



KEEPING PLACES & BEYOND: *Building cultural futures in NSW*



a reader

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Office of
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PLEASE NOTE:

May contain names or images of deceased people. All language spellings are as provided by authors and interviewees.

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With respect, opportunities open

It starts and ends with recognition and respect.

NSW has the largest Aboriginal population in Australia, yet the distinctive art and cultures of Aboriginal NSW underperform in terms of visibility and success alongside their counterparts in every other mainland state.

Aboriginal art and cultures of NSW have competed for recognition alongside Western, multicultural and multimedia art movements as well as Aboriginal arts and culture from the rest of Australia. There are historical reasons for this, starting with NSW as the site of first and arguably greatest cultural disruption, through to the emergence of Sydney as an international city with accompanying expectations of being a showcase for all that is uniquely Australian.

Yet, as this publication reveals, the Aboriginal arts and cultural sector

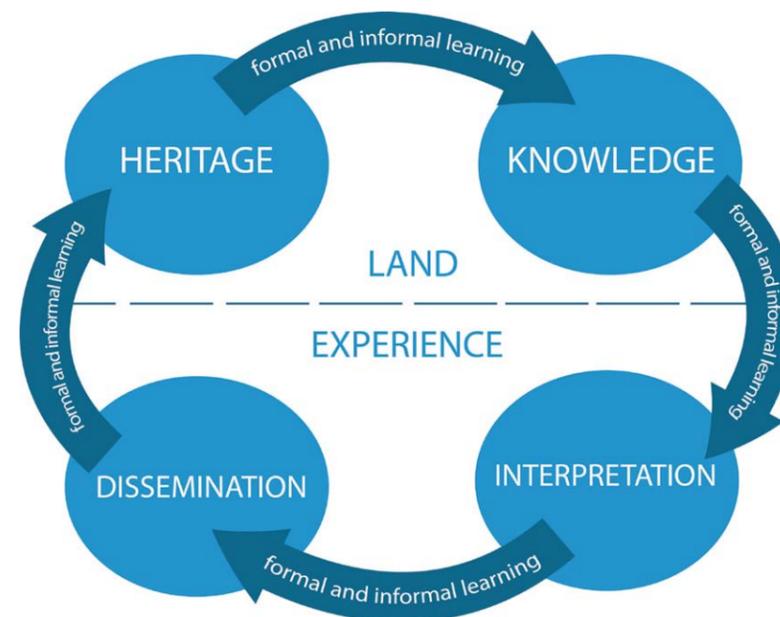
across NSW is more vibrant and active than most would expect. Still, much of the great work occurs in isolation, is often project based and requires dedicated research to uncover. There is no one site, physical or virtual, that accumulates, stores and presents this knowledge and experience, linking heritage, arts and cultural practice as understood by Aboriginal people.

The summit, *Keeping Places & Beyond: Building cultural futures in NSW* is an opportunity to bring together these individuals and organisations with those keen to learn about maintaining and invigorating arts and culture in their communities, along with Government and other support organisations who can help. Produced by Museums & Galleries NSW with core funding from Arts NSW, it is also supported by the NSW Office of Aboriginal Affairs and NSW Aboriginal Land Council. The summit will produce a platform paper and key recommendations for supporting the sector.

In bringing together so many people with divergent experience and roles in the sector, from heritage and environment management and protection, arts and culture, traditional knowledge keepers and practitioners, education, industry and investment, local government and more, we have been guided by this model of the sector:

models from interstate and overseas and extract from sector case studies, issues and themes for development. There will be group discussions sessions on the second day to focus on ideas and recommendations.

This reader is designed to help you prepare for your attendance at the summit.

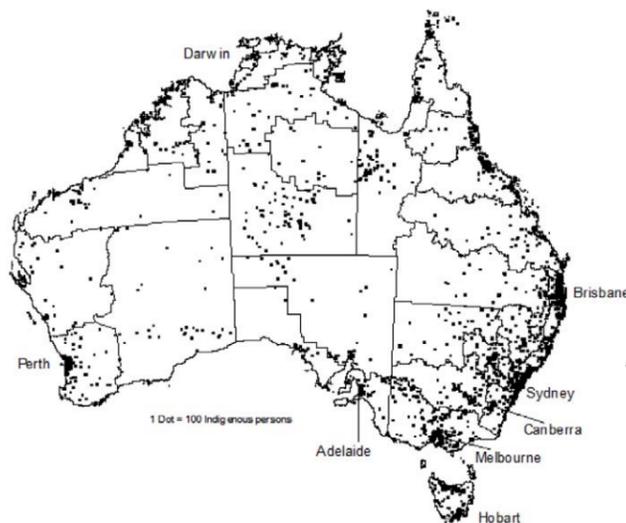


While local issues will still require local solutions, the summit will provide a state-wide forum to discuss what has and hasn't worked, models of operation and governance and grass roots suggestions for sustaining and improving the sector for this and future generations.

Our time together may be brief, a mere two days on the **19th and 20th of September 2011**, but the program is designed to present the broad context in which we operate, new developments on the horizon, key

The holistic nature of Aboriginal culture means a multidisciplinary approach is appropriate and possible: visual arts, artefacts and archival material, genealogies, libraries, photographs, performance, storytelling, music, dance, oral histories, ecology of the natural landscape, sustainable living, astronomy and education all have their place. Living centres for living cultures also means places for community functions, festivals and markets, ceremonies and celebrations.

Indigenous Population Distribution 2006



Source: Populations Characteristics, Aboriginal and Torres Strait Islander Australians, Australia, 2006 (cat. no. 4713.0)

Summit: Keeping Places & Beyond: Building cultural futures in NSW

Location: Carriageworks, Everleigh, Sydney

Dates: 19th and 20th of September 2011

Objective: Bring together leading practitioners in Aboriginal cultural maintenance and development from across NSW to understand site-based best practice

Aim: To build sector capacity and visibility

The Value of Place

Places and spaces are the starting point for building cultural futures in NSW, providing opportunities for engagement, interaction and experience. Places can be purpose built structures or in situ, such as those managed by NSW National Parks & Wildlife. The roles of heritage management, keeping places, transmission of knowledge, arts and cultural practice, cultural enterprise and the internet as a platform for virtual spaces will be central to the discussions and recommendations.

Can keeping places engage communities? How do not-for-profit centres successfully develop cultural enterprise? What protocols should there be around knowledge sharing on the internet? What opportunities can be created for education and training, career pathways and mentoring? What indeed, does success look like for Aboriginal arts and culture in NSW? You will find more issue-based questions at the end of each case study.

While not intended as a complete survey of all arts and culture sites in NSW, some strong themes emerge in these case studies:

- Communities that are up and running with sites for arts and cultural activity don't just want them, they really want them. That is, time and again there has been initiative and commitment, often without financial compensation, to establish premises, organisations and activity and keep them running
- Volunteering is not easily understood as such, it is more about commitment to one's culture and community, particularly youth and future generations
- Despite this, many centres and groups struggle for existence. Economic times are getting tougher, funding opportunities

more competitive, products, whether art, artefacts, bush foods or "cultural tourism experiences" rarely provide stable income streams as stand alones

- Successful organisations have developed strong governance and business management as well as quality, reliable products
- There is increased support in general across Government but no universal model of funding opportunities. Also, years of project funding does not necessarily result in organisational funding and stability
- There is strong understanding of the role of heritage in communities: traditional knowledge and cultural practice, language documentation, genealogies, traditional stories and post contact histories. Many centres are engaged in these activities solely or as a basis for further creative practice. Despite this, Governments up until now have struggled conceptually to fund these foundation activities, though more recent evidence suggests hope for the future
- The natural environment including sites of meaning, bush foods and care for environment are easily accommodated within many centres' activities as part of the Aboriginal holistic approach to culture. Where funding may be available to assist, it is usually isolated within heritage and environment, though some random art based projects have drawn from this source
- Community health and wellbeing is also a readily understood concept for engagement with arts and culture, particularly amongst Elders
- Arts and cultural activity is significantly increased where there are Regional Indigenous Cultural Development Officers (RICDO's)

part of the Regional Arts NSW network of Regional Arts Development Officers (RADOs)

- Further education through regional TAFE's and universities has played a role in helping organisations establish themselves both in arts practice and business development
- There remains strong interest in tapping into cultural tourism experience markets even though few successful models exist. New means of communication via the internet and other media may help build audiences through aggregated websites. Also the Regional Arts NSW research paper, *Determining Training and Education Needs in the NSW Aboriginal Visual Arts Sector*, by Ruben Allas and Annette Easie (31/1/2010) identifies new technologies as attracting young Aboriginal students to study arts or participate in arts-related activities, many in disadvantaged regional communities

This Summit and Museums & Galleries NSW

This summit is specifically identified within the Arts NSW Aboriginal Arts and Cultural Strategy 2010 (2.3.3). Additionally, the community consultations that informed that strategy indicated:

- A major piece of infrastructure that was advocated was Aboriginal arts and cultural centres, or "blackfella spaces", which many participants wanted to be located around NSW. While people described different types of centres, with varying ideas of what they should contain and how they should work, a common view is that emerging Aboriginal artists need a place where they can exhibit/perform their work to test ideas, build confidence and provide a stepping stone to exhibiting/performing in larger venues and non-Aboriginal venues. These

centres provide opportunities not only for Aboriginal artists but for arts workers, for example Aboriginal curators, to learn and hewn their skills. Participants suggested that new and less well-known Aboriginal artists often do not get access to venues that non-Aboriginal artists would use to get their start, and that this was an important justification for Aboriginal arts and cultural centres

- Another potential purpose participants gave for Aboriginal arts and cultural centres is to provide the facilities and equipment (kilns, presses, etc) for Aboriginal artists to do their work. This is particularly important given the high cost of people equipping themselves, which acts as a deterrent for people to continue in the arts
- Other justifications given were that arts centres act like agents for the people who use them, connecting potential markets to these artists, and hopefully opening doors for them. Centres can connect artists to one another, creating networks of practise and the opportunity for people to assist one another. They can also provide a focal point and meeting place for the local Aboriginal community to learn about Aboriginal culture in a safe and nurturing environment

Furthermore:

- Aboriginal arts and culture is critical to creating stronger communities
- Aboriginal artists should be supported to work in communities to facilitate people expressing their culture, validating the current lived experience and passing it on
- Arts NSW should be seeking to create partnerships with other agencies to bring arts and cultural

- **52.6 per cent of the NSW Aboriginal population identifies with a clan, tribal or language group while 42.4 per cent does not**
- **80.9 per cent of the NSW Aboriginal population does not speak an Aboriginal language; 15.9 per cent speaks only some words; 3.2 per cent speaks fluently**
- **29.5 per cent live on their homelands; 35.3 per cent do not live on homelands; 35.2 per cent does not recognise homelands**
- **However, 56 per cent are involved in events, ceremonies and organisations while 44 per cent are not**

From ABS National Aboriginal and Torres Strait Islander Social Survey, 2008 (released 21 April 2010)

activities to the forefront of work with Aboriginal communities. This requires a holistic view of Aboriginal art and culture and what it can do for Aboriginal people and communities

Museums & Galleries NSW as the support and advocacy body for the sector has been endorsed by Arts NSW to organise and facilitate the summit and prepare the final report.

Although not a major funding agency, M&G NSW has a proud history of support for the Aboriginal sector in its 12 years of operation, including successive Aboriginal Board members. It has now appointed an Aboriginal Sector Development Manager and the summit is a key part of the devised strategy.

Museums, Keeping Places and Repatriation

Much has changed in the museum sector and its relationship with Indigenous peoples, particularly around custodianship of artefacts and return of human remains. From the 1978 UNESCO (United Nations Education, Scientific and Cultural Organisation) pivotal seminar in Adelaide, *Preserving Indigenous Cultures* to the current Museum Australia policy document *Continuing Cultures, Ongoing Responsibilities*, Australia is considered at the forefront in world best practice for engagement with Indigenous communities and repatriation programs.

Unfortunately, publicity of these programs is not always helpful due to the extreme sensitivities involved. So much of the outstanding work in this regard by the National Museum of Australia, the Australian Museum and the Division of Country, Culture and Heritage, now located within the Office of Environment & Heritage, Department of Premier & Cabinet is not widely understood and appreciated. It is not expected that this summit delve into this important ongoing work and enquiries about

repatriation should be directed to these agencies.

But clearly we need to recognise and support the importance of environment and heritage in the development of arts and cultural practice through centres. In its work in this area, the Office of Country, Culture and Heritage defines two types of physical sites:

Ready to Return Centres

This refers to The Office of Environment and Heritage (OEH) storage facilities which are for the safe-keeping of Aboriginal cultural material awaiting planned repatriation to Country (i.e. to the Aboriginal community of origin). These centres are a nominated point that enables provenance cultural material to leave OEH and other collecting agencies and return to Country.

Keeping Places

This refers to Aboriginal community managed places for the safekeeping of repatriated cultural material. Such places can be established within a OEH facility, however, they are more likely to be established within a facility owned or managed by an Aboriginal community group.

While some communities have looked to local government for support in developing a keeping place in a park or other public facility, many have folded a keeping place into a larger Aboriginal organisation or built an Aboriginal organisation around a keeping place. Those that seek to develop a stand alone keeping place have generally struggled with ongoing maintenance issues.

As part of the overall development of the sector, this summit seeks to align those with keeping place aspirations with parallel opportunities to maintain and develop cultural engagement.

Other Models, Other Places

There are other models beyond NSW with which summit delegates should be familiar and consider.

The Association of Northern, Kimberley and Arnhem Artists (ANKAA) works across the Aboriginal art industry in:

- Consultation
- Advocacy and lobbying
- Resourcing and supporting
- Training
- Referral and networking
- Marketing and promotion (telling people about art centres and artists).

It has a website: www.ankaaa.org.au

Desart is the Association of Central Australian Aboriginal Art and Craft Centres and is committed to:

- Respect for traditional culture and Aboriginal peoples' aspirations
- Employment for Aboriginal people
- Support for sound governance, professional standards and ethical industry practices
- Marketing and advocacy for Aboriginal-owned art centres
- To represent the voice of Aboriginal art centres and their artists and advocate effectively

It has a website: www.desart.com.au

Located in Melbourne CBD, **The Koorie Heritage Trust Inc** is a not-for-profit Aboriginal community organisation that aims to protect, preserve and promote the living culture of Aboriginal people of south-eastern Australia. The Trust cares for a diverse range of artefacts, artworks, crafts, oral histories, books, manuscripts, historical material and photographs and houses four gallery spaces; a permanent interactive exhibition that teaches history and culture, and a retail shop that sells authentic products.

Some of the activities offered at The Trust include art workshops, educational programs, accredited training, cross-cultural training, cultural tours and touring exhibitions. The Trust also provides a range of programs and services to the Koorie community and the general public including assisting community members trace their family history; youth projects designed to connect

with Elders and culture, and an extensive research library dating back to the 1800's.

It has a website: www.koorieheritagetrust.com

In Queensland and the Northern Territory, networks of **Indigenous Knowledge Centres** have been developed through regional libraries, offering training and engagement in multimedia and internet technology, recording oral histories and developing digital storytelling. Based on these models, the Federal Government commissioned a feasibility report for a National Indigenous Knowledge Centre and network, physical or virtual in 2010 but no further announcements have been made. Queensland Indigenous Knowledge Centres:

www.sq.qld.gov.au/about/who/orgchart/ils/ikc

Northern Territory Indigenous Knowledge Centres:

www.ntl.nt.gov.au/about_us/knowledgecentres

Closer to home, Aboriginal Affairs and NSW Aboriginal Education Consultative Group have entered into a partnership focused on language centres.

The Sydney City Council remains committed to its Eora Journey strategy for Aboriginal engagement and visibility including research, walking trails and public artworks. A brochure of walking trails highlighting sites of Aboriginal significance in the council's area has just been released and can be downloaded from its website: www.cityofsydney.nsw.gov.au/barani/main.html

Gadigal Information Service (GIS) (of which I am Chairperson) should also be mentioned. The home of Koori Radio 93.7FM 2LND and now KR00 digital radio has always had a vision as an arts media organisation. This was recognised by the Australia Council's Aboriginal and Torres Strait Islander Arts Board when GIS was identified

Overall, the State's Aboriginal population will increase from 162,871 to 210,659 in 2021.

- **The Aboriginal population of the Western Sydney and South-West Sydney region is forecast to increase by 26 per cent by 2021 from 29,962 in 2009 to 37,763 in 2021**
- **the average age of the State's Aboriginal population will increase from 21 years to 23 years**
- **the proportion of people aged under 15 years will decrease from 39 per cent to 34 per cent**
- **the proportion of people aged 15 to 29 years will increase from 26 per cent to 28 per cent**
- **the proportion of people aged 60 years and over will increase from 5 per cent to 8 per cent**
- **about 18 per cent of Aboriginal people in NSW will be living in Western and South-West Sydney**
- **about 14.5 per cent of people will be living on the North Coast and 12 per cent in the Hunter**
- **the lowest proportion will be living in the State's South-East (3.6 per cent)**

From NSW Department of Aboriginal Affairs press release, May 2009

Almost one quarter (23 per cent) of Indigenous people living in NSW participated in at least one Indigenous creative arts activity

- **823 Indigenous people in NSW were employed in a cultural occupation as their main job in 2006, representing 2.3 per cent of all employed Indigenous people in NSW**
- **23,800 Indigenous people in NSW visited a cultural heritage institution (museum, library or art gallery) at least once in the three months prior to being interviewed in 2008, while 28,400 attended movies, theatres or concerts**
- **22,000 Indigenous people in NSW aged 15 years and over participated in at least one Indigenous creative arts activity (including arts and crafts; music, dance or theatre; and writing or telling stories) in the 12 months prior to interview in 2008. This equates to 23 per cent of the NSW Indigenous population**

From Arts NSW website

as a National Leading Organisation for Indigenous arts based on its strengths in music and performance. It is only one of five such organisations in the country and the only one on the East Coast. Information is also a key part of its original charter which prescribes a library and multimedia development and training. To this end, GIS has developed a Business Plan for a ground floor library and multimedia facility in its current premises in Cope Street, Redfern with a range of potential partners. The GIS model combines digital radio with multimedia, based on its archive of interviews and oral history recordings.

GIS does not see its plan as a bid for a Sydney-based keeping place or cultural centre but its model may be of interest to others. An Aboriginal cultural centre of some kind is earmarked in the City of Sydney strategy. Other Aboriginal groups are advocating for prominent cultural centres elsewhere, including Western Sydney and the Gordon and Elaine Syron Collection of Aboriginal art has also lobbied to be the basis of a national Keeping Place.

But to get to that point, the sector as a whole needs to be networked and have confidence in its own futures before the viability of a state or national based model can be considered. The roll out of the National Broadband Network providing high speed internet access for all Australians, means a web-based presence is vital and may actually precede a physical centre.

We know that engagement with the internet for authentic Aboriginal representation, networking and development is vital but at the same time, we recognise that knowledge and material must have their foundations in physical sites. Capacity building of this kind is at the core of this summit for the maintenance, development and visibility of Aboriginal arts and culture across NSW.

It is up to all of us and your commitment to this summit is a greatly appreciated step towards a better future.

With Respect and in Recognition,



Steve Miller
Aboriginal Sector Manager
Museums & Galleries NSW

“Aboriginal mentors undertake the more important role of cultural knowledge transfer to new and emerging artists. Knowledge of creation stories, regional community and personal histories make Aboriginal art unique.”

From Determining Training and Education Needs in the NSW Aboriginal Visual Arts Sector, Regional Arts NSW research paper by Ruben Allas and Annette Easie (31/1/2010)



Above: Gullaga dance group from Monarroo Bobberrer Gudu



Above: Roy and June Barker

Goondee Keeping Place, Lightning Ridge

That's not a shed, it's a goondee for culture

Roy and June Barker decided to be self-sufficient when they established their Goondee Keeping Place in Lightning Ridge as a do-it-yourself operation.

After being involved in the Brewarrina Aboriginal Museum, the Barkers set up the keeping place in a shed on their property in 2000 to store and protect their own objects and artefacts. From their Goondee Keeping Place they share their knowledge of Aboriginal history and culture with locals, visitors, school groups, university classes, backpackers and those tracing family histories.

To June, naming their home business a keeping place was obvious, "We were keeping all our Aboriginal history and culture in this little place that we have here," she says. "After being involved with the museum in Brewarrina we thought 'Why should everything be lost?' Lightning Ridge back then had all these tourists coming through and we wanted to share our Aboriginal history and culture with them.

"We have mainly local history here from this area. We might have started doing it 40 years ago, when we'd go fishing and you'd find stones and things laying buried under the mud and in the dirt you know, well we still got those sorts of things on display here.

"We've got all the old stones, and we got a scar tree from up the road where the shire pushed it over. Next to it we've got another tree where Roy cut the bark off to show them how it can come off in one piece, like the canoes used to be made out of. Next to that we've got a little goondee or a little gunyah and then we've got some kangaroo skins.

"We've got a good collection of wooden tools. Roy makes all those wooden things because he learnt to make them when he was a boy. He seen the old fellas on the Brewarrina Mission make them. He said he was about ten or twelve sitting down watching the old fellas and they wouldn't let them muck about, they had to sit there quiet and watch them. So Roy picked up the art of it, and over the years he's improved on it from those days. I think he's been down to the school a few times you know, whichever woodwork teacher is interested, so they ask him to come down cause he's covered down there (liability insurance) and he shows the kids, the boys down there how to woodwork it, how to make a boomerang and that. They don't only make them, they got to learn to throw them too!"

Their operation is self-funded. The Barkers received an air cooler from a government department at the request of a visiting researcher who couldn't handle the heat in Lightning Ridge, and a phone/fax machine from the Australian Museum. "That's the only two things we ever got from the government," June says.

Goondee is registered as an Aboriginal Corporation, albeit a small one, to allow June to officially advise people on their family history. The Barkers have extensive knowledge of family groups through the Brewarrina mission where Roy and June met.

"I like the history part of things, and this old fella knows a lot of old Aboriginal politics too you know but we don't get into that, well I don't. It's sort of part of our lives I think, coming off the Brewarrina Mission, and living with all these people that were forced there to that mission. We heard them speak their languages from other places. I think it becomes part of your

life and when you're like us, our age, it's good to have a good memory. I can think back to my happy childhood days and the old people, Aboriginal people I lived with, our old Aboriginal aunties. This is why we feel good about passing on what we know. And the people know us and they know our lives too. I think if you know history, you become a part of it. Not one day goes by that we don't talk about the history of the mission. That's where our memories are and that's why we like to share what we know. And we get that many phone calls from people and coming to see us you know, asking about their people.

With an eye to the upcoming summit, we asked June what she thought of a digital Keeping Place as a means of storing and sharing Aboriginal knowledge.

"Well that's still a sharing way isn't it? I know I'm old and don't really understand but that's the way everyone's going, digital. It's the new way to be isn't it? If you set up something like that and want keeping places you know, we'll go on it. Online, whatever it is because it is important you know, to preserve this stuff. And don't leave it too long. We're getting on, this stuff should've been done 10 or 20 years ago. Wherever the interest is from in our Aboriginal people, they must keep going. Keep going, don't let everything die away."

"If you set up something like that and want keeping places you know, we'll go on it. Online, whatever it is because it is important you know to preserve this stuff. And don't leave it too long. We're getting on, this stuff should've been done 10 or 20 years ago."

Discussion starters:

1. How do your Elders share their knowledge?
2. What steps have been taken to preserve that knowledge?

General Information

Name: Goondee Keeping Place

Location: 90 Pandora Street,
Lightning Ridge 2834

Phone: 02 6829 2001

Email: No

Website: No

Sector Information

Type of organisation: Aboriginal Corporation

Governance: Self, private business

Funding: None

Other revenue streams:
Consultancy



Laddie Timbery's Aboriginal Arts and Crafts, Huskisson

Living culture can be a hard living

Passing on Aboriginal knowledge from one generation to the next has been a Timbery family tradition reaching back thousands of years but Laddie Timbery's Aboriginal Arts and Crafts now depends more on business knowledge for long term survival.

The Timbery's are Bidjigal clan, spanning from La Perouse to the Illawarra and have an iconic status for their art and craft, selling and demonstrating their shell work and burnt pokerwork styles from roadside stalls to international museums and galleries.

Through the family owned business operating as Laddie Timbery's Aboriginal Arts and Crafts, Laddie has a permanent base at the Lady Denman Heritage complex at Huskisson near Jervis Bay on the South Coast. From this hub, Laddie offers a range of cultural presentations including boomerang making and throwing, bush tucker walks and storytelling. At 70, Laddie shows no signs of slowing down, travelling to schools across the state.

"Schools have kept me in business since 1983," Laddie says, adding he has just delivered a bush tucker medicine course for TAFE. The long term future of the business is another matter. Although all his own children are skilled in cultural practice and knowledge, the business cannot support them. Laddie's youngest son Jeff was keen and for a time able to follow in his dad's footsteps as a cultural presenter and maker. He started out as a signwriter and

went on to complete two years of a Creative Arts degree at Wollongong TAFE.

"Up until 2000 and the Olympics, you'd say there was a lot of demand for Aboriginal people to do (cultural) things but then it went back to the way it was," he says.

Jeff, 41, swapped careers to become a paramedic in 2003. Lack of income was the main reason.

"I still make craft and occasional artworks and put on cultural performances but to make it a fulltime occupation just isn't possible. The overseas travel was probably the best part. I did three cultural exchanges to Canada, toured England and Scotland, played didj with the Beijing Symphony and Shanghai Symphony orchestras in China and toured South Korea," he says. "As cultural exchange, I'd say there was a closer cultural connection with the Canadians because their cultures and experiences have so much in common with us, we got a lot out of that."

Jeff says the school visit work is not consistent enough for both Laddie and himself.

"There is no money in school visits. Every school wanted us in NAIDOC Week and there are only five school days in that week which means only five schools we can visit. Also, every Government department wanted us to do Welcome to Country for free. I wonder if they wanted The Wiggles

to visit how much they would be willing to pay them."

Jeff still passes on the knowledge of craft and tool making, dancing, bush medicine and the like to his own four children and does occasional workshops and performances at their schools. For now the hope for the small family craft business rests with Jeff's son Raymond, 19. A former NSW NP&W Discovery Ranger, Raymond is now based in Canberra studying Business Management at TAFE.

"We've tried to get funding but there wasn't a set bracket that covered what we do." Jeff says. "Hopefully he will do better at that side of things and take it to the future. This is more than entertainment, it is education, culture and heritage. Growing up, it was just part of my life and I didn't take that much notice. I didn't realize until I was older how lucky I was and then to be able to share that with other Aboriginal people, particularly those that had missed out on opportunities to learn their culture."

"We've tried to get funding but there wasn't a set bracket that covered what we do."

Above: Boomerangs by Laddie Timbery

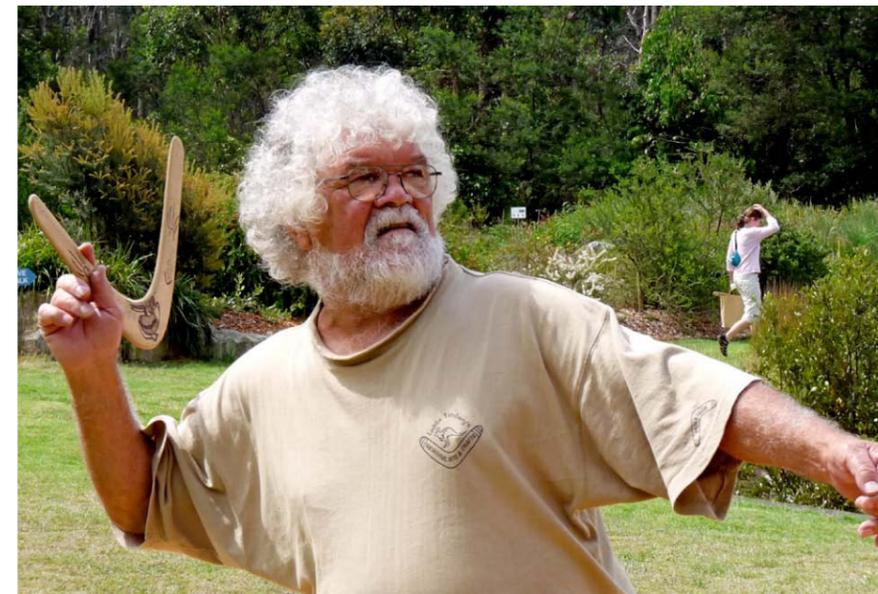
General Information

Name: Laddie Timbery's Aboriginal Arts and Crafts
Location: Lady Denman Heritage Complex, Cnr Woollamia Road and Dent Street, Huskisson 2540
Phone: 02 4441 5999
Email: admin@ladydenman.asn.au
Website: www.ladydenman.asn.au

Sector Information

Type of organisation: Family business
Governance: Self-managed
Funding: None
Other revenue streams: Workshops, performances, cultural tours

Below: Laddie Timbery.



Discussion starters:

1. Are there traditional craftmakers maintaining culture and making a living in your area?
2. Should craftmaking as cultural maintenance sit within Heritage, Education, Arts or somewhere else?



Above: Badger Bates

Badger Bates, Wilcannia

Badger carves his own future

Like many cultural practitioners, Badger (William Brian) Bates worked for NSW National Parks & Wildlife for a time, but has gone out on his own in recent years.

Badger was born on the Darling River at Wilcannia in 1947. He was raised by his extended family and his grandmother, Granny Moysey, who spoke several Aboriginal languages and knew many traditional songs and stories. Badger was employed by NSW NP&WS as an Aboriginal Sites Officer for 21 years. This enabled him to continue travelling the country looking after important places and teaching young people about their culture and their country. In 2004, he retired from NP&WS and is now a fulltime artist and cultural heritage consultant. Badger is an established artist using the mediums of linocut print, wood, emu egg and stone carving and metalwork.

What have you been doing since you left NSW National Parks & Wildlife?

Just doing my artwork and going across to Wilcannia, 'cause I originally come from Wilcannia. I help the young people, try and get them interested in art and show them how to go about things. One of my specialties is lino prints. I started when I was a little fella. My grandmother used to teach me how to carve Emu eggs when I was about eight in Wilcannia. I grew up on the riverbank in a tin hut. I said to her one day 'I'm going to make stuff with steel and try and join it together with fire,' so even when I was small I was talking about it. Then I got out on my own and with National Parks, I started whittling stuff. My first stone I carved was for the sculpture symposium for Fred Hollows here in Broken Hill.

There was a fellow by the name of Bill Hudson, he was from Moree, he used to paint and carve lino. Bill Hudson was really my inspiration to carve lino cause he was just a good mate, an Aboriginal fella from Moree. He was the fella that kicked me off and because he passed on I just keep on doing it for the sake of Bill you know, because he can't sit with me anymore he's there in spirit with me. My partner Sarah, she also inspired me too.

It's just an everyday thing to me like breathing. You see something and you want to do it, you know? And what really, really, really inspires me is when some young person will sit down and say 'I want to do what you do'.

Do you run a program or do you just sit down with whoever is interested?

Whoever's interested up in Wilcannia. The other day we just bought a lot of paints and, well I've got a house in Wilcannia and now we got the fence up, so sometimes I get the kids to paint the fence. Sit down with them and talk and then I'll draw something on the fence and get them to paint.

I think art, whether it's sitting down making a pair of clapping sticks or a boomerang or whatever art is, it can continue our culture on, and it relaxes them more. I see them when they sit around playing video games and dressing like Americans, they feel a bit strained, but if you sit down, start teaching them art, they change back to who they are.

Could you tell me a little bit about the different techniques you use?

A lot of people call me a sculptor but I'm not a sculptor, I'm a carver. To me, 'sculptor' is a strange word. As an artist, I don't know how to define myself really. If I'm cranky sometimes I'll carve wood. You can hit wood with

a hammer and a chisel, a mallet and a chisel and it can take it. Then I'll control myself and start to carve in stone because it's different again and you shouldn't hit stone too hard or it'll break. It's just about the mood I'm in. Sometimes it's the weather, if it's too cold then I can't sit outside and I don't intend to, or don't work in a gallery because I can't confine myself to being locked inside.

What do you think are the biggest challenges facing Aboriginal artists?

We need more communication with the people out in the bush, like myself, like my people. I'd like to see a lot of the city artists come out sometimes and share what they know with some of the people out here.

What do you see as the main obstacles?

It's about funding. What I see with it, sometimes what seems to happen in Wilcannia is they'll get funding for Aboriginal art or something and then some white person will get hold of it and the blackfellas get nothing. This happens a couple of times and there's no backup for them you know? I don't want to sound prejudiced or racist but usually they get the money, and they work it for a while then it just gets lost. I'm not saying I'm Mr. Perfect or anything but a lot of the people won't work with strangers you know, it sort of mucks them up, and they just walk away from it because like, I was a National Parks Officer for 21 years and coming from Wilcannia I was scared to work in an office for a long time.

I went across in '95 to Wilcannia. I took some time off National Parks and I took a job at TAFE for a while. They said they couldn't draw, they couldn't carve anything and I said 'Well I can't either' but in six weeks,

I had two exhibitions, everything sold. Then TAFE approached me because I had too many in my class. So what we done then we sat around like a family gathering. We'd have a barbecue and mothers come along with their kids. The TAFE had these rules set up, but you know these are the people from Wilcannia, they're my people. If they can't come here with their babies, with their kids, little ones and their dogs then I don't want the job, I'm going.

You know there were little fellas there in Wilcannia sniffing petrol at the time. This fella would come along and he'd say 'Uncle Badger can I bring him here?' and they'd be looking over the fence, and I'd say 'Just bring him'. Then these TAFE people come up and they say 'Badger, too many people. You can't have all these people' but it's not right. I said, 'If you're going to send these people away, I'm going with them'. You got to work with them, not set rules on people, that's the way I get on with them and it's great.

Do you get any funding at all from anywhere?

No. I was thinking about it but I don't know where to go. Usually when you ask for funding you got to be an organisation or something like that. If I got funding, I promise, and I don't make many promises, but I promise you that if I got funding it would be shared with the Wilcannia people, I'd go back there, do the art work and pull an exhibition off with my funding if I ever got it. I'll show you what we make here in the bush.

“It puts me back to when I was small and I had nothing. It brings the old people back to me even though they have passed on. And I don't really feel any different from what I used to. I'm just me.”

Discussion starters:

1. Have you considered how compliance issues such as public liability and fire safety impact the development of cultural practice and artistic expression in your area?
2. From traditional carving to working with circular saw blades and rusty bike chains, how else can cultural practice continue and adapt? Would cultural exchange between cities and towns help?



Dharriwaa Elders Group, Walgett

Plenty to do for Walgett Elders

Dharriwaa Elders Group (DEG) began with project funding auspiced by the Walgett Aboriginal Medical Service in 1998. It became an association in 2000 with the late George Rose OAM as its Founding Chairperson. Dharriwaa is a common meeting place word from surrounding languages.

Local Elder **Richard Lake** talks about the success of the Dharriwaa Elders Group:

The key achievement of the Dharriwaa Elders Group is to provide a place and support for Elders to meet, heal and provide cultural leadership for their community.

Key outcomes include:

- The provision of transport, staff and infrastructure to facilitate Elders' involvement in the centre and community activities,
- A cultural keeping place
- Cultural exhibitions
- A cultural values register that records Elders' knowledge about places and why they are significant
- Maintenance of a collection and library of resources
- Maintenance (including the rescue) of threatened places of cultural value
- Production of a community monthly magazine for 10 years (discontinued due to funding cuts in June 2010) and other learning resources
- The provision of advocacy and support for Elders to have a voice and develop and implement programs in the community whether it is with schools, youth and family social programs etc. Youth these days have lost their cultural identity and we are trying to bring it back to them

Members come from Gamilaraay, Yuwaalaraay and Ngiyambaa countries.

The purpose of the association is to support Aboriginal Elders to resume leadership roles in the community, keeping active and healthy; promote local Aboriginal cultural knowledge and identity and develop the Walgett Aboriginal community.

The Elders Centre provides a much-needed meeting place and contact point for Aboriginal Elders and those who wish to engage respectfully with them. A weekly Elder's health program is provided by health stakeholders who meet regularly to co-ordinate the program. By providing an Elders Centre, the DEG is able to undertake cultural activities. The provision of the Elders' meeting place facilitates Elders' healing, leadership, decision-making and advisory services and is the key to the DEG being able to undertake cultural management programs.

The DEG also maintains a main street cultural exhibition space, Walgett's first Aboriginal arts and crafts retail outlet, cultural collection and policy library. The DEG is developing a cultural tourism visitors' rest spot by the river for Walgett, and has developed in the past interpretative signs for Council regarding Aboriginal cultural heritage.

The DEG has just produced a language resource booklet about the Narran Lakes creation story. Until June 2010 we produced the monthly community magazine *Yundiboo* which was distributed to schools and community and provided cultural information and news.

The DEG convenes the Walgett Gamilaraay Yuwaalaraay Language Teaching Group (WGylTG) in order to drive language teaching in Walgett and support its ongoing sustainability. A strategic plan has been developed by the WGylTG so it can focus its work for the sustainability of language programs and teaching in Walgett.

Another important activity of the DEG is its work to protect the Aboriginal cultural values of places, biodiversity and landscapes. It has produced a cultural values register which it uses as a land and site management and mapping tool. Liaison with legal advisors, landholders and government is a regular activity and our data is used by the DEG and government to assist with on-the-ground compliance with NSW and Commonwealth laws.

In previous years the Dharriwaa Elders Group has actively sought to pass on cultural knowledge to Walgett youth by undertaking youth and Elders' camps, youth and Elders' site trips and an Elders' school program. In the 2010/11 year the DEG has been working with the Dept of Education and Catholic Schools Office with Aboriginal cultural curriculum development and planning for new Elders school programs beginning in the 2011/12 year, funds permitting.

The kids really enjoy the Elders and youth camps. What we do is teach them about bush medicine and stuff like that. Because we take people out with us that know these things, I've had kids coming back saying 'When's the next one! When's the next one!' Teach them respect, stuff like that.

“Youth these days have lost their cultural identity and we are trying to bring it back to them.”

General Information

Name: Dharriwaa Elders Group
Location: 47 Fox St Walgett NSW 2832
Phone: 02 6828 2619
Email: info@dharriwaaeldersgroup.org.au
Website: www.dharriwaaeldersgroup.org.au

Sector Information

Type of organisation: Aboriginal organisation
Governance: Board
Funding: Federal and State governments
Other revenue streams: Support from individuals and companies



Left: The *Memories of Living Outside Walgett* Exhibition, Richard Lake in foreground

Discussion starters:

- 1. How are your Elders engaged regularly in youth arts and culture?**
- 2. How has project funding helped build your organisation?**



Above: Monaroo Bobberrer Gudu Aboriginal Cultural Centre

Monaroo Bobberrer Gudu Aboriginal Cultural Centre, Eden

Season workers create cultural sea change

Built by the Eden LALC in 1994 to preserve and revitalise Aboriginal culture from the area, Monaroo Bobberrer Gudu (MBG) has grown under the guidance of the Twofold Aboriginal Corporation to accommodate a business (AJN Oysters).

Since the establishment of the Bega Valley Aboriginal Advancement Association, **Pastor Ossie Cruse** has been actively involved with Aboriginal Affairs, the National Aboriginal Conference, NSW Aboriginal Land Council, advised both state and federal governments on Aboriginal issues, and championed various community and local programs for the advancement of Aboriginal people.

Why do you think your model has been so successful?

I think it has been successful because of people. We've always worked together. We are a unique community in that most of us came out of what was called the season workers. There was no fixed mission here, most of us were season workers who worked together across the country. Then the picking machines put us out of work, so we found ourselves living in shanty towns on the river banks and car bodies and everywhere until in 1968 we formed the Bega Valley Aboriginal Advancement Association. We decided that we'd relocate everybody out of the shanty huts and things into a good home and that's how we came to be at Eden.

What is the focus of the research undertaken at MBG?

My involvement has been pretty extensive in a lot of areas and what I've found in being involved is there's an acute loss of Aboriginal culture over the years. One of the areas that

was left undone was the Monaroo people. There were lots of other areas of identity but the Monaroo people seemed to have slipped off the face of the earth. So we decided we'd build a centre that would research and document all that related to Aboriginal people in the Monaroo area. We've done language research for the whole coast from Bermagui to Nowra and documented all the language that's been let go of that we know now, about 180 words. We also found in our research that Aboriginal people interacted in two major ceremonies, the Bogong Moth ceremony up on the tablelands at Kosciusko, and the whale ceremony in Twofold Bay.

In our research we found there was a corridor from Eden all the way up to Kosciusko that Aboriginal people had used. Then we found that there was a corridor of campsites about 25kms away that go all the way up. We haven't fully completed it yet but we've walked the whole distance now and we've found the single trail that our people have used for many thousands of generations.

That's the sort of stuff that we're putting in the archives in our cultural centre and we've got four ladies that have done a lot of research. Now we're doing arts and crafts and things, and documenting these things digitally.

The cultural centre is amazing, it's been done right in as much as Aboriginal people actually built it from below the ground to the top of the roof under supervision. So the building itself is a unique feature.

What sort of cultural activities are run from MBG?

The ladies are here having their class today. I am making some of

the spears and things for our NAIDOC program and we make bark canoes and dugouts. I'm one of the few people left alive that knows how to make the spear tips. I'm doing it so they go into the cultural centre and on account of these young people too. And we wanna raise up, if we can, in the next couple of years a gumleaf band for the cultural centre. Some of the kids are keen to learn how to play a gumleaf.

Our youth camps have been operating since 1975 and we haven't slacked in our youth program. There's about 10 or 11 youth groups now. I think they meet in Albury this October. Our group is the Jarndoo; it means "killer whale". All these young people they like to have fun. Some call themselves different tribal names such as Bush Ant and Goanna. We wanna try and get them away from drugs and alcohol and suicide and that rubbish. There's probably 18-20 in each group but there's lots of activities going on. It's open to all young people Aboriginal and non-Aboriginal.

We've just finished, with the cooperation of the main agencies, our land and sea country plan. We've developed that with all the key players in the region. We've got the local government there, National Parks, Forests NSW and Primary Industries. It probably took us three years all up but we completed that this year. So that's going to put us in good stead to get going with a lot of our programs here.

What are some of the main achievements of MBG?

The main achievement would be the preservation of Aboriginal culture. Our ladies have written two books, one is called *Bittangabeetribbe: An Aboriginal Story From Coastal NSW*, that traces a tribe of Aboriginal people from the coast to the Bogong Moth (ceremony)

and back again. They wrote another one called *Mutton Fish: The Surviving Culture of Aboriginal People and Abalone on the South Coast of NSW*, which is about abalone, a real part of our cultural lifestyle.

As well as the organisation, the centre itself expanding all the time, we've got an active archive, an active Board and an active centre that's being used so there have been lots of main achievements, put it that way. The main one is our culture slipping away so quickly and to preserve it, to have it intact in an archive is just priceless.

We work differently to a lot of other communities even though we are from all over the place. We work as one people. We have tremendous rapport with the schools. We've got 45 kids going through secondary and we hope to get them all through. We developed a cadetship to get our kids into early training in years 9-12. They go into doing cadetships with whatever trade they want to do, doing something practical one or two days a week.

"The cultural centre is amazing, it's been done right in as much as Aboriginal people actually built it from below the ground to the top of the roof under supervision. So the building itself is a unique feature."

Discussion starters:

1. How do heritage, arts and culture bring your community together?

2. How might language, traditional festivals, local bush foods and musical instruments, as examples, assist your community's cultural expression and identity?



Above: Inside the Brewarrina Aboriginal Cultural Museum

Brewarrina Aboriginal Cultural Museum *Heritage site fed thousands but museum struggles*

The Phoenix Project seeks to restore one of the world's oldest engineered structures, the Brewarrina fish traps.

Operating out of the Brewarrina Business Centre, Project Manager **Charlotte Finch** has overseen the conservation work on the fish traps which were badly damaged during 10 years of drought. The Brewarrina Cultural Museum alongside the fish traps is also struggling to reopen as a fulltime operation, as a means to improve the local economy.

When, how and why was the museum and cultural centre established?

About 20 years ago it was very much a community museum. It was established because of something the community particularly wanted. The museum buildings are actually constructed out of domes, it's done like this to represent gunyas. It's purpose built and doesn't require any air conditioning as it keeps the correct temperature in the display area for the artefacts day and night, winter and summer, which is quite something in itself - the architect actually won an award for it when it was built.

The centre closed about nine years ago for a variety of reasons that just all happened at once. We had a community opening August 2010 all though we have been working on it since July 2009. Since then we have had public tours through there. We don't have the capacity at the moment to have the doors open all-day everyday but we do have a set tour in the morning that was conducted by the project people. One of those has actually gone on to set up a tour guide business and at the time being she does them. When the Museum gets to the capacity where we are open all-day everyday, the museum staff will do the tours themselves.

What type of land is the museum on? Who owns it? How is it managed?

The building rests on Crown Land. It's a Crown Land Reserve and as such the owner is the Department of Land and Property Management (DLPM). They are happy for the museum to be there. It used to have a Trustee Board but that folded when the museum closed. The DLPM was looking for someone to take it on, so the Brewarrina Business Centre has the temporary trusteeship of the museum. It is planned that once the museum is back up to capacity it will have a Trustee Board. It sits overlooking the Brewarrina Fish Traps which is the oldest engineered structure in the world and potentially the oldest man made structure in the world. It actually has one of the best spots for viewing that and as such, it is also an interpretative centre for the fish traps. The museum's aim is mainly to protect the knowledge, the Indigenous culture of the surrounding area, but also to pass that knowledge on particularly to the younger Indigenous people of the area and more broadly to people of other cultures.

Its primary aim is the education and the keeping of knowledge rather than a commercial aspect. The tourism is what will keep the museum open as that is what will bring the funding in. Already the response we have of people going through it is phenomenal.

We also have a number of items that aren't for display and need to be locked away such as men only business stuff. We do have some older men that are willing to help us with that but until we get a secure place for these items that's probably our biggest risk at the moment.

How did the museum come about?

It was the community itself wanted to have a place. It came out of a fear that their culture would be lost and especially that they wouldn't have it to teach the young ones. They wanted a central point where they could collect their cultural knowledge and hold it, not just hold it as historical fact but hold it and keep perpetuating its knowledge onto Indigenous youth. It's documented that they had up to 5000 people in their gatherings here. The fact that they had such a huge habitation at certain times along those river banks close by means that there's a lot of stuff still around.

Probably our main source of cultural integrity comes from Roy and June Barker, so whenever I hit anything that there's a bit of to and fro in the community, I just refer back to them. As soon as I say 'This is how Roy and June said to do it' then I'm fine, nobody queries me.

How does the museum figure in the business development plans for Brewarrina?

It's actually one of the focal points. Especially with the tourist development plan, the fish traps and the museum are seen as the two biggest draw cards to Brewarrina. What Brewarrina has got is a lot of people going from east to west, west to east because we sit in the middle between Lightning Ridge and Bourke. Tourism NSW has catalogued that quite well and potentially that's 30,000 people a year through Brewarrina. The trick is to get them to stop and stay.

What needs to happen to make the museum a sustainable success?

We're still sort of very fledgling and if we hit a rocky patch, we could falter, even now. What we've done is we've

got the display area up to where it was before. We've still got some work to do outside. We've got a purpose landscape area for medicinal plants but we haven't got any plants in there yet. We've got the gardens and the watering systems in, we're waiting on funding so hopefully we'll get the okay for funding to put plants in. We're doing it all on a shoestring, that's the problem. The other thing that beats us is time. I've been on it for two years and my contract runs out at the end of June.

We don't have a structure for the staff. There's not a big understanding of being a volunteer in Bre and there are all sorts of reasons for that. People do volunteer for things, all sorts of things, but they don't regard themselves as a 'volunteer' and when you talk about being a volunteer they don't quite grasp the concept. We did go down the line of applying for an Indigenous community volunteer, and our idea was if we had staff or volunteers they could come in and mentor and show how the business should be run.

What do you think are the main barriers stopping the museum and other centers like it from moving forward?

Unrealistic expectations. People don't realize how long it takes to get something up and going. I think just the physical things of getting the jobs done and getting the money with the museum - and especially a community museum - people have very specific ideas. Most of Brewarrina would like this fully staffed and doors open all-day everyday, but it's not going to happen. Things don't happen that way unless you get a benefactor but it's very much a community museum and they don't want an outside benefactor appearing to take over.

“People do volunteer for things, all sorts of things, but they don't regard themselves as a volunteer and when you talk about being a volunteer they don't quite grasp the concept.”

Discussion Starters:

1. How is volunteering understood in your community?
2. Could your community use a “phoenix” project, a business centre and business plan for arts and cultural expression development?

General Information

Name: The Brewarrina Aboriginal Cultural Museum

Location: Cnr Bathurst & Darling Street, Brewarrina, 2839

Phone: 02 6830 5152

Email: museum@brebc.com.au

Website: N/A

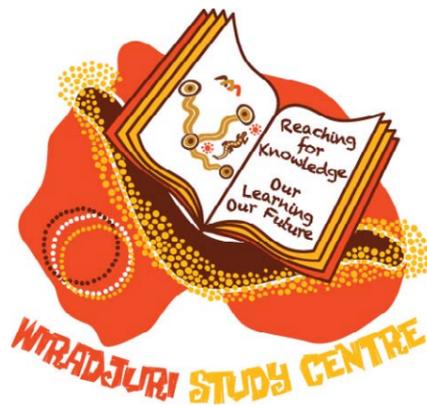
Sector Information

Type of organisation: Aboriginal Organisation under the Cooperatives act

Governance: Trusteeship temporarily held by the Brewarrina Business Centre

Funding: Limited to project funding

Other revenue streams: Guided tours



Wiradjuri Condoblin Corporation, Condoblin

Culture is an asset

The Wiradjuri Condobolin Centre (WCC) began in 2003 as part of the Ancillary Deed of Native Title Agreement between Barrick Gold of Australia and the Wiradjuri Native Title Party. The WCC operates in several fields, including beef farming, training, design and sustainability, catering and furniture making. It employs more than 40 Aboriginal people in the local Condobolin area.

The CEO of The Wiradjuri Condobolin Centre, **Percy Knight**, is eagerly awaiting the completion of the Wiradjuri Study Centre later this year. "The centre is 95 per cent complete and Mr. Rudd will be opening it. We asked him because of his Apology to the Stolen Generations when he was Prime Minister. The centre came out of the Native Title agreement with Lake Cowal and is a centre for the Wiradjuri Nation which is in the heart of NSW."

The Wiradjuri Study Centre (WSC) is a large, circular shaped building, built using compressed mud brick methods, which the WCC previously employed to build the first compressed earth brick building in the region for a local horticultural company. The Study Centre has been built in the same way, constructed by teams of local Aboriginal people using locally made products such as compressed earth blocks and timber. Additionally, the interior will be furnished by local Aboriginal craftspeople. Percy believes that the local community can contribute substantially to the construction process. "It's important to think about culture as an asset," he says.

"But how do you assimilate and integrate a 40,000 year old culture in the modern world?"

"The centre should be linked to culture and I believe that culture is sustainability. The circle shape of the building represents learning circles which were essential to our understanding of all things. The dreamtime tells two stories, one is an Earthly journey which is a short journey and then we are returned to Mother Earth to embark on our Forever Journey. Like this, the centre's circular shape represents coming full circle."

"The centre will be about social inclusion, reconnecting with culture, learning, language, tourism, arts and education."

Further, the original vision of the WSC is "the foundation for cultural rejuvenation, social change and sustainable self-determination by the Aboriginal people of the wider Wiradjuri nation. The result will be a vibrant, independent, sustainable and self-determining Aboriginal community. The WSC is proposed as an iconic centre for Aboriginal cultural understanding, learning, research, training and wellbeing."

The Cultural Centre and the Study Centre aim to contribute to a culture of healing and reconciliation for the Wiradjuri and a commitment to closing the gap. The centre will have a language arm to preserve, maintain and teach local languages; an arts centre for both art making and exhibiting and a cultural appreciation training course that will assist the public, private and community sector organisations, to engage and interact with Indigenous Australians on topics as diverse as history, culture, custom,

Stolen Generation, The Apology, Native Title, Economic Reform, Health, Social and Emotional, Wellbeing, Engaging Individuals and Communities, Social Inclusion and Closing The Gap.

"A lot of the Wiradjuri nation was part of the Stolen Generation, lots of our Elders were taken," Percy says. "The cultural centre is a statement on the Stolen Generation and that we can never let that happen to our people again. It's insurance that this truly is an environment for learning and a place for aspirations."

"The centre should be linked to culture and I believe that culture is sustainability."

Below: The circular shape of the Wiradjuri Study Centre, as seen from the air



General Information

Name: Wiradjuri Condoblin Corporation
Location: 80 Bathurst Street Condobolin, 2877
Phone: 02 6895 4664
Email: enquiries@wiradjuricondocorp.com
Website: www.wiradjuricondocorp.com

Sector Information

Type of organisation: Not-for-Profit organisation
Governance: Governed by a board of 5 members and 1 secretary
Funding: Government funded by ICC and IBA
Other revenue streams: A ground swell project which involves compost revenue, city to soil project, Australian post contract, cleaning Lake Cowal and a trucking logistics company



Above: Armidale Cultural Centre and Keeping Place Director Daisy Williams

Armidale Aboriginal Cultural Centre and Keeping Place, Armidale

Foreign director builds respect, unites community

The Armidale Aboriginal Cultural Centre and Keeping Place has had a chequered career. When Director Daisy Williams, originally from Malaysia, arrived the Centre was at the verge of closing down. But through solid business management the Board of Custodians and Daisy have secured triennial funding, built new partnerships and brought the community back to the Centre.

Can you tell us a little bit about your self and your involvement with the organisation?

I'm originally from Malaysia. I started working in Australia as the Director of University of New England Language Centre. The centre was having a huge debt and we managed to turn the place around and started generating surplus funds to the University in just two years and five months. Then I heard that the Aboriginal Cultural Centre and Keeping Place was on the verge of closing down. They were advertising for a Director and I applied and finally got the job. The Cultural Centre itself has been around for over 22 ½ years. For 17 years it had a varied career, up and down. Some years it was good but it was always not sustainable.

Now after 5 ½ years I've been there, the growth has not only been sustainable it has really increased. In the past we were 100 per cent funded. In the first full year since I was around we generated about 18 per cent of our income, then that grew to 26 per cent, then 29 per cent, then at the close of last financial year we were 36 ½ per cent. It is growing so that eventually it becomes financially viable and it's self funding, so we don't have to depend on grants and different governments and policy changes.

So what have you done to develop the business side?

One of the first things we had to do was product development. By product I mean not just a static product, but we also had to develop programs like exhibitions and workshops. So we had to focus on product development initially, but because when you talk about business you also have to talk about management and finance, staff training and communication, so all that comes under management.

Can you outline the staffing and organisational structure?

We have about four volunteers but they are all non-Aboriginal people, six staff members who are part-time, three Aboriginal and three non-Aboriginal.

What are the key achievements?

I think we've become an asset to the community. I think community members just feel that the centre is here for them so even our local non-Aboriginal community members, when their families stay, they are very proud to show them all around.

When I first started it was so hard to get put on the heritage bus route and there are still no Aboriginal organisations on that route. This week the Armidale Council wanted to meet with our Board of Executives and myself about how they're planning this big sustainable centre behind the cultural centre and how they want to include us into the mix. So not only the community has learnt to just accept we are here.

Who owns the organisation and could you explain the governance structure?

The centre itself is registered, not as an Aboriginal organisation but it's registered under the *Incorporation Act*. Since I've been here, because I don't belong to a particular family, now

we've got Board members that come from all the different families, different tribes and we've got seven-eight Board members and they're very active. I must say at least five are Elders who are fairly experienced and involved in the community who are on other mainstream boards as well.

So the cultural centre's governance has improved?

Yes, I think in both ways because the Board really understands the community, so they have very good input and ideas on how to move the center forward at the same time. The Board needed some corporate governance training so we got somebody to run a session. Another thing is the Board is very well informed of what's happening. Every week on a Monday I meet with the Chairperson and she's informed of what's happening at the centre. The Aboriginal community has more confidence because their Elders are on the Board. They have confidence and they are all informed as to what's happening. They're friends, and they're Elders and they're knowledgeable. I think that's so useful.

Is it part of the plan to develop local Aboriginal art identity?

One of the things we do is we launch a new artist's career every other year. The first artist we launched was Deborah Walford. We launched her career in 2006. Then 2008, because it was our 20th anniversary, we launched two artists' careers, Leo Wright and Nick Levy and then 2010 was Steve Widdup. For 2012 we have a young boy from Armidale named Alistair Ahoy.

So when we launch the person's career, the following year we give them a joint exhibition where they can get paired with an established artist and they learn from them practical things

like hanging, preparing, preparing the painting right up to talking to the press or marketing their work, going to different galleries.

What would you like to see happen in the future?

Equal respect, and not just including an Aboriginal organisation into the mix so that they feel they are listening to Aboriginal voices but to wholeheartedly include us - so there will be a request for Aboriginal employment in other areas not just in the cultural centre.

When they have tours at the Sustainable Living Centre and include different sustainable practices, they have to use the traditional and current Aboriginal sustainable practices. And to be included in the design, the overall design. In the future, there is the promotion of Aboriginal art overseas, so that is something that I am working towards.

How have you built such a strong network?

By what we do, it's very important that Aboriginal Cultural Centres and Keeping Places demand a level of respect and because we are demanding it, we have to really behave in that equal, professional way. Once you start to get something up and running and doing things well, a network comes into the mix.

So what I'm saying is that really running it professionally in all manners, not just respect for funding bodies, but all other aspects. Once you have that trust and they know you are running it professionally, they want to be a part of that success as well and we can also ride on their success.

“It's very important that Aboriginal cultural centres and keeping places demand a level of respect and because we are demanding it, we have to really behave in that equal, professional way.”

Discussion starters:

1. Can a representative Board be formed around your cultural activities?

2. What local businesses support your cultural centre and activities?



Above: The gallery space at Boomalli

Boomalli Aboriginal Artists Cooperative, Leichhardt

Boomalli continues with volunteers

Boomalli Aboriginal Artists Cooperative is one of Australia's longest running Aboriginal owned and operated art galleries but has struggled to survive in recent years.

Boomalli was established in Chippendale in 1987 to address some of the inequities experienced by Indigenous artists. Now in Leichhardt, Boomalli continues to provide a voice for urban Aboriginal artists in Sydney and across NSW particularly. Founding member **Bronwyn Bancroft** explains how Boomalli continues to live up to its name, drawn from three NSW language groups meaning 'To strike; to make a mark'.

Tell us about yourself.

I am a Bundjalung woman who came to Sydney in 1992. I met up with Phemie (Euphemia Bostock) and Michael Riley and Gary Foley. We all got on really well and Boomalli came into being. I was also running my shop *Designer Aboriginals* which I established in 1985 in Rozelle, Sydney.

How was Boomalli formed?

Boomalli was established in 1987 by 10 Aboriginal artists, to promote Aboriginal culture and maintain artist practice in NSW.

How does Boomalli work as a cooperative?

Cooperatives essentially run on good will and hard work. Honesty, diligence, care and understanding for your other cooperative members will ensure success/happiness for all involved.

What is the main role of the board?

The Boomalli Board is there for good governance, planning and management of members. The Board has established best practice principles, where we strive for the highest ideals. Any Board has to work hard and the Boomalli Board Directors

are exceptional for their dedication and commitment as volunteers to this unfunded cooperative.

How important is membership to a cooperative?

Membership is essential to your cooperative as the members are the source of creativity. They create change and the identity of the cooperative and they contribute their time.

What are the pros and cons of a cooperative?

In 1988 Boomalli Aboriginal Artists Cooperative Limited was registered under the NSW Cooperation Act. All members of Boomalli are Aboriginal. The structure of the cooperative has not been the source of problems.

Why has Boomalli stayed as a cooperative and not changed to an Aboriginal corporation?

The NSW Registry of Co-operatives and Associations has provided great assistance in Boomalli's resurgence. Boomalli will reconsider its structure in the future.

What changes have been made to the Board?

Boomalli has changed its rules to allow for two non-Aboriginal directors with special skills. The current Board is Euphemia Bostock, Chair, Bronwyn Bancroft, Sheryl Connors-Young, James Wilson-Miller, Di Yerbury and Craig Collie.

Why do you think Boomalli has been able to survive so long?

Boomalli's members have had to re-invigorate the cooperative several times. Volunteers have worked thousands of hours in the last two years to sustain Boomalli, which currently has no paid staff or Australian or State Government funding.

What problems have there been with funding?

Arts NSW stopped funding in 2009 as Boomalli had not acquitted previous funding. Boomalli has applied to Arts NSW for funding for 2012. National Arts and Crafts Industry Support funding was withdrawn in 2009. The Australian Government department also incorrectly claimed that it was the organisation to which the premises owned by Tullagulla and which housed Boomalli should be returned. Boomalli currently has an application for funding with the successor to that department. The Indigenous Land Corporation has approved and enabled the transfer of the title of 55-59 Flood Street Leichhardt from Tullagulla to Boomalli. This year the Indigenous Heritage Program ruled that Boomalli was ineligible as it had not established that Boomalli is a place of Indigenous significance to the community. NSW with 28.7 per cent of Australia's Aboriginal population has received 12.1 per cent of IHP funding for the years 2006/11. Leichhardt Municipal Council has provided funding for an exhibition associated with the Gay and Lesbian Mardi Gras and it has held its exhibition by artists with disabilities at Boomalli.

What are some of the difficulties Boomalli has had to overcome?

Governance and the capacity to run a business have been the issues that have created the greatest difficulties for Boomalli. The current Board members and other volunteers are striving to make Boomalli a best practice organisation in governance and business.

What are some of the success stories among the artists of Boomalli?

Works by Euphemia Bostock, Brenda L Croft, Fiona Foley, Tracey Moffatt, r e a and Michael Riley are in the inaugural hanging of the Indigenous Galleries at the National Gallery of Australia.

Where is Boomalli heading?

Boomalli will continue to represent the art and culture of the people whose language groups encompass the state of NSW.

How does the current location compare with others?

Boomalli had rented in several locations, the first in Meagher Street, Chippendale. It has been in its present location since 2003. Now it has ownership of 55-59 Flood Street, Leichhardt, Boomalli will develop its exhibitions, programs and meeting place reflecting its Aboriginal identity.

What effect has an organisation like Boomalli had on the mainstream art scene?

Boomalli will celebrate its 25th year of survival and striving for recognition for NSW artists. Boomalli has experienced some dramatic moments in its 'growing up time' but we are now focused on advancing the art of NSW language group people and we have just secured our first permanent home, signing the deed of transfer this month.

Does Aboriginal contemporary art have a role in the transmission of cultural knowledge?

All art by all Aboriginal people is about the transference of original knowledge and cultural memory. Our art is intrinsically linked to our lives, our families and our communities and friends. Art is a life source for us.

What advice and or lessons could Boomalli give to other Aboriginal organisations?

When starting any organisation, work out roles and responsibilities. Know the information about governance and research other successful organisations. Never, never give up.

“Governance and the capacity to run a business have been the issues that have created the greatest difficulties for Boomalli. The current Board, members and other volunteers are striving to make Boomalli a best practice organisation in governance and business.”

Discussion starters:

1. Have governance issues held your organisation back?
2. Would an artists' cooperative work in your area?

General Information

Name: Boomalli Aboriginal Artists Cooperative

Location: 55-57 Flood Street, Leichhardt, 2040

Phone: 02 9560 2541

Email: boomalli@gmail.com

Website: www.boomalli.com.au

Sector Information

Type of organisation: Cooperative under the Cooperative Act

Governance: Aboriginal Board with non-Aboriginal expertise seconded, all volunteer

Funding: None

Other revenue streams: Artwork sales and licensing work



People of the Reeds, Cabbage Tree Island

Art represents the culture of place

People of the Reeds from Cabbage Tree Island grew an impressive reputation for 20 years with help from the Bunjum Cooperative and CDEP funding. Leanne Anderson, one of the original members, tells about the recent revival of the organisation as a private company.

Could you tell me a little about your organisation?

It was a group of ladies, about 20 of us, we first started about 20 years ago as a CDEP program and that was run by Bunjum Coop. They had all of these other little programs going and we formed an arts group and that was run then by TAFE in Lismore. They came on board and then ACE (Adult and Community Education, supported by NSW Department of Education) came on board in Lismore and kept the program running. They helped us with the program to keep it funded and later on down the track there were more ladies, so we got bigger.

Then, sort of when the CDEP collapsed, the government shut all our funding down, so it all collapsed and it was at a standstill cause there was no funding or organising body to get it going. ACE kept the funding up for a while and supported us to keep it going. We had courses from Cert 1 right through to Cert IV to keep it going and I went and done my Cert IV in TAA, that's "teaching and assisting", that was also funded by ACE in Lismore. So I've done my teaching and assisting, so we've just got it opened again. A few of the ladies have moved on and got other jobs, so there's only two of us left to keep it up and running again, trying to get it going as our own business organisation. We're still trying to get

some of the boys to come here but they won't! They do their own thing. There's a few blokes up here that's doing carving and making boomerangs and stuff like that.

When we first got it up and running we had an exhibition to let people know that we're back. And we had that in Lismore, so that was recently and we have an exhibition at Boomali now, that's with the Casino crew, the Saltwater and the Ballina crew. To let them know that there's local art out there, there's NSW art, there's also local Aboriginal art.

How was the exhibition funded?

Well the one we are having in Sydney, that's funded by Arts Northern Rivers.

Has People of the Reeds been successful?

Oh yes, every exhibition that we've had - and we've had a lot of exhibitions over the years. We have a lot at the Lighthouse, we've even had a fashion show after it, and we've got great feedback, great response from it, so the artists have gotten well known. So they know that we're out there and they'll say 'Oh you're back! We were wondering what happened to your stuff'. So we've got an exhibition space in Ballina, that gallery, you know the one in River Street near the Richmond Chambers there? We display there with the Ballina crew. Mostly we sell a few things through the shops in Byron Bay and Ballina, Nimbin, Lismore and through galleries and stuff when we have an exhibition.

What would you like to see happen in the future for People of the Reeds?

Well we've gotten through Bunjum Cooperative, they've helped us to get it up and running. To get to use the building again, we've got a big shed down there next to the school

on Cabbage Tree and we had to get their support to reopen it. There were a few electrical faults that had to be fixed, OH&S, all that stuff, they helped us with a range of stuff. It will be privately managed, but we are getting support from Bunjum to get back on our feet.

What has been the main benefit of People of the Reeds to Cabbage Tree Island?

Just to let people know about our culture. Cabbage Tree Island is there, it's an Aboriginal community and there's a lot of heritage and it's being passed on. They're writing their stories and painting it into the artwork and letting people know that it's there. Aboriginal art is there and we want it to be passed onto our kids, passed onto the next generation. So we want the arts and crafts to stay there, 'cause all the stories and our culture is in our artwork and it's one of a kind. We just want it to be there for our kids.

We do have a lot of artists, most of the artists who work here in the shed are Elders, so just getting people to know our stories and about our culture. There is Aboriginal art in NSW you know, it's not only from the Top End. There is local art around this area. Good talented art, so just to let people know we're there. We're out there.

How is art keeping culture alive?

Well it's the traditional stories, it's the artwork, it's the heritage, it's keeping it so it's there for the kids, for our children. When they grow up they're going to need that and know all about the community and their culture and how important it is. I've done a lot of work with the local school around NAIDOC and stuff like that. So, me and a few other Elders we, over the

years, we've done a lot of work with the school. We've taken our artwork into the school and shown it to Aboriginal kids at Cabbage Tree Island Public School. They have visits from non-Aboriginal kids that come in and the Elders sit down and tell the story about the painting and what used to happen at the school. You know in those days they didn't have things like computers and technology, it was hard for them. So we tell them the stories of how it used to be and how it was hard. One lady, she told them about one ration day when they were giving out food instead of money. That was of great significance in those days, and very important.

What does the organisation mean to you?

People of the Reeds means Cabbage Tree Island, that's what it means. People of the Reeds are Cabbage Tree Island. So it's about Cabbage Tree Island and where we grew up, it's that relationship. It's about our homeland and where we're from.

Leanne Anderson would like to thank Jan Levy and Sue Heywood for their support.

"We want the arts and crafts to stay there, 'cause all the stories and our culture is in our artwork and it's one of a kind. We just want it to be there for our kids."

General Information

Name: Leanne Anderson

Location: Cabbage Tree Island, NSW

Phone: 0421 664 564

Email: Leannemarciaanderson@gmail.com

Web: None

Sector Information

Type of organisation: Private business

Governance: Self governed

Funding: Not currently funded

Other revenue streams: Art sales

Discussion starters:

1. Do artists in your area bond around a distinctive style, medium and/or identity?

2. Do they have an accessible space to meet, share, work and learn?



Boolarng Nangamai Aboriginal Art & Culture Studio, Gerringong

Artist collective grows beyond TAFE

Boolarng Nangamai Aboriginal Art & Culture Studio (BNAACS) is an Aboriginal artist collective on the South Coast that is both cultural enterprise and not-for-profit.

Founded in 2005, it grew out of the vision and need of eight Aboriginal artists and one non-Aboriginal artist. The eight core artists met while studying for their Advanced Visual Arts Diploma at West Wollongong TAFE in 1995. Visual Arts teacher and fellow artist **Kelli Ryan** saw the potential in the group both as artists and a bonded group that could survive and work together beyond the confines of coursework.

With the team's commitment, Kelli purchased some land with a small inheritance and then borrowed to build industrial sheds. The other sections are leased to other businesses. The land straddles a part of the Union Creek and the reeds that grow wild there have been used by Koories for traditional implement making for thousands of years.

"Boolarng Nangamai exists to empower Aboriginal NSW, increase employment in the arts and care for the environment, advocate positive role models for future generations, maintain culture and heritage and add to the vibrancy of Aboriginal arts and culture in NSW," Kelli says.

From experience in the building industry, Kelli based the studio on a micro business model, similar to a builder and subcontractor relationship. "This empowered the artists and made for a unique product and collaboration," she says. "I am responsible for all the compliance and marketing - whitefella business - and the artists as sub contractors are experts in their chosen medium and

skill sets - blackfella business. As the artists build their business and personal capacity, I broker networks and opportunities to feed to these Aboriginal micro businesses."

From her education background, Kelli has also assisted the artists to match their cultural knowledge base with qualifications which she believes has been a crucial element to BN's success. "The BN Studio is like a cultural airport. I assist artists to learn to fly with their businesses, build their airplanes and cultural resilience, work out the altitude, plot their business journeys and negotiate the clouds."

The splashes of bright colours you see as you approach the industrial site workshop reveal themselves as art and craft produce: paintings, wood carving sculptures, pokerwork, cane and woven sculptures made from the dried and prepared plant life on site, even beanies and scarves.

The latest addition is a series of cards from artists' works, produced in conjunction with the Red Cockatoo artists collective in the Blue Mountains. Other activities such as cultural awareness training and cross-cultural workshops in Australia and overseas have enhanced Boolarng Nangamai's reputation.

"Between 2008-10 we worked with about 470 Aboriginal artists in NSW," Kelli says.

As BNAACS grew there became a need for strengthening community hence the birth of Boolarng Nangamai Aboriginal Corporation. The founding artists of BNAACS become the board of BNACorp, registered with the Office of the Register of Corporations (ORIC) in 2007.

Practically, this means BNACorp:

- Advocates Aboriginal Arts and Culture as a signatory on the Illawarra Regional Partnership Agreement
- Assists with finding and securing funding for skill development for the arts and environment
- Assists artists with acquiring shared equipment and resources that they need as a community
- Assists artists with cultural exchange opportunities that enrich and empower their practices
- Assists in finding training opportunities to reduce skills gap amongst Aboriginal community
- Advocates as Aboriginal role models to guide younger generations of Aboriginal and non-Aboriginal youth.

Activities for BNAACS:

- Provides exhibition and studio space for artists development
- Assists with micro business development: mentoring and brokering employment outcomes
- Designs programs in consultation with BNACorp
- Mediates and negotiates with government agencies, clients such as corporate, educational etc for employment outcomes for micro business operators, including public

collectors of artists work

- Promotes and markets the artists
- Provides a professional platform for artist including services like website, ecommerce, e-newsletter, artist database, freight of artwork, storage of artwork etc.

Even so, the studio still struggles through periods without paid staff. When the orders come in, the studio is abuzz and the numbers swell. In quieter times artists drop in to work on their own projects or catch up on the news and latest developments.

BNA Corp gained Register of Cultural Organisations (ROCO) and Deductible Gift Recipient (DGR) and Tax Concession Charity (TCC) status in 2009. Since then, it has worked successfully with the Hunt Foundation in 2010 to build sustainable micro business projects for BN artists.

The name Boolarng Nangamai is drawn from the Biripi word for together and the Dhawaral word for dreaming, hence the branding "Boolarng Nangamai - Together Dreaming. Keeping Aboriginal NSW alive & strong."

"As the artists build their business and personal capacity, I broker networks and opportunities to feed to these Aboriginal micro businesses."

General Information

Name: Boolarng Nangamai
Location: Unit 5/9 Bergin Street Gerringong, 2534
Phone: 0414 322 142
Email: info@bnstudio.com.au
Website: www.boolarng-nangamai.com

Sector Information

Type of organisation: Registered under the *Corporations (Aboriginal and Torres Strait Islander) Act 2006*.

Governance: The business of the corporation is to be managed by or under the direction of the directors.

Funding: Emerging Indigenous Entrepreneurs Initiative Department of Education, Employment and Workplace Relations (DEEWR)

Other revenue streams:

Aboriginal cultural awareness workshops, weaving, painting, drawing, bush foods and tool making, classes, dance/performance, storytelling and Aboriginal art consultancy, Aboriginal sites consultancy, sale of artworks



Left: Inside the studio

Discussion starters:

1. Is there someone in your community who would develop the business skills to be an agent?
2. Does TAFE in your area support Aboriginal art and business skills development?



Above: Joy Duncan with Fish

Euraba Paper Company, Boggabilla

Art practice looks great on paper

Euraba artists and papermakers have taken traditional European papermaking methods and made them their own.

Euraba means “place of healing, coming from the healing leaves of the Eura tree” in the Goomeroi language. An initiative of nine Goomeroi women from Toomelah and Boggabilla in North-West NSW, Euraba’s enterprise involves locally and traditionally sourced fibres handmade into artworks, artist paper sheets and handmade paper products. These products are designed and produced by artists at the Boggabilla studio. Euraba Artists and Papermakers use 100 per cent cotton off cuts from local clothing industry to produce cotton rag pulp for their paper.

The papermaking process at the mill uses natural fibres, a continuation of a tradition linking the women to their ancient culture. Their female ancestors wove local fibres into baskets as part of their role in traditional life as gatherers. Today women of all ages from the community work together to turn 100 per cent cotton fibre into paper as a means to provide and build a future for their youth. The fibres from both the river and surrounding land give the papers locality, identity and tradition, all of which are reflective and important to the papermakers.

Founding member **Aunty May Hinch** and Chairperson **Rex McIntosh** explain that even though Euraba won the 2010 NSW Parliamentary Art Prize, their community business struggles to stay open:

Could you tell me a little bit about yourself and your involvement with the Euraba Paper Company?

AH: I’m Aunty May Hinch and I’m one of the founding artists from Euraba and I got involved from the very

beginning. We did a fine arts course at TAFE and we just wanted to do something. When we finished he (the teacher) suggested, ‘How would we like to make paper?’ and we thought it was a big joke and had a big laugh. When we first started we used to go and get the filings from the river and boil in an old gallon drum. We had an old tub that we used to make the paper in. We were determined to do something. It’s still going today. Yeah, we just wanted to do something which would benefit our community.

RM: My name’s Rex McIntosh. I became involved with Euraba when I was with the Community Development Employment Program (CDEP) at Toomelah. Boggabilla was one of the cells of Toomelah. I was invited to a meeting by the Euraba Board, that was about 2004 and that’s when I became Chairperson of Euraba.

What are the key achievements of the Euraba Paper Company?

MH: So far to help the young people. That was our main aim, to get the young people in there and help them, because they are our future generation and they need our support, us being Elders and mentoring them you know.

RM: Over the years we have won quite a few awards. In 2010 we won the NSW Parliament Aboriginal Arts Award that came with a \$20,000 prize (Editors note: \$40,000 main award from 2011, due to new sponsorship) as well as the recognition. In 2000 it won the Partnership Award in Canberra. It was with TAFE and a couple of other organisations and that was the Prime Minister’s award, I think it was. We don’t get any funding now from the government to support the organisation, it just supports itself and from philanthropic donations. They came about from recognition and the philanthropists putting their hands up wanting to assist Euraba in being a sustainable Aboriginal run business.

Boggabilla is a very small town, how much is the paper factory a community hub?

RM: It’s very important, we don’t want to see it fold and also the Board, the original artists and the original founders, they don’t want to see it fold because of the effort that’s been put into it. We are working very hard to keep it open and to keep it functioning. It’s just a matter of connecting with the right people. It’s a good thing for the community in regards to self esteem, self motivation, and values and for the local Aboriginal people, it’s expressing their identity as well. As we know art does bring out the best in a lot of Aboriginal people especially in the remote areas of Australia. Its similar to organisations in those parts of Australia in what we are trying to do and we are trying to do it as uniquely as we can for our area of Toomelah and Boggabilla.

What do you think are the main barriers?

MH: Finance. You know since the CDEP program closed down that sort of stopped a lot of things from happening. It was one of the main problems. Everyone was happy and working there when that was going. It wasn’t much money but everyone was happy with what they got. We need money to keep it going. We would really be downhearted and hurt if the place was closed down all together, because our heart is in that place. It really means a lot to us. We have met a lot of different people and been everywhere since we started at Euraba.

What’s happening with the running of the business and funding?

RM: Well we don’t get any funding from government since the end of the financial year 2008/09. The funding ceased because everyone was employed under the program of the

CDEP. Wages came from CDEP, also costs and events came from the grant program. We are working on applying for an Indigenous Employment Program grant at the moment. There is also another org that wants to assist with Euraba becoming self sustainable and that’s called Beyond Empathy based in Armidale NSW. The org assists Aboriginal communities in developing ideas and making a sustainable business from those ideas. They’re really well recognised Australia-wide as well for their successful programs and activities they do in different communities all over NSW and QLD. I think we should work on the administration side of running the organisation and then work on the artistic side because we do have the artists but we don’t have the skilled labour to manage the organisation. Under the Indigenous Employment Program we can employ local people, train them and they can be paid then from the sales of artwork and products.

What would you like to see happen in the future?

RM: I would like to see the local community manage the organisation and the people making the decisions of what they are going to make and how they are going to make it. Just to be a sustainable business and be successful, that’s what I’d like to see Euraba become. It’s not only myself, it’s the Board members and people from the community, that’s what they’d like to see as well. We would like to see more artists; we know that there’s more artists. We know that there are people in the community and young people at school that are talented artists and we would like to see some of those people come and support Euraba and also gain employment and be recognised as artists.

“They don’t want to see it fold because of the effort that’s been put into it... It’s a good thing for the community in regards to self esteem, self motivation, and values and for the local Aboriginal people, it’s expressing their identity as well.”

Discussion starters:

1. Is there a business basis in a locally developed product where you live?

2. How would you build sustainability and success for your organisation after winning a major award?

General Information

Name: Euraba Paper Company

Location: 138 Merriwa St, Boggabilla, 2409

Phone: 07 4676 2975

Email: N/A

Web: www.eurabapaper.com.au

Sector Information

Type of organisation: Cooperative under the Cooperative Act

Governance: Board of Directors

Funding: None

Other revenue streams: Art, product sales and donations

Tribal Warrior Association, Redfern and Sydney Harbour

Fit for culture and maritime training

General Information

Name: Tribal Warrior
Location: Gadigal House, 160 - 180 George Street, Redfern, 2016
Phone: 02 9699 3491
Email: info@tribalwarrior.org
Website: www.tribalwarrior.org

Sector Information

Type of organisation: The Tribal Warrior Association was incorporated on 31 March 1999 under the *NSW Associations Incorporations Act*
Governance: Management committee made up of local Aboriginal Elders and three other Board members
Funding: TWA Mentoring is funded through Community Services and the Department of Families, Housing, Community Services and Indigenous Affairs (FAHCSIA)
Other revenue streams: TWA Tourism and Hospitality arm derives its income from: Corporate and private charters with catering and cultural experience options; scheduled daily cultural cruises on Sydney Harbour; scheduled whale watching cruises; corporate sponsorships and private donations. TWA is also registered by the ATO as an eligible Deductible Gift Recipient

Though not a keeping place or cultural centre in the strictest sense, Tribal Warrior Association (TWA) provides cultural experiences on Sydney Harbour and training and employment for young Aboriginal people. It is the only Indigenous maritime training company operating within Australia.

It is a non-profit community organisation initiated and directed by Aboriginal people with Aboriginal Elders. The Tribal Warrior Association was established by concerned Aboriginal people with a view to spread and revitalise Aboriginal culture and to provide economic and social stability. The Association provides quality training for employment skills, and extends everyday practical assistance by distributing food and groceries to struggling families.

The Management Committee of the Association includes grassroots Aboriginal people from various areas and respected Elders. The Tribal Warrior Association uses the gaff-rigged ketch Tribal Warrior to train Aboriginal people to attain their Master Class V Commercial Maritime Certificate and other qualifications including Radar Certificate, and Marine Engineer Certificate.

Chairman and CEO **Shane Philips**, who has cultural connections to the Bunjalung and Wonnarua language groups, among others, talks about the Tribal Warrior Association's social advocacy programs.

Tell us about the various programs you have at Tribal Warrior relating to arts and culture.

The Tribal Warrior Association has created a holistic program. It is

simple by design. Basically we start training early in the morning, three times a week. We invite the youth that participate in our fitness program to come and attend special sporting challenges and cultural events like traveling to areas of identified sacred sites to assist NSW Parks & Wildlife with the preservation of them. We also provide other training and employment opportunities both within and outside of our organisation. Our cultural cruises are a highlight of valuable experiences that everyone can enjoy and that will enrich lives. Other ways we maintain culture is by sitting down and talking to Elders and learning about ceremony.

How does the maritime aspect of Tribal Warrior relate to the other goals and initiatives of the organisation?

Our vision is one of social and cultural exchange between Aboriginal tribes. We hope to present a creative and ongoing vision for Aboriginal youth by generating self-employment, economic stability and cultural affirmation. We aim to

- Promote an awareness of values of continuance of Aboriginal community life and family
- To represent an Aboriginal perspective in reconciliation programs and events.
- To promote and support the establishment of a maritime education facility with a hands-on learning program, aboard a suitable maritime vessel
- Targeting Aboriginal people, especially those of low income and/or limited formal education
- Non-Indigenous Australians, Torres Strait Islanders and foreign students may also be accommodated in the program for the furtherance of reconciliation and understanding between cultures
- The immediate goal will be to equip the students with various commercial

maritime licences for their potential employment in maritime vocations

- To gain government accreditation to provide approved courses for maritime education
- To promote a consciousness for maritime vocations among Aboriginal people
- To facilitate social and cultural exchange between Aboriginal tribes, especially those of the interior, with those of the east coast
- To promote the awareness of the value of the continuance of Aboriginal community life and the family
- To explore and utilise approaches to achieve social, economic, and cultural development in Aboriginal communities and individuals
- To provide food and other basic living essentials for low-income persons, particularly among Indigenous but also including non-Indigenous Australians
- To provide drug counselling and rehabilitation programs
- To provide recreational and Aboriginal cultural learning programs for both Aboriginal and non-Aboriginal people
- To form a committee to be called Aboriginal People for Constructive Reconciliation to arrange Aboriginal participation in programs and events in the spirit of reconciliation from the Aboriginal perspective.
- To seek community support for the above objectives.

How is Tribal Warrior governed and funded?

Tribal Warrior is entirely independently self-funded and Aboriginal owned and operated.

What are the key achievements of Tribal Warrior?

The key achievements of Tribal Warrior is our training, employment and mentoring programs and our success is measured by the numbers of trained personnel with maritime certifications, employed by our organisation as

well as with mentoring certification and employment as mentors with our organisation and other external organisations.

Why do you think Tribal Warrior has been so successful?

Tribal Warrior has been so successful because of the team of people that work for it with common goals and ideas about what will make it work. We are always looking for new ideas to improve our services and are open to discussion. Communication from the top down is a big part of what makes us so successful.

What would you like to see happen in the future?

In the future we hope to expand our organisation particularly with the mentoring side and explore new business opportunities in general be recognised as artists.

Below: Tribal Warrior meeting sessions



“Our success is measured by the number of trained personnel with maritime certifications, employed by our organisation as well as mentoring certification and employment as mentors within our organisation and other external organisations.”

Discussion starters:

1. How can sport and exercise be combined with art and culture in your area?
2. What vocational training might you combine with arts and culture?



Dhiyaan Indigenous Unit, Moree Scanning for the future of local Aboriginal history

The Dhiyaan Indigenous Unit, established in Moree in 1995, is part of the Northern Regional Library and Information Services of Moree Plains Shire Council. At its core is a family history and photographic collection encouraging Aboriginal participation within the library.

Located in Moree's Balo Street, it has an Aboriginal history unit and a permanent collection with a rich variety of printed material, videos and photographs detailing Kamilaroi life over the years. The Indigenous Unit services the shires of Brewarrina, Gwydir, Moree Plains and Walgett. Within these shires are a substantial number of Aboriginal settlements including Boggabilla, Boomi, Brewarrina, Collarenebri, Mungindi, Toomelah, Walgett and Moree itself.

It has traditional Kamilaroi artifacts on display, and aims to increase the understanding of Aboriginal history, culture and knowledge among the wider community through a range of public programs and activities including cultural awareness, family history sessions, Kamilaroi language programs and literacy programs.

The collection has grown to much more than just family history and has become one of the biggest regionally-held Aboriginal culture and history collections in Australia. The collection includes an estimated 90,000 - 110,000 genealogies of local families including a huge collection of Births, Deaths and Marriages certificates. It also includes a database of Aboriginal ex-service people, more than 15,000 photographs relating to local families, birth registrations dating as far back as 1788, burial and cemetery records, Aboriginal postcards (many

derogatory) and Aboriginal language records and research.

Founder and developer of the centre, **Noeleen Briggs-Smith**, believes that by researching family history, Aboriginal people can create a connection to their people, land and culture, restoring a sense of identity and contributing positively to Aboriginal wellbeing. The healing power of cultural knowledge extends across a number of indicators of wellbeing, including social connectedness and mental health and has been used directly by the Dhiyaan Unit to improve educational attainment and equity in employment settings.

Dhiyaan is uniquely located in the Moree War Memorial Auditorium, owned by the Department of Education and adjacent to a senior secondary school. The use and governance of the auditorium is covered by a specific Act of NSW Parliament. Until recently, Dhiyaan shared the space with the Moree Council Library. The move of the library and staff into a new building sparked initial community concern about the future of the Dhiyaan facility.

An independent consultant's report supports a business plan for autonomy of the Dhiyaan Centre. Moree Council has agreed to employ a Change Manager but is also considering co-locating the local RSL collection and the historical society alongside some continued form of the Dhiyaan centre. Dhiyaan remains open through this period with limited hours and part time staff and is still used by the local community. The recently appointed Change Manager will be guided by and report to a Steering Committee comprising representatives from Arts North West, Moree Plains Shire

Council (MPSC), Arts NSW, Aboriginal Affairs NSW, Moree Local Aboriginal Land Council and the transitional Board to expand Dhiyaan into an Indigenous Cultural and Learning Unit in Moree with its own management structure.

The Change Manager will assist the Dhiyaan centre in the development of a mission statement and service scope, Memorandum of Understanding (MOU's) and protocols, intellectual property policies, collection housing and preservation, board, framework and funding for the centre's future. Subject to funding commitments, the Change Manager will help develop a three to five year plan for outreach services for Dhiyaan and develop and coordinate communications and marketing strategies for the centre.

There is a recognised need, endorsed by leading organisations such as NSW State Records and AIATSIS, for the Dhiyaan collection to be preserved through the scanning of the records to a digitised and, if appropriate, microfilm format. Ideally, the collection needs to be properly protected from deterioration in an acid-free, temperature controlled environment. Culturally appropriate protocols and safeguards for electronic access will be required.

Information courtesy of the Dhiyaan Indigenous Unit of the Northern Regional Library, Arts North West Inc, Arts NSW and NSW Office of Aboriginal Affairs.

“There is a recognised need, endorsed by leading organisations such as NSW State Records and AIATSIS, for the Dhiyaan collection to be preserved through the scanning of the records to a digitised and, if appropriate, microfilm format.”

General Information

Name: Dhiyaan Indigenous Unit of the Northern Regional Library

Location: Balo Street, Moree, 2400.

Phone: 02 6752 1346

Email: kelly.briggs@indigenousunit.com.au or Tracey.towney@indigenousunit.com.au

Website: www.indigenousunit.com.au

Sector Information

Type of organisation: Part of Shire Council

Governance: Employed Change Manager to re-assess the current direction of the centre and develop a governance model, MOU and financial plan.

Funding: Core funding from Moree Plains Shire Council

Other revenue streams: A barter system built the Unit's archives

Below: Part of the Dhiyaan Centre collection on display



Discussion starters:

1. What would be the benefits of local record keeping and photo archive for your local or regional community? Would digital storage assist this?

2. Would you contribute your family's photos and certificates to a Shire or Municipal Council Library or would you prefer, or only offer to, an Aboriginal owned and controlled facility?



Above: The Yakuwa Indigenous Knowledge Centre

Yarkuwa Indigenous Knowledge Centre, Deniliquin

From family trees to River Red Gum forest

Yarkuwa Indigenous Knowledge Centre at Deniliquin operates in land justice, community engagement programs and providing services for the local Indigenous community. It employs more than a dozen Aboriginal staff.

Executive Support Officer **Steven Ross** from Yarkuwa explains how limited resources and distance do not inhibit its goals.

What is your role at Yarkuwa?

My role is an Executive Support Officer. I write all of the policies for the organisation and I engage with all State, Local and Federal Government, as well as international processes on behalf of the organisation.

What are the Yarkuwa Indigenous Knowledge Centre's key activities?

The organisation operates in two streams. Firstly there is the support service focus which provides free internet access to Indigenous people in the community. We also do a Parental and Community Engagement Program, as well as a carer's research program, so really around that service provision. The other work which I am excited about is the cultural heritage and environmental work of providing genealogical services to local traditional owners, engaging in land management processes including the removal of noxious weeds and environmental service provisions as well as cultural heritage assessments.

How does a location like Deniliquin inform the work that Yarkuwa is doing?

What it does is encourage us to really engage with regional bodies and to try and build proper partnerships and networks, so that other agencies and

organisations can support our work. I think that as the internet and other multimedia technology improves, that becomes less onerous but until then, it's really a lot of trouble with people who want to engage with us and vice versa. I think that what it also does is provide a powerful voice. There aren't many organisations like ours down here that talk on behalf of traditional owners, so in a way it is advantageous as you're a loud voice in a big region.

What is special about the location of your building?

We are in a part of town which is right near the island hatchery, which is a fairly good condition River Red Gum, not quite a forest, but an area that is connected to the forest which the local council owns. We've been using it as an education and cultural space. So in Wamba Week the kids go on tours down there with a local traditional owner and learn about native medicinal plants and other cultural sites within there. That week is really important in terms of education and reconciliation. So that is literally just behind us, it's a short walk from the building.

Does this have an inspirational effect on the work you are trying to do?

Absolutely. Yarkuwa did a project on the North Deniliquin State Forest which is across the river from the island sanctuary and really showed what can happen when you get rid of noxious weeds and when you manage land properly. There is a 400 year old scar tree in there too, so protecting those sites is really, really important. The island sanctuary is the next cab off the rank for Yarkuwa, we really need to get in there and help manage that.

What is the Yarkuwa model?

What really influenced it was in the beginning, it was a bunch of TAFE students who ran a project on genealogy and cultural connection, and from that they decided to establish the organisation to house the material and allow traditional owners to access it. So Yarkuwa started out as a locally based traditional owner run organisation, then with a very big focus on cultural activities and stemming from that is an arts focus as well. We have just received funding from the Federal Government for an arts program that will run next year, and I think that really builds on the organisation as we weren't able to access that money before. You have to build your capacity and your experience before you're able to access money.

What changes did the organisation have to make to get to that position?

Well, I think running long-running programs on the smell of an oily rag is a baptism of fire that organisations like ours really have to go through and it sorts out your sustainability. If you're able to do that, then you can be sustainable and I think getting the arts funding really exemplifies that. I think building the capacity of traditional owners to do those kinds of things and to organise very simple meetings but also big events and building the ownership while making sure that the processes you have are owned and run by the community.

And communication, learning how to communicate in different ways, because I don't think that the old ways necessarily work with how the community works now. Young people are becoming much more technology savvy and our population's not just here in Deniliquin. There are traditional owners in Melbourne and other big

centres around here, so getting the word out to those people is just as important, because we want everyone to feel involved.

What are the key achievements of Yarkuwa?

I think that getting Indigenous employment is the big one, which showcases the organisation to say we are one of the larger employers of Indigenous people in the area. Then Wamba Wamba Cultural Week which has run every year for the last seven-eight years and very successfully, has really built up a profile within the town. Then being able to lock into other projects like the Ute Muster and other big projects happening in and around Deniliquin are our big achievements.

What are Yarkuwa's plans for the future?

Well, we have this arts funding so we really want to make sure that we are spending that money appropriately. We really want to run good quality arts projects including Wamba Week and we really want to do a women's weaving project to highlight their work. We want to get them to weave a ute! It will be a gift to the town, a contribution to the Ute Muster.

There is the new building. We really want to get that up into a working gallery and a real cultural space for a town as there is not really a keeping place or an arts place like that anywhere in our region. We really want to showcase that to Deniliquin and to the rest of the country. The arts focus and the service provision focus is unique, we think. We've lobbied very hard with State and Federal governments and we just had a forest handed back to its local traditional owners down here which will hopefully become an Indigenous Protected Area.

“There aren't many organisations like ours down here that talk on behalf of traditional owners, so in a way it is advantageous as you're a loud voice in a big region.”

Discussion starters:

1. What connections can art make through keeping places and cultural centres to traditional sites in your area?

2. Should project funding be a 'baptism of fire' to prove your sustainability or are there other ways?

General Information

Name: Yarkuwa Indigenous Knowledge Centre

Location: 190 Cressy Street, Deniliquin, 2710

Phone: 03 5881 3312

Email: yarkuwa@bigpond.com

Sector Information

Type of organisation: Aboriginal Corporation registered through ORIC

Governance: Board of seven traditional owners and a membership

Funding: Government funding for community service provision

Other revenue streams: Cultural and environmental services, small grants and fund raising



Above: Alison Williams *3 Black Dogs I*, 2009. Acrylic on canvas.

Saltwater Freshwater Arts Alliance Aboriginal Corporation, Mid-North Coast

Land Councils unite through arts alliance

Saltwater Freshwater Arts Alliance (SFAA) is a peak body for Aboriginal arts and culture on the Mid North Coast. It works at a regional, state and national level to position Aboriginal art and culture as the foundation for the long term social, economic and environmental development of the Mid North Coast Aboriginal communities.

The Alliance is made up of ten Local Aboriginal Land Councils including Karuah, Forster, Purfleet Taree, Bunyah (Wauchope), Biripai (Port Macquarie), Kempsey, Thungutti (Bellbrook), Unkya (Macksville), Bowraville and Coffs Harbour; the former Department of Environment Water Heritage and the Arts (DEWHA); and the Indigenous Coordination Centre (ICC), Coffs Harbour.

Cultural facilities to date have focused on Kempsey: the Wigay Aboriginal Culture Park Enterprises and Dunghutti-Ngaku Aboriginal Art Gallery. Kempsey also services the region through arts and related educational training provided through the Djigay Centre of Excellence at TAFE: North Coast Institute and Booroongen-Djugun College, a registered training organisation. As an adjunct to the Booroongen-Djugun Aged Care facility, the College is built around respect for Aboriginal culture.

The Muurrbay Aboriginal Language and Culture Co-operative was established at Nambucca Heads in 1986. Interest in establishing keeping places and cultural centres have been identified in Coffs Harbour, Karuah and Taree.

Saltwater Freshwater Program Manager **Alison Page**, a Tharawal woman from the NSW South Coast believes building the Saltwater Freshwater brand will also support a coordinated regional strategy to Aboriginal tourism, so that experiences are not duplicated.

How was Saltwater Freshwater formed?

Arts Mid North Coast (part of the Regional Arts NSW network) received some money from the Dept of Environment, Water Heritage and the Arts in 2007 (now the Office of the Arts) to do an Aboriginal Cultural Strategy for the region.

There was a whole suite of projects that the community wanted to achieve:

- An annual cultural festival
- To look at visual arts programs and art skills development workshops
- Cultural camps for young people
- Recording of traditional and contemporary stories
- Looking at a cultural trail

On the Mid North Coast, we have 12,000 Aboriginal people and 52 per cent are 19 or younger, so a lot of youth are coming through. Another reality is only 8 per cent are over 55. In terms of cultural transfer of knowledge with so few Elders and so many youth coming through, a really coordinated approach needed to be taken. The whole question around community engagement needed to be solved as there are 11 distinct communities within this region and you couldn't really have a reference group. It's too weak to pull off all of these projects, we needed a committee to begin with and a full incorporated body.

So the alliance needed to be formalised to bring about change in the region?

Yes. The five year plan looked at incorporation where there would be representatives from each community on a Board. When we looked at representatives we thought, 'How do we get out to the broadest membership possible?' and that made us look at the Land Council network. Each Land Council has a really broad membership base, some with thousands. It's really important to say that those representatives on the Board don't necessarily make all of the decisions in regards to each project. Each project as it rolls out still needs a level of consultation that happens, but it does happen through a filter and that filter is the Land Councils.

Was it an easy process getting the Land Councils to become part of the alliance?

Well, it actually required money. They were asked to provide \$4000 each and we have 10 alliance members now, so they've been providing \$40,000 for the last three years. We are getting to the point now where we might not need that into the future, but at the moment it is really great that the Land Councils provide that level of support for us. We've used that as leverage to get Federal funding and the Office of the Arts has now given us triennial funding.

What have been the key achievements since Saltwater Freshwater was formed?

I think the incorporation is probably the biggest thing. The SFAA has a sustainability plan in place and within three years we won't need government funding for our core funding, we are looking at becoming a commercial entity.

In events, the biggest success for us has been the Saltwater Freshwater Festival. The fact that we've had 10-12,000 people attending a regional event which is nomadic is fantastic. It's actually changing the towns that it goes to and playing a big role in bringing about reconciliation. We're actually taking on commercial event management work because we have such an amazing festival team we can take on commercial events. That's part of our sustainability plan, to take on these events for a fee.

The second arm of what we do we call Cultural Programs. That's the arts and skills development workshops. We have developed our publication Saltwater Freshwater Arts from that which features 39 Aboriginal artists from the region. It's also recording stories, five stories in each of the 10 communities. We will have at least 50 stories that will be used in an iPhone application and a website so that when you visit the region, you can have site specific stories. It might help you interpret public artwork, it may be historical stories about what it was like to grow up there. These will be very place-specific stories that are going to also be a platform for tourism products. The festival will be advertised on there, the Mirabai Language Centre will be featured and the Jaaning Tree restaurant with Aboriginal chef Clayton Donovan. It really provides a place for Aboriginal tourism products to be advertised. We may end up looking at doing cultural camps or cultural awareness training, so we are certainly developing that arm of what we do and seeking philanthropic support and program grants to pay for that.

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“We really think that this part of Australia can be known for being at the forefront of contemporary Aboriginal culture. We are all about making young people aware that they can create a career in culturally based enterprises – make your own job!”

General Information

Name: Saltwater Freshwater Arts Alliance

Location: Innovation Centre, Coffs Harbour Education Campus, Hogbin Dr, Coffs Harbour, 2454

Phone: 02 6658 1315

Email: alison@saltwaterfreshwater.com.au

Website: www.saltwaterfreshwater.com.au

Sector Information

Type of organisation: Aboriginal Corporation registered through ORIC

Governance: Alliance of Land Council Board of Directors

Funding: Federal Office of the Arts, Indigenous Coordination Centre, Arts Mid North Coast

Other revenue streams:

Donations and sales, event management, National Aboriginal Design Agency



Above: Enjoying the Saltwater Freshwater Festival

The third arm of what we are doing which is really starting to take shape this year is the National Aboriginal Design Agency. That's about providing a brokering service for artists to hook up with manufacturers to have joint ventures to develop architectural projects, furniture, homewares, all sorts of things, where the artist receives a royalty for the sale of the product. The agency would take a commission for securing the royalties and helping to develop product ideas. We are looking at perhaps representing up to 50 clients within five years.

We are also developing design courses to really help train a lot of those artists, so it's not just about them receiving royalties, but they could actually move into mainstream employment in design, like fashion design, landscape design, interior design, graphic design, public art. At the moment we have 10 enrolments in the Great Lakes and 10 up in Lismore that have completed a Certificate IV in Aboriginal Design and they are loving it! There is a fabulous exchange going on between generations where stories are being taught to younger kids and the younger generation has the tech savviness you need to pull off the designing.

For us, we have a really clear plan that is all centered on the Saltwater Freshwater branding. Everything comes from the fact that we are putting ourselves on the map to compete with really high profile Aboriginal areas like the Northern Territory and the Western Desert art movement. We really think that this part of Australia can be known for being at the forefront of contemporary Aboriginal culture. We really are all about making young people aware that they can create a career in culturally

based enterprises – make your own job! Don't wait for someone to give you a job, create your own and make it culturally based. Be an artist, be a designer, be an event manager, all these sorts of things.

Seeing such a rapid change in attitude and participation of these new programs must be very rewarding.

When we got those Land Councils to come together a lot of people said to us 'That's going to be a nightmare having 10 Land Councils on a Board', but you know what? We've really found by engaging with everyone in the community is that they really believe wholeheartedly in the power of art and culture. That art and culture is at the heart of our Aboriginal identity. It's something that everyone knows a lot about and that they agree upon and agree that it is important for our kids' future. It's just part of your healthy future and wellbeing to have a strong sense of self and a strong identity. It's good for everyone.

It's grounded in such a meaningful philosophy that has come together with strong branding because when you think of branding you often think of a high-flying corporation, but branding is at the heart of Aboriginal culture. It's the story of a place and of a people, so the Saltwater Freshwater story of this place and these people is what is at the heart of the culture for this area.

North Sydney Aboriginal Heritage Office, Northbridge

Northern Suburbs Councils link to build bridges

Perceptions of Aboriginal people north of the Sydney Harbour Bridge are changing because of the commitment by eight municipal councils to the North Sydney Aboriginal Heritage Office.

The North Sydney Aboriginal Heritage Office (NSAHO) has achieved significant social, cultural and educational change collaboration between eight municipal councils, the NSW Heritage Office and the Department of Sustainability, Environment, Water, Population and Communities, it has attracted attention as a model from as far away as Darwin and the Kimberleys.

Sue Pinckham is a Biripi woman from the Hawke's Nest area on the Mid North Coast of NSW and has been the Social Planner for the Northern Suburbs since 2007.

Can you tell us about how the coordination of councils came about?

It started out as one council wanting to ensure they weren't desecrating Aboriginal sites when development was happening. They employed a man called Dave Watts who had previously worked in site conservation and management for National Parks & Wildlife (now NSW Parks & Wildlife). He is still the Manager of the NS Aboriginal Heritage Office 11 years later and through his vision, those councils are in partnership to run the NS Aboriginal Heritage Office.

What is the role of Social Planning within the North Sydney Aboriginal Heritage Office?

Social planning has really supported the heritage office/keeping place/cultural centre, this is its 11th year. I think overall, the social plan has given the Heritage Office a lifted profile, and without wanting to sound big-headed, through my work as a social planner, I have opened access to get new things up and running.

What are the key achievements of the North Sydney Aboriginal Heritage Office?

I would say that there are three key achievements.

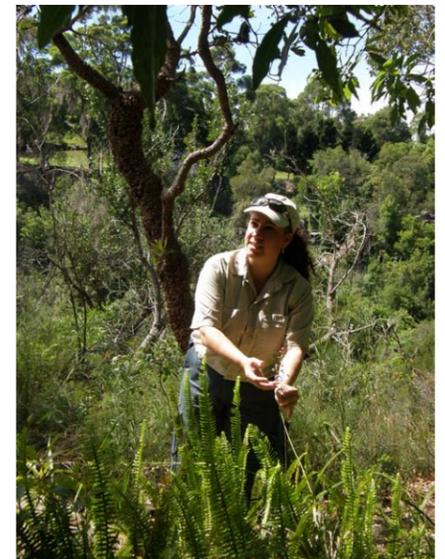
The visibility of the Aboriginal community across the Northern Sydney region has happened - they are now a visible community. They talk to each other too and that is a big, big bonus.

I think another achievement is that there is now free counseling available to the ATSI community through Relationships Australia, which set up an Aboriginal counseling service. It's called Airunga Gibelee, which are Guringai and Darug words that means "a quiet place to sit and talk". Through the social plan the NSAHO's profile has been lifted both across the State but also on a national level.

Why do you think this model has been so successful?

The eight councils that participate actually send every DA that comes into the NSAHO and they check if there are sites of cultural

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Above: Aboriginal Walk, Little Digger Track

General Information

Name: North Sydney Heritage Office
Location: 39/137-145 Sailors Bay Rd, Northbridge, 2063
Phone: 02 9949 9882
Email: info@aboriginalheritage.org
Website: www.aboriginalheritage.org

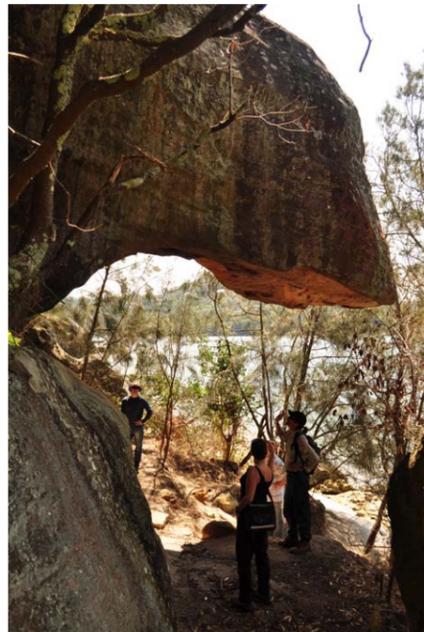
Sector Information

Type of organisation: Local Government alliance
Governance: Reports to Local Government
Funding: Local Government triennial member contributions, Department of Sustainability, Environment, Water, Population and Communities
Other revenue streams: Fee for service for cultural training and other activities

Discussion Starters:

1. Could the Land Councils or Aboriginal organisations in your area work together as an arts and cultural alliance?

2. What unique branding identity could be applied in your region?



Above: NSAHO staff training

significance on or near that property. If the NSAHO says 'yes, there is', council will not approve that development. I think that is one of the biggest successes and it has stopped the destruction of sites. The fact that they run a lot of education sessions on cultural management and heritage to town planners and cultural awareness training for children and adults, is a huge bonus as well.

Is good communication a key part of the success?

Yes, it's about communication, but it is also about commitment. I think that from the Heritage Office's perspective, they are really committed to ensuring that no sites are destroyed or desecrated and that there is somewhere that both Aboriginal and non-Aboriginal people can learn about Aboriginal culture and history. From the council's perspective, it has given them a break so when a development application (DA) comes in, there is a process that has to be followed. Sydney was the first place settled and the destruction that happened to our sites, and there are thousands of them over this region, that the councils want to protect. Again, it's commitment from local government and commitment to the NSAHO from the local government. They sign tri-annual funding agreements and they employ archeologists, geologists and they have Aboriginal Education Officers. It's a good service and it is actually the only one in the country. It has been really successful for 11 years, it grew from one worker sitting in a corridor when he first

started, then to a works depot and now there is a pretty flash office and keeping place in Northbridge.

Have others looked towards North Sydney as an example for how they could successfully collaborate with councils in their region?

Armidale Dumaresq Council engaged the HO to come and teach them how to do a similar model in their region. It hasn't progressed at the moment, but they are still talking about it. In the Kimberleys and also in Darwin, they are talking about doing similar things based on the North Sydney Aboriginal Heritage Office in Northbridge. Those places have also sent their site officers here to be trained. They are really conscientiously looking at it, because to send 20 people from Darwin to Sydney is a big investment. So it is being looked at as a model to be used nationally.

Tell me about the Cultural Awareness Training program offered through the Heritage Office.

It varies depending on the age group involved, For children, they take artifacts, tools, weapons and pictures of people weaving, fresh bush medicine, fresh spices picked in North Sydney and they run through what it's like to be an Aboriginal person in today's society, particularly in Sydney. The kids are asked to name an Aboriginal person they might know of. Over here, we are pretty lucky because there has been a lot achieved by the Reconciliation Network and they've done a lot of work in the schools.

With adults, they run them through a quiz and part of that is to make them understand how much they don't know! One of the questions is to 'name as many American Indian tribes as you can think of' and people can list dozens. Then it goes through, 'name as many African tribes as you know' and of course the next step is, 'name as many Aboriginal tribes as you know'. Sometimes, they struggle to come up with even two!

They also do site tours, and at the Heritage Office see replicas and traditional fishing methods and replicas of middens that have been cross sectioned so you can see inside them.

It must be very rewarding to see the change in attitude and the educational benefits. Can you talk about your experience with that?

Below: NSAHO office



The fact that people have realized that there is an Aboriginal community that lives over here is a huge tick in raising awareness of cultural diversity but also of the existence of Aboriginal people and that we aren't all a typical 'Northern-Terrian' Aboriginal person. That's one of the biggest things that I have noticed – a lot of the community here has fair eyes and fair skin, but they are definitely Aboriginal and they identify strongly and are still part of their tribal groups.

On a personal note, the communities in the Northern Territory that I have quite a bit of interaction with, actually acknowledging publicly that the community in Sydney overall exists. The mob up there call us 'yellow skins', so I've been lucky to work with them in different areas and they've acknowledged us in front of one of their ministers, which has been great.

“The visibility of the Aboriginal community across the Northern Sydney region has happened - they are now a visible community. They talk to each other too and that is a big, big bonus.”

Discussion starters:

- 1. Do you have a Local Government Aboriginal Liaison Officer?**
- 2. Could resource sharing across several councils work in your region?**

Lake Macquarie City Art Gallery, Booragul

Cloaked in cultural revival

The revival of traditional Aboriginal cloak making has spread across the border from Victoria into NSW with a little help from possum skins imported from New Zealand.

Victorian based Aboriginal artists Lee Darroch and Vicki Couzens along with curator Amanda Reynolds approached the Lake Macquarie Gallery to conduct workshops, as part of a Pacific Festival Cloak project.

Lake Macquarie City Art Gallery's Aboriginal Reference Group, in collaboration with the Lake Macquarie City Art Gallery and Lake Macquarie City Library hosted a series of workshops with their local Hunter Aboriginal community and schools to revive Aboriginal cultural practice. They have worked together to create their own possum skin cloak.

"More than 40 participants learnt techniques of designing, painting with ochres and using a burning tool to decorate each pelt to reflect country and identity through water stories," Gallery Director Debbie Abraham says. "The workshops were multi-generational with an emphasis on family, school groups and local knowledge."

The Aboriginal Reference Group with direction from artist Doug Archibald and project coordinator Donna Fernando, plus educators Teagan Goolmeer and Cherie Johnson, managed the community and school workshops.

"The success of the project was due to the knowledge and enthusiasm of this dedicated group of people who have now worked together over the past 10 years to promote, support and celebrate art and culture in the region," Debbie says.

Possum skins have been used by Aboriginal people across Eastern Australia for thousands of years to make cloaks, waistbands, belts, arm and headbands. Cloaks were primarily used for protection from winter conditions but also as a shelter from heat and wet weather, to carry babies, for trade and as peace and marriage offerings.

The designs and ochre decorations recorded clan moiety and the owner's journey through initiation and status. Cloaks were also made from the skins of kangaroos, wallabies and other fur bearing animals.

The *Wrapped in a Possum Skin Cloak by the Lake* exhibition has since travelled, including to the Australian Museum and includes:

- The possum skin cloak
- Nine framed pelts created by school students
- 55 drawings showing the cloak's design process
- The tools used to make and decorate the cloak
- A documentary about the cloak revival project process

An education resource kit has been produced and two travelling 'suitcases' to be used by schools, community groups and libraries. The Lake Macquarie City Library is establishing its own reference group to improve access to library collections and programs. The reference group will promote Aboriginal literature and language and develop online resources for residents and non-residents.

Information from *Wrapped in a Possum Skin Cloak by the Lake* education resource kit, available from Lake Macquarie City Art Gallery and the Australian Museum.



Left: Doug Archibald in the possum skin cloak

"The workshops were multi-generational with an emphasis on family, school groups and local knowledge."

Discussion starters:

1. Would you partner a public art gallery in your region in a cultural revival project?

2. Do your art practices adapt traditional techniques and materials? What other examples are there?

General Information

Name: Lake Macquarie City Art Gallery

Location: First Street, Booragul, 2284

Phone: 02 4695 8660

Email: Cultural Officer, Debbie Abraham dabraham@lakemac.nsw.gov.au

Website: www.lakemac.com.au

Sector Information

Type of organisation: Lake Macquarie City Art Gallery within Library Leisure and Cultural Services

Governance: Lake Macquarie City Council – Local Government

Funding: Local Government augmented by triennial funding from Arts NSW

Other revenue streams: Shop, arts workshops, venue hire, events

Other grants sources include Australia Council (community partnerships esp for Aboriginal projects), Visions of Australia Arts NSW ConnectEd



Above: Carved tree by Lawrence Leslie, artist-in-residence

Kamilaroi Keeping Place proposal at Moree Plains Gallery, Moree

From kitchen cupboards to keeping place

Highly significant and ancient Kamilaroi artefacts, weapons, tools and carved stones continue to be found. Many of these are brought to the Moree Plains Gallery (MPG) for safe keeping.

Only a small number of these objects collected can be properly housed and displayed in the gallery. There are some objects also, such as sacred carved trees, which must not be seen by women but must be preserved and kept safely to retain the Kamilaroi people's cultural heritage.

The Moree Plains Gallery's plan is to design and build a keeping place (in the form of a rotunda) in the grounds of the Moree Plains Gallery. The rotunda would contain steel, timber and glass safe-boxes for display and storage of some 200 artefacts for at least a 200-year period.

Materials for the rotunda will be donated by local manufacturing and service companies. Construction and fit-out will be by the Moree branch of the New England Institute of TAFE.

The Moree Plains Gallery has received a Cultural Heritage grant of \$8000 from the National Library of Australia for the architect's schematic design and community meetings to gain support for the project.

There have been consultations to date with the Kamilaroi Elders on the project who keenly support the keeping place proposal. Further consultations are ongoing with Moree's Aboriginal Consultative Committee, mainly comprised of distinguished and respected Kamilaroi women, to gain support.

The sacred trees (not to be publicly displayed) are in custom-made wooden

boxes. The hundreds of carved stones and stone artefacts, which continue to be brought to the gallery by members of the Aboriginal and non-Aboriginal communities, are kept under lock-and-key in every possible gallery storage space, including kitchen cupboards. For many of the recently added stones we consult with Sydney's Australian Museum curators on the origin and authenticity of objects.

Even though the gallery's recent capital works have provided additional storage space, much of the Aboriginal collection is not easily accessible or preserved to its best advantage. The keeping place will redress these problems.

A crucial side of the gallery's function and programming is the workshops used by TAFE, especially local Aboriginal students. TAFE runs classes in the workshops four days each week and freelance art teachers in Moree rent the workshops on other days and for some evening classes.

Aboriginal TAFE students have the opportunity of selling their work to tourists who visit the gallery. The gallery recently opened a small retail shop on the ground floor, predominantly for the sale of Aboriginal art. Commission on sales contributes to the gallery and its proposed keeping place.

Coinciding with the keeping place project will be the preparation and production of education kits on Kamilaroi art, culture and legacy. The Project Officer for these kits is Kylie McNamara, a young Kamilaroi woman who has worked as assistant at the gallery for the past five years. She will collaborate with Lizzie von Gavel who is the key TAFE teacher to Aboriginal students at the gallery workshops.

They intend producing booklets, oral histories and videos as information and support material for the exhibits and holdings in the keeping place and gallery collections. TAFE students and their families will have input on the education kits.

The keeping place in the Gallery gardens (at the eastern end) will be 15 square metres, of lightweight but sturdy construction and has been designed by Tamworth architect Nick Brown. The structure will be similar to Victorian bandstand rotundas and be partly exposed to the open air allowing a conceptual tie of the keeping place artefacts with the ground, trees and sky.

We are now researching other keeping places across Australia to ascertain the most appropriate storage and display techniques for Aboriginal artefacts. Such work will be increased by the yet-to-be appointed co-ordinator of the keeping place project.

Around the internal circumference of the rotunda will be waist-height steel storage boxes, some with glass tops for viewing objects. At floor level and below, the rotunda will house the carved tree collection in special storage boxes. Although the trees are not intended for general viewing, they will need to be available for special ceremonies of the Kamilaroi people. Students at the Moree campus of TAFE will have the opportunity of being involved with this unique project to preserve Kamilaroi culture.

Right: Stones, presented by Jim Boland

The gallery is still struggling to secure Federal and State funding for the keeping place however, local fundraising continues. In 2011 some \$150,000 had been secured for the building.

Importantly the Kamilaroi people themselves are actively involved in the keeping place project and the realisation of the rotunda will be a result of their efforts. The project is a shared responsibility that is aligned to the Gallery's charter of uniting all peoples through art and culture. Flowing from the project comes Aboriginal pride and European understanding.

*By Katrina Rumley
Moree Plains Gallery Director*

"The Moree Plains Gallery has received a Cultural Heritage grant of \$8000 from the National Library of Australia for the architect's schematic design and community meetings to gain support for the project."

Discussion starters:

- 1. Would your community work with a public gallery to establish a keeping place?**
- 2. Would a similar design with restricted access to some artefacts work for your community?**



Beyond the case studies

The following organisations and locations have also been identified as engaging in arts and cultural expression in NSW, though some may not be active at present:

Aboriginal Blue Mountains Walkabout	Springwood
Aliera Heritage Arts and Culture Aboriginal Corp	Wauchope
Awabakal Environmental Education Centre	Dudley, Newcastle
Boolah Dillah Art, Culture and Knowledge Centre	Buladelah
Darug Tribal Aboriginal Corporation	Blacktown
Deep Water Shark Gallery	Tinonee
Dhinawan Dreaming Cultural Co-operative	Brunswick Heads
Gadigal Information Service	Redfern
Ghinni Ghinni Aboriginal Arts and Crafts	Taree
Gunnawannabe Gallery, Café and Learning Centre	Lismore South
Guriwal Aboriginal Corp	Botany Bay
Harry Nanya Tours	Wentworth
Illaroo Farm	Cambewarra West
Illawarra Aboriginal Cultural Centre	Wollongong
Jaaning Tree Restaurant	Nambucca Heads
Jamaneé Gunya (The Budawang Aboriginal Group)	Milton
Kalico Catering	Richmond
Kari Yalla Aboriginal Artists Co-operative	Eden
Koori Communications and Training	La Perouse
Mindaribba LALC Museum	East Maitland
Minjungbal Trading Company Pty Ltd (Museum and Cultural Centre)	Tweed Head South
Mehi Murri Art Studio at Moree Plains Gallery	Moree
Murrook Cultural Centre and Djapa Bush Tucker Cafe	Williamstown, Newcastle
Muru Mittigar	Castlereagh
Mutawintji Eco Tours	Broken Hill
Muurrabay Aboriginal Language and Culture Coop	Nambucca Heads
Ngurrala Aboriginal Corporation	Yass
Orana Aboriginal Corporation	Wellington
Purple Goana	Redfern
Red Cockatoo	Blue Mountains
Red Earth Gallery (formerly Indiginart)	Dubbo
The Rocks Dreaming	The Rocks
Thulli Dreaming	Mt Druitt
Tirkandi Inaburra Culture & Development Centre	Coleambally
Tobwabba Art	Foster
Tour of the Djeebahn	Cronulla
Warrumbungle National Park Visitor Centre	Dubbo
Wigay Aboriginal Culture Park	Kempsey
Wingecarribee Shire's Aboriginal Community Centre	Wingecarribee
Guthawah Aboriginal Community Cultural Centre	Wingecarribee
Wiradjuri Wonders Tours	Tumut
Wreck Bay Aboriginal Community Council	Wreck Bay
Yarnteen	Newcastle West
Yarrawarra Aboriginal Corporation	Corindi Beach
Gunya Tourism Ltd	Sydney

In addition, the following Local Aboriginal Land Councils have been identified as either engaging in some form of artistic and cultural expression leading to establishment of premises or the desire to establish premises:

Batemans Bay LALC	Batemans Bay
Bathurst LALC	Bathurst
Bega LALC	Bega
Bodalla LALC	Bodalla
Bunyah LALC	Bunyah
Coffs Harbour LALC	Coffs Harbour
Coonabarabran LALC	Coonabarabran
Cummeragunja LALC	Cummeragunja
Darkinjung LALC	Watanobbi
Dorrigo Plateau LALC	Dorrigo Plateau
Gandagara LALC	Liverpool
Gilgandar LALC	Gilgandra
Glen Innes LALC	Glen Innes
Grafton-Ngerrie LALC	South Grafton
Gugin Gudduba LALC	Kyogle
Guyra LALC	Guyra
Jali LALC	Jali
Karuah LALC	Karuah
Mogo LALC	Mogo
Moree LALC	Moree
Murrin Bridge LALC	Murrin Bridge
Narrabri LALC	Narrabri
Narromine LALC	Narromine
Ngulingah LALC	Lismore
Nungaroo LALC	Quirindi
Onerwal LALC	Yass
Orange LALC	Orange
Red Chief LALC	Gunnedah
Tamworth LALC	Tamworth
Tharawal LALC	Picton
Ulladulla LALC	Ulladulla
Unkya LALC	Macksville
Wagga Wagga LALC	Wagga Wagga
Walhalla LALC	Walhallow via Caroonna
Wanaruah LALC	Musswellbrook
West Wyalong LALC	West Wyalong
Worimi LALC	Williamstown
Tibooburra LALC	Tibooburra

Cultural Institutions in NSW

Of the \$300 million provided by the NSW Government to support the arts in NSW in 2010/11, \$240 million is spread among the state cultural institutions: Australian Museum, Art Gallery of NSW, Powerhouse Museum, Sydney Opera House and State Library of NSW

The member for the Upper Hunter, George Souris, is the Minister for Tourism, Major Events, Hospitality and Racing and Minister for the Arts.

The Aboriginal and regional context of four of the institutions within the Arts NSW portfolio, are included here.

Australian Museum

The Australian Museum holds about 40,000 ethnographic objects and one million archaeological artefacts representing the cultures of Aboriginal and Torres Strait Islander Australians. The collections come from areas throughout Australia, but research on, and acquisition of material from NSW is a major focus.

The Museum is a recognised leader in cultural heritage issues, initiating a program of visits from Indigenous cultural leaders and active repatriation programs with Indigenous Australia. The Australian Museum has returned 52 sets of human remains to Aboriginal communities.

Providing access to the collections is a Museum priority which is achieved through exhibitions, loan programs, visits by community members and increasingly, online via the Australian Museum website. For example, *Indigenous Australians: A Portrait Gallery* is an online resource presenting short biographical sketches of Aboriginal Australians whose lives, in various ways, are reflected in the Australian Museum collections. Most

recently, the Museum, in collaboration with the Wonnarua Aboriginal Corporation, completed an online photo gallery featuring The Morrison Collection. The gallery can be viewed at www.australianmuseum.net.au/Indigenous-Objects-from-the-Hunter-Valley

At its College Street site, more than 300,000 visitors pass through the Australian Museum's permanent *Indigenous Australians* exhibition each year. The exhibition also acts as a space for temporary displays of Indigenous artworks.

The Australian Museum has an experienced Indigenous education team. Programs offered explore spirituality, cultural heritage, family, land, social justice and the future. These programs are delivered in a variety of ways including hands-on activity based teaching.

Since November 2010, the Indigenous education team has presented Indigenous Australian programs through video conferencing to over 65 NSW schools, including rural and remote communities. A further 85 NSW Schools interacted with Australian Museum content and artefacts through the Indigenous *Australian Museum in a Box*, in the past 12 months.

State Library of NSW

As well as an historic and renowned collection of books, manuscripts, artworks and photographs, the library's website has online exhibitions including works of early Aboriginal artists Mickey of Ulladulla and Tommy McCrae, vocabularies, Aboriginal portraits and the Abo Call newspaper. There is also an online guide to researching family history with lists of specific reference books and other sources.

The State Library most recent exhibition was *Carved Trees: Aboriginal Cultures of Western NSW*. The exhibition contains images of carved trees collected by Clifton Cappie Towle before his death in 1946.

The State Library of NSW has employed two Aboriginal Librarians, Ronald Briggs (Gamilaroi) and Melissa Jackson (Bundjalung) since 1991.

"It's our job to connect Aboriginal people with information and resources from the Library's collections that are about them," Ronald Briggs says. "Our Carved Trees exhibition gave us the opportunity to get out and engage with communities in a different way. It's been seen as an important way to educate the broader community about Aboriginal cultures in NSW."

"We sought input and advice from the relevant land councils and put the word out about the exhibition as widely as we could, long before the official launch. We're indebted especially to Baradine, Condobolin and Colerenebri LALCs for their support and interest in sharing their cultural heritage."

NSW Public Library Network

The NSW Public Library Network, which comprises 374 libraries (99 central libraries plus 275 branch

libraries) and 22 mobile libraries, provides library and information services to local communities across metropolitan and rural NSW.

In 2009/10 the State Library assisted local government to promote, provide and maintain public libraries through providing \$25.528m in grants and subsidies. The library also provided consultancy services, assisting with strategic planning, library building advice and professional development; visiting 127 libraries across rural and metropolitan NSW, 30 per cent of which had not been visited in the previous three years.

Legal Information Access Centre

In May 2010 the State Library celebrated 20 years of services and external funding for the Legal Information Access Centre (LIAC). LIAC provides access to legal information for the community across NSW and is jointly funded by the Library and the Public Purpose Fund. Since 1990, LIAC has grown from a single service in the State Library to a statewide service including:

- a specialist legal information centre based in the State Reference Library
- Find Legal Answers service in NSW public libraries
- Find Legal Answers website www.legalanswers.sl.nsw.gov.au
- Hot Topics: Legal issues in plain language series published in print and online

During 2009/10, LIAC's State Library service answered 12,738 inquiries from across NSW.

"The cultural institutions are the leaders of arts and culture in NSW, in terms of participation (4.6 million people visited in 2009/10), equity of access (loans, travelling exhibitions, digital content), promoting artistic excellence (collections, exhibitions, performances, loans, awards and prizes) and sector development (fellowships and grants, mentoring and internships, programming and engagement)."
Arts NSW website

General Information

Name: State Library of NSW
Location: Macquarie Street, Sydney, 2000
Phone: 02 9273 1414
Email: library@sl.nsw.gov.au
Website: www.sl.nsw.gov.au

Sector Information

Type of organisation: Public owned institution
Governance: Library Council of NSW, nominated by the Minister for the Arts and appointed by State Government for three years, may be reappointed. Library Council objectives are defined in section 4A of the *Library Act 1939*.
Funding: \$82.9m in grants and contributions in 2009/10
Other revenue streams: \$1.6m in 2009/10
Volunteers: Contributed 12,400 hours in 2009/10

General Information

Name: Art Gallery of NSW
Location: Art Gallery Road, The Domain, Sydney, 2000
Phone: 02 9225 1700
Email: artmail@ag.nsw.gov.au
Website: www.artgallery.nsw.gov.au

Sector Information

Type of organisation: Public owned institution

Governance: Trust, nominated by the Minister and constituted under Part 2 (sections 5–10) of the *Art Gallery of New South Wales Act 1980*. Section 6 stipulates that: 'the Trust shall consist of 11 trustees who shall be appointed by the NSW Governor on the recommendation of the Minister for the Arts and at least two of whom shall be knowledgeable and experienced in the visual arts'. Trustees are appointed for a term not exceeding three years and may be re-appointed following the expiry of the appointed term. Trustees do not receive any remuneration for their board activities

Funding: \$21.9m from NSW Government in 2009/10. The NSW government's recurrent contribution comprised 36 per cent of operating revenues in 2009–10. Plus another \$15.5m of capital funding in 2009/10

Other revenue streams: \$22.8m from exhibitions, visitor services and benefaction (includes other grants and miscellaneous contributions) in 2009/10. Corporate Sponsors include ANZ, Delta Electricity, Ernst & Young, ING, J.P. Morgan, Macquarie, Optus, UBS, Clayton UTZ, Freehills, HSBS, Hulsborch, Hyperion Asset Management, Optimal Fund Management, Porter's Original Paints, Sofitel Sydney Wentworth, Avant Card, JCDecaux, *The Sydney Morning Herald*, City of Sydney and Qantas Airways

Volunteers: At the end of June 2010, there were 96 volunteer guides available to take tours of the gallery's collection and temporary exhibitions. A total of 4585 tours were conducted by the guides in 2009/10.

Art Gallery of NSW

Representing artists from communities across Australia, the Art Gallery of NSW's collection of Aboriginal and Torres Strait Islander (ATSI) art celebrates Indigenous Australia's enduring cultural heritage and its myriad contemporary expressions. The earliest work in the collection, by Tommy McRae, dates back to the late 19th century.

The Yiribana Gallery features a changing exhibition of works from the gallery's collection of ATSI art. Yiribana means 'this way' in the language of the Eora people and acknowledges the location of the gallery on Cadigal land. The ATSI art collection, exhibition, public and education programs also embrace the local and wider NSW cultural context. Works by NSW Aboriginal artists are a key area of acquisitions and are continually featured. ATSI exhibitions are supported by a range of catalogues, collection notes and education kits. Exhibitions include *La Per: an Aboriginal sea side story* in 2010, *Half light: portraits from black Australia* in 2009 and *Boomalli: 20 years on* in 2007

Two members of NSW communities are employed on a permanent full-time basis and a number of artists and arts workers, artists and community representatives are regularly employed to deliver a range of education and public programs. Furthermore, the gallery is committed to the professional development of the arts sector and has successfully delivered a number of Indigenous programs for emerging curators, school groups and educators. An education kit exclusively focusing on the work of NSW Aboriginal artists is currently in development.

In 2011 four young emerging Indigenous arts workers from NSW were awarded the inaugural Community Arts Mentorship Program consisting of a two-week fully funded residency program at the Gallery, specifically tailored to address

professional development needs. Each participant is then supported to develop and deliver a community-based project in their region. The program is designed to help increase the number of NSW Indigenous Australians in visual arts professional roles, to develop the next generation of Indigenous arts field leaders, with networking and community development central to the program.

Djamu - Program for Indigenous Art Education

These programs were developed in consultation with the Sydney Region Aboriginal Education Unit, local schools and educators, artists and Elders in the community to develop and deliver the programs.

Djamu: Junior

Eighteen Indigenous students in years 5 and 6 from schools in the Sydney LGA attended an art education program, one day per week for three weeks. The program included meeting a key Indigenous artist represented in the Gallery's collection and participating in an artmaking workshop led by the artist. The program was very successful, with anecdotal evidence that there was a corresponding improvement in attendance, behaviour and attitude to school observed in participating students.

Djamu: Senior

Six year 10-12 Indigenous senior Visual Arts students participated in the Djamu: Senior program over six days in Nov 2010 and Feb 2011. This program was designed to introduce students to the range of vocational pathways in the arts, an area in which Indigenous people are currently under represented in a professional capacity, as well as provide professional development opportunities for the Gallery's Indigenous education staff. Students became familiar with the Gallery's collections, spaces and history and with staff of the ATSI Art Department. They developed knowledge of Indigenous art practices and of a range of other art movements. They participated in educational

sessions such as artist led artmaking workshops, visits to specialised areas of the Gallery such as Conservation and the Prints and Drawings Study Room, observed exhibition installation and met artists, curators, conservators and other staff. Offsite experiences included visits to artist studios, other museums, galleries and cultural sites.

Aboriginal Artist in Residence Research Program

In 2010 the inaugural Aboriginal Artist in Residence Research Program was successfully run during July. Artists Alfred Lalara and Alice Durilla from Groote Eylandt, as well as Elder Jabani Lalara and Art Centre Co-ordinator, Vianetta Chapman participated in the Residency Program, run in partnership with ArtSpace in Woolloomooloo. During the residency, artists researched and engaged with the Gallery's collection and that of other relevant Sydney institutions, met curators and artists and were introduced to the local Sydney art industry. They received tailored professional development training and had the opportunity to develop networks. The artists also participated in a range of programs, including floor talks, children's workshops, demonstrations, lectures and school talks.

This program aims to benefit community based artists, who will share their experience and knowledge, further strengthening the Gallery's relationships with the community for future engagements.

Kamilaroi artist Elaine Russell from Sydney and Tasmanian artist Vicki West are currently participating in 2011 Aboriginal Artist in Residence Research Program.

Information courtesy of Jonathan Jones, Co-ordinator Aboriginal Programs, Art Gallery of New South Wales and the Art Gallery of NSW Annual report 2009/10.

Powerhouse Museum

The Powerhouse Museum's collection spans history, science, technology, design, industry, decorative arts, music, transport and space exploration. It is home to the material heritage and stories of Australian culture, history and lifestyle. There is estimated to be more than 500,000 separate items in the Museum's collection.

The museum conceives exhibitions and programs around the primary theme of 'human ingenuity', ideas and technologies that have changed the world, and the stories of the people who create and inspire them.

The Museum of Applied Arts and Sciences as it was once known, incorporates Powerhouse Museum, Sydney Observatory, Powerhouse Discovery Centre at Castle Hill and the NSW Migration Heritage Centre. The Powerhouse's regional programs and services assist individuals and organisations working with cultural heritage of NSW, including Indigenous movable heritage and cultural beliefs and practices.

The Powerhouse Museum supports regional communities through internships and training for volunteer and paid staff working with cultural heritage projects. The Museum also assists communities with professional advice on cultural facilities development (specifically exhibition spaces and collection storage), collection management (including conservation, registration, curatorial), exhibition development, digital story telling, web and new media projects.

The museum has a Curator of Koori History and Culture but historically its Indigenous collection has been drawn from across Australia.

General Information

Name: Powerhouse Museum
Location: 500 Harris Street, Ultimo, Sydney, 2000
Phone: 02 9217 0111
Email: www.powerhousemuseum.com/contact/general_enquiry.php
Website: www.powerhousemuseum.com

Sector Information

Type of organisation: Public owned institution

Governance: Board of Trustees, under the *Museum of Applied Arts and Sciences Act 1945* (MAAS Act). Aspects of the Museum's management and governance are also covered under the *Museum of Applied Arts and Sciences Regulation 2007*. Under the provisions of the Act, the nine Trustees of the Museum are appointed by the Governor, on the recommendation of the Minister, for a term of up to three years, and may serve for a maximum of three full terms.

Funding: Recurrent funding of \$28.31m; Capital funding of \$3.87m in 2009/10

Other revenue streams: sales of goods and services \$4.76m; other grants and donations \$2.733m in 2009-10

Volunteers: 297 volunteers contributed 32,105 hours in 2009/10

NSW Government Departments

NSW Department of Trade and Investment, Regional Infrastructure and Services

The Department delivers tailored support to Aboriginal businesses in NSW to ensure their long-term sustainability and to assist them move beyond challenging times in the business cycle.

The Department offers a variety of assistance under the Aboriginal Business Development Program which is delivered through a network of experienced Aboriginal Business Development Staff. The Program offers services to promote and support the development and growth of Aboriginal businesses in NSW. Assistance is available for the following:

- Access to professional business guidance within the Department
- Access to specialised business advice from external business consultants
- Financial assistance to support Aboriginal businesses develop growth plans, get over a business hurdle and participate in industry trade shows

www.aboriginalbiz.nsw.gov.au

Arts NSW

Arts NSW recognises that investing in the Aboriginal arts and cultural sectors triggers growth in socio-economic terms. NSW has a long history of being the launching pad for a broader national platform for Aboriginal arts through locally developed theatre, dance, music, screen production and visual arts.

In October 2010 Arts NSW released the NSW Aboriginal Arts and Cultural Strategy (AAC Strategy). The Strategy

is a whole-of-government approach to improving support for the Aboriginal arts and culture. It provides a framework for State Government agencies to foster a vibrant Aboriginal arts and cultural sector.

Investing in career pathways for the Aboriginal arts and cultural sector provides sustainable improvements to the lives of Aboriginal people, as is developing leadership capacity for Aboriginal people across all levels of the arts and cultural sectors. Increasing the potential for inspiring and effective leaders within the Aboriginal arts and cultural sector will make a positive difference to the lives of Aboriginal Australians, their communities and the wider arts and cultural sector in Australia

The AAC Strategy will achieve these aims through four directions:

- Artists:** Increasing participation of Aboriginal people in arts and cultural activity.
- Visibility:** Recognition and appreciation of NSW Aboriginal arts and cultural practice.
- Community:** Working with agencies across government and communities to contribute to Closing the Gap for Aboriginal people.
- Jobs:** Increasing jobs and enterprises with the creative industries.

Arts NSW's 2011 Arts Funding Program has allocated \$1.2m plus for more than 30 Aboriginal arts and cultural projects and programs. Specific programs and projects include:

- Program funding to the Aboriginal Cultural Centre and Keeping Place at Armidale

- Capital funding to Muru Mittaggar Ltd for a museum and traditional knowledge centre
- Support for a Community Engagement Officer's position within the Saltwater Freshwater Alliance, working with Aboriginal communities on the Mid North Coast to deliver cultural workshops, arts projects and the annual Saltwater Freshwater Festival
- Support for mentorships, arts laboratories and incubators such as creative development and production of six Indigenous emerging artists to create a new work at PACT Centre for Emerging Artists
- Support to Goulburn Regional Art Gallery to engage high-profile NSW Aboriginal artists to conduct one-day art and culture workshops with Aboriginal inmates of the Goulburn Correctional Centre, culminating in an exhibition at Goulburn Regional Art Gallery
- Support to Arts Out West for the creation and presentation of the Central West Aboriginal Arts event, showcasing the work of Aboriginal artists, dancers and filmmakers from across the Central West region.
- Bangarra Dance Theatre receives funding from Arts NSW's Major Performing Arts Fund.

Western Sydney is one of the largest population centres of Aboriginal people in Australia. Strategic funding in Western Sydney complements the existing development of the Aboriginal visual arts and craft sector in this region.

www.artsnsw.gov.au

Office of Aboriginal Affairs NSW

Aboriginal Affairs NSW, part of the NSW Communities and Education Department, administers the *Aboriginal Land Rights Act 1983*, providing accurate, timely and comprehensive input into government policy development.

Its vision is to see Aboriginal people exercise and pursue their right and capacity to determine their political, economic, social and cultural development as the first people of NSW.

The role of Aboriginal Affairs is to advance the wellbeing of the Aboriginal people of NSW by:

- Promoting social justice and the United Nations Declaration of the Rights of Indigenous Peoples
- Cultivating strong partnerships with Aboriginal communities, organisations and advocates
- Creating greater Aboriginal economic participation and wealth generation
- Driving Aboriginal involvement in policy development and service delivery
- Monitoring and evaluating government policies and programs to ensure they are meeting the needs and aspirations of Aboriginal people in Closing the Gap on Aboriginal disadvantage in NSW
- Promoting positive images of Aboriginal people and communities by supporting positive Aboriginal role models, leadership opportunities and inclusive community governance models.

www.daansw.gov.au

Office of Environment and Heritage, Department of Premier and Cabinet

The Office of Environment and Heritage (OEH) formerly known as the Department of Environment, Climate Change and Water (DECCW) is a division of the NSW Department of Premier and Cabinet. OEH was formed in April this year following the election of the new State Government. This saw most of the functions of DECCW transferred to the new Office of Environment and Heritage (OEH). The Heritage Office from the Department of Planning was also moved into OEH. OEH regulates industry, protects and conserves the NSW environment, manages national parks and reserves and protects the natural, cultural and built heritage in NSW. It develops and leads policy and reform in sustainability, biodiversity and native vegetation, coastal protection and Aboriginal cultural heritage.

OEH has responsibility for repatriation of artefacts and skeletal remains, increasing the capacity of Aboriginal communities to look after Country, and conducts projects in cultural research, education and interpretation of culture and heritage.

OEH is arguably the largest and most diverse organisation in the state involved in employment and training of Aboriginal people in cultural heritage and related areas.

OEH manages more than 800 NSW parks and reserves, representing 6.8 million hectares of national parks and reserves, almost nine per cent of NSW, six marine parks covering more than 345,100 hectares of NSW waters, and 12 aquatic reserve parks covering about 34 per cent of NSW waters for conservation, education and public

enjoyment. The 2009 NSW State of the Environment report notes a five-fold increase in the percentage of land protected for Aboriginal cultural values to more than 2.3 million hectares during the preceding three years.

The organisation also provides staff, services and other support to the Royal Botanic Gardens and Domain Trust, the NSW Environmental Trust and the Lord Howe Island Board.

OEH works with communities to identify important places and objects and provides guidance in looking after heritage items.

OEH supports the Premier, the Minister for the Environment and the Minister for Heritage in performing their executive and statutory functions.

Country, Culture and Heritage Division

The Country, Culture and Heritage Division guides and directs OEH's approach to identifying, understanding and conserving Aboriginal cultural heritage. The Division also directs and manages the Aboriginal Affairs portfolio on behalf of the agency. Broadly, the Country, Culture and Heritage Division has the following functions:

- Works with Aboriginal communities, private and public landowners, local councils and Catchment Management Authorities to protect and conserve Aboriginal cultural heritage
- Leads the development of strategic policies, strategies and programs that support the involvement of Aboriginal people in the management of their

- traditional lands, waters and natural resources (Country)
- Undertakes research and disseminates the findings to improve the understanding of nature and distribution of cultural heritage across the landscape
- Manages OEH's Aboriginal Cultural Heritage Information System (AHIMS) and provides cultural heritage information services to the NSW public.
- Leads the development of methodologies, standards and priorities for regional Aboriginal heritage assessments
- Provides technical services for the conservation of cultural heritage within parks, reserves and botanic gardens. Coordinates key OEH-wide cultural heritage programs
- Supports all areas of OEH in building relationships with and providing services to Aboriginal communities across NSW
- Coordinates OEH's responsibilities under the *NSW Aboriginal Affairs Plan: Two Ways Together* and related State Plan priorities.
- Provides administrative support to the statutory Aboriginal Cultural Heritage Advisory Committee.

Corporate Plan approach, values and goals

In its 2010 Corporate Plan Update, OEH recognises the rights and status of Aboriginal people in its core values as:

“We respect the unique rights and status of Aboriginal people based on their prior and continuing occupation of the land and waters of NSW, including the right to self-determination in economic, social and cultural development. We also acknowledge the importance of

Connection to Country for community wellbeing.”

Additionally the Corporate Plan Update approach says:

“We respect Aboriginal culture, both traditional and contemporary, and the special relationship that Aboriginal people have with Country. We seek to incorporate their knowledge, insights and values into our efforts to conserve and protect the environment.”

To this end, the Corporate Plan goals are to:

“Increase Aboriginal people's participation in land, water and natural resource management and conservation with the objective that historic heritage in parks and gardens is managed for the conservation and presentation of cultural values; Aboriginal people are supported in the practice, promotion and renewal of their cultures; Aboriginal community capacity to manage Country is increased.”

Aboriginal employment and training

OEH 2010 graduate program intake consisted of 18 graduates, including two Aboriginal graduates. In 2009–10, the agency employed ten Aboriginal Cadet Rangers, one Aboriginal Cadet Project Officer, and one Aboriginal Cadet Policy Officer. Two cadets successfully completed their cadetships during 2009/10, and were appointed to permanent positions. Nine Aboriginal Trainee Field Officers and one Aboriginal Trainee Interpretive Assistant were employed.

Strengthening communities through Aboriginal Places in NSW

OEH protects objects and places of cultural significance to Aboriginal peoples. To date, 72 Aboriginal Places have been declared across NSW including:

- Cubawee Aboriginal Place, west of Lismore. 'Cubawee' means 'a place of full and plenty' in the Bundjalung language. Cubawee Aboriginal Reserve, was a self-managed Aboriginal settlement from the 1930s to the 1960s.
- Terry Hie Hie Corroboree Ground and Grinding Grooves Aboriginal Place is a place of special significance to Aboriginal people because it is linked with the site of the historic Terry Hie Hie Aboriginal settlement.
- Dandry Gorge Aboriginal Place, in north-west NSW, holds a wide range of culturally valued sites and provides a link between Aboriginal people and culture today and in the past.
- Lambie Gorge, located on Ngarigo Country in Cooma, is significant because it includes Bagal or totemic figures embodied in the landscape associated with the snake, frog and turtle story. It also possesses evidence of being a traditional camping area as indicated by the presence of artefact scatters.

Aboriginal Heritage Information Management System

The Aboriginal Heritage Information Management System (AHIMS) contains 64,000 Aboriginal sites recorded during the past 40 years in NSW. Records are constantly updated so that OEH, other government departments, Aboriginal communities, developers, archeologists and other specialists can rely on AHIMS for accurate data about Aboriginal cultural heritage sites and objects in NSW.

OEH also works with other agencies and Aboriginal communities to ensure their participation in accurately recording information in AHIMS and is

assisting local Aboriginal land councils to set up GIS systems to view their site information in an interactive way.

Aboriginal Park Partnerships Program

In 2008/09, OEH established a four-year Aboriginal Park Partnerships Program to support partnerships between OEH and Aboriginal communities for park management, education and interpretation, and to support Aboriginal people's access to and use of parks for cultural activities.

Projects funded under the program included:

- Seven Aboriginal guides receiving training in Certificate I in Tourism or Aboriginal guiding
- Eight members of the Karuah Aboriginal community completing a Certificate 2 CALM TAFE accredited course through working as a 'green team'
- Work with the Brungle/Tumut Aboriginal community to develop an oral and written history of the community, and continued training and mentoring of Aboriginal people in delivering cultural tours
- Recruitment and training for Stage 2 of the Towra Team Project, which has led to the employment of 12 casual Field Officers and two casual Discovery Guides, who have gained a driver's licence and developed cultural heritage and land management skills in partnership with the Guriwal Aboriginal Corporation and the La Perouse Land Council
- Development of a draft co-management agreement for Koonadan Historic Site in Leeton, including 'Back to Country' days, workshops, and a site master plan
- Cultural heritage surveys on Woggon Nature Reserve, involving 15 Aboriginal community members and support from the Condobolin Local Aboriginal Land Council, which has

identified items and a site of cultural significance

- A project management trial, in which an Aboriginal Cadet Project Manager is employed and mentored by project management consultants, and is helping to develop business plans for projects in the Blue Mountains and western Sydney.

Formal joint management options include:

During 2009/10, two new joint management agreements between OEH and Aboriginal peoples were created: at Yarriabini National Park with the Dunghutti and Gumbaynggirr peoples and at Gaagal Wanggan (South Beach) National Park with the Gumbaynggirr people who wish to see the land conserved for and used by the public.

Aboriginal people have already had significant involvement in managing the Yarriabini National Park, including creating the sculpture at the Pines picnic area, advising during redevelopment of the picnic area and Yarriabini Lookout, and advising on bush foods and Aboriginal heritage management.

There are now 18 formal joint management arrangements with Aboriginal communities in place covering 111 areas across more than 1.5 million hectares (or 23 per cent) of the reserve system.

Research into Aboriginal cultural heritage

OEH researches Aboriginal culture and heritage to more effectively work with Aboriginal communities to protect and manage their heritage.

Aboriginal Women's Fishing in NSW: Historical documents was completed in 2009/10. A thematic history of Aboriginal women's fishing practices was produced for general readership, and an extended annotated

bibliography was produced for those wanting to explore the subject in more detail.

Both documents are available from www.environment.nsw.gov.au/nswcultureheritage/fishing.htm

Aboriginal Wellbeing was also produced in 2009/10, and includes interviews with Aboriginal people who participated in 11 publications produced since 2003 on NSW Aboriginal women's and men's heritage

www.environment.nsw.gov.au/chpublications

The participants have subsequently been invited to speak about their experiences of participating in the production of the publications and to reflect on how this experience affected their wellbeing. These reflections will be presented in *Aboriginal Men's and Women's Heritage: Wellbeing*.

Supporting the practice of Aboriginal culture and heritage

Each year, OEH develops teaching and training resources and conducts training for communities, staff, other agencies and the public in the care and management of Aboriginal cultural heritage. OEH's Aboriginal Heritage Conservation Officers, located across NSW, work in close partnerships with local Aboriginal communities and conservation specialists to protect, conserve and manage Aboriginal cultural sites and objects, such as rock art, traditional burials and scarred trees. During 2009/10, this work included:

- Activities in 2009/10 included:
 - *The Dreaming Tracks Project*, which recorded traditional walking routes that Aboriginal people used to access the Hunter Valley, and revisited significant sites recorded in earlier surveys from the 1970s and 1980s.
 - Producing the *Cultural Connections*

to *Wahlubal Country* in the Bundjalung Nation CD-ROM Interactive Education Support Kit, to support primary school curriculum-based learning about Aboriginal connections to the local natural environment, native plants and animals, and science and technology

- Training in Aboriginal site awareness and Aboriginal culture and heritage management through the Riverina Institute of TAFE as part of private native forestry courses, to assist private land holders, machine operators, forest contractors and crews working on private property to better understand and manage cultural sites and artefacts
- *The Aboriginal Cultural Heritage Teachers Kit*, a resource to help teachers conduct lessons about traditional and contemporary Aboriginal culture and heritage
- *Our Country, Our Water*, a resource for Aboriginal communities about water management in NSW
- Aboriginal site awareness training sessions, which aim to improve participants' understanding of Aboriginal cultural heritage site values, OEH's responsibilities and procedures, and the legislation that applies to cultural heritage and its management.

OEH also develops policies and strategies to help staff meet their culture and heritage responsibilities. In 2009/10, activities included finalising the Aboriginal Languages Policy which implements the NSW Government's Aboriginal Languages Strategic Plan and guides OEH staff in the use of Aboriginal languages in publications, interpretive materials, signage and tours

www.environment.nsw.gov.au/nswcultureheritage/aboriginalangspolicy.htm

Aboriginal Discovery program

Through the Aboriginal Discovery program OEH works with local Aboriginal communities to encourage the broader community to learn more

about local Aboriginal culture and heritage through walks, talks, tours and school programs.

More than 5500 participants joined programs led by Blue Mountains Aboriginal Discovery Guides in 09-10. Discovery Programs at Tumut have grown during the past four years to deliver to more than 5000 participants each year, with a major focus on Aboriginal Discovery.

Since early 2009, this Discovery program, in conjunction with landscape photographer Murray van der Veer, has run a regular three-day photographic workshop which is available to all new and experienced photographers.

www.discoveryphoto.org/dpj/

A photographic exhibition entitled *Discovering Country* held at the Rocks in Sydney showcased works from the workshop. Proceeds from the exhibition are contributing towards further training and employment opportunities for Aboriginal people in the Snowy Mountains and Tumut regions.

The Aboriginal Discovery Program is offering an Aboriginal Tour Guide Training and Mentoring Program, which is increasing opportunities for Aboriginal people to work with OEH to develop their careers through accredited training and traditional learning.

Discovery for Schools

This program supports nine casual Discovery Rangers, including a part-time Aboriginal Discovery Ranger and a casual Aboriginal Discovery Ranger. Across the Sydney area, 364 programs were delivered to 12,364 students. In northern NSW, over 300 programs were delivered to more than 25,000 students, focusing on Aboriginal culture, cane toads, and living with wildlife.

Aboriginal rock art conservation and management

OEH works with Aboriginal communities to protect and conserve important rock art sites and during 2009/10 this included work near Cobar, Jervis Bay National Park, at Como and the Dharawal Nature Reserve in Sydney's south. At The Basin, in Ku-ring-gai Chase National Park. OEH Aboriginal field officers, with the Metropolitan Land Council, highlighted engravings, removed vegetation and installed new interpretive signs.

Culture camps

Culture camps support and enhance Aboriginal connections to Country through intergenerational learning, the practice of custodial responsibilities and the continuation of valued traditions. Camps conducted with OEH support during 2009/10 included:

- *The Living Country Culture Camp* at the Jenolan Karst Conservation Reserve where representatives from the six Aboriginal language groups of the Greater Blue Mountains World Heritage Area (Darkinjung, Darug, Dharawal, Gundungurra, Wanaruah and Wiradjuri), along with staff from OEH and the Jenolan Caves Trust, took part in workshops, art, dance, storytelling, bushwalking, boomerang throwing, swimming and visiting the Jenolan Caves
- *The 31st Eden cultural Camp* with the La Perouse Men's Elders Group
- a women's cultural camp at Saltwater National Park involving Aboriginal women from the Taree community
- A culture camp on the south coast for the Shoalhaven community to promote and educate male Koori youth on men's health issues, with health professionals, service providers and community members attending
- A culture camp in Yarriabini National Park on the north coast in March 2010 for the Dhungutti and Gumbaynggirr community to celebrate the signing of a memorandum of understanding between OEH and local Aboriginal communities.

The Aboriginal Cultural Heritage Advisory Committee is established under the *National Parks and Wildlife Act 1974*, and consists of nominees from the NSW Aboriginal Land Council and Aboriginal Elders groups, as well as registered native title claimants and Aboriginal owners. It advises the Minister for Climate Change and the Environment and the Director General of OEH on matters relating to the identification, assessment and management of Aboriginal cultural heritage in NSW.

Other joint projects with Aboriginal communities

In 2009/10, OEH concluded the three-year funding and management agreement with NTSCorp, who implemented the Gomerai Project in north-west NSW. Participants found the most significant benefits of such work were an enhanced sense of community, developing their leadership skills, access to Country, facilitating their ability to care for Country and strengthening their cultural identity. OEH supported the Regional Partnership Agreement, which was signed in 2009-10 in Coffs Harbour between the Australian and NSW governments, the Many Rivers Training Enterprise and Employment Aboriginal Corporation, the NSW Aboriginal Land Council and representatives from industry and non-government organisations. The agreement aims to address Indigenous unemployment in the Many Rivers region, by increasing Aboriginal employment in the climate change, environment and conservation job markets.

OEH's Tumut parks office organised an adventure kids camp for Aboriginal youth as the first stage of a two-year project. It is hoped that the second stage will see OEH employing a trainee Adventure Guide in partnership with local adventure tourism providers. OEH's Narrabri parks office continued to develop partnerships through existing joint management arrangements. Programs established in

2009/10 included:

- The employment of 12 Aboriginal people with OEH
- The *Sculptures in the Scrub* project at Dandry Gorge in the Pilliga
- Aboriginal site training and surveys
- Site conservation works
- Exploration of the cave complex at Kelvin Aboriginal Area near Gunnedah.
- Bomaderry Creek Regional Park near Nowra gained new visitor facilities and interpretation works following a volunteer project organised by OEH with Aboriginal students from Shoalhaven High School to create and install two mosaic artworks interpreting the significance of Bomaderry Creek to the local Aboriginal community.

The Botany Bay initiatives

During 2009/10, as part of the launch of the Meeting Place Project, the dual naming of Kamay Botany Bay National Park took place. *First Encounters* is the title of a long-running exhibition at the Kamay Botany Bay Visitor Centre art gallery. The exhibition is the result of a partnership between OEH, the Boolarng Nangamai Aboriginal Art and Culture Studio and the Australian Society of Marine Artists. The current Aboriginal display is a private collection on loan from a local Aboriginal Elder.

Muttonbird Island arts project

In June 2010, the Federal Government announced the successful grant recipients for the second round of the Jobs Fund. One successful grant was for the redevelopment of the entrance to Muttonbird Island Nature Reserve in Coffs Harbour.

A grant of \$320,000 will develop an interpretive arts project that includes an outdoor education and performance space, information on the cultural and natural values of the nature reserve, employment of Aboriginal artists, and training and employment of Aboriginal Discovery Rangers to run cultural tours of the nature reserve and surrounding reserves, including

Solitary Islands Marine Park.

The island is important to the local Gumbaynggirr people and is the site of a nesting colony of shearwaters. The project is an important outcome for the local Aboriginal community of Coffs Harbour, with both Elders and young people involved. The area is an important tourism drawcard for Coffs Harbour, with over 150,000 visitors per year.

The public art project is a collaboration between Arts Mid North Coast (who received the grant), Coffs Harbour City Council, the local Aboriginal Elders Group (Garlamirra Guyuu Girwraa) and OEH.

Creating new opportunities at Sea Acres Rainforest Nature Reserve

The Yun Yi Barragay – Walk With Me program is a partnership project with the local Aboriginal community to develop and market educational and interpretive experiences in Sea Acres Nature Reserve. Three new visitor and educational experiences were created in 2009/10: *Bush Tucker Tours*, *Schools Education Program* and *Coastal Walk*. These are being piloted with targeted groups and schools. The program employs four casual Aboriginal interpretive guides.

Aboriginal heritage and culture identified and preserved in wetlands

The NSW Rivers Environmental Restoration Program aims to arrest the decline of wetlands in the Lower Murrumbidgee and Lachlan River systems. *The Recording of Aboriginal Use and Values* project, which concluded in 2009–10, has documented Aboriginal cultural values around the wetlands, and aims to increase Aboriginal people's access to, and use of, the wetlands, their waters and their resources.

The project engaged more than 60 Aboriginal community members from Lake Cargelligo, Griffith, Ivanhoe, Hay, Balranald and Robinvale, and trained Aboriginal people in historical research, tracing family history, oral

history recording, archaeological site identification and use of technical tools to record Aboriginal sites. The project: resulted in 517 new records relating to Aboriginal people's association with, and connection to, the wetlands, as well as information relating to Aboriginal people's involvement in natural resource management and views on water management and regulation:

- Included archaeological research and predictive modelling that recorded over 1200 new Aboriginal sites
- Produced 13 Aboriginal oral histories and five non-Aboriginal oral histories containing information on people, places and events
- Identified a range of socioeconomic development opportunities for Aboriginal people in natural and cultural resource management
- Led to two formal access and use agreements between private land holders and Aboriginal community organisations to allow Aboriginal people access to certain lands for cultural purposes and to use wetland resources sustainably
- Gave effect to the Murrumbidgee Cultural Water Allocation, which is part of the Murrumbidgee Water Sharing Plan.

Repatriation and reburial

The NSW Repatriation Program facilitates the return of Aboriginal ancestral remains, Aboriginal cultural property, knowledge and information that originate from NSW, and that are currently held in Australian museums and collecting institutions, to Aboriginal communities. Repatriations are carried out under an agreed NSW Repatriation Framework and Program. OEH also coordinates the return of ancestral remains and cultural material held in OEH collections under the *National Parks and Wildlife Act 1974*. In 2009/10, OEH returned 65 sets of remains or collections and assisted with the return of an additional four remains and collections held by museums and universities, to Aboriginal communities. There have

been more than 70 repatriations as part of the program in the past three years.

During 2009/10, OEH also developed a Collections Care and Control Strategy to ensure the proper safe keeping and management of Aboriginal objects in OEH's possession before they are repatriated to communities. The strategy has resulted in a comprehensive inventory of all materials being held, and their storage in safe and secure facilities.

People, Plants and Place

The Royal Botanic Gardens & Domain Trust recognises that each of its three botanic estates - the Royal Botanic Garden Sydney and the Domain, the Australian Botanic Garden Mount Annan and the Blue Mountains Botanic Garden Mount Tomah - has an Indigenous history. The traditional owners of these lands are the Cadigal, Dharawal and Darug respectively. Click here to find out about the *Indigenous people of Sydney, Aboriginal bush foods and Bush foods of NSW*. The Trust and local Aboriginal communities are working together to create themed gardens and displays, educational programs, guided tours and publications to acknowledge the significance of these lands to Aboriginal people, past and present.

Land Alive

Land Alive is funded by the Environmental Trust over four years to build the capacity of Aboriginal landowners to be effective land managers. The project builds knowledge and understanding of the biodiversity and cultural values of land holdings, develops experience in conservation programs and delivers accredited training in conservation land management to Aboriginal communities. Thirty Aboriginal trainees continued training in conservation land management during the year. In 2009/10, *Land Alive* funded the development of management plans for a further four Aboriginal-owned

areas, bringing the total number of Aboriginal land management plans to nine.

Aboriginal gardens and installations

The Royal Botanic Garden Sydney
Cadi Jam Ora: First Encounters - is an award-winning garden display that interprets the Aboriginal cultural heritage of the Royal Botanic Garden. Surrounded by native vegetation that would have existed around Sydney Harbour approximately 200 years ago, and incorporating the First Farm display which was developed in 1988 to tell the story of early European farming practices, a 52-metre sculptural 'storyline' tells the Aboriginal history of Sydney from The Dreaming to the present. The text on the storyline was compiled from a variety of sources including more than 40 interviews with local Aboriginal people.

This provocative garden gives insight into the first encounters between early European settlers and the traditional Indigenous inhabitants, the Cadigal, and interprets their differing environmental perspectives. *Wuganmagulya* (Farm Cove) - is a ground artwork found along the Farm Cove path which links the Opera House and Mrs Macquaries Point.

In two sections of the pathway, figures found in rock carvings in the Sydney area are represented in terrazzo and stained concrete. Etched into the pathway kerb are names of women and men, places, animals, tools and rituals from the clans and language groups of the Sydney area.

The Australian Botanic Garden Mount Annan

Yandel'ora is the name the Dharawal people gave to Mount Annan. The name means 'place of peace between peoples' and the Australian Botanic Garden is the site where a memorial to the Stolen Generations is located. Plans for the *Stolen Generations*

Memorial at Mount Annan Botanic Garden were instigated as early as 1999, as a partnership between the NSW Stolen Generations Committee, the Botanic Gardens Trust and Link Up NSW. Visitors will experience the memorial as a journey of healing and reflection, as they pass through beautiful Cumberland Plain Woodland along a series of boardwalks leading to a peaceful meeting place with water and a sandstone sculptural centrepiece.

Visitors to the *Fruit Loop* circular garden located within the Australian Botanic Garden will see and taste native fruits in season, learn about bush foods and find out about plants that are important to Dharawal people.

The Blue Mountains Botanic Garden Mount Tomah

The Blue Mountains Botanic Garden's *Darug Connections* acknowledges the land it occupies is part of Darug Aboriginal Country and respects the rights of Indigenous people, particularly in relation to land, culture and heritage. 'Tomah' is reputedly the Darug word for tree fern. These magnificent plants dominate the rainforest in the area. Interpretive signage celebrating the past, present and future Darug associations with Mount Tomah and other Aboriginal places in the region is located at significant places around the Garden. The signs are illustrated with works of art created by Darug artists.

Aboriginal Education Programs

At each of the Botanic Gardens, lessons with Aboriginal themes have been developed for primary (K-6), secondary (7-12) and tertiary students. These are closely linked to curriculum requirements and NSW Board of Studies syllabus outcomes. Whenever possible, lessons are led by Aboriginal Education Officers. Lessons such as *Aboriginal People and Plants*, *Bush Foods of Sydney*, *Aboriginal Studies* and *Everyone Needs a Home* identify plants that Aboriginal

people have used for food, tools and weapons and provide an Indigenous perspective on living with, and from, the native bushland. The Royal Botanic Gardens is the place where some of the earliest prolonged European encounters with the local Aboriginal people, the Cadigal, occurred. *Contact - First Encounters and Contact Study Day* investigate what really happened when the First Fleet arrived in Sydney Harbour in 1788 and attempted to establish an agricultural foothold on Australian soil. *Changing Rights and Freedoms of Aboriginal People* gives students the opportunity to understand contemporary Aboriginal cultural and social issues and bush tucker lessons are offered to students studying courses offered at TAFE colleges in partnership with the Restaurant & Catering Association of NSW.

Publications

A wide range of specialised publications that link Aboriginal people to plants and places are to be found at all three Botanic Garden Shops. In addition, the Trust has two of its own relevant titles:

- *Bush Foods of New South Wales* by Kathy Stewart and Bob Percival (1997), with colour photographs, illustrations, descriptions and botanical information about 30 of the most commonly used bush food plants of NSW. This book is now out of print. See the Bush foods of NSW web pages (or download pdf file) and the Aboriginal bush foods web pages .
- *Darug Connections* by Suzanne Kenney (2000), a booklet that tells the Darug Aboriginal story with works of art created by Darug artists Robyn Caughlan, Mrs Edna Watson and Ian Bundeluk Watson.

Community Greening helping people to garden

The Royal Botanic Gardens and Domain Trust has a commitment to take its expertise 'beyond the

garden walls' and serve the broader community through innovative outreach programs. To meet this objective the Community Education Unit has forged strong links with communities in need who have established or who are interested in establishing their own communal garden projects.

In 1999 the Trust joined with Housing NSW to establish a partnership called *Community Greening* for a range of activities to promote communal garden projects that may be undertaken by the Botanic Gardens Trust and Housing NSW together. It is hoped that over time this partnership will expand to include other government departments and private industry.

Promoting communal gardening in social housing communities, and on nearby locations makes a significant contribution to improved social cohesion, crime reduction and public health in both urban and regional NSW. Currently there are in excess of 140 communities participating in the development or establishment of gardens in social housing communities, on local Council land, in the grounds of churches, hospitals and schools.

State and Non-Government Agencies

State Records Authority of NSW

This is the State Government's archives and records management authority. It manages the NSW State archives collection, sets the rules and provides guidance on the management of official records.

State Record holds a significant number of records that document the NSW governments' dealings with Aboriginal people from 1788 until today. These include the records of the Aborigines Protection and Welfare Boards, which controlled Aboriginal people's lives from the 1880s until 1969. Within the Board records, there are a series of 1000 black and white photographs, showing people on NSW reserves and missions; in schools and children's homes; and as couples, families and communities.

State Records Indigenous Archive staff travelled to communities to consult with Elders about showing the photographs in culturally sensitive ways. Together with a curator and exhibition designers they have created the *In Living Memory* exhibition of surviving photographs from the Board records. The exhibition also includes contemporary images by Indigenous photographer Mervyn Bishop, taken during the ongoing exhibition consultation process.

In Living Memory first opened at State Records Gallery in The Rocks in September 2006 and proved to be so important to NSW communities that it still remains on display at the gallery. A touring version of the exhibition travelled to 18 venues around NSW from May 2008 until October 2010, including Nowra, Moree, Walgett, Brewarrina, Quirindi, Armidale, Ballina,

Kempsey, Newcastle, Moruya, Bega, Wagga Wagga, Cootamundra, Dubbo, Griffith and Broken Hill; and the Sydney suburbs of Penrith and Hurstville.

While most of the Aborigines Welfare Board photographs were taken to document the work of the Board and to promote its policies, the exhibition has helped create a new purpose and place for the photographs within Aboriginal life today. State Records has begun a reconsultation process to find ways of keeping the exhibition alive within communities for future generations.

Museums & Galleries NSW

Museums & Galleries NSW is proud of its engagement and support for the Aboriginal sector during the past 11 years of its existence.

It is now consolidating its work in the Aboriginal sector through a four goal strategy that responds to the Arts NSW Aboriginal strategy 2010, the appointment of an Aboriginal Sector Development Manager and the *Keeping Places & Beyond: building cultural futures in NSW* summit as a starting point for further recommendations to government.

The M&G NSW Board has had an Aboriginal Director ongoing since 2000 (four in total) and an Aboriginal Sector Development Manager since January 2011.

Since 2000 M&G NSW has run more than 15 programs exploring Aboriginal themes and issues in museums and galleries and/or with Aboriginal speakers. Some 22 Aboriginal organisations and 37 individuals have attended M&G NSW programs.

From 2003 to March 2010 a total of \$79,091 in funding support to volunteer museums and regional galleries was provided to support activities with Aboriginal collections and communities. This is a total of 21 grants across 11 regions of the state. The breakdown is as follows:

Region number of grants

Central West	3
Hunter	3
Murray	2
Northern	1
Northern Rivers	4
Orana	2
Riverina Eastern	1
South East	2
Southern Tablelands	1
West	1
Western Sydney	1

Standards Program

Aboriginal standards reviewers have served on the standards review team which visit galleries and museums, review policy and other documents and provide reports and advice to museums and galleries who have carried out the program. Illawarra Aboriginal Cultural Centre and Keeping Place, Armidale Aboriginal Cultural Centre and Keeping Place and Brewarrina Aboriginal Cultural Museum have completed the Standards Program.

Touring exhibitions of Aboriginal material

From 1999/2008 M&G NSW toured 16 exhibitions with significant representation of Aboriginal material, six of which had an entirely Aboriginal focus. These exhibitions went to 91 venues with audience attendance of 268,214. Exhibitions have been sent to six Aboriginal cultural centres and

this year the 2010 Parliament of NSW Aboriginal Art Prize (2011) has toured to WADJAR gallery at Yarrawarra Aboriginal Corporation Armidale Aboriginal Cultural Centre and Keeping Place. Additionally Aboriginal exhibitions and galleries are promoted through the M&G NSW register.

The NSW Aboriginal Art Fund provides funding up to \$3000 for individuals and up to \$15000 for organisations and supports arts projects that celebrate and promote Aboriginal cultural identities in regional NSW, promote engagement and awareness of Aboriginal arts, develop capacity and sustainability of Aboriginal organisations and increase professional and skills development for Aboriginal artists.

www.mgnsw.org.au

Regional Arts NSW

Regional Arts NSW is the peak body for regional arts activity in NSW. Based in Sydney, it provides a range of services and represents a state-wide network of Regional Arts Boards (RABs) in the key areas of:

- Advocacy
- Capacity building
- Communications
- Support

There are 14 Regional Arts Development Boards in NSW, each providing strategic direction for sustainable arts and cultural development in their region.

(continued page 70)

RADOs and RICDOs

The RADO Network is governed by Regional Arts NSW. Position descriptions for Regional Arts Development Officers (RADOs) vary from region to region and are developed to reflect the arts and cultural infrastructure, geographic location, demographics and available resources of each region. In some regions, where there is little arts and cultural infrastructure, or few groups engaged in arts and cultural development, the RADO or, in some locations, also the Regional Indigenous Cultural Development Officer (RICDO) undertakes the planning and development of projects in partnership with existing groups to meet the needs of local communities. Sometimes, this involves facilitating the establishment of local groups.

Boards include representatives from local government, tourism, education, arts councils and other community arts organisations and community members. Each employs a Regional Arts Development Officer (RADO) and, in most instances, other staff who coordinate a cultural development program across the contributing local government areas in their region. In other regions, where there is well established and mature arts and cultural infrastructure, the RADO works at a regional strategic and planning level to assist groups to work together and access additional resources, thereby strengthening the network of arts and cultural activities that already exist.

Additionally, RADOs access regional, State and Federal resources for local arts and cultural groups that may not have the knowledge or skills to do this. Increasingly these resources are sought through government agencies that do not have an arts and cultural brief, and RADOs have become adept

at engaging them in worthwhile projects that also meet their departmental guidelines and goals.

www.regionalartsnsw.com.au/network/roleofaRADO.html

www.outbackarts.com.au/RICDO

Aboriginal and Torres Strait Islander Data Archive

ATSIDA (Aboriginal and Torres Strait Islander Data Archive) is a specialised, trusted research data management facility for Australian Indigenous research data and is managed by the UTS Library. ATSIDA is a thematic archive within the Australian Data Archive (ADA) formerly the Australian Social Science Data Archive with its datasets stored securely at the Australian National University (ANU) Supercomputer Facility.

ATSIDA is guided by a board of internationally recognised experts in Australian Indigenous research. The staff who manage the data are experienced professionals in process and information management, Indigenous research and digital preservation management. ATSIDA draws on the expertise of the Jumbunna Indigenous House of Learning and has a Memorandum of Understanding with the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS).

As well as ensuring the storage and preservation of data relating to Aboriginal and Torres Strait Islander peoples, ATSIDA staff work closely with:

- Aboriginal and Torres Strait Islander communities - managing appropriate access and return of digital materials

- Researchers - developing data management plans and providing contextual information relating to their research
- Higher Education Institutions - identifying nationally significant datasets and research projects as well as assisting with development of strategies to ensure preservation and access to data
- Government - influencing policies relating to research data, Indigenous research material, Intellectual Property (IP) and moral rights, etc.
- International organisations - collaborating with international Indigenous policy developers and researchers

www.atsida.edu.au

NSW Aboriginal Land Council

The Aboriginal Land Rights Act 1983 (ALRA) establishes Land Councils as the elected representatives for Aboriginal people in NSW.

The NSW Aboriginal Land Council (NSWALC) is the largest member based Aboriginal organisation in Australia. As the State's peak representative body in Aboriginal affairs, the NSWALC aims to protect the interests and further the aspirations of its members and the broader Aboriginal community.

NSWALC provides support to the network of 119 Local Aboriginal Land Councils (LALCs) that are autonomous bodies which are governed by local Boards elected by local Aboriginal community members. All Aboriginal adults in NSW are eligible to join a Land Council and vote in Land Council elections.

The responsibilities of NSWALC and LALCs under the ALRA include the protection and promotion of Aboriginal culture and heritage. These

culture and heritage activities vary across Land Councils, but include the management of cultural centres and keeping places, participation in culture and heritage advisory committees and a range of projects in the community to improve awareness and understanding of Aboriginal cultural heritage.

Aboriginal Land Councils in NSW have a responsibility to take action to promote and protect Aboriginal culture and heritage. With this in mind, the NSW Aboriginal Land Council supports this summit on Aboriginal cultural centres, knowledge centres and keeping places to encourage dialogue and debate about investment opportunities in Aboriginal cultural infrastructure.

www.alc.org.au

Local Government & Shires Association (LGSA)

The Local Government Association of NSW and the Shires Association of NSW are the peak industry bodies for Local Government in NSW.

Together, the Local Government Association (LGA) of NSW and the Shires Association of NSW represent 152 general purpose councils as well as about 13 special purpose councils. Regions of NSW Aboriginal Land Council are also eligible to be members of the LGA. The Associations represent the views of these councils by:

- Presenting councils views to governments
- Promoting Local Government to the community
- Providing specialist advice and services.

Councils can choose to be members of either Association. Each Association has its own elected Executive headed

by a President, which meets every two months and holds an annual conference where members are able to vote on issues affecting local government. The Annual Conference is the supreme policy making event for each Association. The Associations also have a Joint Committee, which makes many of the management and policy decisions on behalf of the Associations. The committee meets each alternate month.

Four standing committees - Local Government Operations and Reform, Social Policy, Economic Policy and Natural and Built Environment meet bi-monthly to deal with specific issues. Via their staff the Associations also provide industrial relations and specialist advice to councils, organise conferences and other events and meetings relevant to Local Government (such as the annual Local Government Water Management Conference and Local Government Week), as well as provide training for councilors and council staff on behalf of the Associations.

LGSA Cultural Accord

The Cultural Accords commenced in 1997 arising out of the recommendations of a Review of Regional Arts Development in NSW which suggested that Arts NSW negotiate a formal agreement with the Associations in order to support the arts throughout the State and develop creative links between Local Government and the State.

The 4th Cultural Accord is an overarching high-level agreement between Arts NSW and the Associations on arts and cultural development. It reflects Government priorities relating to participation,

volunteering and creative industries and target groups such as Aboriginal people. It is intended that specific projects/programs under the Accord will be articulated through the Associations' funding agreement with Arts NSW. The 4th Cultural Accord will run from 1 January 2011 to 31 December 2013.

www.lgsa.org.au

Aboriginal Education Consultative Group

The NSW AECG is an Aboriginal community controlled, independent, not-for-profit advocacy group. The AECG promotes respect, empowerment and self-determination and believes the process of collaborative consultation is integral to achieving equity in education and is fundamental to the achievement of equality.

The governance arm of the AECG is made up of volunteer members who are elected to office bearer positions. AECG office bearers are actively involved in the local and regional AECG network throughout NSW and are the principal source of advice on behalf of Aboriginal communities on issues relating to Aboriginal education training and associated services. The elected arm of the AECG is supported by a small NSW AECG Secretariat that provide administrative and management support to Local, Regional and State Executive Committees.

Minister for Aboriginal Affairs Victor Dominello MP has announced funding for the creation of the Centre for Aboriginal Languages Coordination and Development (CALCD).

Following a merit based process, the NSW Aboriginal Education Consultative Group (NSW AECG Inc.) has been granted \$1.277 million (approximately \$400,000 every year for three years) to develop the CALCD, which will be overseen by a Council of experts in the field that are yet to be determined.

www.aecg.nsw.edu.au

Below: AECG Annual Conference 2010



Federal Government

The Office For The Arts, Prime Minister and Cabinet

The Office for the Arts (OFTA) within Prime Minister and Cabinet administers a range of Australian Government programs that aim to support Indigenous arts, culture, languages and broadcasting.

There are several grants offered to various levels of funding. These include:

- **The Return of Indigenous Cultural Property:** (RICP) program aims to return Aboriginal and Torres Strait Islander ancestral remains and secret sacred objects held in major government-funded museums to their communities of origin where possible and when requested. Through the program, the Australian Government, state and Northern Territory governments and the museums sector collaborate to resolve issues relating to Australian collections of ancestral remains and secret sacred objects.
- **National Arts and Crafts Industry Support:** The National Arts and Crafts Industry Support program provides direct funding support to Indigenous art centres and industry support and advocacy organisations. The program's overall objectives are to assist art centres to become stronger and to build a more sustainable Indigenous visual arts industry.
- **Indigenous Culture Support:** The Indigenous Culture Support Program supports participation by Indigenous Australians in community based cultural activities and the transmission

of knowledge and skills across age groups to build sustainable communities, develop skills and encourage a strong sense of identity.

- **Maintenance of Indigenous Languages and Records:** provides support for community based Indigenous language projects including: support for a network of locally based Indigenous languages centres; projects that raise the national profile of Indigenous languages; new innovative models in delivering training to Indigenous language workers; projects supporting language in contemporary music and digital media; language nests; and projects building the sustainability of the Indigenous language sector.
- **Indigenous Broadcasting Program:** supports the operations of Indigenous owned and controlled community radio broadcast stations to promote language maintenance and cultural development, disseminate health and education information and provide entertainment to Indigenous communities.

Australia Council For The Arts

The Aboriginal and Torres Strait Islander Arts Board of the Australia Council is committed to keeping culture strong

The Board assists Indigenous people to claim, control and enhance their cultural inheritance by funding the development and promotion of traditional and contemporary arts practices – and new forms of cultural expression – by Aboriginal and Torres

Strait Islander people who practice any artform and live in urban, regional and remote areas.

The Board supports all artforms, including music, dance, theatre and storytelling, visual arts and crafts, writing, new media, community development, international activity and arts infrastructure. The Board recognises the integral links between art, culture, language, heritage, land and sea, as well as customary law and the importance of developing and growing the Indigenous arts sector and its industries by supporting the creation, development, production, distribution and dissemination of artistic and creative works. The Board also acknowledges the need for artists, communities and arts organisations to conserve and preserve traditional and contemporary artistic expressions for future generations to appreciate, learn from and understand their cultural inheritance and identity as Indigenous peoples.

The Board regards Aboriginal and Torres Strait Islander cultures as living forces, with their own strengths and influences, not simply remnants of the past. It aims to make these cultures part of the contemporary experiences of Aboriginal and Torres Strait Islander people - and a source of pride for all Australians.

Funding Indigenous arts

The Board encourages applications that are culturally appropriate and innovative, have excellent artistic outcomes, and which produce strategic results that promote Aboriginal and Torres Strait Islander arts at local, state and territory

levels, as well as nationally and internationally. The Board gives priority to applications that place Indigenous personnel in key positions and requires applicants to use accepted industry standards for remuneration in proposed projects. Non-Indigenous organisations applying to the Board need to demonstrate clear evidence of Aboriginal and Torres Strait Islander control, participation and support throughout the project.

The Board targets its funding support to Aboriginal and Torres Strait Islander artists and communities and encourages Aboriginal and Torres Strait Islander people to seek grants offered by the other Boards of the Australia Council.

Strategy and policy

Since 2005, the Aboriginal and Torres Strait Islander Board has made important changes to the Indigenous arts landscape by supporting artists and protecting their artistic works. These changes evolved from recommendations of the *Creating Pathways* conference for dance (2005), the Senate Inquiry into Indigenous Visual Arts (2006), *Making Solid Ground: Indigenous infrastructure and key organisations review* (2008), the development of the Indigenous Australian Commercial Code of Conduct for the visual arts (2009), *Song Cycles: An audit of support infrastructure for Indigenous music in Australia* (2010), *Indigenous Cultural Festivals: evaluating impact on community health and well-being* (2010) and the National Indigenous Theatre Forum (2010), to name a few.

The strategic initiatives managed by the Aboriginal and Torres Strait

Islander Arts Board from 2005/06 to 2010/11 have involved some 37 industry partnerships and addressed the key areas of artist careers, international showcasing, Indigenous cultural and intellectual property and sector development in the disciplines of music, dance and festivals.

This activity has resulted in the *Deadly Funny! Indigenous Comedy Showcase* at the *Melbourne International Comedy Festival* (held annually), the Indigenous Australian Commercial Code of Conduct for the visual arts, the *Culture Warriors* exhibition at the National Gallery of Australia, the annual *Australasian World Music Expo*, the establishment of Blak Dance, profiling of Indigenous musicians by Cicada, the Accelerate Indigenous Cultural Leadership program (in partnership with the British Council) and the formation of the Coalition of Indigenous Festivals.

Current board priorities

The Board's five priority areas for 2010/11 are:

- Coordinate and engage a range of partnerships to increase creative and cultural leadership opportunities for Indigenous artists, arts workers and organisations
- Develop and implement collaborative cross council strategies for emerging, mid-career and established Indigenous artists and arts workers
- Explore and promote the use of digital media to increase engagement of Indigenous artists and to facilitate their creative works to wider audiences
- Identify and promote the participation of Indigenous artists and organisations in programs
- Review and maximise the efficiency and effectiveness of divisional operations.

Attitudes to Indigenous arts

The appreciation and enjoyment of Indigenous arts by Australian and international audiences is increasing. Recent Australia Council arts participation research shows that, of those who had attended visual arts and crafts events or theatre, dance or music performances in the past 12 months, nearly a quarter (23 per cent) had been to arts created or performed by Aboriginal or Torres Strait Islander artists.

Attitudes to Indigenous arts are increasingly positive, signalling a great opportunity to grow the Indigenous art audience across Australia. There is a direct relationship between attitudes to Indigenous arts and attendance, with those who had attended an Indigenous arts activity having significantly stronger and more positive interest than others.

Cultural industries

While Australian cultural industries are substantial and growing, the return to artists for their creative work is small and Indigenous practitioners are very likely to receive much less than the average artist. At the same time, the value of Indigenous arts activity to individuals, families and communities is significant culturally, socially and economically - and its potential is significant in all communities. Recent research by the Royal Melbourne Institute of Technology (RMIT) and the Telstra Foundation about the role of Indigenous festivals highlights not only economic benefits, but improved well-being as people reported increased cultural pride and self-esteem, a sense of inclusion, belonging and a strong cultural identity.

Cultural ownership

The Board is concerned about the appropriation of traditional imagery and design. In seeking to protect copyright and cultural ownership, the Board strongly urges all Aboriginal

and Torres Strait Islander artists to develop their own designs, or only use designs in keeping with their specific cultural identity.

See the Australia Council's Indigenous protocol guides for further information.

www.australiacouncil.gov.au

Artsupport Australia

Artsupport Australia is a free mentoring and advisory unit of the Australia Council for the Arts, set up to grow cultural philanthropy. It offers the following services to artists and arts organisations:

- Free one-to-one mentoring to develop and grow philanthropic funding, including assistance with preparing grant applications and building relationships with donors and the philanthropic sector
- Presentations to Boards to educate and inspire them to become more actively engaged in philanthropic fund-raising
- Sourcing and assisting arts fund-raising staff and board placements
- Annual lectures and masterclasses to build the capacity of arts organisations to successfully secure philanthropic income themselves.

Find out more about Artsupport at

www.australiacouncil.gov.au/philanthropy/artsupport_australia

Department of Education, Employment and Workplace Relations (DEEWR)

DEEWR is the Federal Government agency providing national leadership in education and workplace training, transition to work and conditions and values in the workplace.

DEEWR is committed to the Australian Government's goal of reducing Indigenous disadvantage and to reconciliation between Indigenous and other Australians.

Of the Closing the Gap targets, DEEWR has key responsibility for the following:

- To ensure all Indigenous four years olds in remote communities have access to early childhood education within five years;
- To halve the gap in reading, writing and numeracy achievements for Indigenous children within a decade;
- To halve the gap for Indigenous students in year 12 attainment or equivalent attainment rates by 2020; and
- To halve the gap in employment outcomes between Indigenous and non-Indigenous Australians within a decade.

The Indigenous Higher Education Advisory Council

The Indigenous Higher Education Advisory Council (IHEAC) provides policy advice to the Australian Government on higher education, research and research training issues in relation to Aboriginal and Torres Strait Islander higher education students and staff. The National Indigenous Higher Education Workforce Strategy (NIHEWS) was launched by the IHEAC in June 2011. The NIHEWS seeks to build Indigenous representation in the higher education sector, with a particular emphasis on increasing the number of Indigenous academic employees. It contains four core policy objectives:

- To enhance employment pathways for existing Indigenous employees;
- To increase new employment opportunities for Indigenous people;
- To develop a working environment appropriate to the needs of

- Indigenous people; and
- To improve university community engagement and outreach with Indigenous communities.

Strategic Roadmap for Australian Research Infrastructure Discussion Paper (May 2011)

The Understanding Cultures and Communities Expert Working Group has identified Indigenous Knowledge as one field of research relevant to Closing the Gap that demands large-scale infrastructure support. IHEAC endorses the inclusion of Indigenous Knowledge. Aboriginal and Torres Strait Islander people have the oldest living knowledge systems in the world, and intellectual traditions that predate western intellectual traditions by millennia. These Indigenous knowledge systems and intellectual traditions have culturally-distinct knowledge bases, research methodologies, evidentiary systems and values. They are complete systems in their own right and represent a unique asset. Indigenous knowledge and Indigenous culture have a powerful and marketable currency; however they are fields of scholarship that have yet to be fully recognised and harnessed within the higher education and research sectors.

Indigenous knowledge should be valued, not only for its unique content and as a field of untapped research in its own right, but also for its ability to complement the mainstream perspectives of non-Indigenous specific research topics. Universities and research institutions should recognise, support and capitalise on the significant strengths and knowledge that Indigenous people bring to enrich the higher education and research sectors.

IHEAC recommends that the Understanding Cultures and Communities Expert Working Group consider infrastructure needs for

research in disciplines relevant to Closing the Gap, including but not limited to the study of Aboriginal and Torres Strait Islander languages, societies, identities, economies, businesses, governance, histories, cultures and creativities.

The Council recognises that a distributed national eResearch facility identified in the discussion paper could enhance research that aims to advance our understanding of cultures and communities, including Aboriginal and Torres Strait Islander cultures and communities. IHEAC would support government investment in a distributed national eResearch facility if this met needs of Indigenous researchers and research in the field of Indigenous knowledge. Indigenous access to and appropriateness of this infrastructure could be facilitated by ongoing engagement between government and the Indigenous research community.

The Aboriginal and Torres Strait Education Action Plan 2010/14

A national plan that commits all governments in Australia to a unified approach to Closing the Gap in education outcomes between Indigenous and non-Indigenous students has been released. Federal, state and territory governments have all committed to the 55 actions proposed in the plan which aim to accelerate improvements in the outcomes of Aboriginal and Torres Strait Islander children and young people right around the country, from those in the most remote areas, to large urban schools.

The Aboriginal and Torres Strait Education Action Plan 2010/14 reflects commitments by governments to introduce substantial structural and innovative reforms in early childhood education and schooling as outlined in national agreements between all governments. A number of the actions under the action plan

will be undertaken by a key group of schools called Focus Schools. These are schools with Aboriginal and Torres Strait Islander primary school students with the greatest need and where efforts should be focused to make the greatest difference:

Albion Park Rail Public; Alma Public Broken Hill; Ashmont Public Wagga Wagga; Ballina Public; Baradine Central School; Batemans Bay Public; Bathurst West Public; Bermagui Public; Blackett Public; Boggabilla Central; Bourke Public; Bowen Public, Orange; Braddock Public, Cranebrook; Brewarrina Central School; Broken Hill North Public; Budgewoi Public; Buninyong Public Dubbo; Casino Public; Casino West Public; Cobar Public; Coffs Harbour Public; Collarenebri Central; Condobolin Public; Coonamble Public; Coraki Public; Cowra Public; Crawford Public, Doonside; Curran Public, Macquarie Fields; Dareton Public, Doonside; Drummond Memorial Public Armidale; Dubbo West Public; Gillwinga Public, South Grafton; Glenroi Heights Public; Grafton Public; Gunnedah Public; Hillvue Public, Tamworth, Inverell Public; Kanwal Public; Kelso Public; Kempsey West Public; Koonawarra Public, Dapto; Lethbridge Park Public; Lightning Ridge Central; Lismore Heights Public; Macksville Public; Manning Gardens Public; Marayong Public, Blacktown; Menindee Central School; Middleton Public, Parkes; Minimbah Independent Primary, Armidale; Mogo Public; Moree East Public; Mount Austin Public, Wagga Wagga; Mount Druitt Public; Mount Warrigal Public; Mudgee Public; Narrabri West Public; Narromine Public; Newling Public, Armidale; Nowra Anglican College, Bomaderry; Nowra East Public; Nyngan Public; Parkview Public Leeton; Port Macquarie Public; Ross Hill Public School Inverell, Shalvey Public, South Grafton; St Andrew’s Cathedral Gawura Sydney; St Mary’s Primary Catholic,

Armidale; Sturt Public Wagga Wagga; Tahmoor Public; Taree Public; The Sir Henry Parkes Memorial Public, Tenterfield; Tingha Public; Tolland Public, Wagga Wagga; Toomelah Public; Toormina Public; Tregear Public; Tweed Heads South Public; Walgett Community College; Warren Central; Wee Waa Public; Wellington Public; Westlawn Public Grafton; Westport Public Port Macquarie; Whalan Public; Wilcannia Central; William Bayldon Public, Sawtell; Windale Public; Woodberry Public; Woodenbong Central.

Department of Sustainability, Environment, Water, Population and Communities

The department is responsible for implementing the Australian Government’s policies to protect environment and heritage, and to promote a sustainable way of life.

The *Environmental Protection and Biodiversity Conservation Act 1999* (EPBC Act) establishes the National Heritage List, which includes natural, Indigenous and historic places that are of outstanding heritage value to the nation. The Act also establishes the Commonwealth Heritage List, which comprises natural, Indigenous and historic places on Commonwealth lands and waters or under Australian Government control, and identified by the Minister for the Environment, Heritage and the Arts as having Commonwealth Heritage values.

The Australian Heritage Council is the Australian Government’s expert advisory body on heritage matters. It includes Indigenous experts, who must be Indigenous people with appropriate heritage experience or expertise, at least one of whom represents the interests of Indigenous people on the Council.

National Non-Government Agencies

Australian governments have a range of laws to protect Indigenous heritage, including the EPBC Act, the *Aboriginal and Torres Strait Islander Heritage Protection Act 1984* and the *Protection of Movable Cultural Heritage Act 1986*.

Managing Indigenous Protected Areas helps Indigenous communities to protect their significant cultural values for future generations and receive spin-off health, education, economic and social benefits. The Australian Government's Caring for our Country initiative plans to increase Indigenous Protected Areas by at least 40 per cent over the next five years - an increase of at least eight million hectares.

Declared Indigenous Protected Areas in NSW

Brewarrina Ngemba Billabong Indigenous Protected Area

Located on the Barwon River, the 261 hectare property is part of the Murray-Darling Basin. Four endangered species make their home at Brewarrina Ngemba Billabong: the brolga, the blue-billed duck, the freckled duck and the red-tailed black cockatoo. The property's emergent wetlands and open woodlands contain such plants as native water lilies, river red gums and coolibah.

Boorabee and The Willows Indigenous Protected Area

Boorabee and The Willows cover 2900 hectares, providing a home for one of Australia's most iconic species - the koala. The traditional owners of Boorabee and The Willows, the Ngorabul people, recognise the koala as a totemic species. The place name

Boorabee itself is derived from the Ngorabul word for koala, boor-bee.

Tarriwa Kurrukun Indigenous Protected Area

The Tarriwa Kurrukun Indigenous Protected Area covers 930 hectares of wetlands and stringy bark forest, home to an amazing diversity of plants and animals. Tarriwa Kurrukun means 'strong one' in the Banbai Nation language, the traditional owners. The Banbai's ongoing connection to Tarriwa Kurrukun dates back thousands of years. The central ridgelines of the property contain a number of scarred trees and isolated artefacts.

Toogimbie Indigenous Protected Area

Situated north of the Hay Plain, Toogimbie includes flat former pasture lands contrasting with eucalypt-lined creeks and waterways, and a nearby floodplain. The traditional life of the Nari Nari people revolved around Toogimbie's wetlands, which are home to totem animals and traditional medicines.

Wattleridge Indigenous Protected Area

Situated about 35 km north-east of the New England township of Guyra, Wattleridge covers nearly six and a half square km of botanically diverse bushland growing on outcropping granite country. Bounded by the Sara River flowing to the north, the land's rocky ridges and rolling landscape are separated by forested valley flats, picturesque creeks and tumbling waterfalls.

www.environment.gov.au

Regional Arts Australia

Regional Arts Australia is the key national body representing the broad and complex interests and concerns of those working with and for the arts in regional, rural and remote Australia. As a project initiator and manager, Regional Arts Australia has become an important partner in equipping regional artists, artworkers and communities to meet the special needs and challenges that accompany arts practice, arts promotion and audience development in the regional and rural sectors. The organisation receives no public funding for its administration.

Among its projects and collaborations, Regional Arts Australia and the National Rural Health Alliance are working together to produce a book that highlights stories about arts and health projects from regional Australia.

www.regionalarts.com.au

NAVA

The National Association for the Visual Arts (NAVA) is the national peak body for the visual arts, craft and design sector working through advocacy and service provision, to achieve a flourishing Australian visual arts sector and a more vibrant, distinctive and ethical cultural environment. Since its establishment in 1983, NAVA has been extremely successful in bringing about policy and legislative change to encourage the growth and development of the sector and to increase professionalism within the industry. NAVA undertakes advocacy and lobbying, research, policy and project development, data collection and analysis. It also provides direct

service to its members and the sector generally by offering expert advice, referrals, resources, professional representation and development, grant programs and a range of other services.

www.visualarts.net.au

The Arts Law Centre of Australia

The Arts Law Centre of Australia (Arts Law) is the national community legal centre for the arts. Arts Law is a not-for-profit company limited by guarantee which was established with the support of the Australia Council for the Arts in 1983 to provide specialised legal and business advice and referral services, professional development resources and advocacy for artists and arts organisations.

Arts Law provides legal advice and information on a wide range of arts related legal and business matters including contracts, copyright, business structures, defamation, insurance, employment and taxation to artists and arts organisations across all art forms.

www.artslaw.com.au

Viscopy

Viscopy is Australia and New Zealand's not-for-profit rights management organisation for the visual arts providing copyright licensing services on behalf of their members to a wide and varied customer base.

(continued page 82)

Quick grant finder websites

They represent approximately:

- 43 per cent of Australian and New Zealand artists and their beneficiaries
- 40,000 international artists and beneficiaries in Australian and New Zealand territories through reciprocal agreements with 45 visual arts rights management agencies around the world.

Currently Viscopy offers two licensing services which generated over \$2m for artists in 2009/10.

www.viscopy.org.au

Copyright Agency Limited (CAL)

Copyright Agency Limited (CAL) provides simple ways for people to reproduce, store and share words, images and other creative content, in return for fair payment. It connects the creators, owners and users of copyright material. CAL represents authors, journalists, visual artists, surveyors, photographers and newspaper, magazine and book publishers as their non-exclusive agent to license the copying of their works to the general community.

CAL provides a legal and practical method for the public, business and government to copy published works.

As a single resource, CAL can provide copyright clearances for hundreds of thousands of books, articles, essays and artwork through our licences to copy or through an online permissions service Copyright Express.

CAL administers the copying of print material by educational institutions, government agencies, corporations, associations, religious organisations and other organisations. We are committed to encouraging the development of lively and diverse markets for published works with our range of commercial and non-commercial copying licences. As the basis of international commerce shifts to ideas and information, CAL continues to look for new solutions that provide both fair payment to copyright owners and community access to information.

CAL also publishes a range of free information sheets, a free quarterly magazine *Calendar*, and reports about copyright issues. Our corporate publications are all available online, as well as associated documents such as the *Code of Conduct for Copyright Collecting Societies*.

www.copyright.com.au

Community Builders

www.communitybuilders.nsw.gov.au

Community Builders is an interactive clearing house where users are encouraged to contribute to content and ongoing development. The NSW Government coordinates this site as a joint government and community project in partnership with a wide range of people involved in community building. Through the Funding and Grants section of the site, users are able to search for a wide directory of relevant funding grants and offers advice on how to write a successful submission.

Grant Guru

www.community.grantready.com.au

A directory website which lets you search for grants by category, region, sector and specialty.

GrantsLINK

www.grantslink.gov.au

GrantsLINK is a useful directory which has information about federal, state and local government funding programs that can help you:

- develop solutions to local and national problems
- fund ideas and initiatives
- get assistance in times of hardship.

NSW Reconciliation Council

www.nswreconciliation.org.au/grants

The NSW Reconciliation Council website is a directory for government and non-government grants aimed at supporting Indigenous peoples or organisations and people working with Indigenous peoples.

Free Websites

www.sites.google.com

Protocol documents

Cultural protocols, including Welcome to Country/ Acknowledgement of Country:

Aboriginal cultural practices and protocols from Aboriginal Affairs:

www.daa.nsw.gov.au/data/files//Aboriginal%20CulturalProtocolsandPracticesPolicyFINAL.pdf

NSW Government Policy and Guidelines for Aboriginal Cultural Performance:

www.daa.nsw.gov.au/policies/policyreperformance.html

Guidelines developed by the NSW State Government for agencies to consider when engaging Aboriginal people in cultural performances, or when conducting a Welcome to Country or other Aboriginal cultural protocol.

Welcome to Country and Acknowledgement of Country Guidelines and Protocols for NSW Public Schools and TAFE (NSW Department of Education and the Aboriginal Education Consultative Group, 2004):

www.aecg.nsw.edu.au/resources.php

Welcome to Country and Acknowledgement of Country Fact Sheet (Reconciliation Australia, 2009):

www.reconciliation.org.au

(follow the links to 'Resources' and then 'Facts and Figures')
This Fact Sheet includes sections on the difference between a Welcome and an Acknowledgement of Country. Also check out the other useful resources on this website, including the info about 'How does a Welcome to or Acknowledgement of Country help address Aboriginal or Torres Strait Islander disadvantage?'

Heritage and Languages

Continuous Cultures, Ongoing Responsibilities by Museums Australia contains principles and guidelines for Australian museums working with Aboriginal and Torres Strait Islander cultural heritage from Museums Australia:

www.museumsaustralia.org.au/userfiles/file/Policies/ccor_final_feb_05.pdf

An introductory guide for heritage managers (such as local councils and State Government agencies) and heritage practitioners to the procedures and sources of information for studying Aboriginal history and heritage:

www.heritage.nsw.gov.au/docs/info_aboriginal.pdf

FATSIL Guide to Community Protocols for Indigenous Language Projects 2004:

www.fatsil.org/papers/FATSILProtocolsguide.pdf

This protocols guide, provided by the Federation of Aboriginal and Torres Strait Islander Languages, (FATSIL), is for Aboriginal and Torres Strait Islander communities and their consultants.

www.fatsilc.org.au/languages/fatsilc-protocols-guide/background-to-the-arts-law/protocols-guide

Artform, museums and galleries

Cultures: Protocols with working with Aboriginal and Torres Strait Islander Artists (various) (Aboriginal and Torres Strait Islander Art Board of the Australia Council, updated in 2008). The Aboriginal and Torres Strait Islander Arts Board of the Australia Council has produced five Indigenous protocol guides for working with different kinds of arts. The guides reflect the complexity of Indigenous Australian culture, and provide information and advice on respecting Indigenous cultural heritage. Very well respected guides that give useful advice for anyone wanting to work in partnership with Indigenous people on projects. Copies are free to download or can be ordered by email.

Go to the Australia Council's Aboriginal and Torres Strait Islander Arts homepage at www.australiacouncil.gov.au and search for 'Protocols' or lists of resources/publications. The guides were also available from the website of one of the authors - Indigenous lawyer Terri Janke, at www.terrijanke.com.au/publications.html

Arts NSW:

www.arts.nsw.gov.au/wp-content/uploads/2011/03/Arts-NSW-ABORIGINAL-PROTOCOLS-DESIGN_140311.pdf

Museums & Galleries NSW:

www.mgnsnsw.org.au/uploaded/resources/Fact%20Sheets/Cultural%20Protocols/M&G%20NSW%20Welcome%20to%20Country%20Guidelines%202008.pdf

A collection of Culture Protocols NAVA (National Association for the Visual Arts) Indigenous Visual Arts Protocols:

www.visualarts.net.au/practicaladvice/default.asp?page=IndigenousArtsProtocols/IndigenousArtsProtocols

Media Protocols

The Greater Perspective, Protocol and Guidelines for the Production of Film and Television on Aboriginal and Torres Strait Islander Communities (SBS Television, a publication by Lester Bostock):

www.sbs.com.au

Indigenous Elder Lester Bostock first produced this guide in 1990. It has since been reprinted and put online. Although produced to assist people working in television and radio it has an excellent introduction and overview about Indigenous culture and history, as well as how to understand the different ways that Indigenous and non-Indigenous people communicate, and the key things to be respectful of and sensitive to. Follow the links to the policies section of the SBS website for electronic copy.

Cultural Protocols for Indigenous Reporting in the Media (Message Stick Online, ABC)

www.abc.net.au/indigenous

The ABC's Indigenous program, *Message Stick*, has produced an Indigenous Protocol publication for its journalists, as well filmmakers, producers and documentary makers to understand and apply Indigenous Protocols, particularly when reporting stories involving Indigenous people. In 2011 a copy was also available to download from:

www.wipo.int/export/sites/www/tk/en/folklore/creative_heritage/docs/abc_cultural_protocol.pdf

Pathways & Protocols: a filmmaker's guide to working with Indigenous people, culture and concepts (Terry Janke for Screen Australia, 2009)

www.screenaustralia.gov.au/about_us/pub_indig_protocols.aspx

This guide provides advice about the ethical and legal issues involved in transferring Indigenous cultural material to the screen. It is long and includes a lot of detail, but is written in a straightforward way with a focus on the practical issues. Better for filmmakers, researchers and policy makers than high school students.

Listen, learn and respect: Indigenous cultural protocols and radio (Terry Janke and Nancia Guivarra for the Australian Television and Radio School, 2006):

www.aftrs.edu.au/media/144152/listenlearn_aftrs_.pdf

SBSi Indigenous Documentary Protocol:

www.sbs.com.au/sbsi/documentary.html?type=6

Community

Working With Aboriginal Communities: A guide to community consultation and protocols (Board of Studies NSW)

City of Sydney:

www.cityofsydney.nsw.gov.au/Community/documents/AboriginalAndTorresStraightIslanders/ATSIProtocol.pdf

Respect, Acknowledge, Listen: Practical protocols for working with the Indigenous Community of Western Sydney

www.ccdnsw.org/ccdnsw/pdf/protocols.pdf
www.sectorconnect.org.au/assets/pdf/resources/macunity/Aboriginal_protocols.pdf

Dubbo Koori Interagency Network:

www.dubbokin.com.au/cultural_protocol.html

Wetlands link, protocols for working with Aboriginal people in the Northern Rivers:

www.wetlandlink.com.au/content/developing-protocols-for-engaging-aboriginal-people-in-nrm-planning-in-the-northern-rivers-region

Local Government & Shires Association:

www.lgsa-plus.net/publicart/section_01/001_content_04.swf

Education and research

NSW Department of Education & Training:

www.stgeorged.det.nsw.edu.au/support/abedequity/welcome/work_aborig_comm.pdf

NSW Board of Studies:

www.ab-ed.boardofstudies.nsw.edu.au/files/working-with-aboriginal-communities.pdf

A guide produced by the NSW Board of Studies about community consultation and protocols, aimed at teachers but includes good explanations about why consultation with Aboriginal people is important, outlines of sensitive issues to be aware of when working with Aboriginal people for anyone working with Aboriginal communities, and practical tips for building successful relationships with Aboriginal groups. *Guidelines for Ethical Research in Indigenous Studies* (The Australian Institute of Aboriginal and Torres Strait Islander Studies, updated in 2010)

www.aiatsis.gov.au/research/docs/ethics.pdf

These guidelines have been compiled by AIATSIS and are mandatory reading for people applying for research grants, but are useful for anyone

intending to conduct research about Indigenous Australia or involving Indigenous communities. The AIATSIS website also includes a range of other useful publications about Indigenous Australia, some of which are free.

Legal

NSW Community Legal Centres:

www.clcnsw.org.au/public_resource_details.php?resource_id=166

Indigenous Portal – Federal Government

www.indigenous.gov.au/ip.dll/SearchResults?s%3D1772&dsc=1&num=10

Arts Law Centre of Australia:

www.artslaw.com.au/articles/entry/indigenous-protocols/

The Black Book Online

The Black Book Directory lists more than 2700 Indigenous people and organisations working in the arts, media and cultural industries. Search listings by state, Indigenous nation or language group, name and category. A list of 2000 Indigenous works of music, literature and screen productions can be sourced through the Black Book Library on this site. Those registered can edit their own entries. There is also a contributor's What's On calendar.

www.theblackbook.com.au

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ABOUT M&G NSW

Museums & Galleries NSW (M&G NSW) is the leading agency to develop, support and promote regional, community and public museums and galleries across NSW. Our focus is on increasing community participation and engagement with NSW museums and galleries to create lifelong learning, improved environments and build harmonious communities.

Museums & Galleries NSW is assisted by the NSW Government through Arts NSW and by the Australian Government through the Australia Council, its arts funding and advisory body.