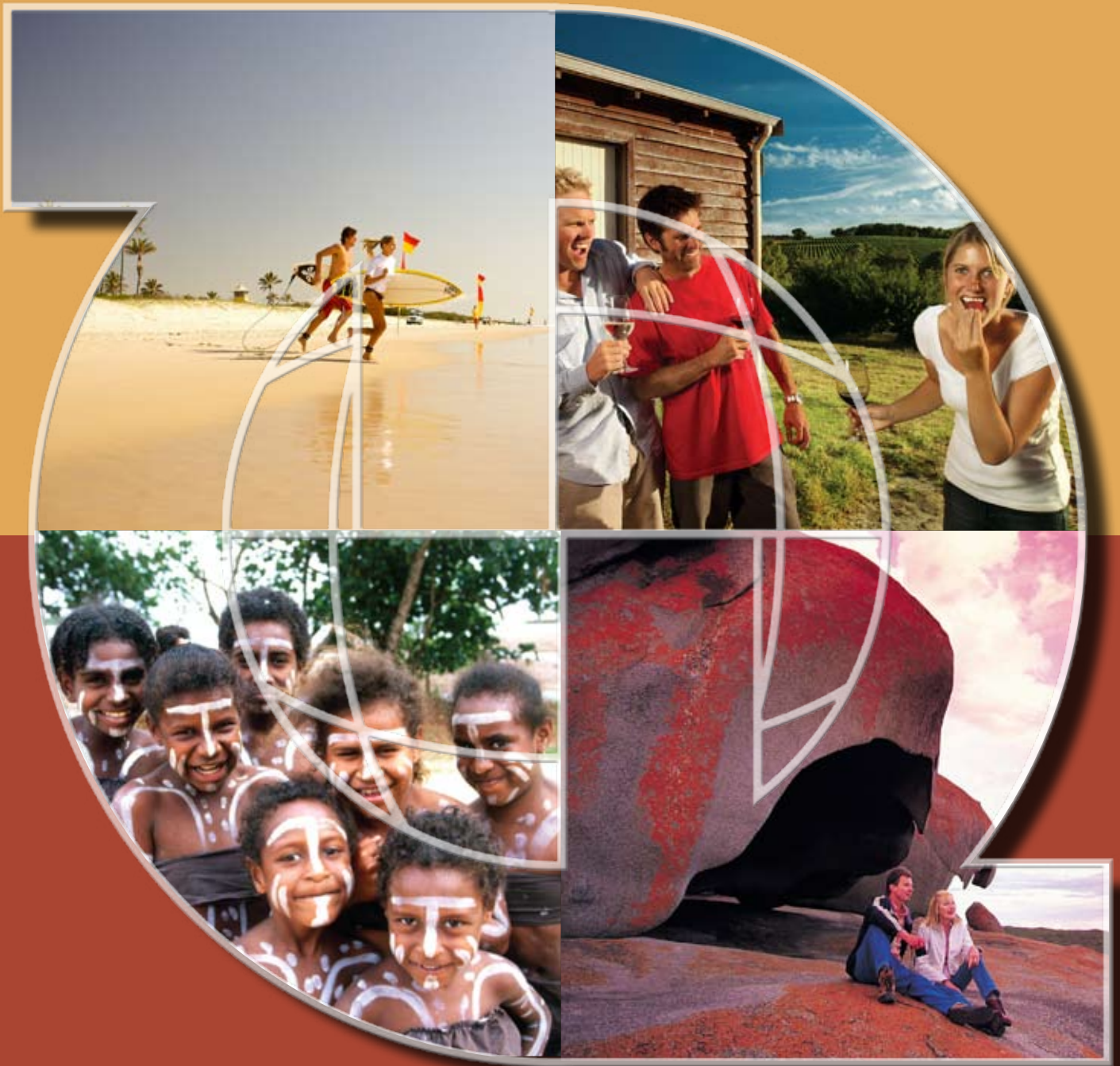


ENRICHING THE EXPERIENCE

An Indigenous Tourism Story Audit Tool



Diana James and Joc Schmiechen

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National Library of Australia Cataloguing-in-Publication Entry

Author: James, Diana.

Title: Enriching the experience: a story audit tool / Diana James, Joc Schmiechen.

Edition: 1st ed.

ISBNs: 9781921658259 (pbk) 9781921658754 (pdf)

Notes: Includes index. Bibliography.

Subjects: Heritage tourism—Northern Territory. Culture and Tourism—Northern Territory. Tourism—Northern Territory.

Other Authors/Contributors: Schmiechen, Joc. CRC for Sustainable Tourism Pty Ltd.

Dewey Number: 338.47919429

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General Manager, Communications and Industry Extension or Publishing Manager, info@crctourism.com.au

First published in Australia in 2010 by CRC for Sustainable Tourism Pty Ltd

Cover images courtesy of Tourism Australia, Tourism WA (Margaret River), Tourism NT and SATC

Printed in Australia (Gold Coast, Queensland)

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Abbreviations

ALC	Anindilyakwa Land Council
APY	Anangu Pitjantjatjara Yankunytjatjara
ATA	Aboriginal Tourism Australia
ATSIC	Aboriginal and Torres Strait Islander Commission
BHP	Broken Hill Pty Co Ltd
CDU	Charles Darwin University
CLC	Central Land Council
DEH	Department of Environment and Heritage
DEWHA	Department of Environment, Water, Heritage and the Arts
DNRETA	Department of Natural Resources, Environment and the Arts
GEBIE	Groote Eylandt and Bickerton Island Enterprises
HHP	Hermannsburg Historical Precinct
IAITSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies
IPA	Indigenous Protected Area
IUCN	International Union for Conservation of Nature
NATSITIS	National Aboriginal and Torres Strait Islander Tourism Strategy
NTTC	Northern Territory Tourist Commission
ROC	Respecting Our Culture
STCRC	Sustainable Tourism Cooperative Research Centre
Tourism NT	Tourism NT
WIPO	World Intellectual Property Organisation

Acknowledgements

The Sustainable Tourism Cooperative Research Centre, established and supported under the Australian Government's Cooperative Research Centres Program, funded this research, in association with Desert Knowledge CRC, Tropical Savannas CRC, Tourism NT and Charles Darwin University.

Project Advisory Group

Associate Professor Pascal Tremblay, Chair of Tourism Charles Darwin University (CDU)
Richard Austin, Director of Nature and Culture Tourism, Tourism NT
Joc Schmiechen, Senior Research Fellow Indigenous Tourism CDU/STCRC
Dr Diana James, Primary Researcher Methodology/Indigenous Tourism Consultant

Local Action Groups

Hermannsburg

Tim Hill, Aboriginal Product Development Officer/Assistant Manager, Nature and Culture Tourism NT
Maree Meredith, Aboriginal Product Development Officer, Tourism NT Central Land Council
Martin Ludgate, Business Development Educational Travel Coordinator, CDU
Robin Gregory, Senior Heritage Officer, NT Department of Natural Resources, Environment and the Arts
Scott Mitchell, Director, Strehlow Research Centre
Dick Kimber, Historian, Alice Springs

Special thanks to:

Pam Wickam whose help and support was invaluable in the course of this project.

Groote Eylandt

Trent Wilkinson, Aboriginal Product Development Officer, Tourism NT, Darwin
Johanna Hall, GEBIE Project Officer Tourism
Ida Mamarika, Director Amuwarnangka Cultural Tours

Special thanks to:

Anindilyakwa Land Council (ALC)
Tony Wurramurrba—ALC Chairman
Walter Amagula—ALC Vice Chairman
Ross Heblewhite—ALC Manager
Nancy Lalara and Grant Burgoyne, Cross-Cultural Training Providers

Groote Eylandt and Bickerton Island Enterprises (GEBIE)
Thomas Amagula—GEBIE Liaison Officer
Joanna Hall—GEBIE Project Officer Tourism

Amuwarnangka Cultural Tours
Ida Mamarika and Christopher Maminyamanja
Lena Mamarika and Matthew Wurrawilya

Angurugu Library
Elizabeth Caldwell—Librarian and Archivist

Angurugu Arts Centre
Hilda Wurrawilya and Harry Mununggurr—Artists
Kerri Enever—Anindilyakwa Art Centre Coordinator

Abstract

Sustainable Tourism Cooperative Research Centre in association with Desert Knowledge CRC, Tropical Savannas CRC, Tourism NT and Charles Darwin University, funded this research into culturally appropriate methods of incorporating Indigenous peoples' stories in national and international tourism marketing of the Australian landscape. The aim is to encourage Indigenous people to express their voices and stories in the Australian landscape to inform and enhance the tourism experience, and to promote authentic Indigenous stories of people and place as an integral part of the current Tourism NT marketing brand *Come Share Our Story*.

Previous studies identified the lack of a systematic approach to the inclusion of Indigenous stories of people, place and history in tourism product development and advertising (Hall, 2006; James, 2006; Schmiechen, 2006). This 'Story Audit' research project aims to develop a culturally appropriate method of including Indigenous stories in tourism experiences and marketing while protecting individual and communal Intellectual Property (IP) rights. A 'Story Audit Tool' was developed and trialled with two Indigenous communities in the Northern Territory: with the Anindilyakwa Council at Groote Eylandt and the Ntaria Council at Hermannsburg. Throughout the report these two case studies are referred to by the tourist destination names of Groote Eylandt and Hermannsburg. The Story Audit Tool was designed to be flexible and accommodate local cultural protocols and intellectual property (IP) concerns.

The Story Audit at each location differed in some aspects. The short story films recorded were intended only for local use at Hermannsburg while the Groote Eylandt films were intended for commercial use. The Groote Eylandt project was funded by Tourism NT to develop commercial product that could be used by both the Anindilyakwa Amuwarngka Cultural Tours and by Tourism NT as part of the Northern Territory's *Come Share Our Story* advertising campaign. The joint-copyright agreement under which this research was undertaken was a first for both Tourism NT and the Anindilyakwa Land Council (ALC). They have agreed to be equal co-owners of the copyright to ensure that the intellectual property of the Traditional Owners in the stories is protected and that some material can be used by Tourism NT to promote Groote Eylandt and its new cultural tours.

The application of the Story Audit Tool in both case studies is reported and the local differences compared and results analysed. The Story Audit Tool proved adaptable to local conditions and articulates a clear process of steps that need to be followed for consultation, narrative documentation and use of Indigenous stories in the tourism industry.

SUMMARY

Objectives of Study

- To develop a ‘Story Audit Tool’ to be used in the field with Indigenous people and other key informants to collect local stories for use in tourism enterprises and marketing;
- To establish a prototype Intellectual Property agreement for commercial tourism for the use of images, film and written accounts of local Indigenous stories in tourism;
- To critically review the Story Audit Tool as applied in the pilot projects at Groote Eylandt and Hermannsburg.

Methodology

- Review literature on best practice national and international Indigenous research ethics, methodology and practice of collecting and recording Indigenous stories;
- Develop a Recording Indigenous Stories Method to be trialled with Indigenous people and other key informants to collect local stories for use in tourism enterprises and marketing in the pilot projects at Hermannsburg and Groote Eylandt;
- Develop a prototype filming and photographic copyright agreement for commercial tourism use of images, film and written accounts of local Indigenous stories to be trialled in the pilot projects at Hermannsburg and Groote Eylandt;
- Follow the principles and stages of the Indigenous Participatory Action Research Methodology when initiating the research in both pilot project locations;
- Apply the Recording Indigenous Stories Method and the prototype filming and photographic copyright agreement to the two pilot projects at Hermannsburg and Groote Eylandt researching the local stories of place, people, tradition and history that would be appropriate to record on film for use in their tourism enterprise and in Tourism NT marketing;
- Critically assess and compare the methodological successes, difficulties and adaptations of the method for recording Indigenous stories and the prototype filming and photographic copyright agreement application in the different situations of the two pilot studies at Hermannsburg and Groote Eylandt.;
- Design a Story Audit Tool that incorporates a prototype filming and photographic copyright agreement that can be used as a template to develop appropriate copyright agreements in other situations that involve the collection, recording and editing of Indigenous stories for use in the public tourism marketplace.

Key Findings

- The Story Audit Tool trialled in the pilot projects at Groote Eylandt and Hermannsburg produced excellent video archives of important local stories that can be used in the local library, schools or by the local tourism enterprises.
- The intellectual property of the Indigenous storytellers and community was protected under different copyright agreements:
 1. Hermannsburg—individual copyright was retained by Indigenous storytellers;
 2. Groote Eylandt—a joint-copyright agreement was developed with Tourism NT that allowed both the Anindilyakwa Amuwarangka Cultural Tours and Tourism NT to use the story films in advertising campaigns or for direct sale on cultural tours.

Principles

- Record every story on broadcast quality digital video/aural recording;
- Archived digital film and sound recording of stories provide a valuable resource for Indigenous communities’ tourism businesses, educational or research purposes;
- Story concepts need to be regularly reviewed during the process of recording as the participants become more empowered to direct the interviews and decide the content they wish to record;
- Developing product—3D touch screens, DVDs, CDs, films—requires time, finance to employ professional editing and post production expertise;

- Commercial development of product using Indigenous stories and cultural knowledge requires joint-copyright agreements that protect Indigenous intellectual property and the commercial interest of the Indigenous businesses and commercial partners like Tourism NT.

Constraints

- Time —script changes and new people need to be included in story telling; many return visits and revised edits are necessary in collecting stories of place;
- Trust —it is essential that Indigenous intellectual property is protected under a copyright agreement signed by both the local community and the stakeholders who will eventually commercially use the story products. The local participants must trust the project manager and researcher and know they have some control in the final tourism industry use of products.

Future Action

Hermannsburg Community, the Anindilyakwa Land Council and Amuwarngka Cultural Tours can explore potential uses of the *story films* in developing and promoting their tourism business and negotiate specific uses of the stories and films by Tourism NT marketing.

This research highlighted the need for further research into the appropriate application of Indigenous protocols and intellectual property protection of intangible heritage in the commercial world of tourism and marketing. Government agencies, commercial photographers and marketing agencies need to be aware of the protocols surrounding the use of Indigenous intangible communal heritage, images and stories of place.

Chapter 1

INTRODUCTION

Research Context

Since the 1950s Aboriginal images and Dreamtime stories have been used to promote Australia as an international tourism destination (Russell, 1994:4). National and international marketing has been largely twofold: the unique pristine environment and the unique Aboriginal 50,000 year-old heritage. The Northern Territory Tourist Commission has been specifically marketing the Aborigines of Australia's Northern Territory as a unique tourist attraction with the *Come Share Our Culture* campaigns begun in 1985 (NTTC, 1985). Since 2005 the NTTC (now renamed Tourism NT) has developed a more general 'spirited traveller' marketing campaign, *Come Share Our Story* which includes Aboriginal people as some of the Territory's diverse 'colourful characters only too willing to share a yarn' (NTTC, 2005). Aboriginal images of dancers, paintings and people still feature prominently in the current Tourism NT brochure and website as they are widely recognised symbols of Northern Australia.

Aboriginal people are increasingly managing their own tourism enterprises in the Northern Territory and want to tell their own stories in their own words. They are objecting to generic use of Aboriginal imagery and 'Dreamtime stories' as background landscapes in Northern and Central Australian advertising campaigns. Indigenous tourism operators around Australia have come together to form both state and national organisations to represent their interests in the tourism industry. One of the prime national Indigenous tour operators' associations is Aboriginal Tourism Australia (ATA) which promotes appropriate cultural protocols and respect of Indigenous intellectual property in the tourism industry. ATA asks that the diversity of Australia's Indigenous cultures be respected and reflected in promotion that specifies people, place and owners of the stories and images:

Authenticity and cultural integrity is therefore most important in ensuring the appropriate Dreaming stories, spiritual beliefs, history, ceremony and art are attributed to the relevant area and to prevent cultural exploitation. (ATA, 2000)

In response to this call from the Indigenous tourism sector Tourism NT has identified a need to research culturally appropriate methods of incorporating Indigenous peoples' stories in national and international tourism marketing of the Australian landscape (Hall, 2006; James 2006; Schmiechen, 2006).

Sustainable Tourism Cooperative Research Centre in association with Desert Knowledge CRC, Tropical Savannas CRC, Tourism NT and Charles Darwin University, funded this research into culturally appropriate methods of incorporating Indigenous peoples' stories in national and international tourism marketing of the Australian landscape. The aim is to encourage Indigenous people to express their voices and stories in the Australian landscape to inform and enhance the tourism experience, and to promote authentic Indigenous stories of people and place as an integral part of the current Tourism NT marketing brand *Come Share Our Story*.

Previous studies identified the lack of a systematic approach to the inclusion of Indigenous stories of people, place and history in tourism product development and advertising (Hall, 2006a; James, 2006; Schmiechen, 2006). This 'Story Audit' research project aims to develop a culturally appropriate method of including Indigenous stories in tourism experiences and marketing while protecting individual and communal Intellectual Property (IP) rights. It is expected that cultural protocols and IP agreements will vary to accommodate the specific concerns of each local situation. The Story Audit Tool will articulate a clear process of steps that need to be followed for consultation, narrative documentation and use of Indigenous stories in the tourism industry.

Project Components

There are four components of this project:

1. The development of a Recording Indigenous Stories Method and prototype filming and photographic copyright agreement;
2. A pilot application at Hermannsburg in Central Australia;
3. A pilot application on Groote Eylandt in the Gulf of Carpentaria;
4. A comparison of the case studies and the development of a final Story Audit Tool to be used in assisting communities or individuals develop Indigenous Tourism product.

Component 1: The Recording Indigenous Stories Method and Prototype Copyright Agreement, by D James. A review of national and international best practice methods for collecting Indigenous stories of people and place and the development of a Recording Indigenous Stories Method to be trialled in the Story Audit pilot projects at Hermannsburg and Groote Eylandt.

Component 2: Groote Eylandt Story Audit pilot, by D James.

Component 3: Hermannsburg Story Audit pilot, by J Schmiechen.

Component 4: Research Results: an Indigenous Story Audit Tool, by D James. Critical assessment of pilot project results and refinement of the methodology to produce a Story Audit Tool suitable for use in a variety of Indigenous tourism enterprises and locations across Australia.

Chapter 2

RESEARCH PLAN

Research Aims

The Story Audit Tool project aims to develop a method of recording Indigenous stories that empowers Indigenous people involved in tourism to promote their stories of country, making their culture and history visible in the *Come Share Our Story* advertising campaign of Tourism NT and the National Landscapes being promoted by Tourism Australia.

Essentially there are two complementary research aims:

A Story Audit Tool

The aim of stakeholders Tourism NT and CDU is to develop and trial a Story Audit Tool for auditing and recording Indigenous stories appropriate for use in Indigenous tourism enterprises and in Australian government tourism marketing nationally and internationally.

Pilot Project Story Audits

The aim to of Indigenous tourism entrepreneurs at both Hermannsburg and Groote Eylandt was to identify and record local stories suitable for use in their tours and historical precincts. The *Anindilyakwa Tourism Opportunity Development Plan for Groote Eylandt* (Anindilyakwa Council, 2007) identified the need to include local Indigenous stories in their tourism product and marketing at Dugong Beach Resort and with Tourism NT. Similarly the *Hermannsburg Community Tourism Action Plan* (Tourism NT unpublished) identified the need to incorporate a range of Aboriginal stories in the Hermannsburg Historical Precinct.

Research Participants

The research participants in the pilot projects that trialled the Story Audit Tool were the Aboriginal people of Groote Eylandt and Hermannsburg. These people had previously participated in developing local tourism development plans and were interested in or actively involved in tourism enterprises at these destinations. They recognised the value of collecting stories suitable for tourism and chose to participate in a local Story Audit.

Research Design

The dilemma of participatory action research (PAR) is that the research must gain stakeholder funding and achieve university ethical clearance prior to engagement with participants. The Story Audit research design had to be approved by the STCRC for funding and Charles Darwin University Ethics Committee prior to any discussions with Indigenous participants.

The research aim to identify and record Indigenous stories suitable for the tourism at Hermannsburg and Groote Eylandt arose from discussions with Indigenous participants during previous research into the development of tourism enterprises at these locations. The research aim of developing a Story Audit Tool that could be applied widely to other Indigenous locations was generated by the stakeholders CDU and Tourism NT.

In gaining ethics approval for the Story Audit project the research aims and method were stated in broad terms to allow participant changes as the project progressed. It was anticipated that the Story Audit Tool would necessarily evolve during the field research on Groote Eylandt and at Hermannsburg. The intention was to empower Indigenous participants in the process of collecting and recording stories for use in their own tourism enterprises and to market through Tourism NT.

Research Methodology

- Review literature on best practice national and international Indigenous research ethics, methodology and practice of collecting and recording Indigenous stories;
- Develop a Recording Indigenous Stories Method to be trialled with Indigenous people and other key informants to collect local stories for use in tourism enterprises and marketing in the pilot projects at Hermannsburg and Groote Eylandt;
- Develop a prototype filming and photographic copyright agreement for commercial tourism use of images, film and written accounts of local Indigenous stories to be trialled in the pilot projects at Hermannsburg and Groote Eylandt;
- Follow the principles and stages of the Indigenous Participatory Action Research Methodology when initiating the research in both pilot project locations;
- Apply the Recording Indigenous Stories Method and prototype filming and photographic copyright agreement to the two pilot projects at Hermannsburg and Groote Eylandt researching the local stories of place, people, tradition and history that would be appropriate to record on film for use in their tourism enterprise and in Tourism NT marketing;
- Critically assess and compare the methodological success, difficulties and adaptations of the Recording Indigenous Stories method and the prototype filming and photographic copyright agreement application in the different situations of the two pilot studies at Hermannsburg and Groote Eylandt;
- Design a Story Audit Tool that incorporates a prototype filming and photographic copyright agreement that can be used as a template to develop appropriate copyright agreements in other situations that involve the collection, recording and editing of Indigenous stories for use in the public tourism marketplace.

Chapter 3

INDIGENOUS TOURISM RESEARCH METHODOLOGY:

PROTOCOLS, ETHICS AND INTELLECTUAL PROPERTY

This Story Audit research will follow the principles and stages of the Indigenous Participatory Action Research Methodology developed by James (Schmeichen, James & Tremblay 2010:15-20). The tourism industry presents specific challenges to Indigenous peoples and the visitors and researchers who work with them to ensure that Indigenous cultural protocols and intellectual and cultural property rights are respected. This chapter provides an overview of Indigenous protocols and IP rights that have been articulated in various institutions' research ethics and by Indigenous professional groups involved in the tourism industry. A set of best practice protocols and practices were incorporated into the Recording Indigenous Stories Method and Prototype Filming and Photographic Copyright Agreement to be trialled in this research project

Indigenous Tourism Cultural Protocols

Aboriginal Tourism Australia (ATA) in 2000 developed the first national accreditation program Respecting Our Culture (ROC) that established standards of respect for Indigenous cultural heritage within the Australian tourism industry. The ROC program was produced through an extensive and ongoing national consultation by ATA with Indigenous communities, industry stakeholders and tourism operators. ROC, now administered by Ecotourism Australia, incorporates national tourism standards for professional and sustainable tourism best practice. The ROC program is a unique tourism business development and accreditation tool as it recognises Aboriginal cultural protocols and product authenticity (Ecotourism Australia, 2010 website).

Authenticity and cultural integrity in Indigenous Australia, intellectual and cultural property rights are attributed to particular clan groups. Authenticity and cultural integrity is therefore most important in ensuring the appropriate Dreaming stories, spiritual beliefs, history, ceremony and art are attributed to the relevant area and to prevent cultural exploitation. Because of the significance of culture, Indigenous people are cautious about the use of culture in tourism. Indigenous heritage, intellectual property and authenticity need to be respected and protected. The Respecting Our Culture (ROC) Tourism Development Program is a fundamental tool in helping to achieve this goal. (ATA, website accessed 10 February 2008)

Always Ask

The primary cultural protocol to be observed by visitors and researchers in Indigenous communities is Always Ask. This protocol is emphasised by the ATA in a visitors' brochure 'Welcome to Country'; When in doubt about where you can or cannot go, it is good practice to 'ask first'. Ecotourism Australia , website accessed 2/02/2010)

The protocol of seeking permission from local elders is also in the guidelines for visitors developed by Indigenous academic Michael Dodson:

Seeking and gaining permission from the appropriate individuals or groups is by far the most important aspect of dealing with or approaching Aboriginal people for information. Dealing with Aboriginal communities should always be through appropriate channels. Be aware that in urban areas cultural values and protocols still exist. (Dodson 2000:3)

Indigenous Story Audit Ethics and Protocols

In the collection, recording and commercial use of Indigenous stories in the tourism industry, the following questions must always be asked:

- Whose stories, individual or communally owned?
- Who has the right to tell these stories?
- Who can listen to these stories and where can they be told?

Once these questions are answered, appropriate intellectual copyright and commercial use agreements can be legally drawn up to satisfy both the owners of the stories and the tourism agency, industry partner, resort, library, cultural precinct or media organisation that want to use the story in written, orally recorded or filmed version in commercial situations.

Indigenous Intellectual Property

In 1998 Terry Janke produced a benchmark report *Our Culture: Our Future* on Australian Indigenous cultural and intellectual heritage rights. The report stated that Indigenous peoples:

Be recognised as the primary guardians and interpreters of their cultures, arts and sciences, whether created in the past, or developed by them in the future. Prevent distortions and mutilations of Indigenous cultural and Intellectual Property. (Janke, 1998: p. xxi)

Janke's report is in accord with international standards as established by Indigenous people in the Mataatua Declaration on the Cultural, Intellectual Property Rights of Indigenous Peoples (1993). Both documents provide strong guidelines for the development of an Indigenous Tourism code of ethics. The Mataatua Declaration states:

Indigenous people are the guardians of their customary knowledge and have the right to protect and control dissemination of that knowledge. They also have the right to create new knowledge based on cultural traditions. (Mataatua Declaration, 1993)

These principles are also in accord with the Universal Declaration of Human Rights, which affirms that cultural heritage constitutes an irreplaceable tangible and intangible legacy of all peoples. There are inherent duties and responsibilities for individuals and communities, as well as for institutions and states, to protect this right for future generations.

The National Aboriginal and Torres Strait Islander Tourism Industry Strategy (NATSITIS) of 1997 provided a comprehensive overview of the challenges, rights and responsibilities of Indigenous people and government agencies involved in developing and promoting Indigenous tourism. The recommendations of this strategy are still relevant today:

1:1 Authenticity

NATSITIS, Principle 3.1:

Indigenous people have the right to determine how their culture is presented within the tourism industry.

One of the direct results of the NATSITIS was the formation of Aboriginal Tourism Australia (ATA). This is a non-profit industry membership organisation formed by Indigenous tourism operators. It is one of the peak bodies representing Indigenous tourism operators across Australia. Aboriginal Tourism Australia principles of authenticity and cultural integrity are those which 'encourage respect and consideration of Indigenous customs, spiritual and religious beliefs' (ATA, 2000).

Authenticity is defined by individual and group relationship to land and knowledge:

According to Indigenous belief, the activities of ancestral heroes and creator figures prescribe the peoples' rights to lands and informs their rich traditions of ritual, dance, music, art and stories. Particular groups have authority over the ownership of such knowledge and strict protocols determine who may narrate or paint particular stories or use associated designs. (ATA, 2000)

Best Practice Studies of Indigenous Intellectual Property Protection

World Intellectual Property Organization (WIPO)

This international organisation provides a valuable resource for Indigenous peoples and government agencies involved in 'developing best practices and guidelines for managing IP issues when recording, digitising and disseminating intangible cultural heritage' (WIPO, 2007a).

A survey of best practice codes in North America by Martin Skrydstrup for the WIPO revealed that a common problem for Indigenous peoples of North America was loss of ownership and control of their intangible cultural heritage through early ethnographic and historical recordings that have become public property. He found that:

There is a common disjuncture between the customary local controls, protocols and rights over Indigenous intangible cultural heritage and the recordings of these held in museums, libraries, private photographic collections and National Park or other government agencies that is often considered 'public domain' by conventional intellectual property (IP) law. (Skrydstrup, 2006)

Similar IP problems are encountered by Indigenous people in the Australian tourist industry who wish to control commercial use of photographs, traditional cultural knowledge and stories that are held in the 'public domain'. The common law practice in Australia is that photographers retain the IP on their photographs and professional photographs paid for by Tourism NT are then added to government image libraries to be used commercially without any further consultation with the Indigenous people or enterprise concerned. Indigenous people engaged in the mainstream tourism industry experience the disjuncture Skrydstrup highlights between customary protocol and rights over intangible cultural heritage and conventional IP law.

The WIPO site outlines general principles but does not include an example of best practice IP in Indigenous tourism that could directly inform this Story Audit research.

New Zealand Museum of Te Papa Tongarewa

Te Papa was established under its own Act as New Zealand's national museum to reflect the bicultural nature of its society and the multicultural nature of the Pacific region in which it is located. The name 'te papa' is originally derived from the Maori language and means 'our place'. The Treaty of Waitangi, concluded in 1840, provides the firm basis on which Te Papa represents the Taonga, cultural heritage, of both the Tangata Whenua and Tangata Tiriti.

In its collection development policy of 2001 regarding Maori's Indigenous materials: The Museum acknowledges the indigenous peoples to be the 'spiritual owners' of the materials, while Te Papa plays the role of a 'guardian' of the materials'. (WIPO, 2007b)

The 2001 report *He Matai Tapoi Maori: A Study of Opportunities and Impediments for Maori in Tourism* contains important recommendations to encourage Maori to participate in tourism and to assist the industry in benefiting from the unique Maori culture. The Tourism Strategy placed the Maori values of *manaakitanga* (hospitality) and *kaitiakitanga* (guardianship) at the core of its vision and made recommendations on building Maori capacity and capability, strengthening regional representation and bolstering Maori involvement in decision making. Unfortunately the report did not investigate issues of the impact of tourism on cultural heritage or the development of appropriate IP protection for Maori intangible heritage.

New Zealand Case Study: Lumen Digital Studio Story Recording

Lumen Digital Studio is a private digital technology company that works successfully with Maori communities recording and presenting Maori stories of place. They have incorporated recordings of Maori storytellers into visual displays in museums, local libraries and Maori tourism information hubs in towns around New Zealand. The firm has completed several contracts for the Te Papa Tongarewa Museum that involved the collection of Maori stories about people, place and history to be included in digital displays, touch screens and audio visual presentations at the Museum (see Appendix B).

In the case of Te Papa, the museum negotiates the intellectual copyright agreements with the traditional owners of the stories and contracts Lumen Studios to work with the people in their local communities and landscapes to produce stories of place. Te Papa Museum employs a Maori man of high *mana* prestige with traditional authority, chosen by his community to guard traditional knowledge; he performs the unique role of ensuring Maori intellectual and spiritual cultural heritage is protected in the Museum. He is nominated to sign off on all intellectual property issues with consultants and researchers.

The digital story recording provides benefits for the Maori participants: inter-generational transfer of knowledge particularly where old storytellers are passing on, and the films can become part of local library digital archives or market local tourism businesses, and be part of audio visual displays directing visitors to local guides, tours or cultural precincts.

The value of story recording to the tourism industry is that it enhances visitors' experience of the place. Visitors to New Zealand and Australia both express a desire to understand local people and their history, 'Tourists want to come to an embodied place. Bottom line people want to talk to people' (Hay, pers. comm. 13/03/07).

In New Zealand they found that digital story recording supported the local tourism industry by increasing local guides' confidence and attracting customers. Not all the story needs to be conveyed in a touch screen or advertisement, just enough to interest the customer in contacting the local guiding community or visiting a local cultural precinct.

Australian Case Study: Desert Tracks—Pitjantjatjara Tours

Desert Tracks developed standardised copyright agreements to protect Indigenous intellectual property in the recording of images and stories on Desert Tracks tours by journalists, still and video film photographers and writers. These copyright agreements were drawn up with the assistance of the lawyers employed by Pitjantjatjara Council and Anangu Pitjantjatjara Land Council in the mid 1990s.

A key initial aim of these agreements was to:

Prevent derogatory, offensive and fallacious uses of Indigenous cultural and intellectual property in all media including media representations. (Janke, 1998, p. xxi)

On Anangu Pitjantjatjara Lands permits are required for all researchers, media and tourists. Desert Tracks found that these permits did not include adequate protection of Indigenous intellectual property and journalists were publishing restricted stories and photographs that were causing great distress to Anangu across the Lands. This was the motivation for creating stringent copyright agreements to be signed by journalists, writers, still photographers, film and TV media prior to obtaining permits to come on a Desert Tracks tour. These contracts included a clause that all articles and films must be cleared by Anangu Pitjantjatjara (AP) Land Council prior to public release. While the media resented such restrictions on the 'freedom of the press' they also received assistance from Desert Tracks who provided an interpreter service and editorial review of Pitjantjatjara language in the articles or on films.

A prototype joint filming and photographic copyright agreement was drawn up that protected all stakeholder and participant interests:

- the commercial interests of the Aboriginal owners of Desert Tracks Company;
- the communally owned copyright of Anangu traditional stories was represented by the Anangu Pitjantjatjara Land Council;
- the commercial use interests of the media individual or company.

A key clause within this agreement was that no use of the filmed or recorded stories could be made without the approval of the Anangu owners of the cultural material.

The agreements allowed Desert Tracks to reproduce the films, stories or still photography for commercial product development, marketing or cultural archival purposes. These copyright agreements empowered the local Anangu to develop their tourism enterprise using professionally filmed or aurally recorded traditional stories, songs, dances and explanations of Songlines in the landscape. The films, DVDs and CDs produced were stored in the regional Anangu owned Ara Irititja digital archives, copies provided to the AP Land Council, local schools and libraries and some were sold to visitors on tour.

Northern Territory Institutions Intellectual Property Protocols

The major institutions and government agencies involved in the collection and archiving of Indigenous cultural heritage in the Northern Territory were approached regarding their protocols for the protection of Indigenous intellectual property. They were asked what protocols and copyright agreements existed to govern the public use of Indigenous stories and images in museums and cultural precincts.

Strehlow Research Centre

Dr Scott Mitchell, Director of the Strehlow Research Centre (SRC) explained their IP protocols:

While we have formal protocols in place with respect to use of Strehlow Collection material, we do not use formal written agreements of the kind you describe with respect to material displayed in Museum of Central Australia. Instead, our consultation process is relatively informal but based on the SRC's long term working relationships with the custodians concerned. (Dr Scott Mitchell, SRC, email pers. com. 7/06/07).

Oral History Unit of the NT Archives Service

Matthew Stephen, an archivist with the oral history unit of the NT Archives Service (NTAS), explained their IP protocols:

We have a standard agreement for Indigenous and non-Indigenous oral history recording. It is up to the individual to restrict access to their audiotapes and written transcripts; they can require written notification if anyone wishes to use their archive. Otherwise access is granted to registered researchers at the discretion of the archive management. (Matthew Stephen, NTAS, pers. comm., 7/06/07)

Alice Springs Cultural Precinct—Araluen Museum and Art Galleries of the Northern Territory

Both these institutions hold exhibitions of Indigenous art, which may be accompanied by stories of the person, country or history. Kate Podger of the Museum and Art Galleries of the Northern Territory (MAGNT) explained their IP protocols:

If the gallery wants to use any image or story for promotional purposes they contact the owner of the copyright and negotiate specific use for publicity only. All works carry certificates of artists' copyright or copyright certificate of the art gallery if acquisitions. The same copyright laws cover the stories that accompany artworks. No photography is allowed within the galleries. The mainstream intellectual copyright acts of Australian law adequately cover art works in public galleries. (Kate Podger, MAGNT, pers. comm., 7/06/07)

Northern Territory Library

The Northern Territory Library has a public image database, Territory Images, that includes photographs of Aboriginal people. These are available on a website with a warning to Aboriginal people that it may include photographs of the dead. Under the Copyright Act 1968 photographs can be used for research and study purposes but publication requires permission from the Northern Territory Library.

The images are available for research and study as permitted under the fair dealing provisions of the Copyright Act 1968. To request permission to publish items from the collection, complete and submit the Permission to publish material from the Territory Images collection (pdf 123Kb) form via fax on (08) 8999 6920. (Northern Territory Images)

The Northern Territory Library and Information Service (NTLIS) is also involved in developing Indigenous digital databases of images and information similar to the Ara Irititja Archive in South Australia. These are currently being developed at the community libraries of Santa Theresa and Ti Tree where 99% of the users are Aboriginal people. They are establishing one database for each community, under community control and training local people to manage the databases. The databases contain information from the library archives and historical photographs that can be added to with current information about people, place or history. Jay Gibson who is working on these databases explained the IP protection protocols:

The library service provides advice to Community governing councils about the collection owned by each community. They assist communities developing IP for information that they add to State Library collections. All IP in the database is owned by the Community Council not individuals. (Jay Gibson, NTLIS, pers. comm., 8/06/07)

Desert Knowledge Cooperative Research Centre

In 2007 at the time the Story Audit Tool was being developed the Desert Knowledge Cooperative Research Centre (DKCRC) in Central Australia was engaged in a scoping study of Indigenous knowledge, its role in research and its protection under law. Since then the final *Protocol for Aboriginal Knowledge and Intellectual*

Property was published on the DKCRC website in February 2008 and is highly recommended as a reference for researchers and government agencies engaged in commercialization of Indigenous knowledge.

In 2007 Michael Christie, Associate Professor of Education at CDU, a member of this DKCRC Indigenous knowledge group published a highly relevant paper on *Digital Tools and the Management of Australia Desert Aboriginal Knowledge* (Christie, 2007). Christie raised concerns about the commercialization of Indigenous knowledge in the internet age when advertising images and information could be downloaded from the world wide web.

Aboriginal people have little control of unauthorised use of their images and stories that can be downloaded from the internet. An expressed aim of Tourism NT involvement in a Story Audit is to market Indigenous stories as part of the unique brand *Come Share Our Story* to potentially hundreds of thousands of national and international tourists. The Story Audit Tool needs to ensure that Aboriginal intellectual property in the stories and photographic images will be protected.

Tourism NT

State and federal tourist commissions have funded photographers and journalists to gather ‘stories’ about Indigenous people to promote Australian tourism since the 1950s. Tourism NT has been specifically promoting Aboriginal cultural tourism as a special interest brand since the 1980s. It is standard practice that the Tourism NT owns exclusive copyright of all images and associated stories taken by the photographers and journalists in their employ. This practice allows unrestricted use of the material in tourist commission marketing. Tourism NT is under no obligation to further consult with Indigenous communities regarding use of the photographs that become part of the Tourism NT photographic Image Gallery. Images can then be used as generic representations of the Northern Australia without reference to specific people, places or tours.

Tourism NT marketing officers explained their position:

Only one tour company, Madjila Cultural Tours, has placed a restriction that their images only be used to advertise their tour. This restriction causes difficulties for marketing campaigns that want to promote an overall impression of the NT rather than highlight particular tours. (Melanie Shire, Tourism NT, pers. comm., 20/06/07)

The problem created for Indigenous tourism operators by their images being used generically is that potential customers are misinformed and the company may receive complaints regarding disappointed expectations. Since the late 1980s regional and national meetings of Indigenous tour operators have complained about the inappropriate placement of Aboriginal images in advertising by Tourism NT and Tourism Australia; for example, a Top End photograph being placed next to a Central Australia product.

There have also been complaints from Indigenous operators about the inappropriate captioning of images in tourism advertising. A *Come Share our Story* advertisement in 2007 featured a photograph of the MacDonnell Ranges with a quote from historian Dick Kimber about the Caterpillar Dreaming. It was felt by local Indigenous people and Dick Kimber that a quote should have been from a Traditional Owner (Kimber, pers.comm., 10/06/07). Indigenous stories about the landscape need to be in Indigenous voices in the tourism marketplace if the brand *Come Share Our Story* is to be authentic.

Recommendations on Intellectual Property Protocols

This brief review of national and international current practice and legal concerns regarding the protection of Indigenous intellectual property reveals that it is a complex issue being dealt with differently in public research institutions, library archives, museums and art galleries. Copyright of individually owned cultural material, whether art works, photographs or personal oral histories, can be secured under standard common law copyright agreements. The difficulty exists in the copyright protection of communally owned Indigenous intellectual heritage in traditional stories, rock art, sacred landscapes, songs, dances and filmed images of visual art performances. Research into appropriate Indigenous communal intellectual property protection is ongoing. To determine an appropriate copyright agreement for the Story Audit Tool a review of existing IP agreements in this field provided some useful guidelines for the ethical protocols and copyright agreements that need to be developed for the Indigenous Story Audit research.

This brief review of existing copyright agreements in use by government agencies and research institutions in the Northern Territory reveals that the protection of Indigenous intellectual property is not standardised nor are

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institutions involved in recording, archiving and commercially using Indigenous cultural material accountable to any regulatory statutory authority. Copyright agreements in government institutions vary from casual verbal agreements based on trusted long relationships, to standard western legal copyright agreements that cannot accommodate Indigenous communally owned intellectual property, or to a variety of copyright agreements appropriate to specific research or archiving situations in public and private situations.

It became evident during this research that Tourism NT as an organisation needs to increase the awareness of its staff of Indigenous cultural protocols and intellectual property rights, especially in marketing and Indigenous product development. Indigenous people want more control over the use of their information in marketing, and it is important that images are correctly identified with specific places, people and stories. The importance of establishing who can tell the story of particular places and how or where that story can be told is part of the Story Audit Tool protocols.

Chapter 4

**RECORDING INDIGENOUS STORIES METHOD AND PROTOTYPE
FILMING AND PHOTOGRAPHIC COPYRIGHT AGREEMENT**

The Recording Indigenous Stories Method was developed by James after reviewing national and international best practice methods of research, collection and recording of Indigenous stories. In developing the Story Audit Tool for Tourism NT the researcher decided to draw on the field-tested expertise of the two best practice case studies of the recording and use of Indigenous stories in tourism enterprises, museums and tourism commission marketing: Lumen Digital Studio's work for the Te Papa Museum in New Zealand and Desert Tracks Pitjantjatjara Tours in Australia. The expertise of these companies and institutions was drawn on specifically to develop:

Recording Indigenous Stories Method was adapted from the Lumen Digital Studio's method of recording Indigenous oral stories on digital film and sound (see Appendix C).

Prototype Filming and Photographic Copyright Agreement was adapted from the Desert Tracks prototype copyright agreement (see Appendix E).

This method and copyright agreement had been used with success in the field by Indigenous tourism operators working with professional film makers and photographers, writers and researchers involved in the recording of Indigenous stories. The copyright agreement provided a template for the legal protection for Indigenous images and stories to be used in tourism cultural precincts and tourism marketing. The method for recording Indigenous stories and filming and photographic copyright agreement conformed to the principals of national and international best practice Indigenous ethics and cultural protocols regarding the protection of Indigenous intellectual property in research as outlined in the *Indigenous Participatory Action Research Methodology* (see Figure 1).

The research tools, the *Recording Indigenous Stories Method* and *Prototype Filming and Photographic Copyright Agreement*, were developed to be trialled, adapted and assessed during the pilot Story Audit projects on Groote Eylandt and at Hermannsburg.

The Research Tools

Recording Indigenous Stories Method

- Present concept of creating a story of their place to the client—community/museum/gallery/resort operators at precinct, also the appropriate tourism authority;
- Ask what is the appropriate experience for visitors in their landscape—what are the main things of interest—main historical moments in time—why choose these moments?
- Record responses and stories the client has identified as important to the place;
- Edit responses into a flow that presents the story of the place; include information about the country, people, art and culture considered important to the story of the place;
- Get feedback from the community; present story in visual, auditory and written formats;
- Refine the story edit and develop with the client how this might be used in their precinct, in pre or post trip information to tourists, and tourism marketing;
- Discuss how the presentation of the stories of place enhances the saleability of local tourism product and increases employment of local guides and the sale of local product in the tourism marketplace.

Prototype Filming and Photographic Copyright Agreement

It is a basic principle of this research that any promotion and commercialisation of Indigenous stories as part of the *Come Share Our Story* Tourism NT brand marketing must be on Aboriginal people's own terms with their cultural knowledge, oral heritage of stories and the Dreaming protected by intellectual copyright agreements.

Tourism NT usually holds exclusive copyright of all photographic images or film footage of tourism

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operations taken by professional photographers employed by Tourism NT. The stories collected by journalists on Tourism NT familiarisation tours are likewise the copyright of Tourism NT, or the journalist or the media company that employs them. All participants in the photographs usually sign a Talent Release Form which states:

I hereby assign to Tourism NT absolutely and in perpetuity any rights I might have in such still photography or film footage and associated advertising and acknowledge that I have no claim or other rights in respect of those items. (Tourism NT Talent Release Form, Appendix A)

This copyright agreement was deemed inappropriate for a Story Audit which may include film footage and aural recordings of Indigenous people telling traditional stories. These Indigenous stories may be owned by communities or clan members whose permission must be sought before the stories can be used in commercial contexts. The Story Audit may also involve filming of Indigenous sites and art works or dance performances chosen to contextualise and enhance the stories. The Indigenous tangible and intangible cultural heritage that may be recorded in the Story Audit needs to be protected. Therefore the Story Audit copyright agreements entered into between Indigenous participants and Tourism NT need to ensure Indigenous control over the use of the stories and film images recorded. The copyright agreement can be standardised to some degree but needs to be able to incorporate local variations in Indigenous communal and individual ownership of the stories and places of each Story Audit.

The Indigenous intellectual property in the stories to be recorded during the Story Audit pilot projects was protected in broad terms in the research ethics application to Charles Darwin University Human Research Ethics Committee:

Individual participants will own their stories/contributions.

Participating informants can veto any aspect of the information gathered and determine what is presented for tourism use. (Schmiechen & James, 2007)

This research ethic needed to be substantiated by signed copyright agreements that ensured Indigenous ownership of their stories and control over where and how they would be used. Indigenous participants needed to be assured that the researchers would consult with them regarding appropriate editing of the 'story films' and DVD copies would be returned to the Indigenous communities for clearance prior to any public viewing or commercial use being made of the material.

Reciprocal sharing of the benefit of research and use of Indigenous knowledge is one of the ethical protocols of *Indigenous Tourism Participatory Action Research Methodology*. The Story Audit copyright agreement has to ensure that Indigenous people receive a commercial benefit from the sale of their stories in written form, on film or digital audio. The copyright agreement should specify the Indigenous owners' right to sell their stories on DVD or audio CD through tourism outlets locally or worldwide, or use the recorded stories in advertising brochures or other promotional material on the web.

Tourism NT funded the research and the filming of the Indigenous stories with the intention of using some of the recorded stories in advertising campaigns. The specifics of commercial use and required negotiation with the Indigenous owners of the stories needs to be stipulated in the copyright agreement. Mutually beneficial copyright agreements can be negotiated that promote Tourism NT and Indigenous tourism while retaining Indigenous ownership and control over how and where their stories are used.

The development of a prototype joint-copyright agreement that protects the Indigenous intellectual property in the story or intangible cultural heritage content of the recordings and films made by Tourism NT is an integral part of this research project. During the Story Audit Indigenous participatory action research pilot project at Groote Eylandt the *Prototype Filming and Photographic Copyright Agreement* was reviewed and improved to the satisfaction of all participants and stakeholders. The researcher, Dr Diana James, worked with the Tourism NT lawyer Jason Schoolmeester to produce a final copyright agreement, *Indigenous Tourism Filming and Photographic Agreement* (see Appendix F).

Development of a Joint-Copyright Agreement for Groote Eylandt

Establishing the Research Aims with Participants

The Groote Eylandt pilot project trialled the Recording Indigenous Stories Method (Appendix C) and the Prototype Filming and Photographic Copyright Agreement (Appendix E) designed to protect Indigenous intellectual property in stories local people chose to share in the public tourism domain.

The researcher recommended that digital video film be used to record stories in Groote Eylandt. This versatile format allows direct oral recording of elders, artists and other Indigenous storytellers telling their stories in their own voice and manner. These story films can then be used in the local community libraries and schools as stories of cultural tradition, history, place and people. Edited versions or excerpts of the stories can also be used in commercial applications to promote the locally owned tourism enterprises and in Tourism NT marketing campaigns.

Initial meetings were held with the Anindilyakwa people and Tourism NT to explain the method for recording Indigenous stories and discuss an appropriate joint-copyright agreement. The participants and stakeholders agreed that digital film recording of local stories would offer most opportunities for varied use of the material by Groote Eylandt enterprises and Tourism NT.

The purpose of the Story Audit filming was stated as:

- To record on digital film the interviews conducted by the Story Audit researcher, Diana James, on locations at Groote Eylandt with Anindilyakwa Traditional Owners and storytellers;
- To capture background filming around the island getting location shots that relate to the stories, the people and their place.

Objectives

- To create a documented video archive of the stories for local use in tourism, educational and digital library archive;
- To produce broadcast quality short films that can be used in tourism nt advertising, as part of a display in the cultural centre or in the resort on Groote Eylandt. This will require careful editing ensuring that the story flows and includes appropriate landscape images or photos of people engaged in local activities.

Intellectual Property and Joint Copyright Agreement

The development of a joint-copyright agreement to undertake research into and record Indigenous stories for use in the tourism industry is a first for both Tourism NT and the ALC. There was much discussion with both parties regarding the concepts and specifics of a special joint-copyright agreement.

The two stakeholders with a commercial interest in the results of the Groote Eylandt Story Audit were Tourism NT, who funded the filming, and ALC, who represent the interests of the Anindilyakwa storytellers and the Amuwarnga Cultural Tours. Both parties are interested in developing and promoting Indigenous tourism on Groote Eylandt. However, their key concerns differ:

- The key concern of Tourism NT is that some of the recorded stories are available to be used in national and international marketing;
- The key concerns of the Anindilyakwa Land Council are that the cultural and intellectual property of their members is protected and that the recording of stories enhances the commercial viability of local Indigenous tourism enterprises.

The researcher proposed a *Prototype Filming and Photographic Copyright Agreement* based on previous joint-copyright agreements designed by the Pitjantjatjara Council to protect intellectual property of Aboriginal people involved in filming of Desert Tracks Tours (see Appendix E). The principles of joint-copyright specifying the rights and responsibilities of both parties in respect to the commercial use of any films produced during the research was verbally agreed to by Tourism NT marketing, the Anindilyakwa Land Council, the Amuwarnga Cultural Tours and Todd Williams, the filmmaker of Cutting Edge Production Company. Before filming commenced this prototype agreement was signed by ALC and Cutting Edge. However, during the

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project Tourism NT referred the prototype agreement to its lawyers who amended it to address specific concerns of NT law. These changes were made in consultation with the researcher to ensure that the intent of the original verbal agreement was maintained.

The resulting *Indigenous Tourism Filming and Photographic Agreement* vested joint-copyright of all audio-visual material in the ALC and Tourism NT as ‘tenants in common in equal shares’ (see Appendix F). At the researcher’s request the lawyer prepared a plain English statement explaining the copyright protection offered to ‘tenants in common in equal shares’ under the agreement (see Appendix G).

The plain English statement of copyright law as it applies to film stated:

Copyright Information

Copyright is a type of property that is based on a person’s creative skill and work. The purpose of copyright is to protect a person’s work and stop other people from using the work without permission.

A film contains a number of separate copyrights, including:

- the visual images and accompanying sounds;
- the story (script, screenplay or narration); and
- any other materials that are part of the film, like music, photos or parts of other films.

A film will be protected by copyright no matter whether it is in the form of a DVD, video or another type of film format.

Under copyright law, the person or organisation that owns the copyright has the sole right to:

- copy and reproduce the work (in this case the film);
- publish the film (for example sell a DVD);
- communicate or broadcast the film (for example on the internet or a public screening).

Ownership

Under copyright law, where a person or organisation pays for someone to film or to make arrangements for a film to be made, that person or organisation will be the owner of the copyright. Under the Agreement, Anindilyakwa Land Council and Tourism NT are asking the Producer to make the film. Anindilyakwa Land Council and Tourism NT have agreed to be equal co-owners of the copyright. (Appendix G)

The *Permitted Purpose* to which Tourism NT and the ALC could put the filmic material was specified in Schedule 7 of the *Indigenous Tourism Filming and Photographic Agreement* copyright agreement:

Use of the Copyright

Under the Agreement Anindilyakwa Land Council and Tourism NT have agreed to make the film to:

- create a documented video archive of the stories for local use in tourism and library archive;
- to produce broadcast quality short films that can be used in advertising, as part of a display in the cultural centre or in the resort on Groote Eylandt.

Under the Agreement Anindilyakwa Land Council and Tourism NT:

have agreed that the film or any part of the film can only be used for commercial purposes (for example sale or advertising, or in connection with the sale of other things) if both Anindilyakwa Land Council and Tourism NT consent; understand that the film or part of the film is intended to be used in Tourism NT’s advertising campaign Come Share Our Story, but Anindilyakwa Land Council and the individual storytellers must consent to the proposed use; understand that the film or part of the film is intended to be used by Amuwarngka Cultural Tours in promoting their tourism business, in touch screen or other displays at the Dugong Beach Resort, through sale of DVD copies and in the production of story books, brochures or other items for sale through their tourism enterprise, but Tourism NT, Anindilyakwa Land Council and the individual storytellers must consent to the use. (Appendix H)

Meetings were held over several weeks to explain and discuss the research project and proposed joint-copyright agreement with Tourism NT Indigenous Tourism Development Officers, Tourism NT marketing department, the ALC chairman, vice-chairman and executive manager, the GEBIE tourism and liaison officers, and the Amuwarngka Cultural Tours directors and guides. Once agreement had been reached on the aims and objectives of the research, the joint-copyright agreement principles and the filming protocols, the Story Audit on Groote Eylandt could commence.

Hermannsburg Story Audit Copyright Agreement

Neither Tourism NT nor any other of the research collaborators had a declared commercial interest in the Story Audit films to be produced at Hermannsburg. Therefore there was no need to develop a copyright agreement between various parties. The intellectual property of the stories remains with the Indigenous storytellers and any outside use, such as by Tourism NT, can be negotiated directly with them at a later stage. Tourism NT or local tourism operators may be interested in using excerpts of the story films in future advertising campaigns, this will only be with the full agreement and under conditions specified by the stories owners.

Chapter 5

PARTICIPATORY RESEARCH ACTIONS

The Recording Indigenous Stories Method and Prototype Filming and Photographic Agreement research tools were designed to be used within the broader framework of Indigenous Participatory Action Research Methodology which specifies several research stages to be undertaken before the Story Audit commences (see Figure 1).

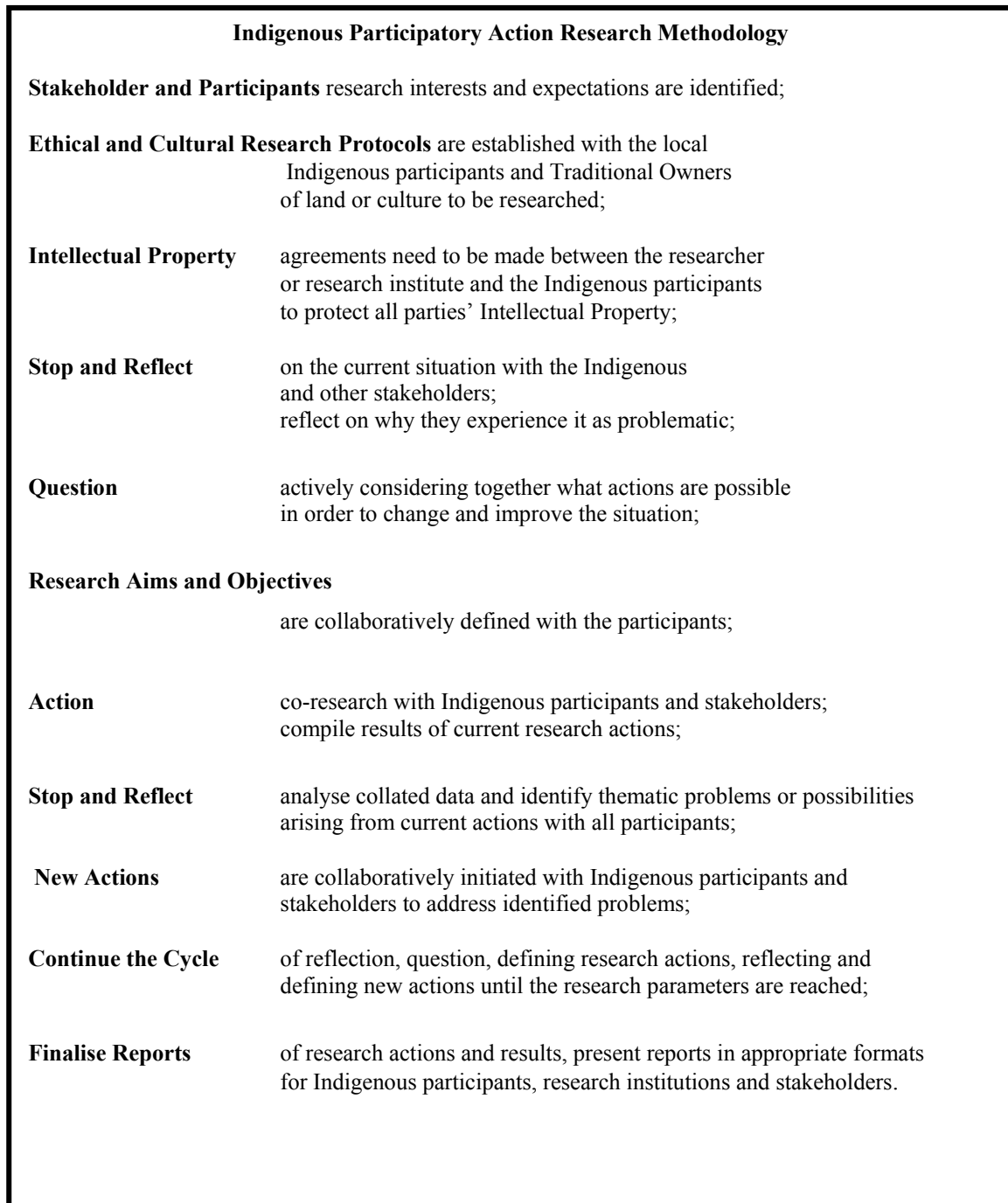


Figure 1: Indigenous Participatory Action Research Methodology 0.0.0..0.0

Indigenous Participatory Action Research Methodology Stages

The core principle of this methodology is the collaborative involvement of Indigenous participants in the preparation and design of the research project, the actions taken, the fieldwork data collection, the data analysis, and the reflection process and decisions to take new actions in the research project and application of its results.

1. Stakeholders and Participants

The research interests and expectations of stakeholders and participants in the research projects must be clearly identified. Those who fund the research may have commercial interests in the results or expect to hold exclusive copyright of the findings. This is particularly relevant to Story Audit research where the stories as written, aural or visual recordings become potentially commercially valuable tourism products.

Pilot Projects

The Groote Eylandt Story Audit research was funded entirely by Tourism NT who had a declared interest in using some of the filmed stories in their marketing campaign, *Come Share Our Story*.

The copyright agreement had to be negotiated between the Anindilyakwa Land Council representing the Indigenous participants in the research and Tourism NT and the professional filming production company 'Cutting Edge', engaged to record the stories under the direction of the researcher Dr Diana James.

The Hermannsburg Story Audit research was funded by STCRC and CDU who had no commercial interest in the stories to be recorded during the Story Audit.

At Hermannsburg the Indigenous storytellers chose not to be represented by a Community Council or the Central Australian Land Council and chose to retain individual copyright of their stories. The intellectual property of the stories remains with the Indigenous storytellers and they can negotiate the conditions on any outside use.

2. Research Ethical and Cultural Protocols

Appropriate Researcher Question and Answer Techniques

Cultural differences in knowledge exchange must be respected by the researcher; many Indigenous people regard direct questioning as rude and an indication of not paying enough attention to what is being taught by story, hand gestures, dance, song or other body gestures. Research questioning techniques must be adapted to local protocol.

Secret Sacred Stories

Any secret, sacred or sensitive information that may be conveyed during an exchange with a researcher must not be included in any reports. If any sensitive information is inadvertently recorded on film or digital audio it must be edited out at the request of Indigenous participants in the research. It is the researcher's responsibility to make clear the public context in which the stories or information may be shared, particularly in tourism marketing, so that only public stories and knowledge is recorded.

Respecting Indigenous Knowledge

'Stories' are often not just fiction as in western society; most stories in Aboriginal society have moral meanings handed down from grandparents, or they are stories about the creation of the land and sea and all the plants, animals, birds and human being in their local environments. Any potential public or commercial use of the stories must be cleared with each storyteller, independent of the copyright holders for the purposes of the Story Audit who may be a regional land council, community council or association.

3. Intellectual Property

Three key questions need to be asked prior to the collection and recording of Indigenous stories for use in the tourism industry:

- Whose stories—individual or communally owned?
- Who has the right to tell these stories?
- Who can listen to these stories and where can they be told?

All 'story' material must be checked with the informant to ascertain if it is a personal story, if they have the traditional authority to tell the story and if the story is the cultural property of a wider group then use of it in a tourism context must be agreed to by the relevant elders or the community council. The Story Audit Tool must be applied in accordance with local Indigenous cultural protocols. Each location will require negotiation of copyright agreements specific to people and place that protect Indigenous tangible and intangible cultural heritage or ecological knowledge. The aim is to empower Indigenous tourism operators in the control and commercial use of their knowledge.

Once these questions are answered appropriate intellectual copyright and commercial use agreements can be legally drawn up to satisfy both the owners of the stories and the tourism commission, industry partner, resort, library, cultural precinct or media organisation that wants to use the story in written, orally recorded or filmed version in commercial situations.

Pilot Projects

Groote Eylandt: An *Indigenous Tourism Filming and Photographic Agreement* was developed to the satisfaction of all participants and stakeholders (see Appendix F). This ensures joint-copyright by the Anindilyakwa Land Council and Tourism NT.

Hermannsburg: The intellectual property of the stories remains with the Indigenous storytellers and any outside use, such as by Tourism NT, can be negotiated for use as story films or excerpts in advertising campaigns as under conditions agreed to by the stories owners.

4. Stop and Reflect

This stage of the research involves reflection on the current situation with the Indigenous participants and other stakeholders to decide why they experience it as problematic.

In the Story Audit research process this involved consultation with the project advisory group that included the Associate Professor of Tourism at CDU, the Senior Research Fellow Indigenous Tourism employed by STCRC and CDU, the Aboriginal Tourism Development Officers employed by Tourism NT stationed in the Alice Springs and Darwin at the Tourism NT offices and the Land Council offices, an Alice Springs historian and a representative of the Department of Environment and Heritage (DEH), the Director of the Strehlow Centre in Alice Springs, and the two primary researchers on the Story Audit.

The project advisory group reviewed the proposed scope of the Story Audit research and proposed actions to be taken.

The group discussed the value of using the proposed *Recording Indigenous Stories Method* and the *Prototype Filming and Photographic Copyright Agreement* in the two pilot projects at Hermannsburg and Groote Eylandt. It was decided that both researchers should adapt these research tools to the specific requirements of the pilot project locations as required.

A literature review of already recorded stories available in the public domain about each pilot project location needed to be undertaken by each researcher. It was decided that these literature reviews would provide valuable background information to inform the researchers' discussions with Indigenous participants in each location as well as interview questions that could stimulate the storytellers' memories during recording of their stories.

5. Question: What are the Next Story Audit Actions to Take?

To action the Recording Indigenous Stories Method by using digital film and sound to record the stories chosen by the Indigenous people of each pilot research location. This required the engagement of a professional film and post production company in each location that agreed to relinquishing the usual copyright held by the film maker.

6. Pilot Project Application of the Recording Indigenous Stories Method

The *Recording Indigenous Stories Method* was adapted from the Lumen Digital Studio's method of recording Indigenous oral stories on digital film and sound (see Appendix C). The methodology conforms to the principles

of national and international best practice Indigenous ethics and cultural protocols regarding the protection of Indigenous intellectual property. The *Recording Indigenous Stories Method* was developed by James to be trialled, adapted and assessed during the two pilot Story Audit projects on Groote Eylandt and at Hermannsburg. If successful this methodology would be incorporated into the final Story Audit Tool.

- 6.1. Present concept of creating a story of their place to the client: community museum/gallery/resort operators at location, also the state tourism authority.
- 6.2. Ask what is the appropriate experience for visitors in their landscape—what are the main things of interest—main historical moments in time—why choose these moments?
- 6.3. Record responses and stories the client has identified as important to the place.
- 6.4. Edit responses into a flow that presents the story of the place; include information about the country, people, art and culture considered important to the story of the place.
- 6.5. Get feedback from the community, present story in visual, auditory and written formats.
- 6.6. Refine the story edit and develop with the client how this might be used in their precinct, in pre or post trip information to tourists, and tourism marketing.
- 6.7. Discuss how the presentation of the stories of place enhances the saleability of local tourism product and increases employment of local guides and the sale of local product in the tourism marketplace.

7. Review Findings of the Pilot Projects

The Indigenous Participant Action Research Methodology incorporating the *Recording Indigenous Stories Method* and the *Prototype Filming and Photographic Agreement* was the Story Audit Tool trialled in the case studies of tourism development on Groote Eylandt and Hermannsburg. It was necessary to adapt the Story Audit Tool to the aims and aspirations of each local community and Indigenous tourism operator. The application of the Story Audit Tool in each case study is presented in detail in the next chapters.

following priorities:

- protecting and valuing traditional ecological knowledge;
- protecting cultural and visitor sites, and marine estates;
- creating resource management partnerships, and building up knowledge in the community;
- building capacity in the ranger workforce; and
- maintaining the high biodiversity and pest-free status of the country.

Along with Dhimurru IPA in north-east Arnhem Land (declared 2001), Anindilyakwa forms an important part of the Arnhem Coast Bioregion within the Australian Government's National Reserves System. The IPA will be managed under World Conservation Union (IUCN) Category VI as a Managed Resource Protected Area, managed mainly for the sustainable use of natural ecosystems (DEWHA, 2008).

Groote Eylandt History of Trade

The Anindilyakwa people of the Groote Eylandt Archipelago traded with the Macassans for several centuries before colonisation. Every wet season between the late 1600s and 1906 Macassan sailors arrived to trade for trepang or sea slug with the Aboriginal peoples along the north-east coast of Arnhem Land and Groote Eylandt. The Macassans were Indonesians from the trading centre of Macassar in the island of Sulawesi south-east of Borneo. This was the centre of the trepang trade with China which developed in the 1600s. The city of Macassar was captured by the Dutch in 1669 and they then controlled the commercial trade.

‘Macassan’ is an umbrella term encompassing all who came on the annual fleet of praus to the northern shores of Australia. Sailors from many parts of the Malaysian archipelago came on these trading trips. Australian trepang made up the largest part of Macassan exports and of the total imports into China. The trepang industry in Australia was large and well organised. Approximately 2000 Macassans spent four to five months a year gathering trepang which fetched considerable amounts of money for their financiers in Macassar. European businessmen controlled commercial trading, while actual shipping to South China was handled by the Chinese businessmen living in Macassar.

The praus left Macassar with the onset of the north-west monsoon in about December. The total trip for Macassar was about 1600km and the 500km crossing from Timor to Melville Island took four days. They aimed to strike the Australian coast in the vicinity of the Cobourg Peninsular and then work slowly eastwards. By April and the monsoonal change, the fleet was scattered around eastern Arnhem Land, Groote Eylandt and down into the bottom of the Gulf of Carpentaria. With the dried south-east wind behind them, all then turned back to Macassar (Northern Department of Education, 1986).

The Macassans traded knives, iron cooking pots, food and tobacco for assistance in smoking the trepang, establishing Australia's first export industry. Over the years strong ties were established between the Macassans and the Anindilyakwa people. Many Macassan words entered Anindilyakwa and Yolungu language and there was inter-cultural exchange of song, dance and art. There are songs and stories of the Macassans coming on the west wind. The Macassans introduced rice, coconuts and tamarinds into the local diet. Macassan-inspired dug-out canoes were developed for deep-sea spear fishing. Records of these trading exchanges are clear in the rock art, language and dances of today (Cole, 1980).

The Macassan visits came to an end when Europeans began trepanging in the late nineteenth century. The South Australian government forced Macassans to pay for licences to fish in 1883 and finally prohibited praus from coming to NT shores on 26 July 1906. Nonetheless, the trepang industry completely finished in Australia in the 1950s.

Dutch maps of Groote Eylandt and the northern Australian coastline predated the Macassan trading fleets. The area had been visited by the Dutch navigator Willem van Coolsteerd (in his ship the *Arnhem*) in 1623. However, though the Dutch visited they did not stay.

The first permanent European settlement on the island was established at Emerald River in 1921, in the form of an Anglican Church mission. During World War II, in 1943, the mission moved from Emerald River to Angurugu, as the RAAF required the use of the mission's airstrip. The ruins of the RAAF base are still evident today. Castle Rock is a prominent feature, significant in a creation story, and is the site on which lookout posts were constructed during the War.

In the 1930s an English adventurer, Fred Grey, sailed his yacht *The Wanderer* into the north-east bay, called Port Langdon (Figure 3), and established the settlement of Umbakumba (Ambukwamba). With local Anindilyakwa people he built dams, established a vegetable and goat farm, built a school and a freezing plant for fish. The settlement was economically independent of the church or state funding through the sale of pearls, shells and fish. They traded with the Qantas flying-boat base established in 1938 at Yabangwumanja across the bay (Cole, 1984).

Mining commenced in the 1960s with the discovery of manganese outcrops on the island. GEMCO, a BHP subsidiary, wanted to develop a large manganese mine near the community of Angurugu. The Church Missionary Society negotiated a royalty agreement with BHP on behalf of the Anindilyakwa people. The royalty rate was \$10,000 per annum for the first 100,000 tonnes and five cents per tonne in excess. By 1967, after three years of operation, BHP were employing 360 men, 10% of whom were local Aboriginal men. The men were employed under the same conditions, equal rates of pay and beer rations, a situation unique in Australia at that time. In three years the mine became the main employer and civil authority on Groote Eylandt (ABC, 1982; BHP, 1967; Cole, 1988).

Mission control of employment and the school ceased in 1967 with the advent of full citizenship rights entitling people to direct receipt of government pensions and child endowment. The Mission now had no resources left to pay workers. The Mission school became government run and the full employment and accredited training of Aboriginal teachers was encouraged. The first Aboriginal families of full-time workers moved into houses in the mining town of Alyangula and their kids attended the company school. The ten mile separation from family and friends at Angururu was hard for the wives and children. The adjustment from Mission 'huts' to modern houses was also difficult and was a period of rapid social change for Anindilyakwa people (BHP, 1967; Cole, 1988).

The Anindilyakwa Land Council has now renegotiated the royalty agreement directly with BHP. Mining royalties fund Council operations and are specifically being used to develop sustainable businesses through Groote Eylandt and Bickerton Island Enterprises (GEBIE), a subsidiary of the Land Council and in June 2006 the Land Council announced that a \$16 million dollar eco-resort would be developed by this company. Eco and cultural tourism enterprise options are being explored. Until recently, tourism has not been promoted on the island. A permit issued by the Anindilyakwa Land Council office is required in order to travel to locations around the island.

The anticipated tourist market is made up of visiting friends and relatives of GEMCO employees, corporate clients, sport fishing and a small percentage of special-interest tourists seeking in-depth cultural or natural experiences. To assist in the development of local Indigenous tours Tourism NT sponsored a 'Stepping Stones for Tourism' workshop at Alyangula from 28 November to 1 December 2006. This workshop produced the Anindilyakwa Tourism Opportunity Development Plan for Groote Eylandt (Anindilyakwa Council, 2007) that recommended a Story Audit as the next step in the development of local tours.



Figure 3: Map of Groote Eylandt with Visitor Information (ALC, 2007)

Story Audit Background

The Anindilyakwa Tourism Opportunity Development Plan for Groote Eylandt (Anindilyakwa Council, 2007) identified the need to develop a structured and systematic methodological approach to the inclusion of local Indigenous stories in their tourism product and marketing at Dugong Beach Resort and with Tourism NT.

Audit of Existing Recorded Aboriginal Stories available to Groote Eylandt

Stories identified in the Anindilyakwa Tourism Opportunity Development Plan, 2007

1. Archival Stories in Memory Place—the multimedia encyclopaedia for the preservation and presentation of Anindilyakwa knowledge, culture and history. Developed initially by linguist Dr Julie Waddy, this project has been funded by the Anindilyakwa Land Council since 2005. The resources collected over the past 90 years and currently being included into the digital system by linguists and librarians at the Angurugu Library include:

- clan songs and stories (many transcribed and translated);
- traditional plant and animal knowledge recorded in collaboration with the Anindilyakwa speakers of Groote Eylandt—a vast and detailed collection of information, paired with donated high-quality images;
- totemic information;
- mapping data;

- art photos;
- genealogical data not yet digitised;
- photos of people and events; and
- the Anindilyakwa dictionary.

2. Nature and Culture Stories Anindilyakwa people want to share with tourists:

- bush tucker—land: yam, sugarbag, pandanus and bush medicine; sea: dugong, turtle, crocodile, fishing and shellfish;
- arts, crafts—rock art, painting, carving, woven pandanus baskets;
- culture—singing, dancing, open stories that everyone can hear.

3. Traditional Culture Stories open to tourists:

A key source of public stories is Keith Cole's book *Totems and Tamarinds* (1973).

- Angurugu River—archival recordings of the hammerhead and stingray;
- Brolga—archival recorded stories and songs;
- Groote Warriors—legendary warriors feared on mainland;
- Dugong and Porcupine—recorded stories and songs in AIATSIS.

4. Stories Tourists May Want to Know:

- Macassan visits to Groote Eylandt —treppang trade;
- Dutch history and connection to Groote;
- Mission history;
- Qantas Flying Base;
- WWII history.

Key Themes Identified in the Anindilyakwa Tourism Development Plan (ATDP):

- Aboriginal culture on Groote Eylandt is strong;
- Saltwater culture is different from the mainland;
- Aspects of Aboriginal law relating to animals we hunt can be shared;
- Anindilyakwa long history of hosting visitors—the Macassans since the 1600s;
- History of Mission, Qantas Flying Boats, Catalina Base WWII, GEMCO mine;
- Anindilyakwa Indigenous Protected Area—caring for land and sea.

Places for Tourist Visits (ATDP)

The natural protected landscapes remote from towns and the restricted access under the permit system is an asset for special interest culture and nature tourism. Visitors must be made aware of sacred places they cannot visit and invited to enjoy access to other special places.

Open access areas with guides under permit are:

- Bickerton Island
- Picnic Beach
- South Point
- Chasm Island
- Mukumunga
- Rats Cove
- Red Sand Dunes
- Rock art north-east coast
- Marble Point
- Cowboy Canyon

Groote Eylandt Pilot Story Audit Actions

Anindilyakwa Land Council business enterprise arm GEBIE decided that the Story Audit project would focus on stories to be incorporated into Amuwarnangka Cultural Tours. The researcher worked closely with the Tours' directors Ida Mamarika, Christopher Maminyamanja, Lena Mamarika and Matthew Wurrawilya. These people became the key Anindilyakwa participants in the Story Audit, deciding which stories would be recorded, who

would tell the stories and the places to be visited and filmed as part of the Story Audit project. They were responsible for obtaining approval to use local stories in the public tourism domain from the communal or individual Indigenous traditional owners of the place and story.

The Story Audit research on Groote was made possible with the considerable coordinating assistance of Johanna Hall, the GEBIE Tourism Project Officer. She organised permits, accommodation for the researcher and filmmaker, logistical assistance and support through GEBIE in the form of food and transport for the participants and film crew during the week of filming the Story Audit.

Stage 1

Present concept of creating a story of their place to the client; community/ museum/ gallery/resort operators at precinct, also the state tourism authority.

The initial visit to Groote Eylandt, 13 to 15 August 2007, was to discuss the concept of recording stories for use in tourism with participants. In meetings with key participants the stories they wanted to be recorded were identified. A draft schedule of stories, people and places was drawn up for five days of filming on 27 to 31 August 2007.

Stage 2

Ask what is the appropriate experience for visitors in their landscape—what are the main things of interest—main historical moments in time—why choose these moments?

These questions had previously been asked as part of the *Stepping Stones for Tourism* workshop in 2006 and the major interests of tourists were identified in the *Anindilyakwa Tourism Opportunity Development Plan*. Participants were encouraged to review this list of stories and decide which ones they wished to prioritise for the current Story Audit filming project.

The prioritised stories were those associated with the major destinations of the Amuwarngka Cultural Tours. The traditional Dreaming stories and early history of these places was known only by the senior storytellers so the priority was to record their stories. These storytellers could give permission for traditional creation stories to be made public and they remembered the first missionaries, the Macassan traders, the early visits from Torres Strait Islanders, the WWII air force base and QANTAS Flying Base, Fred Grey at Umbakumba, and the early days of GEMCO mining on the island.

Stage 3

Choose stories to be recorded, prioritise which stories to film/record, by whom, where and appropriate background landscape and people shots.

The Groote Eylandt stories they prioritised were:

- History of GEMCO Mine and GEBIE new enterprise development: Interview with the Mine Manager Mark Bushell and Anindilyakwa cultural liaison officer Jonathon Wurramarrba;
- History of the Anindilyakwa Land Council regaining Aboriginal control of their country, community, law and enterprises: ALC Office interviews with Tony Wurramarrba—Chairman, Thomas Amagula - GEBIE liaison and media officer/youth program *Story*: grandfather and father worked in the mine, need new enterprises on Island. Important role in helping develop cultural tourism and the youth programs teaching regaining cultural knowledge and pride as skills for future jobs in tourism—canoe making, bush foods and media.
- History of Nanjiwara Amagula MBE working in the mine, starting the school and maintaining cultural knowledge: Interview: Walter Amagula—Vice-Chairman, Elizabeth Caldwell—Library archive photos, Angurugu Library
- Boat tour to Marble Point and Hanging Rock Art: Interview: Christopher Maminyanmanja and Ida Mamarika; Film preparation and trip; leaving Alyangkula (Alyangula), views of Dugong Beach Resort from the ocean; deep water passage around Yilikamurra (Connexion Island) part of songline from the

mainland; Akwamburkba (Winchelsea Island) to Barrubarra (Chasm Island) spectacular sacred island chain; sail around in the boat.

- Film rock art on Lerrumungumanja (Hanging Rock).
- Angururu Art Centre—traditional and modern painting and carving artists;
- Importance of the Angurugu library and historical museum digital archive to maintaining history and cultural knowledge of the school and community;
- Rock Art Tour—record stories of significant elder Murrabada;
- Emerald River history of the early mission, WWII air force camp and traditional creation stories of the Flying Fox, bush medicines and canoe making trees;
- Umbakumba—elder storyteller Claude Mamirika;
- Dingala Red Sands and dance troupe.

Stage 4

**Record responses and stories the client has identified as important to the place.
Film landscape and people shots to enhance stories.**

Interview Question and Answer Techniques

The interview method used by the researcher varied with each participant depending on the types of stories, the confidence of the storytelling, if questions or responses stimulated the story flow or if the participant requested a pre-arranged interview format.

Interview Preparation and Questioning Technique

- listening to participants' discussions of what they would like to talk about;
- researching background on the history or place relevant to the story;
- note key points of interest to ask or remind the storyteller;
- be aware of subjects that are culturally inappropriate or not public stories;
- conversational informal style to relax the storyteller and assist story flow;
- encourage storyteller to choose the location to record/film the story.

This informal flow questioning style is most appropriate to recording oral stories as the storyteller can feel comfortable telling the story in their style. The researcher can prompt recall of aspects of the history, person or place by having listened to previous discussions and collected relevant background information.

Only one participant, Thomas Amagula, requested a formal list of questions prior to filming. Thomas' formal training in Darwin on working with the media had alerted him to the difficult questions that can be asked in interviews. Thomas was assured that the films would not be used without his prior consent. So the researcher wrote a list of questions after discussion with Thomas about the story he wanted to tell. Thomas reviewed the questions and decided which ones he wanted to answer (see Appendix K). The filmed interview followed this questioning format until Thomas relaxed and the discussion became informal and his story flowed more easily.

Stage 5

Edit responses into a flow that presents the story of the place; include information about the country, people, art and culture important to the story of the place

The rough film footage was reviewed and time logged by the researcher, Diana James, to create a flowing version of the main stories as told by the Anindilyakwa storytellers. The aim was to create story flow without reducing the traditional storyteller's style. The film footage was edited over the next fifty hours by the researcher and Todd Williams at Cutting Edge post production studios in Darwin. They produced 'rough edits' of nine short stories to be sent to Groote Eylandt for the participants to review and comment on (see Chapter 6).

Stage 6

Get feedback from the community, present story in visual, auditory and/or written formats

The story films were compiled onto five DVDs and copies sent to the ALC, the Anindilyakwa Art Centre and Angurugu Library, Tourism NT and the researcher for review and comment. The only film not sent for review was No. 9; only one copy was sent to Nancy Lalara. These copies were sent to the research participants in October 2007.

Feedback from all participants was that they were pleased with the films. The Anindilyakwa people who had participated as storytellers and interviewees in the Story Audit were very happy with the resulting films.

Stage 7

Refine the story edit and develop with the client how this might be used in their precinct, in pre or post trip information to tourists, and tourism marketing

Unfortunately, due to limited research funding this step in the Story Audit process could not be completed satisfactorily. There were insufficient funds to re-edit the story films with participants to produce saleable tourism products—short DVDs, ten minute promotional videos or a longer compilation of Groote Eylandt cultural tours experiences.

Stage 8

Discuss how the presentation of the stories of their place enhance the saleability of the destination, increase employment of local guides and the sale of local product in the tourism marketplace

This step was initiated during the original discussions with all participants regarding the value to the local community, their tourism enterprises and the regional promotion of Indigenous cultural tourism by Tourism NT. However, the process could not be completed by considering the possible uses of the actual recorded stories due to lack of funding.

Initially, several options for the use of these story films by the participants, Amuwarngka Cultural Tours, ALC and Tourism NT, were discussed:

- stories about people, place and history to be included in digital displays, touch screens and audio visual presentations at museums, resorts, cultural centres, art centres or tourism information hubs;
- use story films to create an ‘embodied sense of place’—*Come Share Our Story*;
- benefits for the Aboriginal participants include inter-generational transfer of knowledge particularly where old storytellers are passing on, and the films can become part of local library digital archives;
- one of the key values of digital story recording to a local sustainable tourism industry is that not all the story need to be conveyed in a touch screen or advertisement, just enough to interest the customer in contacting the local guiding community or visiting a local cultural precinct;
- local employment—visual displays direct tourists to local guides and storytellers;
- produce saleable products—DVDs, music CDs, postcards—protect IP in product;
- produce pre and post visitor information to entice and to satisfy tourist curiosity.

Groote Eylandt Story Films

Story Film 1: Rock Art Tour—Wurruwarrkbadnumantja

Murrabuda Wurramarrba and Ida Mamarika



Figure 4: Ida Mamarika and Murrabuda Wurramarrba at rock art site

Story: *Swordfish and the Shovelnosed Shark* told by Murrabuda and translation by Ida.
The creation story of the Angurugu River (Song in Angurugu library—*Milyawangka*).

Story Film 2: Spirituality of Two Cultures

Murrabuda Wurramarrba

Murrabuda talks of the coming together of different spiritual beliefs of the Anindilyakwa people, the Macassans and the Christian missionaries.

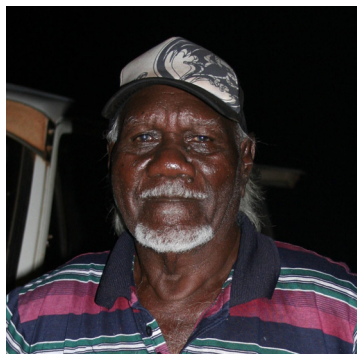


Figure 5: Murrabuda



**Figure 6: Macassan prau and dugong
rock art site paintings**

Story Film 3: Emerald River—Anangtja

Mathew Wurrawilya and Lena Mamarika and Murrabuda Wurramarrba
Murrabuda tells the Flying Fox story in the rainforest and near the beach waterhole.
Mathew and Lena interpret and tell the story of their homeland, Anangtja.
Evening BBQ on the beach, all the family gathered to listen to Murrabuda's stories.
Seven Sisters Dreaming and Morning Star told around the fire, night sky stories for children.



Figure 7: Emerald River Crossing at Anangtja Waterhole



Figure 8: Mathew, Lena and Murrabuda



Figure 9: Matthew and family cooking a meal for visitors to Anangtja



Figure 10: Murrabuda



Figure 11: Murrabuda's sand drawing of night sky Dreaming stories, Anangtja. (Photo sequence D. James, September 2007)

Story Film 4: Flat Rock: Bush Medicines and Shallow Water Hunting

Locations: Flat Rock and Marble Point and Umbakumba

Participants: Ida Mamarika, Christopher Maminyamanja, Mathew Wurrawilya, Lena Mamarika, Cherelle Wurrawilya, Laban Wurramarra, Anton Wurragwaugwa .



Figure 12: Lena looking out towards Mosquito Island from Flat Rock beach (Photos: D. James, September 2007)



Figure 13: Ida showing visitors wild figs

Ida tells the Dreaming story of *Yilikamurra* Mosquito Island, Connexion Island and talks about traditional bush foods and medicines. Traditional mosquito repellent is made from cyprus pine or anthill chopped and smoked on coals. Coastal bush foods are found and preparation is explained, pandanus fruit and leaves used for weaving, beautiful scenic beach walk that tourists will experience.

Film footage of site and cultural activities:

- catching fish on hand lines and cooking fish on coals;
- walking to look for water, finding a waterhole in rocks on the beach, drinking fresh water, covering the waterhole to stop evaporation and fouling;
- beautiful scenery shots of blue sea, beach, quiet remote tour destination.



Figure 14: Shallow water fishing sequence at Umbakumba and Marble Point.(Photos: D. James, September 2007)



Figure 15: Fresh water rockhole sequence at Marble Point.(Photos: D. James, September 2007)

Story Film 5: History of Groote Eylandt

Walter Amagula and Elizabeth Caldwell
Interview in Angurugu Library



Figure 16: Walter Amagula with his father's MBE (Photo: D. James, 2007)



Figure 17: Nanjiwara opening the Anangurugu school (Photo: D. James, 2007)

Walter spoke of the legacy of his father, Nanjiwara, who was awarded an MBE from the Queen for services to education, cultural heritage and community leadership.

He also gave a brief history of Groote Eylandt, the traders, sailors, missionaries, GEMCO mine and self government under the Land Rights Act. Walter described a rock art site at Marngkala Bay that depicts the history of various visitors to the island: Abel Tasman's tall ships, the Macassan canoes and the fighting between locals and intruders.

Walter's Grandfather's story:

Shipwreck of one tall ship—locals found a row of white bodies on the sand, only one man alive, he was rescued and married into the clan.

'My people found only one alive among the line of white bodies on the beach. They took him in and married him into their families.'



Figure 18: Men paddling canoe along the Emerald River (Angurugu Library Archive, p1/13)



Figure 19: Nanjiwara recording stories with Judith Stokes (Angurugu Library Archive p4/1948)

Story Film 6: Umbakumba Story

Ida Mamarika interviews Claude Mamarika and Tally Mamarika.

Claude Mamarika tells the Dreaming Story of the Shark creating Four Mile lagoon. He mentions the history of Umbakumba: Fred Grey, garden and school, missionaries, and the QANTAS flying boat base. Claude is the long serving Chairman of Umbakumba Council.



Figure 20: Claude Mamarika and Ida Mamarika



Figure 21: Original shed built by Fred Grey in the early 1930s



Figure 22: Memorial to Fred Grey at Umbakumba

Figure 23: Ida Mamarika with the Umbakumba women and Tally Mamarika (right front)

(All photos: D. James, September, 2007)



Tally Mamarika: ‘So you want to know about Umbakumba?’

She presents an articulate monologue about the history of Umbakumba, the mission, Fred Grey, early farming and school, fish packing business, the Torres Strait Islanders.

Songs by women: Torres Strait Islander, Swahili missionary and the Wanderer songs.

Story Film 7: ALC and Tourism on Groote Eylandt

Interviews with three men involved in developing tourism on Groote Eylandt.

Tony Wurramurrba—Chairman ALC

His story of the role of the Land Council regaining Aboriginal control of their country, community, law and tourism enterprise development.



Figure 24: ALC Office at Alyangula



Figure 25: Tony Wurramurrba, ALC Chairman



Figure 26: Dugong Beach Resort Model in AC Office



Figure 27: Dugong Beach Resort Prime apartments under Construction

Thomas Amagula—GEBIE liaison, media officer and youth program

His grandfather and father worked in the mine; he knows the importance of new enterprise development on the Island. He has an important role in helping develop cultural tourism and the youth programs teaching regaining cultural knowledge and pride as skills for future jobs in tourism: canoe making, bush foods and media.

Gilbert Wurrawilya—interview on his role in tourism development on Groote Eylandt. He wants to help his family develop small businesses. He has visited Tjapukai in Cairns with Lena; both felt this wasn't real culture, real language, not real dancing. Gilbert is a mainlander but has lived in Groote for the last thirty years; this is his mother's country.

Story Film 8: Anindilyakwa Art Centre

Hilda Wurrawilya and Harry Mununggur

Hilda Wurrawilya—Eagle Dreaming Totem—South Point to Emerald River.

Her other totems include: long-tom 'merrukurra'; friarbird eating banksia 'dijaruwa'



Figure 28: Totem. Eagle Dreaming painting by Hilda Wurrawilya (PHW19, 2007)

He went fishing and caught some long-toms. 'Oh dear! What am I going to do?' he said. He went to look for some wood to make firesticks. He started to make the firesticks. He kept on working on them until they were ready to rub together. He rubbed and rubbed the sticks until he got a spark. He took some kindling and lit it and made a fire and took one cooking stone to start with. He kept on adding more stones until it was right and put some fish on the stones to roast them. He kept on roasting them until they were cooked on one side. He added another lot of cooking stones. He kept on adding more cooking stones until he had roasted the fish.

He roasted more again, and another lot again until he had finished. Then he sat down and rested for a while.

He kept sitting there waiting and then he said, 'Ah, let me take them out now, I'm very hungry'. He kept on taking them out and then he ate one. He was eating it, but it got stuck in his throat. 'No! This is too hard for me! It's stuck in my throat! What am I going to do?' And he started to take another one out. He took it and found it was still raw and he started eating it raw and it was just right. 'Ah! I'll do this now, I won't cook my fish on the fire, I'll eat them raw', he said.

Then he started thinking again. 'This place is no good! Let me make my home by the sea'. So he made his home by the sea away from the land. He started making a nest but it was a little bit high. He finished it. After he made it he thought, 'Yes, this will do'.

(This is part of a larger Story about Sea Eagle). Story told in Anindilyakwa by Peter Nangwurruma Wurrawilya. Transcription done by Dugururu Lalara. This English version translated by Elizabeth Caldwell for Anindilyakwa Art, October 2006. Copyright: Anindilyakwa Land Council).

Harry Mununggur—Grey Shark Dreaming—‘totem’ larger species not eaten.
[Note: same Dreaming story as Claude told at Umbakumba.]



Figure 29: Shark. Shark Dreaming painting by Harry Mununggur (PHW6, 2007)

Shark Story

He was travelling across to the Island and he ate Dungurgur, (green berry from Cicada tree) this made him go mad. He then travelled across to Umbakumba and there people came and find him in the creek and cut him with spears.

When he got speared he jumped and second spear then he jump then third spear then he jump ... then he jump back to Four Mile.

He decided to jump over to other side where Picnic Beach is, and he landed in the lagoon at Umbakumba. That's where he lives today.

(Story from Anindilyakwa Art Centre, information about the artist and painting.)

Story Film 9: Nancy Lalara

Her story of growing up at Angurugu Mission, going to dormitory school, becoming a teacher and her current work running cross-cultural training for the mining company. Nancy requested that an unedited cut of her interview be sent to her to view before any was used in film compilations on Groote Eylandt history or for tourism purposes. Nancy has left Groote Eylandt and is not currently contactable so her interview will not be used in any tourism promotions or for public display or for sale.

Groote Eylandt Pilot Project Conclusions

The Participant Action Research Method of application of the prototype Story Audit to Groote Eylandt was successful in fulfilling the key aims and objectives of this pilot research project. Review of the two Story Audit pilot projects at Groote Eylandt and Hermannsburg enabled the development of a Story Audit Tool that incorporates all the stages of Indigenous participatory action research into the collection of Indigenous stories for community, educational, research or commercial tourism use.

The key objectives were:

- to create a documented video archive of the stories for local use in tourism and in the community educational and library archive;

- to produce broadcast quality short films that can be used in Tourism NT advertising, as part of a display in the cultural centre or in the resort on Groote Eylandt.

The story films produced during this research project satisfy the first objective of providing an excellent video archive of important local stories that can be used in the local library, schools or by the local tourism enterprises. The intellectual property of the Indigenous storytellers and community has been protected under the joint-copyright agreement and explicitly stated in the film credits on each film (Appendix L). Under this agreement Tourism NT can use excerpts of the story films in advertising campaigns as long as the ALC and traditional owners of the stories agree.

However, the second objective of refining these ‘rough edits’ to produce ‘short films’ ready for Tourism NT advertising, display in the cultural centre or in the resort on Groote Eylandt was not completed due to lack of funds. The editing and re-editing process is expensive and time consuming. It involves a necessary process of consultation regarding film edits with the participants and gaining their approval to re-edit material, possibly cut short traditional storytelling techniques, and create a compilation of multiple stories to give an advertising overview of Groote Eylandt. Time to incorporate script changes, include new people in the storytelling and revise edits is expensive and constrained under research funding. This stage of the Story Audit Tool may better be funded by the commercial users of the final films.

Future Actions

The Anindilyakwa Land Council and Amuwarnangka Cultural Tours can explore potential uses of the Groote Eylandt story films in developing and promoting their tourism business and negotiate specific uses of the films by Tourism NT marketing.

The Groote Eylandt story films that have been produced by the Story Audit can be sold in the long edited versions on DVD to tourists who have already taken a tour, as a memento of their experience. These DVDs can also be made available to the local schools on Groote Eylandt and archived in their community libraries.

However, short five or ten minute films for marketing or touch screen displays will need to be produced with professional postproduction expertise. The aim of these short film excerpts is to entice visitors to come to Groote and take the Cultural Tours with Anindilyakwa storytellers and guides. These short films could be displayed on touch screens or as promotional films in the Cultural Centre at the Dugong Beach Resort or at visitor centres in Darwin.

Chapter 7

PILOT PROJECT 2: THE HERMANNSBURG STORY AUDIT

Introduction

Hermannsburg is located 130km west of Alice Springs on Larapinta Drive which along with Namatjira Drive forms the 'inner loop' of the Red Centre Way (Sanmore, 2006). Founded in 1877 by Lutheran Missionaries on traditional Western Arrernte lands it was the first Aboriginal Mission in the Northern Territory (Schmiechen, 1971). In 1982 control of the mission lands were returned to the traditional owners under the Aboriginal Land Rights Act 1976. Today the former mission lease is divided into five separate areas based on traditional family associations with the land (Precinct, 2007). Outside of Alice Springs Hermannsburg is the largest community in the Western MacDonnell Ranges and a major focal point for visitors.

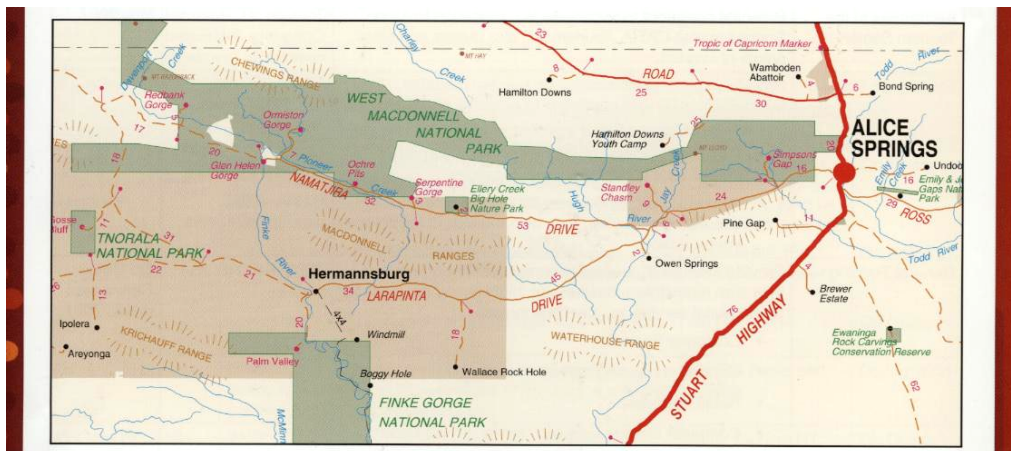


Figure 30: Location of Hermannsburg in Central Australia (Tourism NT, 2007)

Central Australia has the distinction of hosting some of the earliest organised tourism activities in the NT. These were initially focused around the Lutheran Mission at Hermannsburg. In the late 1920s there was an emerging visitation to Central Australia utilising motor vehicles both as independent travellers and as organised groups including one of the first aeroplane safaris (Berzins, 2007). Hermannsburg and the nearby Palm Valley were the initial feature destinations. Aborigines were considered a major attraction with the Centre being one of the places to see this 'vanishing race' still living a traditional lifestyle. The purchase of artefacts and performance of corroborees were major attractions for these early tourists (Berzins, 2007).

Gus Williams from Hermannsburg can most likely claim the distinction of being the first Aboriginal tourism operator in Central Australia. Others had often worked as guides to early tourist groups such as the well known Tiger Tjalkalieri (Berzins, 2007). Gus himself had driven buses to Palm Valley for some of the early tour operators and in 1969 established his own business, Western Aranda Tours (Williams pers. comm., 2007). Today the Western MacDonnell Ranges are regarded as a premium visitor destination west of Alice Springs. They form part of a major travel corridor linking to Central Australia's most visited sites, Uluru and Kings Canyon via the Mereenie Loop Road. This currently unsealed route is to be progressively sealed completing a much shorter and visually more attractive loop route than the current sealed highway options to Uluru.

The importance of this travelling route is being recognised and promoted as the Red Centre Way. This concept is a broad based strategy to establish an experience based road corridor providing access to outstanding nature, heritage and culture based opportunities (Sanmore, 2006). The declaration of the West MacDonnell Ranges, Watarrka and Uluru Kata Tjuta National Parks as Australia's first National Landscape provides further impetus to the increasing tourism focus on this area. Hermannsburg is seen as a pivotal point in the inner loop of the Red Centre Way and this has been enhanced by the Heritage Precinct registration as a Site of National Significance (Tourism NT, 2007).



Figure 31: Hermannsburg Historic Precinct (Joc Schmiechen, 2007)

The Hermannsburg community has had extensive tourism exposure which has led to highs and lows in interest and activity at the local level. Many in the community tend to be blasé about tourism and this is reflected in recent years by the low attendance rates at planning and development meetings initiated by various government agencies. The major tourism focus is the old mission site designated as the Historic Precinct. Apart from occasional guided, but mainly self guided, tours of the historic buildings the main focus is on the tea rooms operating in one of the original mission houses. The tea rooms also offer a small range of books and DVDs on aspects of the local history. A part of the building exhibits and sells a selection of paintings, pottery, carvings and artefacts from local artists. One of the main points of the tea rooms is an exhibit featuring renowned watercolour artist Albert Namatjira, undoubtedly one of Hermannsburg's most famous sons. Most group presentations include a half hour video on Albert's life and artistic achievements. The old Manse of the mission is dedicated as the Namatjira Gallery and features a range of his works as well as examples by other artists from the Hermannsburg school of watercolour artists. Apart from a number of regular tour companies most visitation is by self-driving independent visitors. These visits are often linked with the nearby Palm Valley that from earliest mission days has provided the premium local natural attraction. It is notable that there is very little evidence of Aboriginal stories or presence in the experiences offered to the visitor at the Historic Precinct.

Other tourist attractions at Hermannsburg include the Women's Centre which has a small retail outlet that sells a variety of art from acrylic paintings to hand painted silk. This is advertised for visitors but opens only intermittently. The internationally renowned Hermannsburg Potters also provide a visitor focus but their workshop is generally only open by appointment to special visits. In recent years the Ntaria Council has developed a camping/caravan park in the town which also offers some cabin accommodation. The Community Supermarket and the Finke River Mission Store are the two retail outlets in town that offer a wide range of services to the community and tourists. At various times individuals have expressed interest in developing tours within the surrounding region but apart from Herman and Mavis Malbunka who have conducted a successful tourism enterprise at their outstation Ipolera over many years, little else has eventuated.

Because of the perceived high tourism profile of Hermannsburg and its immediate surrounds and its pivotal role in the Red Centre Way, Tourism NT selected Hermannsburg along with Groote Eylandt as one of the two locations in which to trial the Story Audit Tool. The results of these two pilot studies were compared and the Story Audit Tool evaluated.

In the Hermannsburg Case Study the main aims were to:

1. Audit existing Aboriginal stories and information about Hermannsburg:
 - in public domain;
 - currently used for tourists at destination;
 - story gaps/needs identified by tourists.
2. Develop a systematic, structured methodological research tool suitable for the identification, collection and interpretation of appropriate Aboriginal stories of people, place and history about Hermannsburg for tourist use. This incorporated the following:
 - establish correct protocols;

- engage with local community and identify key individuals prepared to offer their stories;
- identify what can be offered and match to what tourists want/need to enhance their experience at the destination;
- set clear Intellectual Property and ownership agreements for Aboriginal stories to be used in destination marketing activities and future promotion;
- record selected stories on high definition digital video camera and provide DVD copies for participants and arrange appropriate storage and access protocols for future use by Tourism NT and /or other interested parties.

Hermannsburg Background

Hermannsburg/Western Aranda Tourism Development Plan

The Hermannsburg/Western Aranda Tourism Development Plan (Tourism NT, 2007) initiated by Tourism NT was in its final stages at the commencement of this project. This clearly identified the need to:

- audit existing repositories of stories of the early Mission days;
- determine which stories work for the tourists and the Hermannsburg Historic Precinct (HPP);
- determine gaps in the flow of stories and research which of the elders and community people know the stories;
- compile oral history record of the stories on the Mission and early frontier and contemporary life in Hermannsburg and the region;
- utilise selected stories collected within the HPP;
- train onsite guides to use this information;
- apply existing CDU, CLC protocols and IP standards for use of information;
- ensure all stories collected to be kept in a central repository for community access.

Audit of Information on/about Hermannsburg in the Public Domain

An initial aim of the project was to undertake an audit of the existing material—archival, published, film, video and DVD—already available and relevant to Hermannsburg. A survey was undertaken of materials already available in the public domain and readily available in Alice Springs and Hermannsburg. Most of the publicly available materials were books relating to the Hermannsburg Mission or the famed Western Arrernte watercolour artist Albert Namatjira. The latter features prominently in print and video and is a major focus of the visitor experience at the Hermannsburg Historic Precinct. Most of the more popular books and publications are readily available in Alice Springs, at the Hermannsburg Tea Rooms and the Finke River Mission Store.

The Strehlow Research Centre which is linked to the Museum of Central Australia and is a part of the Araluen Cultural Precinct provides another prime point of information about Hermannsburg. This is the major keeping place for most of the artefacts and secret/sacred material originally given to TGH Strehlow by Western Arrernte elders during Strehlow's time in Central Australia. It also holds much of Strehlow's scholarly work from his lifetime study and recording of Western Arrernte culture. The majority of this collection is not accessible to the general public but the Centre does have a range of public items, both visual and written that provide a resource for telling some of the stories of Hermannsburg and its people. As part of its public display it has recently updated its interpretive material to feature a number of key people in the history of Hermannsburg and tell their stories. These provide both an Aboriginal and non Aboriginal perspective and for the first time feature equally the Aboriginal voice in telling the story.

Archival and Library Sources

Less readily available to the general public, a number of local, state and national institutions hold a considerable amount of information relating to Hermannsburg. Because of the extended contact history through the establishment of the Hermannsburg Mission in 1871 and the meticulous record keeping of the early and later missionaries a significant repository of material is held by the Lutheran Archives in Adelaide. This is a rich source of photographic, oral and written material. However, very little of the Aboriginal stories or view points are represented here. Most valuable is the work of Pastor P. A. Scherer who was a diligent chronicler, translator, researcher and contemporary observer in his time of the history and stories about Hermannsburg. Of his many works one of the most valuable and notable is his account *A Day in the Life of Hermannsburg* published in 1988 (Now out of print). This describes a day of life in Hermannsburg in September 1961 and provides an excellent word and pictorial snapshot in time. The Alice Springs Public Library Reference Collection holds most of

Scherer's works along with a number of other useful historical accounts.

The South Australian State Archives and the Northern Territory Archives are also valuable sources of background information about Hermannsburg and its early history. Again all are relatively devoid of direct accounts by Arrernte people themselves. The National Film Archive in Canberra also is an important source for a range of early film and later video material showing aspects of life in Central Australia and Hermannsburg. A number of these are also held in the Strehlow Research Centre and they present a valuable background resource for illustrating and supporting future stories about Hermannsburg and surroundings (Appendix M).

Ethics and Intellectual Property

Some of the copyright IP issues were slightly different for Hermannsburg than Groote Eylandt. Intellectual property and copyright of the Hermannsburg stories was to remain with the owners (the storytellers). This was included in the research contract with STCRC. The recorded stories masters were to be held in a repository agreeable to the storytellers and viewing access would be provided. Any future use would then be negotiated on a case by case basis with the storytellers.

Hermannsburg Story Audit Actions

Tourism NT selected Hermannsburg as a case study for collecting Aboriginal stories in Central Australia. The regional tourism initiatives previously described were seen as providing an opportunity for the Aboriginal communities to take advantage of the economic potential of the area and further develop local tourism initiatives (Tourism NT, 2007). Tourism NT had commissioned a consultancy to engage the Hermannsburg community and develop a Tourism Development Plan. This was in process at the time of commencing the Story Audit Project and provided an important framework within which to conduct this research project. The Commonwealth Department of Environment and Heritage (DEH) had provided funding for revising the current interpretive displays at the Hermannsburg Historical Precinct (HHP). This was being undertaken by Pam Wickam through the Heritage Section of the NT Department of Natural Resources, Environment and the Arts (DNRETA). Pam provided an invaluable conduit to members of the Hermannsburg community and her approach to showcase important facets of Hermannsburg's history through the stories and voices of key participants was a vital link in the success of the Story Audit Project.

It was intended to engage an Aboriginal co-researcher, ideally from the community to facilitate on-ground liaison. Although a number of candidates were approached none took up the task. The assistance of Dale Hancock, who had a long association with Hermannsburg and established excellent personal relationships with key community members, was also vital in providing access to the main storytellers in this project. From the outset a Local Action Group (LAG) with representatives from key stakeholder groups was formed to help guide the project. The Hermannsburg Story Audit was conducted in a number of distinct Stages in keeping with the Recording Indigenous Stories Method developed by James.

Stage 1

Present concept of creating a story of their place to the client; community/museum/gallery/resort operators at the precinct, also state tourism authority.

A formal letter explaining the Project was sent to the Ntaria Community Council at Hermannsburg (Appendix I). This was followed by a meeting with the Chairman of the Council, Mr Gus Williams who gave his consent and was identified as one of the possible storytellers. Similar information was sent to the Central Land Council (CLC), Heritage Section of DNRETA, Tourism NT, Strehlow Research Centre, Tjuwanpa Resource Centre, Tourism Central Australia (TCA) and the managers of the Hermannsburg Historic Precinct. Several of these organisations were represented on the LAG. The principal researcher also attended a number of the Tourism Development Action Plan meetings and provided information about the Project to the attendees. This input also helped to inform parts of the Product Development section of the plan 'Collecting Stories' (Tourism NT, 2007).

Stage 2

Ask what is the appropriate experience for visitors in their landscape—what are the main things of interest—main historical moments in time—why choose these moments?

In agreement with the HHP manager a visitor survey was instigated to gain some idea of what visitors to the

HHP were most interested in (Appendix N). Only a small sample (18) surveys were filled out and collected. This was due to a change in the managers at the HHP. The new incumbents through a misunderstanding did not actively distribute and collect the surveys reducing their exposure from two months to two weeks. Despite the small survey return it did provide a valuable insight into the visitor profile and some of their key preferences.

Key stories canvassed in the survey were:

Mission History

- Aboriginal Life on the Mission.
- Hermannsburg Watercolour Artists and their Art
- Country and Western Music Story at Hermannsburg
- Aboriginal Life/Culture before white settlement
- A day in the life of the Mission circa 1961
- Local characters and famous figures
- The water story—How water got to Hermannsburg and is used

From the survey, Mission History, Aboriginal Life on the Mission and Hermannsburg Watercolour Artists and their Art were amongst the most popular choices.

A public meeting was called on the 21 June 2007 at the HHP to explain the Project and identify those who may be interested in providing stories for the project. There was only a small turnout to this which was in keeping with the low attendance rate at the Tourism Development Plan Workshops. It was made clear at the meeting that these stories were specifically aimed at informing tourists and not part of any other programs relating to other issues such as the genealogy recording program being conducted by the CLC. It was also explained that those story tellers who participated would be paid for their time at the regular informant's rate.

A number of people indicated they were willing to participate and through these others were identified who may be interested. Following the meeting and after informal follow up approaches the following indicated their willingness to participate:

- Mavis Malbunka
- Herman Malbunka
- Joseph Rontji
- Marjorie Wheeler
- Ken Winley

Each signed a letter of consent to agree to take part in the project (Appendix J).

A number of meetings were held with this group to discuss possible stories of interest that could be presented to tourists. Scherer's 'A Day in the Life of Hermannsburg' proved an invaluable focal point in stimulating interest and discussion at the meetings held with the interested informants at Hermannsburg. The photographs especially provided much interest and led to ready recollections of previous experiences. Peter Latz, who had grown up on the Mission also agreed to share some of his stories and reminiscences from a non Indigenous viewpoint.

An audit search of the Australian Film Archives revealed a number of excellent film/video accounts that illustrated aspects of the Hermannsburg stories the story tellers had discussed. A special DVD of scene selections from these films was made by the Film Archive and provided to the principal researcher. This was shown at a meeting with the storytellers and engendered great interest and further discussion about what stories might best be used and were. These excerpts were also recorded for possible future inclusion and use with developing visual material from the stories gathered.

It was decided during these meetings that the main focus and purpose for these stories would be to help better inform visitors to the HHP and present more of an Aboriginal voice. This was largely missing from the previous interpretation presented at the HHP. Pam Wickam was a key participant and interlocutor in these meetings and the ideas that the storytellers presented were very much in keeping with the directions she was taking with her revision of the interpretation of the HHP. The results of the Visitor Survey were also used to focus some of the stories that were available to match as best possible some of the visitor requests.

Stage 3

Choose stories to be recorded, prioritise which stories to film/record by whom, where and appropriate background landscape and people.

The Hermannsburg stories were prioritised and an initial audio record was made and transcribed (Appendix O). This was then used in follow up meetings to refine the stories to be filmed on high definition video. These included:

- Life on the Mission—Herman and Mavis Malbunka, Joseph Rontji, Gus Williams, Peter Latz
- School Days—Joseph Rontji, Mavis Malbunka, Herman Malbunka, Peter Latz
- Christmas—Joseph Rontji, Mavis Malbunka, Peter Latz
- Working in the Gardens—Joseph Rontji
- Mission Tannery—Gus Williams
- Music—Gus Williams, Mavis Malbunka
- Driving the Dozer—Herman Malbunk
- Silk Painting- Marjorie Wheeler
- Country and Western Music at Hermannsburg—Gus Williams
- Early Tourism—Gus Williams

All filming was on site at Hermannsburg at the Historic Precinct and in Gus Williams Office.

Stage 4

Record on film responses and stories that have been identified as important to the place. Film any background and people shots to enhance stories.

A local film maker was contracted to undertake the film recording of the selected stories. As part of the protocol a prototype filming agreement was signed off with the film maker (Appendix E). The audio records and transcripts provided the basis for refining the stories to be filmed and recorded and were used as story boards to guide the story tellers during the recording process. The basic technique used during the film/recording sessions was an informal questioning style that leads into recounting key aspects of the stories as outlined on the story boards. In most cases this worked well. In the case of Marjorie, describing how she did her silk art would have been better whilst she was actually doing the activity. All the stories were recorded at Hermannsburg and used different settings in the HHP or the community. Most were shot with neutral backgrounds to keep the focus on the story teller and the story. Because of budget limitations only a small amount of time was available to film any general background material. This was mainly focused on the HHP and aspects discussed in the stories. Shots taken around the historic Mission Church were especially poignant as this was where Hermann and Mavis were married.

Stage 5

Rough edit, titles, prepare master, cut CDs and provide feedback.

The films/stories were given a very cursory edit and titles provided. Master was made on computer hard drive and CDs cut. Again budget constraints prevented any further work. It had been hoped to cut a brief five minute promotional clip to show how stories could be incorporated as an interpretive story about Aboriginal people at Hermannsburg.

- CDs taken back to community and shown to each storyteller for final viewing and approval.
- Copies of CDs sent to Tourism NT for viewing and comment.

Stage 6

Discussion of storage and access to material and how it may be used for tourism.

A number of options were canvassed with the storytellers at a meeting to decide where would be the best repository for storing the masters of the recorded stories and providing future access. Options included:

- Charles Darwin University
- Tourism NT
- Northern Territory Archives
- Central Land Council
- Strehlow Research Centre

Of all the options the Strehlow Research Centre was the unanimous preference.

The Strehlow Research Centre has also become an accepted and respected keeping place for traditional owners and as such provides a possible safe repository for stories and material such as has been generated by this project. An approach was made to the Director of the Strehlow Research Centre and although it was not seen as a normal part of their charter he saw the need for such a role as a way forward for the Centre. He suggested a letter be written requesting that storage of this material was to be considered by the Board.

The Board agreed and the masters on hard drive and a set of CDs were deposited with the Centre. These can be readily viewed and if any of the material is to be used negotiation has to be entered into with the story owner.

It was agreed that the most likely future use would be to enhance the interpretation at the Hermannsburg Historic Precinct.

Conclusions

The Indigenous Participant Action Research Method of application of the Recording Indigenous Stories Method and a decision by individuals to retain copyright of their filmed stories at Hermannsburg was successful in fulfilling the key aims and objectives of this pilot research project. Review of the two Story Audit pilot projects at Hermannsburg and Groote Eylandt enabled the development of a Story Audit Tool that incorporates all the stages of Indigenous participatory action research into the collection of Indigenous stories for community, educational, research or commercial tourism use.

The key objectives were:

- to create a documented video archive of the stories for local use in tourism and in the Strehlow Research Centre;
- to have this material available for viewing and possible use in Tourism NT advertising, as part of a display in the Hermannsburg Historic Precinct, or as part of any other required local interpretation such as the 'Red Centre Way'.

The story films produced during this research project satisfy the objectives of providing an excellent video archive of important local stories that can also be used in a variety of ways by the local tourism enterprises. The intellectual property of the stories remains with the Indigenous storytellers and any outside use such as by Tourism NT can be negotiated for the use of excerpts of the story films in advertising campaigns as under conditions agreed to by the stories owners.

Recommendation

There is an immediate opportunity to utilise some of this material, along with the identified film clips from the Australian Film Archives, to develop a 20 minute DVD showing Aboriginal stories about Hermannsburg by people from Hermannsburg. This would be of immediate benefit to enhance the interpretive experience at the HHP and replace the currently used videotape showing Albert Namatjira.

Chapter 8

RESEARCH RESULTS: A STORY AUDIT TOOL

Review of the two Story Audit pilot projects at Groote Eylandt and Hermannsburg enabled the development of a Story Audit Tool that incorporates all the stages of participatory action research into the collection of Indigenous stories for community, educational, research or commercial tourism use.

The Story Audit Key Findings

Key Constraints

- Time—script changes, new people need to be included in story telling. Many return visits and revised edits are necessary in collecting stories of place.
- Trust—it is essential that Indigenous intellectual property is protected under a copyright agreement signed by both the local community and the stakeholders who will eventually commercially use the story products. The local participants must trust the project manager and researcher and know they have some control in the final tourism industry use of products.

Key Principles

- Record everything on broadcast quality—digital video/aural recordings.
- Archived digital film and sound recording of stories provide a valuable resource for Indigenous communities for community, educational or research purposes.
- Story concepts need to be regularly reviewed during the process of recording as the participants become more empowered in directing the interviews and in the recording of material they find important as the research progresses.
- Developing product—3D touch screens, DVDs, CDs, films—requires time and finance to employ professional editing and post production expertise.
- Commercial development of product using Indigenous stories and cultural knowledge requires joint-copyright agreements that protect Indigenous intellectual property and the commercial interest of the Indigenous businesses and commercial partners like Tourism NT.

Specific Findings of the Hermannsburg Pilot Project

Making the appropriate contacts, even when following accepted protocols, can be quite difficult and frustrating. It is essential to establish a good rapport and trust with the community and key individuals who may have stories to tell. This often takes considerable time which generally is not available in the undertaking of such projects. In this case it was fortunate that a number of key factors all came together to enhance this process and achieve a successful outcome:

- prior knowledge and engagement of the principal researcher;
- having the framework of a current Tourism Action Plan;
- availability of two very well connected contacts, Dale Hancock and Pam Wickam to act as conduits to key individuals in the community.

Future studies need to take into account these vital factors as even the very best research tool and procedure relies on the interpersonal and intercultural skills of the researcher.

Specific Findings of the Groote Eylandt Pilot Project

Key Objectives

- To create a documented video archive of the stories for local use in tourism and in the community educational and library archive at Groote Eylandt and Hermannsburg.

- To produce broadcast quality short films that can be used in Tourism NT advertising, as part of a display in the cultural centre or in the resort on Groote Eylandt.

The story films produced during this research project satisfy the first objective of providing an excellent video archive of important local stories that can be used in the local library, schools or by the local tourism enterprises. The intellectual property of the Indigenous storytellers and community has been protected under the joint-copyright agreement. Under this agreement Tourism NT can use excerpts of the story films in advertising campaigns as long as the ALC and traditional owners of the stories agree.

However, the second objective of refining these ‘rough edits’ to produce short films ready for Tourism NT advertising, display in the cultural centre or in the resort on Groote Eylandt was not completed due to lack of funds. The editing and re-editing process is expensive and time consuming. It involves a necessary process of consultation with the participants regarding film edits and gaining their approval to re-edit material, possibly cut short traditional storytelling techniques, and create a compilation of multiple stories to give an advertising overview of Groote Eylandt. Time to incorporate script changes, include new people in the storytelling and revise edits is expensive and constrained under research funding. This stage of the Story Audit Tool may better be funded by the commercial users of the final films.

The Story Audit Tool

The Story Audit Tool developed during this research proved to be adaptable to the variations of local Indigenous communities in the two pilot project locations of Hermannsburg and Groote Eylandt. The Story Audit Tool is designed to incorporate both appropriate cross-cultural protocols and practice in the carefully constructed research action steps. This research demonstrated that the researcher, in consultation with the community or Indigenous tourism business directors, can adjust the steps of this Tool to suit local conditions and expectations of the individuals or participant partners involved.

Identify the stakeholders and key participants. What is their interest in the identification of and collection of local stories? Clearly establish who is funding the research and what they expect to get in return for their investment. Establish the expectations of Indigenous participants in the research.

Ethical and cultural protocols regarding the collection and recording of local stories must be established with the Indigenous research participants or their representative community organisation prior to commencement of the research.

Always ask:

- Whose stories, individual or communally owned?
- Who has the right to tell these stories?
- Who can listen to these stories and where can they be told?

Local cultural protocols differ between Indigenous peoples and the researchers must be aware of local protocols and respect cultural differences. Local differences exist in appropriate question and answer techniques, sacred and profane, secret and public, mythic and scientific areas of belief and practice.

Establish research aims and objectives with the participants. Discuss with all Indigenous participants the methods of collecting and recording stories:

- Why are the stories being recorded?
- How the stories will be recorded?
- Who will be the storytellers?
- How will the stories be stored and used?

Intellectual property and joint-copyright agreements need to be drawn up between the stakeholders and participants in the research. Indigenous peoples’ stories and intangible cultural knowledge is particularly difficult to copyright under mainstream western law as ownership is often communal rather than individual. Therefore Indigenous participants need to decide which organisation can best represent their communal and individual copyright interests.

Commercial use agreements are key components of the copyright agreements as both the participants and other stakeholders may wish to develop saleable product using Indigenous stories and cultural knowledge.

Discuss the concept of creating a story of their place with the participants and the stakeholder clients; the community/museum/gallery/resort operators or the state tourism authority.

Identify visitor interest by asking what is the appropriate experience for visitors in the local landscape—what are the main things of interest—main historical moments in time—why choose these moments?

Create a draft schedule for recording or filming stories; identifying locations, times and key storytellers and other participants.

Record the stories the participants have identified as important to the place. Be flexible and alter the schedule for local ceremonies, deaths or storyteller changes. Record everything on broadcast quality digital video or aural recordings.

Review story concepts regularly during the process of recording as the participants become more empowered in directing the interviews and recording of material as the research progresses.

Edit stories into a flow that presents the story of the place; include information about the country, people, art and culture considered important to the story of the place. Include any archival footage or still photographs available.

Get feedback from the participants and the community or client by presenting the stories in visual, auditory and/or written formats; provide DVD copies.

Archive digital film and sound recording of stories in secure libraries accessible to the Indigenous participants and their communities for later community, educational or research purposes. These story recordings or films provide a highly valued community history archive.

Refine the story edit and develop with the client how this might be used in their precinct, in pre or post trip information to tourists, and tourism marketing.

Market advantage: discuss how the presentation of the stories of their place enhance the attractions of their place, increase employment of local guides and the sale of local product in the tourism marketplace.

Develop products such as 3D touch screens, DVDs, CDs, films. These products require time and adequate finance to be developed with professional editing and post production expertise.

Future Actions

To protect the rights of Indigenous storytellers and performers of intangible cultural heritage like dance and song in the tourism industry there needs to be heightened awareness of the issues and appropriate cultural protocols and Indigenous intellectual property protection in four key areas:

1. An understanding of the nature of Indigenous knowledge in various regions of the NT, outlining the rights, ethics and responsibilities implied, protection and use, access and benefits to be shared from commercial use of Indigenous knowledge in all Indigenous tourism research projects and with Tourism NT;
2. An Indigenous knowledge ‘awareness strategy’ for all non-Indigenous researchers and employees of Tourism NT, particularly in product development and marketing departments;
3. An understanding of the legal ‘protection measures’ which have been developed nationally and internationally to protect Indigenous knowledge;

4. A 'plain language paper' directed at informing Indigenous knowledge owners of the research work of Tourism NT and CDU, particularly in tourism, and their intellectual property rights under Australian and international law.

These mirror key areas of concern across all Indigenous knowledges research at Charles Darwin University and Desert Knowledge Australia as identified by Michael Christie in his paper *Digital Tools and the Management of Australian Desert Aboriginal Knowledge* (Christie, 2007). There needs to be further research into culturally appropriate methodologies and intellectual property protection in all arenas of Indigenous research and interaction with government agencies, especially where Indigenous knowledge is being commercially exploited as in the tourism industry.

APPENDIX A: TOURISM NT TALENT RELEASE FORM



TALENT RELEASE FORM

I, the Artist _____ (Tel _____

Of (address) _____

Have been asked by Tourism NT to appear in still photography/film footage for multiple media usage by Tourism NT.

I acknowledge as confirmed by my signature below, I agree as following:

I agree to appear in any still photography or film footage and associated advertising for Tourism NT.

I hereby assign to Tourism NT absolutely and in perpetuity any rights I might have in such still photography or film footage and associated advertising and acknowledge that I have no claim or other rights in respect of those items.

I warrant and represent that I am free to enter into this agreement and in particular to appear in the proposed associated advertising.

This talent release form shall be governed by the laws of the Northern Territory and the parties submit to the non-exclusive jurisdiction of the courts in the Northern Territory.

Date: _____

Signed by the artist _____

Signed for and on behalf of _____
(Tourism NT)

APPENDIX B: LUMEN DIGITAL STUDIOS NEW ZEALAND

Lumen Digital Studio in NZ—Digital Story Recording

Lumen Digital Studio, a private digital technology company, work successfully recording and presenting Maori stories of place in the Te Papa Tongarewa museum, local libraries and Maori tourism information hubs. The Museum negotiates the intellectual copyright agreements with the traditional owners of the stories and contracts Lumen Studios to work with people in their local communities and landscapes to produce stories of place.

Lumen Studio's Methodology

Clients including museums and tourism organisations (TOs)

Initial meeting with the Maori community or tourism organisation:

- identify key people—TO's right to share story
- meet, greet, hear what they want
- present idea—get feedback—what is the appropriate experience for visitors in their landscape—what are the main things of interest—main historical moments in time—why choose these moments?

Rough story of the place—work backwards from the concept they gave

Requires time to establish trust—

- repeat visits
- present back regularly
- community won't really get the concept until it is on TV

Sustainability—tourists need to pay to see the place, hear the stories etc.

Produce saleable products—DVD, music CDs, postcards—protect IP in product

Produce pre and post visit information to entice and to satisfy curiosity

Products indicate something is happening—make a place—keep it local—pay at door—employ local guide

Key Principles in Gathering Stories

Record everything on broadcast quality—digital video/ aural recordings

Concept—agreed initially and regularly reviewed over first 6 months, return to site every month to review process and stories

Second stage recording—more sophisticated filming and set up locations

- choose main storylines
- good lighting/ sound recording (use motel rooms)
- broadcast quality inside and outside shots

Develop product—3D touch screens, DVDs, CDs, films

Key Constraints

- Time—script changes, new people need to be included in story telling, many return visits and revised edits
- Trust—local community must trust project manager and consultants and final Tourism Industry use of products.

Examples of Lumen Digital Studios Work

Rotarura

Touch screen—requested to keep info light to let guides tell stories

- Two sentences per topic
- tool for guides
- Twenty full time guides employed

An Indigenous Tourism Story Audit Tool

Weakness—key man died during recording stories program lost a huge oral history/story oral heritage

Principle—film everything from first visit, agree to use as research tool, if client concerned about IP then use agreement can be signed with community/individual to protect their knowledge.

Te Papa Lunar Calendar

See their website <http://www.lumendigital.co.nz/examples.html>.

Key Linkages in Story Recording Projects

Small Indigenous/Local Groups

- Trust the manager
- Feel they are impartial
- Feel supported by project manager as friend/mentor

Stress Point Interface

- Project Manager
- Lumen Industries/Consultant

Tourism industry

- Uncaring
- Money making
- Sales orientated
- Market focused
- Not in support role to local community

APPENDIX C: RECORDING INDIGENOUS STORIES METHOD

- Present concept of creating a story of their place to the client; community/museum/gallery resort operators at precinct, also the state tourism authority.
- Ask what is the appropriate experience for visitors in their landscape—what are the main things of interest—main historical moments in time—why choose these moments?
- Choose stories to be recorded, prioritise which stories to film/record, by whom, where and appropriate background landscape and people shots.
- Record responses and stories the client has identified as important to the place. Film landscape and people shots to enhance stories.
- Edit responses into a flow that presents the story of the place; include information about the country, people, art and culture considered important to the story of the place.
- Get feedback from the community, present story in visual, auditory and written formats.
- Refine the story edit and develop with the client how this might be used in their precinct, in pre or post trip information to tourists, and tourism marketing.
- Discuss how the presentation of the stories of their place enhance the saleability of their place, increase employment of local guides and the sale of local product in the tourism marketplace.

APPENDIX D: INDIGENOUS PARTICIPATORY ACTION RESEARCH METHODOLOGY

Indigenous Participatory Action Research Methodology

Stakeholder and Participants research interests and expectations are identified;

Ethical and Cultural Research Protocols are established with the local Indigenous participants and Traditional Owners of land or culture to be researched;

Intellectual Property agreements need to be made between the researcher or research institute and the Indigenous participants to protect all parties' Intellectual Property;

Stop and Reflect on the current situation with the Indigenous and other stakeholders;
reflect on why they experience it as problematic;

Question actively considering together what actions are possible in order to change and improve the situation;

Research Aims and Objectives
are collaboratively defined with the participants;

Action co-research with Indigenous participants and stakeholders;
compile results of current research actions;

Stop and Reflect analyse collated data and identify thematic problems or possibilities arising from current actions with all participants;

New Actions are collaboratively initiated with Indigenous participants and stakeholders to address identified problems;

Continue the Cycle of reflection, question, defining research actions, reflecting and defining new actions until the research parameters are reached;

Finalise Reports of research actions and results, present reports in appropriate formats for Indigenous participants, research institutions and stakeholders.

APPENDIX E: PROTOTYPE FILMING AND PHOTOGRAPHIC AGREEMENT

THIS AGREEMENT is made the day of 2007.

BETWEEN:

The Indigenous Corporation/ Company /Individual:

.....(ACN number)
trading as.....
Contact Person
Address
Phone.....Fax.....Mobile
Email.....

The Film Financing Corporation/ Organisation:

(e.g. State or National Tourism Commissions, Universities or Researchers,
Private companies or Film Corporations)

..... (ACN number)
Contact Person
Address
Phone.....Fax.....Mobile:
Email:.....

The Filmmaker or Photographer:

.....(ACN number)
trading as
Contact Person
Address
Phone:.....Fax:.....Mobile
Email:.....

WHEREAS:

- A. The Indigenous Company/Corporation.....
wishes to engage an expert filmmaker/photographer to film/photograph local people telling traditional, historical or current stories about their place and photograph areas in their country associated with these stories for the purposes of tourist promotion.
- B. The filmmaker/photographer is an expert and is experienced in promotional photography and the production and editing of stories about people and their places that can be edited into short cuts for tourism promotion or longer digital films for use or sale as DVDs in cultural precincts such as art galleries, museums and cultural displays in resorts. The filmmaker/photographer will be expert at the digital technology necessary to incorporate these films or photographs with audio stories in touch screens or other audiovisual display forms.
- C. The Indigenous Company/Corporation.....
wishes to engage an expert filmmaker/photographer for the purposes of promotional film/photograph on the terms and conditions contained in this Agreement.

IT IS HEREBY AGREED:

1. PERMIT

The Indigenous Company/Corporation.....
Will organise with the relevant Aboriginal Land Council
all permits the Filmmaker/Photographer requires to enter land owned by the relevant Aboriginal people.....and if necessary will disclose the terms of this Agreement to the Aboriginal Land Council to facilitate the granting of any such permit.

2. LIASON OFFICERS

The Photographer/Photographer will at all times while on Aboriginal Lands be accompanied by a representative of the Indigenous Company/Corporation and only take film footage or photographs at the direction of the Indigenous representative.

3. COPYRIGHT

3.1 The filmmaker/Photographer acknowledges that copyright ownership of all negatives, prints, digital audio and film recordings or other like photographic or sound material recorded during her/his presence on Aboriginal Lands pursuant to this agreement is vested in:
the Indigenous Company/Corporation.....

OR copyright is jointly vested in:

the Indigenous Company/Corporation.....

AND

the Film Financing Corporation/ Organisation

The Filmmaker/ Photographer retains no copyright in relation to this material.

3.2 The Filmmaker/photographer may only take film or photographs or audio recordings in accordance with the terms of this Agreement and specifically is not permitted to take photographs for personal or other reasons.

4. PAYMENT

4.1 The Filmmaker/Photographer shall be paid for services provided pursuant to this Agreement.

4.2 The Filmmaker/Photographer shall provide master digital tapes of all film, and master CDs of digital high-resolution photographs suitable for printing in books, brochures. They shall ensure the audio recordings are of high quality suitable to be played on radio, TV or edited into commercial films.

4.3 The Filmmaker/Photographer shall edit and master (specify number) of short story films to the satisfaction of the Indigenous Company/ Corporation. They shall also provide master digital tapes of these films andDVD copies to the Indigenous and Film Funding Corporations, as agreed to by these parties.

5. CONFIDENTIALITY

The Filmmaker/Photographer shall not at any time whether during his/her engagement pursuant to this agreement or at any time thereafter devolve or utilise to the detriment or prejudice of the Indigenous Company/Corporation, the Aboriginal Land Council or the Film Financing Corporation any confidential knowledge or information obtained by her/him about the activities of those organisations in the course of carrying out the terms of this Agreement.

6. SUB-CONTRACTOR

6.1 No payment made to the Filmmaker/Photographer is a payment for salary of wages. The Filmmaker/Photographer accepts full responsibility for payment of any income tax on the remuneration received by him/her as required by the Income Tax Assessment Act. So far as is lawful, the Filmmaker/Photographer shall indemnify Indigenous Company/Corporation, and the Film Financing Corporation against any liability in respect of payments under the Income Tax Assessment Act or any superannuation legislation.

6.2 The Filmmaker/Photographer is not an employee for the purposes of the Work Health Act of the Northern Territory or equivalent legislation of the Commonwealth or of any other State.

7. VARIATIONS

No variation of the terms and conditions of this Agreement shall be of any effect unless in writing and signed by the Indigenous Company/Corporation, the Film Financing Corporation and the Filmmaker/Photographer.

8. PROPER LAW

This Agreement shall be governed and construed in accordance with the law of the Northern Territory of Australia.

9. TERMINATION

9.1 Without prejudice to any other right or action on the part of the Indigenous Company/Corporation for breach of any of the terms hereof, this Agreement may be terminated forthwith by the Indigenous Company/Corporation without prior notice to the Filmmaker/Photographer if at any time the Filmmaker/Photographer:

9.1.1 is guilty of any gross neglect of duty or gross misconduct during the continuance of this Agreement as determined within the sole discretion of the Indigenous Company/Corporation;

9.1.2 Commits a serious or persistent breach of the provisions herein contained;

9.1.3 Becomes of unsound mind or under the control of any committee or officer under any law relating to mental health;

9.1.4 Becomes bankrupt or makes any agreement or composition with his creditors;

9.1.5 Breaches any conditions on any permit granted to enter Aboriginal Lands, including but not limited to the carrying of alcohol onto Aboriginal Lands;

9.1.6 Becomes permanently incapacitated by accident or illness from performing his/her duties under this Agreement.

9.2 In the event of any termination in accordance with 9.1 or in the event of any breach on the part of the Filmmaker/Photographer of any of the terms of this Agreement, the Filmmaker/Photographer shall forthwith upon demand deliver up to the Indigenous Company/Corporation any film or photographic or audio material of any kind gathered by the Filmmaker/Photographer pursuant to this Agreement, together with all copies thereof in the possession or under the control of the Filmmaker/Photographer.

10. DATE AND PLACES OF VISIT

The Filmmaker/Photographer shall visit the Aboriginal Lands at the dates and places referred to in the following schedule.

Dates

Places

.....

.....

.....

An Indigenous Tourism Story Audit Tool

THIS AGREEMENT is made the day of 2007.

BEWTEEN:

The Indigenous Corporation/Company/Individual:

.....(ACN number)

trading as.....

DIRECTOR.....(Print Name)

Signature

COMPANY SECRETARY:(Print Name)

Signature

Witness.....

The Film Financing Corporation/Organisation:

(e.g. State or National Tourism Commissions, Universities or Researchers,

Private companies or Film Corporations) (ACN number)

Authorised Person(Print Name)

Signature:

Witness.....

The Filmmaker or Photographer:

.....(ACN number)

trading as

Signed by(Print Name).

Signature

Witness.....

APPENDIX F: INDIGENOUS TOURISM FILMING AND PHOTOGRAPHIC AGREEMENT

This AGREEMENT is made the day of 2008.

BETWEEN:
[NAME]

(‘the Producer’)

AND:

ANINDILYAKWA LAND COUNCIL (ABN 45 175 406 445) established under the *Aboriginal Lands Rights (Northern Territory) Act 1976* of Bougainvillea Drive, Alyangula in the Northern Territory of Australia (‘the Land Council’)

AND:

TOURISM NT (ABN 17 435 764 236) established under section 5 of the *Tourism NT Act* of 43 Mitchell Street, Darwin in the Northern Territory of Australia (‘Tourism NT’)

BACKGROUND

- A. The Land Council wishes to engage an expert to film and photograph:
 - (a) local people telling traditional, historical or current stories about their place; and
 - (b) areas in their country associated with these stories for the purposes of tourism promotion.
- B. The Producer is experienced in promotional photography and the production and editing of stories about people and their places.
- C. Tourism NT is assisting the Land Council by providing funding for the project.
- D. The parties agree that the filming and photography by the Producer will be undertaken on the terms and conditions contained in this Agreement.

THE PARTIES AGREE

1. THE PRODUCTION

- (a) The Producer must undertake the production described in Item 1 of the Schedule (‘the Production’):
 - (i) with all due care and skill;
 - (ii) to the highest professional standard; and
 - (iii) subject to the terms of this Agreement.
- (b) The Producer must ensure that:
 - (i) film and sound recordings are of a high quality suitable for use on radio, television and in commercial films; and
 - (ii) photographs are in a digital high-resolution format suitable for printing in books, brochures and other printed materials.

- (c) In undertaking the Production, the Producer must visit the locations set out in Item 2 of the Schedule at the times specified in Item 2 of the Schedule.
- (d) The Producer will at all times while on Aboriginal Land be accompanied by a representative of the Land Council and only take film footage, sound recordings and photographs at the direction of the Land Council's representative.
- (e) The Producer may only take film, sound recordings or photographs in accordance with the terms of this Agreement and specifically is not permitted to take photographs for personal or other reasons.
- (f) The Producer must edit and master short story films forming part of the Production to the satisfaction of the Land Council.
- (g) The Producer must complete the Production by the date set out in Item 3 of the Schedule (the 'Completion Date').
- (h) The Producer must provide to the Land Council and Tourism NT by the Completion Date:
 - (i) provide master digital tapes of all film taken during the Production;
 - (ii) master compact discs of digital high-resolution photographs taken during the Production;
 - (iii) master digital tapes of the short films produced as part of the Production; and
 - (iv) the number of DVD copies of the short films produced as part of the Projection set out in Item 4 of the Schedule.

2. PERMITS TO ENTER LAND

- (a) The Land Council will organise all permits the Producer requires to enter land owned by the relevant Aboriginal people.
- (b) If necessary, the Land Council may disclose the terms of this Agreement to facilitate the granting of the permit described in clause 2(a).

3. PAYMENT

- (a) In consideration for the Producer undertaking the Production the Land Council and Tourism NT agree to pay to the Producer the amount specified in Item 5 of the Schedule in accordance the payment milestones set out in Item 6 of the Schedule.

4. INTELLECTUAL PROPERTY

- (a) The property and copyright and future copyright in all material produced under or in accordance with the terms of this Agreement ('the Production Intellectual Property') including, but in no way being limited to negatives, prints, digital sound and film recordings or other like photographic or sound material recorded shall vest in the Land Council and Tourism NT as tenants in common in equal shares.
- (b) The Land Council and Tourism NT shall have the right to use the Production Intellectual Property for any purpose it may require.
- (c) The Producer must do all such things as may be required in order to confer the Production Intellectual Property upon the Land Council and Tourism NT, including:
 - (i) the property and copyright in any material sourced by the Producer from any third persons including, without limitation any subcontractors engaged by the Producer; and
 - (ii) talent releases by any person appearing in the Production assigning to the Land Council and Tourism NT all intellectual property rights they have in the film, sound recordings or photographs.
- (d) The Land Council grants to the Tourism NT and Tourism NT grants to the Land Council a non-exclusive, royalty free, world-wide licence to use the Production Intellectual Property for:
 - (i) the purpose set out in item 7 of the Schedule; and
 - (ii) any non-commercial purpose.

- (e) The Land Council and Tourism NT agree to work together in good faith in the management of the Production Intellectual Property and:
 - (i) to consider requests by each other for permission to use the Production Intellectual Property for a commercial purpose and both parties acknowledge that permission will not be granted where the proposed commercial purpose is not considered to enhance tourism in the Northern Territory;
 - (ii) to take all reasonable actions to protect the Production Intellectual Property.

5. CONFIDENTIALITY

- (a) All information received or otherwise acquired by the Producer from the Land Council or Tourism NT or their employees, agents or contractors in the course of performing the Services shall be deemed to be confidential information.
- (b) The Producer shall not at any time divulge or allow to be divulged to any person any confidential information, other than to those persons to whom the Land Council or Tourism NT has given written permission to divulge such confidential information.
- (c) This clause shall survive the expiration or earlier termination of this Agreement for the benefit of the Land Council and Tourism NT.

6. INDEMNITY

- (a) The Producer agrees to indemnify the Land Council and Tourism NT and their employees, agents, contractors and invitees against all claims, demands, losses, suits, actions, damages, costs and expenses which the Land Council and Tourism NT and their employees, agents, contractors or invitees may sustain or incur or be or become liable in respect of, either arising from, caused by, or contributed to (to the extent of such contribution), the carrying out of the Production and including (without limiting the generality thereof):
 - (i) any act or omission (negligent or otherwise) of the Producer, its employees, agents, contractors or invitees; or
 - (ii) any default or failure by the Producer to observe or perform any of the terms conditions and covenants on the part of the Producer in this Agreement.

7. INTERVENING EVENT

- (a) If the Producer is unable wholly or in part to carry out its obligations hereunder due to acts of God, strikes, lockouts or other industrial disturbances, war, unavoidable accident, fire, flood or explosion, the Producer shall give the Land Council and Tourism NT notice of the intervening event and insofar as is known, the probable extent to which it will be unable to perform or will be delayed in performing its obligations, whereupon its obligations shall be suspended so far as it is affected by the intervening event.
- (b) Once the intervening event has ended the Producer shall carry out all acts which it would have been liable to carry out had the intervening event not occurred.
- (c) The Producer shall take all reasonable steps to ameliorate and eliminate the intervening event and resume performance as promptly as practicable.

8. TERMINATION

- (a) The Land Council or Tourism NT may terminate this Agreement immediately by serving notice in writing on the Producer if the Producer:
 - (i) commits any serious breach or persistent breach of the express or implied terms or conditions contained in this Agreement;
 - (ii) is guilty of any grave misconduct or any wilful neglect in the discharge of its duties under this Agreement;
 - (iii) breaches any conditions of any permits or approvals granted to the Producer or the Producer's employees, agents and contractors, to enter Aboriginal Land, including but not limited to the carrying of alcohol on to Aboriginal Land;

- (iii) becomes bankrupt or being a company, has an application or order made, or a resolution passed for its deregistration or winding up, goes into liquidation, stops payment of its debts or is unable to pay its debts within the meaning of the Corporations Law, is placed under official management, or has a receiver, manager or inspector appointed over any of its assets;
 - (iv) makes any assignment or arrangement or composition with, or for the benefit of, its creditors; or
 - (v) is guilty of any inefficiency, misbehaviour, incompetence, negligence or carelessness in the discharge of its obligations under this Agreement.
- (b) If the Land Council or Tourism NT gives notice in accordance with this clause then this Agreement shall terminate immediately with effect from the date of service of such notice.
 - (c) The Land Council or Tourism NT may terminate this Agreement at any time by the giving of not less than one (1) month's notice in writing to the Producer of its intention to terminate this Agreement, in which case this Agreement shall terminate with effect from the expiry of such one (1) month period.
 - (d) In the event of notice being given by the Land Council or Tourism NT pursuant to this clause, Tourism NT shall pay to the Producer not later than one (1) month after the termination of this Agreement the cost of Production undertaken by the Producer prior to the date of termination but shall not be liable for any other costs.

9. ASSIGNMENT

- (a) This Agreement shall not be assigned by any party without the prior written approval of the other parties.

10. SUB-CONTRACTING

- (a) The Producer must not subcontract any part of this Agreement without written approval from Tourism NT.
- (b) Any subcontracting, or persons engaged by the Producer are at the Producer's expense and responsibility.

11. DISPUTES

- (a) If there shall be any dispute between the parties as to any matter or thing arising out of this Agreement (including whether or not an event is an intervening event) then the parties may agree the identity of an independent expert to determine the matter or thing in dispute and in the event of a failure to agree the same forthwith, either or all of the parties may refer the matter to President of the Law Society Northern Territory who shall nominate an independent expert to determine the matter or thing in dispute.
- (b) The decision of the independent expert shall be absolute and final and shall bind the parties accordingly and this Agreement shall be deemed to be amended to incorporate the terms of the independent expert's decision.
- (c) The independent expert shall be deemed to be acting in making any decision as an expert and not an arbitrator.
- (d) The costs of such determination shall be borne by the parties in the proportions determined by the independent expert.
- (e) The parties shall make available to the independent expert all materials requested by it and shall furnish it with all other materials which are relevant to the determination.

12. SEVERABILITY

- (a) If a court determines that a word, phrase, sentence, paragraph or provision in this Agreement is unenforceable, illegal or void then it shall be severed and the other provisions of this Agreement shall remain operative.

13. AGREEMENT OPERATES SUBJECT TO LAWS

- (a) The rights, duties and obligations of the parties to this Agreement are subject to all laws (whether legislation of the Northern Territory of Australia, the Commonwealth or of any state, or by-laws or regulations of any local authority or statutory corporation).

14. NOTICES

- (a) All notices, approvals, consents, demands or other communications required or permitted to be given under this Agreement shall be in writing and shall be served personally or by pre-paid certified post or facsimile transmission at the address of the party set out below or at such other address as a party may have substituted for it by notice to the other.
- (b) In the case of a notice sent by facsimile, (and a correct and complete transmission report for that transmission is obtained by the sender) it shall be deemed to be received upon transmission if transmission takes place on a business day before 4.00 pm in the place to which the communication is transmitted and in any other case at 9.00 am on the business day next following the day of transmission.
- (c) In the case of a notice sent by mail, it shall be deemed to have been received on the second business day from and including the date of posting.
- (d) For the purposes of this clause the address for service of each party shall be as follows:
 - (i) **Producer**
[ADDRESS]
Telephone:
Facsimile:
 - (i) **Land Council**
[ADDRESS]
Telephone:
Facsimile:
 - (i) **Tourism NT**
[ADDRESS]
Telephone:
Facsimile:
- (e) Each party must within seven (7) days of any change of the details specified in this clause advise the other parties of the change by sending a letter by certified or registered mail to the other parties.

15. GOODS AND SERVICES TAX

- (a) For the purposes of this Clause unless the context otherwise requires:
 - (i) **‘GST’** means any tax imposed on Supply by or through the *New Tax System (Goods and Services Tax) Act 1999* (**‘the Act’**) and any related Tax Imposition Act. Where any other term is used in this clause which is defined in the Act it shall have the meaning which it bears in the Act;
 - (ii) **‘GST Rate’** means the percentage amount of GST payable determined under sections 9 - 70 of the Act as amended from time to time; and
 - (iii) **‘Input Tax Credit’, ‘Recipient’, ‘Supplier’ and ‘Supply’** have the meaning they bear in the Act.
- (b) The parties acknowledge that the consideration under this Contract is inclusive of GST, where GST is calculated using the GST Rate at the time of forming this Contract.
- (c) The Supplier shall provide the Recipient with a tax invoice and/or adjustment notes in relation to the Supply prior to an amount being paid by the Recipient under this Contract and shall do all things reasonably necessary to assist the Recipient to enable it to claim and obtain any Input Tax Credit available to it in respect of a Supply.

16. GOVERNING LAW

- (a) This Agreement shall be construed and interpreted in accordance with the law of the Northern Territory of Australia.

17. ENTIRE AGREEMENT

- (a) This Agreement constitutes the entire agreement between the parties relating to the subject matter hereof, and supersedes any previous agreements or understandings.

SCHEDULE

Item 1	Production Description		
Item 2	Locations and Dates	<i>Location</i>	<i>Date</i>
Item 3	Completion Date	[insert date for delivery of production, i.e. DVD]]	
Item 4	Number of DVD Copies		
Item 5	Contract Price	[Amount] (inclusive of GST)	
Item 6	Payment Milestones	<i>Milestone</i>	<i>Amount</i>
Item 7	Permitted Purpose		

EXECUTED by the parties as an Agreement.

SIGNED by _____ for and on
behalf of **[PRODUCER]** in the presence of:)
)
)
)

.....
Signature

.....
Signature of Witness

.....
Date

.....
Name of Witness

SIGNED by _____ for and on)
behalf of **ANINDILYAKWA LAND COUNCIL**)
(ABN 45 175 406 445) in the presence of:)

.....
Signature

.....
Signature of Witness

.....
Date

.....
Name of Witness

SIGNED by _____ for and on)
behalf of **TOURISM NT (ABN 17 435 764 236)** in the)
presence of:)

.....
Signature

.....
Signature of Witness

.....
Date

.....
Name of Witness

APPENDIX G: EXPLANATORY STATEMENT ON COPYRIGHT

TOURISM NT

EXPLANATORY STATEMENT ON COPYRIGHT UNDER THE INDIGENOUS TOURISM FILMING AND PHOTOGRAPHIC AGREEMENT

PURPOSE OF THE STATEMENT

The purpose of this document is to give you some brief information about copyright and to explain the co-ownership arrangements under the Indigenous Tourism Filming and Photographic Agreement (the 'Agreement'). This statement is not intended to be legal advice and you should consider whether or not to seek your own legal advice about the Agreement.

COPYRIGHT INFORMATION

Copyright is a type of property that is based on a person's creative skill and work. The purpose of copyright is to protect a person's work and stop other people from using the work without permission.

A film contains a number of separate copyrights, including

- the visual images and accompanying sounds;
- the story (script, screenplay or narration); and
- any other materials that are part of the film, like music, photos or parts of other films.

A film will be protected by copyright no matter whether it is in the form of a DVD, video or another type of film format.

Under copyright law, the person or organisation that owns the copyright has the sole right to:

- copy and reproduce the work (in this case the film);
- publish the film (for example sell a DVD);
- communicate or broadcast the film (for example on the internet or a public screening).

OWNERSHIP

Under copyright law, where a person or organisation pays for someone to film or to make arrangements for a film to be made, that person or organisation will be the owner of the copyright. Under the Agreement, Anindilyakwa Land Council and Tourism NT are asking the Producer to make the film. Anindilyakwa Land Council and Tourism NT have agreed to be equal co-owners of the copyright.

USE OF THE COPYRIGHT

Under the Agreement Anindilyakwa Land Council and Tourism NT have agreed to make the film to:

- create a documented video archive of the stories for local use in tourism and library archive;
- to produce broadcast quality short films that can be used in advertising, as part of a display in the cultural centre or in the resort on Groote Eylandt.

Under the Agreement Anindilyakwa Land Council and Tourism NT:

- have agreed that the film or any part of the film can only be used for commercial purposes (for example sale or advertising, or in connection with the sale of other things) if both Anindilyakwa Land Council and Tourism NT consent;
- understand that the film or part of the film is intended to be used in Tourism NT's advertising campaign *Come Share Our Stories*, but Anindilyakwa Land Council and the individual storytellers must consent to the proposed use;

ENRICHING THE EXPERIENCE

- understand that the film or part of the film is intended to be used by Amuwarngka Cultural Tours in promoting their tourism business, in touch screen or other displays at the Dugong Beach Resort, through sale of DVD copies and in the production of story books, brochures or other items for sale through their tourism enterprise, but Tourism NT, Anindilyakwa Land Council and the individual storytellers must consent to the use.

APPENDIX H: SCHEDULE 7: PERMITTED PURPOSE

LEGAL SCHEDULE

INDIGENOUS TOURISM FILMING AND PHOTOGRAPHIC AGREEMENT

GROOTE EYLANDT STORY AUDIT—TOURISM NT PROJECT

DIGITAL FILM /AUDIO RECORDING OF ORAL HISTORY STORIES

ITEM 7 PERMITTED PURPOSE

The Anindilyakwa Land Council (ALC) and Tourism NT (have engaged the expert filmmaker Todd Williams, of Cutting Edge post Production Company, for the purpose of recording the oral stories and histories of Groote Eylandt from the Anindilyakwa elders and guides involved in developing the Amuwarnangka Cultural Tours on Groote Eylandt.

The purpose of this filming is stated in Schedule Item 1:

To record on digital film the interviews conducted by the Story Audit researcher, Dr Diana James, on locations at Groote Eylandt with Anindilyakwa Traditional Owners and storytellers. To capture background filming around the island getting location shots that relate to the stories, the people and their place.

Objectives:

- to create a documented video archive of the stories for local use in tourism and library archive;
- to produce broadcast quality short films that can be used in Tourism NT advertising, as part of a display in the cultural centre or in the resort on Groote Eylandt. This will require careful editing ensuring that the story flows and includes appropriate landscape images or photos of people engaged in local activities.

LIAISON OFFICERS

The filmmaker will at all times be accompanied by a representative of the Anindilyakwa Land Council or Amuwarnangka Cultural Tours and only take film footage or photographs at the direction of that Indigenous representative.

COPYRIGHT

The filmmaker Todd Williams and his company Cutting Edge acknowledge that copyright ownership of all negatives, prints, digital audio and film recordings or other like photographic or sound material recording during his presence on the Aboriginal lands of Groote Eylandt pursuant to this agreement is vested jointly in the Anindilyakwa Land Council and Tourism NT.

The filmmaker and Cutting Edge retain no copyright in relation to material filmed on Groote Eylandt.

The filmmaker is not permitted to take photographs for personal use.

JOINT-COPYRIGHT

Copyright of the oral story films is shared jointly by the Anindilyakwa Land Council and Tourism NT. None of the filmed material can be used commercially by one party without consent by the other.

It is agreed by both parties that any use of the film material commercially will recognise the particular cultural conditions of Indigenous copyright that are:

- personal Indigenous stories, original art work and dances or songs remain the sole copyright of the individual Indigenous artist or storyteller;
- traditional Indigenous stories, original art work and dances or songs remain the copyright of the Anindilyakwa Land Council.

COMMERCIAL TOURISM NT ADVERTISING

Tourism NT has declared its interest is to be able to use excerpts of the filmed material to advertise Indigenous tourism in the Northern Territory and promote Groote Eylandt and the Northern Territory generally as a tourism destination as part of the *Come Share Our Stories* Campaign.

The Anindilyakwa Land Council has agreed that some of the filmed material and quotes from the storytellers may be used in advertising by TNT. However, in each instance permission must be sought by TNT from the Aboriginal storytellers or artists involved in the film by contacting the Anindilyakwa Land Council and the Amuwarnangka Cultural Tours.

TNT is not permitted to sell any part of the filmed material to a third party without the informed consent of the Anindilyakwa Land Council and the Aboriginal participants in the films.

COMMERCIAL USE BY AMUWARNGKA CULTURAL TOURS

The Anindilyakwa Land Council agrees to the commercial use of the filmed material by Amuwarnangka Cultural Tours in promoting their tourism business, in touch screen or other displays at the Dugong Beach Resort, through sale of DVD copies and in the production of story books, brochures or other items for sale through their tourism enterprise.

FILM CREDITS

Reproduction of the filmed stories and edited versions on the DVDs must include full credits that state the film director, producer, cameraman, participants and copyright holders.

APPENDIX I: PARTICIPANT'S LETTER OF INFORMATION

Introduction to Research Project:

ENRICHING THE EXPERIENCE—A STORY AUDIT TOOL

To Assist The Development And Marketing Of Indigenous Tourism Experiences In The Northern Territory

GROOTE EYLANDT

This letter is intended as an introduction to an action research project to develop a process that can be used for working in the field with Indigenous people and other key informants for exploring and auditing local stories applicable to tourism, then assessing their current relevance to what tourists want and their potential to inform future tourism product development, destination development and marketing. The investigation is led by Charles Darwin University in partnership with Tourism NT and the Sustainable Tourism Cooperative Research Centre.

A major aim is to enhance the Northern Territory's reputation as the premium location in Australia in which to engage meaningfully, and at depth, with Indigenous people and to gain better understanding of Indigenous relationships to land, culture, art and contemporary life.

There is a need to increase the capacity of Indigenous people seeking to engage with tourism to better present stories and interpretation appropriate to the tourism market. Over time, the aim is to increase the richness of Indigenous voices to travellers throughout the Northern Territory and Australia in general. This could be through activities such as 'welcome to country' messages, use of local and regional ambassadors, increased presence of Indigenous stories in publications and printed traveller information, increased web presence and other activities.

The recently completed Anindilyakwa Tourism Opportunity Development Plan for Groote Eylandt (Anindilyakwa Council, 2007) identified the need to develop a structured and systematic methodological approach to the inclusion of local Indigenous stories in their tourism product and marketing at Dugong Beach Resort and with Tourism NT national and international marketing experts.

Approval to use local stories in the public tourism domain will be sought from the communal or individual Indigenous traditional owners of the place and story, their intellectual copyright will be protected and agreements for use entered into with Tourism NT, commercial operators and community tourism enterprises. The possibility of developing print, audio and digital film products including local stories that are appropriate for tourism presentation and interpretation will be discussed in the overall concept development for the local community tourism plan.

PROJECTED OUTCOMES INCLUDE

- 1) Audit of existing Aboriginal Stories available to relevant to destinations;
 - a) In public domain
 - b) Currently used for tourists at destination
 - c) Story gaps/needs identified by tourists
- 2) Develop a systematic, structured methodological research tool to identify, collect and interpret appropriate Aboriginal stories of people, place and history for tourist use
 - a) Establish correct protocols
 - b) Engage with local community and key individuals

- c) Identify what can be offered and match to what tourists want/need to enhance their experience at the destination
- d) Set clear Intellectual Property and ownership agreements for Aboriginal stories to be used in destination marketing activities
- e) Look at different interpretive methods on how Aboriginal stories may best be incorporated as part of tourism product offered at destination

A copy of the final report for this project will be provided to research participants upon request following its publication in late 2007. Other interested parties will be able to obtain this report by contacting the Sustainable Tourism Cooperative Research Centre (STCRC).

This research project is supported by the Sustainable Tourism Cooperative Research Centre (STCRC).

ABOUT THE RESEARCHERS

- Dr Diana James is a private consultant who recently completed a PHD on Indigenous tourism based on the establishment of the first tour business owned and operated by Pitjantjatjara people, Desert Tracks. She is a member of the Aboriginal Tourism Australia ROC Technical Advisory Committee
- Trent Wilkinson is currently the Destination Development Officer—Nature and Culture with Tourism NT and actively involved with assisting and developing Aboriginal tourism in the Top End.

INQUIRIES

If you have any additional questions at any time please ask:

Dr Diana James
Tourism and Arts Consultant
Ph/fax 02 66807391
Mobile: 0403 367 317

If you have any concerns about how you are treated, you are invited to contact the Executive Officer of the Charles Darwin University Human Research Ethics Committee on 08 8946 7064 or by e-mail: hemali.seneviratne@cdu.edu.au. The Executive Officer can pass on these concerns to appropriate officers within the University.

APPENDIX J: PARTICIPANTS' LETTER OF CONSENT

Letter of Consent

ENRICHING THE EXPERIENCE—A STORY AUDIT TOOL

To Assist the Development and Marketing of Indigenous Tourism Experiences in the Northern Territory

GROOTE EYLANDT

Dear _____,

This letter is to invite your participation in an Indigenous action research project to develop a process for exploring and auditing local stories about Groote Eylandt that are applicable to tourism, then assessing their current relevance to what tourists want and to use these to enrich the tourism experience by visitors. This pilot study will also examine how such stories may inform future tourism product development, destination development and marketing.

It is important to note that any information you share with us will remain **CONFIDENTIAL**. We will only be using the information in ways **that you give us permission to do**. As part of this Project we will work with you to develop and agree on the proper process for how you wish the stories to be used.

The rest of this letter explains the procedures we follow in doing our research. It includes a section for you to sign which tells us what permissions you give for use of your information.

RESEARCH PROCEDURES

Members of our research team are required to follow a strict procedure to ensure that your interests are protected. Our researcher will explain this letter and the project to you. They will then talk to you about what information you might have that could assist the project. The researcher will take notes and or video of the discussion.

An important part of the project will be to identify stories of interest to tourists you may wish to share. Once these have been identified and agreed on they will be filmed and recorded on DVD as a resource for your later use.

The intellectual property rights to these stories will remain with you.

**** Tourism NT is providing the finance for this filming and they will expect joint copyright of the final edited DVD, you as the storyteller or your Indigenous community association will also hold joint copyright to ensure the film is only used as you permit.**

YOUR RIGHT TO PRIVACY AND SECURITY OF RECORDS

Records of your discussion with our researchers, and any documents you provide will be kept in a locked and secure place at Charles Darwin University. They will only be made available to immediate members of the research team, unless you give us permission to publish them. Should you consent to having your material published in a way that identifies you or your business, a final version of the material to be published will be sent to you for your review prior to publication.

Should you wish to allow access to documents, records or photographs, you may determine the terms under which access is allowed. This access will be subject to privacy requirements regarding identification of third parties.

Your right to withdraw from this project without giving any reason, and at any time, will be respected. On your withdrawal, any information you have provided to us will be returned to you and not used in our research (unless it has already been published under the conditions that you have agreed).

RESPONSIBILITIES OF THE RESEARCHER

The researcher will respect the information that you provide and will ensure that you have agreed how that information will be used.

STATEMENT OF INFORMED CONSENT

For the participant:

- ☐ I have read (or had read to me) the introductory letter and information sheet on the 'Story Audit' tourism research.
- ☐ I am over the age of 18 years and would be pleased to be involved in the project.
- ☐ I have the authority to provide information about the stories I provide for the research team.
- ☐ I understand that participation is voluntary and that participants are free to withdraw at any stage without prejudice.
- ☐ I understand that I will be filmed/audio taped during the study.
- ☐ I understand that the taped material will be stored in a secure manner in the office of the key researcher from Charles Darwin University, Dr Diana James during course of the Project and returned to me for agreed use at the end of the project.

Your name.....

Your signature.....

Date

For the researcher:

I certify that the terms of the research have been carefully explained to the participant. I have noted the restrictions that the participant wants placed on the use of each document that has been provided. The participant has my contact details and the contact details of the Project Leader and Human Research Ethics Officer at Charles Darwin University.

Researcher name

Researcher signature

Date

APPENDIX K: THOMAS AMAGULA INTERVIEW QUESTIONS

GROOTE EYLANDT: THOMAS AMAGULA INTERVIEW QUESTIONS 28TH AUGUST 2007

THOMAS AMAGULA GEBIE LIAISON AND MEDIA OFFICER/YOUTH PROGRAM

Questions for interview:

1. Thomas, can you tell me what it was like growing up with the mine?
2. Your grandfather and father both worked in the mine, what did you learn as a little boy watching them work as miners?
3. What do think is the importance of the GEMCO mine for the Anindilyakwa islanders, in the past and today?
4. They are saying the mine is closing in twenty years. What differences will this bring to the island? What new enterprises and businesses are people thinking of developing?
5. Do you think that natural and cultural tourism will be important new business for people to develop?
6. Are the youth programs teaching the young people, boys and girls, to learn and take pride in their cultural knowledge? Will this knowledge and skills be important for future jobs in tourism—canoe making, bush foods and media?
7. Is it important for tourists to understand Anindilyakwa culture—the old and the new?
8. How important is it that European guides and tourism officers understand traditional law and work with you to develop ways that tourism businesses can respect Anindilyakwa people and their culture?
9. Will Anindilyakwa people involved in tourism be able to make sure there is always a guide with tourists even if a funeral or ceremony is going on?

APPENDIX L: GROOTE EYLANDT FILM DIARY

Filming Diary on Groote Eylandt 27–31 August 2007

MONDAY 27 AUGUST

A morning meeting of main Story Audit participants reviewed the aims and objectives of the research and discussed the process of filming, interview techniques of the researcher and the process of editing the resulting films that would allow ‘mistakes’ to be cut.

To reassure the participants of the process it was suggested that a ‘practice’ film be made at a local waterhole. They chose Naked Pools as a site open to all the clans present and a comfortable place to experiment with filming and talking to camera.

Site 1. Milyerngmurramanja (Naked Pools)

Participants in the filming practice were Gilbert Wurrawilya, Anton Wurragwaugwa and Lena Mamarika . Others observed and evaluated the process.

Lena told us that four clans had access to this area and used to travel through here, travelling between Angurugu and Umbakumba, hunting along the way, fresh water. They shared hunting rights, sharing one song and one culture. White clay was found under the bank— *dungwa*—used to paint up for ceremony and fun dances, eaten for stomach ache.

Site 2. Alyangula Training Centre: Gilbert Wurrawilya interview

Gilbert decided to do an interview to camera about his interest in tourism development and the role he sees for himself as training countrymen in tourism skills.

TUESDAY 28 AUGUST

Site 3. Flat Rock—north of Dugong Beach Resort

Interviewees: Ida and Christopher, Lena and Mathew.
Second Beach, traditional land of Bara people: Amuwarnnga ‘parrot fish’ dreaming.

Site 4. Anindilyakwa Land Council Offices

Interviews: Tony Wurramarrba, ALC Chairman
Thomas Amagula, GEBIE meda liaison officer.

Site 5. Angurugu Library: Walter Amagula’s Story - Vice-Chairman ALC.

Walter told a history of Groote Eylandt and the Macassans, Able Tasman’s tall ships, the missionaries, GEMCO mine and self government, and his father, Nanjiwara MBE.

Possible tourist trip: boat from Picnic Beach point, Mamalingmanja to Marngkala Bay.

Site 6. Angurugu Old School: Nancy Lalara’s Story

Her concern is that her children and grandchildren know their history, songs and stories. She worries that tourism may not bring money and employment to her people—just exploit them. She would rather not have mining or tourism yet gets her income from it.

WEDNESDAY 29 AUGUST

Site 7. Marble Point (Menimberrkwa) and Chasm Island

This is Mathew and Christopher's father's mother's country; their father used to give permission for anyone to visit this area—now it is an open recreation area.

- Chasm Island is the place where the spirits of the dead go to find their 'road' home, back into the sea where they came from.
- Sacred Island, men's business; women can only land on beach on one side. Tourists will only see it from the boat or shore, not visit this sacred place.
- Ida and Lena teach visitors some Aboriginal words: *augunga*—fresh water, *makarta*—saltwater, *agwalya*—fish, *intjira*—trevally, *aningapa*—good.

Site 8. Anindilyakwa Art Centre

Interviews with artists Hilda Wurrawilya and Harry Mununggur. Their outstation is *Yadikba*, Emerald River, near the landing site of the Holly, old mission, WWII air base and Castle Rock lookout for airforce.

Hilda Wurrawilya—tells the story of her Eagle Dreaming, South Point to Emerald River

Still Photo: Eagle Dreaming 'TOTEM' PHW19 \$450

Harry Mununggur—tells the story of his Grey Shark Dreaming, 'totem' larger species.

[Same Dreaming story as Claude told at Umbakumba. He said it was 'tiger shark' species. Site to film Lagoon at Four Mile—Claude gave permission if with a TO].

Still Photo: 'SHARK' PHW6 \$480

THURSDAY 30 AUGUST

Site 9. Rock Art Site—Wurruwarrkbadenumanja

Interview with Murrabuda, senior storyteller, and Ida Mamarika interpreting.

Drive across Angurugu River through cycad forest to cave site, climb, and interview in cave referring to rock art, history of the place, the Macassans and early missionaries.

Stories of travellers: Murrabuda's father's father was a traveller; he went with the Macassans as a young man, away ten years, and they thought him dead. Two young Macassans stayed on Groote and learnt language and songs for country. One Anindilyakwa man, a traveller, died in New Guinea; he was buried in the jungle, but it is said local tribesmen dug him up and ate him. No cannibals on Groote Eylandt.

Site 10. Angurugu Bridge: Boys jumping off, dancing Lalara boys

Short impromptu filming sequence of teenage boys jumping off the bridge and dancing.

Site 11. Anangtja: Mathew and Lena's outstation, Murrabuda storyteller

Flying Fox story told in the rainforest and near the waterhole.

Evening barbeque on the beach, all the family gathered to listen to Murrabuda's stories:

- Seven Sisters Dreaming
- Morning Star
- night sky stories for children told around the fire.

FRIDAY 31 AUGUST

Site 12. Umbakumba: Claude Mamarika and Tally Mamarika—storytellers

Claude tells the Dreaming Story of the Shark creating Four Mile lagoon. He mentions the history of Umbakumba: Fred Grey, garden and school, missionaries, QANTAS flying-boat base. He has been the Chairman of Umbakumba since beginning of the Council.

Tally Mamarika—‘So you want to know about Umbakumba?’

She presents an articulate monologue about history of Umbakumba, the mission, Fred Grey, early farming and school, fish packing business, the Torres Strait Islanders.

Songs—Torres Strait Islander songs, Swahili missionary song, the Wanderer song.

Patsy Jaragba and Joyce (Gilbert’s mother): Wanderer song—Fred Grey’s boat song.

APPENDIX M: GROOTE EYLANDT STORY FILM CREDITS

Director/researcher: Dr Diana James

Cameraman: Todd Williams

Assistant: Trent Wilkinson

Post Production: Cutting Edge

Joint-Copyright: 2007 Anindilyakwa Land Council and Tourism NT

Filmed on Groote Eylandt 2007

Research project of Charles Darwin University and Tourism NT; ‘Indigenous Stories of Groote Eylandt’. Funded by Tourism NT.

With special thanks to:

Anindilyakwa Land Council (ALC)

Nancy Lalara and Grant Burgoyne, Cross-Cultural Training Providers

Groote Eylandt and Bickerton Island Enterprises (GEBIE)

Johanna Hall—GEBIE Project Officer Tourism

Amuwarngka Cultural Tours

Ida Mamarika—interpreter and guide.

Angurugu Library

Elizabeth Caldwell—Librarian Archivist

Angurugu Arts Centre

Kerri Enever—Art Centre Coordinator

Participants to acknowledge in each film:

DVD ONE: 25 mins

1. Rock Art Tour

Amuwarngka Cultural Tours

Murrabuda Wurramarrba and Ida Mamarika 21mins 46 secs

2. Spirituality of Two Cultures

Amuwarngka Cultural Tours

Murrabuda Wurramarrba 3 mins 53 secs

ENRICHING THE EXPERIENCE

DVD TWO: 41 mins 48 secs

3. Emerald River—Anangtja

Amuwarngka Cultural Tours

Mathew Wurrawilya and Lena Mamarika and Murrabuda Wurramarrba

4. Flat Rock: bush medicines and shallow water hunting

Amuwarngka Cultural Tours

Ida Mamarika and Christopher Maminyamanja

Lena Mamarika and Matthew Wurrawilya

Cherelle Wurrawilya and Laban Wurramarrba

Anton Wurragwaugwa

DVD THREE 43 mins

5. History of Groote Eylandt 27 mins

Walter Amagula—Vice Chairman ALC

Elizabeth (Librarian)

Angurugu Library Archive

6. Umbakaumba Story 16 mins

Amuwarngka Cultural Tours

Claude Mamarika, Tally Mamarika and Ida Mamarika

DVD FOUR 3mins

7. ALC and Tourism on Groote

Tony Wurramurrba—Chairman ALC

Thomas Amagula—ALC Liaison Officer

Gilbert Wurrawilya—Amuwarngka Cultural Tours

DVD FIVE

8. Angurugu Arts Centre

Hilda Wurrawilya and Harry Mununggurr (artists)

Kerri Enever—Art Centre Coordinator

DVD SIX

9. Nancy Lalara

Nancy Lalara—Angurugu Mission Story (unedited)

APPENDIX N: HERMANNSBURG ARCHIVAL FILMS REVIEW

Hermannsburg Film and Video Material Review

AUSTRALIAN FILM ARCHIVES REVIEW OF HERMANNSBURG MATERIAL—AUGUST 2007

REVIEWED AT STATE LIBRARY SA BY J.SCHMIECHEN

Titles

AVC—019489 Hermannsburg Mission c/1934 B&W Silent
AVC—003004 Bi Centennial Minutes
AVC—020522 Dream and the Dreaming—H/Burg story doco
AVC—013238 Aboriginal Video Magazine
AVC—016188 5,000 mile tour through Australia
AVC—011928 From the Red Centre to the Top End
BOV—000380 Australian Diary
ACC—000892 Along the Track 16MM Movie

Reviews

AVC—003004 Bi-Centennial Minutes Peter Luck Hermannsburg 1987

Very short segment mainly Alice Springs—Ghan arriving and a short excerpt of Frank Hurley film. General interest only.

Title AVC—011928—0365422—0003 B&W from the Red Centre to the Top End—Northern Territory Moving Minutes

Opening Scene Camp/Camels Excursion to Palm Valley (Good)

12.02–12.04 Early tour vehicles

05.32–07.32 Vehicles arriving, scenes at camp horses and camels. Party heading off to Palm Valley with Aboriginal guides walking

This contains a section titled—Deep From the Heart—Life at the remote Hermannsburg Mission

All this has good footage especially:

24.20–25.44 Religious service extolling need for water, kangaroo skin tanning/rug making, stockmen working at well

Title AVC—019489 Hermannsburg Mission c/1934 B&W

This has excellent footage all round most of which would be useful and certainly of interest for viewing by people at Hermannsburg.

12.00–12.09 Aboriginal Children with donkeys

12.29–13.00 More donkey shots children at water hole

16.21–21.59 All good historical material—early Mission Views, domestic duties, hauling water from well, views of huts, funeral.

Title BOV—000380 Australian Diary 4

This also contains good early footage most of which seems to be from the Hermannsburg Mission 1934 footage.

Title AVC 013238 Aboriginal Video Magazine

21.27–25.00 Gus Williams sings—early footage of Gus singing Bush Mates of Mine. Good excerpt for the music story.

**Title AVC—020522 The Dream and the Dreaming - ABC Video VHS 2001 CoJo Productions/ABC
TV Tel 1300650587 Director Franz van den Berg**

Dramatised documentary about the founding of the Hermannsburg Mission and their interaction with the Aranda. This 50 minute documentary detailing the Hermannsburg Mission story—well shot with some good historical footage and dramatic way of telling the story. Features commentary by Dick Kimber, Mavis Malbunka and Raelene Abbot (talk in language with subtitles)

This is an excellent film and would be ideal for showing at the Tea Room to visitors as part of the precinct interpretation. This would be ideal as part of the interpretive story at the historic precinct.

Title ACC—000892 Along the Track 16MM Movie Colour

Some interesting footage—very faded.

Early shots of tour vehicles going out to Hermannsburg and Palm Valley

Has some of the water story—showing the springs building of the Kuprilya pipeline. This would be the most useful excerpt.

Strehlow Research Centre—Alice Springs

MR STREHLOW'S FILMS. DIRECTED BY HART COLON

www.metromagazine.com.au: *Mr Strehlow's Films* is a documentary film about the life and work of the late Professor TGH Strehlow (1908–1978). The film uses an episodic style to tell the story of Strehlow's life, from his childhood when he was born and raised at Hermannsburg Lutheran mission, where his German father Carl and mother Frieda were missionaries. Mr Strehlow's films provides glimpses into the period of his life when he developed a close relationship with Arrernte women and children at the mission, his family life, the time when Strehlow was educated in Adelaide, and his return to Central Australia as an itinerant traveller, patrol officer and translator.

TGH Strehlow became Australia's most controversial anthropologist and linguist. Over a period of 40 years he produced a massive body of print, film, sound and still photographic work of Aboriginal (largely Arrernte) ceremonial performance—an archive unparalleled in this country and the world. He meticulously documented many facets of Central Australian Aboriginal life. The film tracks the challenges posed by the tasks Strehlow set for himself as anthropologist and filmmaker; the controversies surrounding the Strehlow Collection; and the contemporary work underway to return these documents to appropriate communities in Central Australia

GENERAL FILMS/VIDEOS

The Sons of Namatjira—Olsen Levy Productions

Sydney Tel 02 9810 2138

DVD produced through AITSIS circa 1970s

Highlights the story of the sons and grandsons of Albert, mainly Keith Namatjira.

Some highly interesting footage of the times showing tourist attitudes, exploitation of art from artist's perspective, carpet bagging by art dealer, issues of alcohol and life at Artist Camp in Alice Springs.

Focus predominantly on Alice Springs and not much Hermannsburg specific but important for broader interpretation of the Namatjira and watercolour story.

Namatjira the Painter—Film Australia

Sydney Tel 02 94138634

DVD

Tells the story of watercolour artist Albert Namatjira. Showcases Namatjira's life and provides an invaluable record of Aranda tribal life and life at the Hermannsburg Mission.

APPENDIX O: HERMANNSBURG VISITOR SURVEY 2007

This survey seeks your help in an action research project identifying and auditing local stories about Hermannsburg that are applicable to tourism. These will be assessed for their current relevance to tourists to enrich the tourism experience to Hermannsburg.

1a What areas did you visit in and around Hermannsburg?

- | | |
|---------------------------------------|----------|
| 1. Historic Precinct and Tea Rooms | YES / NO |
| 2. Ntaria Store Supermarket | YES / NO |
| 3. Cemetery | YES / NO |
| 4. Culture Centre | YES / NO |
| 5. Namitjira Monument (Town Entrance) | YES / NO |
| 6. Namitjira's House | YES / NO |
| 7. Hermannsburg Potters | YES / NO |
| 8. Finke River Mission Store | YES / NO |
| 9. Church | YES / NO |
| 10. Solar Power Array | YES / NO |
| 11. Palm Valley | YES / NO |
| 12. OTHER..... | |

1b Would you have liked to have visited any of the above areas but did not know about them? PLEASE CIRCLE APPROPRIATE NUMBER

1 2 3 4 5 6 7 8 9 10 11 12

2 Would you PAY for and undertaken a guided tour of the Historic Precinct? PLEASE INDICATE PREFERENCE

½ HOUR ☐ YES / ☐ NO ¾ HOUR ☐ YES / ☐ NO 1 HOUR ☐ YES / ☐ NO

COMMENT

.....
.....
.....

3 How did you find the existing **information/stories** about Hermannsburg? PLEASE CIRCLE

POOR BARELY ENOUGH ENOUGH TOO MUCH

PLEASE TURN OVER TO COMPLETE

4 How would you like additional stories to be presented about Hermannsburg?

PLEASE TICK BOX

Audio Sound Post	<input type="checkbox"/>
Information and Photographic Panels	<input type="checkbox"/>
Told by an Aboriginal Guide	<input type="checkbox"/>
Touch Screen TV	<input type="checkbox"/>
I POD/ MP3 Player commentary	<input type="checkbox"/>
Information Booklet/ Pamphlet	<input type="checkbox"/>

OTHER

.....

.....

.....

5 Please select **ANY FOUR** of the themes you would be **MOST** interested in.

PLEASE NUMBER FROM 1- 4 IN ORDER OF PREFERENCE

Mission History	<input type="checkbox"/>
Aboriginal Life on the Mission	<input type="checkbox"/>
Hermannsburg Watercolour Artists and their Art	<input type="checkbox"/>
Country & Western Music Story at Hermannsburg	<input type="checkbox"/>
Aboriginal Life /Culture before white settlement	<input type="checkbox"/>
A day in the life of the Mission circa 1961	<input type="checkbox"/>
Local Characters and Famous Figures	<input type="checkbox"/>
The water story—How water got to H and is used	<input type="checkbox"/>

OTHER

.....

.....

.....

ANY OTHER COMMENTS YOU WOULD LIKE TO MAKE?

.....

.....

.....

Date

Length of Visit to Hermannsburg.....

Home State/Country.....

Age Group <15 15–25 25–35 35–45 45–55 55>

Please **CIRCLE** How you travelled?

Organised **TOUR** Self Drive **2WD / 4WD** Hire Car **2WD / 4WD**

How long is your Central Australia Visit? **DAY/DAYS**

Thank you for completing this survey and enjoy the rest of your journey through Central Australia

Appendix 5b hermannsburg survey data.xls

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R
1																		
2		Hx pre&TR	Store	Cemetery	Culture cl	Nam mont	Nam hse	H'burg pol	FRM store	Church	Solar Pw	Palm V	other					
3	Visited	18		9	3	8	6	9	8	5	8	7	12					
4	Would of visited if knew about			2	2	3		1	10	1		2	1					
5																		
6		1/2hr yes	1/2hr no	3/4hr yes	3/4hr no	1hr yes	1hr no	no commt										
7	Pay for tour?	9		5	2	6	1	8	3									
8																		
9		poor	barely	enough	too much													
10	existing info?	1		3	14													
11																		
12		audio sndpt	l&Photo	Ab guide	touch TV	lpt/MP3	book/pam	no commt										
13	additional presentations	7		9	10	3	6	2										
14																		
15	Theme preferences	Missn Hx	Ab life Mis	Artists&art	C&W story	Ab If b4 M	A day in...	chara&figr	water story									
16	ticked w/o pref. indicated	5	5	5	6	4	2	5	3									
17																		
18	1	4	2	3		2												
19	2	1	2	1		3	3	1	1									
20	3	1	4	2		1		2	2									
21	4	2	1	3			1	1	1	2								
22																		
23	length visit	<1/2 day	1/2 day	day	no commt													
24		6	3	7	2													
25																		
26		<15	15-25	25-35	35-45	45-55	>55	3										
27	age group	4		1	6	7												
28																		
29	tour	self 2wd	self 4wd	hire 2wd	hire 4wd													
30	travelled?	2	3	10	1	2												
31	local	1day		2	3	4												
32	how long CA visit?	2				1												
33																		
34	OLD	NSW	VIC	TAS	WA	NT	local	Country	no commt									
35	from?	3	4		2		1	2										
36																		
37																		

APPENDIX P: HERMANNSBURG FILM DIARY

Filming Diary for Main Stories at Hermannsburg 24 September to 2 October 2007

MONDAY 24 SEPTEMBER

**Joseph Rontji (Old Manse Hermannsburg)
Traditional Owner, Elder**

School Story—A typical school day

- Coming from home
- Devotion before breakfast and dinner at eating house
- Breakfast—porridge and cocoa
- Whistle for school—roll call
- Wear shirt/trousers/shorts
- Each child had a number that was on shirt
- Any colour
- No shoes
- Two women teachers
- Class 1–7 in the room, not enough seats
- Learnt arithmetic and reading in Aranda language
- Older children collect wood
- Lunch at mess hall: vegetable soup
- Finish in afternoon
- Play then dinner: roast meat, vegetables (cabbage, cauliflower, and pumpkin), and soup; bread and tea
- In afternoon 1–4 collect wood—Older kids in class

Saturday Story—Best day of the week—describe the day

- Packed lunch
- Donkeys to water hole
- Describe own donkey

General Mission Life

- How I got to Hermannsburg
- Mission gardens—My first job
- Sunday
- Music at Hermannsburg
- Rodeo
- Christmas

TUESDAY 25 SEPTEMBER

**Gus Williams (Ntaria Council Office)
Ntaria Community Council Chairman
Traditional Owner, Elder**

Background

- Parents born at Hermannsburg, Gus born at Ellery Creek
- Parents moved around a lot, father following work, worked for white bosses—was good at it

Music Story

- Music and singing was part of life at Hermannsburg. Sang in Choir, sang Country and Western. Learnt from uncles and aunts
- Heard country and western music on old 78 LPs played on gramophones bought by uncles who were artists
- Uncle played guitar, accompanied hymns—only church music originally allowed
- Snuck away to Palm Valley tourist camp—sing alongs
- Singing career started entertaining tourists at Palm Valley at 14 to 15 years old
- Missionaries not very happy about Gus singing non-Christian songs
- Football trips to neighbouring communities—always had core of a choir group singing part of visit.
- Formed own band—first called Palmleaves; second band, Western Aranda Group
- Became a key organiser of concerts, events
- 1991 set out to take band to Tamworth—not that easy, racism—many barriers
- First ever Aboriginal group to busk in Tamworth
- Persisted and went back every year—Band ‘Ebony’ became well known, accepted and very popular
- Big break in 1998 when Warren H and John Williamson sang ‘Raining at the Rock’; radio announcer commented that first time ever he had seen a standing ovation
- After 20 years cut first record—Campfire Sing-along
- Story of Joseph most popular song—sing it everywhere—signature tune
- Introduced electric guitar—amplifier
- Proud of future and success of son Warren H Williams

Tourism Story

- Tells story of how he became involved in early tourism business at Palm Valley
- Formed his own company, Western Aranda Tours
- Gained contracts to take people into Palm Valley
- See tourism there for all of us—lot of hard work, money to be earned
- Main attraction here is history of Hermannsburg, Albert Namatjira famed artist
- Many good locations all around, Palm Valley always favourite
- Important festivals—Kuprilya Day celebrate first pipe to bring water from Kuprilya Spring

WEDNESDAY 26 SEPTEMBER

Mavis Malbunka—(Old Mission House HHP) Traditional Owner, Elder

Background

- Growing up—coming to Hermannsburg
- Albert Namatjira House
- Getting to know families

Mission School

- Daily routine—going from humpies to school for breakfast
- First teacher, Hilda Wurst
- Segregating of younger and older children for lessons
- Class room activity
- Learning in two languages—Aranda and English
- Singing hymns
- Playing in school yard
- Hunting, cooking lizards
- Favourite memories—gaining education, discipline

Going to Work

- Left at age 16—learnt to become a teacher
- Came back to help my people
- Learnt to cook

Music Memories

- Learnt to sing—in ladies' Choir
- Brother Gus also in men's Choir—played guitar.
- Made his own base from tea chest
- Started country and western music, formed own band

Christmas

- Describes Christmas practices and German way of Christmas as practised by the missionaries
- Old women sang hymns and spoke in German

Mess Hall Meals

- Breakfast—porridge
- Baked own bread by baker—little butter, cheese
- Lunch—soup with little meat
- Supper—cake, tea, Milo
- Food very good, healthy for us
- Mission had own vegetable gardens and fruit—watermelon, rockmelon
- Some food raw, kohlrabi, turnips
- Mission had a dairy—produced own milk, cheese, butter

Jesus Footprint Story

This is a popular tale from around the Mission. Based on Palm Valley.

Tourism today

- Invite visitors to see the HHP
- Our people to do the tourism—share culture
- Important for our people today
- Many different things to see
- Important to keep language strong—kids need to learn

Mavis's Vision for Future

- See children feel strong
- Children feel free to meet tourists
- Working together
- See children working in community

**Herman Malbunka (Old Mission House HPP)
Traditional Owner, Elder**

Background

- Grew up at Hermannsburg
- Went to school here
- Later life married and moved back to outstation Ipolera

School Story

- Had tough teacher—Hilda Wurst—good Lady
- Never missed school—get whipped if stayed away
- Favourite activity out of school hours riding Mission donkeys
- There were thousands of donkeys—had to be shot
- Saturdays would ride donkeys and visit outstations, see families

Work Story

- Best job was driving D4 Dozer
- Taught by Bert Kramer—good man
- Herman only one to drive D4—looked after it
- Learnt to read the manual—big words Bert taught him
- Used to dig dams, clear waterholes
- Liked the job—no one interfered with him

Meet Mavis Story

- Met at sisters house—went out
- Married in old Mission Church
- They were good times, no problems, no fighting

Tourism Story

- Tourists really want to hear Aboriginal stories
- They are welcome
- Opened his outstation Ipolera to tourist
- Looks after sacred stories, objects and paintings

General Background Shots—Hermannsburg

- Mavis with young girls painting at Tea Rooms
- Old Mission Church scenes
- School House
- Mess Hall

TUESDAY 2 OCTOBER

Marjorie Wheeler with Daughter (Women's Centre Gallery Shop) Artist—Silk Painter

Background

- Lived at Hermannsburg all her life
- Family of artists
- Originally tried her hand as a potter
- Worked in Women's Cultural Centre 11 years—childcare
- Julie Smith and Julie Midare introduced silk painting

Silk Painting Story

- Does her own designs
- Paintings about hearing problems, bogey men and women, bushtucker
- 3 year old daughter learnt by watching—does own paintings
- Sells works through Culture Centre, Historic Precinct
- Describes different works.
- Daughter shows off some paintings

APPENDIX Q: HERMANNSBURG STORY TRANSCRIPTS

Hermannsburg Story Transcripts

MAVIS MALBUNKA INTERVIEW 28/8/2007

Ipolera

Traditional Owner, Elder

Background

When left school arranged to move on

Organised by family

Take me to interested families

I helped them with cooking

Moved around every 3 months

All farms in South Australia?

Teaching the second year

Good opportunity

At Hermannsburg

Found it good

Felt was at home, helping my people

Good support from families

To earn money for self

Get ration from mission

Small amounts of money

15 dollars a fortnight

Buy from mission store

Tinned meat, cool drink, tobacco (I didn't. thought this was old peoples business)



Hermannsburg Reminiscences

Typical School Day

Sent to Hermannsburg from Alice when parents died

Aged about 7 in 1951

Stayed in Namatjira's house (original one?)

Month later ... meet various relatives ... stayed with them

First teacher Hilda Wurst

Felt wanted to be going to school

Little kids in class room for morning

Older kids sent to collect wood in morning

Older kids lined wood around school

Lunch

Older kids at school after lunch

Younger kids stayed close to school for afternoon

Girls table separate from boys

Breakfast, lunch, supper provided

Rations given out .

Devotion then breakfast

Porridge and bread, milk tea

Teacher blew whistle for school

Clothes given out from Joseph's grandmother's house

Numbers on clothes

I was number 28

My brother was number 28 also

Women washed the clothes Tuesday

Once a week we changed the clothes

These women milked the cows too

An Indigenous Tourism Story Audit Tool

I used to watch the old people milk the cows
On Mondays names of ladies called out
To hear what work you would do
Cleaning, gardeners, raking

Lined up
Sing on Mondays
God saved the Queen
In English

Work went up on blackboard
Maths, words ...
Up to ten words in Aranda
(Missionaries?) Made the words up

Kids travelled long way for school
Haasts Bluff, Areyonga

Wooden desks
Older kids used ink
Teachers collected books for younger, older kept in desk?
We did drawings ... of animals ... models of animals
Plasticine animals
Watched Namatjira to learn about landscape drawing

Teacher had leather with flat at end
Used for discipline
You had to be at the school all time
Lost marks for late/leaving?

Teacher played games with us
Inside the school

Best thing good education
Had excursion
To visit country
Gilbert Springs, Goss Bluff, Palm Valley
Good to share these trips
Girls would climb rock for pituri
Visit Kuprilya Spring once year special day

Battarbee house
We stole some things
A lamp I don't know what for
Family was angry and I said sorry to family
And to Rex Battarbee
From then on I didn't do silly things

When school finished we stay close
We didn't want to miss supper
We played on swings

Saturday—Day Off

Saturday collect rations
Straight to creek to fish
Catch yabbies
All the time water there
Eat little lizards not real little, but bigger
Make lizards fight ... I don't know what for
Witchetty grubs from trunk
And from bushes further away on hill
Collect grasses

Kuprilya Spring

Take my kids
Taught them to blow the dust
Later on moved down to Finke crossing
Kids waited there
Looking up to sky
Waiting for rain?
Big white cloud
God shows us cloud..maybe brings us rain

Life before the mission

Different beliefs on the ground ... in the sky
What different stars mean, milky way, dancing ladies

Lots of smoke in the landscape ... big smoke ... something's happening
Special occasions ... smoking babies..women ...ceremonies
Family gathering ... happening in sacred area ... women's area/men's area
When hunting ... to get kangaroos
Smoking very important, special

Learning what bush foods to eat and which wrong one
Which pituri to chew

Music at Hermannsburg

Choir at Mission and School
Sing to organ
Gather at campfire
Sing-along with music stick
(bad interference from wind ...)
Special music to sing to make a love
In 1950s a lot of learning guitar
Piano accordion, mouth organ, clap stick
Gus made his own bass guitar
Made guitar from tea chest?

HERMAN MALBUNKA—INTERVIEW 28/08/07

Ipolera

Traditional Owner, Elder

Working on the Mission

I learnt how to drive bulldozer
Good reader—learn to read Instruction Manual
A D4 Caterpillar
Used to go to Ellery Big Hole,
Did for this for 7 years
Mission bulldozer
Used to dig up the dams and waterholes
7 years drought we had
Cleaning water holes
Enjoy going out cleaning water
Nothing to worry about



MARJORIE WHEELER—INTERVIEW 15/8/2007

Artist at Hermannsburg:
Hermannsburg Historic Precinct

Background

I came in 1965?
Some of the mission still here
The teachers..Bible studies
Teaching to read and write
I became teacher assistant
Then was sent to Batchelor College



I started doing potting
I didn't like it

(... not sure about exact time line here ...)

Came back to Hermannsburg Cultural Centre—child care

Silk Painting Story
Then Anne Mara? Organised teacher from Alice Springs to show silk painting
Another teacher Julie, to teach other young ones
Taught my daughter about 3 yrs old
Now she is still doing silk paintings
Honey ants, witchetty grubs

After work I would do dot paintings
Other little daughter does dot paintings too
Sells at tea rooms, gets her picture taken

For silk painting
I do bush tuckers, man and women, goanna
Stories always on the silk
Sometimes I see story at home
Go straight to work and paint story

Paint onto silk that is framed
Special 'cuta' paint
Have to colour background with normal paint
Mix with water
Then different colours
Steam painting after
Roll the silk, steam, wait for 3 hours
Then rinse, iron and dry
Sew it square, in, around

I like doing the silk painting
Sit with younger girls
14 women doing silk
At first there were only 10

We got awards for silk painting
Does commission work for health dept (Pam spoke this)
About hearing
Kids having bad ears, hard to listen
They don't learn
I did a silk on this, in language
Showing story about listening
Another one I did was lung? Liver? problem
Too much smoking, drinking
They end up in hospital and then they die
Tourists buy the silk paintings

We do it on scarfs..long one wear around neck
With flowers, bush bananas

My grandfather was watercolour artist
Walter Ebataringa
Albert Namatjira was uncle for my grandfather
He learned from Albert
They travelling together
Watching, doing watercolours
I am trying watercolours myself

JOSEPH RONTJ—INTERVIEW 15/8/2007

Hermannsburg Precinct

Background

Parents born at Hermannsburg
Parents stayed Haast Bluff, looking after store
Pitjantjatjara people—at Areyonga
Pintubi people—Haast Bluff
Otherwise fight too much
Stayed with other family, mothers, fathers side in Hermannsburg
Too frightened of grandmother
She was half caste
Mothers side, half German
Saw parents at Christmas
No-one had motorcars
A lot of kids parents were worked away
Jay Creek mission store, stockmen

Mission School

School split—Aboriginal and white kids
Played together
2 women teachers
Class 1–7 in the room, not enough seats
Learnt arithmetic and reading in Aranda language

A day in the school:

Coming from home	
No more dormitories—that was long time before	
Devotion before breakfast and dinner at eating house	
Breakfast—porridge and cocoa	
Whistle for school—roll call	
(prompted) Sing God Save the Queen?	
Wear shirt/trousers/shorts	
Each child had a number that was on shirt	
Any colour	
No shoes	
Into class for morning	1–4 in class
	Older children collect wood
In afternoon	1–4 collect wood
	Older in class
Had to chop and break wood into sises...	
Lunch at mess hall	
Vegetable soup	
Finish in afternoon	
Play then dinner	
Roast meat, vegetables (cabbage, cauliflower, and pumpkin), and soup	
Bread and tea	
Home	

An Indigenous Tourism Story Audit Tool

Day off (Saturday)	Would get some tea and sugar Ellery Big Hole Swimming, Fishing, 8 miles on donkeys Fish and bushtucker Whatever ripe On season—I like ‘langwa?’—bush banana? A lot of milk ... juice Swim Have fun Donkeys would wait They wouldn’t run away Donkey’s name was Roxy Big donkey, long legs
Sunday	Church All children go to Sunday school Lunch After lunch go back for church To learn more, to sing Service in Aranda
Mission garden	First job after school Victor Jansen in charge Big garden—behind the clinic there Watermelon, rockmelon, grapes Lemon, oranges Always get sick—need oranges and lemons Grow potato, cabbage We used to have spray and blood and bone All the vegetable grow quicker Some young fellas and a lot of women worked in garden Knock off 5 o’clock Have own lunch—ration meat. Boil Billy Each season bury all old patches, turn over Get bed ready for new seeds Young 7 shilling week Older 10 shilling week Buy rations at store
Rodeo/carnival	Good fun those rodeos Once a year, young women rode as well
Christmas:	Little presents Lollies, almonds Christmas tree at church (Prompted) native pine tree Presents under tree Every boy and girls name Number called out I was number 41 Presents on Christmas Eve Service

GUS WILLIAMS—INTERVIEW 16/8/2007

Chairman Ntaria Community Council
Ntaria Council—Gus Office

Background

Born at Ellery 1937
School at Hartley Street, Alice Springs
Worked after that to support family
Lutheran Church on Sundays
Singing around all the time
Guitar playing
Mothers? Brother was blind Moses
Played sport
Footy for the Federals



Old Times

Gus did not say anything about 'Life before the Mission'
He said the old people never spoke about cultural life, were very strict
They were Christians, some were evangelists

Music Story

Played guitar for tourists in Palm Valley
Started going Palm Valley
Strapped guitar to back
Walking or on horseback
Tourists travelled in bus
Pioneer tours—had lodge near camping ground
Sing-along with tourists
Down the Finke

Campfire sing-a-long
Secret performance of country and western music—not approved by Missionaries
Bought guitar in Adelaide
Acoustic, sold to young fella at Areyonga
Now electrical amplified guitar
Never looked back

Slim Dusty, Les Wilson (missed some names)
Listened to all the greats—heard Recordings on early gramophones brought by Albert Namatjira and watercolour artists
Learnt to sing different ways
Strehlows choir, Albrechts choir etc ...
Learnt tenor singing

Gerhard? Inkamala
Brought guitar to Hermannsburg for hymn singing
Also mouth organ
This is when guitar was officially allowed in Hermannsburg

'Tied to a tree'
As leader of all the wrong songs
Pastors say 'singing evil songs'
But I was doing both things

Playing guitar to 2 daughters
First wife a singer so children grew up this way
Took a long time to take music over to Yuendumu
We were kind of the only people around doing this music
It was accepted in Hermannsburg when Pastor Groves was here
They went along with it

An Indigenous Tourism Story Audit Tool

Trudinga? Played along

Tamworth 1991

Wasn't easy—like a small gate

Racism, white musicians tried to keep us out of Tamworth

Jimmy Little famous, so different to us little people

Racism was hard, they didn't want blacks there

We wanted to beat them at what they were doing

We were drawing crowds, busking

We had big crowds

It took a while (3–4 yrs) to be accepted

Biggest thing

The group: Graeme B/Warren H/Phillip P... (maybe another?)

Country Ebony—band name

Gwen's mother wrote to promote/open band to Tamworth

Our 'cousins' wanted us out down in Tamworth

'But now, they polish Warren H shoes'

Biggest break when Warren H and John Williamson sang Raining on the Rock

When travel interstate or in town

Have sandwich boards to advertise

I got idea from someone else

Play in Alice Springs

In youth centre

Western Aranda group

My 2 daughters sang

First camel race in Traeger Park

Played there

It shifted to out of town now because of fireworks

Too close to hospital

In 1976 Ali Curung for 5 years

Philip Peterson, my top lead guitarist

Played for Aboriginal dancing

Weekend of western music

1978 Katherine and Kalkaringi

1983 nominated for Order of Australia

Given for service to people: performing arts

Pope visit at Show Ground in Alice

Played for this? Highlight

Worst thing would be the racism

(2ND INTERVIEW) 22/08/07

Tourism Story

Western Aranda tours—Gus' business

Aboriginal drivers around

Maybe I first Aboriginal tour operator

Gary Stoll helped get coach working

Had long wheel based Land Rover

Ran for 3–4 yrs

Then got 4WDBus

All Australian tours

Ran for 5 years

Into Palm Valley

Then I left Hermannsburg
Went to Ali Curung

Started tour business there
Traditional dancing, notices put up
Open day for tourists
No permit needed
Sold artefacts
Played music there as well
Then it was time to go back to Hermannsburg

Work at Hermannsburg—Tannery

C10's time
Making size 15 boots for all those big Americans
Wattle bark tanning
RM Williams put in big orders
Skins had big scars, war marks
Made moccasins, boots, whip plating, saddle repairs
I was learning

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AUTHORS

Dr Diana James

Diana has worked as a consultant in the field of Indigenous tourism for thirty years. She co-developed and managed the award winning Desert Tracks Pitjantjatjara Tours with the Angatja Community from 1988 to 2000, then working extensively across northern Australia as a tourism consultant to Indigenous communities, regional land councils, government and industry agencies.

She is the author of several major reports on tourism in remote Aboriginal lands for ATSIC, the APY Land Council, Central Land Council, Tourism NT and Charles Darwin University. Since 2003 Diana has been a member of the Aboriginal Tourism Australia (ATA) Technical Advisory Committee to the *Respect Our Culture* program and a regular lecturer at the ATA annual Business Development Symposium. She is committed to research that is relevant to Indigenous peoples' needs, complies with their protocols regarding tangible and intangible cultural heritage and protects their intellectual property.

E-mail: diana.james@anu.edu.au

Joc Schmiechen

Joc has over thirty years involvement in outdoor education, expedition leadership, Aboriginal education, environmental management, cross cultural and eco tourism encompassing some of the remotest and wildest locations in Australia and Antarctica. His professional career has involved government and industry experience in the Aboriginal and Special Interest tourism sector throughout Australia. Joc has a particular interest in small operators and businesses working in regional and remote locations, coupled with an ongoing concern about tourism impacts and developing sustainable practices utilising our natural and cultural assets. He has worked extensively at the 'grass roots' level with Indigenous operators throughout Australia and has a long commitment to connecting tourists to experiencing the Indigenous perspective of Australia. In 2006, as Senior Research Fellow Indigenous Tourism for STCRC, he developed and implemented a Research Agenda for Indigenous tourism for a collective of University and industry partners across Australia. He is currently working for a major government consulting arm in Adelaide.

E-mail: schmiech@ozemail.com.au



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Director of Research: Prof. David Simmons

CRC for Sustainable Tourism Pty Ltd
Gold Coast Campus Griffith University
Queensland 4222 Australia ABN 53 077 407 286

Telephone: +61 7 5552 8172 Facsimile: +61 7 5552 8171
Website: www.crctourism.com.au
Bookshop: www.crctourism.com.au/bookshop
Email: info@crctourism.com.au



Sustainable Tourism Cooperative Research Centre (STCRC) is established under the Australian Government's Cooperative Research Centres Program.

STCRC is the world's leading scientific institution delivering research to support the sustainability of travel and tourism—one of the world's largest and fastest growing industries.

Introduction

STCRC has grown to be the largest dedicated tourism research organisation in the world, with \$187 million invested in tourism research programs, commercialisation and education since 1997.

STCRC was established in July 2003 under the Commonwealth Government's CRC program and is an extension of the previous Tourism CRC, which operated from 1997 to 2003.

Role and responsibilities

The Commonwealth CRC program aims to turn research outcomes into successful new products, services and technologies. This enables Australian industries to be more efficient, productive and competitive.

The program emphasises collaboration between businesses and researchers to maximise the benefits of research through utilisation, commercialisation and technology transfer.

An education component focuses on producing graduates with skills relevant to industry needs.

STCRC's objectives are to enhance:

- the contribution of long-term scientific and technological research and innovation to Australia's sustainable economic and social development;
- the transfer of research outputs into outcomes of economic, environmental or social benefit to Australia;
- the value of graduate researchers to Australia;
- collaboration among researchers, between researchers and industry or other users; and
- efficiency in the use of intellectual and other research outcomes.