The Chinese Whispers program was originally designed for Sydney Learning Adventures and the Chinese Garden of Friendship by consultant Annerose de Jong in 2004. It has since been adjusted to meet new History and Geography curriculum outcomes.

We gratefully acknowledge the assistance of King Fong from Chinatown Promotions and Public Relations Pty Ltd, and Michael Hor, previously from the Chinese Garden of Friendship.

Sydney Learning Adventures is an initiative of Sydney Harbour Foreshore Authority.

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1. Introduction

Thank you for choosing to bring your class to a Sydney Learning Adventures education program. This Teacher Resource Pack is a practical guide to assist you in planning your excursion. It contains a curriculum links and outcomes table, background information relevant to the program, teaching suggestions and activity worksheets, a glossary for students and a resources reference guide.

The Chinese Whispers program is offered for Stages 2–3 and provides effective, practical links to the new History and Geography syllabuses for 2016 and 2017. The program enables students to experience contemporary Chinese-Australian culture while learning why and when Chinese people first came to Australia, and how they have adapted and flourished as a community. Students will explore Chinatown and the Chinese Garden of Friendship, solving riddles and finding clues to piece together the legend of the Chinese zodiac. It is intended that students will gain a sound understanding of the role played by people of diverse backgrounds in the development and character of local communities.
2. Curriculum outcomes—Stage 2

Students will:

• explore the contribution of Chinese Australians in the development of Australian identity and heritage
• develop an understanding of the past and its impact on the present
• develop skills of historical inquiry
• take an interest in, and engage with, the world around them
• develop an understanding of the interactions between people, places and environments.

Key inquiry questions

• What is the nature of the contribution made by different groups and individuals in the community?
• What was the nature and consequence of contact between Aboriginal and/or Torres Strait Islander peoples and early traders, explorers and settlers?
• How can people use places and environments more sustainably?

Chinese Whispers inquiry question

• How have Chinese individuals and groups contributed to changes in our community over time?

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**NSW Syllabuses for the Australian Curriculum History and Geography K–10 STAGE 2**

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<tr>
<th>Topics &amp; Outcomes</th>
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<td>HISTORY</td>
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<tr>
<td>Community and Remembrance</td>
<td>The role that people of diverse backgrounds have played in the development and character of the local community (ACHHK062) and the significance of celebrations and commemorations of significance in Australia and the world HT2-1</td>
<td>Continuity and change: some things change over time and others remain the same</td>
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<td></td>
<td>Celebrations and commemorations in other places around the world; including those that are observed in Australia, e.g. Chinese New Year, the Moon Festival (ACHHK064)</td>
<td>Cause and effect: events, decisions or developments in the past that produce later actions, results or effects</td>
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<td></td>
<td>The nature of contact between Aboriginal people and/or Torres Strait Islanders and others, for example, the Macassans and the Europeans, and the effects of these interactions on, for example, families and the environment (ACHHK080)</td>
<td>Perspectives: people from the past will have different views and experiences</td>
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<td>First Contacts</td>
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<td>Empathetic understanding: developing an understanding of another’s views, life and decisions made</td>
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<td></td>
<td>Describes people, events and actions related to world exploration and its effects HT2-3</td>
<td>Significance: importance of an event, development or individual/group</td>
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<td>Describes and explains effects of British colonisation in Australia HT2-4</td>
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| Places are similar and different | Investigate the settlement patterns and demographic characteristics of places and the lives of the people who live there (ACHGK019)  
- Examination of the varying settlement patterns and demographics of places  
- Comparison of the daily life of people from different places | Place: the significance of places and what they are like                           |
|                           |                                                                                                                                                                                                        | Space: the significance of location and spatial distribution, and ways people organise and manage spaces that we live in |
|                           |                                                                                                                                                                                                        |                                                                                 |
3. Curriculum outcomes—Stage 3

Students will:
- explore the contribution of Chinese Australians in the development of Australian identity and heritage
- develop an understanding of the past and its impact on the present
- develop skills of historical inquiry
- take an interest in and engagement with the world
- develop an understanding of the interactions between people, places and environments.

Key inquiry questions
- What do we know about the lives of people in Australia’s colonial past, and how do we know?
- How did an Australian colony develop over time, and why?
- What were the significant events and who were the significant people that shaped Australian colonies?
- How did Australian society change throughout the twentieth century?
- Who were the people who came to Australia? Why did they come?
- What contribution have significant individuals and groups made to the development of Australian society?
- How do people and environments influence one another?
- How do people influence places and the management of spaces within them?

Chinese Whispers inquiry question
How has Australia’s Chinese contributed to Australian society, and what key challenges have they experienced as individuals and as a community?
### NSW Syllabuses for the Australian Curriculum History and Geography K–10 STAGE 3

<table>
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<th>Topics &amp; Outcomes</th>
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<td><strong>HISTORY</strong></td>
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<tr>
<td><strong>The Australian Colonies</strong></td>
<td>Describes and explains the significance of people, groups, places and events to the development of Australia HT3-1 Describes and explains different experiences of people living in Australia over time HT3-2</td>
<td>Continuity and change: some things change over time and others remain the same Cause and effect: events, decisions or developments in the past that produce later actions, results or effects Perspectives: people from the past will have different views and experiences Empathetic understanding: developing an understanding of another’s views, life and decisions made Significance: importance of an event, development or individual/group Contestability: historic events or issues may be interpreted differently by historians</td>
</tr>
<tr>
<td><strong>Australia as a nation</strong></td>
<td>Identifies change and continuity and describes the causes and effects of change on Australian society HT3-3 Describes and explains the struggles for rights and freedoms in Australia HT3-4</td>
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<tr>
<td><strong>GEOGRAPHY</strong></td>
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<tr>
<td><strong>A diverse and connected world</strong></td>
<td>Explains interactions and connections between people, places and environments GE3-2</td>
<td>Develop knowledge and understanding of the features and characteristics of places and environments across a range of scales Develop knowledge and understanding of interactions between people, places and environments Apply geographical tools for geographical inquiry Develop skills to acquire, process and communicate geographical information</td>
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Sydney Harbour Foreshore Authority owns and manages some of New South Wales’ most significant assets, including Sydney’s heritage and cultural precincts at The Rocks and Darling Harbour.

With more than $1.5 billion in assets, and around 240 employees, the Authority manages significant commercial and retail leases, provides security, cleaning, building maintenance and other facility management services, and cares for the public domain and more than 140 heritage items.

The Authority also operates education, tourism and marketing services and holds significant events in The Rocks and Darling Harbour each year. Between them, these two precincts attract more than 40 million visitors annually.

The Authority also owns sites at White Bay Power Station, Rozelle Rail Yards and Ballast Point, and manages other major waterfront assets around Sydney Harbour on behalf of other agencies.

Sydney Harbour Foreshore Authority was formed in 1999 under the Sydney Harbour Foreshore Authority Act, 1998 to consolidate the work and functions of City West Development Corporation, Darling Harbour Authority and Sydney Cove Authority.
5. Sydney Learning Adventures

Sydney Learning Adventures (SLA) is an initiative of Sydney Harbour Foreshore Authority. The vision of Sydney Learning Adventures is to create quality educational experiences that are enriching, diverse, accessible and sustainable.

Since 2002, Sydney Learning Adventures has been bringing the histories of Sydney, New South Wales and Australia to life for thousands of students every year.

Designed for all stages of learning from kindergarten to year 12, SLA’s curriculum-linked programs provide an interactive, multi-layered learning experience. All programs are developed by teachers and implemented by SLA’s dynamic guide team.
6. The Chinese Garden of Friendship

The Chinese Garden of Friendship in Sydney is one of only a few public Chinese gardens outside of mainland China. It is a unique symbol of friendship and cooperation between the people of the southern Chinese city of Guangzhou in Guangdong province, and Sydney in New South Wales—sister cities of sister states. Construction of the garden began in March 1986, and it was officially opened by representatives of both the Chinese and Australian governments during Australia’s bicentennial celebrations in January 1988.

The garden embodies traditional Chinese principles of design, and is a tangible reminder of the importance of Chinese culture to the city of Sydney. Chinese gardens are traditionally places where private contemplation promotes a sense of tranquillity, reinforcing the belief that harmony with nature promotes good health and long life.
7. Learning with us

Our interactive programs are designed to stimulate students’ interest in, and enjoyment of, exploring the past, while our hands-on approach to learning helps them to develop a critical understanding of the past and its impact on the present.

Experiencing the past …

“When I touch things that belonged to people who lived centuries ago I feel shivers up and down my spine; I feel really connected to them.”

This is a common reaction for students when they visit an historic place like The Rocks, or handle ‘old things’. A tactile, sensory handling experience can awaken a child’s inquisitiveness and sense of wonder, as well as giving them an emotional link to the people who owned, made or used the artefact.

We want students to feel not only physically connected to the past, but connected to the present, to their own immediate experience when they visit us; research has shown that emotional connections can have a profound effect on long-term memory and learning.

Memories of an experience can be triggered by visual, aural and olfactory stimuli, as well as by memories of the social interactions that took place on the day: of the fun of being there with friends, what they ate on the day (“we went to McDonald’s”) and, most importantly, if they liked the educator.

Quite often they will connect what they remember about the history of a place to their memory of “that nice lady who told us all about the Chinese people” or “that archaeologist who dug up the shark’s bone”.

It is this approach to teaching and learning history that forms the basis of our education programs. We hope that students who participate in our programs are so impressed by their visit that they’ll ask their parents to bring them back to The Rocks or the Chinese Garden; or maybe even one day bring their own children to visit and explore the area.

Integrating our experiential learning programs into a teaching unit will provide kinaesthetic, haptic and sensory learning experiences that have a profound effect on students’ long-term memories and increase their understanding of history.

Pre- and post-visit classroom activities have been designed to familiarise students with relevant terms and concepts and consolidate their learning experiences with us. These activities can be downloaded from our website: sydneylearningadventures.com.au.
8. Background Information

The Chinese community in Australia

Over the past 200 years or so men, women and children of Chinese ethnicity have contributed to the rich social, cultural and economic life of Australia, and in particular Sydney. Today, Australians of Chinese descent are represented in all walks of life, and there are a myriad of Chinese-based organisations, community groups and networks of Chinese social services.

The stories of the Chinese migrants who have come to Australia over time are many and varied. The early colonial Chinese community consisted largely of ‘sojourners’—predominantly male migrants who came to Australia to work hard, save money, and then take it home to their families. Later, anti-Chinese feeling and harsh immigration laws made it difficult for the community to thrive and grow. However, in the late 20th century relaxed immigration regulations and a more tolerant social climate encouraged new Chinese migrants to move to Australia from a variety of countries in Southeast Asia, and today Chinese migrant numbers continue to increase.

Australia’s Chinese community has long been most visible in Sydney, where its history is embedded in the social, cultural and architectural fabric of the city; today this is reflected in the colourful and vibrant Chinatown to the south of the CBD. In the early years most Chinese migrants in Sydney lived in The Rocks, running businesses such as laundromats and general stores. However, as the city grew and evolved the centre of its Chinese population moved to the southern end of town, around Campbell and Goulburn streets—close to the city’s fruit and vegetable markets—and today’s Chinatown is located a little further west in the Haymarket precinct, with Dixon Street as its focal point.

Trade connections

Possibly the first association between China and Australia was the trade in ‘trepang’—marine animals also known as ‘sea cucumber’ or ‘bêche de mer’. There is evidence that trepang fishing began in northern Australia before British colonisation, with Aboriginal communities of eastern Arnhem Land telling of a golden-skinned people called ‘Baijini’ (Makassans) who came regularly to the shores of northern Australia to harvest and process the marine animals; dating of archaeological sites in the area suggest that modern trepang trading occurred from around 400 to 100 years ago.

Makassans (from the port of Makassar on the Indonesian island of Sulawesi) worked on trepang boats known as ‘prahus’, collecting and curing trepang and selling them to Chinese traders in Timor. From there they were sold on to merchants in Batavia (modern-day Jakarta), destined eventually for Canton (Guangdong) province in China.

In the early 17th century, the British East India Company set up a lucrative trade link with China, importing tea to Britain; it has been suggested that one motivation for setting up a penal colony in Botany Bay a century and a half later was to facilitate this trade by providing another port-of-call closer to China.

The East India Company owned three of the convict transport ships in the First Fleet—the Scarborough, the Charlotte and the Lady Penrhyn. These vessels were under charter to pick up tea from Canton after unloading their outward-bound cargo of convicts in Sydney Cove, as were the Second Fleet’s Lady Juliana, Justinian and Surprise.

Braised sea cucumber and Chinese vegetables

Sea cucumber (trepang)
**Early Chinese immigration**

Since the inception of the colony several men—including Sir Joseph Banks—had suggested bringing in Indian or Chinese ‘coolies’ as indentured labourers. These workers were considered to be more diligent and obedient, and less threatening than convicts. With convict transportation to NSW ceasing in 1840, a major labour shortage soon followed and plans were negotiated to bring in a Chinese indentured labour force.

In the early 1800s, Chinese sailors began leaving their ships in Sydney; while some had arranged to be paid off by their ships’ captains there, others probably jumped ship. By 1821 John and Elizabeth Macarthur were employing three Chinese people—a carpenter, a servant and a cook—at their farm in Parramatta. In 1840, British determination to continue importing opium to China despite Chinese attempts to abolish the trade led to war. The resulting Treaty of Nanking in 1842 forced the Chinese Government to open up ports such as Amoy and Shanghai to foreign trade, and also ceded the island of Hong Kong to Britain. This enforced access resulted in increasingly well-organised shipments of indentured labourers, as well as free migrants, to Australia and the rest of the world.

On 2 October 1848 the first significant number of Chinese immigrants, consisting of 100 men and 21 boys from Amoy, arrived in Australia aboard the Nimrod. 64 of them were dropped off at Millers Point, Sydney and the rest went on to Moreton Bay (Brisbane) in Queensland. By the end of 1849 there were no more than 300 Chinese people in the whole of Australia, yet it was reported in a newspaper at the time that “more than half of the furniture manufactured in Sydney is made by Chinamen”.

Between 1848 and 1851, 981 Chinese arrived in Sydney; the next year saw an increase in activity, with 1,604 men arriving between April 1851 and April 1852. Around this period several thousand Chinese indentured labourers were shipped into the colony, many of them by the merchant, entrepreneur and later founder of Townsville Robert Towns, who introduced eight shiploads—approximately 2,500 labourers—in the early 1850s.

**The Gold Rush**

When gold was discovered in Australia, the volume of Chinese immigration significantly increased. The highest number of arrivals in any one year was 12,396 in 1856. In 1861, 38,258 people, or 3.3 per cent of the Australian population, had been born in China; this number was not to be equalled until the late 1980s. The majority of Chinese migrants to Australia during the gold rush were indentured or contract labourers, and many also made the voyage under the credit-ticket system managed by brokers and emigration agents, with fares repayable once fortunes were made; only a small minority were able to pay for their passage up front and arrive in Australia free of debt. The Chinese migrants referred to the Australian gold fields as ‘Xin Jin Shan’, or the New Gold Mountain. (The Californian gold rush was in decline by the 1850s, and had become known as ‘Jiu Jin Shan’, the Old Gold Mountain.)

In May 1851, the existence of gold near Bathurst, New South Wales was announced to the world; in the following years men (and a few women) from many nations, often walking away from unsatisfactory or poorly paid jobs, headed for the goldfields.

By early 1852, as news of gold in Australia spread to the villages of Canton and deeper into China, Chinese businessmen in Hong Kong were organising to transport as many men as possible under the credit-ticket system. Chinese migrants of this era were almost exclusively male ‘sojourners’; they planned to live abroad frugally, acquire what riches they could, endure the exile to the best of their ability and eventually return to their families in China. Statistics show that many did just this, although others developed a pattern of restless movement between Australia and China; for these men, temporary sojourns evolved into lifelong journeys.

In 1861, of the 38,258 Chinese in Australia, more than 11,000 were on the New South Wales goldfields of Armidale, Bathurst, Binalong, Braidwood, Burrangong, Lambing Flat (Young), Carcoar, Lachlan, Mudgee, Tambaroora, Tamworth and Tumut. As the southern gold deposits were depleted, there was a corresponding drop in the number of Chinese miners in these areas. However, in the 1870s there was an influx of Chinese miners in Queensland after the discovery of gold in the Palmer and Hodgkinson rivers, and in Cooktown. Chinese miners worked not only gold, but also other metals such as tin, copper and wolfram (tungsten).

Chinese miners in Australia were generally peaceful and industrious, but other miners distrusted their different customs and traditions, and their habits of opium smoking and gambling. Animosity, fuelled by resentment and wild rumours, led to riots against the Chinese miners.

The worst violence against Chinese miners occurred in central New South Wales. European diggers were incensed by the apparent wastage of water by the Chinese when extracting gold. A weak police presence was unable to contain the
situation, and six anti-Chinese riots occurred at the Lambing Flat camps over a period of 10 months, the most serious on 14 July 1861 when approximately 2,000 European diggers attacked Chinese miners. Despite attempts to flee from the violent mob, about 250 Chinese miners were gravely injured and most lost all their belongings. After this tragic event, Lambing Flat was renamed Young.

In the 1890s there were about 36,000 Chinese-born people in Australia, mostly living in New South Wales and Victoria. After the gold rush many stayed in rural areas and took up farming, while others turned to new mining enterprises such as tin-mining on the border between Queensland and New South Wales, and in northeastern Tasmania. Some Chinese settlers ran small businesses in towns and cities and many turned to market gardening, relying on skills and knowledge built up over centuries in China.

Many Chinese men, having come to Australia to make enough money to support their impoverished families in China and then return home, found themselves isolated within Australian society by their limited knowledge of the English language and Western customs. Another factor contributing to their loneliness was that Chinese women were not allowed to migrate to Australia, and the resulting all-male Chinese communities were treated with suspicion by Anglo-Australians.

**Limiting Chinese immigration**

The pressure of public opinion against the Chinese, especially from pastoralists and labourers, who resisted the importation of any group designed to suppress wages, caused the New South Wales Government to pass the Chinese Immigration Restriction and Regulation Act in 1861 in order to restrict the numbers of Chinese in the colony. Queensland introduced restrictions in 1877, and Western Australia followed suit in 1886.

By 1878 it was estimated that there were 960 Chinese people living in Sydney, 86 of whom worked in shops and boarding houses which catered for incoming fortune seekers; the rest worked as cooks and market gardeners, and in a few skilled trades such as furniture making. By the 1881 census there were 1,321 Chinese in Sydney, and although this number was still very small, the increase was visible because of a tendency for the Chinese to congregate in just a few areas of the city, such as The Rocks. With increased public pressure the New South Wales Government passed the Influx of Chinese Restriction Bill, 1881, restricting entry to one Chinese person for every 100 tons of shipping and charging a 10 pound poll tax per migrant (increased in 1888 to 100 pounds per migrant).

As the 19th century drew to a close, anti-Chinese attitudes were translated into further legislation. Overt racial discrimination was discouraged by Britain; however various British colonies, including New South Wales in 1898, adopted what became known as the Natal model—excluding unwanted migrants by making them sit a dictation test in an unfamiliar language.

In 1901 the newly formed Commonwealth Government based its Immigration Restriction Act (applied to all non-European immigrants, and underpinning what became colloquially known as the ‘White Australia Policy’) on the dictation test model, while NSW also retained its 100-pound poll tax for several years. The act was largely successful in stopping the movement of Chinese people into the port of Sydney; meanwhile those Chinese already in Australia had to decide whether to stay or leave, and many of them left.

Under the Immigration Restriction Act, 1901 anyone who was, or could prove they had been, resident in Australia could obtain a Certificate of Domicile allowing them to travel to and from Australia, and also bring in their wives and dependants. Suspended in 1903, this system was replaced in 1905 by the Certificate of Exemption from the Dictation Test (CEDT), which could be granted to residents considered to be of ‘good character’—often merchants and traders—and also visitors such as students, tourists and residents’ relatives. The act was administered erratically, and gave enormous power to bureaucrats.

The White Australia Policy was successful in excluding Chinese migrants, even in the 1920s and ’30s when flood, famine and Japanese invasion created social chaos in China, encouraging thousands to migrate overseas.
Strengthening relationships with Asia

In the decades following the Second World War, the White Australia Policy increasingly came under question. A centrepiece of Australian foreign policy was the introduction of the Colombo Plan in 1951, aimed at strengthening relationships with Asia. This scheme, initiated by Australia and Ceylon (Sri Lanka) to provide aid to countries in need of assistance, played a major role in improving stability in the region. Its original signatories were Australia, Canada, Ceylon, India, New Zealand, Pakistan, the United Kingdom, Malaya and North Borneo, and the membership later expanded to 25 countries.

By 1970 Australia had donated AU$300 million to the Colombo Plan. Assistance was given in the form of expertise, food and equipment, and the education of Asian students in Australia, many of whom were Chinese. By the 1980s more than 20,000 students had benefited from the plan, and although they had to leave Australia on the completion of their studies, many subsequently migrated to Australia.

In 1956 Australian federal law was changed to allow any Chinese person who had been resident in Australia for more than 15 years access to citizenship, and by 1965 the White Australia Policy had been dropped by both major political parties. From 1966 citizenship could be applied for after five years’ residency (reduced to three years in 1973). The Australian Government formally recognised China in 1972, and there followed both a rapid increase in the numbers of Chinese migrants, and also increasing diversity in their social positions and places of origin—from the ‘boat people’ of Vietnam to the wealthy ‘yacht people’ of Hong Kong and Taiwan.

Chinatown

Not all Chinese immigrants became gold miners; many started businesses on the main streets of Sydney and Melbourne during the gold rushes, and were involved in the expansion of trade between Australia, Hong Kong, Guangzhou (Canton) and Shanghai.

Chinese traders established lucrative markets for bananas in Sydney, Melbourne and many country towns, and some expanded their enterprises by establishing banana plantations in Fiji. These Chinese merchants were highly regarded by the European community for their excellent business sense and reputation for honesty. Three such merchants were Mei Quong Tart in Sydney, and Lowe Kong Meng and Louis Ah Mouy in Melbourne. Chinese traders dominated the banana market until the First World War, and retain about 10 per cent of the banana trade to this day.

The term ‘Chinatown’ was coined in the 20th century. Although the centre of Chinese commerce in Sydney—first in The Rocks, then around Haymarket—was always a focus for Chinese activities, Chinese homes were widely scattered across the city. The residence of many Chinese migrants outside the city centre at that time is partly explained by their occupation as market gardeners; in suburbs where the market gardens were concentrated, such as Alexandria, Botany, Randwick and Rockdale, more diverse multicultural communities evolved.

Fishing also took Chinese families out of the city. The first fishing licence granted to non-Europeans, in 1858, was to three Chinese migrants who owned a small sailing boat; in 1861 a small colony of Chinese people are recorded as living close to Palm Beach and working as fish dryers; and several other groups of Chinese fishermen and fish dryers lived along the coast, while up to 20 Chinese fishing boats operated in the seas surrounding Sydney.

Chinatown—The Rocks

The Rocks district, next to the city wharves, had been the preferred location for Chinese businesses since the first large influx of Chinese migrants arrived in search of gold. By 1858, entries began to appear in the city’s business directories with unnamed ‘Chinamen’ registered at several addresses in Cambridge Street, which ran behind the main thoroughfare of George Street North, or Lower George Street.

In 1861 fewer than 200 of the around 13,000 Chinese people in NSW were recorded as living in Sydney, but many passed through, and the establishment of Chinese boarding houses and produce stores in The Rocks had made an impact on the cosmopolitan city.
Chinatown—Belmore Markets, Campbell Street

Though The Rocks had the most visible Chinese presence, and by the end of the 19th century housed most of Sydney’s more successful Chinese merchants, there were far more Chinese people living in the poorer southern end of the city near the cattle markets in Campbell Street, on the eastern side of George Street.

The Chinese who were establishing themselves as market gardeners in surrounding suburbs found cheap lodgings here when they stayed overnight in the city. Chinese names began to appear in the records around the mid-1860s, and when the fruit and vegetable markets moved from near Town Hall in George Street to the Belmore Markets (on the site of the present Capitol Theatre) in 1869, the area’s Chinese population increased significantly.

The first Chinese lodging houses to the north and east of Haymarket were located in Goulburn Street and the alleyways near the Belmore Markets. Many of the buildings occupied by the Chinese were at the end of their habitable life, and were proclaimed ‘unfit for human habitation’ in an 1876 report by the Sydney City and Suburban Sewage and Health Board.

By the mid-1880s Chinese households had been set up in Wexford Street, and by 1900 the area was almost entirely occupied by Chinese people.

Chinatown—Dixon Street, Haymarket

When Sydney City Council opened a market building in Haymarket in 1909, fruit and vegetable markets, many of them owned and run by Chinese people, were attracted to move to the area. Tenants, cafes and restaurants followed, and by the 1920s the Chinese community revolved around Dixon Street, which remains the centre of Sydney’s Chinatown to this day.

By 1915 there were five market buildings, cold storage facilities, and cool rooms for ripening bananas. Market traders, tomato re-packers and wholesale importers moved into old warehouses in the area, or into new stores built by the council as part of the market complex.

It was not only traders who moved into the area. In the first three decades of the 20th century the council carried out slum clearance, including the demolition of a large number of Chinese homes in the Surry Hills area, and many of the displaced families moved to the new Chinatown.

Chinatown initially appeared similar to earlier centres of the Chinese community, located as it was in one of the poorest areas of the city, where small or marginal retail businesses or restaurants could be set up for low rents; however it differed in that some Chinese people were beginning to buy property, instead of renting.

Chinatown today

In 1971 a Dixon Street Chinese Committee was set up by the city council, supported by the Chinese Consul (Taiwan) and chaired by Henry Ming Lai. Ming Lai told the council that no one considered narrow and tawdry Dixon Street to be Chinatown, and though there was support for improving it, he hoped a more extensive precinct could be created once the market buildings were obsolete.

By the mid-1970s, plans to move the markets to Flemington also generated a Chinatown plan in the form of Gus Homeming’s Chinatown Redevelopment Company. After several years little progress had been made apart from the installation of some Chinese-style streetlights and rubbish bins, and plans for a Chinese damen (arch) had been shelved. However, by 1977 the project was back on track, and in 1979, following a trial closure of Dixon Street, the city council decided to create a permanent pedestrian mall. Some of the Chinese businesses in the area donated money, and in 1980 Lord Mayor Nelson Meers opened the new Chinatown, complete with arches and all the accoutrements, amid great enthusiasm.

Today, Dixon Street is a popular venue for not only locals, but also national and international visitors to Sydney. A wealth of restaurants and retail outlets offer their services and wares, and people of all nationalities and persuasions visit the area to experience a taste of China, ranging from traditional grocers selling vegetables and Chinese tableware, to stores retailing haute couture.

For many residents of Sydney, both Chinese and non-Chinese, Chinatown represents a link between the past and the future. It is both a reminder of the myriad stories of Australia’s Chinese migrants, and a marker of the stories yet to be told by their descendants.
9. Chinese Garden Design

The classical Chinese garden is a miniature version of an idealised landscape, symbolising harmony between humanity and nature. It is typically enclosed by walls and includes water features, rock works, trees and flowers, plus pavilions and galleries connected by (often winding) paths which lead visitors past a succession of carefully landscaped scenes.

The earliest Chinese gardens on record were built during the Shang dynasty (1600–1046 BC). Having originally evolved to cater to royalty and other wealthy inhabitants of ancient China, by the end of the fifth century AD they had become popular with less elite members of Chinese society as peaceful havens for reflection and relaxation; however, the majority of China’s ancient Chinese gardens have subsequently been converted into public parks and gardens.

The Chinese Garden of Friendship in Darling Harbour, Sydney was designed in China and is a scaled down version of what would have been a typical home garden belonging to a rich, successful Chinese official or merchant from around 550 AD, used for entertaining and relaxation and to demonstrate the owner’s education.

The garden was built by Chinese landscape architects and gardeners in the southern Chinese, or ling-nam (‘mountains—southern’) style, which is characterised by the use of controlled and contrived natural forms to produce a sense of wildness within a controlled space.

Located within a temperate to sub-tropical landscape, the play of water, mountains, rock and plants reflects the rugged landscape of southern China. The subtropical climate also encourages the notion of an outdoor-indoor relationship, with the pavilions open to the environment to encourage free movement between pavilion and garden.

Space for gardens in Chinese cities today is usually limited. However, Chinese people value gardens highly as places for respite from the mundane concerns and hectic pace of city life; places where private contemplation creates a sense of tranquillity, reinforcing the belief that harmony with nature promotes good health and long life. Consequently garden designers in China still strive to incorporate all aspects of the natural landscape—such as mountains, rivers, lakes, trees, valleys and hills—within each small garden space.

The garden in Sydney, like every classical Chinese garden, is governed by the interrelated Chinese Taoist philosophical principles of Yin Yang and Wu Xing, both of which stress the importance of Qi, the universal life force or vital energy.

Yin and Yang are considered to be fundamental, opposing yet complementary forces. Literally translating as shady side and sunny side (of a hill), Yin is characterised as feminine, negative, passive and yielding, and Yang as masculine, positive, active and assertive.

Wu Xing, based on five phases, or elements—wood, fire, earth, metal and water—is used to explain and describe interactions and relationships between phenomena in many disparate fields, including cosmology, military strategy, the internal organs and music. These two principles are considered in the design of every Chinese garden, acting continuously to create a balanced whole.
While the design of European and Australian gardens is mostly based on structural elements inherent in vegetation, Chinese gardens incorporate four major elements:

**Water**, or shui, is physically the central element of a Chinese garden, in the form of a lake or pond which usually contains lotus flowers and koi carp. Water should be visible from almost every point in the garden, in the form of lakes, streams or waterfalls, and tends to be alive with plant growth and richly coloured green algae. In Taoism, water represents intelligence and wisdom, flexibility and softness, relentlessness, and strength through weakness.

In the Chinese Garden of Friendship there is both still and flowing water, with several bridges and viewing points from which it is possible to see koi carp and turtles. A stream flows from the waterfall on the mountain and runs around the perimeter, feeding the Lake of Brightness and flowing gently into the smaller Lotus Pond.

**Rock** represents the bones of the earth, with the mountains forming the skeleton. Rockeries, a distinguishing characteristic of Chinese gardens, symbolise the active creative forces of the universe, while the mountain peak, often created on an island in the middle of the garden’s central lake and therefore central to the garden, symbolises virtue, stability and endurance. The ancient Chinese greatly appreciated rocks that were complex and convoluted, penetrated by open holes, structured like bones, and veined on the surface; in their gardens, the best rocks were highlighted and positioned to display their qualities, just as garden sculptures might be.

In the Chinese Garden of Friendship there are rocks made of various minerals such as limestone, granite and sandstone. Some contain fossils, while others represent people, stories, animals and mythical creatures, including the phoenix, unicorn, dragon and tortoise.

**Vegetation** has symbolic significance in Chinese culture, and there are more than 80 different varieties growing in Sydney’s Chinese Garden. These include: pine and cypress trees, which symbolise strength and moral virtue; bamboo, which represents human flexibility, perseverance and rebirth; willow trees, which are associated with gentleness and beauty; and peach trees, which represent immortality.

Many Chinese gardens have an area dedicated to miniature trees, known as penjing; in Australia they are often referred to by the Japanese term, bonsai, but there are some essential differences between the two: bonsai consists of formal, clipped and controlled individual trees, whereas the word penjing literally translates to ‘potted landscape’. It is characterised by a natural landscape feel, often incorporating rocks and water to create a scene; and even where only trees are involved, penjing often looks distinctly different from bonsai. Designs often appear bolder, livelier and sometimes even bizarre, and whereas the bonsai base is usually plain and nondescript, penjing will often be on a tray or very ornate pot. As the Chinese garden is a miniature world, the penjing is a microcosm within a microcosm.

**Buildings** symbolise permanence and mark the presence of humankind. There is a balance of large and small, open and secluded, complex and simple buildings in the Chinese Garden of Friendship. They offer shelter from the weather, and also places for contemplation and solitude. They provide viewpoints of the garden framed by windows, but they are also intended to be viewed in conjunction with the other three elements. The architecture is based on traditional designs, with the woodwork painted red to bring good luck and roof tiles glazed in green to keep away evil spirits. Many buildings do not have solid walls, but carved wooden panels or movable screens, allowing them to be easily adapted to changing weather conditions.
10. Chinese culture and the arts

Many of the materials used in the Chinese Garden of Friendship, and also the techniques used to produce them, have their roots in ancient Chinese tradition. Over the millennia they have become integral to Chinese garden design, and are imbued with imagery and religious symbolism.

Rock shaping was established long ago in China, but it was considered a skill rather than an art form. Many great religious sculptures were carved out of sheer rock faces. Several examples of stonework can be found in the Garden of Friendship’s buildings, while rock carvings can also be found throughout the garden, and mythical creatures are symbolised by dramatic rock forms that rise from the Lake of Brightness; they are seen as benevolent guardians, and are associated with good fortune.

Clay has long been used by skilful Chinese potters. They traditionally used the potter’s wheel to make moulds for industrial-scale production of everyday ceramics such as vessels, bricks and tiles. They also produced pieces of great artistry such as the famous terracotta army of Shih Huang Ti, and glazed porcelain that became very popular in Europe. The Garden of Friendship’s Dragon Wall is made up of more than 900 individual ceramic pieces that were made in China, and pieced together during construction of the garden.

Wood is an important traditional building material in China. While many buildings were constructed from rock and brick, wood was preferred for its aesthetic qualities and availability, and it was usually used for the framework of buildings. In Sydney’s Chinese Garden the buildings have intricately carved wooden frames featuring lychee and cherry blossoms.

Paper was first developed in China around 100 AD, using fibres derived from pulped plants and cloth. Later, high quality paper was produced that was ideal for writing and printing. The spread of papermaking technology was very slow, taking 800 years to reach Europe.

Printmaking originated in China around 105 AD, shortly after paper was invented. Early Chinese scholars reproduced ancient scriptures using a form of block printing. This technique involved carving lines into flat stone slabs to make up words and pictures. Once these lines had been cut out, damp paper was pressed onto the surface, so that the paper was held in the incised lines. Next, ink was applied over the damp paper on the slab. The ink failed to colour the paper in the incised lines, hence producing a print.

Calligraphy is the art of fine writing. Chinese calligraphy is based on symbols, or characters, that each represent an object, word or syllable. Altogether there are more than 50,000 Chinese characters, although a comprehensive modern dictionary will rarely list more than 20,000. An educated Chinese person will know about 8,000 characters, but only 2,000–3,000 are needed to be able to read a newspaper. Knowledge of the characters and the ability to write them are highly prized in Chinese society, where calligraphy is considered a refined art closely related to painting. Calligraphers use special brushes, ink, paper and ‘ink stones’—stone mortars for grinding and containing ink—to craft their character-based artworks.
Chinese paper-folding (*zhezhi*) is believed to have originated shortly after the invention of paper in China around 2,000 years ago; in Japan, while paper-folding (origami) was common for ceremonial purposes almost 1,000 years ago, written evidence dates its first use for recreational purposes to around 1600 AD; meanwhile Europe developed its own style of paper-folding, which dates back to the 13th century. Today paper-folding is generally known as origami and is popular in Japan and around the world, with subject matter primarily focused on the natural environment, animals in particular.

**Architecture** in China follows the principles of feng shui, a Chinese philosophical system for creating harmony in and with one’s surroundings. Many traditional buildings have wooden frameworks with brightly tiled roofs, and wide, upswept eaves—often decorated with elaborate and intricate carvings—which provide both shade from the sun and protection from the rain. They are usually built facing south, because evil spirits are believed to originate in the north. The colour red, believed to bring good luck, is used extensively; individual numbers are also considered lucky, especially nine, as it was once considered to be the emperor’s number. The most spectacular building is the pagoda or gurr. Pagodas, originally built to hold religious objects, are tall towers with several levels, each with a roof jutting out over the level below. In the Chinese Garden of Friendship the Gurr is located in a prime position and can be seen from almost anywhere in the garden.

Traditional Chinese brush painting (*guohua*) has its own specific functions and customs. Paintings were not usually permanently displayed; they were kept in the form of scrolls or concertina books, and were brought out to be admired on special occasions. Great emphasis was placed on the technical skill of the artist, but the works usually avoided the complexities of perspective and shading. Many traditional landscape artworks presented an idealised version of nature, and often included the four elements essential in garden design—water, plants, rock and buildings—plus an inscription or saying which reflected the mood of the painting.

**Music** is important in many Chinese ceremonies, including religious festivals and entertainment such as opera. Traditionally it was believed to influence the mind and wellbeing of the listener, but discordant music was considered harmful. The unique sound of Chinese music arises partly from the distinctive instruments played, such as the seven-stringed quin, the pear-shaped lute-like pipa, and the three-stringed sanxian, a cross between a violin and a banjo.

**Kites** have been an important Chinese pastime for several centuries, and kite-fighting competitions are common. Traditional kites take the form of birds, fish or dragons, while kite design can range from the simplest frameless paper models to complex forms using modern materials and technology.
Folk dance is hugely popular with the Chinese people, and contributes to China’s diverse cultural heritage. Each of 56 ethnic groups has its own unique folk dances, although they share common themes reflecting stories and feelings of happiness, anger, love and hate. The diversity of Chinese folk dances was in danger of being diminished as ethnic minority groups became smaller, but since the foundation of the People’s Republic of China in 1949 steps have been taken to document and archive the folk dances of all ethnicities to prevent their loss. This exercise has revitalised Chinese folk dancing, and has led to a revival which has seen the dances performed in front of new audiences, and receiving world-wide attention.

Silk originates in China, where legend accords the title ‘Silkworm Mother’ to Lady Hsi-Ling-Shih. Wife of the mythical Yellow Emperor, who was said to have ruled China in the fourth millenium BC, Hsi-Ling-Shih is credited with the introduction of silkworm rearing for silk production (‘sericulture’), and also the invention of the loom. Although this legend cannot be authenticated, the first evidence of sericulture was found in China, and does date back to between 4,000 and 3,000 BC.

When silk was first produced, it was reserved exclusively for the use of the Emperor, his close relations and the very highest of his dignitaries. Within the palace the Emperor is believed to have worn a robe of white silk, while outside he, his principal wife, and the heir to the throne wore yellow, the colour of the earth.

Gradually silk came into more general use, until eventually even the common people were allowed to wear it. As well as being used for clothing and decoration, silk was put to industrial use by the Chinese quite early on in its history, whereas this has occurred elsewhere only in modern times.

Silk, indeed, rapidly became one of the principal elements of the Chinese economy, used for musical instruments, fishing lines, bowstrings, bonds of all kinds, and even ‘rag paper’, the world’s first luxury paper.

China managed to keep sericulture to itself until around 300 AD, when its secrets were stolen by a Japanese expedition. After this sericultural techniques spread around the world, until an epidemic of silkworm diseases in the mid- to late-19th century decimated the silk industry in Europe, and Japan became the world’s foremost silk producer. World silk production approximately doubled from the mid-1950s to the mid-1980s, even though man-made fibres had replaced silk for some uses; during this period China and Japan were the two main producers, together accounting for more than 50 per cent of the world’s annual production; and in the late 1970s China, having first developed sericulture thousands of years previously, dramatically increased its silk production to again become the world’s leading producer.

Chinese storytelling (pingshu) as a professional genre of entertainment dates back more than 1,000 years. In spite of the low social esteem in which the storytellers were held, their art always had a major impact on the daily lives of ordinary Chinese townspeople, serving as their ‘university’ — a simple, entertaining context in which culture and knowledge were communicated.

The storyteller often wore a gown and stood behind a table, holding a folded fan in one hand, and in the other a gavel, with which they struck the table to get the audience’s attention or to enhance the effect of the performance.
Many stories are rooted in religious beliefs, or deal with family responsibilities and love, and in them ordinary mortals frequently cross paths with animals, gods, goddesses, dragons and supernatural forces. Individual storytellers often added their own commentary on the subjects and the characters in the stories.

**Bamboo** is an extremely versatile and fast-growing type of grass which has about 480 different species. It is highly prized in Chinese culture, as it provides food, raw materials, shelter and medicine. The great versatility of bamboo as a material for construction and furnishings stems from a number of factors such as: its fast growth and abundance; the hollow and partitioned structure of the culm (stem); its high strength-to-weight ratio; its strength and stiffness when used whole; and its extreme flexibility when split along its length. Bamboo is commonly used for chopsticks, musical instruments, furniture, flooring, scaffolding and many other everyday products.

When used as firewood, bamboo makes huge cracking and popping sounds due to the air trapped in each hollow stem segment. For this reason it became part of a Chinese ritual in which it was used to scare away evil spirits, and it is believed that the idea for firecrackers emerged from this myth.

**Tea drinking** originated in China in the Shang dynasty (1766–1122 BC), originally for medicinal reasons; legend has it that tea was discovered when a leaf fell from a tea plant into just-boiled water that the emperor was about to drink. Chinese tea culture—including how it is prepared, what equipment is used to make and serve it, and when it is consumed—differs from that in European and other Asian countries. Even today, tea plays an important part in both casual and formal Chinese occasions. In addition to being drunk as a beverage, Chinese tea is used in traditional Chinese medicine, and is so important in Chinese culture that it is considered one of the ‘seven necessities of [Chinese] daily life’—alongside firewood, rice, oil, salt, sauce and vinegar.
## Stage 2—Pre- and post-excursion activity suggestions

<table>
<thead>
<tr>
<th>Pre-excursion activities</th>
<th>Excursion</th>
<th>Post-excursion activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 to 2 lessons</td>
<td>Chinese Whispers program 2 hrs</td>
<td>1 to 2 lessons</td>
</tr>
<tr>
<td><strong>Places are similar and different</strong></td>
<td></td>
<td><strong>Celebrations and commemorations</strong></td>
</tr>
<tr>
<td>1. Homework task: ask each student to draw and colour a picture of their own garden, local park or playground.</td>
<td></td>
<td>• Choose an occasion that your family celebrates every year and describe what you and your family do together. Draw a picture of you and your family celebrating.</td>
</tr>
<tr>
<td>2. Display the completed pictures around the classroom; ask each student to describe the contents of their picture and why they chose to draw that particular view.</td>
<td></td>
<td>• Research a Chinese celebration such as the Moon Festival or Chinese New Year.</td>
</tr>
<tr>
<td>3. Build up a list of commonly depicted items on the board. Review the list together and discuss why each item is important to the look and function of the area, and how it relates to the overall design of the space.</td>
<td></td>
<td>• Discuss the similarities and differences between your own celebration and the Chinese one.</td>
</tr>
<tr>
<td>4. Encourage students to decide which of the listed items are natural, such as trees, grass and flowers, and which have been constructed, such as pathways, walls and play equipment.</td>
<td></td>
<td><strong>FUN</strong></td>
</tr>
<tr>
<td></td>
<td>• Chinatown exploration tour</td>
<td>• Find out more about the Chinese zodiac. What animal are you? What kind of personality traits does your animal have?</td>
</tr>
<tr>
<td></td>
<td>• Chinese Garden of Friendship</td>
<td>• The Legend of the Moon Goddess: work in groups to create short performances using the story and script.</td>
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</tbody>
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## Stage 3—Pre- and post-excursion activity suggestions

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</tr>
<tr>
<td><strong>Places are similar and different</strong></td>
<td></td>
<td><strong>Australia as a nation</strong></td>
</tr>
<tr>
<td>1. Homework task: ask each student to draw and colour a picture of their own garden, local park or playground.</td>
<td></td>
<td>• Choose one Chinese Australian identity and research their family story.</td>
</tr>
<tr>
<td>2. Display the completed pictures around the classroom; ask each student to describe the contents of their picture and why they chose to draw that particular view.</td>
<td></td>
<td>• How has this person contributed to the Australian community?</td>
</tr>
<tr>
<td>3. Build up a list of commonly depicted items on the board. Review the list together and discuss why each item is important to the look and function of the area, and how it relates to the overall design of the space.</td>
<td></td>
<td>• Create a presentation about their life.</td>
</tr>
<tr>
<td>4. Encourage students to decide which of the listed items are natural, such as trees, grass and flowers, and which have been constructed, such as pathways, walls and play equipment.</td>
<td></td>
<td><strong>Global connections</strong></td>
</tr>
<tr>
<td></td>
<td>• Chinatown exploration tour</td>
<td>• Research the Chinese New Year and how it is celebrated in China and in Australia.</td>
</tr>
<tr>
<td></td>
<td>• Chinese Garden of Friendship</td>
<td>• How is it connected to the lunar calendar?</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>FUN</strong></td>
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Post-exursion activity - Chinese Festivals

Chinese people celebrate many festivals each year, most of them taking place on important dates in the Chinese lunar calendar.

**Spring Festival**, often known as **Chinese New Year** in other countries, is the most important traditional festival and celebration for families in China. It is an official public holiday, during which most Chinese have seven days off work. Chinese New Year is a time for families to get together. Wherever they live or work, people go home to celebrate the festival with their families. The New Year’s Eve dinner, called Reunion Dinner, is considered the most important meal of the year; in each family several generations gather around a round table and enjoy the food and time together.

The **Mid-Autumn Festival** (or **Moon Festival**), a harvest festival celebrated during the autumn full moon, dates back more than 3,000 years, with its origins in the Shang dynasty (1600–1046 BC). An important festival, many poems have been written about it, stories and legends about it are widespread, and its origins have been guessed at and explained by many generations of Chinese.

The Mid-Autumn Festival, also celebrated in several of China’s neighbouring countries, involves many traditional activities; these include having dinner with family, admiring the full moon, burning incense to the Moon Goddess and other deities, lighting up kongming lanterns—small hot air balloons made of paper—and a great deal of giving, receiving, and eating of ‘mooncakes’—traditional Chinese pastries made for this festival.
Post-excursion activity—Storytelling Performance

Using the script provided below, work in groups and prepare a short performance to show the rest of the class.

The narrator role can be divided up into multiple roles if preferred, depending on group size.

Students can bring in costume pieces and props to enhance their characters.

Characters:
Narrator(s)
Chang’e
Houyi
The Jade Emperor
The emperor’s sons
The Queen Mother of the West

Props:
One small bottle (this can also be mimed)

The Legend of the Moon Goddess

Narrator: There once was a beautiful lady called Chang’è. She was happily married to Houyi, and they were immortal, which means they would live forever. They lived in the Jade Emperor’s palace in the sky.

Narrator: The Jade Emperor had 10 sons who were very mischievous, and one day while they were playing, they changed themselves into 10 bright shining suns in the sky. Now, we all know that there is only supposed to be one sun in the sky.

Narrator: What do you think would happen if suddenly there were 10 extra suns in the sky? It would get very hot like a desert. Everything would die!

Narrator: And that is exactly what happened: the Earth became so hot that the plants died, and all the people had to stay indoors.

Narrator: The Jade Emperor was displeased with his sons, but they didn’t listen to him when he asked them to stop; they were having too much fun chasing each other around the sky, and they didn’t realise that the Earth was suffering and dying. The Jade Emperor called Houyi for help.

Jade Emperor: Houyi, my sons won’t listen, they will ruin the Earth, there will be nothing left if we don’t stop them.

Houyi: I have an idea, leave it to me.

Narrator: Houyi was a fine archer, so he took his bow and arrows and shot each sun down one by one until there was just one sun left in the sky, as it should be. Houyi had saved the Earth; the trees, plants...
and flowers started to grow back, and the people came outdoors and rejoiced. However, the Jade Emperor was not happy.

Jade Emperor: You have killed nine of my beloved sons, now I have only one left!

Houyi: But I saved the Earth, my emperor.

Jade Emperor: You will be punished. You and your wife will leave my palace in the sky. You will become mortals, and live on the Earth. You will not live forever!

Narrator: So, Houyi and Chang’e went down to Earth and lived as mortals. Houyi was welcomed as a hero for saving the Earth, and everyone loved him, but Chang’e was very unhappy on Earth. All she wanted was to return to the Jade Emperor’s palace in the sky and live forever. Houyi wanted to make his wife happy again, so he went on a long journey to find the Queen Mother of the West, who lived on Mount Kunlun. She had great wisdom and would be able to help him.

Queen: Houyi, you have saved the Earth for our people, yet you and your wife are unhappy. You have done a great service, and this elixir will be your reward. But be warned, you must do exactly as I say. You and your wife must drink exactly half each, and then you shall once again become immortal. If you drink more than half, well … who knows what might happen?

Houyi: Oh thank you, thank you, Queen Mother of the West.

Narrator: When Houyi returned from his journey, Chang’e was delighted that he had brought home the special elixir that would make them immortal once again. Chang’e wanted to drink it straight away, but Houyi was tired from his long journey and wanted to rest. They decided that when he woke they would drink the elixir together, so they locked the bottle in a cupboard for safekeeping.

Narrator: But Chang’e was so excited, she just had to see the bottle again.

Chang’e: My husband won’t mind if I just look at it. (Chang’e looks at the bottle in the cupboard)

Chang’e: My husband won’t mind if I just open the bottle and smell it. (Chang’e takes the bottle, opens it and sniffs)

Chang’e: Mmm, it smells so good. My husband won’t mind if I just drink a little. (Chang’e takes one sip from the bottle)

Chang’e: Mmm, it tastes so good! (Chang’e takes one more sip, then another and another, then she finishes the whole bottle)

Narrator: Before she realised, Chang’e had finished the whole bottle! She started to feel a little strange. Her arms felt light and started to float up; her legs felt light and started to float up too. Soon her whole body felt very light and started to float up and up and up through the ceiling. She called for her husband.

Chang’e: Houyi! Houyi! Help me!

Narrator: Houyi woke up to see his wife floating away up into the sky. He couldn’t reach her, she was already too far away. He reached for his bow and arrow—but then stopped; he could not shoot his wife!

Narrator: So Houyi watched and wept as Chang’e floated higher and higher. She was near the Jade Emperor’s palace in the sky, but she had drunk too much of the elixir, so she floated right past.

Narrator: She floated higher still, and there was nothing Houyi could do. Chang’e floated all the way to the Moon. She was now immortal again, but she would remain on the Moon forever.

Narrator: Houyi was very sad, and would remain on Earth to live his life as a mortal. Chang’e wept bitterly for her husband. She could never return to Earth, or to the Jade Emperor’s palace.

Narrator: Sometimes when we look at the full moon, we can see Chang’e’s face looking down at us; she is now known as the Moon Goddess.
Mei Quong Tart, 1850–1903

Mei Quong Tart was born in China in 1850 to merchant parents. At age nine he travelled with his uncle to Sydney transporting a shipload of Chinese ‘coolies’ (unskilled labourers) to the goldfields around Araluen and Braidwood, where he stayed to live and work in the store of Thomas Forsyth. He learned English, picking up a Scottish accent from the Forsyth family. Locals Robert and Alice Simpson were charmed by the smart young Chinese lad with the Scottish accent, and unofficially adopted him. The Simpsons had strong links with Sydney’s establishment—its legal fraternity and literary and artistic worlds—that would later prove very useful to Quong Tart. Through the Simpson family he became a member of the Anglican Church, was given his first mining claim, and was encouraged to buy shares in further claims; by the age of 18 he was a wealthy, well-read, talented sportsman with keen interests in cultural and religious affairs on the goldfields. In 1871, aged 21, he applied for and was granted naturalisation and citizenship, and when the Simpson family moved to Sydney he went with them.

Mei Quong Tart still maintained contact with his family in China, and when he returned in 1881 his father helped him to establish a business that would become the first tea and silk store in Sydney. The success of this business allowed Quong Tart to open a chain of tearooms in Sydney, an elaborate restaurant in King Street in 1889, and a dining hall in the new Queen Victoria Markets in 1898 which became one of the most popular social hubs in Sydney.

Opposed to opium smoking, Quong Tart became involved in politics. He is thought to be the first Chinese Australian to raise the issue, launching an anti-opium campaign in 1883 and submitting a petition to the New South Wales Government asking for a ban on the importation of opium. Although unsuccessful he paved the way for later anti-opium movements, and in 1891 was appointed to sit on the Royal Commission into Chinese Gambling and Immorality.

As a member of the Chinese Commercial Association (1892–1903), Quong Tart spoke on a number of occasions on their behalf, and in 1900 he was involved in the establishment of the New South Wales Chinese Empire Reform Association; however he was never on the committee or associated with the group, as he was dissatisfied with their founders and leadership.

Quong Tart became a popular socialite, and was in constant demand as a speaker at social and charitable functions. He also supported and organised many charitable functions of his own.

On 30 August 1886 Quong Tart married an Englishwoman, Margaret Scarlett. They had five daughters and two sons:
- Ann Alice Vine (1887–1946)
- Henrietta (Ettie) (1890–1942)
- Arthur Malcolm (1892–1926)
- Gertrude (deceased—no further information)
- Maggie (1897–1917)
- Florence (1898–unknown)
- George Henry Bruce (1903–1946).

The children were each baptised and educated in a different Christian denomination, to avoid prejudice.

Quong Tart died of pleurisy on 26 July 1903; an intruder had savagely assaulted him in his office in the Queen Victoria Markets some time earlier, and he had only partially recovered. He was buried in Rookwood cemetery with a Christian service read in Cantonese. With 1,500 mourners, his funeral was a major ceremony.

Portrait of Quong Tart, c. 1880s.
Image courtesy of the State Library of New South Wales
A gifted surgeon, respected humanitarian and skilled campaigner, Dr Victor Chang was a pioneer of the modern era of heart transplantation. His achievements include developing Australia’s National Heart Transplant Program at St Vincent’s Hospital, which has performed more than 1,200 successful heart, heart-lung, and single lung transplants since 1984. He also recognised the incredible value of research, playing a key role in the development of an artificial heart valve and, later, an artificial heart.

Victor Chang (Yam Him) was born in Shanghai in 1936 to Australian-born Chinese parents. He came to Australia in 1953 to complete his secondary schooling at Christian Brothers’ College, Lewisham, and graduated from Sydney University with a Bachelor of Medical Science with First-Class Honours and a Bachelor of Medicine, Bachelor of Surgery in 1962.

In 1966, at the age of 30, Chang became a Fellow of the Royal College of Surgeons. He continued his training in England, initially in general surgery, then in cardiac and thoracic surgery at the Brompton Hospital for Chest Diseases in London, where he met and married his wife, Ann. After spending two years as chief resident at the Mayo Clinic in the United States, Chang returned to Sydney in 1972 to join the elite cardiothoracic team at St Vincent’s, which included Dr Harry Windsor and Dr Mark Shanahan. In 1973 he was made a Fellow of the Australasian College of Surgeons, and in 1975 he became a Fellow of the American College of Surgeons.

A pioneer of the modern era of heart transplantation, Chang was responsible for the establishment of the National Heart Transplant Unit at St Vincent’s Hospital in 1984, lobbying politicians and raising funds for its ongoing work.

During the 1980s he lectured extensively in China, Hong Kong, Indonesia, Singapore and Malaysia. He founded the Australasian-China Medical Education and Scientific Research Foundation, which sponsored Southeast Asian doctors, nurses and students to work in Australia and take improved skills and quality of care back to their home countries, and also helped teams from St Vincent’s travel to China, Singapore and Indonesia to share their medical, surgical, nursing and hospital administration expertise.

Chang was an Honorary Professor of Surgery to the Chinese Academy of Medical Science in Peking and to Shanghai Medical School; official advisor on cardiac surgery development in Indonesia; and a member of the Australia China Council.

In 1986 Victor Chang was awarded a Companion of the Order of Australia, and also the University of New South Wales’ highest degree, M.D. Honoris Causa for ‘scholarly achievement and humanitarian endeavour’.

Victor Chang died in Sydney on 4 July 1991, after being shot in a failed extortion attempt against him. In 2000, he was named Australian of the Century by the people of Australia. He is remembered as a quiet, charming man, much loved by his patients and his friends, his wife Ann and his children Vanessa, Matthew and Marcus.

Bing Lee was born in Shandong province, northern China in 1906. He worked as a wireless operator before becoming a trader. In 1939 Bing Lee sailed to Sydney, Australia, intending to work for two or three years trading in Chinese handicrafts.

Like many of his compatriots, he left his wife and family behind; his plans to return, however, were disrupted by Japanese aggression in the Pacific, and the outbreak of World War II would keep the family apart for a decade.

Granted sanctuary in Sydney, Bing contributed to the Australian war effort. The Lees were reunited after the war and, like many other post-war migrants and working class families, settled in Sydney’s western suburbs.

Bing bought a fruit shop in Fairfield which he ran with his eldest son; then with the advent of television, he bought a small electrical repair business and extended it into retail and installation. Many of his customers were his fellow migrants, to whom he provided credit, and this small but canny enterprise became the basis of the Bing Lee retail chain, which now has more than thirty superstores specialising in consumer electronics and computer and telecommunication goods in New South Wales.

Bing became a respected and popular member of the Fairfield community, and a regular player in the local lawn bowls club, of which he was made president. Bing Lee died in 1987, aged 81. He left a wife and three children, Ken, Kathy and Cedric.
**Miao Miao**

Miao Miao is one of Australia’s top table tennis players. Born in Tianjin, China in 1981, her father was a table tennis player and coach, and her mother represented China in sprinting.

The family migrated first to Poland, where her father coached the national women’s table tennis team, then to Australia in 1997, arriving here when Miao was 15. Coached by her father, Miao Cang Sheng, she became Australia’s top player in junior singles, doubles and mixed doubles, and later Australia’s senior singles champion.

Miao is one of the few people to have competed for Australia in four successive Olympic Games—Sydney (2000), Athens (2004), Beijing (2008) and London (2012). In the 2006 Commonwealth Games she won a silver medal in the team competition, and a bronze in the doubles, partnering Jian Fang Lay. Miao Miao is very well-known in China.

**Li Cunxin**

Li Cunxin (pronounced ‘Lee Schwin Sing’) was born into poverty in a rural commune near the city of Qingdao, China in 1961. When Li was 10, a delegation from Madame Mao’s Beijing Dance Academy visited the commune’s school seeking suitable children to study ballet. Li was selected, and left home to begin a harsh seven-year training regime, working from 5.30am to 9pm, six days a week.

With incredible determination, resilience, perseverance and vision, Li went on to become one of the most talented dancers China has produced. Discovered by Ben Stevenson—one of the world’s most respected dance teachers, a choreographer and the Artistic Director of the Houston Ballet—during the first US cultural delegation to communist China in 1971, Li became one of the first two cultural exchange students allowed to go to America to study during Mao’s regime. While in Houston he defected, and joined the Houston Ballet.

Having married his girlfriend, American dancer Elizabeth Mackey, to avoid deportation, Li wanted to return to China to visit his family, but was detained in the Chinese Consulate in Houston. This sparked an international incident, as the FBI surrounded the consulate while American and Chinese diplomats negotiated; after 21 hours Li walked out of the consulate as a free man, but having had his Chinese citizenship revoked.

Li danced with the Houston Ballet for 16 years. While dancing in London, he fell in love with Australian born ballerina Mary McKendry. They married in 1987, and in 1995 moved their growing family to Melbourne, where Li became a principal dancer with the Australian Ballet.

Shortly after moving to Australia Li started to plan his next career, enrolling in accounting and financial courses, and after retiring from dancing in 1999, at the age of 38, he became a successful investment adviser and senior manager at one of the biggest stockbroking firms in Australia. However, in 2012 he returned to dance, having been chosen as the Artistic Director of Queensland Ballet in Australia.

Li Cunxin’s autobiography, Mao’s Last Dancer, was published in 2003; it immediately hit the top of Australia’s best sellers list, and won the Australian Book of the Year award. In 2009 Mao’s Last Dancer was adapted into a feature film with the same name, and in the same year Li Cunxin was named Australian Father of the Year. He has three children with Mary McKendry.
Jeff Fatt

Jeffrey Wayne Fatt is an Australian singer, musician and actor who is known best as a member of the children’s entertainment group The Wiggles.

Born in 1953 to Chinese parents who owned a large retail store in Casino, New South Wales, Fatt had aspirations to become an architect, and earned a Bachelor of Arts in industrial design. After opening a public address equipment business with his brother in Sydney he began playing keyboard for the rockabilly band The Roadmasters, and was recruited by Anthony and Paul Field to join The Cockroaches.

As a Wiggle, Fatt wore a purple skivvy. He originated the Wiggles character Henry the Octopus, and performed his voice when other actors took over the role. Fatt reported that it took twelve months to “learn the language of preschool”, including addressing children using the inclusive ‘everybody’, instead of ‘boys and girls’, and said that The Wiggles’ first performances were traumatic for him, as he was not used to being around children.

In 2011 Fatt underwent heart surgery after feeling unwell for several weeks and having a blackout. He was diagnosed as having a heart arrhythmia, and was fitted with a pacemaker.

Jeff Fatt, along with the other three original Wiggles, was made a Member of the Order of Australia (AM) in 2010 “for service to the arts, particularly children’s entertainment, and to the community as a benefactor and supporter of a range of charities”, and received an ARIA Hall of Fame Award in 2011.

Kylie Kwong

Kylie Kwong was born in Sydney in 1969, into a fourth-generation Australian-Chinese family. She learnt the fundamentals of Cantonese cooking at her mother’s side, and then went on to hone her skills with several of Australia’s most respected chefs. After working at some of Sydney’s finest restaurants—Rockpool, Wockpool and Restaurant Manfredi—Kwong realised her dream, pouring her heart and soul into her own restaurant, Billy Kwong, in Sydney’s Surry Hills. She has released five books—all of which share her love of cooking and explore many facets of Chinese culture and cuisine—as well as TV series and public appearances.

Talking about her public life, Kwong says, “Through my own books, TV series and public appearances, I seek to share the passion for food and family that has been a constant in my life. My first book, Kylie Kwong: Recipes and Stories, introduced the wonderful home cooking, family gatherings and Chinese banquets that nourished me and helped to shape my future. Kylie Kwong: Heart and Soul traced my life with food, family and friends, from hanging out at my uncle’s noodle factory as a child to holding a steamboat party. From the response to the accompanying TV series, I realised how daunting people can find the prospect of cooking Chinese food at home, and so with Simple Chinese Cooking I sought to demystify the intricate methods and exotic ingredients that have produced one of the world’s great cuisines. The long-awaited follow-up, Simple Chinese Cooking Class, combined master classes in time-honoured Chinese techniques such as tea-smoking and pickling, with inspiring recipes to expand your repertoire.

I am endlessly fascinated by travel, and the opportunity it offers to learn more about food traditions worldwide. A growing awareness of Chinese regional cooking, as well as a profound urge to reconnect with my relatives in China, has led me to return to my ancestral homeland many times. The story of my journey through the food, history and culture of China and Tibet is captured in both a TV series and a book, My China: A Feast for all the Senses. Closer to home, It Tastes Better is a celebration of the growers, farmers, fishermen, artisans and food providores behind the sustainable food I love, with simple recipes inspired by their beautiful produce.”
Post-exursion activity—Mapping

Study the map of the Chinese Garden of Friendship below. Discuss the differences and similarities between this map and your own with regard to shape, layout, structure and usage.

Post-exursion activity—Chinese Zodiac

The Chinese zodiac is the oldest known horoscope system in the world, with origins tracing back to 2637 BC. The foundation of Chinese astrology lies in Yin Yang—two fundamental, opposing and complementary forces—and the Wu Xing—the five phases, or elements, of metal, water, wood, fire and earth. In the Chinese zodiac the year of birth indicates a certain phase, or aspect, of a 60 year cycle of time. Three systems are used for counting and classifying the years:

• 10 Heavenly Stems
• 12 Earthly Branches
• 12 Animals

According to Chinese astrology, each year begins on a new moon associated with one of the twelve animals. Their qualities ‘animate’ the year, colouring it with their distinct natures.

Which one are you? On the table below you will find your Chinese sign (note that the Chinese year ends on the first new moon of the following year).

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12. Glossary

Aboriginal and Torres Strait Islander peoples
The original occupants of Australia, including the Indigenous people of the Torres Strait Islands off northern Queensland.

cultural groups
People belonging to or identifying with a nationality, ethnic group, religion or social group with a distinct culture (see culture, below).

culture
The customs, habits, beliefs, social organisation and ways of life that combine to characterise a particular group or community.

democracy
A form of government where the decision-making power is vested in the people. In a democracy, the people or their elected representatives determine policy and/or laws. Equality of rights is a principle of democracy.

development
Economic, social and political changes that improve the wellbeing of people.

demigration
The process of leaving one’s country of birth in order to settle permanently in another country.

dempathetic understanding
In an historical context, this term refers to the capacity to enter into the world of the past from the point of view of a particular individual or group from that time, including an appreciation of the circumstances they faced, and the motivations, values and attitudes behind their actions.

dempires
A collection of nations or peoples ruled over by an emperor or other powerful sovereign or government.

environment
The living and non-living elements of the Earth’s surface and atmosphere. Where unqualified, it includes human changes to the Earth’s surface, e.g. croplands, planted forests, buildings and roads.

evidence
The information contained within a source (see source, below) that tends to support an historical argument or provides information for a specific historical enquiry.

feature
A tangible element of a place or environment.

Federation
The voluntary union of the six Australian colonies (see colony, above) which came into being on 1 January 1901. It involved the colonies transferring certain powers to the Federal or Commonwealth Government (e.g. defence, foreign affairs, immigration) while retaining control over other responsibilities (e.g. education, health, transport) under a written constitution.
Harmony Week
A week commemorated annually in Australia to celebrate the country’s cultural diversity and promote intercultural understanding and peace.

heritage
That which belongs to an individual, group, community or nation as a result of birth, inheritance or membership. It can also be applied to significant examples of the built or natural environment.

historical enquiry or inquiry
A process of developing knowledge and understanding by posing questions about the past, and applying skills associated with locating, analysing, evaluating and using sources as evidence to develop an informed argument or interpretation (see interpretation, below).

horoscope
An astrological chart or diagram representing the positions of the Sun, Moon and planets, astrological aspects, and sensitive angles at the time of an event, such as the moment of a person’s birth. Derived from the Greek words hõra and scopos, meaning ‘time’ and ‘observer’.

immigration
A process by which people come to a new land with the intention of permanently settling.

indigenous peoples
This term is used when referring collectively to the first peoples of a land in international communities. The term Indigenous Australians is used for both Aboriginal and Torres Strait Islander peoples within Australia.

interpretation
A process of understanding and explaining what has happened in the past. The discipline of History acknowledges that there is often more than one view of what has happened in the past.

landscape
An area created by a combination of geological, geomorphological, biological and cultural layers that have evolved over time, e.g. riverine, coastal or urban landscapes.

legend (on a map)
A key to the symbols and color codes on the map.

Mabo
Eddie Koiki Mabo’s Murray Island land claim led the Australian High Court to recognise, for the first time, that a form of land title existed prior to Australia’s occupation by Great Britain in 1788 (see native title, below). The judgement, made on 3 June 1992, is usually referred to as Mabo.

migration
A process of leaving one’s country of birth and settling permanently in another country.

multiculturalism
A policy based on the promotion of cultural diversity which encourages peoples of different cultural/ethnic origins to retain their own cultures, while participating as active and responsible citizens of the dominant culture.

nationalism
The loyalty and devotion of a person to their nation and culture.

natural resources
Resources available in nature. Natural resources can be classified as renewable, non-renewable or continuous. Also known as environmental resources.

natural vegetation
The vegetation that has evolved in an area over time.

native title
The name given by the Australian High Court to Indigenous property rights recognised by the court in the Mabo judgement of 1992 and laid out in the Native Title Act, 1993. Mabo (see Mabo, above) overthrew the concept of terra nullius (see terra nullius, below). The judgement found that a native title to land existed in 1788 and may continue to exist, provided it has not been extinguished by subsequent acts of government and provided Indigenous groups continue to observe their traditional laws and customs. The High Court’s Wik judgement (December 1996) decided an issue left unresolved by the Mabo judgement, determining that native title could coexist with other rights on land held under a pastoral lease.

perception
A person’s or people’s assessment of a place, environment, event or individual.

perspective
In an historical context, a point of view from which historical events, problems and issues can be analysed—e.g. a gender perspective (either masculine or feminine) of the past.

pictorial map
A map on which illustrations are used to represent information.

primary source
A source (see source, below)—e.g. a diary, letter, photograph, ceramic fragment or coin—that was created during the time period being investigated.

map references
The use of letters and numbers to locate a place on a map which has grid squares.
**protection**
In the context of Australian history, this term refers to state and federal legislation—such as the New South Wales Aborigines Protection Act, 1909—which sought to control relations between Aboriginal peoples and other Australians. Although the stated intention of the legislation was to protect Aboriginal peoples from the effects of violence, disease and exploitation as a result of European settlement, it was based largely on the belief either that Aboriginal peoples were doomed to extinction and should be given some protection to live out their last years in peace, or that they would, given time, assimilate into the colonial culture that was assumed by the government and colonial population to be inherently superior to their own.

**racial**
Relating to race.

**racism**
A belief in the superiority of one race of people over others.

**referendum**
Under the Australian Constitution, a referendum is used by a government to formally seek the opinion of the people on a particular issue or change to the Constitution. For a referendum to succeed, both a majority of voters and also a majority of states must vote ‘Yes’.

**secondary source**
A source (see source, below) describing an historical event—e.g. a textbook, historical account or painting—that was created after the time period being investigated.

**significance**
In an historical context, the importance assigned to a particular aspect of the past, such as an event or a site.

**source**
Any written or non-written material that can be used to investigate the past. A source becomes ‘evidence’ (see evidence, above) when it is used to support or refute a viewpoint, or contributes to an historical enquiry.

**suffrage**
The right to vote. All Australian citizens over the age of 18 have this right.

**sustainability**
In an ecological context, this term refers to the ongoing capacity of the Earth to maintain the diversity and productivity of its biological systems.

**terra nullius**
(see native title, above) A concept in international law meaning ‘a territory belonging to no one’ or ‘over which no one claims ownership’. This concept was used to justify the British invasion and colonisation of Australia.

**zodiac**
In an astrological context, this term refers to a circle of 12 30° divisions which relate to the sun’s annual path. Each division relates to a particular period of time over the year, and is represented by a ‘sign’. The term ‘zodiac’ derives from the Greek for a ‘circle of animals’.

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Chinese Whispers
13. Map of Darling Harbour and China Town

1 Meeting point
2 Chinese Garden entry
3 Bus drop-off
14. Bibliography and suggested resources

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Migration Heritage Centre www.migrationheritage.nsw.gov.au
Darling Harbour and the Chinese Garden of Friendship www.darlingharbour.com
Information about Chinatown www.chinatownsydney.com.au

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www.chinapage.com
www.kites4kids.com.au
www.nma.gov.au/collections
www.origami-instructions.com/origami-for-kids.html
15. Contact us

Your Booking
If you have any questions regarding your booking or would like assistance in planning your day, we can help in combining programs with other education providers or customising packages to suit your needs.

Program
• The **Chinese Whispers** program is held at the Chinese Garden of Friendship and in Chinatown.
• The group meeting place is in front of the northern end of Sydney Entertainment Centre, cnr Little Pier and Harbour streets (adjacent to the Novotel Rockford Hotel).
• The program runs for 120 minutes.
• Risk assessments can be downloaded from our website.
• Toilet facilities are available at the Chinese Garden of Friendship.
• Bus drop-off and pick-up is on Sussex Street, Haymarket. Please note that Sussex Street is one way; entry is via Goulburn Street.
• Meeting place is the north end of Dixon Street Mall (cnr Goulburn and Dixon streets).

T (02) 9240 8552

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Chinese Garden of Friendship
Pier Street, Darling Harbour, NSW 2000

Opening hours
9.30am – 5pm (April–September)
9.30am – 5.30pm (October–March)
Closed: Good Friday and Christmas Day

Admission
Students: included in cost of program
Teacher: free
Additional parents and carers: $6

Accessibility
Pathways and pavilions in the lower garden are accessible for wheelchairs and prams; however steps and rocky pathways make the upper part of the garden difficult to access. The closest passenger drop-off point to the garden is on Harbour Street.

Facilities
The Chinese Garden has toilet facilities, including a fully upgraded accessible toilet.

T (02) 9240 8888