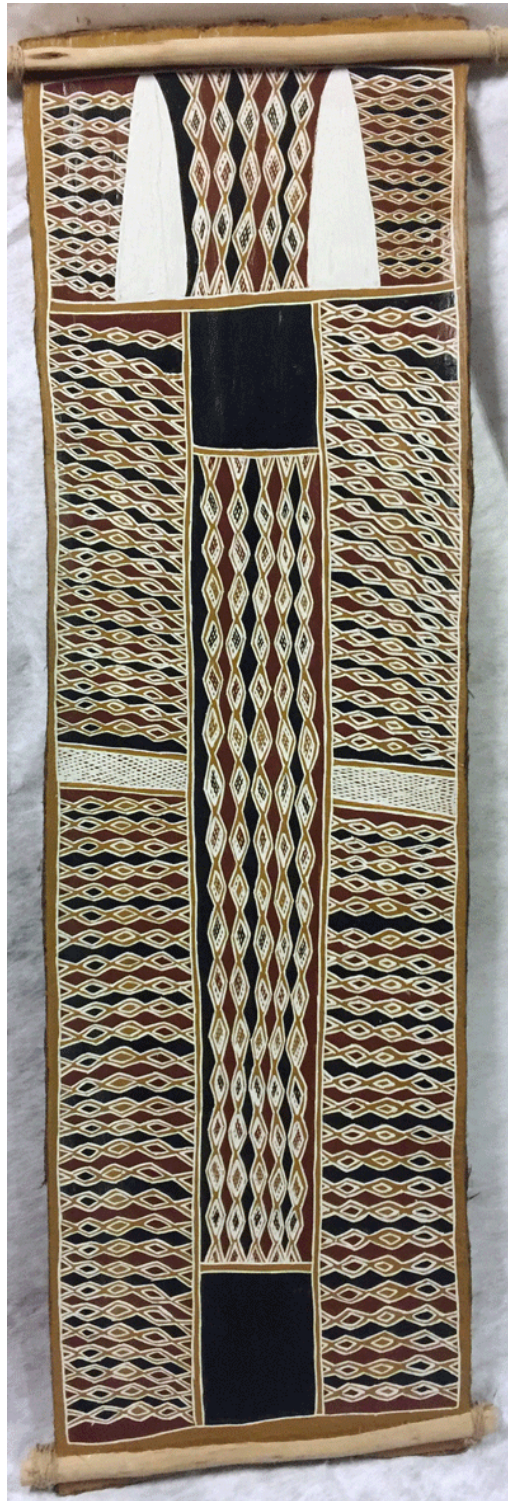


Mata Mata Creative Trust
2019¹



Mata Mata Mrs. P. B. Burarrwaja, 2017

¹ This prospectus is in constant development. This version 23_Sept_2019 omnia iura reservatis Burarrwaja, Gurruwiwi families

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The Mata Mata Creative Trust supports all forms of traditional culture and creativity based on and around the Mata Mata homelands and surrounding estates. It was commissioned by the late Mrs. B. P. Burarrwaja. Its operations are inspired by her life and vision. Mrs. Burarrwaja and her family lived and guarded the cultural integrity of the lands and sea of the area. Integral to their vision is uncompromising, independent, traditional, economic, cultural, social and environmental values.

Sustaining her homelands was a big job and partnerships with outside groups were always welcomed by Mrs. B. P. Burarrwaja and her family. She recognised that outsiders needed to understand her culture and wisdom and when that occurred a mutually enriching exchange could occur. Mrs Burarrwaja was fiercely independent and her principle was that those who lived on country were capable of making their own decisions. In this she would take on anybody who questioned her rights and authority. Yolngu people have always been traders and partnerships have always been sealed by an authority that comes from manikay (ceremony).

The Mata Mata Creative Trust has been created to support the families who reside on the land as Mrs. Burarrwaja and her extended families have done. Its principal purpose is to ensure that life on the homelands is sustainable, prosperous and independent. It was Mrs. Burarrwaja's belief that life for Yolngu people is richest when it is close to homelands and to the natural world. Everything from the outside world was subservient to this general belief and practice. It was not only Yolngu people that had this belief. When transgressions of mainstream law and order occurred magistrates frequently referred law breakers to the homelands under Mrs. Burarrwaja's supervision so that they could rehabilitate and find their rightful ethical and moral pathway in life. Many outsiders have also come to Mata Mata and found an inner peace and philosophy from their hosts.

People willing to support Mata Mata can invest in creative projects in several different ways as tax deductible donors, as for-profit investors and partners and they may contribute through 'sweat' as volunteers and supporters. This overview is designed to help outsiders and insiders connect and work together.

The Broader Picture: Homelands Demography, History, Culture, Economy and Society

Map of north-east Arnhem Land



In contemporary Australia the 8500 square kilometres that make up north east Arnhem land is described as remote. However for many hundreds of years before the existence of Australia, Yolŋu people were trading with the rest of the world from

China to Europe.² Before capital cities like Sydney, Melbourne, Canberra or Darwin existed the “remote” north was part of the spice and silk road that traded goods across the world. Until 1900 and the Federation of the Australian colonies, when trade with Macassan trepang gatherers was banned, every North East Arnhem land bay had an ongoing export business that brought prosperity in the form of cloth, metal, tobacco and rupiah (money) to the region. Federation’s ban on the age old trade was a major calamity for Yolŋu people. In its wake came new conflicts with unscrupulous traders and police who had no comprehension of pre-existing trade agreements or Yolŋu rom/law.³

The end of the trading era with Macassar also brought missionaries to the region in the 1930s. The creation of settlements with refrigeration, modern housing, engines, motor vehicles and planes acted as a magnet for many Yolŋu people already disadvantaged by the end of their export trading relationships.⁴ It also resulted in a philosophical and religious meeting of Christianity and Yolŋu spirituality and ceremonies. In all of this Yolŋu leaders maintained their independence and integrity. Thanks to the work of Donald Thomson and Yolŋu leaders after initial conflict, the calamities that afflicted many Aboriginal people across Australia, were avoided and an Aboriginal Protectorate was formed. In 1967 the discovery of the world’s finest quality bauxite resulted in the annexation of Yolŋu territory near Yirrkala, the subsequent court case contesting the claim resulted in Australia’s first land rights and native title⁵ law but it failed to provide any real, meaningful, lasting compensation for Yolŋu people for the loss of their land and the multi-billion dollar exports of bauxite from their land.

The current demography of North East Arnhem land derives from the 20th century missions at Ramingining, Galiwinku/Elcho Island, Mililingimbi and Yirrkala and the mining town established from the 1970s at Nhulunbuy. These settlements are overlaid on the ancestral territories of the Yolŋu clans and since the 1940s there have been many attempts to set up out-stations within more remote parts of North

2 See on links to Europe this interesting article https://www.smithsonianmag.com/smart-news/why-there-australian-cockatoo-italian-renaissance-painting-180950227/?utm_source=facebook.com&no-ist

3 See V. C. Hall, *Dreamtime Justice* (Adel, 1962), M. Dewar, *The ‘Black War’ in Arnhem Land* (Darwin, 1992), T. Egan, *Justice All Their Own* (Melb, 1996), *Commonwealth Law Reports*, vol 52, 1934, p 335, M. Dewar, ‘Death in the Gulf: A Look at the Motives Behind the Caledon Bay and Woodah Island Killings’, *Journal of Northern Territory History*, no 4, 1993, p 1, *Sydney Morning Herald*, 10 May 2004, p 9, M. Dewar, *Strange Bedfellows: Europeans and Aborigines in Arnhem Land Before World War II* (M.A. thesis, UNE, 1989), *Tuckiar Vs the King and Territory* (Hindsight, ABC Radio National, 2 June 2002).

4 See John Kadiba, “The Methodist Mission and the Emerging Aboriginal Church in Arnhem Land 1916-1977”, Ph.d thesis, Education, University of Northern Territory, 1998 Kadiba cites Roland and Catherine Behrendy as follows “This is an important point to remember. These missionaries not only brought certain elements of their Christian doctrine, but also carried with them the essential ingredients of their own culture. Whether or not the missionaries desired it, the acceptance of Christianity by Aborigines thus involved their simultaneous adoption of European ways, at the expense of their own religion”. Berndt, RM & Berndt, CH 1954, *Arnhem Land: Its History and Its People*, Melbourne: FW Cheshire. P. 192

5 *Milirrump v Nabalco Pty Ltd* (1971) 17 FLR 141 (27 April 1971) Supreme Court (NT).

East Arnhem land. These out-stations are on traditional estates that were formed by classical creative beings' of Yirritja and Dhuwa moieties and their formative journeys and creative acts before time.

There are over 25 permanent, out-stations and homelands with residents ranging from 25-100 in North East Arnhem land. There are five major townships or community centres in the region Nhulunbuy (population 3204/96 per cent non-Aboriginal), Yirrkala (population 809/83 per cent Aboriginal) Galiwinku (population 2206/94 per cent Aboriginal), Millingimbi (population 1157/94 per cent Aboriginal) and Ramingining (population 872/92.3 per cent Aboriginal). According to the 2016 census there were 9,026 people living in North East Arnhem land, 93.5 per cent or 9,555 were Aboriginal people.

Mata Mata was one of the first modern homelands formed in North East Arnhem land. It was created by Gattirri Burarrwaja and his family in the late 1940s/1950s. A marine landing site and bush runway were cut by hand from the mangroves close to a former Warramirri settlement that was entrusted to Mr. Burarrwaja after a catastrophic war raid by a rival clan groups. Mr Burarrwaja and his family set about establishing the homeland. Houses were built and telecommunications, water and power was established over four decades. In this respect Mata Mata pre-dated the homelands movement of the 1970s when, across the top end of Australia, many Aboriginal people left church missions and government funded welfare centres to return to their traditional lands.

Inspired by their father's work at Mata Mata, Mrs. Burarrwaja and her husband set about creating the nearby Dhuwa outstation of Gi'kal and Mrs Burarrwaja's sister Nancy and her husband Mowanna Gunambarr set about pioneering another nearby homeland at Nyinyikay.

Many Yolnu families have expressed a strong desire to live on their ancestral estates by creating homelands throughout the 20th century and families have established small out stations in many parts of North East Arnhem land. One of the best definitions of what "homeland" means in contemporary terms comes from the 1970s homeland movement. "A Home-Land is where: families live on their ancestral, custodial land, people and their land are one flesh, families feel the presence of their predecessors, Elders have authority to make decisions, families feel safe and secure, families can build a future for their children, children listen to their elders and there is NO: alcohol, kava, petrol sniffing, marijuana, cards, disco, young pregnancy, suicide. A Home-Land is where families have struggled against and resisted the enormous bureaucratic pressures to centralise, because they have a future on their land. Families say they have no future in the mission on some one else's land."⁶

Homelands are a sacred endowment not a legal entitlement in the sense of land title. As W.E.H. Stanner notes "If Aboriginal culture had an architectonic idea I would

⁶ From http://www.culturalsurvival.org.au/2004_2way_HLCs/whatisahomeland.html

say that it was a belief that all living people, clan by clan, or lineage by lineage, were linked Patri-lineally with ancestral beings by inherent and imperishable bonds through territories and totems which were either the handiwork or parts of the continuing being of the ancestors themselves. This belief was held in faith, not as an 'official truth' or dogma, but as part of the body of patent truth about the universe that no one in his right mind would have thought of trying to bring to the bar of proof. The very existence of the clans or clan-like group, the physical features of the countryside, the world of animate and inanimate things, were held to make truth, as received, visible".⁷

Mrs. Burarrwaja's painting on the frontispiece of this prospectus is the visual expression of her family's belonging to Mata Mata and of the ancestral fire that links them to the land as guardians. Similarly the manikay (ceremonial) song cycles continually re-link them to Mata Mata, the ancestral creatures that still patrol and protect the territories and to their past family members. As Mrs Burarrwaja said many times the lands could never be for sale because for them it would be like selling their heart, blood, lungs and brain.

The Delicate Homelands Culture, Economy and Society

Mata Mata and other Yolngu homelands are rich and abundant. Its residents are more satisfied in their lives than many affluent people in the mainstream world. But the integrity of the lands is under constant threat from economic exploitation. Traditional life is also under threat from industrial town and city-based life and the generally assimilationist expectations of Australian society. North East Arnhem land, as an Aboriginal protectorate, is protected by the Northern Land Council and local rangers and land groups. Permits are required from all visitors. Permits and rangers, cannot however, completely protect culture and land, nor can they provide the hard currency that is necessary to invest in basic infrastructure or in new forms of traditional creativity and expression.⁸

Mata Mata is one of the oldest, modern day homelands. Its story is partly told in the film **Remaking the Pathway** which was Mrs. Burarrwaja's tribute to her father Gatiirri. She explains how with the consent of senior Yolngu lawmen, including Warramirri elders, Gatiirri and his family took over the stewardship of the Mata Mata area and passed on the knowledge of the lands that extended to his grave site at Cape Wilberforce. The Burarrwaja family, their sons and daughters, grandchildren have come to personify the ancestral dogs that guarded the region.

Later in the 1970s came the modern homelands movement led by M. & G. Yunupingu, G. Djerrkurra, W. Lanhupuy, D. Marawilli, Narritjin Maymuru and many

⁷ Stanner 1976 cited by Nancy Williams, *The Yolngu and their land A system of land tenure and the fight for its recognition*, Stanford University Press, Stanford California, 1986, pp.18-19

⁸ See Peter Botsman. "When the world turns upside down: The impact of cyclones Lam and Nathan on Remote Aboriginal Homelands", http://www.workingpapers.com.au/files/papers/when_the_world_turns_upside_down_master_1.pdf

other Yolngu leaders. Around these leaders support groups such as Lanhupuy Homelands and Marthakal Homelands organisation formed. These organisations raised funding and capital for infrastructure from the Federal and Territory governments as well as capturing income from the licencing of kava and from other sources. In 2017 Lanhupuy Homelands had income of \$17 million and assets of \$13 million. This compared to the East Arnhem Shire's income of over \$40 million and assets of \$20 million.

In terms of the money economy the earning power of Aboriginal families is far less than the earning income of non-Aboriginal families. More than 50 per cent of the Aboriginal population of North East Arnhem land earn less than \$500 per week. 20 per cent earn no income each week. There is far less discretionary income for investment in the necessities of modern life such as food, shelter, transport and communications.

The majority of the people survive on a combination of "subsistence abundance" (hunting, fishing, gathering, harvesting activities), Federal and State government income and subsidies, homelands organisational group support and jobs, cultural arts and crafts funding and in some cases mining and royalty based payments. It is noticeable that only a tiny proportion of the yearly 1.333 billion dollar gross resource product from the area is invested in Aboriginal communities.

It is true that a great deal more investment is needed into Aboriginal homelands. However, the point of healthy support for homelands is not to over-balance the homelands economy with any one financial support system such that for example sedentary, house-based conventional jobs overtake traditional sacred ceremonial and healthy food gathering activities.

In the 1990s and 2000s a new set of ventures have emerged to support a more diverse homelands and Aboriginal economy. These include the education based economy of Maypuru, the cultural tourism based economy of Bawaka and Nyinyikay, the arts and crafts based economy of Milpera/Baniyala, the annual Garma festival and the rangers program in each of the communities.

Completed Projects

The first projects that began to be undertaken in the Mata Mata precinct started in the early 2000s. Since that time projects have been completed every year at the direction and with the cooperation of the community. Projects have included car maintenance and auto repairs, housing and electrical repairs, cultural tourism, arts and crafts lessons and the creation of exhibitions and art and environmental businesses. Through these projects close relationships have been established

Over the last few years it was Mrs. Burarrwaja's fervent wish for the community to be sustainable. She was the principal artist of the community and she would generate from her own artworks an income of between \$8,000 and \$40,000 per

annum. This would be used to supplement the grocery and shopping bills for the whole community and pay for much needed car repairs and transport.

Various private venture proposals are frequently proposed around fishing, forestry and cultural tourism. There are quite stringent safeguards to meet Aboriginal ownership and cultural protocols as well as environmental standards. To be accepted and approved projects needed to be discussed and approved by the elders and go through several months of discussions.

Two of the most successful projects were completed in 2017 and 2018. The first project was the walk across Arnhem Land retracing the path that Mrs. Burarrwaja and her sisters walked with their father in the early 1960s from Mata Mata to Cape Wilberforce. The project was sponsored and involved Mata Mata supporters and volunteers. The second project was the film of the walk “Remaking the Pathway” directed by Emma Hudson and produced by Brigitte Ross. This film will be aired by SBS in late 2019 and 2020 after a suitable time has passed from Mrs. Burarrwaja’s funeral. The community are very pleased with the film which will be shown for many years to come in international spheres.

Tax Deduction

Supporters can invest in the Mata Mata homelands and receive a tax deduction provided that those investments benefit the economic, social and cultural development of Aboriginal Australia.

In order to facilitate and make tax deductibility transparent as much as possible the Mata Mata Creative Trust creates projects that meet DGR guidelines and invites supporters to support those projects. The urgent problems of sustainability at Mata Mata can be grouped around several areas: transport, education, housing and infrastructure, health and supplements to the hunting and gathering food economy. There are also many arenas where welfare and allocated government support falls short and in this domain short term emergency funding is sometimes needed.

The Mata Mata homelands web site www.matamatahomelands.com lists a number of not for profit projects including Gatriri School⁹, housing infrastructure, educational exchange programs, water and sewerage infrastructure, maritime infrastructure, transport, maintenance and off grid electricity and power¹⁰.

A 10 per cent administration fee applies to all Deductible Gift Recipient funds. This pays for basic accounting and a transparent process for the purposes of auditing and monitoring.

⁹ See http://www.culturalsurvival.org.au/2004_2way_HLCs/Matamata.html

¹⁰ See <https://static1.squarespace.com/static/5450868fe4b09b217330bb42/t/55a4adfee4b08fd2455cf464/1436855806191/Bushlight+Case+Study+28+-+Mata+Mata.pdf>

Ownership and Partnership

It has taken a long time to arrive at a concept of how not for profit and for-profit outside investors can support Mata Mata based creative projects. The formula Mrs Burarrwaja and family have arrived at is to allow for-profit supporters to underwrite the means by which projects can work in the mainstream world and generate income. In return not for profit and for-profit investors are entitled to having their investment paid back plus 10 per cent of all profits over a period of ten years. It should be noted that it is difficult to generate profits in remote communities and so far it has not been possible to achieve anything like the returns above. Therefore there is a significant risk involved in this form of investment.

This being said it is early days. The environmental and cultural richness of the people and the land and the early period of this form of investment will inevitably give way to a greater period of prosperity for the people and their partners. For-profit and not for profit investors that create the capital to allow projects to occur are entitled to the first revenues to pay back the capital that they have put into a project. After their capital has been paid back any further profits are split on a 10 per cent to outside investors and 90 per cent basis to the Burarrwaja, Gurruwiwi and Garawirrtja families who are resident at Mata Mata and the participants in the project. All creative projects will be owned by the Burarrwaja family and extended families and will be directed by them. **All property and intellectual property rights belong to the the Burarrwaja, Gurruwiwi and Garawirrtja families who are resident at Mata Mata and the participants in the project.**

How will revenue be generated?

Mata Mata is a wondrous place with many ancient and living treasures on the land and in the sea. It is a cultural storehouse of the natural world, one of the monuments of the oldest continuous civilisation on earth.

A significant number of creative projects will be developed by the Burarrwaja, Gurruwiwi and Garawirrtja families and will be financed, created and placed on the open market for sale. There is world interest in Yolju culture.

There is much interest particularly from film and television outlets such as NITV/SBS, Netflix, museums, schools and governmental organisations including tourism and cultural organisations. There is also considerable interest in cultural tourism and Mrs. Burarrwaja was developing her own brand of high quality high value adding tourism in which visitors were not only immersed in the unique environment of the area but also to the culture of the land and the Yolju way of life.¹¹ Mrs Burarrwaja did not want transient tourism she envisioned long term relationships such as between students at university or in a long term family relationship.

¹¹ See Empowering Walk from Past to Future, National Indigenous Times, Sept 20, 2016, <https://nit.com.au/empowering-walk-past-future/>

Why should there be ongoing interest in Mata Mata related projects? Mata Mata is the oldest of the modern Yolŋu homelands. It was created by Gartirri Burarrwaŋa in or around 1948. Before that time the general area from Mata Mata to Cape Wilberforce, the focus of the film *Remaking the Pathway* (2018), was under the stewardship of the Warrimirri people. Charles Warner's **Black Civilisation A Study of an Australian Tribe** (1937) is the earliest documentation of Yolŋu culture and much of it was compiled with the help of Warramiri leader Mahkarolla. Warners study provides a broad, though now out-dated anthropological guide to many activities across the Mata Mata homelands. In addition there are significant un-documented sites of archaeological significance in and around the Mata Mata homeland areas.

How to Invest in Mata Mata Creative Projects

Investment in Mata Mata creative projects is by invitation only. As funds are required for projects, invitations are sought for investments of not usually more than \$30000. The number of investors is limited to ten or less per project. The goal is to return the investment within ten years. Each investor will be eligible to receive 1 per cent of all ongoing profits from the project over a period of twenty years. Investors receive an annual report each year on the income and expenditure for the project. The Mata Mata family view investors as family members who are welcome to visit and to participate in all cultural tourism and volunteer activities.



Mrs. B.P. Burarrwaŋa, Weaving 2015

Arts and Crafts

All arts and crafts produced at Mata Mata are sold through Buku Larrngay Mulka Centre in Yirrkala. Buku Larngay Mulka have created an international audience and their support for Yolŋu homelands including Mata Mata is unrivalled and unparalleled.

Commissioned arts and crafts can be arranged in conjunction with BLM.

The value of Mata Mata arts and crafts are significant opportunities for investors and the Mata Mata Homelands Creative Trust will encourage investors to support prices that will advantage local artisans. Where profits are made from the re-selling of Mata Mata arts and crafts MMHCT will support a proportion of these funds returning to investments in Mata Mata activities.

Portfolio of Investment Opportunities

The main projects for for-profit investors arise from films and cultural tourism.



Project 1 BAPURU Mrs. B. P. Burarrwaja, June 2019 Mata Mata

Documentary film

The film will be in a sequence of films and footage that Mrs. Burarrwaja oversaw during her life. Much of the footage will be preserved for family members to hold and watch in the future. Although footage of deceased persons remains a matter of delicacy and concern, over a longer period of time family members are glad to have footage of manikay showing their past relatives participation¹². All royalties and ownership of the film will belong to the Burarrwaja, Gurruwiwi and Garawirtja families resident at Mata Mata.

Bapuru/funeral is a very important and sacred part of life for all Yolngu people. It is a time of looking back and looking forward and most of all the whole of a person's life is sung and danced. The journey from conception to death and back to conception is more significant than anything else. It is also a time for earthly transitions and planning when the cooperation between families and land stewardship are worked out cooperatively. A failure to do this creates chaos and bodes poorly.

The bapuru (funeral) for Mrs. P. Burarrwaja held at Mata Mata in July/August 2019 was a significant cultural event. Mrs Burarrwaja passed away in the early morning of 19 December 2018. She was a much loved leader who brought up her children on her husband's John Mandjuwi Gurruwiwi's homeland of Gi'kal and she became the mainstay and leader of her father's Gatirri Burarrwaja homelands at Mata Mata after her husband's death. Only for teacher training and schooling, shopping trips and some cultural teaching, she never left her homelands.

Mrs. Burarrwaja faced many challenges of maintaining her homelands. Mrs. Burarrwaja was very clear that she wanted the world to understand her culture and

¹² See <https://www.workingpapers.com.au/papers/mourning-two-australian-prime-ministers-mary-gurruwiwi-1922-2014-gough-whitlam-1916-2014>

the importance of maintaining her traditional lands. She asked for her djama (work) to be recorded and a project to walk to her fathers grave at Cape Wilberforce which became the subject of the film *Remaking the Pathway* directed by Emma Hudson and produced by Brigitte Ross. This film like many of the projects we completed was a wonderful project and will be shown on SBS/NITV when the Burarrwaja family feels enough time has passed after her bapuru.

Mrs Burarrwaja knew very clearly the way in which the mainstream world worked and she wanted recordings and films made so that future generations would understand her culture and her vision.

The dance and ceremony of the bapuru in June will last several weeks. It will involve many different clan groups of the Yolngu people. As well as providing an important base of recording for the film Mrs Burarrwaja had planned a film on the responsibilities of a Yolngu songman featuring Mrs. Burarrwaja's son Gaypalani Terence Gurruwiwi, filming the ceremony will also be a great resource for the family and other film makers. The intricacies of Yolngu dance and song, the dimensions of the ceremony will, with the express permission of the family, be able to be documented.

All of the footage will be the property of the Burarrwaja family and their extended family and will be made available to them in perpetuity.

As with *Remaking the Pathway* project the main purpose of all filming and all cultural tourism and the production of art for sale is to enable the long-term sustainability of the Mata Mata and Gi'kal homelands in the mainstream world. The matamatahomelands.com website was established to create investments in building and infrastructure, educational opportunities, the Gartirri School, the production of nanka bakarra bush foods, reliable transport in the form of cars and boats, weaving and artwork production and also the mapping of the homelands for world heritage, archaeological sites and unique biodiversity.

Budget

It is no mean feat to film in the remote areas of Australia at a time when up to 400 people are living off the land without shops nearby or housing. A conventional film project in this context would be logistically impossible. However with the cooperation of the family and by supporting the funeral process itself a unique opportunity exists that is of importance for the Yolngu and for a world audience. The aim of the project is to be a model of how to cooperate and support Yolngu culture while at the same time providing a film of importance to mainstream society.

Food and Logistical support for the bapuru and participants

5 car trips to Nhulunbuy for supplies	\$5000
10 plane trips to Nhulunbuy and other remote homelands	\$10000
Contribution of Food, Diesel, Outboard Fuel and Emergency Repairs	\$7500
Payments for Participation:	

All participants will be granted a percentage of royalties from any profits from the film being shown

Support for Funeral Preparations	\$5000
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Subtotal	\$27500
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Filming and Logistics

Interstate, local travel, planes, cars, boats	\$15,000
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Payment for Camera Operators/Sound 3 weeks * 6 * \$2000	\$32000
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Food & Catering	\$12000
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Tents, trailers, shelter	\$5000
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Contingencies	\$20,000
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Subtotal Filming and Logistics	\$96,500
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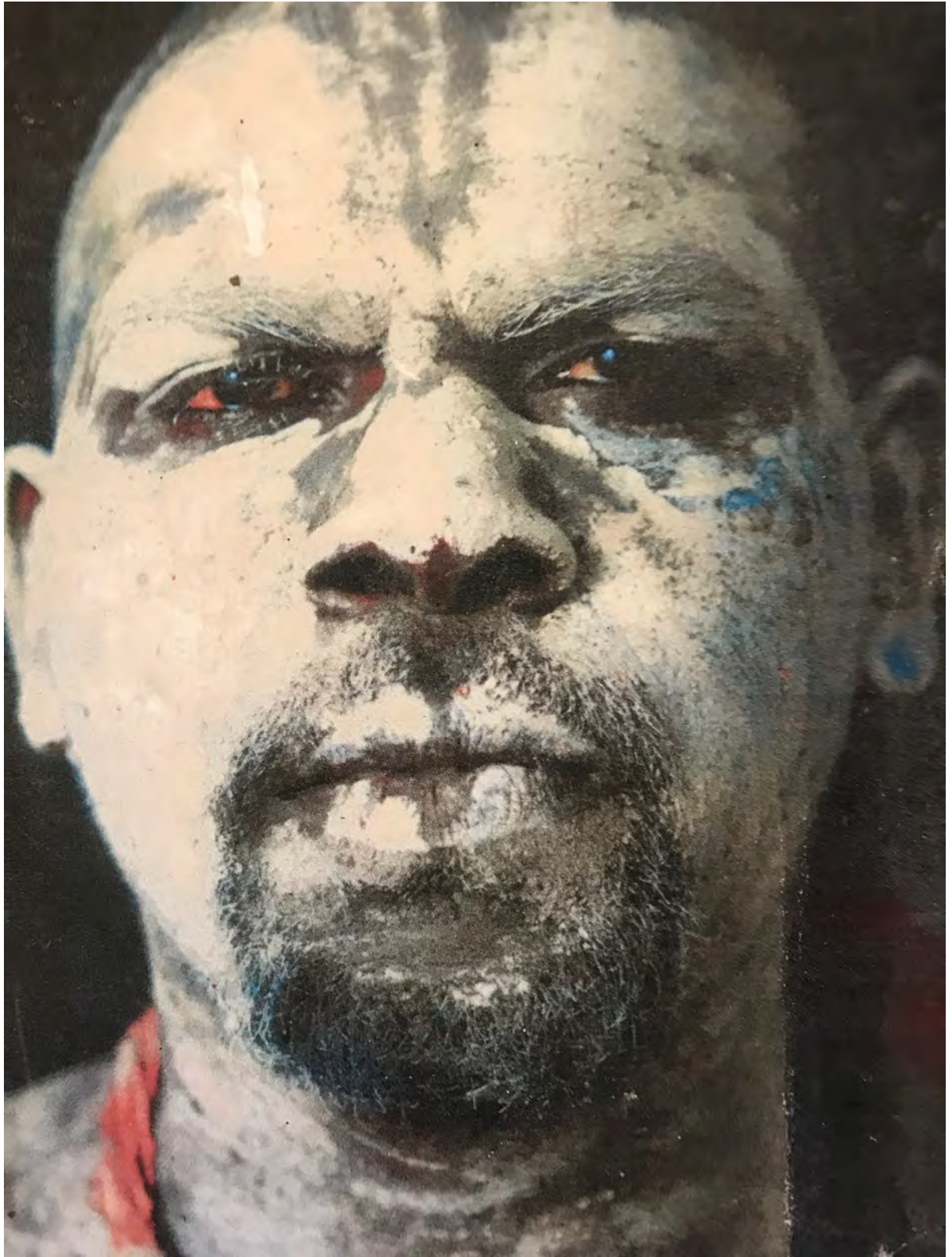
Post Filming and Production

Editing -	\$40,000
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Final Production including animation, sound, continuity, titles, music -	\$40,000
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Subtotal Post Film Production	\$80,000
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Total Budget	204,000
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Project 2 GAYPALANI

Documentary film

Gaypalani is the story of Galpu songman Terence *Gaypalani* Gurruwiwi. It documents the responsibilities of his life and the incompatibilities of Yolŋu and mainstream Australian life.

Overview

Although he was not immediately drawn to Yolŋu ceremonial life (manikay) and the discipline required to be a traditional leader, thanks to his Uncle Don Burarrwaŋa, he started to learn from an early age. There are several steps in the apprenticeship of a song man that begin with dancing in bungul (traditional dance ceremony) as a toddler. Young people learn rhythm and steps over many years. They dance among master dances and are encouraged at every step of their journey. Children learn to tap out rhythms on bilma (clap sticks) and they associate these with the steps and stages of the hundreds of dances that are the province of the clans within each of the two Yolŋu moieties dhuwa and yirrita. Every plant and animal, every person, every territory and geographical domain is divided between dhuwa and yirritja. Everything in the known universe can be danced and sung. The events in an individual's life also coalesce with the animals, plants and historical events associated with their clan and moitey. The yidaki (digeridoo) is a very important instrument in ceremonial life. It provides a background that is coordinated with the bilma and creates an atmosphere and set of cues for dancers and singers. By the time a person progresses from dancing, bilma, yidaki and becomes a song man then the real learning has to begin. The song men, old and young, form a kind of database of their collective consciousness that recalls many thousands of songs. Often eighty and ninety year olds admonish the young men about missed words or meanings. It is only towards the end of life that the song man and his community begin to truly understand the inside story of manikay. The scholarship and learning associated with manikay go on throughout one's life. The performances never end.

Gaypalani is the eldest son of legendary homelands leader and artist Mrs. B Burarrwaŋa who passed away at Christmas 2018. The film which she oversaw about her legacy for her children *Remaking the Pathway* is due to be premiered on NITV in 2020. Gaypalani's mastery of manikay makes him the logical heir of his mother's authority over several Yolŋu estates. Mastery of manikay is the equivalent of having a law degree and ownership of land titles in the Yolŋu world.

The purpose and aim of this film is to show to the world the complex life and role of a songman in North East Arnhem land. If the oldest living culture on earth is to thrive in the 21st century then there must be recognition and reconciliation with mainstream culture. At present there are many ways that mainstream culture undermines manikay. The complex requirements of ceremonial life often throw it into conflict with government agencies schools and the requirements of paid employment. The determination of the Yolŋu to resist the temptations and inducements of the mainstream world is extraordinary. Like his mother Gaypanlia must navigate a pathway that allows his culture and lands to become more secure and rewardsing for his children.

Funerals have become the most frequent ceremonial event in Yolŋu life. The manikay associated with a funeral involve multiple clan groups, singers, musicians and dancers from early in the morning until late in the evening. Whole cycles of events must be covered by each group and funerals can last for a month or more depending on the determination and judgement of those who are given authority over the funeral. There are other manikay that are very important in the governance of lands and people in North East Arnhem land. Initiations of young boys often now occurs at the end of funerals when the assembled family and appropriate clans are present. Other major traditional law events occur over a longer cycle and are often limited to Yolŋu participants.

Existing Anthropological Film of Gaypalani

There are some existing short interviews with Gaypalani that have already been made. These were made at Mata Mata and Gi'kal in 2009. They tell the story of how Gaypalani first began his apprenticeship as a Yolŋu song man.

https://www.youtube.com/watch?v=a3aibvGib_k

<https://www.youtube.com/watch?v=srGtPotv-8c&t=1s>

https://www.youtube.com/watch?v=uzhmB_zPPCk&t=91s

Budget

Filming and Logistics

Interstate, local travel, planes, cars, boats	\$15,000
Payment for Camera Operators/Sound 3 weeks * 6 * \$2000	\$32000
Food & Catering	\$12000
Tents, trailers, shelter	\$5000
Contingencies	\$20,000

Subtotal Filming and Logistics ***\$96,500***

Post Filming and Production

Editing -	\$40,000
Final Production including animation, sound, continuity, titles, music -	\$40,000

Subtotal Post Film Production ***\$80,000***

Total ***176,500***

Project 3 IN SEARCH OF THE BAYINI PEOPLE

Cultural Tourism/Documentary Film

This project involves a week long walk around the Inglis Islands led by the Gurruwiwi and Burarrwaja families. The walk will look for traces of the adobe houses of the Bayini people and other archaeological relics.

Participants Costs

This cost of the walk part of this project will be financed by 10 participants at a cost of \$3000. Participants will be required to bring their own back packing supplies and food and will be required to take out their own personal insurance to participate in this project.

Budget

Food and Logistical support for the walk

Boats & Transport	\$5000
Logistical support	\$5000
Contribution of Food, Diesel, Outboard Fuel and Emergency Repairs	\$7500
Payments for Guides	\$5000
Contingencies	\$5000
Subtotal	\$27500

Filming and Logistics

Interstate, local travel, planes, cars, boats	\$15,000
Payment for Camera Operators/Sound 1 weeks * 6 * \$2000	\$12000
Food & Catering	\$12000
Tents, trailers, shelter	\$5000
Contingencies	\$10,000
Subtotal Filming and Logistics	\$54,000

Post Filming and Production

Editing -	\$40,000
Final Production including animation, sound, continuity, titles, music -	\$40,000
Subtotal Post Film Production	\$80,000

Total Budget	134,000
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Project 4 Yolŋu Yolŋu Wars

Documentary Film

Before and during the second world war there were hostilities within and across North East Arnhem land, this was known as the Yolŋu Yolŋu wars. The effect of the Christian missions pacified aggression across clan groups, however, ongoing tensions can still lead to violence. In this documentary film research and discussion across North East Arnhem land will ponder on the nature of war and consider how it shaped traditional and contemporary power structures.

While the killing of eight non-Aboriginal people in the 1930s led to the phrase “Black War”¹³ and attracted national attention, a far greater number of inter-Aboriginal deaths occurred up until the 1940s. Warner records seventy two battles between 1917 and 1937 and notes one hundred resulting deaths. However he also estimates that there were probably double this number of actual casualties.¹⁴

This project is at a conceptual stage however it is critical to interview several older Yolŋu statesman about their memories of this period and to record their thoughts about war and the relatively peaceful period that has ensued since the 1940s.

Budget

Filming and Logistics

Participants

(payments from any film profits will also be shared with Yolŋu participants)

\$10,000

Interstate, local travel, planes, cars, boats

\$15,000

Payment for Camera Operators/Sound 1 weeks * 6 * \$2000

\$12000

Food & Catering

\$12000

Tents, trailers, shelter

\$5000

Contingencies

\$10,000

Subtotal Filming and Logistics

\$64,000

¹³ Mickey Dewar, The ‘Black War’ in Arnhem Land Missionaries and the Yolŋu 1908-1940, Australian National University, 1992.

¹⁴ W.Lloyd Warner, A Black Civilisation A Study of An Australian Tribe, Harper and Row, 1937, p. 147

Project 5 MANIKAY DANCER

Documentary Film

This project will focus on the story of legendary Galpu dancer Peter Illiyah Gurruwiwi. It will follow his life journey and focus on the tensions of his life. Peter will explain the intricacies of Galpu dhuwa dance and the symbols and role of dance in many different ceremonial settings.

Budget

Filming and Logistics

Peter Gurruwiwi	\$10,000
Interstate, local travel, planes, cars, boats	\$15,000
Payment for Camera Operators/Sound 1 weeks * 6 * \$2000	\$12000
Food & Catering	\$12000
Tents, trailers, shelter	\$5000
Contingencies	\$10,000
<i>Subtotal Filming and Logistics</i>	<i>\$64,000</i>

Bush Fruit Enterprise/Gathering Hub

Nanka Bakara or Kakadu plum grows abundantly in the Mata Mata homelands. The potential of Nanka Bakara was the subject of a major report completed for the Indigenous Land Corporation that included Mata Mata as a possible hub for the gathering of the fruit.¹⁵ One of the findings of this report was that “The harvesting of Kakadu plum in December-January and April-June across the North of Australia has always been part of the hunting and gathering activities of Aboriginal people. Because of its many nutritional and medicinal qualities, the harvesting of kakadu plum could be one of the most important modern day activities for Aboriginal sustainability in the north. It links traditional land stewardship and the well-being that comes from walking and surveying the lands with the potential for a steady form of income which even at present levels is very useful.”¹⁶

The potential revolutionary role of the Kakadu plum as a source of income for Aboriginal individuals has been demonstrated and proved by Mamabalanjin Aboriginal Corporation in Broome and the Palngun Wurnangat Aboriginal Corporation in Wadeye. With the support of philanthropists and government investment these organisations bought and sold over eight tonnes of Kakadu plum from individual harvesters in and around the town of Broome and from a remote Aboriginal community centre at Wadeye in 2016 and 2017. In the process \$160,000 in direct benefits was distributed to community harvesters in both communities and although it took time the wholesale organisations were able to make a profit on their purchases.

It is early days in this important industry but positioning North East Arnhem homelands in the supply chain of this industry is most important. The proposal is to create a bush fruit gathering hub and to collect and refrigerate about 250-1000 kilos of nanka bakara each season. This could generate between \$5000-20,000 gross per annum.

Budget

Shelter/Shed for Processing	\$25,000
Refrigeration	\$5000
Stainless Steel Tables	\$1000
Packaging	\$500
Transport annum	\$2000 per
<i>Subtotal Filming and Logistics</i>	<i>\$33,500</i>

¹⁵ Peter Botsman, Kakadu Plum, Aboriginal Knowledge, Sustainability, Science, ILC Project Brief Consultancy Agreement Contract no 4675, 85 pages

¹⁶ Ibid, p. 6

Project area 7 FISHING

Feasibility Study

Over many years there has been much interest in the abundant fishing grounds around Mata Mata and its neighbouring homelands. Many have come with an interest to develop fishing enterprises and the attraction of fishing based tourists has been very strong. This is an area where there is a need for a feasibility study that sets out the prospects for the community. It may be that in the course of normal hunting and gathering some fishing products could be put aside for sale to generate income each month. There is a need to set out in practical terms what is needed for the community.

Budget

Feasibility Research & Planning

\$10000

Project area 8 ARCHAEOLOGY and TRADITIONAL KNOWLEDGE

Mata Mata and Nyinyikay home lands are homes to a series of sacred sites with profound significance. They are places where the ceremonial traditions and the pre-history of Australia come together. The elders of Mata Mata determined in 2016 that with their supervision one particular area would be opened up for examination by archaeologists. The aim of any such investigation would be to ensure that the area was protected under world heritage legislation and the authority of traditional custodians.

There are many areas that require similar protections including the grave of Gairri Burarrwaja, the marks of Mathew Flinders and sites of traditional significance along the coast from Mata Mata to Cape Wilberforce. Mrs. Burarrwaja and Mr. C. Burarrwaja began the process of compiling every single name of sites on the coast and inland that was in the manikay cycles, as sung by Mr. Burarrwaja, for future generations.

This whole area could be the beginning of a series of major partnerships and collaborations with academic institutions funding is necessary to ensure that the elders of Mata Mata are at the centre of all developments and control the terms and conditions of each partnership and funding is necessary so that they can determine the way in which projects can develop by asking for tenders and expressions of interest.

Budget

Feasibility, Research & Planning \$150,000



Project 9 Ms. S. D. Gurruwiwi Woman's House

Ms. S.D. Gurruwiwi was an inspiration to many people over the course of her life.¹⁷ She was a rock for her husband, her family and for all those who came to know her. She dreamed of a house at her Galpu paradise at Gi'kal.

At the end of her life plans were being developed for a house near the beach at Gi'kal. She had begun planting cassava and other vegetables and dreamed of some roses growing near the sacred spring there. She also loved to fish at the point or on the beach.

Mrs. Burarrwaja often talked about realising Ms Gurruwiwi's vision of a house where women could come to seek refuge and just find peace and quiet away from town life. Mrs. Burarrwaja had spent many years at Gi'kal building the original houses there with her husband John Mandjuwi Gurruwiwi and bringing up her sons and daughter.

This project will be developed in consultation with Mrs. Burarrwaja's family and Ms Gurruwiwi's family and particularly her daughters and grand daughters. Over time the project will evolve.

¹⁷ See Moody Blue Tribute to Ms. S. D. Gurruwiwi (7 Jan 1955 - 23 March 2016)
<https://www.workingpapers.com.au/papers/moody-blue>

Project 10 YIDAKI UNIVERSITY

This project was one of the first things discussed between Ms. S.D. Gurruwiwi and Mrs Burarrwaja in 2008-9. Since these discussions Djalul's work has centered around the Birritjimi and Nhulunbuy area. But one yidaki workshop was held at Gi'kal as well as some of the filming for Djalul's film *Westwind*.¹⁸ The 'Yidaki university' is the kind of cultural project that may be something that can be developed in the future. It was hoped by Ms. S.D. Gurruwiwi and Mrs Burarrwaja that this project might bring together children and grand children and to link the work that Djalul and his family had been doing in international contexts, with manikay and cultural stewardship of the traditional estates.



Djalul Gurruwiwi – Galmak

The design above relates entirely to Galpu clan law from four areas or arms of that family. The central symbolism is of the fork in the tree. This tree is known as Gurruwurru and Djalul says "that tree comes from me." The fork in the tree is Galmak. This is seen as the resting place for Wititj the ancestral Olive Python or Rainbow Serpent. This high totem for Galpu has reference to Rainbows and the West wind. As Wititj feels the wind blowing against his resting place or Galmak he can say

¹⁸ <https://www.workingpapers.com.au/papers/letter-australia-february-2009-djalul-heals-world>

"Yes I am here." In mortuary ceremony for Galpu the slithering line of dancers take on the form of Wititj and coil in the sand searching for their place. As the spirit comes to rest it adopts the metaphor of a python settling its head into the fork in the tree. This is the central idea of this painting. That wind comes from other Galmak or places of rest for Galpu (possibly burial grounds or sacred sites where souls metaphorically reside) which Djalu' didn't name except to show that the four quadrants of the bottom sphere radiating out from Wititj represents four places- two saltwater and two fresh-and the manikay or sacred song associated with them. The tempestuous Wititj is associated with storm. The sun shining against the scales of the snake form a prism of light like a rainbow. The design between the fork of the tree (snake's tongue) is Djari-rainbow. As is the upper half of the snake's circle. Other references are the bunches of leaves dancers hold in their hands wet and shining in the sun. The ribs of the snake also form the basis of the sacred design here. Also appearing are the Dhuwa creation beings, two sisters who have taken the form of Goannas known as Djerrka. This represents an intersection between two distinct spiritual forces in Dhuwa moiety law.

Original Statement

"We Galpu people treasure our sacred homelands. But as the mainstream has collided with our traditional culture it is more difficult for us to return there. Many of our people now live in the proximity of towns and cities and this is having a very unhealthy effect on our young people and our culture.

"As elders we understand the importance of working on our homelands and creating sources of income and business from our own sweat on our land. But to span the mainstream and traditional worlds we know we have to create first class infrastructure that will sustain us and ensure that visitors will feel welcome and comfortable when they learn about our traditional culture.

"Already people come from all over the world to study with us and experience our culture. Our vision is for Gi'kal to be the place where students and scholars come to study and learn about the yidaki for which we are the sole Dhuwa custodians and knowledge holders."

"Our thinking is that knowledge that has been continuously maintained for thousands of years is worth as much investment as knowledge in Western universities.

"We already think of Gi'kal as what the mainstream world calls a university so we don't need buildings to be erected there. Sensitively shaping the land under our guidance is our priority. Our goal is to create secure, low impact camping areas, gardens capable of growing fruit and vegetables, an outdoor kitchen capable of catering for up to fifty people, outdoor classroom areas, a bungul or ceremonial area and a place where our religious icons and poles connect the ground with the sky. We will also create a traditional cyclone shelter as a point of cultural tourism and as an emergency place for any person in the area that might have to face a cyclone in the future'.

“The equivalent of written documents and libraries are in the Galpu mind and heart. Our priority is for our people to have healthy minds and hearts from living and working on our homelands.”

“Our people are the ultimate decision makers about the development of our sacred homelands, but we would welcome experts to help us create our vision. This project helps us to get those experts to work with us. We are seeking people of good will with the best know-how, technology and understanding.”

“We would like our Yidaki University to be as impressive as any campus in the world and most importantly to be an inspiration to our young people. This is about teaching our visitors to open their eyes to the land”.

Djalu Gurruwiwi, October 2009

Some Original Thoughts about Gi'kal as a site for traditional learning

Gi'kal is a sacred homeland of the Galpu¹⁹ clan that is referenced in the frontispiece painting. The Galpu relationship with these lands dates back to the dawn of human existence.

As an outstation the hard work of building the houses and infrastructure was undertaken by Mr. John Gurruwiwi, his wife Mrs. B.P. Burarrwanga and their children. After Mr Gurruwiwi's death Mrs. Burarrwanga moved back to her father's outstation at Mata Mata and Gi'kal was and continues to be maintained by Mr. Gurruwiwi and Mrs Burarrwanga's sons Terence and David.

Gi'kal is about five hours drive north-west of Gove Airport. These roads are rough and require a four wheel drive troop carrier. During the wet season the roads are impassable. Gi'kal is also accessible by sea and communities nearby have been visited by cruise ships. For the Yidaki masterclass of 2009, students resided on a boat that was anchored off shore.

Figure 1 shows an aerial photo of the Gi'kal homeland.

More detailed planning and design work is built into the project plan. The following have been listed as priorities:

- Sensitively shaping the environment so that the sacred natural environmental dimensions of the area featured in Djalu's frontispiece can be understood and appreciated by outsiders;

¹⁹ The Galpu clan are one of seventeen clans of the Yolŋu Indigenous people. Each of the clans have complex family and ceremonial relationships and each clan belongs to either the Dhuwa or Yirritja moitey. The Gälpu clan are one of the nine clan groups under the Djuwa moitey.

- Installing composting toilets that can accommodate up to 200 visitors, installing gray water drainage systems in the outdoor cooking areas;
- Upgrading the polypipe, water tanks and bore so that there are more water access points;
- Creating more solar powered bush lighting and upgrading the existing solar power capacity;
- Planting trees and gardens to create natural classroom environments that take advantage of the ocean breezes at particular times of the day;
- Creating an environment at Gi'kal along the foreshore and hinterland that can be easily maintained and is a safe and protected natural environment;
- Upgrading the roads and walking paths;
- Creating an outdoor kitchen that can cater for up to 100 people;
- Preparing three gardens in areas where there is spring water and where gardens producing cassava, sweet potatoes and bananas have been successfully established before'
- Developing a Galpu culture, performance and learning area (bungul ground) as a hub of ceremonial music, dance, and song as well as a space for learning
- developing outdoor classrooms along the foreshore for informal community use as well as teaching and learning;
- creating low environmental impact camping grounds and accommodation for visitors (not pictured on Figure 2)



Figure 2 below shows Gi'kal in the general map of the Miwatj region. Gi'kal is just to the south-west of Point Wilberforce and looks out on the Inglis Islands. Gi'kal is 140 kilometres from Nhulunbuy and Gove Airport. This is a three and a half hour – five hour drive by four wheel drive depending on road conditions. 61 kilometres of the drive is along the regularly graded Bulman Rd (Central Arnhem Highway) and the remaining 79 kilometres is along a much less well maintained bush track that is often severely damaged each year in the wet season²⁰.

The road journey to Gikal

0km – Nhulunbuy – 140 km

11km – Gove Airport – 129km

61km – Bulman Rd to Mata Mata/Gi'kal Turnoff – 79km

105km – Djemani – 44km

119km – Barrkira turn off – 21 km

129km – Mata Mata turn off – 11 km - Djarrimi – 5km from Gi'kal

140km – Gi'kal – 0 km

There is also a bush airport at Mata Mata which is about twenty minutes drive from Gi'kal that is suitable for single engine planes. This is unsuitable for transporting more than a half a dozen people but is available for any emergencies.

There is access to Mata Mata and Gi'kal by barge and boat. However there are relatively large tides and these must be carefully taken into account. A boat from Nhulunbuy is a day long exercise and could transport a larger group.

²⁰ However with Galpu leaders and guides the road trip is itself a very educational and interesting exercise that involves frequent stopping to observe plants, animals, finding suitable yidaki and collecting bush tucker like bush plums (munydjutj) and honey.



Figure 2 Map of Gove Peninsula showing the location of Gi'kal

THE SITE

Gi'kal looks out onto the Inglis Islands in the Arafura Sea. As the pictures below indicate it is an idyllic, remote paradise that most Australians would never know about or see.



Figure 3 The main camp site



Figure 4 The view of the beach at low tide



Figure 5 Spring water is abundant and can even be tapped below the sea surface



Figure 6 The camp showing the telecommunications aerial

For the Galpu and Djalul Gi'kal is an important place for teaching and learning about the yidaki. So far Djau has had one master class at Gi'kal in which international students were housed in a cruiser that was anchored off shore. Classes were held each day. Students paid about \$A2550 per day to attend the masterclass of about one week.



Figure 7 Poster from Djalu' Gurruwiwi's 2005 Tour of Japan

There is much demand for Djalu's knowledge. He offers a range of activities for visitors to Arnhem Land, including [2 hour meetings](#), [one day introductions to the yidaki](#), [three day](#) and [five day](#) classes. Moreover the yidakis that Djalu' makes are treasured items. Djalu's son Larritjama and Mrs Burarrwanga's son Gaypalani are both significant cultural figures who will be able to carry on the cultural legacies into the future.

THE CULTURAL ARENA AND BUNGUL GROUND

Design Issues and Questions

- Yolgnu and Gälpu communities have not a tradition of creating permanent buildings and structures, the land itself is their home and shelter: what kind of landscape design would reflect this philosophy?
- The bungul ground
- Is it appropriate to build a keeping centre and digital archive within the cultural arena at Gi'kal or is more appropriate to house such a place, if it is in fact appropriate, in a secure building in a town or regional centre.
- The cultural precinct must be self sustaining so it must be designed and built with the concept of income generation from students, visitors, and visiting scholars in mind
- In other university community developments such as Bond University on the Gold Coast housing and infrastructure has been a long term source of income and stability: could such a model work at Gi'kal



Above is a digital representation of the Galpu symbols of significance to the Gi'kal site. The digitalisation does not do justice to the original drawings. However this is the sort of symbol that the Galpu clan would like to be seen in the precinct of the community and the university.

Inspiration: Tjibaou Centre New Caledonia



ACCOMODATION

There are two three bedroom houses currently at Gi'kal and they have a small septic toilet, shower area and are connected to a diesel generator and solar power.

It is expected than in the future a dozen or more people will live permanently at Gi'kal as custodians and guardians of the area. However the usual pattern of residence is for there to

be an influx of relatively large numbers of people for a short period. This pattern is reflected in the ceremonial traditions of the Yolŋu people, the traditional life style in which food was gathered over large geographic areas and in the modern patterns of cultural tourism.

The priority is to take the strain off the built infrastructure and to create a safe and healthy water, sewerage and grey water system that can accommodate large numbers of people who camp in temporary structures such as tents and traditional shelters of varying sophistication such as those created around the GARMA site. By designing and landscaping areas with these purposes in mind, visitors to Gi'kal can have a very high quality environmental and cultural experience. Gi'kal can easily cope with varying numbers of people from large groups to small groups. By focusing on high quality landscaping design, the usual problems of Aboriginal housing that cannot cope with varying residential populations can be avoided. One of the priorities is to create a practical outdoor kitchen that can cater for up to 100 people. Designing this kitchen will combine traditional practice and preferences with landscaping designers and permaculture principles.

Issues and questions

Power – solar and generator

Water – bore, spring

Gas/Firewood – cooking areas

Identify best camping sites at Gi'kal

Finance

Structures that improve the living environment for safety, health and sustainability and are in keeping with Indigenous family structures and cultural practices

Best practice housing structures that follow National Indigenous Housing Guide specifications

Houses

Options: Eco Structures Australia, houses can be built in a variety of forms with pre-fabricated materials and combined in a variety of layouts.

The Relationship of Houses to Each Other

Given the non-nuclear family structure of the Galpu clan in what ways should the spatial dimension of the housing be created.

Other Considerations and Specifications

Safety – limiting life threatening dangers including fire, electrocution, etc

Electricity - switches, design, sustainability, lights, wiring

Gas safety –

Fire safety –

Health

Washing people – washing children daily

Washing clothes and bedding

Removing waste safely – toilet design, septic systems and on-site waste removal, aerated waster water treatment systems, dry toilets

Improving Nutrition – the ability to grow, store, prepare and cook food

Reducing Overcrowding – health hardware and household size, developing the edges of the house – verandas, decks, sleep outs, shady, wind protected areas, house and yard aspect, orientation and climate, minimise running costs of house

Reducing negative contact between people, insects, animals, vermin – keeping animals away from food and yard taps, ants, termites, cockroaches, dust mites, mosquitoes and flies, vermin and other pests

Reducing dust – design, vegetation, watering gardens, using gravel and mulch

Controlling the temperature of the living environment – cooling houses, windows, doors,

Reducing trauma – sharp corners and edges, slippery wet areas, poorly designed exit and entry routes, hot water systems, stoves. Glass,

Reference National Indigenous Housing Guide 2003

ROADS, TRACKS, LANDSCAPING AND GARDENS

Garden Lay Out

There have been gardens at Gi'kal before. Dhanggal says that there were potatoes and cassava growing to the west of the houses where the spring water flows to the beach.

(Garden Site 3) There are also two possible sites near the bore on the eastern side of the houses where spring water is also abundant. (Garden Site 2 & 3) This would have the advantage of being a close walk from the natural outdoor kitchen currently between the two houses.



The main purpose of the gardens would be to provide a healthy, sustainable food supply for the community and visitors. Some trading and commercial sales might be possible in the future but this is not the primary consideration at present.

Planting and Layout

There are many considerations in the planting and layout of the gardens.

- How much would the proximity of the sea affect what can be grown?

- Are there ways to minimise the salt impact?
- What sort of protection should be created to shield the gardens from native animals?

Varieties of Plants

Taro

Sweet Potatoes

Casava

Herbs

Beans

Tomatoes

GENERAL INFORMATION FOR PROJECT PARTICIPANTS WORKING IN A REMOTE AREA AT GI'KAL

PERMITS

Non-yolgnu project supporters wanting to individually travel to Gi'kal must have the express permission of the Galpu people. Before any travel is undertaken through Arnhem Land, all participants must have a permit. These need to be organised for participants through the Northern Land Council.

TWO WAY LEARNING

The Gi'kal landscaping is a project premised upon two way learning. The work will be at all times involve leadership from Galpu family members who will be a part of the overall management team as well as represented in the trainees and intermediate labour market project.

ACCOMMODATION

The main accommodation at Gi'kal for the Landscaping project will be transported in and set up at the end of the 2009-2010 wet season around May 2010. This will consist of four four person dongas. Three will be established at Gi'kal in what is known as 'the old camp' at the north east end of the beach. After the project ends these dongas will be used to accommodate cultural tourists who find camping difficult and are prepared to pay a premium for the privilege of more conventional accommodation. A fourth donga will be set up at Mata Mata in the jurisdiction of the arts and crafts centre established there by Batambil and at the end of the project this will be used to house artists in residence and cultural tourists. The two current houses will also be painted and cleaned up as part of the project and one room will also be utilised as a project office and planning area. These houses are currently powered by diesel generator and solar electricity for lights, fans and refrigeration. Both have outdoor kitchen areas and verandahs.

FOOD & CATERING

One of the first jobs to be completed on site will be the erection of a large outdoor kitchen area. Provision has been made for two cooks to provide three meals a day on week days for the duration of the project works. It is envisioned that these cooks will be local Yolŋu people and that where-ever possible local bush tucker will be paid for.

CLIMATE

The tropical dry season (May-October) is our 'winter' and temperatures hover around 28° Celsius with superb tropical nights. Rainfall is usually during the tropical Wet season (November-April) and daytime temperatures are around 30-33 ° Celsius with sea breezes.

DANGERS

• Crocodiles

Saltwater crocodiles inhabit the area. Visitors should exercise extreme caution in the proximity of any substantial body of water. Swimming is not recommended.

• Stingers

Box jellyfish and other potentially dangerous jellyfish inhabit coastal waters. They are particularly common between the months of October and May, but can be encountered at any time of the year. In the event of being stung, do not rub the affected area. Liberally apply vinegar, and seek medical attention as soon as possible.

• Other 'Bites'

Snakes, spiders, scorpions, and stonefish are among the other potentially dangerous creatures which may be encountered at any time of the year. Avoid contact situations and seek medical attention as soon as possible if bitten or stung. Sandflies and mosquitos are prevalent and may carry infectious disease. Wearing appropriate clothing and the application of insect repellents will minimize the risks.

• Buffalo

Buffalo are relatively common in the local area. They are large, dangerous and unpredictable animals. Close contact should be avoided where possible. They present a particular risk for bushwalkers and are most likely to be encountered at dusk and dawn.

FIRST AID

All participants in the project will complete primary level first aid. A first aid station will be established for the duration of the project. For medical emergencies there is an airport approximately twenty minutes drive from Gikal at Mata Mata.

SACRED SITES

There are a number of registered sacred sites at and around Gikal. Unless visitors are being accompanied by a host to other areas, please stay in the community area to ensure that you do not unwittingly damage these sites or place yourself in a position of potential legal liability.

TOILETS / SHOWERS

One of the major parts of the project will be designing and establishing a series of composting toilets and outdoor shower areas.

TRANSPORT / ROAD CONDITIONS

The road to Gi'kal is 4WD drive access only. The first hour is gravel road that is in reasonably good condition, the remaining trip is on sand tracks which are bouncy and rough. The road may be closed for periods during the Wet season.

VEGETATION

A large number of edible native plants and fruits occur locally. However, there are also a number of highly toxic plants and visitors are strongly advised to avoid 'taste testing' unless advised to do so by a family member, who can provide expert advice on selections and preparation.

MINIMUM IMPACT CAMPING

All of the clans of the Yolŋu nation, including the Galpu support the concept of minimum impact camping, that is the idea that someone following you should not be able to tell you had been there. The land is our church so we like to keep it in a pristine state. Minimum impact camping helps us to look after our homelands.

WALKING

There are a number of precautions visitors should consider before walking any substantial distance:

- A family member must accompany visitors on all walks away from the community area.
- Group walks will usually be planned for early morning or late afternoon. Please remember to carry water with you.
- Wear sensible clothing, sturdy footwear, a hat, and sunscreen to avoid sunburn.

WATER

It is essential to keep up a high fluid intake to avoid dehydration. Fresh drinking water is provided in the community area from a bore.

INSECTS

Insects (mosquitoes, mites, sandflies and a variety of other biting insects) are the dominant species at particular times of the day and night. Campers require a fully netting sealed tent as well as tropical strength insect repellent. Sand flies and mosquitoes are prevalent enough to constitute a significant nuisance and health hazard. This item must be taken very seriously.

VOLUNTEERS AND GENERAL SUPPORTERS

Every year there are opportunities for volunteers and general supporter to participate in projects based at Mata Mata. Visitors, that make contributions to the community, are welcomed and are generously supported by family and residents. To participate in projects, which usually occur between May and November, please become a subscriber to the matamatahomelands website and or send a brief biography outlining your skills and interests to Peter Botsman at peter@peterbotsman.com

ISX

Supporting the Mata Mata homelands has been one of the principal activities of the ISX www.isx.org.au since 2012. Over that time approximately 51 days a year pro bono support has been offered, \$30,000 of private funds per annum has been invested and approximately \$175,000 in investments have been secured.

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