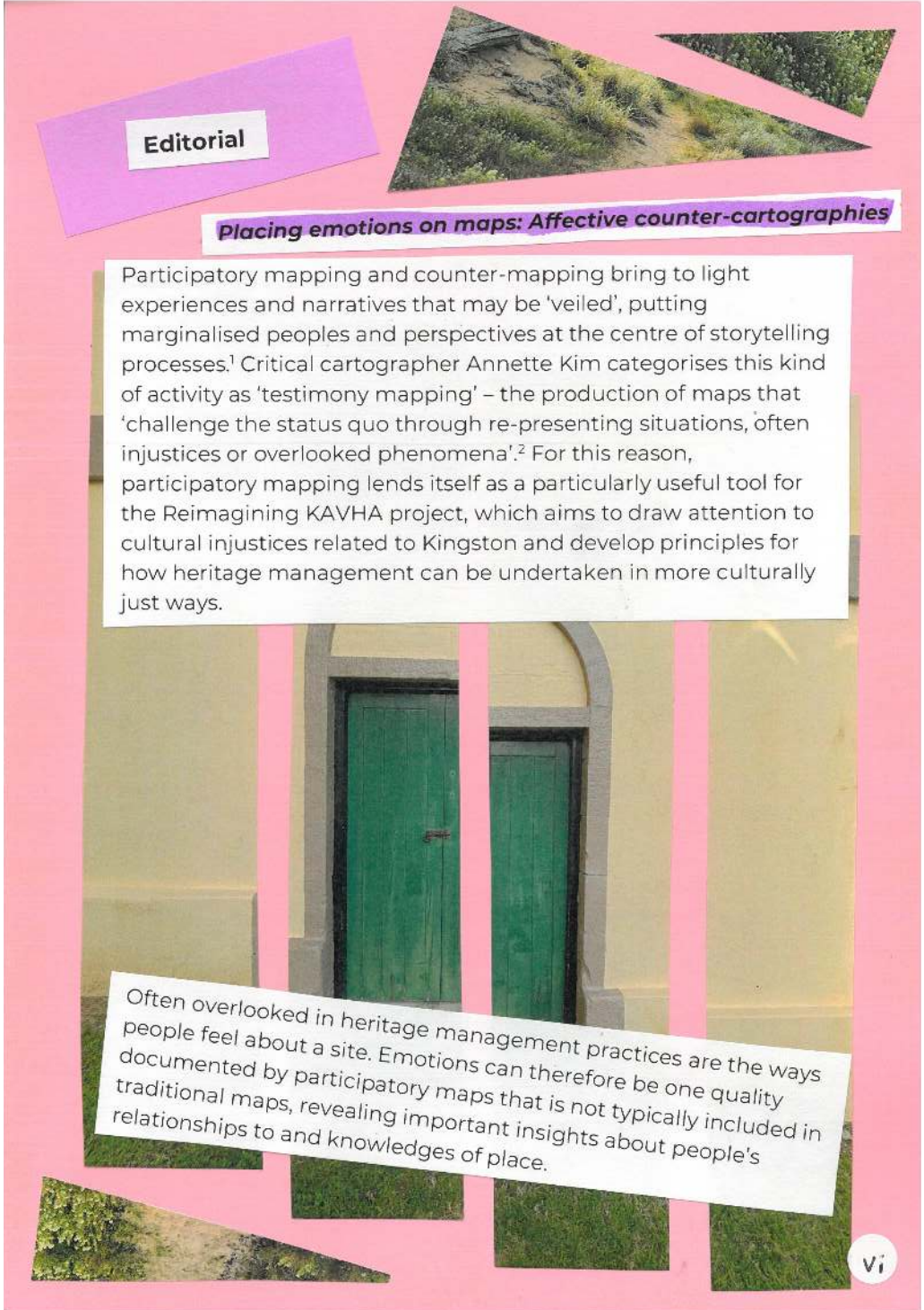
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## CONTENTS

Editorial	
- <i>Zelmarie Cantillon, Sarah Baker and Chelsea Evans</i> .....	vi
Emotions collective map, workshop 1.....	1
Individual maps	
- <i>Deb Salt</i> .....	3
- <i>Pat Anderson</i> .....	4
- <i>Edward Hooker</i> .....	5
- <i>Tane Cottle</i> .....	6
- <i>David Bigg</i> .....	7
Belonging and sadness	
- <i>Kym Buffett and Chelsea Evans</i> .....	8
Emotions collective map, workshop 2.....	9
Conversation with Gaye Evans	
- <i>Gaye Evans, Sarah Baker and Zelmarie Cantillon</i> .....	11
Individual maps	
- <i>Gaye Evans</i> .....	37
- <i>Ken Christian</i> .....	38
- <i>Bev Wheeler</i> .....	39
- <i>George Smith</i> .....	40
- <i>Colleen Crane</i> .....	41
- <i>David 'Dids' Evans</i> .....	42
Conversation with Edie Christian and Nellie Hinks, part 3	
- <i>Edie Christian, Nellie Hinks and Chelsea Evans</i> .....	43
Emotions collective map, workshop 3.....	57
Acknowledgements.....	59

The page features a pink background with several overlapping images. At the top, there's a landscape photo of a dirt path through green bushes. Below it, a white box contains the title 'Editorial'. Further down, another white box contains the subtitle 'Placing emotions on maps: Affective counter-cartographies'. The main body of text is in a white box. Below the text is a large photo of a building with two green doors. At the bottom, another white box contains a quote. The page number 'vi' is in a small circle at the bottom right.

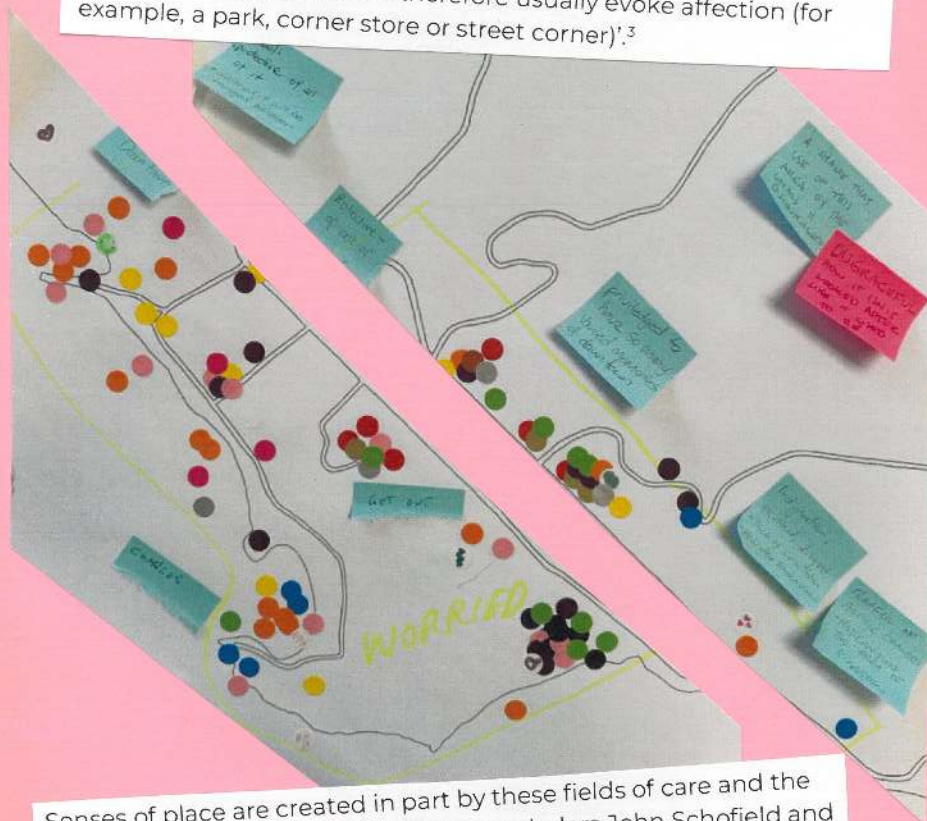
## Editorial

### *Placing emotions on maps: Affective counter-cartographies*


Participatory mapping and counter-mapping bring to light experiences and narratives that may be 'veiled', putting marginalised peoples and perspectives at the centre of storytelling processes.<sup>1</sup> Critical cartographer Annette Kim categorises this kind of activity as 'testimony mapping' – the production of maps that 'challenge the status quo through re-presenting situations, often injustices or overlooked phenomena'.<sup>2</sup> For this reason, participatory mapping lends itself as a particularly useful tool for the Reimagining KAVHA project, which aims to draw attention to cultural injustices related to Kingston and develop principles for how heritage management can be undertaken in more culturally just ways.

Often overlooked in heritage management practices are the ways people feel about a site. Emotions can therefore be one quality documented by participatory maps that is not typically included in traditional maps, revealing important insights about people's relationships to and knowledges of place.

In their study on emotion mapping of cities, Milissa Deitz and colleagues draw on geographer Yi-Fu Tuan's concepts of 'public symbols' and 'fields of care' to discuss experiences of place. Public symbols include easily identifiable landmarks like notable buildings or monuments, while fields of care "do not seek to project an image to outsiders" and instead come to be known after prolonged experience and therefore usually evoke affection (for example, a park, corner store or street corner).<sup>3</sup>



Senses of place are created in part by these fields of care and the emotions attached to them.<sup>4</sup> Heritage scholars John Schofield and Rosy Szymanski suggest that such senses of place are developed over time, creating 'reference points' embedded in 'memories and affections' that guide how we relate to and navigate space.<sup>5</sup> As highlighted by the 'deeply felt' and 'embodied connections' spoken about in the editorial for *Mais Daun'taun*, Volume 4,<sup>6</sup> living heritage is intrinsically bound up with emotion, and Kingston is full of affective fields of care.



## Mapping emotions

The Reimagining KAVHA team sought to capture how Norfolk Islanders move through, use and feel about Kingston in a series of mapping workshops that took place in September 2022. The mapping activities effectively captured some of the ways that our participants understand, relate to and engage with Kingston as a deeply meaningful heritage place and a space for more mundane, everyday practices.

What was particularly revealing for us as researchers was not just the maps as a finished product, but the process of negotiating the activities with our participants, trying to create material representations of often immaterial relations. Even the difficulties that participants had was illustrative of their attachments and relationships to place. Ken commented that 'the love I have for Norfolk Island is just too hard to put down on paper'; similarly, Tane noted that 'it's really tricky' to mark or write down what's most significant 'because it all is ... Oh gosh, it's all important. It's all incredibly important'.

This zine focuses on the third collaborative mapping activity, which invited participants to create emotional 'heat maps' that indicated what feelings were associated with different locations in Kingston.

Participants were provided with an initial key which connected coloured stickers to 12 emotion words. They were invited to add additional words, leading to a total of 24 emotion words being mapped onto the area.



● HAPPY

● SAD

● ANGRY

● JOYFUL

● GRIEF

● NOSTALGIC

● CALM

● HOSTILE

● HURT

● AWE

● PROUD

● WORRIED

● BELONGING.

● Distressed

● HOPEFUL

AMUSED

COMFORT

● ROMANCE

● LOVE

PROTECTIVE

FEARFUL

● EXCITED

● ANXIOUS

● DISGUST

COURAGE

● INDIGNATION

INSULTED

● PRODUCTIVE

● GRATEFUL

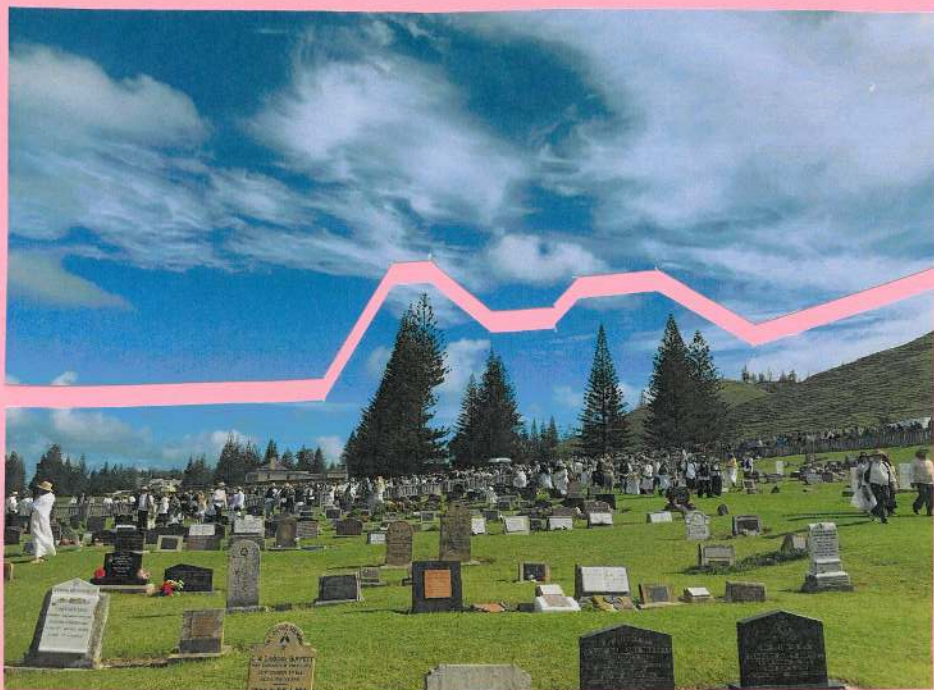
● ANNOYED

Illustrating the complexity of senses of place,<sup>7</sup> participants reported a mixture of emotions associated with sites across Kingston. For example, the pier is significant as the site of the Pitcairners landing in 1856, the site of Bounty Day reenactments, a place where people go to park up, and a functional site where shipments of goods come in. It was labelled with emotions like happy, calm, productive, nostalgic and proud. Likewise, the cemetery is associated with emotions such as nostalgic, proud, sad, grief, calm, happy, love, belonging and grateful. Dids noted that the cemetery is 'very special culturally' as the burial site of many Norfolk Islanders. Kym reflected on a deep attachment for the place:

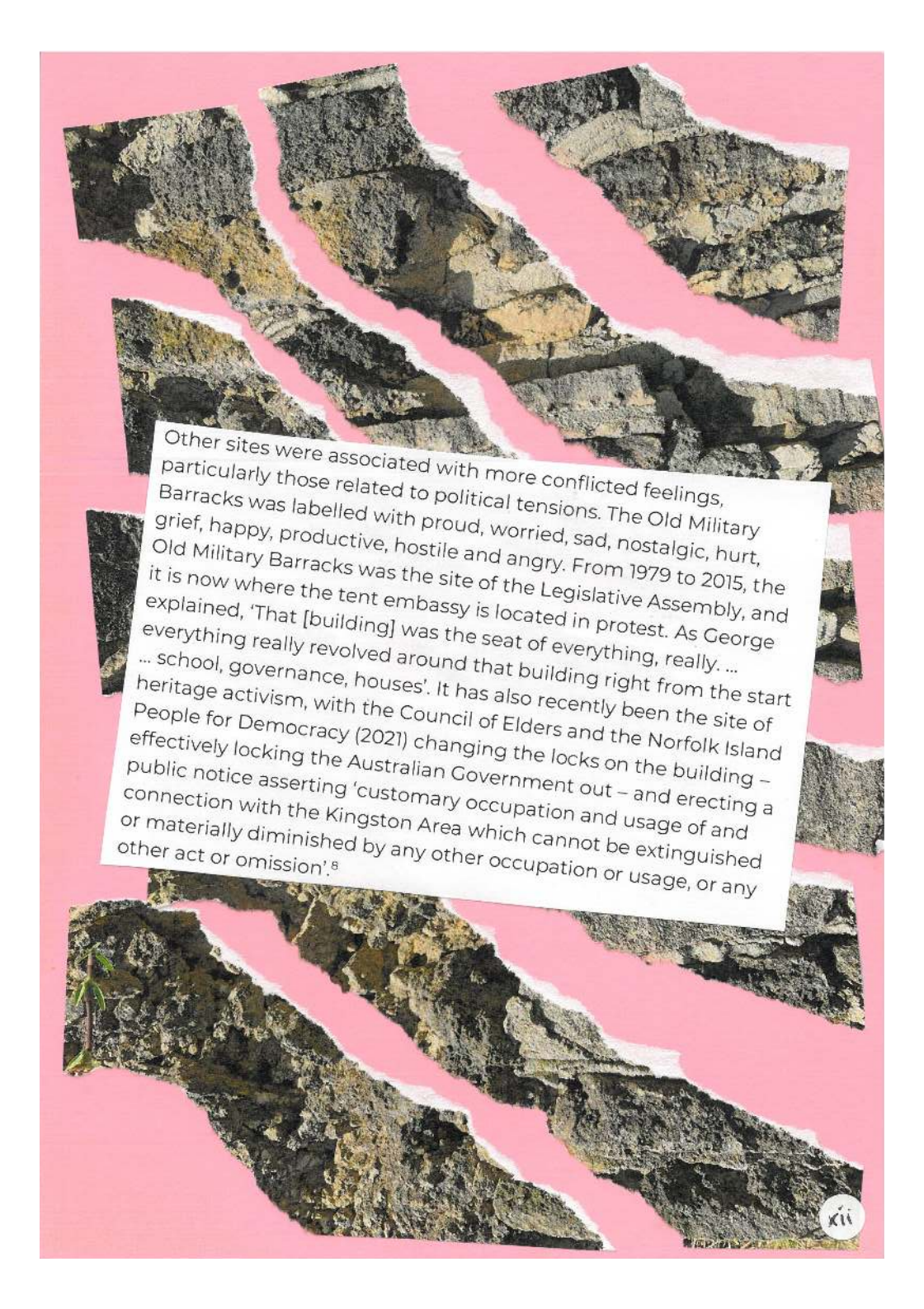


I'm going to put a love [sticker] on the cemetery. Next to mais pine [sticker that represents belonging], ... this is going to sound strange, but when you're at a funeral and you're standing there and you can look out to the ocean and know that daas said yu gwenna end ap. And love that you're going to be there with all your ancestors.

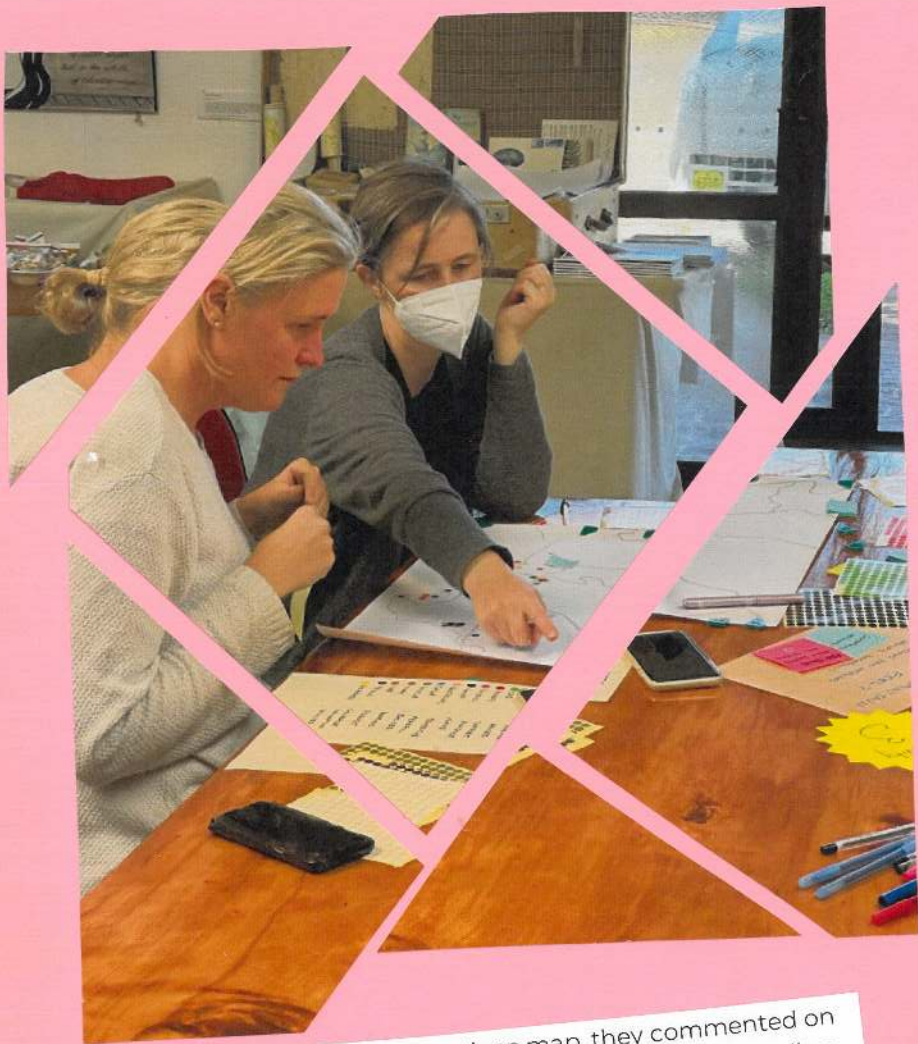




As Ken observed, '[when] I walk through the cemetery ... I know everyone from the convict gate up to the front gate. Almost, anyway'. The love and pride felt for the cemetery is also reflected in and enhanced by the special care that people show through its maintenance: 'A lot of people go down there and clean up graves on a regular basis' (Dids); 'I'm really proud of how the cemetery is kept and how it looks, it's really beautiful' (Gaye).

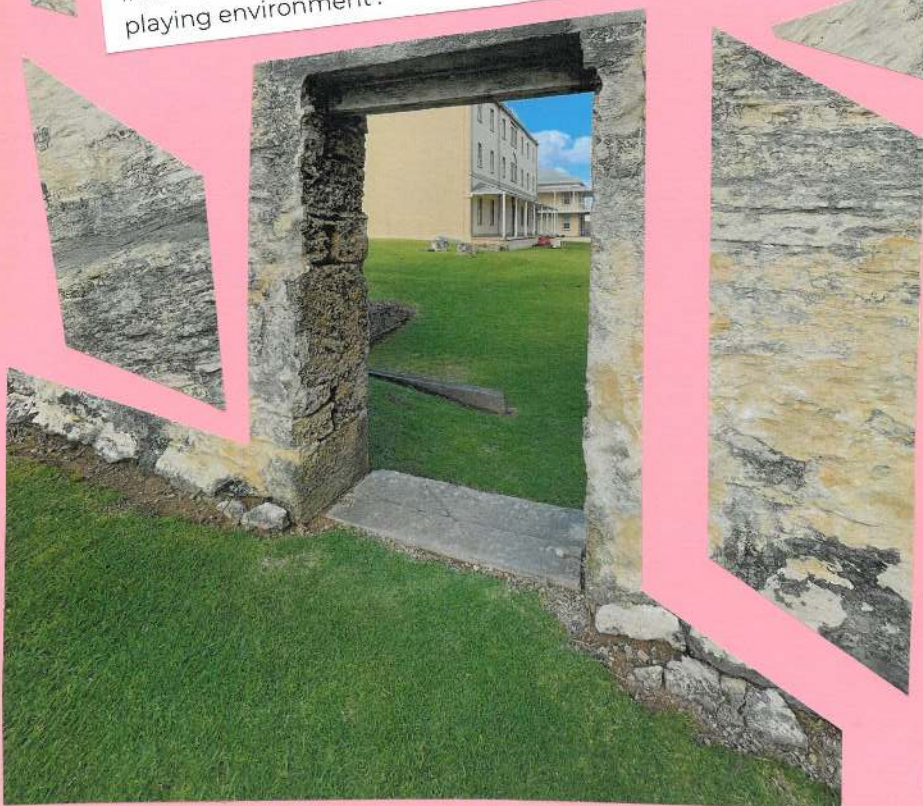


Other sites were associated with more conflicted feelings, particularly those related to political tensions. The Old Military Barracks was labelled with proud, worried, sad, nostalgic, hurt, grief, happy, productive, hostile and angry. From 1979 to 2015, the Old Military Barracks was the site of the Legislative Assembly, and it is now where the tent embassy is located in protest. As George explained, 'That [building] was the seat of everything, really. ... everything really revolved around that building right from the start ... school, governance, houses'. It has also recently been the site of heritage activism, with the Council of Elders and the Norfolk Island People for Democracy (2021) changing the locks on the building – effectively locking the Australian Government out – and erecting a public notice asserting 'customary occupation and usage of and connection with the Kingston Area which cannot be extinguished or materially diminished by any other occupation or usage, or any other act or omission'.<sup>8</sup>



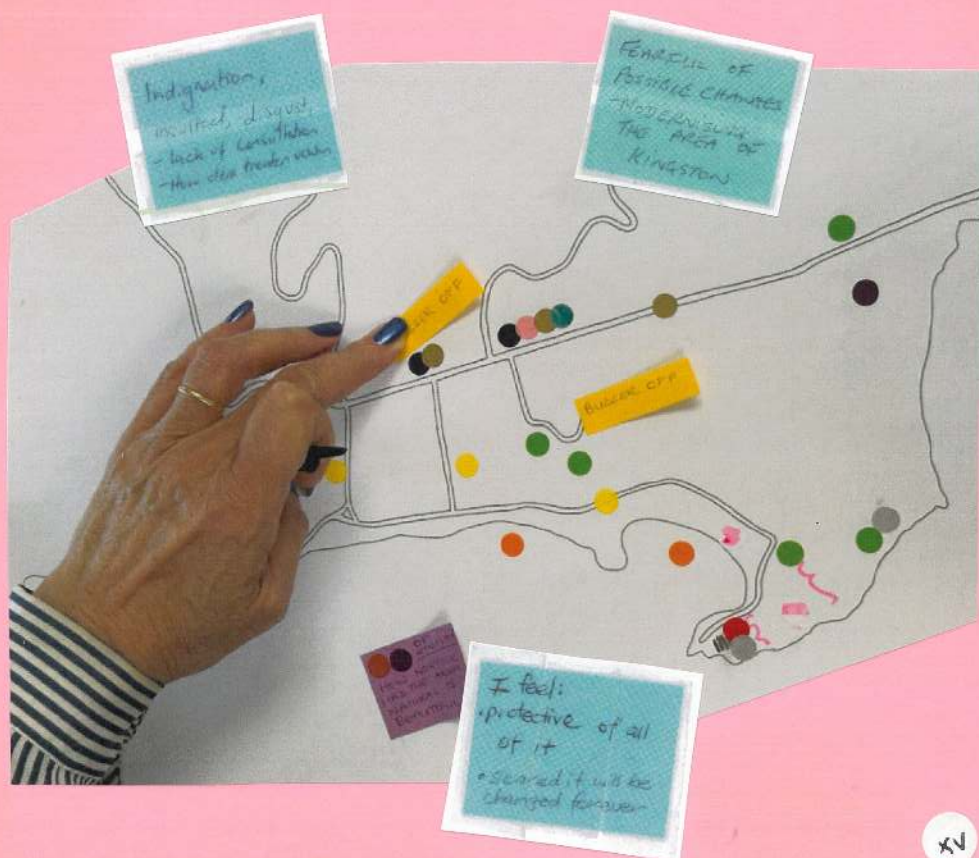
As participants worked on the emotions map, they commented on how proud they were of Norfolk's era of self-government as well as the continuing protests, but they also felt deeply hurt, sad and angry about the hostility shown by the Australian Government. Sharyn commented on being 'hurt as in - I'm not hurt that the Tent Embassy is there, the Tent Embassy is the reminder, the symbol of being hurt. But also [I'm] proud of them for what they're doing.' Marg noted the different coloured stickers already placed on the map by other contributors: 'So we're proud and we're sad and we're worried. I can understand that mixture.'

As highlighted in the companion zine *Wathing yu bin duu?: Mapping customary practices in Kingston*, administration and governance are core aspects of Pitcairn Settler descendants' living heritage. The recent removal of administrative services from Kingston, particularly in relation to the New Military Barracks, was associated with worry, sadness and grief. The New Military Barracks formerly housed the Norfolk Island Government Administration services. However, these functions were moved from Kingston to Burnt Pine in 2022. Gaye observed that the New Military Barracks had been 'really important as a working area'. Pat described this shift of administrative services out of Kingston, and other heritage management decisions, as a strategy to 'discourage' the 'use' of Daun'taun 'by locals'. The concerning implication of the removal of administrative services was described by Dids in relation to the transformation of Kingston into a 'ghost town' when it has 'always been a working, living, playing environment'.



The positive associations (happiness, awe, pride) the maps indicate as connected to the New Military Barracks reflected participants' emotional response in relation to its past functions, whereas more difficult emotions (sadness, anger, grief, hurt, hostility, worry) captured feelings in the present. Some participants stuck multiple stickers of the one colour on the New Military Barracks to represent the intensity of these feelings, with Ken attaching to the area three yellow 'worry' stickers.

Participants also expressed their emotions by adding written messages. Government House – where the Australian-appointed administrator resides – was labelled with angry, hurt, worried, sad, anxious, hostile, and nostalgic stickers, but also sticky notes that read 'get out' and 'bugger off'. Other written notes commented on the whole Kingston area rather than pin-pointing particular sites:



Such messages speak to concerns over heritage management decisions. In this respect, many participants expressed critiques about the management of the creek that runs through Watermill Valley and the Kingston Common, emptying into Emily Bay. In the past, the creek had been regularly cleared of reeds, but in recent years it was fenced as part of the area's cultural landscape management. As Gaye attested: 'how dare they fence in the creeks'. Participants noted that one of the effects of this latest approach to the management of the creek is that Watermill Valley and the Kingston Common is being returned to swampland and this is negatively impacting the avenue of pines along Country Road. Tane explained:

these Norfolk pines ... are very significant and are a proud part of our cultural way of showing respect for elders that have passed on ... the pine trees do not do well in this swamp that's been created, and if you drive down there now, you will see those pine trees dying, and no one [in charge of heritage management in KAVHA] cares, there is no respect.



On the maps, participants used a green pine tree sticker to signify the feeling of belonging, highlighting the Norfolk Pine as a potent symbol of local identity. In this way, the maps and corresponding conversations capture the emotional tensions held by participants in locations across Kingston. Strong positive emotions are often tied to equally strong negative ones, particularly when intergenerational custodianship of the area and the continuity of living heritage practices are felt to be under threat.





Due to the timing of our workshops, which took place when a draft of the new Kingston Site Master Plan was on display at No. 11, many participants expressed concerns about the plan's proposals. Damien, for instance, put a worry sticker on the Pier Store where the plan proposed a wine bar be located, noting such a change would be invasive and lead to greater levels of congestion. Others put worry, sad and indignation stickers east of Emily Bay in reference to a proposal in the draft Site Master Plan for a new playground as well as angry stickers in relation to its proposed alteration to the placement of the road. For Damien, the types of changes being put forward by the heritage consultants are 'all about progress, but progress is not necessarily the answer to everything'.

What is highlighted in the emotion maps and our conversations with participants is that the deep sense of love and pride Norfolk Islanders have for Kingston is intertwined with feelings of fear, anxiety and loss due to their lack of agency in decision-making processes. Such emotions arise from Norfolk Islanders' role as the core community of this living heritage place, being strongly linked to their custodianship over Kingston and their values concerning democracy and self-determination.

### Outline of this zine: What's inside?

This zine contains all of the maps from the emotion activity. A selection of individual maps showcase the senses of love, care and belonging that participants attach to Kingston. Participants often noted on their individual maps how 'important' Kingston is to them (pp. 5, 40, 41, 42), with one writing that 'if Norfolk is our soul, then Kingston es auwas heart!' (p. 37). Another marked 'connection points' with a love heart symbol (p. 3). Ken's map noted that 'The love I have for Norfolk is almost impossible to put into words' (p. 38). Some of these maps also signify concern for Kingston through critiques of the site's management (pp. 4, 40).



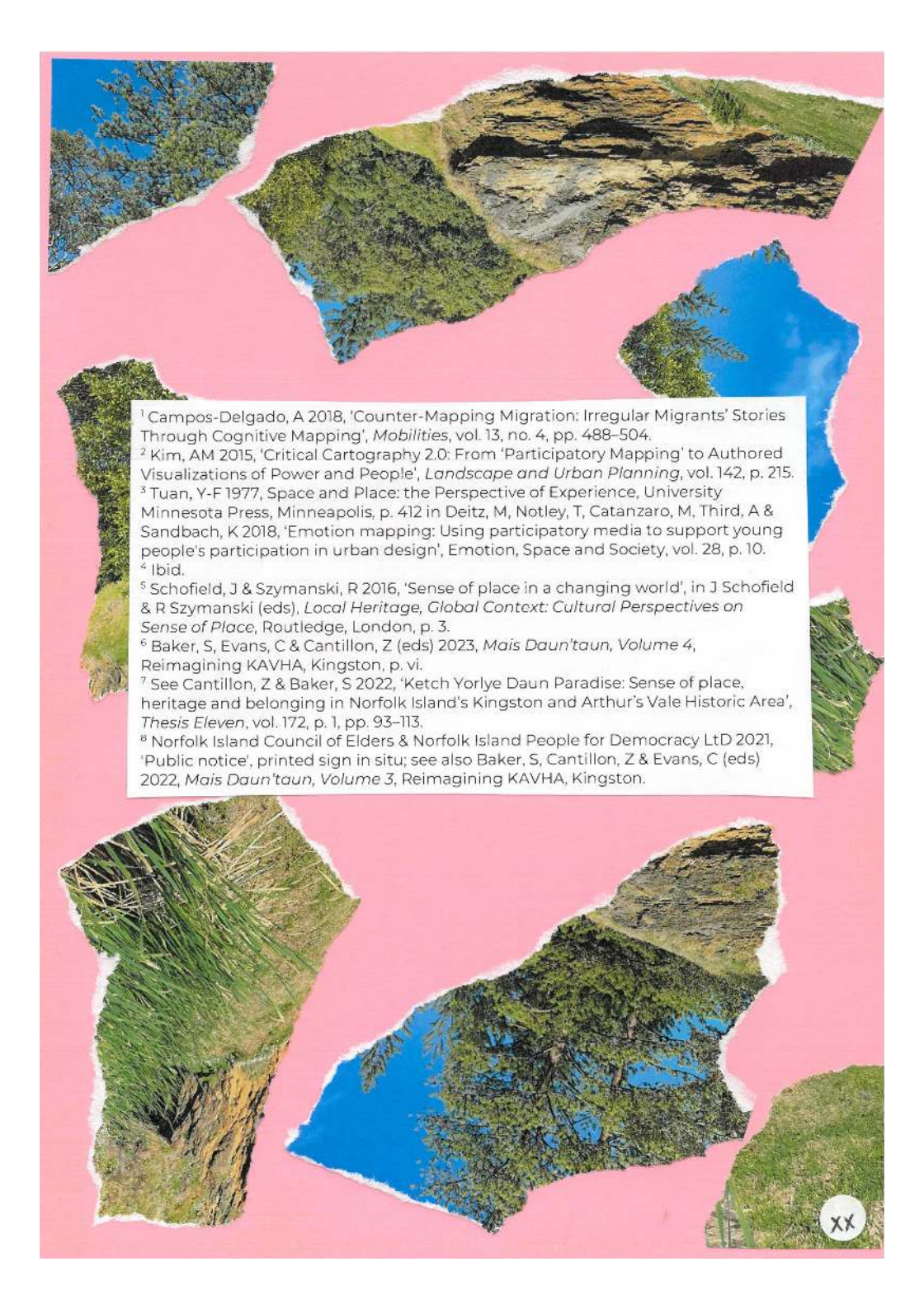
Also included in *Watawieh yu fiilen?* is a conversation with Gaye Evans (pp. 11-36). Gaye begins by reflecting on childhood in Kingston and the 'wonderful times' had Daun'taun before speaking about the importance of continuity in the operational management of KAVHA. Gaye's conversation touches on feelings related to nostalgia, worry, frustration and the care and custodianship of place and culture.



Concluding the three-part conversation with Edie Christian and Nellie Hinks is a walk through the Lions Club Photography Display (pp. 43–55). The sisters reflect on playing in Kingston's sand dunes, the restoration of the Golf Club and the planting of pines in the dunes at Emily Bay. Edie and Nellie echo Gaye's sentiment that Kingston 'es auwas pliehgraun', filled with fun and laughter. Feelings expressed in the conversation include serenity, relief and admiration for the beauty of the natural environment. In Edie's words, Kingston is much 'loved and treasured' by everyone.

We note that whenever the Norf'k language is used in the zine, it is presented without translation into English. Norf'k is recognised by UNESCO to be an endangered language, and its use in the zine and workshops represent an important expression of Pitcairn culture. Resources that readers might turn to for help with translation are *Speak Norfolk Today: An Encyclopaedia of the Norfolk Island Language* by Alice Inez Buffett (1999) and *A Dictionary of Norfolk Words and Usages* by Beryl Nobbs-Palmer (1986). Also worth exploring is the Norf'k Laengwij app (visit [app.norfk.info](http://app.norfk.info)).

**Zelmarie Cantillon, Gold Coast**  
**Sarah Baker, Norfolk Island**  
**Chelsea Evans, Norfolk Island**



<sup>1</sup> Campos-Delgado, A 2018, 'Counter-Mapping Migration: Irregular Migrants' Stories Through Cognitive Mapping', *Mobilities*, vol. 13, no. 4, pp. 488–504.

<sup>2</sup> Kim, AM 2015, 'Critical Cartography 2.0: From 'Participatory Mapping' to Authored Visualizations of Power and People', *Landscape and Urban Planning*, vol. 142, p. 215.

<sup>3</sup> Tuan, Y-F 1977, *Space and Place: the Perspective of Experience*, University Minnesota Press, Minneapolis, p. 412 in Deitz, M, Notley, T, Catanzaro, M, Third, A & Sandbach, K 2018, 'Emotion mapping: Using participatory media to support young people's participation in urban design', *Emotion, Space and Society*, vol. 28, p. 10.

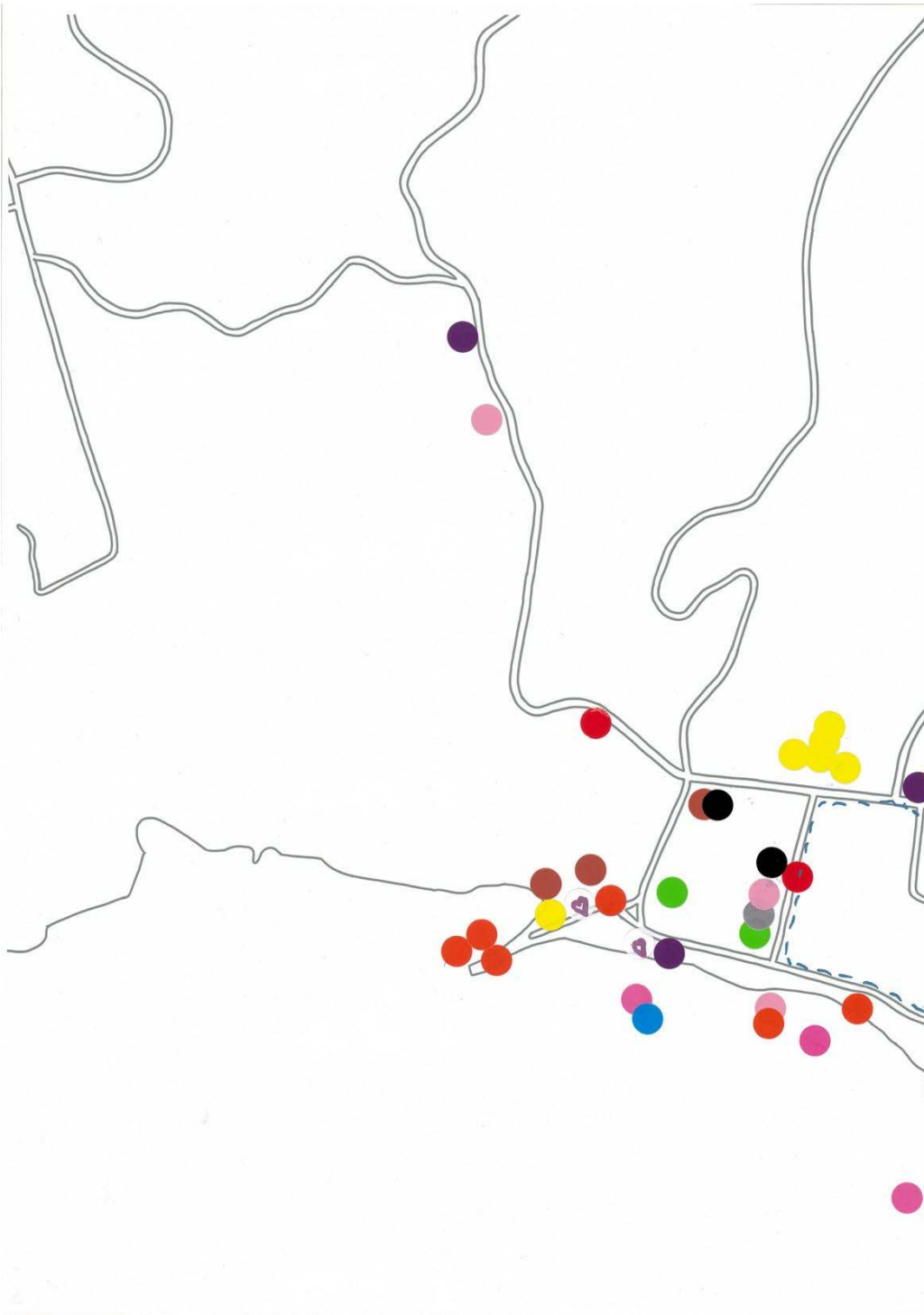
<sup>4</sup> Ibid.

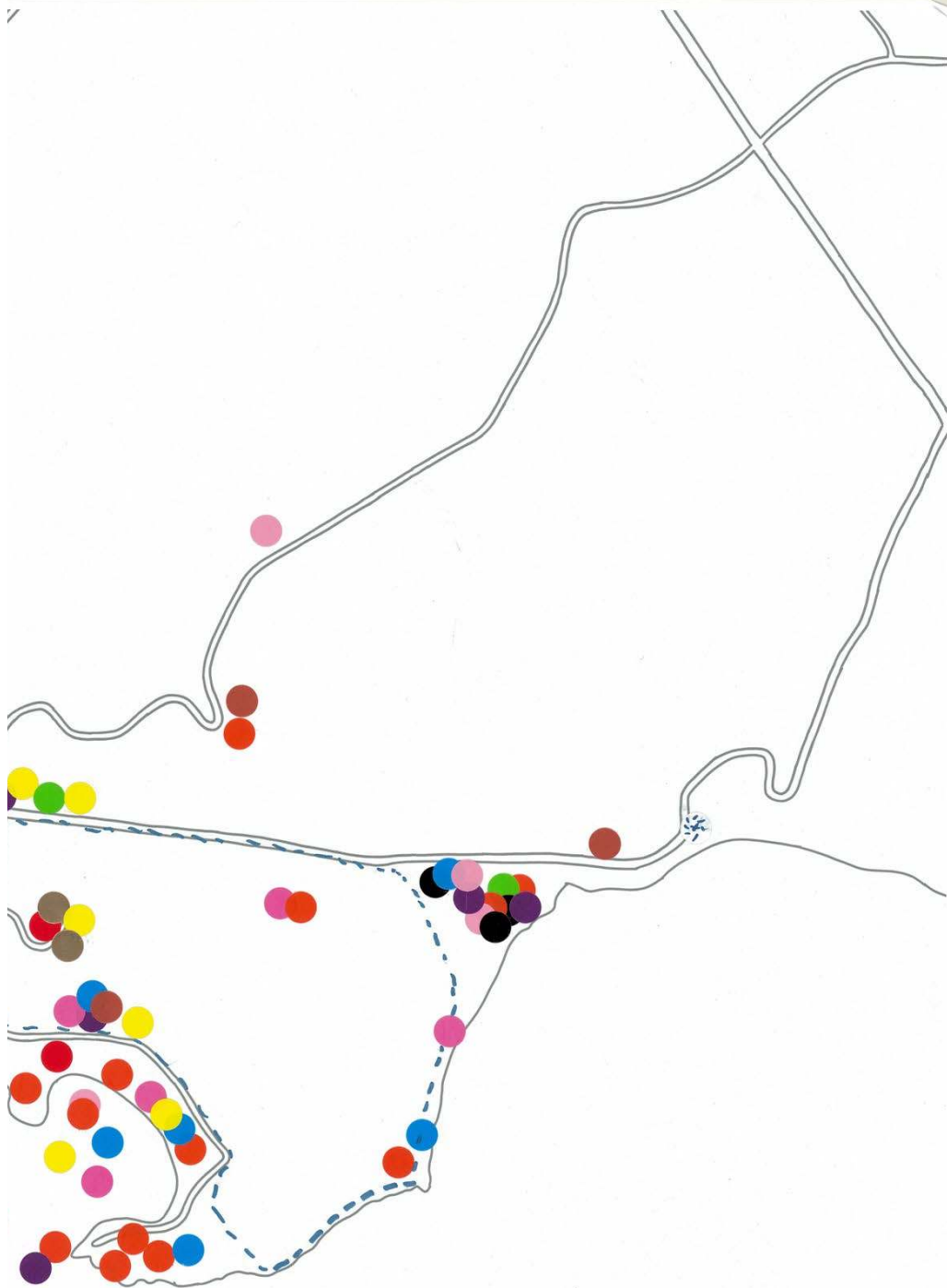
<sup>5</sup> Schofield, J & Szymanski, R 2016, 'Sense of place in a changing world', in J Schofield & R Szymanski (eds), *Local Heritage, Global Context: Cultural Perspectives on Sense of Place*, Routledge, London, p. 3.

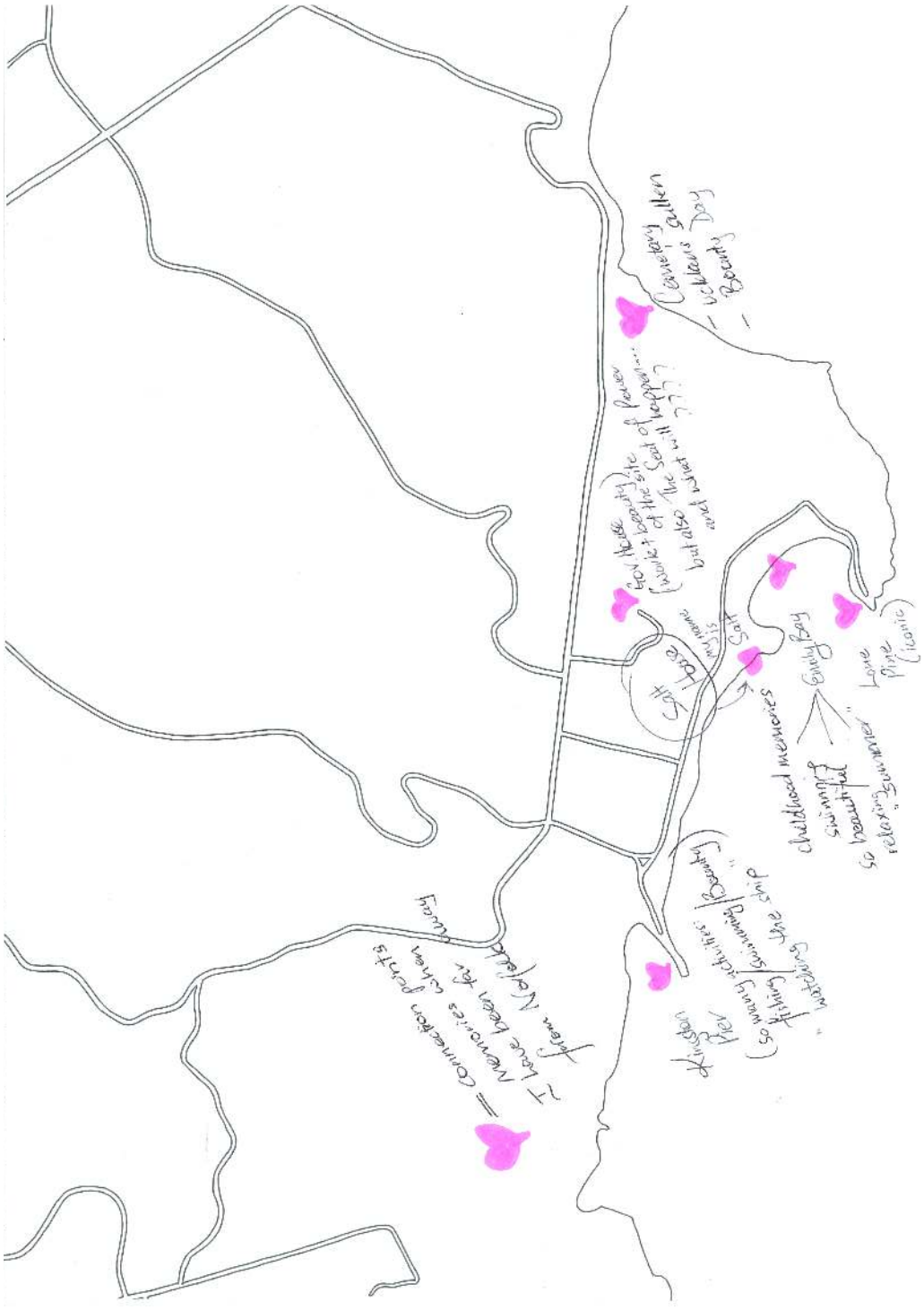
<sup>6</sup> Baker, S, Evans, C & Cantillon, Z (eds) 2023, *Mais Daun'taun, Volume 4, Reimagining KAVHA*, Kingston, p. vi.

<sup>7</sup> See Cantillon, Z & Baker, S 2022, 'Ketch Yorlye Daun Paradise: Sense of place, heritage and belonging in Norfolk Island's Kingston and Arthur's Vale Historic Area', *Thesis Eleven*, vol. 172, p. 1, pp. 93–113.

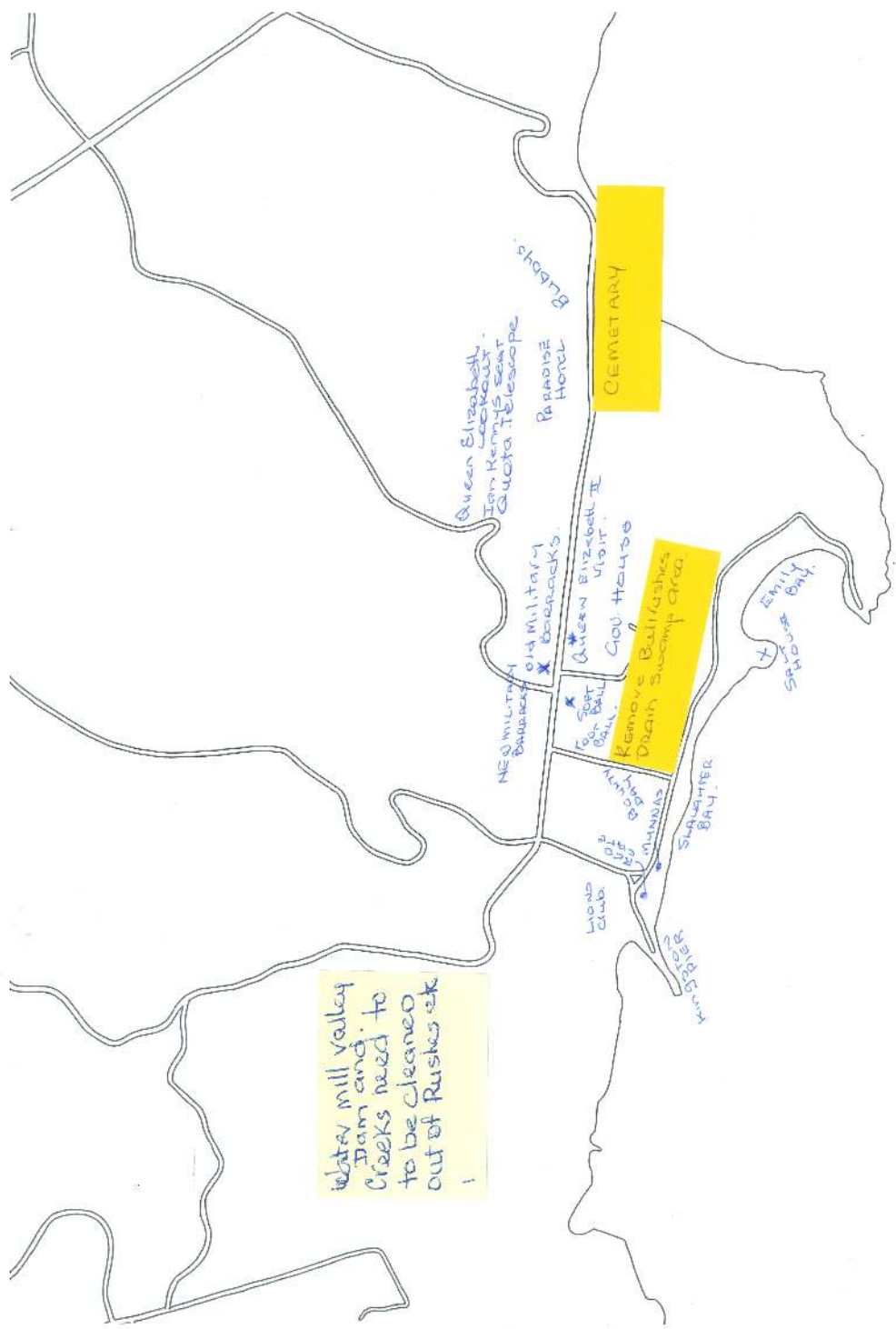
<sup>8</sup> Norfolk Island Council of Elders & Norfolk Island People for Democracy Ltd 2021, 'Public notice', printed sign in situ; see also Baker, S, Cantillon, Z & Evans, C (eds) 2022, *Mais Daun'taun, Volume 3, Reimagining KAVHA*, Kingston.



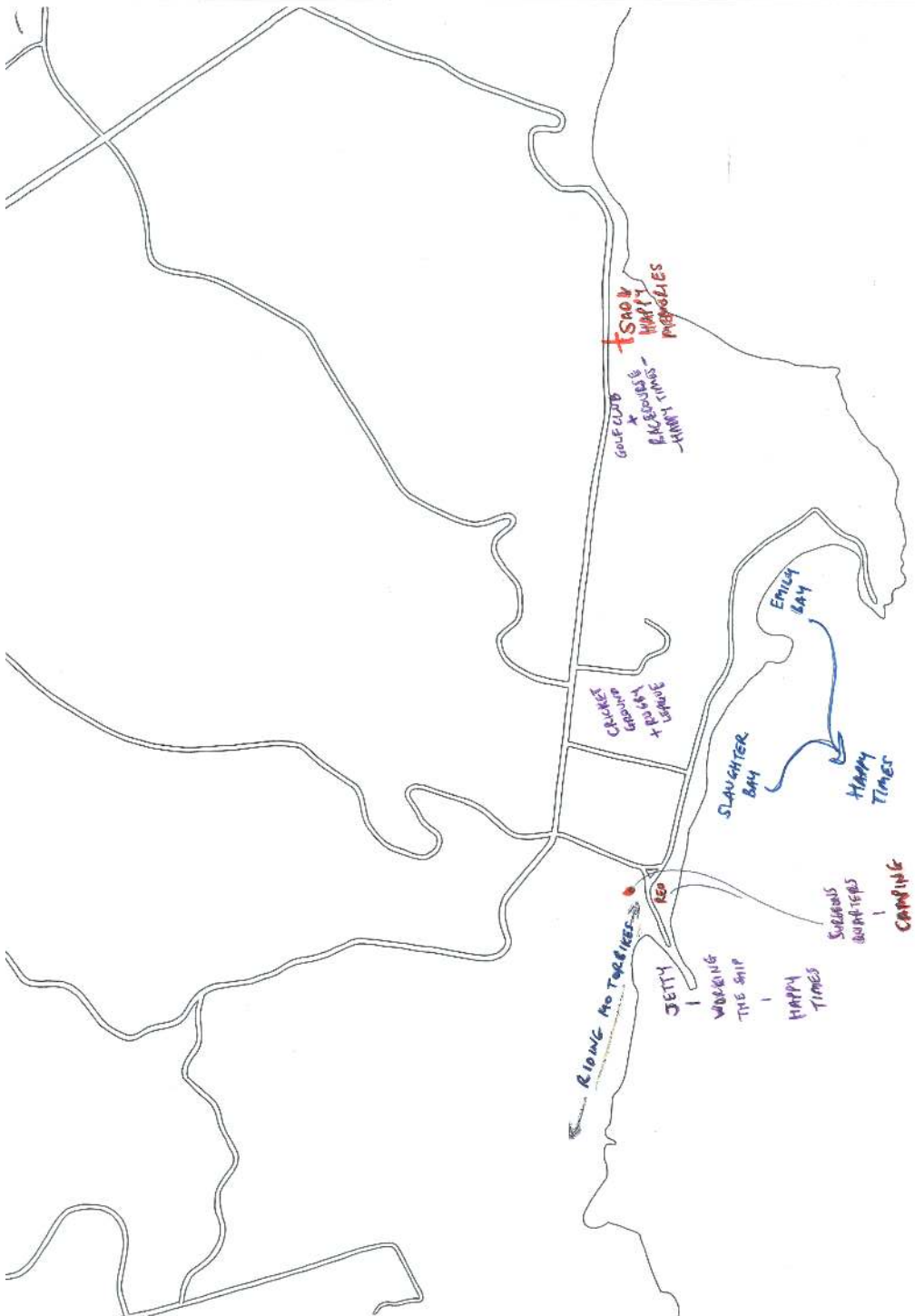


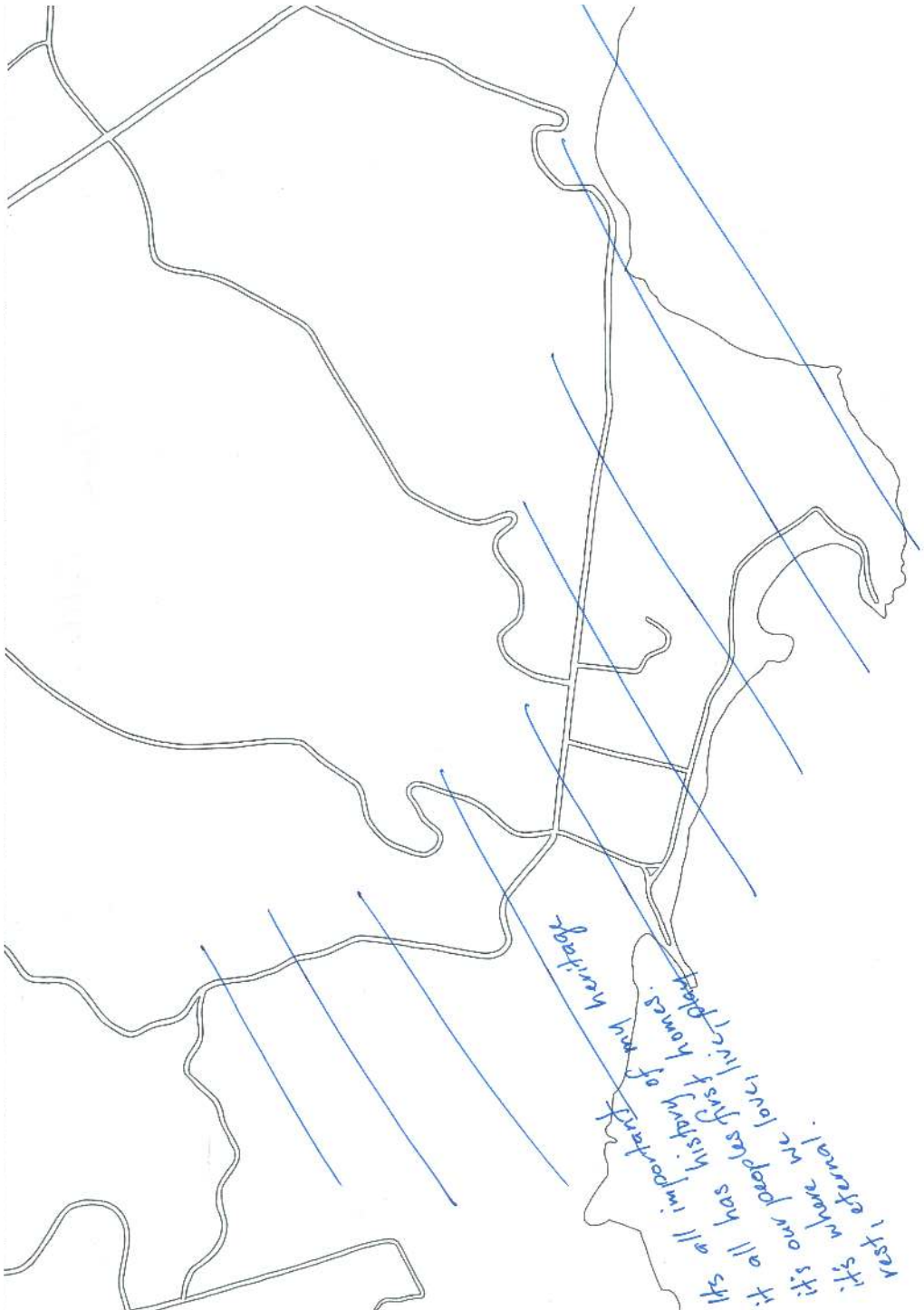


Water mill valley  
DAM and  
Creeks need to  
be cleaned  
out of RUSHES etc

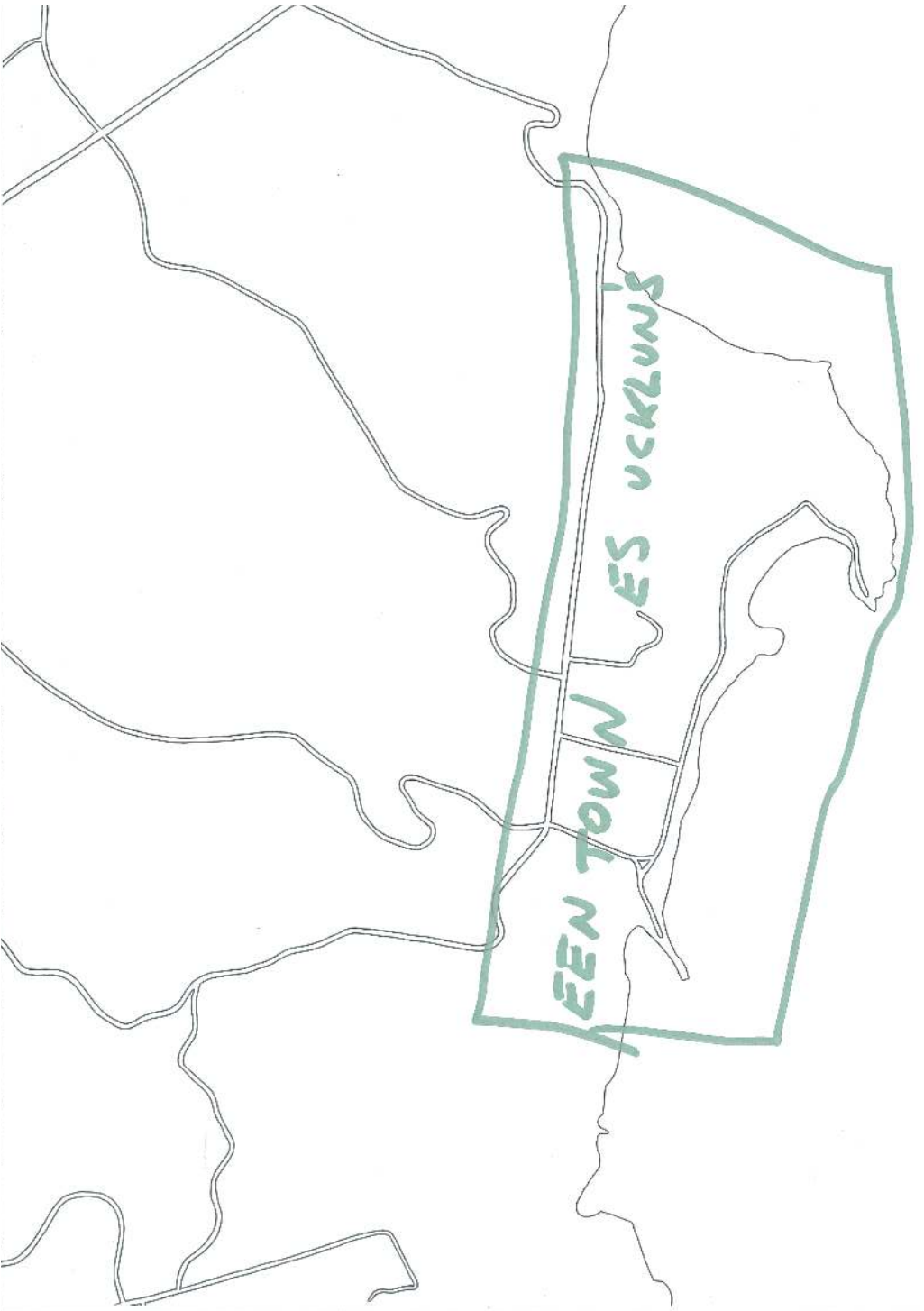


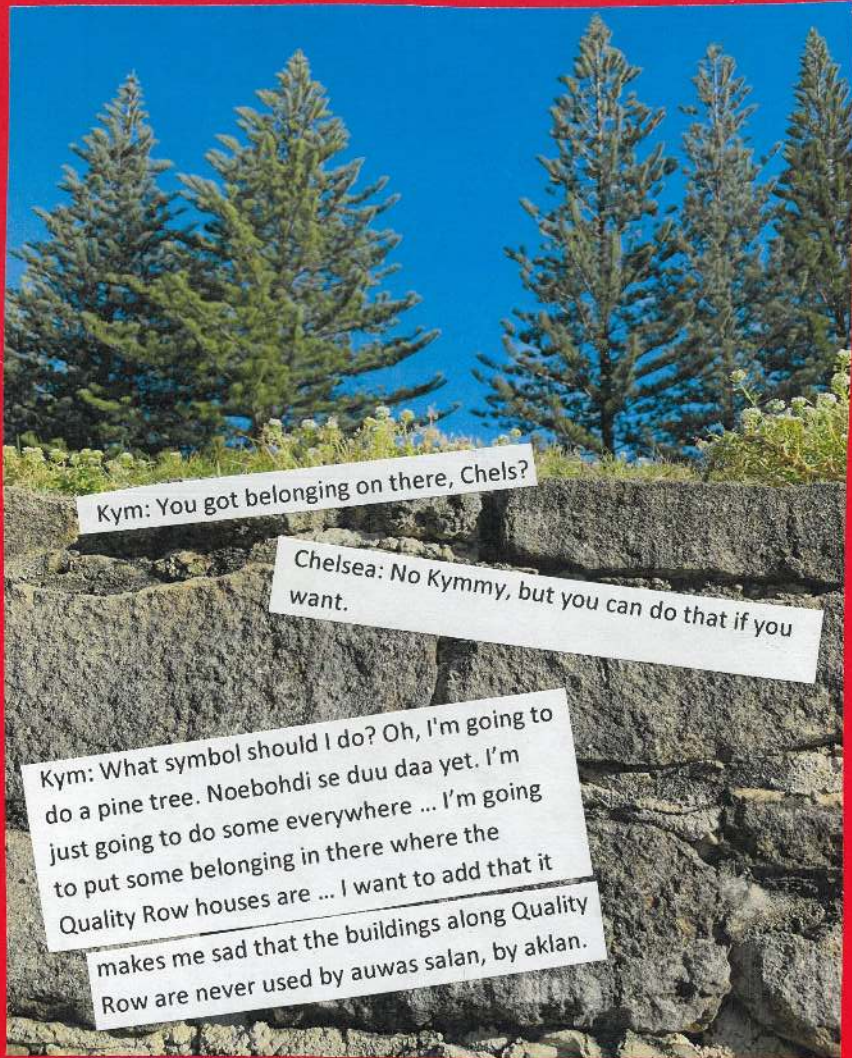






It's all important  
it all has history of my heritage  
it's where we love to live play  
rest eternal.  
it's our people's first homes.

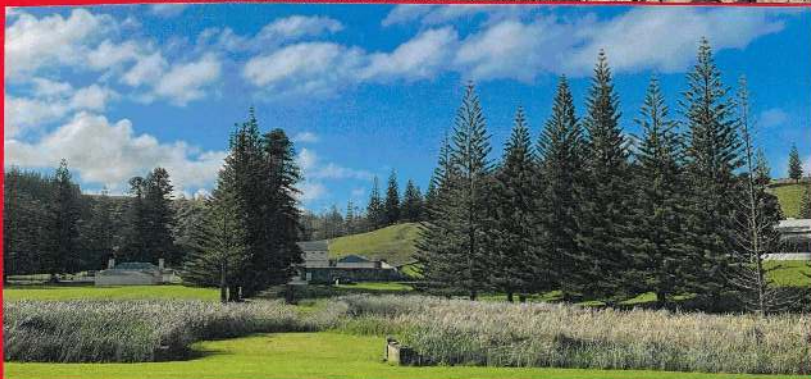


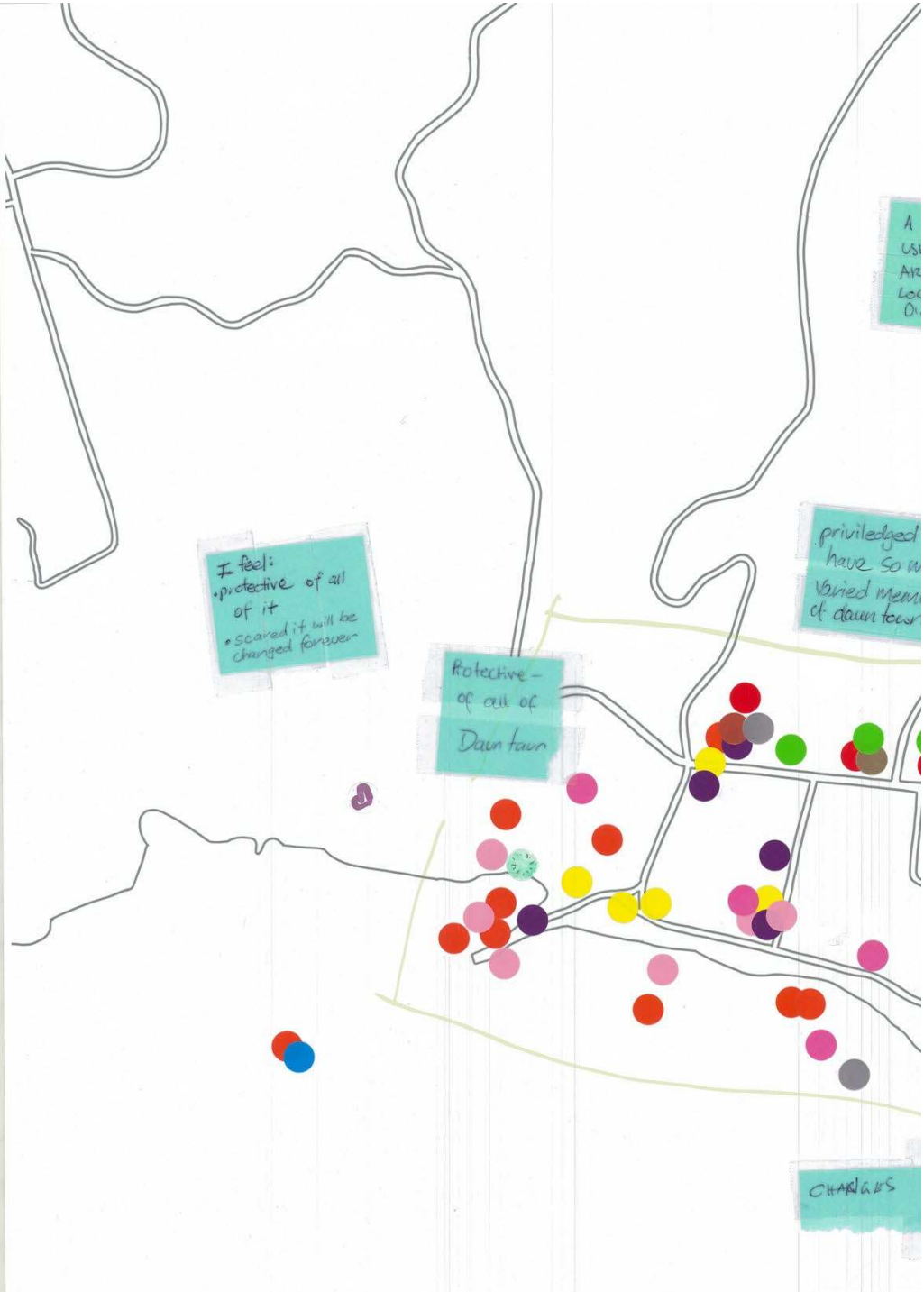


Kym: You got belonging on there, Chels?

Chelsea: No Kymmy, but you can do that if you want.

Kym: What symbol should I do? Oh, I'm going to do a pine tree. Noebohdi se duu daa yet. I'm just going to do some everywhere ... I'm going to put some belonging in there where the Quality Row houses are ... I want to add that it makes me sad that the buildings along Quality Row are never used by auwas salan, by aklan.





A  
USI  
AR  
Loc  
Di

I feel:  
• protective of all  
of it  
• scared it will be  
changed forever

Protective -  
of all of  
Dawn town

privileged  
have so w  
varied means  
of dawn town

CHARLES

SHAME THAT  
E OF THIS  
EA BY THE  
ALS IS  
SCOURAGED

Shame that the  
KAVHA AREA is  
not maintained  
to the standard  
of prior 2016. Its  
such a great area.

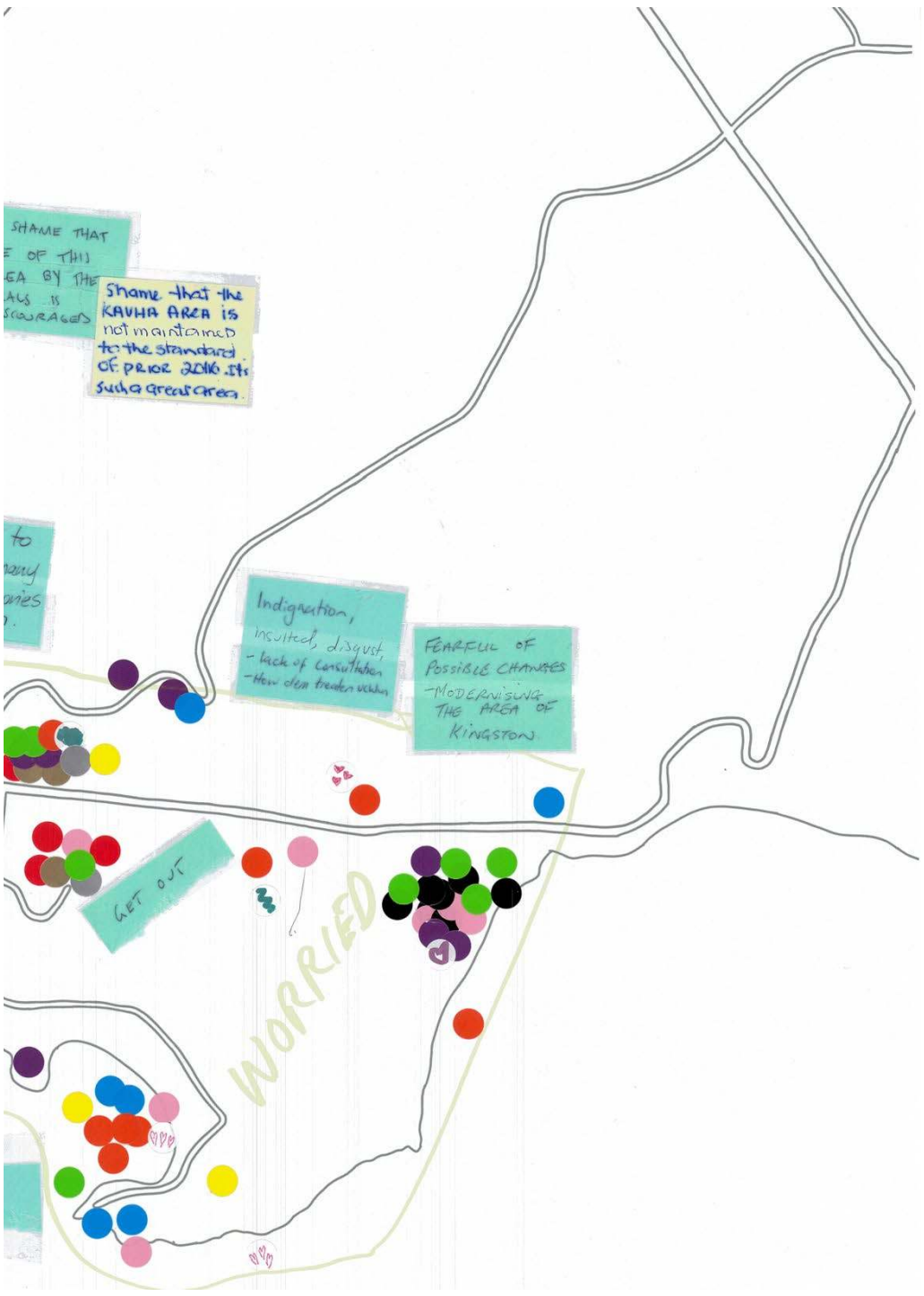
to  
many  
ones  
.

Indignation,  
insulted, disgust,  
- lack of consultation  
- How dare threaten us

FEARFUL OF  
POSSIBLE CHANGES  
- MODERNISING  
THE AREA OF  
KINGSTON.

GET OUT

WORRIED



## Conversation with Gaye Evans,

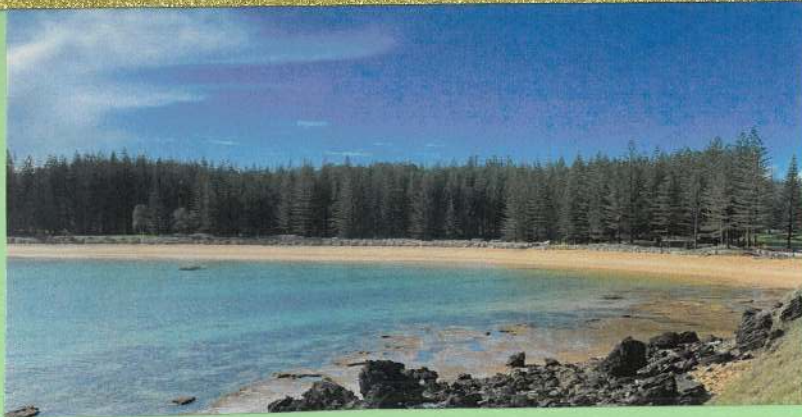
28 September 2022

**Gaye:** I'm going to talk in decades, and the first decade is the 1950s, and I have to say that my childhood was golden. I had a golden childhood on Norfolk. I grew up in a family of seven, so there was Mum and Dad, my sister, my brother and I, and my grandfather and my great-aunt, and she'd had a stroke, so she was very limited in her movement and so we didn't go out much when we were little. I grew up at Ball Bay. I only actually went into Kingston on specific occasions, like Thanksgiving. Every year, Thanksgiving, you got a new dress and hat and gloves from American catalogues, from Montgomery Ward or Sears Roebuck, and I have a photo of me in my Thanksgiving clothes. Lovely!

And so you'd go to Kingston on the last Wednesday of November for the Thanksgiving service, and then you'd go home, and the whole family would come together for lunch, and that was just fantastic. In March, we cleaned All Saint's Church. We still, today, clean All Saint's Church. It was done with the females of our family since they arrived on the Morayshire, I assume. And that was always good, because I was too little to clean, so I played the organ.

People gather on Bounty Day in Kingston. I don't remember doing that very much when I was little, because my grandfather, he had malaria, so he wasn't always well, and my great-aunt, as I said, she'd had a stroke. Doctors said she'd never walk again but she walked pushing a chair. So we didn't go to picnics in Kingston. But

I can remember going to two where there would've been somebody visiting. Maybe the Duke and Duchess of Gloucester, but some bigwig. And there was a huge picnic down in Government House grounds, and everybody went. We went to that. And then I went to another one along the wall, maybe the celebrations in 1956.



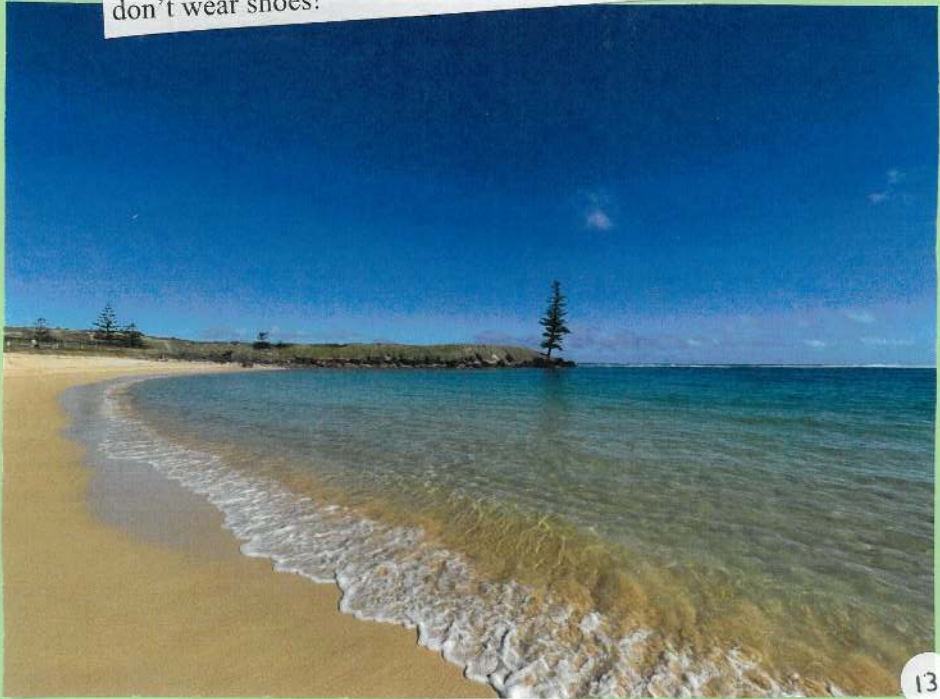
But then when I got to about, I guess, eight or nine, I was able to then walk to the beach with a friend who lived next door, and you would walk down in the morning and you stayed there all day. Our favourite trick was to swim from the far side of Emily over to the pier and back, and you did that about six times a day. You played in the ruins and crawled through all the tunnels, which my father had said we were never to go in because it could collapse. You caught eels in the drains, because why wouldn't you. And then you went back and swam up and down and up and down until you finally walked home. These were glorious days. Who wouldn't want to just run around Kingston like the natives we were, and just have a wonderful, wonderful time? Summer on Norfolk Island was – well, you cannot think of a Norfolk Island summer without thinking of the sun literally bouncing off the rocks, just playing all along the reef and the bay area. Watermelon and china pear. So, that was summer.





Then, I went to school, and our sports day in summer was swimming in the bay. So, we would leave the school, and walk down Collins Head Road to – you know where that little pool is? Muddy Water? You'd then cut across that paddock, and you'd come out on House Road. Now, you know the houses – Rooty Hill is really House Road, above all the colonial houses – Middlegate Road is really Store Road, above the Commissariat Store. So, you'd come out at the top of House Road, and you'd walk down to Queen Lizzie Lookout,

which wasn't there at that time of course, then cut straight down the hill and across the golf course to the beach. After the afternoon at the beach, one of the Admin trucks would drive down and pick up all the kids. Pile on the back, and they'd drive us back up to the school. Walking down to sports – china pear. Everybody had a china pear or two in their bags. And again, just fantastic. When they introduced really organised sports at the school where you did this and this and this, we kind of stood back and thought, "What are you doing? We know what we do for sport, and it's not that, and we don't wear shoes!"



The 1960s was more of the same, but then I was growing up, and on Norfolk at 15 you get your motorbike license. This is a rite of passage where you get your independence. You could get on your motorbike and drive to the beach at six in the morning, go for a swim, go home, have breakfast, go to school. It just opened life up. And probably then, life in Kingston got a bit wider and you did other things.

**Sarah:** It became a different type of playground?



**Gaye:** Different type of playground, maybe. And then this little house down at the bottom of the hill, Arlehou. So, that was part of Flagstaff. And we used to go camping a lot. We – oh, Joy and Michael came back when I was nine, and my whole life changed because rather than being at home with two older family members and not being able to go out, Joy and Michael went everywhere, and I tagged along with them. So, that's when we started camping in Kingston. And we camped first in Munna's, and then in the Blacksmith Compound and you just took it over. Then we moved to

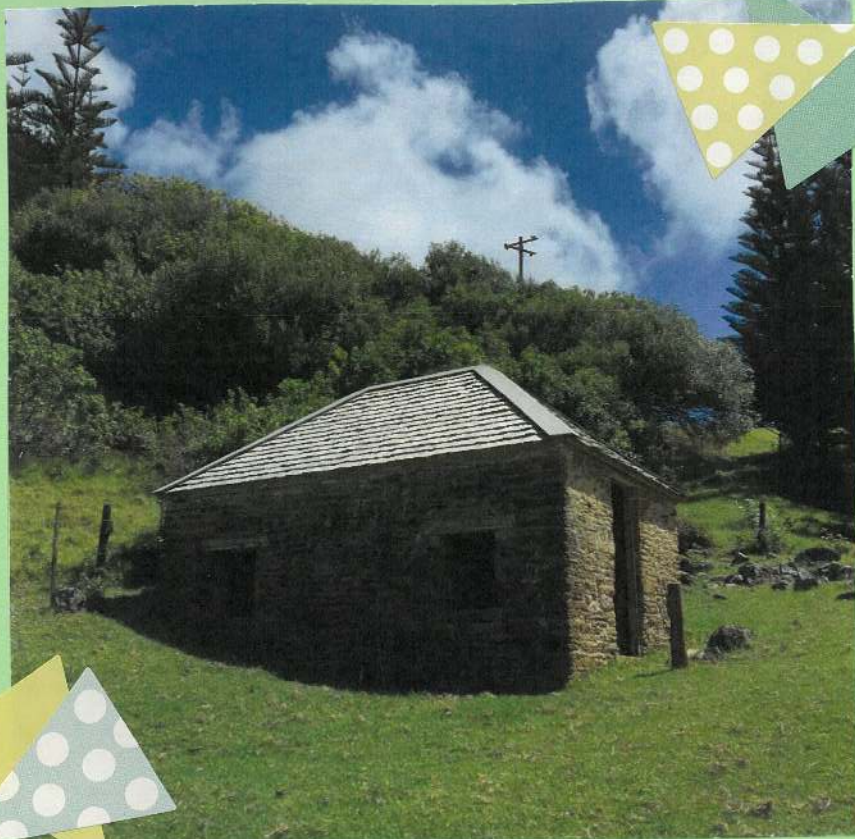
the trees in Emily Bay, and I have this gorgeous photo – well, I've got a whole album of them. So, that's camping in the trees. At the time we were the only ones who camped there, and it was all grass and undergrowth.

And it was brilliant. And so, we'd go down on Thanksgiving Day, which is the last Wednesday in November and set up camp and we'd go home at Easter, which is April. Somewhere in that time period, it would rain, and you'd go home whilst it rained and let the camp dry out, but you'd go back down. It had everything. It started out with the two families, Joy and Michael and Ruthie and Foxie and the kids, and then it just kind of spread – so, by the time Tzarn and Chelsea and Duane came along, it had moved into different families and come summer, you'd just move into Kingston. Then there were a couple of summers where other people went down and they created a big mess. So, our guys went over and told the Administrator, "You'd better put some rules in place". Now, of course, there are so many rules you can hardly go camping, but that was in the day when camping just belonged to us, and it was amazing.

Also, you know where you drive down to Emily, and there's that flat grass area? That was all open. That wasn't a flat grass area, and you didn't have fences. One of the big pine trees had a root that came out – an exposed root that came right out of the bank and down into the sand and the beach, about as tall as this room and that pine root was just everything. It was a pirate ship. It was a spacecraft. It was a plane for people who wanted to be air hostesses. You name it, and that root was it. Children would walk out on it, about 12 feet, 4 metres above the ground – and you'd pile on it, all of us, and adults

who hadn't been here before would tell us to get down. We never, ever got down, because why would you? We also climbed all the pines along there, and again, people would tell us to get down, but you didn't, because you were out of harm's way up there and they couldn't do anything. Not when we're at the top of the pine tree.

**Sarah:** And the house down at the bottom of this driveway?



**Gaye:** Arlehau. So, with the camping – you know, as you became teenage girls, you became a little more specific in your camping. So, we decided that for our last year in school, we'd camp in Arlehau. So, Dad put a corrugated iron roof on it, and what happened in Arlehau that summer stays in Arlehau. But the consequence was that the Administrator of the day said to Dad, "You have put a corrugated iron roof on a convict building. That is just such a no-no, because you're changing the original fabric". And they excised Arlehau from Flagstaff. So, that is now no longer a part of Flagstaff.

**Zel:** Woah.

**Gaye:** However, when you drive down the hill, you will notice, it's got a corrugated iron roof on it. Actually perhaps today, it's got a slated roof. Tiled roof. Whatever you call it.

**Sarah:** Shingle roof?

**Gaye:** But for many, many years, it had on a corrugated iron roof, which is a bit different, because they took it off Dad, because he put one on there. So –

**Sarah:** So, that land down there was part of Flagstaff.

**Gaye:** *Was* a part of Flagstaff, yes, yes. Which created a – well, as you can hear, it's still a really intense feeling within me, because, "how dare you?" And perhaps, in today's world, we would have taken the Administrator to court. But in those days, you didn't argue with authority. You just simply didn't, because it wasn't the done thing. That was in 1969.

**Zel:** Wow.

**Gaye:** So, that was a bit horrific.

**Sarah:** And that was the original land grant?

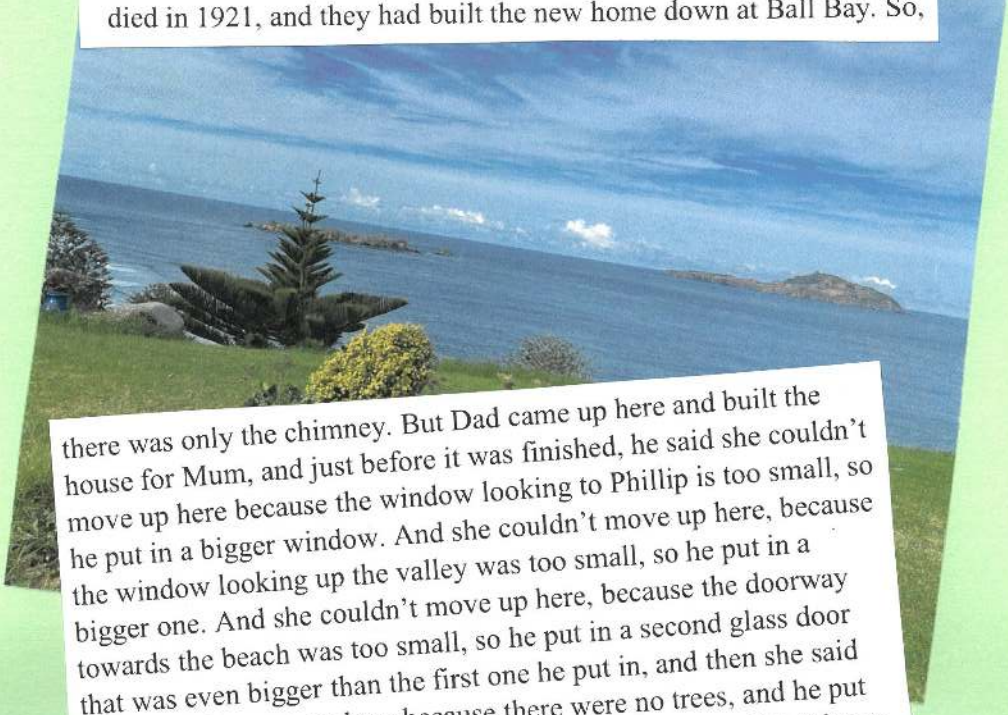
**Gaye:** Yes. That was the original land grant. Yes. Yes! How dare they!



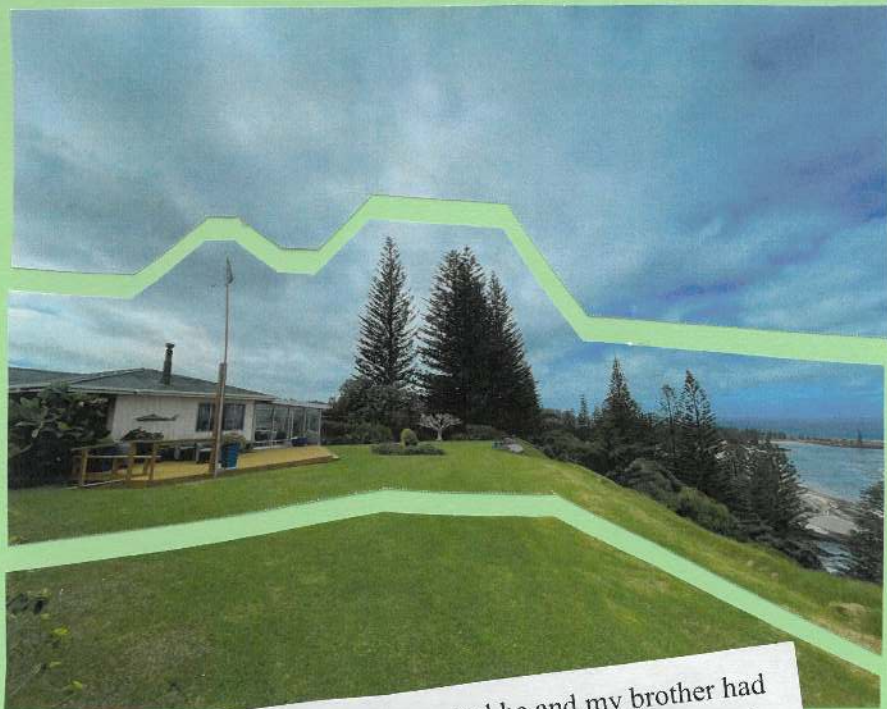
**Zel:** How can they do that?

**Gaye:** Well, he's the Administrator. The Administrator in those days could do anything they wished, I think. Just like you believe the doctor and the lawyers and the professors, you know? They knew everything.

So, in 1967, Dad built up here. My great-grandfather lived up here, his house was up here. The chimney is still there. Now, in all the convict books of KAVHA, it says that that's a convict chimney. It certainly is not, because his first home was where the big trees are. That's his second home, because the first one burnt down and he built his second home there. So, it's not a convict chimney at all, but – whatever. And then that one just fell, because my grandfather, he died in 1921, and they had built the new home down at Ball Bay. So,

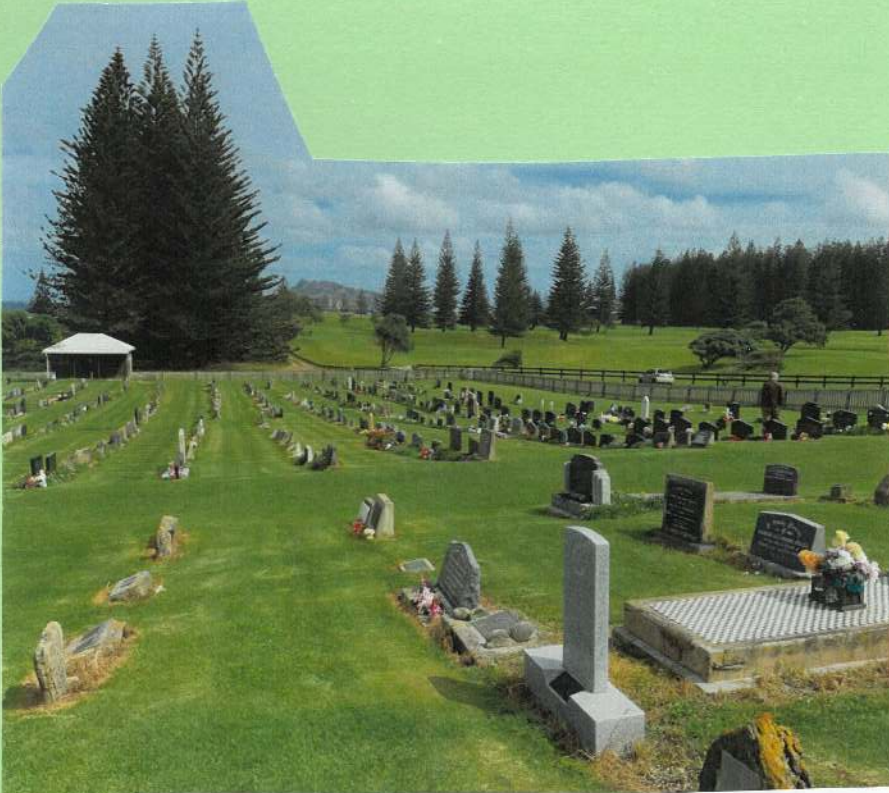


there was only the chimney. But Dad came up here and built the house for Mum, and just before it was finished, he said she couldn't move up here because the window looking to Phillip is too small, so he put in a bigger window. And she couldn't move up here, because the window looking up the valley was too small, so he put in a bigger one. And she couldn't move up here, because the doorway towards the beach was too small, so he put in a second glass door that was even bigger than the first one he put in, and then she said she couldn't move up here because there were no trees, and he put down his tools and said, "I can't do trees". And so they didn't leave Ball Bay. Which she probably didn't want to leave anyway.



He'd already built a home for my sister, and he and my brother had already built a home for my brother, so this one became mine, and Kingston became even more important to me. They told us from the word 'go' which block of land we'd receive, so I always knew that I was getting Flagstaff, but now I was getting a house. And then Dids and I moved up here, and we started a family, and like children everywhere, they owned Kingston. Tzarn was nine when we had Chelsea, so Tzarn already owned Kingston, and he was a surfer. Dids, of course, fished, and they'd go night-fishing, rumma. Dids owned cattle, so, the cattle were all through Kingston.

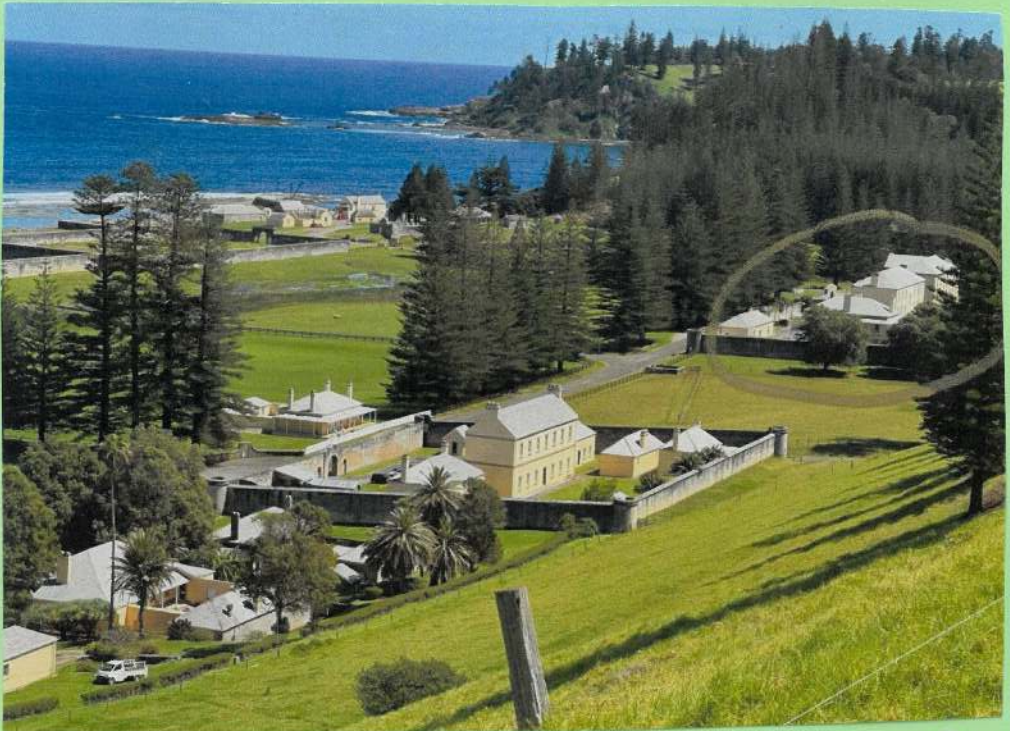
And – oh, before we moved up here – because my brother and sister-in-law had moved back, and they were living in the house when I was living in London, and they were still here. So, Dids actually built their house. Whilst that was all happening, we lived in the cottage at Music Valley. So, we were at the other end of Kingston and we'd go fishing down in that little bay, Duffy's Whale, just over there. All along Cemetery – you know, you just own it. Everybody



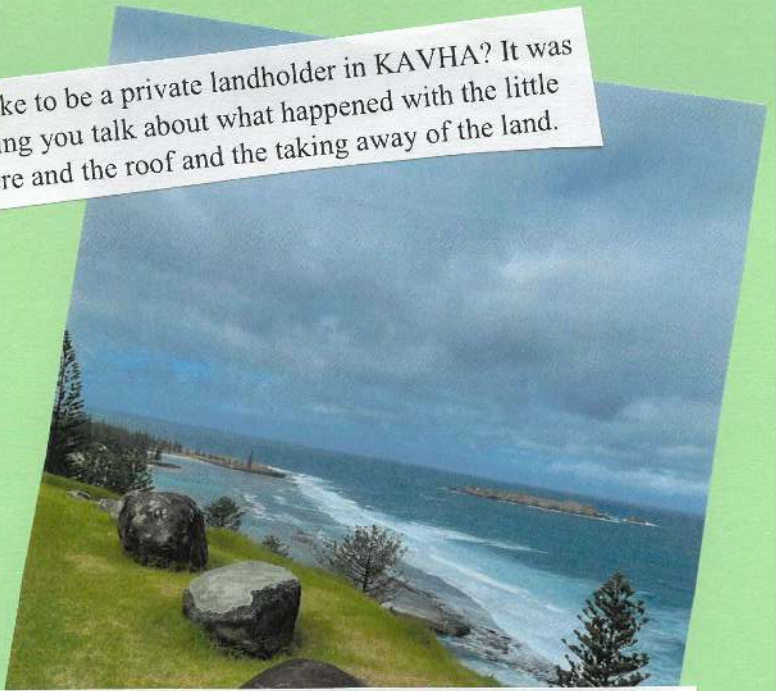
on Norfolk owns Kingston. Though someone said to me the other day, “Well, we didn’t really go to Kingston. We had Anson Bay out at God’s Country. That end”. But everybody else, we did everything in Kingston. Bounty Day in Kingston, which is *the* best day ever, especially for kids, because they just go wild. We had Thanksgiving, because we’re Church of England. You had school sports days down here. The golf club down here. But for people around, anything important they had to do – like, if you had to get a passport, if you had to get your motorbike license or your car license, if you had to go to the Liquor Bond, it was the little building just inside the gates. So, everything of an official nature, important stuff that you had to do, was in Kingston. Horse Race days, Gymkhana’s, Football, Fishing, Kite flying, glider plane flying. The list goes on. You can’t grow up on Norfolk and not have a relationship with Kingston. Usually play, but the more official parts also. It’s such an important place to all of us.



You had the Public Service in Kingston. Now, I worked for the Public Service so I thought it was just great. It was a fantastic place. There was a man here called Gil Hitch, and he was my boss for a while, and we worked a lot of late nights. A lot of ghost stories. But not ghosty ghost stories, because they were just there. They were there all the time. So, Gil and I, we worked in registry, which at that point was on the first floor of the New Military Barracks, and you'd hear really heavy footsteps coming up the stairs. Sometimes with chains clanking as someone walked up. Often, you'd hear voices coming up the stairs, so we'd actually go and see who it was – but nobody was ever there. Then when I moved from the New Military Barracks over to the Assembly they were there as well.



**Zel:** What's it like to be a private landholder in KAVHA? It was interesting hearing you talk about what happened with the little house down there and the roof and the taking away of the land.



**Gaye:** That was devastating. Now, I wasn't the landholder then. Dad owned Flagstaff when that happened. But I knew that it would be mine. And it was devastating. I was away at school by then, because that was our last summer at Norfolk Central School. That's why we were celebrating! Then I was away at Hunter Girls High in Newcastle when that information came through. Just devastated. Because you have this ownership thing, and – it's so hard to explain. It's deep within your being. You don't own the land, you're more a caretaker, because it's going to be passed on. And so, it's not even ours for them to take it. It belongs to the generations to come, but it's certainly not theirs. You know? And that was horrific. Really horrific. And when I came back with Dids, maybe 1979, Dad signed it over to me, and then I became a landowner. And you're really protective of it. You might not want to do anything with it, but you just want it to sit there, because it's got to sit there for generations, and it won't rust. That's a common saying on Norfolk from the older people about land. "It won't rust". Nobody can ever take it away. Which is also why introducing land tax is devastating, totally devastating.

Another thing to talk about: so, when I was growing up – you know where the football field is, and you've got Quality Row running along here, and the Officers' Bath, and down here is a road which they've closed off. But here and here on the inside of the football field – were these two huge banks going down into the ground by probably about 12-15 feet, and then when you got to the bottom,

there's a drain that's been bricked. So, there's a piece like this, all bricked in. That is where we played.

It was fantastic and amazing and wonderful. And obviously, a little dangerous. But not very. And that's that. Because then they decided it had to be boarded up, and now they've got a criss-crossy thing, and I think they've just completely – I don't know what they've done. They've filled it in or something, because you can't see it at all. But there's that one there, and then down further is another one. Incredibly deep. Maybe dangerous. But that's where we played. You know, when the guys were playing football and the ladies were cheering, the kids were just playing in the drain and having a fantastic time.

**Sarah:** Was that somewhere behind No. 11?

**Gaye:** No, no. Let me show you on this map. Now, where am I? So – there's the Officers' Bath, there's the football field, and there were these two hugely deep – I mean, as deep as this room. And you just ran down this side and ran up that side. And push somebody into the creek, and – I don't know what they've done with it. It would be interesting to go and see whether they've covered them in.



**Sarah:** And so, the drains would have been connected to the Officers' Bath?

**Gaye:** Oh, yes, the Officers' Bath, and then through these drains – and went down the creek, and that was a constant. So, there was no build-up of water. You see, what they've done now is they've fenced off the creek so all this grass and weed is growing in, so the

water is trickling. And then when you get a good rain – let me show you a good rain. I have a photo. Yeah, that’s a pretty good rain.



**Zel:** Woah. Look at that.

**Sarah:** Wow. When was this? Gosh. It’s over the bridge.

**Gaye:** This was probably – well – so, Tzarn was 10. So, 1992?

**Sarah:** That’s a big rain.

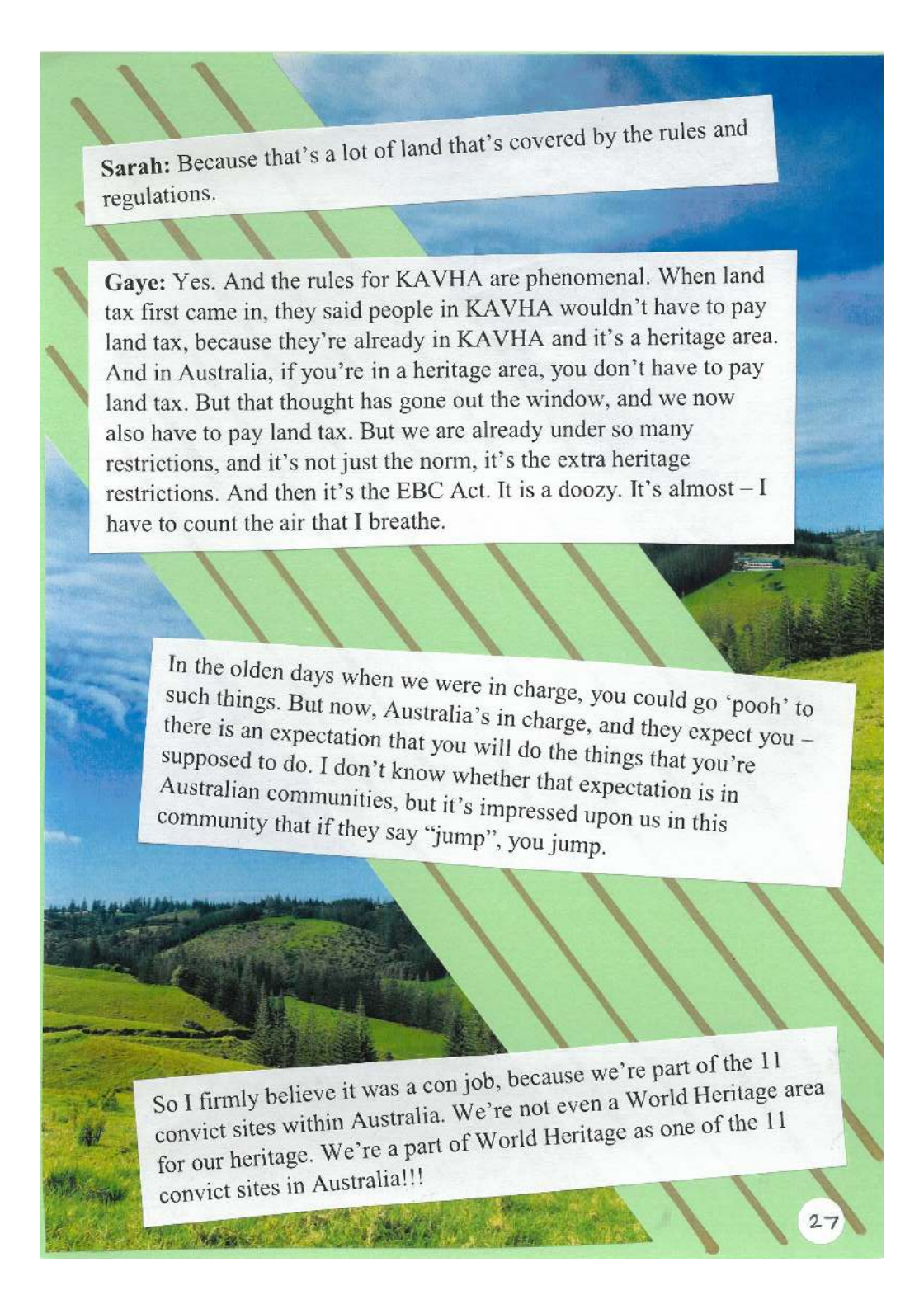
**Gaye:** So, now it’ll come down, and it will be stopped by all the weeds and grass that’s growing there. And so, this whole area will be flooded. And the convicts who would have worked incredibly hard at draining the wetland – I mean, they put in the Serpentine to drain the wetlands. There were buildings all along the creek. Residences all along the creek. People – the modern consultants are so much more clue-y. They brought the wetlands back. So, if you come up and visit tonight, you will be just consumed by mosquitoes, and as you came across the bottom, you would have seen that where we live is now swamp again. So, you’ve got the swamp. You’ve got wetlands. You’ve got mosquitoes, thousands of them. They bring disease. So, you have to question the intelligence of some people, because it’s not obvious to the layman. That’s a nice way to put it.

**Zel:** What about the World Heritage listing and the lead-up to that?

**Gaye:** Oh. I haven't enough time! That was possibly the best con job ever. Because they were talking – now, I live in KAVHA, but they were talking continually about World Heritage, and the place is so beautiful, and it needs to have that recognition. And we were told

putting it into World Heritage status would automatically bring us 30,000 visitors a year. I am still waiting for them to arrive. And some of the people who were pushing for World Heritage listing no longer live on Norfolk. So, we're left – and how many people have come in with a great idea, pushed and pushed and pushed and pushed, and then left? You know? So, that was one of those. But when World Heritage came in, we actually found out that Norfolk Island had been placed on the National Register, which is a forerunner of World Heritage. You have to be on the National Register to become World Heritage. We'd been on that for seven years. Oh, they forgot to tell us that bit! They forgot to tell us that KAVHA was already on the National Register – and then when they were bringing in World Heritage, the KAVHA viewshed was supposed to be anywhere you could see from the middle of the football field. That was the boundary. But when KAVHA came in, we found that it came right up here, and it comes right up this valley to the school, and it comes up here to there – it almost goes up to Foodland up that valley, and right over here.

In fact, when the boundary debate was introduced into the Legislative Assembly for discussion, a member of the Assembly who was also a landholder, who was right onto it and very knowledgeable said, "This boundary is much larger -" – and it was sort of – "Oh, just sign off, and we'll fix it." Yes. Right Never been fixed. Huge bone of contention. Huge.



**Sarah:** Because that's a lot of land that's covered by the rules and regulations.

**Gaye:** Yes. And the rules for KAVHA are phenomenal. When land tax first came in, they said people in KAVHA wouldn't have to pay land tax, because they're already in KAVHA and it's a heritage area. And in Australia, if you're in a heritage area, you don't have to pay land tax. But that thought has gone out the window, and we now also have to pay land tax. But we are already under so many restrictions, and it's not just the norm, it's the extra heritage restrictions. And then it's the EBC Act. It is a doozy. It's almost – I have to count the air that I breathe.

In the olden days when we were in charge, you could go 'pooh' to such things. But now, Australia's in charge, and they expect you – there is an expectation that you will do the things that you're supposed to do. I don't know whether that expectation is in Australian communities, but it's impressed upon us in this community that if they say "jump", you jump.

So I firmly believe it was a con job, because we're part of the 11 convict sites within Australia. We're not even a World Heritage area for our heritage. We're a part of World Heritage as one of the 11 convict sites in Australia!!!

**Sarah:** And was that made clear at the time that people were here talking about it?



**Gaye:** It may have been made clear to the people who understood that, but I certainly didn't understand that. And it took years for me to understand that piece of it. I actually – because Dids is on the KAVHA Advisory Board, and I went with him on a project to Port Arthur, and it was then really drummed home. “You're part of one of the” – yeah. And it's exhausting. It is exhausting to try to keep up



with all the governmental palaver. And when I worked in the Legislative Assembly, you worked with this every day and you understand things, and it's coming to you from all directions. But to get that information out to the general public was really difficult. We found that with legislation, you would introduce legislation, it would sit on the table for a month, it would sit on the table possibly for the next month, and then it would be passed, and then, once it is enforced, people would then comment! That hasn't changed.

The ability to get knowledge out to the general public is really difficult, and when you're working down there in the Department you're aware of everything. And there is perhaps an expectation that everybody else is aware of it also, and we are not. It's really hard to get information to come through to us. And to keep up with what's happening, that's one of the really big things. To keep up with what's happening. So, you're not as aware. And it can be a really, really awful shock.

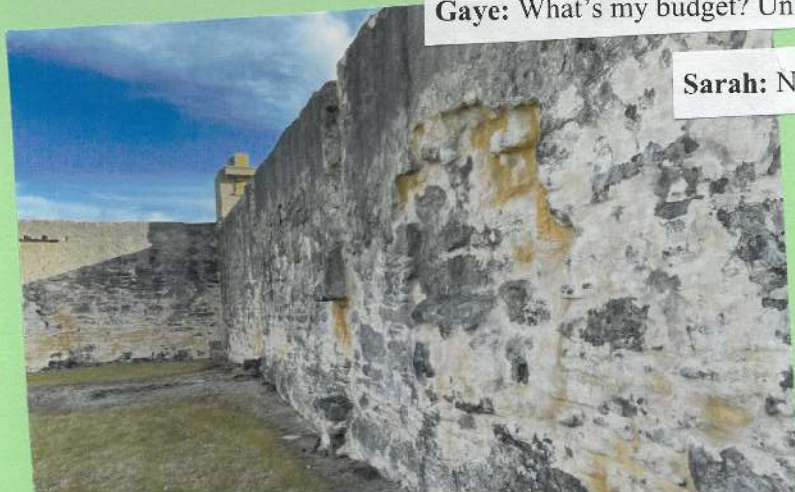




**Zel:** If you were in charge of Kingston, what would your top priorities be for the next five years?

**Gaye:** What's my budget? Unlimited?

**Sarah:** No limitations.



**Gaye:** Okay. The very first thing I would do is I would put back the restoration team. Now, it might not be the original restoration team, but I would choose, of course, through merit selection process, people to become part of that team. So important. It's a World Heritage area. Put in place a restoration team. And then, their next step would be maintenance, because maintenance for the last – I

mean, those buildings are beautiful. I don't know whether everybody agrees with me, but I think they are beautiful, and for the last five years, because you've had very few workers, the maintenance programme – I went down there, and I said to our current Administrator, "under the roof of the verandas and the pillars, which are painted high gloss, vivid white, are full of mould". That in itself shows you the maintenance programme is really needed. So, I would put in place a maintenance programme. After that, I would then put in, at the same time, infrastructure and conservation, and I would try very hard to find another Puss Anderson who would be in charge of that programme. A very, very good manager who would ensure that maintenance, infrastructure, conservation are balanced and are on a rolling system of repair, and have that going. Unlimited funds, you say?

**Gayc:** Then I would undo all the fences over the creeks. How dare they fence in the creeks? You automatically cut the water supply from the cattle. Fine in winter when we have steady rain. Wait until summer, and it's really hot and there's no rain at all, and they say that they will fill those containers. You're going to put containers for the water rather than running fresh water? Not to mention heavy rains and that back-up that's going to suddenly hit the bay, and you're going to get on the radio telling us, "You're now not allowed to swim for three months, not two days".



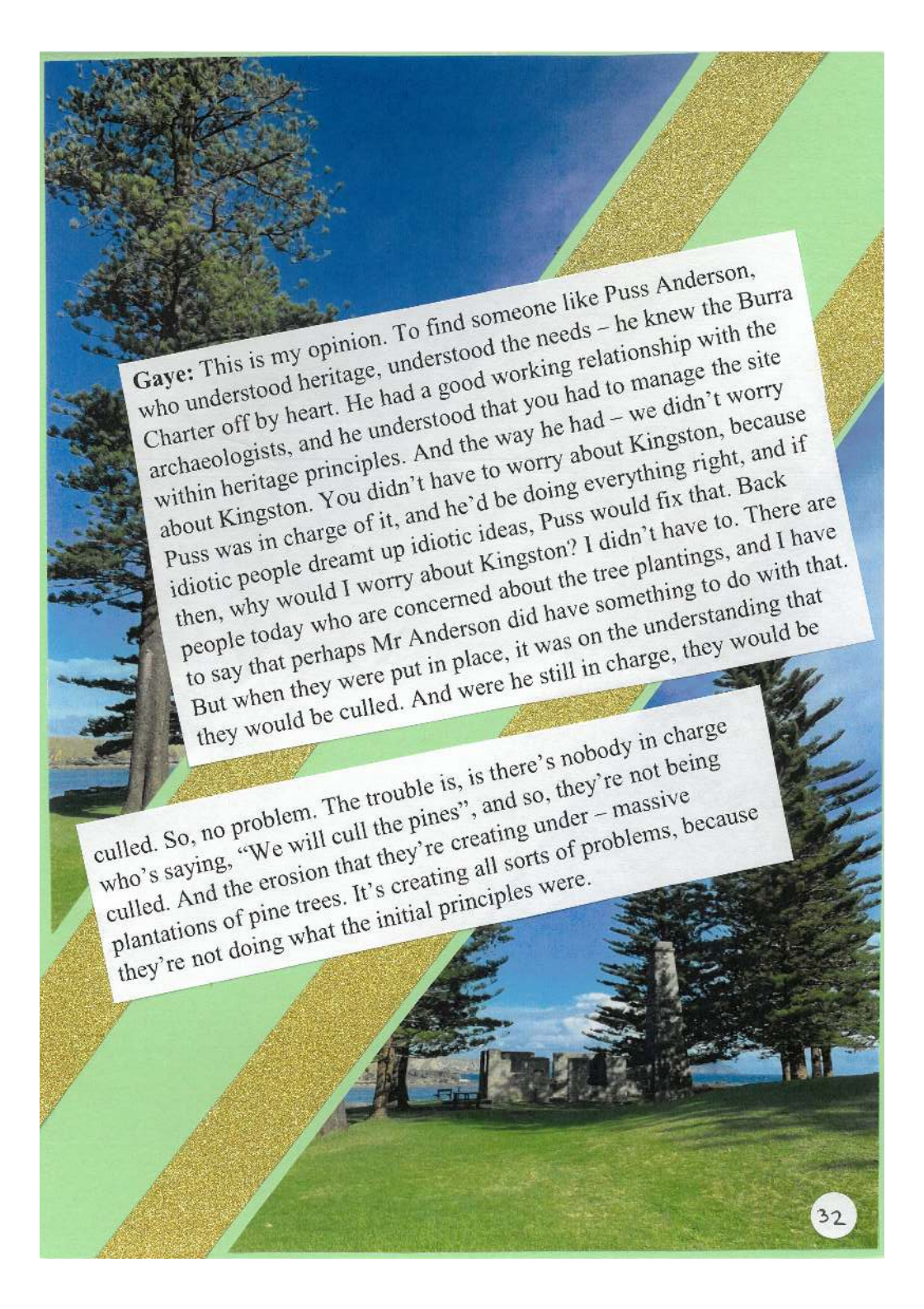
**Sarah:** One of the things that we've been thinking about is the very idea of management and the 'management' in heritage management. And I was wondering what your thoughts are around – is it the

correct terminology? Is it a culturally appropriate terminology here, to be thinking about heritage as something that needs to be managed? Or are there better ways that we could be describing it?

**Zel:** I think you had said something along these lines earlier when you talked about ownership of the land and how you don't really conceptualise it that way, and you think about it more like – I guess, like –

**Gaye:** Caretaker.

**Zel:** Yeah, caretaker. So, we were thinking about care and custodianship. I guess we're just wondering if there's an inherent problem, perhaps, in the notion of heritage *management*, as if Kingston is somewhere that needs to be managed rather than, perhaps, another way of thinking about it? Like caretakership, if that's a word, or –



**Gaye:** This is my opinion. To find someone like Puss Anderson, who understood heritage, understood the needs – he knew the Burra Charter off by heart. He had a good working relationship with the archaeologists, and he understood that you had to manage the site within heritage principles. And the way he had – we didn't worry about Kingston. You didn't have to worry about Kingston, because Puss was in charge of it, and he'd be doing everything right, and if idiotic people dreamt up idiotic ideas, Puss would fix that. Back then, why would I worry about Kingston? I didn't have to. There are people today who are concerned about the tree plantings, and I have to say that perhaps Mr Anderson did have something to do with that. But when they were put in place, it was on the understanding that they would be culled. And were he still in charge, they would be

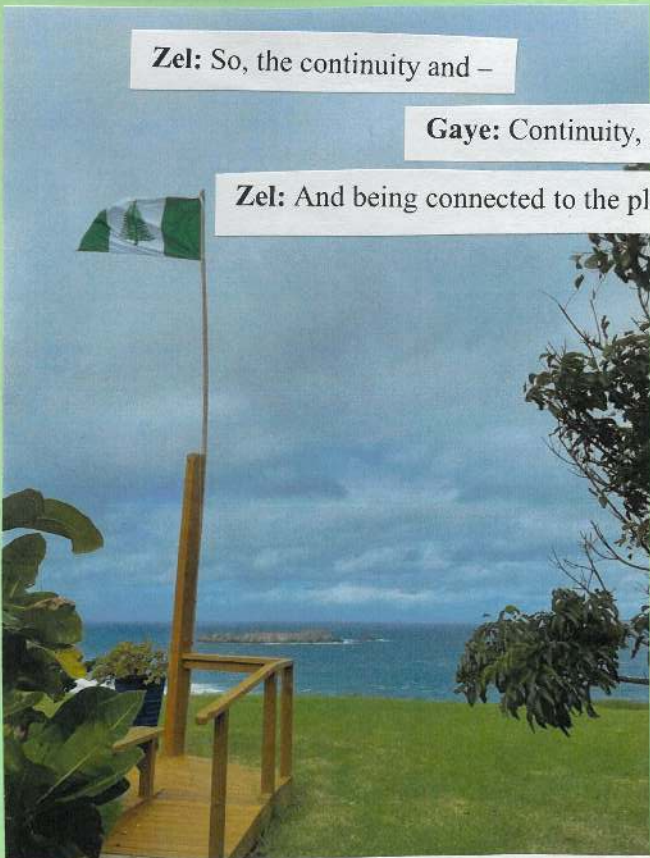
culled. So, no problem. The trouble is, is there's nobody in charge who's saying, "We will cull the pines", and so, they're not being culled. And the erosion that they're creating under – massive plantations of pine trees. It's creating all sorts of problems, because they're not doing what the initial principles were.

And that's a problem that we've seen again and again, when you have people come in, put in a great idea but didn't follow it through. When you had somebody in charge like Puss, who wasn't there for a three-year term, and who was an islander and who was educated to do the things that we're meant to be doing. I would be very interested in what he thought about fencing off the creeks. And the other thing was, he was the sort of person that you could go to and say, dem torken baut faensen orf em kriik, en daas riili maad aidiya kos dieh gwena haepen; gwena baek ap em worta, dem wiids gwena groe, orlem taeda thing gwena groe, dem worta gwena trikl thruu. En lornge auwas fas hewi rien de hoel lot gwena wohsh aut iin Emle Bieh teken orlem rabish lorngefet. En bai de wieh daa kohman gwena swohmp en ai nor gwen el get hoem. And he would think that through, you know?



I've said this before, the managers and consultants who are coming in now, appear to be thinking in terms of three to five years. When you talk to a person who's living on Norfolk Island, they're thinking in terms of **generations**. "So, if I plant this tree, will it stop the view of my children when they're living in the house? Will the roots sit on the septic system and blow it to pieces? If I plant a tree down by the road, will it undermine the road?" You're thinking in much longer terms. That is not specific to Norfolk Island. That is specific to any small community. Farming communities do the same thing,


where you're thinking in generational terms rather than individual short-term. Makes a huge difference.



**Zel:** So, the continuity and –

**Gaye:** Continuity, yes.

**Zel:** And being connected to the place, literally caring about –



**Gaye:** Absolutely. But you're not just caring for you, you're caring for what your children are going to have, or what your children's children are going to have, and to back that up, I can tell you what my great-grandfather said. When Dad was building this house, my mother's father said that his father had said "Build close to the cliff, because your greatest wind will be your southerly, but it will hit the cliff and bounce over". So, if you come here on a really windy day, with the southerly or south-west or south-east, all the doors are open, but if you go outside the hedge, you will blow off the hill, because that's how the wind works. You know, the old people know this. Some people came in and bought the house next to Dad, and they immediately cut down the hakea hedge, and he said, "Hmm, wait for winter. We'll see how that works". Because that's how you plant. You plant to how the older generations used to plant, with the younger generations in mind.

Now, I want to show you these photos that I took in 1975, just before I left for England. So, this is from my mum's album, and that's Kingston back in the day. This is also – and that – it'd be interesting to take one today from Queen Lizzie Lookout and see how the changes have been. And this is Chichester in Emily Bay. Now, I can't take this out, because she put sticky tape on everything.

I can't remember when Chichester came up. Wasn't that 1932? And he was lost at sea. And he found – the Mokambo was steaming to Norfolk, and he saw the smoke. And so, he followed where they were heading – got here. And he'd broken a rudder or something, and he landed in Cascade Bay, and that's the Cascade Pier, and they lifted it – and they carried it overland to Emily Bay, fixed it, and that's it. He took off from Emily.



**Sarah:** Wow. And you can see in these photos, the drain, the very clear drain.



**Gaye:** And how the water – it's just running out every day. And that's the wetland, of course. It's no longer there. And – yeah. And these are the pines that are now – But isn't that a beautiful photo of Kingston?

**Sarah:** Oh, that's gorgeous.



**Gaye:** And that's – when you say to people, “What do you think of Kingston?” That's what we think of.

**Sarah:** Yeah. Beautiful.

**Gaye:** Beautiful.

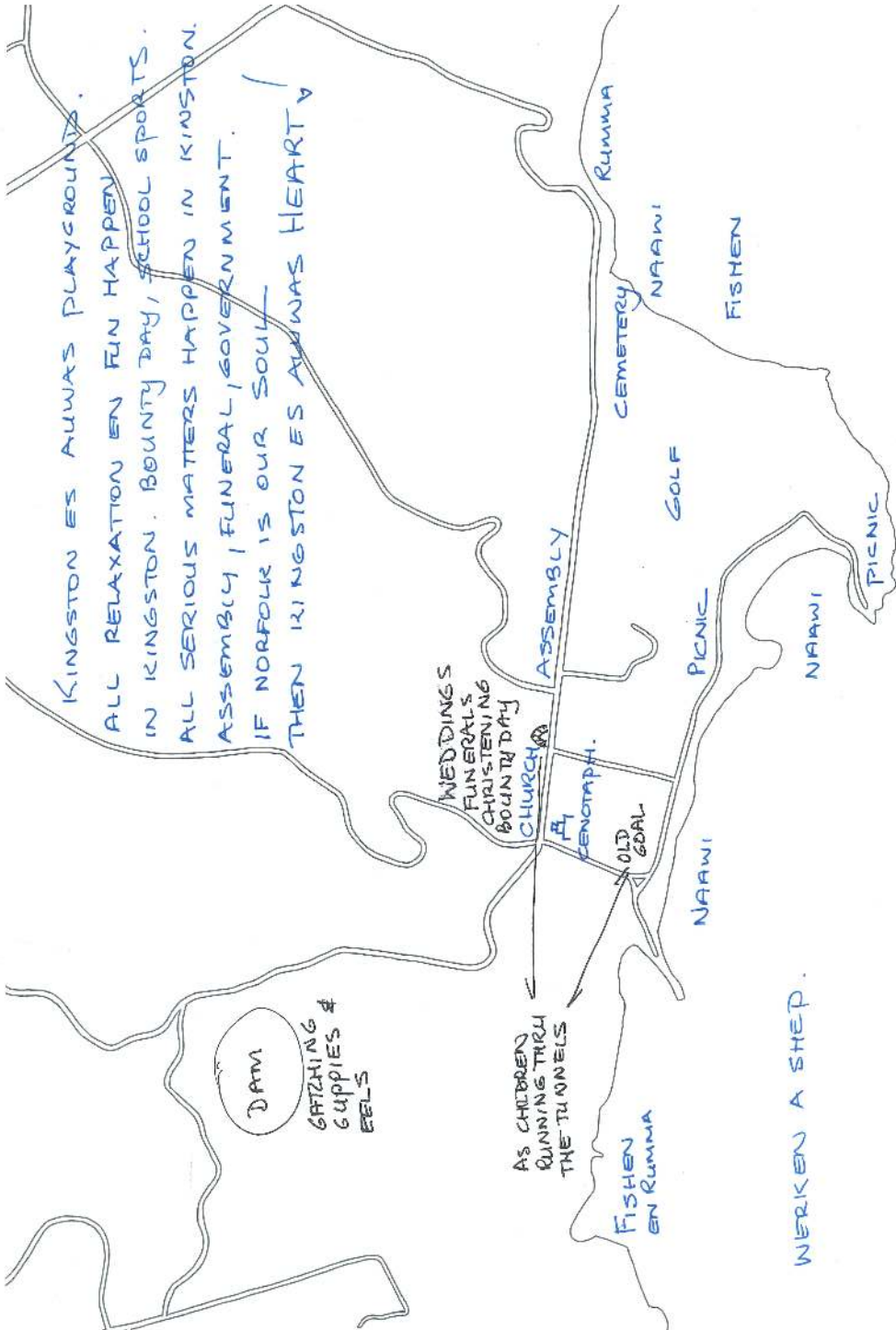


KINGSTON ES AUWAS PLAYGROUNDS.

ALL RELAXATION EN FUN HAPPEN IN KINGSTON. BOUNTY DAY, SCHOOL SPORTS.

ALL SERIOUS MATTERS HAPPEN IN KINGSTON. ASSEMBLY, FUNERAL, GOVERNMENT.

IF NORFOLK IS OUR SOUL THEN KINGSTON ES AUWAS HEART



DAM  
GATZING  
GUPPIES &  
BEELS

WEDDINGS  
FUNERALS  
CHRISTENING  
BOUNTY DAY  
CHURCH

AS CHILDREN  
RUNNING THRU  
THE TUNNELS

OLD GOAL

FISHEN  
EN RUMMA

NAAWI

PICNIC

GOLF

CEMETERY

NAAWI

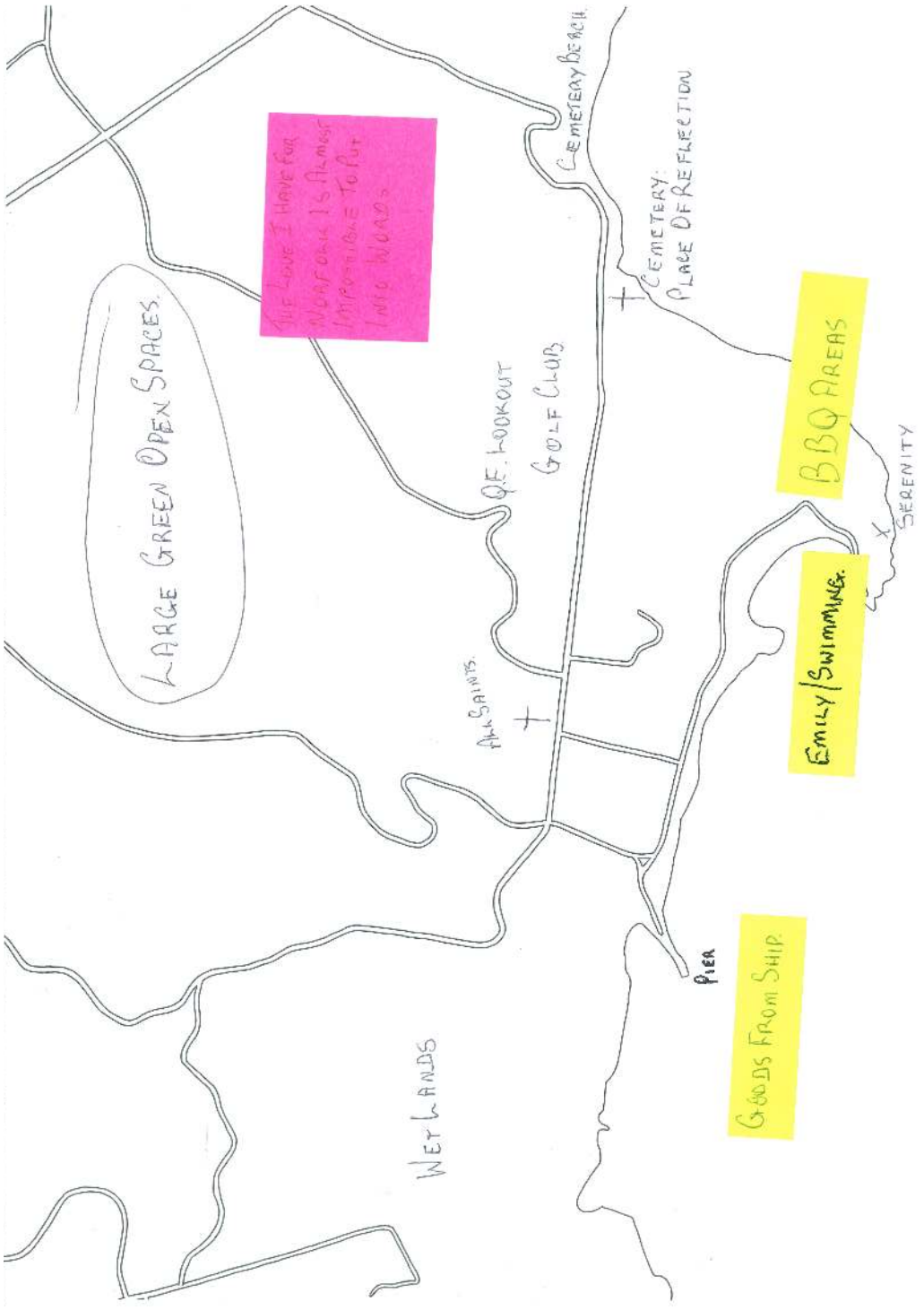
FISHEN

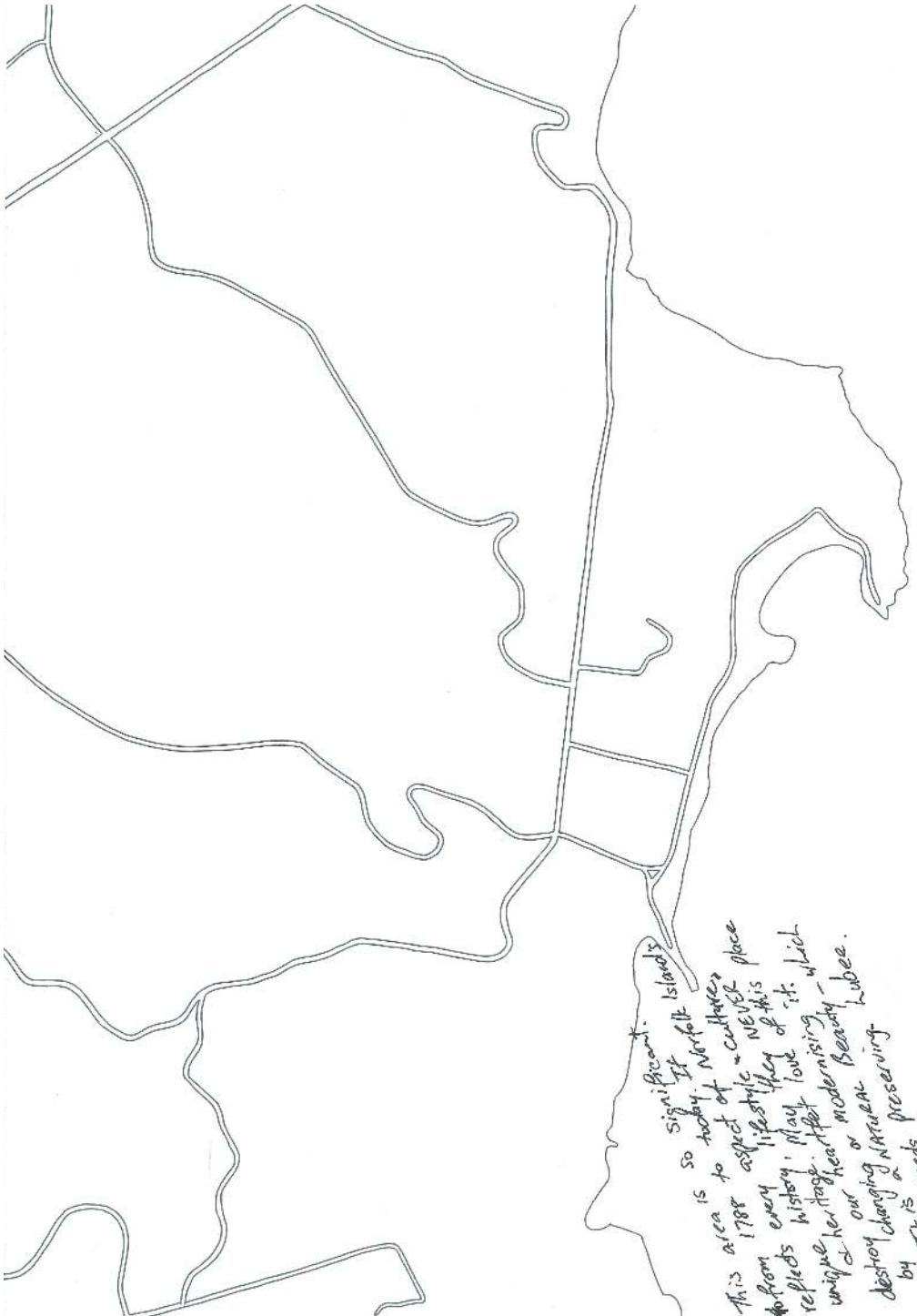
NAAWI

PICNIC

RUMMA

WERIKEN A SHEP.





Significant.  
This area is so today. If Norfolk Islands  
1788 aspect of culture  
every lifestyle - NESE place  
history, they love of it, which  
unique heritage. They  
our or modernising - which  
destroy changing a natural beauty  
by It is needs preserving

Assembly + more  
Everything  
Revolved  
around that  
space from  
1856: Governance  
School,  
Rmce

Cemetery

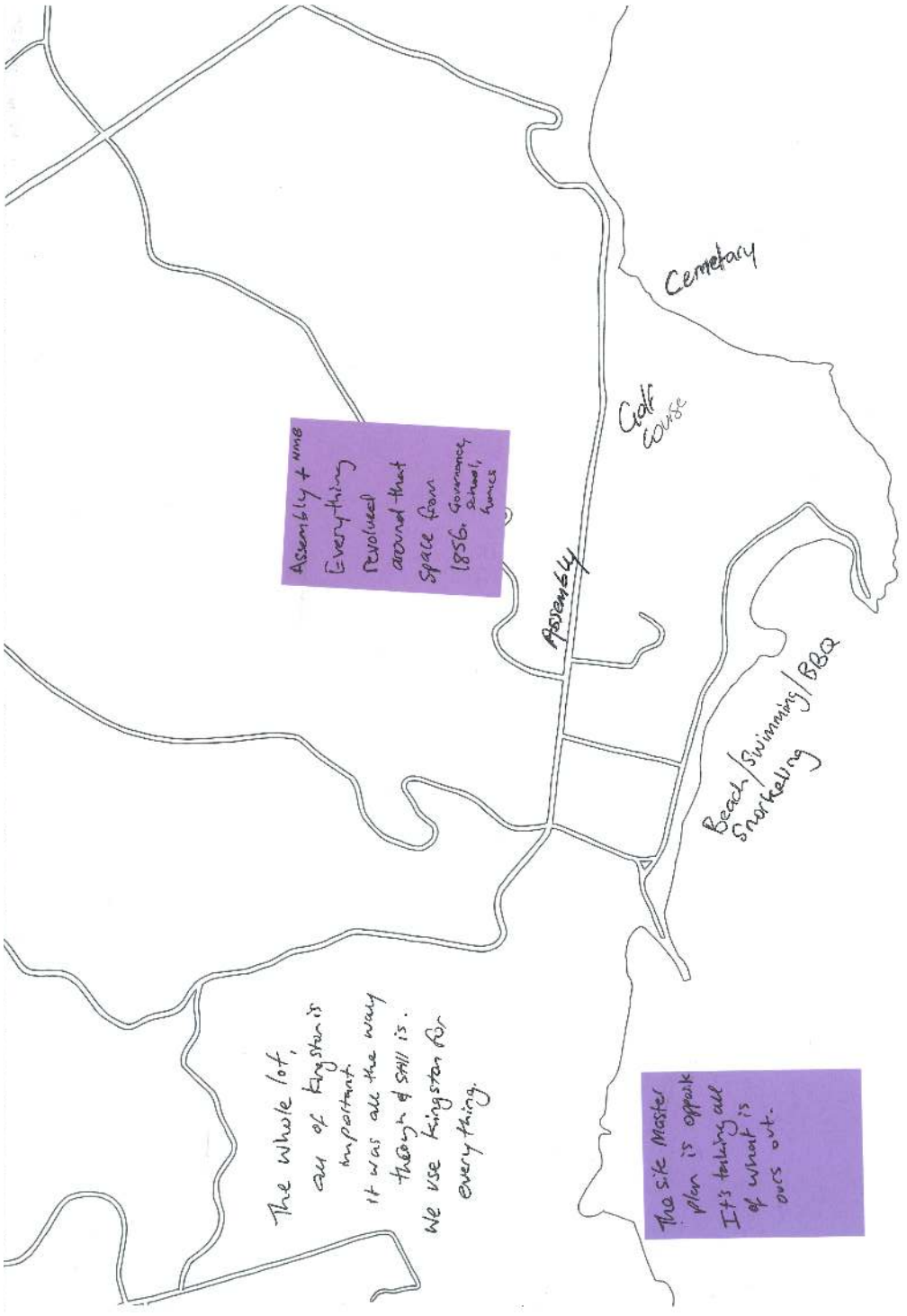
Golf  
course

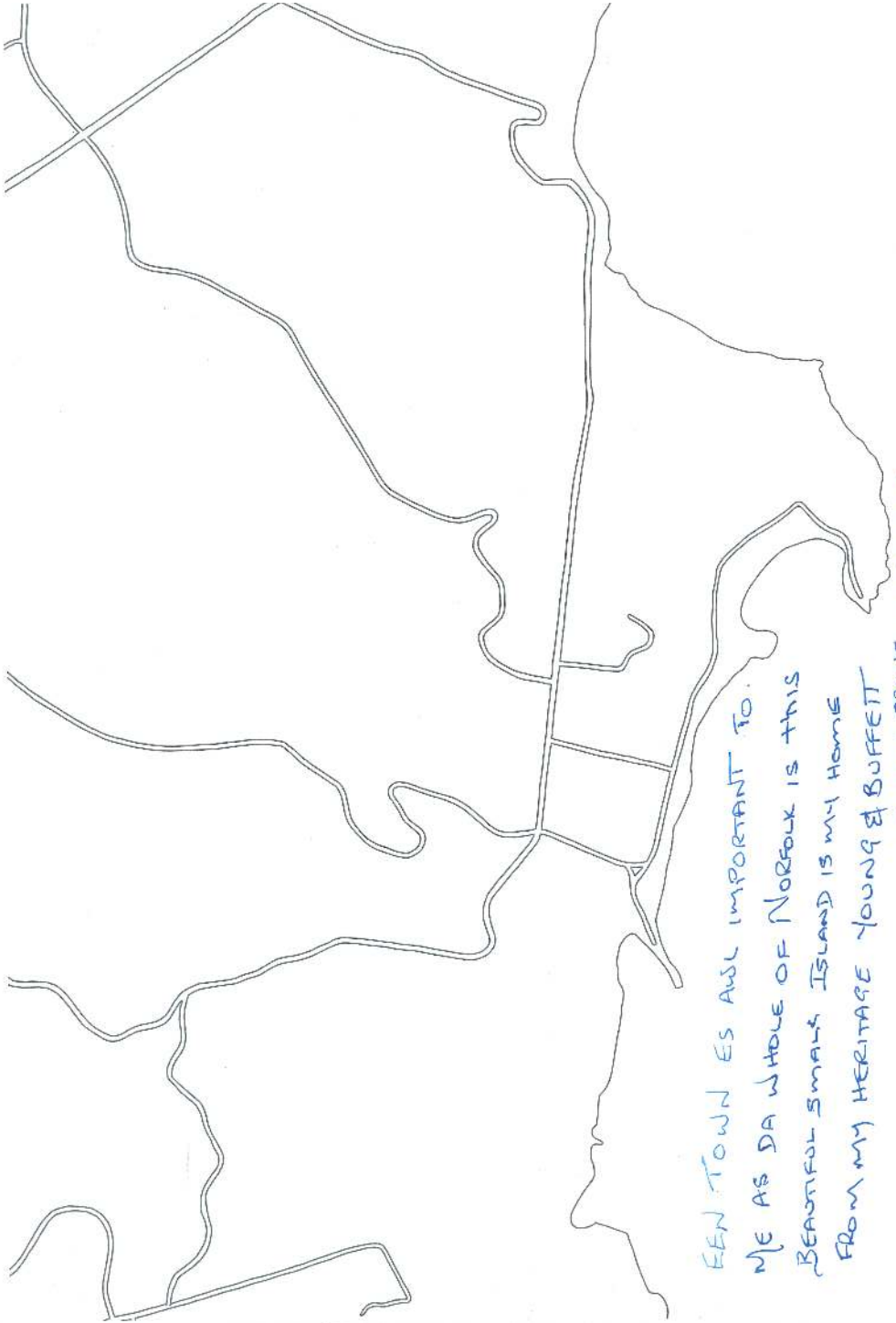
Assembly

Beach/Swimming/BBQ  
Snorkeling

The whole lot,  
east of Kingston is  
important  
it was all the way  
through of SAII is.  
We use Kingston for  
everything.

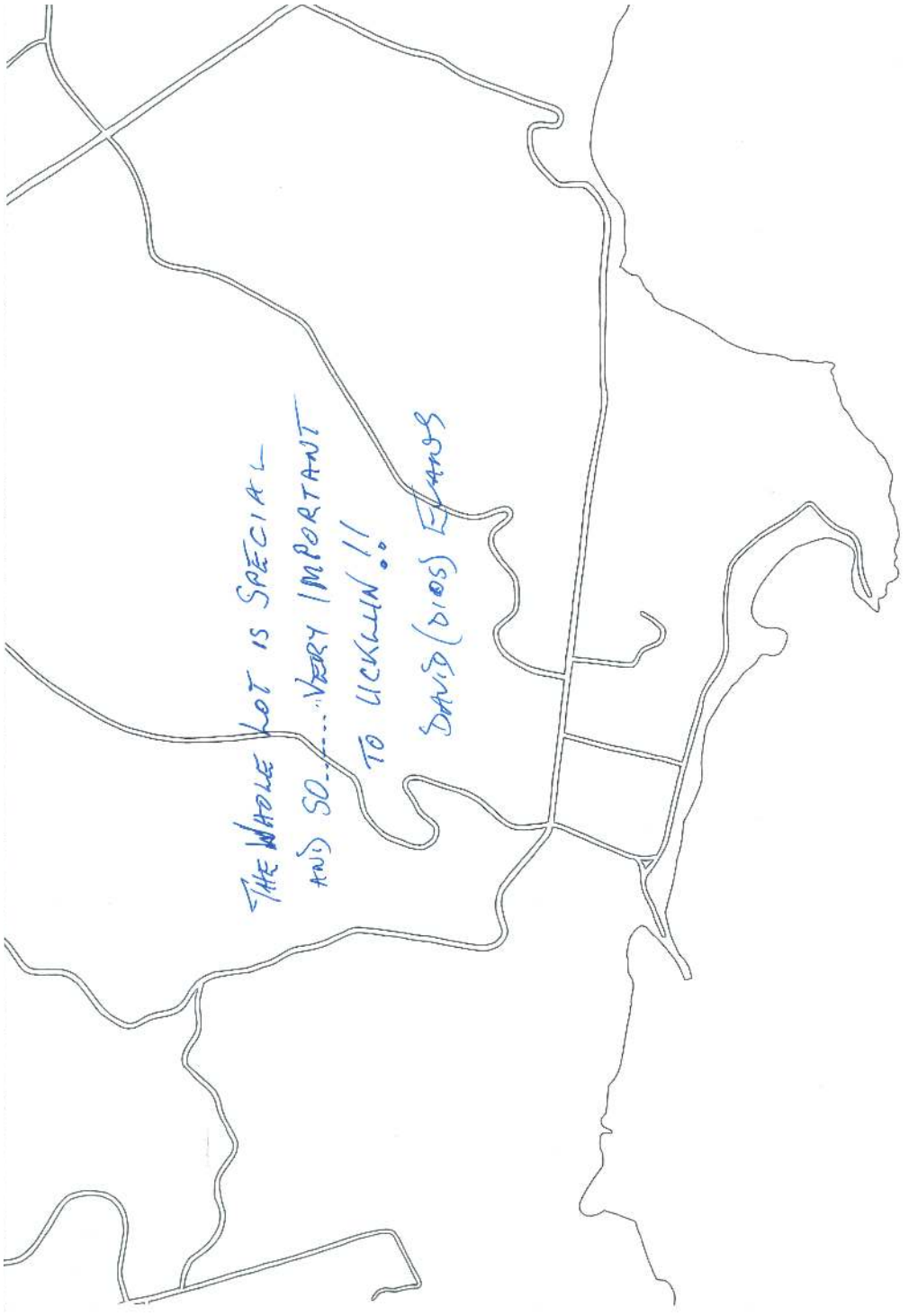
The site Master  
plan is approx  
It's taking all  
of what is  
ours out.





FEN TOWN ES AWL IMPORTANT TO  
ME AS DA WHOLE OF NORFOLK IS THIS  
BEAUTIFUL SMALL ISLAND IS MY HOME  
FROM MY HERITAGE YOUNG BUFFETT

COLLEEN CRANE NEE BUFFETT

A hand-drawn map of a land parcel, possibly a farm or estate, with several buildings and a road. The drawing is done in black ink on a white background. The text is written in blue ink. The text reads: "THE WHOLE LOT IS SPECIAL AND SO... VERY IMPORTANT TO UICKLIN!! DAVID (DROS) EMMONS".

THE WHOLE LOT IS SPECIAL  
AND SO... VERY IMPORTANT  
TO UICKLIN!!

DAVID (DROS) EMMONS

**Conversation with Edie Christian (nee Evans) and  
Nellie Hinks (nee Evans), 30 August 2022**

*Part Three: Lions Club Photography Display*

**Nellie:** Wael dich es riili gud displich ya..

**Chelsea:** Plenti es Max Hobbins'.

**Nellie:** Wael hi es sach an amiesing fotohgrafa.

**Chelsea:** Hi es, anieh.

**Edie:** Wen wi lewen ya, daa said se ful en aa ruuf wos udeya.

**Chelsea:** Ai wandad wen yu tal yu siten om aa ruuf wathen yu miin.

**Edie:** Wael wud kolaps en aa ruuf likiyen krors aa kohman.

Wi bin lew ya lomg taim. Kos wi yuusa dres ap goe de church. Daas wen wi lewen ya.

**Chelsea:** Soe hau lomg wos yorli ya?

**Edie:** We lived in this one or that one down there for two years. I can't remember which one it was.

**Chelsea:** En dem pat wan ekstenshan om anieh?

**Edie:** Yea, wan ekstenshan. Wi uni haed dieh piis ya. En dieh end stil haed dem kitchen en orl em thing ap dieh end ya, said shi kuken ap in deya.

**Chelsea:** Did it haewa worl ala jes wan big upn piis?

**Edie:** Dieh piis nacwa haed a worl. I'm shua it didn't. But yes, it had some walls in here. Of course it did because it was still the wooden convict floor and dem se bild aa worl en haed wan letl kohnkriit worl baut dieh hai, en den bild ap to said haed wan worl orn top a daa, ai bin yuus a sliip daun ya. Yu noe hau ai el rememba? Dem kohnkriit orlwes haed dii letl sentapiid, haed milyan lieg orn, milipiids, en ai bin yuusa lich in a bied wotch em orl abaut.

[Looking at a photo of the building]

**Edie:** Daa mas bii et, wieh es bifor.

**Chelsea:** Daas et ap dcya nort.

**Edie:** Yep, daas eksaekli et deya. Daas fram aut ya luken ap orn. Si dieh es dem bilden ap de back.

**Chelsea:** Soe haed tuu chimni, tuu faiya. En said yorlyc bin yuusa kam iin? Dieh front dor ala raun de baek, ala wataewa said yu laik?

**Edie:** Wi nacwa shet a dor eniwich.

**Nellie:** Wi naewa shet a dor daalen.

**Edie:** Veri veri reyali wi shet a dor in orl em bilden.

**Chelsea:** Bat daun ya, shuali wos koel.

**Nellie:** Noe wosn't.

**Edie:** Wael mait have biin bat wi naewa fiil et kos kids nor fiil a koel. En wi wudn't haew mach fe kawa ap kos wi naewa haed haadli enithing. Ai kaa aewa rememba biien koel.

**Chelsea:** Yorly el rememba salan teken a stoen?

**Nellie:** Nop. Ai kaant.

**Edie:** Noe.



**Nellie:** Borry can. Borry can remember because last night I told him baut ai kamen en hi tal hi el rememba hi yuusa kam stop daun Uncle Lou's [Louisø 'Hookie' Bataille] en dem bin yuusa tek dems hors en a sledj en ran daun ya. En hi laana mii samthing fani, baut dem mas bii teken et fram said daa Youth Centre es en mas bii dem bin pul daun a stoen en Uncle Lou tala hem "wael ai wish wi kam daun ya morla boi anieh, en dieh worl se flai daun kos wud mick et iisiya". En hi tal neks momen dem gu daun en aa worl se flai daun! En daas hau ap Ikey's, ap Aunt Em's daas said orl em stoen kam fram, said dem yuusa kam daun ya get em stoen, bat ai kaa rememba et daalen.

**Edie:** Bat Borry el.

**Nellie:** Wael Borry bin yuusa gu daun Uncle Lou's stop, plenti.

**Chelsea:** En soe wicks daa?

**Nellie:** Daun Ikey's. Daun Faye Bataille's.

**Chelsea:** Right.

**Nellie:** Uncle Lou es Faye Bataille's dad. [Looking at a photo] Daas aa Golf Club. Yu noe waa Chelsea, daa Golf Club en dem daas rieli Borry en dems iira that re duu et. Borry en dem de wan pat em ruuf om en duu daa hoel thing.

**Chelsea:** Dem ruuf et fe daa Golf Club?

**Edie:** Actually for the Golf Club.

**Chelsea:** Soe wud dieh bii paat a Paradise?

**Edie:** Yep. Es Deweyville.

**Chelsea:** Yorlye el rememba daa lomg Aunt Jane Longhouse?

**Edie:** Ap ya om ii flact ap ya?

**Chelsea:** Yea.

**Nellie:** Noc.

**Edie:** Wi kaa rememba et. Nor deya wen wi groewen ap. Borry probli kud ef yu shoe hem wan pikcha.

**Nellie:** Ai el rememba dii. Dem biethen shed.

**Eddie:** Oh my gosh, yes. Wi bin yuusa haew plenti fan deya in em shed.

**Chelsea:** En Uncle Albert wos laanen a mii hau dem haed dem pain kaina ap dieh en, bat orlem rut bin yuus a kam wieh aut.

**Nellie:** Wieh aut. Wi bin yuusa **plieh anda dem rut** kos em sehn se wohsh aut.

**Eddie:** Bin yuusa haewa big sand duun.

**Nellie:** Semes daun in yorlyes, daun in Beef Steak.

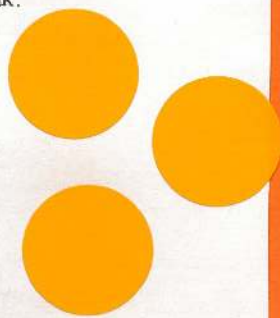
**Chelsea:** Dem big rut?

**Nellie:** Yea en se wohsh aut orl em sehn.

**Eddie:** En den dem plant orl ii pain trii.

**Chelsea:** Yorlye el rememba dem duwen daa?

**Eddie:** Yep ai el.



plieh  
auwas  
run  
BEEF STEAK  
hunt  
adventure

**Nellie:** Yep ai el rememba dem planten. Ai el rememba dem pain wen es letl an.

**Edie:** Yea kos dem haed dem big thing raun et. **Es auwas pliehgraun.**

**Chelsea:** Ai jes miin a aas. Wos et laik a plieh graun?

**Edie:** Yea, kos haed a big sehn duun en wi bin yuusa plieh in dem. Wi stil plieh wen dem pat dem big thing raun dem trii. Wi stil plieh. Naewa haed a moeta baik, wi jes bin yuusa ran.

**Nellie:** Wi mas gu daun si ef Old Man on the Rocks stil raun ya. Ewri taim wi draiw raun deya Mum bin yuusa tal “oe si Old Man on the Rock’s stil deya”. Daa fiyes. Yu bin si daa fiyes?

**Chelsea:** Ai nor aewa bin si et. Soe daas luken krors Duffy’s Whale tuwords Garnet Point?

**Nellie:** Noe, noe. Wen yu kam ap gen Music Valley en jes bifor yu gu krors aa bridj, bat wen yu kamen ap en yu luk krors en Old Man on the Rock’s, hi deya. Yu el si his noes en hi gat wan big biyad. Kaina semes aa foetoh a Bubby’s fe Tinker.

**Chelsea:** Wats yorlyes fievret ala baes memri a biyen in Taun?

**Edie:** I think it was just the **freedom** to roam wherever we wanted, to do whatever we wanted. There were never any restrictions.

**Nellie:** And Mum wasn’t busy, she wasn’t cooking. She could be with us, she could come and swim with us. Because daa wos de uni taim wi aewa get fe spen taim lomgfe her in a fan sityuieshan. Kos ef wi hoem shi orlwes kuken, ala kliinen, ala woshen a klorth.

**Edie:** Bat daun ya, shi wud kam swim with us.

**Nellie:** But during the year shi naewa aewa kam swim with us.

**Edie:** And as she got older and we got older, wi bin yuusa gu daun Slaughter Bay plenti en Pa bin yuusa lew ap Government House en dem. En hi haed wan keht en aa keht bin yuusa swim aut aa riif en orl about!

**Nellie:** Ai laaf kos sambohdi tal aa taeda dieh, haed wan dorg aut om aa riif en ai thort wael, wi kaa tork kos aa keht bin yuusa swim aut deya en Bubby bin yuusa tek aa dorg aut.

**Chelsea:** Wael ai ges yu kud.

**Edie:** Bat aa keht was amiesing. Bubby naewa gu enisaid without et.

**Nellie:** Wi bin yuusa roe aut deya gu BBQ om aa riif. Hi de wan staat et. Bookie McCowan bin yuusa pat em BBQ inem boat en tek orl em cheya gu aut deya paak et ap, set ap a BBQ om aa riif, wiet tal worta se ap om auwa en den wi haew a swim shor.

**Chelsea:** Soe mach fan!

“ fish en a hihi  
en a kraab ”



**Edie:** Daas rait. Wi did. Wi haed fan en freedom darling and we made the best of it. We did.

**Nellie:** I think that as a family, it became a family thing because we'd be home. Orl auwa haeda jorb en a thing fe duu, soe even thoe wi did get taim fe plieh, bat wen wos daun ya wos laik orl auwa together, orl auwa could plieh en was rieli jes a haepi taim.

**Chelsea:** Did yorlye gu fishen plenti?

**Edie:** Wi yuusa lew orn a fish en a hihi en a kraab en orl dem kaina thing. Yu lew orf de erth.

**Chelsea:** En striyet orf ieh riif daun ya.

**Edie:** En raun aa piya en raun Maggie Tom's orn de rait haen said a daa piya, dem stoen en dem aut deya. Wi yuusa gu aut deya plenti kos wi ketch mor fish aut deya. Yu bin el work rait raun deya en ketch a fish.

**Nellie:** Orlwes haed plenti rok fish en a kraab en a hihi.

**Chelsea:** Mais mauth ya wortaren. Ai nor bin haew a rokfis fe daa lomg.

**Nellie:** en yu bin yuusa work daun gu fishen daa mach. Wael yu baeta get aa bluu trak enem rohd back orn aa thing!



**Chelsea:** Ai noe. Sama se musa ya. I get wan fishen behg mas bii fe Christmas laas yiya. Wan nyuu fishen behg en ai uni yuus et wan taim en ai thort des yiya haew a duu et. Yu noe hau wen yu think a samsaid yu think a sambohdi? Yorlye gat enibohdi wen yu think a Kingston?

**Nellie:** Wael, ai orlwes think a Edie Taylor. I don't know why she's such a big part of us. Maybe because we have a photo of her because we have no photos of us. En Aunt Em, ai bin yuusa kam daun Faye en dems. Ai deno ef wi goe fe de wiiken or wataewa bat ai bin yuus en ai el rememba Aunt Em en Uncle Lou.

**Edie:** Wi bin yuusa gu daun deya plenti.

**Chelsea:** Wael ai ges dem wud bii de uni salan rieli lewen in Taun? Kos did it haew Tom Sim?

**Nellie:** Noe. Dem es mach lieta en rieli ai uni rememba Music Valley en Uncle Lou's.

**Edie:** Daas orl ai el rememba tuu.

**Nellie:** En yu noe waa, ai gat noe rekohlekshan. I must find out what date it was, had a shop up there. Is it Vinks?

**Chelsea:** Vinks.

**Nellie:** I have absolutely no recollection of the shop being there.

**Edie:** Where was it?

**Nellie:** Just as you were going up this road.

**Chelsea:** Past the Cenotaph. Gat wan said aa behnk se kaina kat et aut, en gat em trii in frant. Daa wos de baek worl ai think a daa shop.

**Nellie:** Ai naewa bin si a foctoh orf et. Stil nor triga eni memri. Ai mas fain aut wat yiya wos.

**Chelsea:** Mas bii kwait liet den.

**Nellie:** Yea, darling.

**Chelsea:** Yorlye el rememba salan piken ap a stoen ala duwen a Public Works?

**Nellie:** Oe yeah.

**Edie:** Daddy haed tu duu Public Works ewri yiya. Orl dem haed fe duu Public Works. Daas de wieh yu pieh riets or thing daefi. That's how they did it.

**Nellie:** So many days per year. One or two days per year.

**Edie:** Dem bin yuusa haeta gu aut dig aut a kaasta oil plaant.

**Chelsea:** [Looking at a photo] Si dem, noe shuu.

**Edie:** Hau byuuteful. Dem naewa haed noen.

**Nellie:** Ai yuusa laaf fe dem, wen dem luk orn em foctoh de fas thing dem yuusa tal "oh, they're not wearing shoes".



**Chelsea:** Soe Aunty Ede yu staat in 1960, anieh?

**Edie:** January 1959 ai staat kos et daa taim haed Jean en Pelly en Loui<sup>6</sup> was orlredi deya. Borry deya tuu bat hi nor lewen in Hamilton soe daas miek wi orl goe tu New Zealand bikos Jean deya fas. Shi goe wen shi 17.

**Nellie:** Wael shi miit Bill ya wen shi werken et Paradise. Shi miit Bill en den shi gu ap deya en yuusa bord with Bill's sesta fe 12 manths bifor.

**Chelsea:** Daa wud have biin lauwli in a wieh fe haew orl yorlye together in Kiwi.

**Nellie:** Daa faam was hoem tu orl auwa. Drake. Eni Norfolk Islander orn a wiiken aut deya orl auwa bin yuusa kongregiet aut aa faam, en Bill lauw et. En em bois bin yuusa haelp orn aa faam. Wen hieh mieken, dem bin yuusa gu aut deya haelp miek a hieh en orlem kaina thing. Bat daas thing Bill tal, \*wi was his faemli. Harry. Orl a dem, darling. Orl a dem noe daa faam iiwen daun yang es Rocky en dem. Dem gu ap tu de Field Day's en gu stop aut aa faam kos es de sekan hoem tu ewribohdi. Taun es lauwli en iiwn thoe orl auwa yuus a tal Taun uni gud fe katl en a diyed salan.

**Chelsea:** [Laughter] Ai uni bin ya daa lietli.

**Nellie:** Wen Mum en Dad fas maeri dem staat a bild dems haus orn Islander Lodge, en den Dad kudn't lew daun ya kos es windi an.

**Chelsea:** Tuu windi?

**Nellie:** Yea en es Mum tal, shi haed wan a dem letl for gaelan tin, dem oblong un en dem bin yuusa kat de frant aut en pat a faiya in deya en dem bin yuusa kuk orn de top a dieh thing. En Borry was a biebi en dem haed wan letl ches a dror, en dem upn aa dror en daa was Borry's biyed in aa dror. En den hi kik ap baut de win orl de taim, soe Kitty Ot giw dem aa piis daun Cascade fe dem bild daun Cascade.

**Chelsea:** Soe wos daa dems laen grant?

**Nellie:** Noe. Ma Phoebe, Dad's Mum, haed et en ai think gat for iekas. Tuu, tuu ieka blok ai think en shi giw tuu iekas tu Borry en tuu iekas gwen Bubby en den when Borry kam baek ya in '67 fe bild, Bubby giw hem daa tuu iekas kos wos orlwes ment fe bii Borry's en samhau samthing haepn en Bubby get et. En ai think Bubby orlwes noe wosn't rieli his, soe hi giw et baek gen Borry. En Borry bild his haus daun dieh en, en dem pat thrii flaets orn. Bat daas said dem fas staat a bild en Mum lauw Taun.

**Chelsea:** Shi enjoi et. Shi laik et?



**Nellie:** Shi lauw Taun en wanted fe lew daun ya. Shi tal shi nor want a lew daun Cascade longfe orlem relative. Tuu nehsi!

**Chelsea:** On a slightly different tak, yorlye bin si dii nyuu sain gat ap orl abaut?

**Nellie:** Ai laik et, ai laik et. Ai duu laik et. En yu noe dem yuusa kik ap bout daa wan aut deya in Slaughter Bay bat hau gud es et ef sambohdi kam daun fe gu naawi dem el luk en tal "Oh there's a rip there". Because ai tal ef wan sain siew wan laif, isn't it worth it? And it just gives everyone a little bit of history. I think they're beautiful. I love them.

**Chelsea:** Gudan. Wael ef yorlye el pat wan sain samsaid, enisaid daun ya en tal samthing baut et, nor haet a nesaserili bii historikl or enithing daefi bat kud yorlye think a samthing yorlye mait want a pat ap samsaid?

**Eddie:** I've never thought about it.

**Nellie:** I would just like to say enjoy and share our Island. "Welcome, enjoy and share."

**Eddie:** What we have to do more of is welcome people who come here.

**Nellie:** And accept, accept that we are not all the same. Just accept other people because they're all richly different. It's like a quilt. We are all just part of it.



**Chelsea:** Wael iwn daun ya, yorlye bin lew in dich said en daun deya en in aa Old Military Barracks. Do you think visitors or even other Norfolk Islanders would be interested to know that? Kos nor gat eni infamieshan baut yorlye`s taim daun ya. Yu thort daa wud bii es intresting thing?

**Nellie:** People who love history would love to read all of that and look, it`s amazing how many people do love history.



**Edie:** Wen hi [Bubby] ap Government House kos wi bin yuusa gu swim en den gu daun fe de wiiken kos hi haed his oen kwortas en wi bin yuusa gu daun –

**Nellie:** En Culla en orl dem bin yuus kos hi haed a kaa en a baik, soe dem bin yuusa gu daun.

**Edie:** Wi haaf lew ap Government House.

**Chelsea:** Nau, yorlye el rememba huus aa Administrator?

**Nellie:** Bridgadia Norman.

**Edie:** Huu hi gu wieh with.

**Nellie:** Wilson. Daas huu hi gu wieh with. Daa dorta stil bin yuusa kontaek hem, soe wos riel Norman en Wilson.

**Chelsea:** En yorlye bin yuusa si dem?

**Nellie:** Oe yea. Dem bin yuusa welkam auwa. Wi bin yuusa ran thru aa haus. Bubby bin yuusa tal yu entfoh gu in deya, “yorlye entfoh gu in deya”. En dem bin yuusa tala auwa, ai el rememba Brigadia Norman baiyen mii de fas Kresmes present ai aewa get. Wan rielan, nort wan sekan haen, wan riel, mais oen dohl. Mai gosh ai thort sambohdi se raep ap Norf`k giw et fe mii.

**Edie:** Mummy bin yuusa miek auwa work kos hi bin yuusa haew a melk em kau en miek a bata.

**Nellie:** Yea, wi bin yuusa haew a gu ap deya chem chem chem fe auwas fe miek ii blasted bata. Paet et fe miek a bata.



**Eddie:** Bat wi didn't care, because we loved it.

**Nellie:** Ai nor bliiw haed wan wiiken wennwi nor in Taun.

**Eddie:** Rememba wen wi lew daun Government House daa taim wen hi hat? Wael wi lew daun deya kos Mum haed fe luk aafta hem en trai a duu sam a de work et Government House soe wi orl deya lewen in dem baek kwortas tal hi baeta.

**Chelsea:** Hau did hi hat?



**Eddie:** Hi draiwen orn his skuuta en hi gwen paas Paradise gietwieh ap South Pacific en flai orf en em katl kam lomng en work orl krorrs de top a hem. Soe noebohdi rieli noe, kos wos in a nait en noebohdi fain hem tal de erli auwas. Wos tach en goe.

**Nellie:** En natha taim hi tach en goe es wen hi haed skaalet fiiwa. Ai el rememba hem deya in aa bedrum en orl auwa aitha piken a chips, ala stoeken aa faiya fe waip hem daun fe diehs en diehs en diehs. Bat hi tuu wiked fe diyed. En ai gu daun deya daa taeda dieh en aasa hem ef hi bin naawi. Ai tal, yu want a kam daun ya in ii wortas nau bin rien rien rien, yu bin naawi plenti.

**Chelsea:** Ai wanted fe aas a yuu Aunty Nellie ef daas samthing yu mes? Kos yu orlwes gen a wortas wen yu lew wieh, yu haeta bii gen a wortas?

**Nellie:** I could not live away from the water. Daas fut ai wanted fe kam hoem erli, wael tuu riisn. Wen ai goe tu Sydney ai get aa fluu en ai wos soe sik en ai tala Paul en Aninka ai niid fe gu hoem en work in Kingston en get de solt **en jes get Kingston in mij en ai tal ai gwen get baeta wen ai duu daa.** En wos Aninka's mum, her address es in Mosman en wi gu daun deya daa dieh en es kapl a diehs aafta ai get a fluu, en wos soe wet en koel en ai tal ai gwen haew a sit in dieh kaa en shi kam ap hoel raun mii en shi tal "Now I know what you mean about Kingston". Even though we've got water up here but it's home and that makes the difference. Wael es yu noe ai gat de moes byuuteful byuuteful wortas raun mii en ewrithing bat jes gat samthing baut Kingston. For 25 years I walked from here at Slaughter Bay to Music Valley and back again every day for 25 years so you can't take that out of me can you.

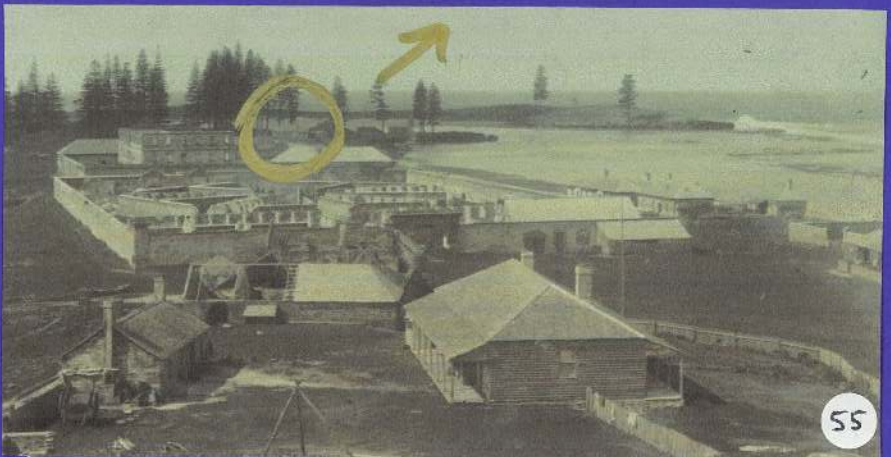
**Chelsea:** En yu fil de siem Aunty Ede, baut Norf'k en her environment?

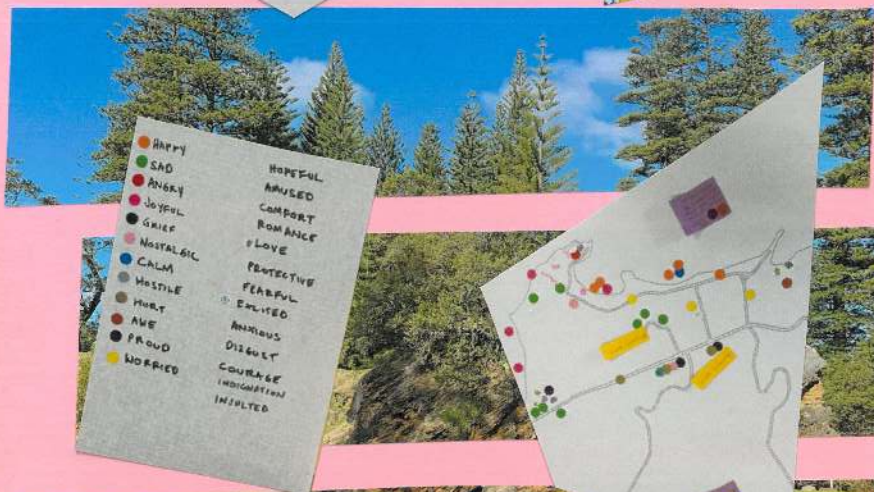
**Eddie:** Wen yuu kam hoem, de menet yu spot Norf'k oh, yu get aa fiilen en klai. Ai bin klai plenti.

**Nellie:** Ai iwn worn aa gehl om aa plien om Saetdi ai tala her, ef wi kam krors Headstone yu el be sief kos ai gwen bii daa bisi luken fe Diddles en fe wiew. Iwn thoe ai om de taeda said a daa plien, bai de taim wi kam krors Taun ai gwen be rait soe eniwieh wi kam krors en ai deya wiewen en shi tal "Can you see him?" en ai tal "Nop". Bat hi mait bii noe ai wiewen hem. En Diddles tal "aa plien kam krors en yu si ai ran aut deya wiew yu?" en ai tal "I didn't but I know you would be so I waved you" en hi tal "Did yu?" En ai tal "Aasa daa gehl ai siten gen kos ai se orlredi worn her ai gwen wiew". But you do.

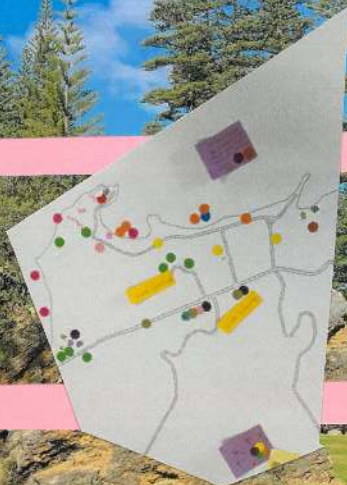
**Eddie:** There's no place on earth like it but dieh es mais spies. Every time you come down here you feel at home. There's just some attachment to Kingston that doesn't leave you.

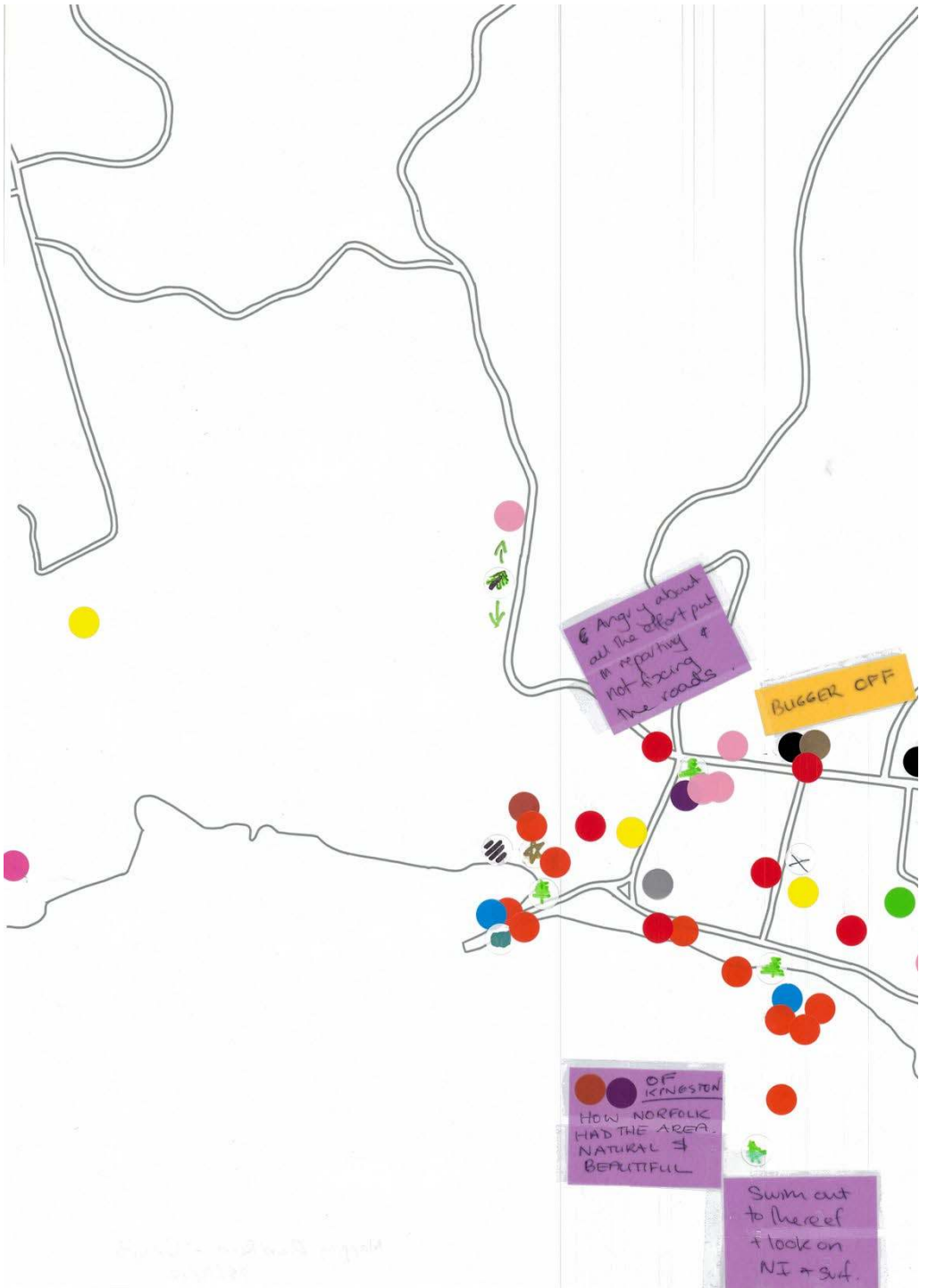
Eddie remembers her father Andrew 'Peak' Evans often recalling stories of his family living here, in the original Evans house. →

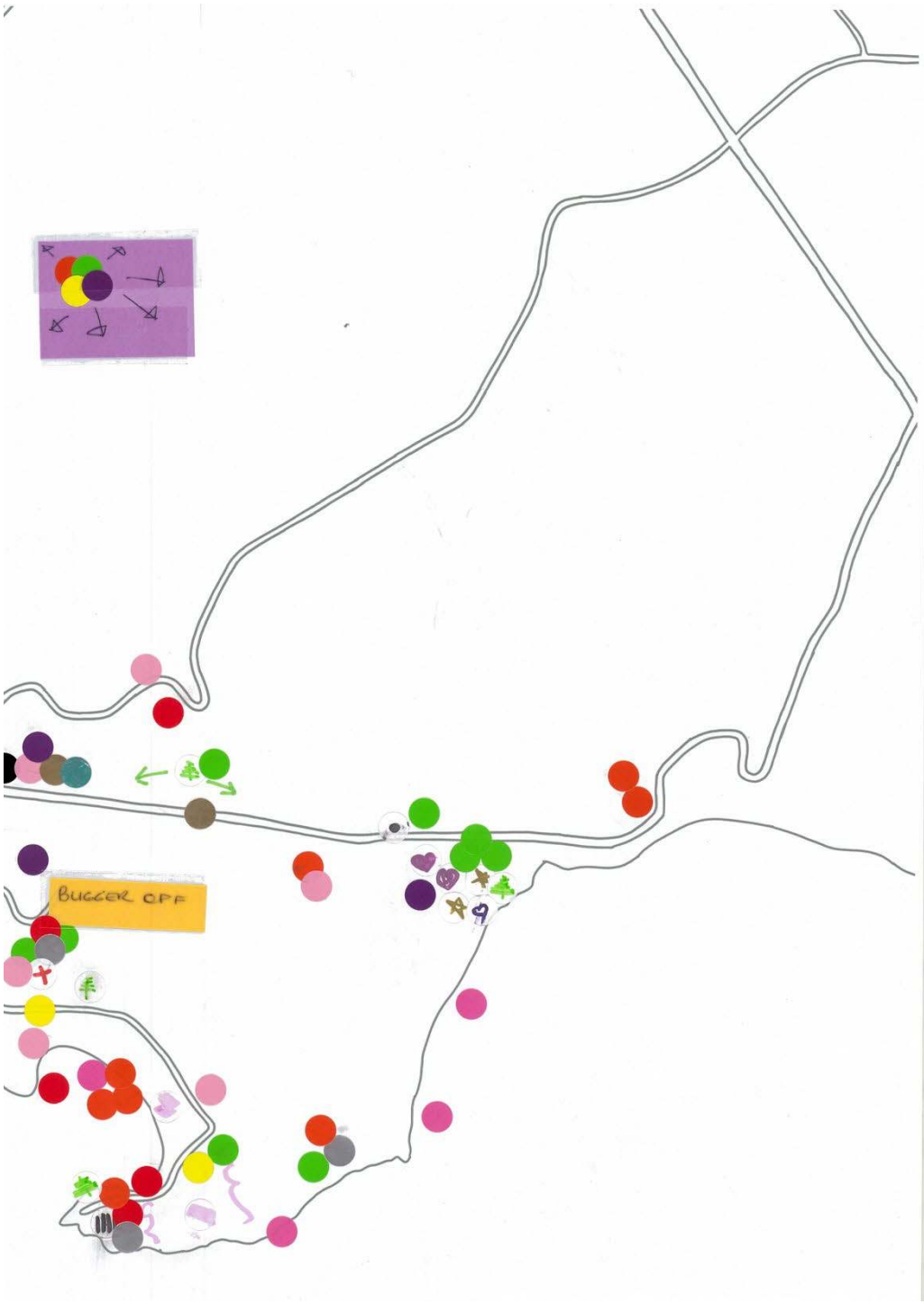
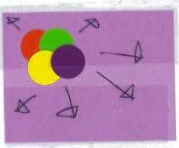




- |             |               |
|-------------|---------------|
| ● HAPPY     | ● HOPEFUL     |
| ● SAD       | ● AMUSED      |
| ● ANGRY     | ● COMFORT     |
| ● JOYFUL    | ● ROMANCE     |
| ● GRIEF     | ● LOVE        |
| ● NOSTALGIC | ● PROTECTIVE  |
| ● CALM      | ● FEARFUL     |
| ● HOSTILE   | ● ENVIED      |
| ● HURT      | ● ANXIOUS     |
| ● AWE       | ● DISGUST     |
| ● PROUD     | ● COURAGE     |
| ● WORRIED   | ● INDIGNATION |
|             | ● INSULTED    |

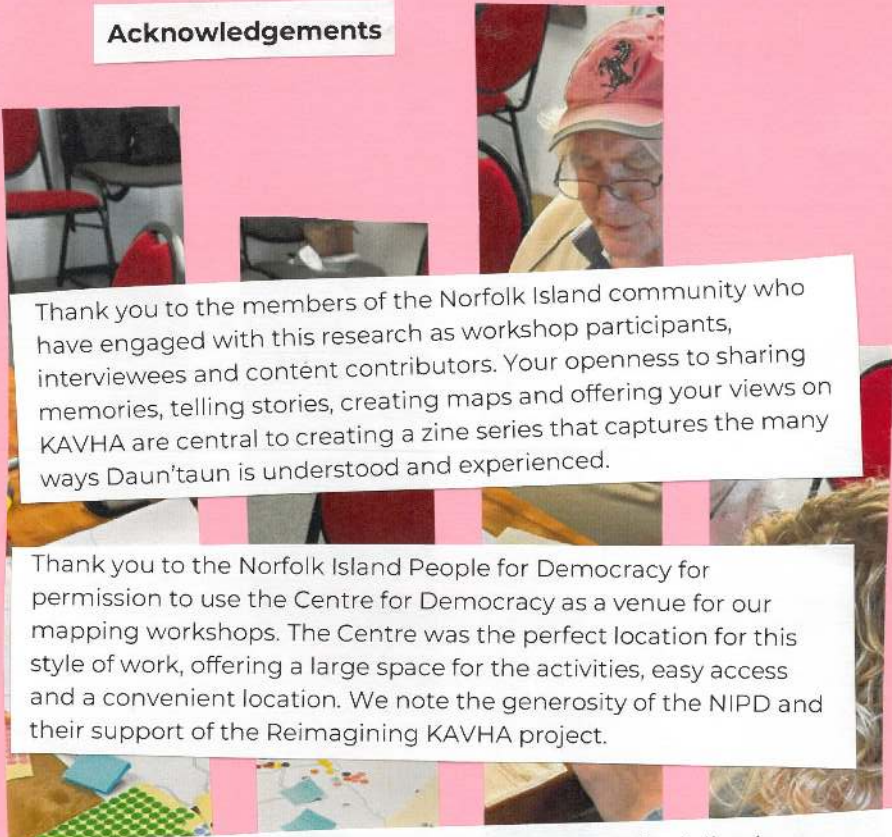






BUGGER OFF

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For project updates and other issues of this zine series, see:  
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