



**Submission on Productivity Commission inquiry
Indigenous Visual Arts and Craft Industry**

NSW Aboriginal Culture, Heritage & Arts Association Inc (ACHAA) is the Peak Body for Aboriginal community-controlled cultural spaces including Cultural Centres, Knowledge Centres, Language Centres, Galleries, Museums and Keeping Places. ACHAA is the only member of the NSW Coalition of Aboriginal Peak Organisations (CAPO) focussed solely on arts, culture and heritage. ACHAA has 17 core members (Aboriginal community-owned, managed and operated not-for-profit centres). Each has been developed in response to its own community's arts, culture and heritage aspirations and needs, not in response to a government program. As such, each is unique and does not conform to the conventional and dominant Art Centre model found in most other states and territories. Typically, these cultural centres (used for simplicity as a collective term) hold collections of cultural objects and often more recent records such as family history archives and photographs. These collections and associated knowledge are the basis of their cultural authority, enhanced by Elders and others in their communities. Most centres work with local Aboriginal visual artists through exhibitions and sales. Some also have workshop spaces and programming for artists. They might also work in other artforms such as dance (dance groups development and presentation), written and spoken word (language and story-telling, including sky stories/astronomy) and even music (at festivals and markets, openings and other community events). Their extended areas as community focussed centres and meeting places might include festivals and markets, sites of significance and environmental work, including bush foods; programs with Elders, youth (including youth at risk) and children (including formal programs both incursions and excursions), early childhood/day care, health (one core member gallery is an extension of the local Aboriginal Medical Service) and education both formal and informal, including life-long learning. At least one core member cultural centre is a Registered Training Organisation, while two other cultural centres are extension of the local Aboriginal Housing Co-operative. Another has a gallery, Keeping Place and sculpture park and also runs a radio station broadcasting to a large regional footprint in local languages. Much of this exemplifies the holistic approach of Aboriginal culture and intended whole-of-Government approach intended in the previous national policy Creative Australia ie so ACHAA is in a position to speak to this. ACHAA also has 22 Associate Members (non-voting so it remains an Aboriginal community-controlled organisation). Most of these are non-Aboriginal organisations including most of the Sydney-based State

Cultural Institutions, LGA's with public galleries/centres with Aboriginal staff and/or collections and NSW Regional Arts member areas with Aboriginal galleries and staff plus a couple of Aboriginal organisations moving towards establishing their own cultural space.

Please note due to time and resource constraints, the following is submitted from ACHAA recent submission on the National Cultural Policy a week ago (submitted 22/08/22):

As the peak body in NSW for Aboriginal arts, culture and heritage, ACHAA would emphasise the need to create a level playing field in the south-east with the rest of mainland Aboriginal Australia, particularly in NSW which has the highest population and concentrations of Aboriginal people. Our unique cultures, languages and artistic expressions in NSW are strong but there is still much to do in maintenance and development before we can claim equality in recognition, respect and celebration with the rest of the country. Typically in NSW our ACHAA members, as arts, collections and cultural spaces do not fit the Federally-based usage and definition of Art Centres. They were not created as part of a government program and this term not only impedes our sector's development by perpetuating the paradigm that Aboriginal culture exists beyond the south-eastern states. A National Cultural Policy needs to recognise ACHAA's membership of community-controlled Cultural Centres, Knowledge Centres, Languages Centres, Museums, Galleries and Keeping Places typically have cultural object collections and work primarily with visual artists (as well as dance, music, written and spoken word and festivals) and are commonly referred by us as Cultural Centres, not Art Centres. Embracing the term Art and Cultural Centres in reference to Federal policy, resourcing initiatives and funding would be a start towards equity.

As a community-controlled sector, only two of ACHAA's core 17 Members in the community-controlled sector have non-Aboriginal staff as managers and they are working to develop Aboriginal staff management. This speaks to the urgent need for more employment, training and development funding and opportunities for Aboriginal arts workers. In NSW there is an urgent shortage of suitably experienced Aboriginal arts workers across the community-controlled cultural centres, the regional and urban LGA public galleries and museums and the Sydney Cultural Institutions. We do not have an arts strategy and funded program for this that mirrors the successful Media Ring Group, nor do the range of courses, Leadership Programs and initiatives such as Solid Ground and ArtsReady match our needs. All of these, are developed and managed (with First Nations input) in non-Indigenous Institutions. ACHAA's Board has recently moved to address this gap by taking the lead in the development and implementation with partners on an Aboriginal employment and training program that addresses the urgent need in our community-controlled sector and the broader NSW non-Indigenous arts, culture and heritage sector seeking Aboriginal arts workers. It is a development from our strategic plan to partner with a Registered Training Organisation but we have yet to seek funding and resources for research, modelling, consultation and implementation.

ACHAA is also a member of NSW CAPO which through National CAPO is the signatory to the Closing Agreement and its priority reform areas, in conjunction with all levels of Government. ACHAA asserts that because of these priority areas an Aboriginal Peak Body should be supported to lead the development and implementation of a First Nations employment and training program for our arts, culture and heritage sector. Further to this, as the Peak Body in NSW for Aboriginal arts, culture and heritage ACHAA itself is drastically under-resourced. While we have diversified our programming funding sources during Covid (from primarily Create NSW to include Australia Council, NSW Aboriginal Land Councils and IVAIS for website development), we have not yet applied for nor received organisational or programming funding, having to cross the threshold of successful grants acquitted with any one funding body. Staffing resources since the inception of ACHAA have been provided by Museums & Galleries of NSW Aboriginal staff, equivalent to one full-time position across servicing both organisations. ACHAA's strategic plan seeks the organisation to be an independent peak body by 1 July 2023 but the demands on ACHAA's services as an emergent Peak Body in the past 18 months means resourcing, particularly staffing is urgently required.

Particularly, in the digital realm, our ACHAA members are concerned and want Digital Sovereignty. That is, in this context, they are the primary sources of knowledge and storytelling. ACHAA's website development will include space for member centres to share this knowledge from securely-stored collection management systems within their own community-controlled facilities. The website is being developed by a First Nations web development and hosting company which, additionally uses an Australian-based only server network. In the true sense of sovereignty, members have made it clear they do not want this information, however secure it may be, passing through overseas located servers. Neither do they want it stored as a primary shared data source on a Cultural Institution or Government Department server within a secure "community section" as had been modelled. Also knowledge sharing between Cultural Institutions and the community-controlled sector needs to be equivalent, tangible and measurable, like our bartering systems, and not one-way ie into the Cultural Institution. The work on Indigenous Copyright and Intellectual Property Rights (ICIP) needs to give equal weight to this. Digital knowledge and storytelling informed by this need to be protected and controlled through the community-controlled sector first and foremost. A uniformly agreed IP sharing digital labelling system would be a start, similar to the work done on Authenticity Labels for Aboriginal art. Fake Aboriginal art and systemic rip offs of Aboriginal artists (the huge disparities between wholesale and retail prices) needs to be stopped in the physical realms before it can be controlled in the digital realm.

Alongside this would be national recommendations on a payment system for heritage knowledge-sharing (particularly from Elders) with Government Departments, Cultural Institutions and LGA public museums and galleries.

NSW, during and post Covid, experiences strong regional visitation. This is evident in feedback from ACHAA's Cultural Centre members. For some these members, demand for tours for large groups of their exhibitions places stress on staff whose primary roles are elsewhere - NSW has no representation at the Darwin Aboriginal Art Fair. ACHAA will apply through IVAIS to co-ordinate across its members for a stall

next year, following funding via DAAF from IVAIS this year. Such funding needs to consider the vast distances between Sydney and our regional and remote area members for freighting and the competitive nature of a (Darwin-based) fair for return freighting. There was also no NSW finalist, and not for the first time, in the Telstra Nation Indigenous Art Award. - In other words, reaching audiences must be coordinated alongside enhancing product and resourcing the community-controlled cultural centre sector. - Selling Aboriginal art online is a growing market and ACHAA's new website will feature a gallery/shop stocked by member centres themselves from artworks, merchandise, prints, books etc by their local artists, using a vendor marketplace software as used by DAAF. We will begin trialling Australia-wide only, as this is a complex operation requiring digital expertise and we are learning as we go. Further trusted, digital entrepreneurial mentoring – and from a preferred First Nations organisation - as we move into international sales in 2023 is needed and for the training of an additional staff member.

Submitted By

Steve Miller

ACHAA General Manager

ATTACHMENT A



Map displayed at the Darwin Aboriginal Art Fair 2022 showing participating Art Centres

Three ACHAA member centre representatives and the ACHAA General Manager were able to attend DAAF 2022 with support from IVAIS (via DAAF) and Create NSW, to gauge interest and support for a combined ACHAA stall at DAAF 2023. Photo: Steve Miller



MEMBER

PROFILES

Table of Contents (Draft)

1. Armidale Aboriginal Cultural Centre	3
2. Boomalli Aboriginal Artists Cooperative	4
3. Brewarrina Aboriginal Cultural Museum	6
4. Dharriwaa Elders Group	8
5. Dunghutti-Ngaku Aboriginal Art Gallery	11
6. Minjungbal Museum and Cultural Centre	14
7. Miromaa Language and Technology Centre	16
8. Monaroo Bobberrer Gudu Cultural Centre	18
9. Muda Aboriginal Corporation	20
10. Murrook Cultural Centre	21
11. Wadjar Regional Indigenous Gallery	23
12. Wiradjuri Study Centre	25
13. Wungunja Cultural Centre	27
14. Yarkuwa Indigenous Knowledge Centre	29
15. Addendum: Illawarra Aboriginal Cultural Centre	32

Armidale Cultural Centre and Keeping Place

"It is our goal to educate people about our traditional ways and lives"

Dedicated to preserving the cultural excellence of our First Peoples

The Armidale and Region Aboriginal Cultural Centre and Keeping Place (ACCKP) showcases a diverse range of Australian Aboriginal arts and culture. It is a not-for-profit organisation that is dedicated to preserving the cultural excellence of the original peoples of Australia. ACCKP has an extensive collection of Aboriginal artefacts and historical volumes from around NSW and a feature collection of family history documentation. It is our goal to educate people about our traditional ways and lives to foster a better understanding of our myriad cultures.

ACCKP has four collections including the Artefact, Painting and Photographic Collections, and the Green Valley Collection. The Centre has regular art exhibitions of works from local artists and artists from the broader region. In addition, the Centre focuses on launching artists' careers, and is interested in improving professional art practice and working with other galleries.

ACCKP sells artwork from exhibitions, has rooms for hire, can cater for conferences and functions with its own cafe, and has a retail outlet.

ACCKP also offers a music section, an interactive corner for children, a local hero display, a bush tucker walking track, a movie-viewing area, and an archaeological section.

The centre also offers cultural tours and workshops. While entry to the centre is free, cultural tours and activities do attract a cost. Bookings are essential and minimum numbers apply for these activities.

96-104 Kentucky Street

Armidale, NSW 2350

Opening hours

Monday to Friday: 9 am – 4

Boomalli Aboriginal Artists Co operative
A catalyst for change

“Our penultimate goal is to restore the artistic voices of NSW Aboriginal people, first colonised and the last recognised”

Boomalli Aboriginal Artists Co-operative is dedicated to the pursuit of excellence for Aboriginal Artists. Boomalli provides mentoring in a space where Aboriginal artists can thrive and exhibit while maintaining cultural sovereignty over their stories.

Boomalli was established as an Aboriginal artists co-operative in 1987 by ten founding members: Arone Meeks, Jeffrey Samuels, Tracey Moffatt, Fiona Foley, Euphemia Bostock, Michael Riley (dec.), Bronwyn Bancroft, Fern Martins, Avril Quail and Brenda Croft. Boomalli's primary goal is to promote Aboriginal Artists from language groups in New South Wales.

Boomalli has been a catalyst for change since its inception. We operate in a lateral framework, which is fundamentally about leaving no artist behind, encouraging, supporting and mentoring them all. This approach has been to the benefit of all Boomalli artists – those that quietly continue in their local practice and others who have garnered world recognition.

We want our artists to be able to make income, evolve with support and develop and mature as artists, whose visual narratives will be honoured by the wider society. It is a driving force for many people involved in Boomalli to arrest the terrible conditions that many of our people still live in across New South Wales.

We want to continue to create democracy for our artists across all fields of expertise and promotion in our organisation. Our penultimate goal is to restore the artistic voices of NSW Aboriginal people, first colonised and the last recognised.

We provide a safe place for artists who are at different stages in their careers, from emerging to senior artist members. We provide protection for our artists' copyright, and the use and licensing of their art, that returns fair income at industry rates.

Boomalli has a small administrative structure consisting of a senior strategist, curator and two administration staff, all of whom are involved in co-ordinating exhibitions, planning and financial accountability. The organisation has a Board of Directors who oversees the governance of the organisation, including five Aboriginal Directors and

two non-Aboriginal Directors with expertise. We also have a large contingent of volunteers and pro bono partnerships with Allens Law Firm, International Convention Centre, Sydney, and Commonwealth Bank.

We manage members' biographies, artist profiles, negotiations for commercial use and the promotion and display of members' art. Our artists love the safety of our place, and we foster best practice in relation to promotion, exhibition and exposure of the visual storytelling we are all so proud of.

We are actively engaged with other community organisations, educational institutions, local and regional arts bodies, international and national companies, and government agencies. We have a significant and ever growing cultural and social impact which spans across generations, regions, and demographics.

55-59 Flood St

Leichhardt NSW 2040

Opening hours

Open Tuesday - Saturday

10am - 4pm

Closed Monday & Sunday

Brewarrina Aboriginal Cultural Museum

Beside the heritage listed fish traps

The Brewarrina Aboriginal Cultural Museum stands on a site of great significance to Aboriginal people in the northwest of New South Wales for tens of thousands of years. A place of gathering, sharing, and trading for up to eight different Aboriginal Nations. The Museum is situated beside the heritage listed fish traps, said to be more than 40,000 years old. The fish traps are a manmade structure situated at the northwest corner of the township below the rock bar lying across Gurrunga, the large waterhole. These fish traps are a part of maintaining our culture, strength, and resilience. Since 2015, the Baiame's Ngunnhu Festival, an annual event the Cultural Museum is involved in, brings lifeblood back to the Ngemba, Baranbinja, Morowari, Kula, Laualko, Ualarai, Kamilaroi, Kamu and Paarkinji nations.

It was the late Les Darcy, a Murrarri man from Brewarrina, who dreamed of building a Keeping Place. His desire was that the stories, connections of land and people not diminish. He imagined a space that would share culture, storytelling, linking families, language, and the continual gatherings of Aboriginal Peoples. His dream started to become reality in 1988 with funding from the Australia Council for the Arts. What emerged was a free-form curvilinear, constructed as a series of domes, landscaped with shrubs, native to the area. The earth covered Museum blends into the landscape like the Gunya, the ancient shelter.

Then in 1996, a second Dome opened, known as Dome 2 – Retail Building, to sell works from local artists and share our culture and history through art.

Since the opening of the Museum in 1988, the Museum has had turnovers of management, leading it to open and close on several occasions throughout the years and up until 2012.

The forming of the new Board and Staff has kept the Museum gracefully running, through the continued great efforts to keep our place of importance on its feet. In 2017 the Brewarrina Aboriginal Cultural Museum made its way to becoming its own corporate entity; Brewarrina Aboriginal Corporation, established under the CATSI Act. Brewarrina Aboriginal Corporation continues its daily cultural tours for all government agencies entering the township, visitors to the town and most importantly the Aboriginal people who connect to the region. We continuing to build relationships and connections to nearby organisations for support and guidance in sharing our

heritage. We also form meaningful relationships and give importance to our local artists to share their stories and art, to display our connection to culture and keep our culture alive and thriving.

The museum is self-funded. Tours are conducted of the fish traps so visitors can learn about the historical and cultural significance of the fish traps, regional Dreamtime, tribal language, local culture, the impact of European settlement and cultural artefacts. The Museum also stocks a range of local paintings, crafts, hand crafted cultural objects and books, all such items are sourced, purchased, or consigned from local or regional Aboriginal groups or individuals. All proceeds raised by the organisation are reinvested back into the Museum, to support its ongoing operation. The Museum overlooks the fish traps with a magical view of the Barwon River. It's a great place to relax while enjoying a picnic or sampling a coffee from our gift shop.

Brewarrina Aboriginal Cultural Museum

18 Bathurst Street Brewarrina NSW 2839

Opening hours

Monday - Friday

Hours 08:30 - 15:30

Otherwise by appointment.

Dharriwaa Elders Group

Strength in cultural beliefs, connection to Country, family and community

"DEG's model of a holistic association of the aged recognises the primary importance of sustaining living Aboriginal cultural values"

Dharriwaa Elders Group (DEG) takes its name from the sacred sites of Narran Lakes or Dharriwaa, meaning common meeting place.

The DEG operates from main street Walgett premises which house a Keeping Place including local history and culture exhibitions produced from the organisation's living and archived cultural knowledge. Other DEG exhibitions are housed by the Walgett Aboriginal Medical Service and on a series of interpretive signs along three Walgett Namoi River walking tracks.

Aboriginal people represent around 70% of Walgett's population, and are from Yuwaalaraay, Gamilaraay, Ngayimbaa and Wayilwan language groups who settled in Walgett after moving from the three NSW-managed "missions" of Angledool Aboriginal Station, Walgett Aboriginal Station (now Gingie Village), Pilliga Aboriginal Station and surrounding pastoral properties.

The Walgett diaspora is spread around eastern NSW and another important role for our organisation is to support many Aboriginal people who contact us to trace and renew lost family connections.

The Walgett Aboriginal community has significant strengths founded in its cultural beliefs, connections to Country, family and community loyalty, and strong local community organisations including the Dharriwaa Elders Group and the Walgett Aboriginal Medical Service.

After operating under the auspice of the Walgett Aboriginal Medical Service, DEG became an incorporated association and recognised as a charity and deductible gift recipient in 2005. Its Full Members are Aboriginal people over 60 who live in Walgett and its directors are known as Elders Councillors. Projects of the group aim to support Aboriginal Elders to resume leadership roles in the community, keeping active and healthy; promote local Aboriginal cultural knowledge and identity; and develop the Walgett Aboriginal community.

Walgett has a long history of Aboriginal people engaged in political activism, advocacy, and research. At the same time, Walgett has been measured as one of the most disadvantaged areas in Australia over many decades. Walgett families are still significantly affected by the Stolen Generations government policies. Aboriginal people in Walgett experience high rates of poverty, overcrowded housing, poor physical and mental health, high rates of disability, low employment participation, and poor educational outcomes. Many Aboriginal people in Walgett are caught in a 'cycle' of poor education and housing, unemployment, high energy bills and other costs of living, undiagnosed disability, mental illness, addiction, violence, criminalisation, and incarceration.

DEG's model of a holistic association of the aged recognises the primary importance of sustaining living Aboriginal cultural values to maintain the wellbeing of Country and the people and environments supported by it.

DEG has developed an advocacy capacity in Aboriginal cultural heritage, environmental and social policy affairs, forming relationships with landholders, governments, agencies, and expert collaborators seeking to influence Walgett's wellbeing and future.

The drought and Walgett's 2019 supermarket fire haven't helped but DEG has become even more of a vital meeting place being involved in distribution of water and food to those most in need during the 2019 crises.

Public health issues have necessarily been a recent focus of our organisation and we are working currently on long term safe drinking water, local food production and engineering capability civic projects. Yuwaya Ngarra-li is the long-term partnership between the Dharriwaa Elders Group (DEG) and the University of New South Wales (UNSW)

In 2016, the DEG invited UNSW to partner with them on their vision for change in Walgett after working together over five years on research about Aboriginal people with mental health issues and cognitive disability in the criminal justice system. The purpose of Yuwaya Ngarra-li is for the Dharriwaa Elders Group (DEG) and UNSW to work in partnership to improve the wellbeing, social, built, and physical environment and life pathways of Aboriginal people in Walgett through collaborating on evidence-based programs, research projects and capacity building, and to evaluate

this model of CommUNITY-Led Development as a way of working with other Aboriginal communities. This partnership is strengthening DEG's holistic approach by providing multi-faculty expertise, robust evidence, and influence.

Dharriwaa Elders Group (DEG)

47 Fox St

Walgett NSW 2832

Opening hours

9am to 1pm

Dunghutti-Ngaku Aboriginal Art Gallery
A strong, culturally sensitive, and innovative space

The Dunghutti people have an unbroken connection to the land, and this is expressed through their artmaking . . . language and cultural practices

The Dunghutti-Ngaku Aboriginal Art Gallery (DNAAG) is a small-scale community-based gallery located in Kempsey. As indicated in the name, the gallery is situated on the traditional lands of the Dunghutti nation.

The Macleay Valley is the heartland of the Dunghutti people, with their ancient culture connecting to the present day. Extending from the east coast to the tablelands in the west, Dunghutti country encompasses Kempsey, Bellbrook, and the towns of the Macleay Valley Coast.

The Dunghutti people have an unbroken connection to the land, and this is expressed through their artmaking and through the maintenance of the Dunghutti language and cultural practices.

There are significant Dunghutti cultural sites on the Macleay Valley Coast – including middens and a fish trap in the Limeburner's Creek Nature Reserve and a Bora Ring at Richardson's Crossing just north of Crescent Head.

Along the creeks and on the tablelands of the Macleay River hinterland, stone implements have been found, as well as spears, boomerangs, shields, digging sticks, and water and food carriers. Sacred sites were marked by scarred trees, and axe-grinding grooves have also been found.

DNAAG maintains a significant cultural presence on the NSW Mid North Coast, providing services which continue to reflect its original stated mission:

To assist in the cultural development and economic sustainability of the Aboriginal visual arts industry for the Dunghutti-Ngaku and other Aboriginal artists residing on the mid north coast of NSW through a strong, culturally sensitive, and innovative Gallery.

The Dunghutti-Ngaku Aboriginal Art Gallery (DNAAG) was established in 2008 and was developed in response to community discussions and planning for an Aboriginal Cultural Centre in Kempsey, NSW.

Through the development of an initial business plan during an eight-month consultation process, it was identified that there was a specific need for the facility, and that there was overwhelming community support for the establishment of an Aboriginal Art Gallery.

This initial and ongoing need centres on a range of factors including:

- There is a need for a designated, specific outlet for Aboriginal visual art display and marketing in the Macleay River Valley, there being a significant number of practising Aboriginal artists living in the region.
- There has been a history of visual arts training for local Aboriginal artists (Digay Centre, TAFE; CDEP-funded support for artists). As a result, there are emerging artists keen to develop their visual art practice and who continue to benefit from an outlet for the professional presentation and marketing of their work.

DNAAG's current operations are influenced and moderated by established relationships with key partnerships.

The gallery benefits from recurrent Australian Government Indigenous Visual Arts Industry Support (IVAIS)

The gallery operates under the auspices of the Durri Aboriginal Corporation Medical Service, which offers both professional and business support. Durri ACMS was established in 1976. The name Durri means "to grow in good health" and was bestowed upon the organisation by members of the local Aboriginal community.

Through in-kind support from the Kempsey Shire Council, the gallery is housed in the Val Melville Centre - a building designed by internationally renowned architect Glen

Murcutt. The building attracts Australian and international visitors with an expressed interest in the arts who then visit the gallery.

The gallery maintains an active website providing information to a broader public.

Dunghutti-Ngaku Aboriginal Art Gallery (DNAAG)

Val Melville Centre (next to the Kempsey Museum), South Kempsey NSW 2440

Opening hours

Monday: 10.00am to 4.00pm

Tuesday: 10.00am to 4.00pm

Wednesday: 10.00am to 4.00pm

Thursday: 10.00am to 4.00pm

Friday: 10.0am to 4.00pm

Saturday: 10:00am to 4.00pm

Sunday: 10:00am to 4.00pm

Otherwise by appointment

Minjungbal Museum and Cultural Centre
Linking Minjungbal people spiritually to their ancestors

The Bora Ring located near the site of Minjungbal Museum grounds is of great spiritual and cultural significance

For thousands of years, the Tweed Valley was a green paradise resting in the shadow of the majestic Wollumbin. The Minjungbal people enjoyed a warm sub-tropical climate. The landscape varied from the mountains, the river and the sea. There was an abundance of food and raw materials that catered for all their requirements.

The Minjungbal people were the first people to live in the Tweed and it is thought that the clan's name was Moorung-Moobar and the language Minjungbal, a dialect of the Bundjalung nation.

The Bora Ring located near the site of Minjungbal Museum grounds is of great spiritual and cultural significance in linking the Minjungbal people spiritually to their ancestors. It was understood to be last used traditionally in 1910.

A local Aboriginal woman, Margaret Kay (1905-1967) was instrumental in the preservation of the Bora Ground at South Tweed Heads. The museum was established by Mrs Kay at the front of her house, and it was filled with local artefacts. She continued to devote her energies to this site until her death.

Tweed Shire Council recognised the significance of this area, and the Bora Ring and 125 hectares of surrounding bushland, including Ukerabagh Island, are now reserved for preservation of Aboriginal cultural artefacts. The local community acknowledge Margaret Kay's effort with the construction of the Minjungbal Museum and Cultural Centre, where her collections and other artefacts are displayed.

The Tweed Aboriginal Co-operative Society Limited is the current lessee of the land under National Parks and Wildlife. Tweed Co-op and NP&W work closely together to ensure that the museum and cultural centre grounds and buildings are well maintained and available to the Aboriginal community as well as community groups. The boardwalk and the Bora Ring walk continue to be maintained by NP&W.

Tweed Aboriginal Co-operative owns the Minjungbal Museum and holds the head lease for The Tweed Heads Historic Site which Minjungbal Museum sits on.

Minjungbal Museum and Cultural Centre

Corner of Kirkwood Road and Duffy Street, South Tweed Heads

Opening hours

Monday - Thursday

9:00 am to 4:00 pm

Otherwise by appointment.

Miromaa Language and Technology Centre
Protecting and revitalising First Nations' languages

Miromaa means 'saved' in the Awabakal language

Miromaa means 'saved' in the Awabakal language. Miromaa helps communities and individuals across the globe, nationally and regionally achieve their goal to protect and revitalise indigenous language.

We are an Aboriginal-run not-for-profit organisation, started in 2002 as a local language program (still active today) and created the Miromaa software platform for revitalising our language, Awabakal. It didn't take long for other Aboriginal language centres to ask to use it for their language conservation and revitalisation programs.

The Miromaa language software was created by Aboriginal people for Aboriginal and it is a simple software platform designed to empower any Indigenous individual or group to control the reclamation and sharing of their own traditional language and culture. Miromaa is language software created by Aboriginal people for Aboriginal people.

Our training sessions are designed to build confidence in best practise for gathering language evidence and understanding how technology can play its part in language activity. Some of the training we offer includes Language Project Planning, Mastering Recording Tools, Digital Archiving and Creating Resources via Miromaa.

The MALTC library is one of the most extensive collections of Indigenous language and culture in Australia. With 2,500+ books and 15,000+ digital books, the public can visit and read and/or photocopy areas of interest (borrowing not available). MALTC's rare collection of cultural books, art and objects is also on view. The digitisation of MALTC's rare books is in progress.

Miromaa also hosts the PULiIMA Indigenous Language and Technology Conference which is a biennial event aimed at bringing people together from all over Australia and internationally to explore pioneering project ideas and exciting products and equipment that can be used in community based Indigenous languages projects. The conference allows people to network with an inspirational group of people who all share a common ambition of preserving and celebrating the languages of your country.

From previous events, 96% of delegates rated the PULiMA Conference as a must attend for Indigenous people involved in the reclamation, maintenance, revitalisation, and conservation of all languages. In 2019 more than 600 delegates came from all over Australia and internationally as we celebrated The International Year of Indigenous Languages.

Miromaa Language and Technology Centre
Cnr James & Milton St Hamilton 2303 NSW, Australia
Entry via 2 Milton St
Opening hours
Monday - Thursday
9:00 am to 4:00 pm
Otherwise by appointment.

Monaroo Bobberrer Gudu Cultural Centre
Cultural learning and exchange

“Who better to tell our stories, teach our language, share our culture than us?”

Eden is a small coastal town located in the Sapphire Coast of NSW on the shores of Twofold Bay. It offers a dynamic mix of natural beauty and rich cultural history and is renowned for its diverse tourism offerings.

Who better to tell our stories, teach our language, share our culture than us? By building an environment whereby Aboriginal community members can lead the growth of resilient sustainable economies, we can begin to institute intergenerational change.

The Eden Local Aboriginal Land Council (ELALC) in partnership with Twofold Aboriginal Corporation, have undertaken a comprehensive analysis of opportunities, costs and benefits associated with the redevelopment and operation of the Keeping Place at Jigamy Farm.

The completion of the Monaroo Bobberrer Gudu Keeping Place will mark Eden as an iconic tourism destination that provides authentic natural and cultural experiences. It is the gateway to the Bundian Way and is a doorway into many aspects of Aboriginal culture.

Visitors can join a guide from the Aboriginal community (organised by the ELALC) and be told stories of people and place on the short walk along the cultural trail (Approx. 800m).

Celebration of our culture helps Aboriginal people to heal from discrimination, erasure, and intergenerational trauma. The first Giiyong Festival was held in 2018 at Jigamy, which attracted 6000 people and was awarded a regional tourism Gold Award.

For more than 40 years, Twofold Aboriginal Corporation has worked to reduce poverty in the Twofold Bay region and create a future for our children. We are committed to a positive future of self-determination for Aboriginal people and their communities.

Twofold is based at Jigamy Farm in the beautiful land of the Yuin Nation on the southern NSW coast. Twofold is a Not For-Profit and a 100% Aboriginal-owned corporation, where Aboriginal community members both elect and fill the board. We always remain accountable to the people we work to help.

Twofold manages many initiatives, including community care, cultural learning and exchange, employability initiatives, and commercial ventures for financial sustainability. We invest resources strategically so that Aboriginal people can gain independence and ownership over their future. We also work to share our rich history and culture and engage with our non-Aboriginal neighbours.

Twofold has an influential and respected presence in our community. Our services and programs have an incredible impact in the lives of young and old in our community, people who haven't felt that support in their life before. Connection to culture, nutrition, employment, housing security, social contact, and much more - we work for real change, not just a handout. Twofold nurtures key partnerships with a range of organisations. These allow us to continue to deliver critical programs and projects and expand our future operations. Getting involved enables organisations to contribute to active reconciliation efforts and participate in valuable cultural exchange.

Twofold Aboriginal Corporation

PO Box 184 Eden NSW 2551

Monday - Friday

9:00 am to 5:00 pm

Otherwise by appointment

Muda Aboriginal Corporation

A Keeping Place, sculpture parks, art gallery and radio station

"Muda . . .strongly believes in training and educating local youth"

Muda Aboriginal Corporation of Bourke owns and manages the community radio station 2CUZ FM which has a footprint covering the neighbouring towns of Brewarrina, Walgett, and Lightning Ridge.

The station also houses a Keeping Place with a collection of local artefacts and cultural material on display and there are two sculpture parks in the surrounding grounds. Muda has also established the Bourke Aboriginal Art Gallery in the town centre, featuring works by local artists.

The idea for the development of 2CUZ came from Greg McKellar and other powerful Aboriginal leaders who could see that their community needed more positive portrayals of Aboriginal people.

Muda Aboriginal Corporation started broadcasting in 1999 and received its full radio licence in 2004. The station now has a full licence and broadcasts 24 hours a day.

2CUZ prides itself on maintaining a community feel, as well as keeping the Aboriginal and wider community up to date with current issues and local information.

The Muda Board and staff strongly believes in training and educating local youth about Indigenous media as this is not only a confidence boost, but also builds skills and offers our youth exposure to radio.

Muda Aboriginal Corporation / 2 Cuz Fm

1 Wangkumarra Drive

P.O. Box 363

BOURKE NSW 2840

Monday - Friday

9:00 am to 5:00 pm

Otherwise by appointment

Murrook Cultural Centre
To gather, sustain, protect, and teach culture

“ . . . we are preserving the stories, culture and heritage of our lands in all that we do”

We at Murrook Cultural Centre seek to deliver a sound, authentic and relevant cultural experience to our visitors helping them to see Australia through the eyes of Aboriginal people.

Murrook's purpose is to gather, sustain, protect, and teach Aboriginal culture to all people with an emphasis on Worimi culture as the land and people of this area. Murrook means 'good/happy' in the traditional language of the Worimi (Ghaddung or Kattang)

Most importantly, Murrook is used by our Aboriginal community as a gathering place. Aboriginal staff teach many facets of our culture, from boomerangs, weapons and tools, didgeridoo, communication like art and dance, bush food medicine, cooking, craft (basket weaving, beading), artefacts and much more. These attract a wide variety of groups, from schools (pre, primary, secondary, and tertiary) to community, business and government as well as international visitors.

The facility was previously a tourist fun/amusement park with about 4.5 hectares of land which ceased operations in 2004. The complex houses a large kitchen/restaurant dining area, administration offices, and a large conference hall (unfinished).

This landscaped facility is in a high tourist and holiday area of abundant natural bush lands, picturesque beaches and beautiful harbours which provide for whale/dolphin watching.

The facility is adjacent to the expanding Newcastle Airport (Williamstown) and its location is of interest to TAFE for the delivery of training to Port Stephens students. The Murrook facility is ideally suited as a business activity hub for Worimi Local Aboriginal Land Council due to its resources and location.

Tent camping facilities are available on the grounds of Murrook and offer a lake side location with tours run on site and on country. Worimi Local Aboriginal Land Council own and operate Sand Dune Adventures (SDA), which depart daily from the Murrook Cultural Centre. We work closely with Worimi LALC to ensure we are preserving the stories, culture and heritage of our lands in all that we do.

We want to share the Worimi story with as many people as possible. Sand Dune Adventures does this by providing you an outstanding Aboriginal experience. This is how we extend the life of Worimi stories.

It helps to connect Australians and international visitors with our country. Sand Dune Adventures provides exclusive access to Aboriginal land. This is a 'hands-on' interactive insight into the richness of our culture and heritage. combined with the exhilaration of riding a 400cc Quad Bike through our amazing cultural landscape, the largest coastal sand dunes in the Southern Hemisphere. Our aim is to share our knowledge and hopefully foster a greater understanding and appreciation of the significance of the sand dunes.

You will hear and learn about our age-old connection to country. You will be exposed to a unique and dynamic hands-on experience that promote our traditional stories. We support the aspirations of our Traditional Owners who say: "The Worimi continue to walk on this land and make a tremendous contribution. Our desire as Elders is to do all within our power to care for the land, our people and for the environment. This is our commitment to our forefathers."

Murrook Cultural Centre

2163 Nelson Bay Rd,

Williamstown NSW 2318

Opening hours

Worimi LALC – 8am to 4pm Monday – Friday

(except public holidays)

SDA – 9am to 4pm Open every day (except some public holidays)

Wadjar Regional Indigenous Gallery and Jalumbo Keeping Place
A beacon for Gumbaynggirr people

Established in 1987 by the Mirlagalgi clan, Yarrawarra, meaning 'happy meeting place', is an Aboriginal culture, conference, and accommodation centre

The Gumbaynggirr peoples have occupied the Mid North Coast from the Nambucca to the Clarence River since the Yuludarla or the Dreaming. The Mirlagalgi Elders represent the traditional custodians of the Northern Lowlands Gumbaynggirr jagun or country. Their deep attachment to this land is reflected in oral histories passed down from over 6000 years of community, trade and ceremony at Red Rock. The Mirlagalgi Elders have been extremely active with National Parks & Wildlife Service and other cultural land management agencies ensuring that cultural places and landscapes are protected and cared for.

Despite the ravages that invasion and colonization brought, and the diaspora of the Gumbaynggirr people, the community in Corindi Beach survived throughout the 20th century by living outside the reserve system in 'no man's land', on the other side of the fence, where sandy soil behind the dunes made it near impossible to farm or graze. Here they could still talk language, continue traditional practices, and retain their relationships with the cultural landscape.

Yarrawarra Aboriginal Corporation was established at Corindi Beach in the 1980's with the founding membership of local Gumbaynggirr people wanting to retain cultural continuity expressed through stories and events associated with specific sites in the local landscape. Its aim was to provide economic, social, and cultural opportunities for the local Aboriginal community.

The site at 69 Red Rock Road was purchased from the CH&DLALC to establish a cultural centre while another portion of land was leased to grow vegetables and establish a workshop. During the 1990s, Yarrawarra Aboriginal Corporation purchased Lot 4, adjacent to 69 Red Rock Rd, and constructed many buildings in the area. Here Nuralamee Accommodation and Conferencing Centre was opened in 1999. Nuralamee is the Gumbaynggirr word meaning "home camp".

Established in 1987 by the Mirlagalgi clan, Yarrawarra, meaning "happy meeting place", is an Aboriginal culture, conference and accommodation centre and is proudly owned and operated on a not-for-profit basis by Aboriginal people,

predominantly from the Gumbaynggirr language group. Yarrawarra focuses on the Aboriginal community maintaining their cultural heritage and integrity and is a beacon for Gumbaynggirr people residing on the east coast to come and reconnect with the country, their Ancestors, and their Dreaming.

Yarrawarra became a service of Gurehlgam Corporation Ltd in 2016 after a voluntary wind-up of the Yarrawarra Aboriginal Corporation. The wind-up was due to the cease of support by the Federal Government and diminished member base after the CDEP program was abolished, leaving most of the community without employment.

Since the wind-up, Yarrawarra has flourished under Gurehlgam and the management of the locals who have made it into a first-rate cultural ecotourism and education facility, with the Wadjar Art Gallery, Nuralamee Accommodation and Conference Centre, Jalumbo Cultural Heritage Keeping Place, Pipe Clay Bush Tucker Café, and a wide range of cultural activities that employ elders and community members from all over Gumbaynggirr Country. Gurehlgam is an Aboriginal community service provider located in Grafton, on the edge of Gumbaynggirr and Bundjalung country, run by a board of Aboriginal people of three nations. It facilitates a myriad of community programs and not-for-profit businesses for Aboriginal health and wellbeing and community development.

Wadjar Regional Indigenous Gallery and Jalumbo Keeping Place

69 Red Rock Rd

Corindi Beach NSW 2456

Opening hours

Tuesday to Friday: 9 am – 4 pm

Saturday & Sunday: 9 am – 2 pm

Closed Mondays

Wiradjuri Study Centre
Giving meaning and substance to the Wiradjuri world view

The Wiradjuri nation is the largest cultural footprint in NSW

The Wiradjuri Condobolin Corporation (WCC) aims to create a better quality of life for the people of the Wiradjuri Condobolin community. Specifically, to establish a sustainable, smarter community and a knowledge economy, through the business activities and the programs emanating from the Wiradjuri Study Centre (WSC).

The Wiradjuri Study Centre was constructed with the express purpose of promoting the study and understanding of Wiradjuri culture. The centre offers a local hub for training, development and employment, cultural appreciation, cultural awareness and heritage issues, a keeping place and space to yarn up. Local Aboriginal art and products are available for purchase.

Known as the people of the three rivers, the Wiradjuri people have occupied these lands for at least 40,000 years. Wiradjuri country extends from the Great Dividing Range in the east, and is bordered by the Macquarie, Lachlan and Murrumbidgee rivers. The Wiradjuri nation is the largest cultural footprint in NSW and second largest geographically in Australia.

Through the WSC activities, local Aboriginal culture is revitalised, giving meaning and substance to a Wiradjuri world view and fostering new attitudes among local Aboriginal people toward learning and self-esteem. From this comes the energy of local people to establish culturally appropriate, sustainable economic wealth-creating activities. In brief, this centre reflects a new beginning for the Kalarie clan of Condobolin, caring for country and uniting and healing our community.

The Wiradjuri Condobolin Corporation (WCC) was established in 2003 to implement the provisions of the Ancillary Deed on behalf of the Native Title Party, creating a better quality of life for the people of the Wiradjuri Condobolin community. This is being achieved by self-determination and empowerment of our community; through economic, social and cultural development; education, employment, sporting, vocational and skills development.

The WSC is a pedagogical centre of learning. So, not only does it provide culturally appropriate learning, it also, more importantly, creates an environment that is

culturally sensitive to the learning needs and aspirations of the local aboriginal people.

Important as this core aim is, the WCC has developed a wider notion of a WSC. According to this broader concept, the WSC is envisaged as the foundation for cultural rejuvenation, social change, and sustainable self-determination by the Aboriginal people of the wider Wiradjuri nation. The result is a vibrant, independent, sustainable and self-determining Aboriginal community.

The strategy is for local Aboriginal people to benefit by:

Fostering a culture of effective, sustainable and culturally appropriate businesses

Supporting and managing profitable and sustainable businesses

Maximising synergies and efficiencies across the WCC businesses

Providing employment for Aboriginal people in Aboriginal run businesses ·

Implementing a youth leadership program as a basis to a succession policy ·

Providing economic and social support for the wider local Aboriginal community.

Wiradjuri Condobolin Study Centre

Cnr Cunningham & McDonnell Street

(PO Box 194) Condobolin NSW 2877

Opening hours

Monday - Thursday

9:00 am to 5:00 pm

Otherwise by appointment

Wungunja Cultural Centre Trangie
Centre of Education, History, Culture and Heritage

*... a place to provide education, to hold a collection of family histories and display
cultural artefacts*

The Wungunja Cultural Centre is owned and operated by the Trangie Local Aboriginal Land Council (Trangie LALC) whose members are of the Wiradjuri and Wongaibon people. The Trangie LALC have a strong board that have shown continual commitment to this project.

The Centre was established as a place to provide education, to hold a collection of family histories and display cultural artefacts that had been collected from the Central West of NSW.

The Trangie LALC purchased the old Scout Hall located in the main street of Trangie in 2012 for a sum of \$12,000. The history of the Scout Hall and the Rovers Den log cabin that sits on the site holds strong cultural significance. Aboriginal people that had moved to town from Gin Gin on the Macquarie River lived in the log cabin for a short period of time. Other families have also lived in the cabin that was often used for emergency accommodation when needed.

In 2016 the Scout Hall was renovated, keeping the heritage look of the building. These renovations were initially funded by money saved by the Trangie LALC. They were then successful in receiving \$50,000 from the NSWALC Community Fund Grant. The total cost of establishing the Centre was approximately \$200,000.

The name Wungunja was chosen by the members as the Aboriginal community of Trangie were often called the Wungunja (clever) people many years ago.

After establishing the Centre in 2017, it is now open seven days a week. The Wungunja Centre operates on a not-for-profit basis, has a part-time employee 5 days a week and about 20 volunteers that look after the centre during weekends. The Centre is now the Information Centre for Trangie as well as a Driver Reviver facility.

The Trangie LALC is looking at extending the building to include an exhibition space that will allow artists to showcase their artwork in all forms.

Wungunja Cultural Centre

81 Dandaloo Street

Trangie

Opening Hours

Everyday

10:00 am to 3:00 pm

Admission

Gold coin donation or \$5 for a guided talk on exhibits

Yarkuwa Indigenous Knowledge Centre

Searching over long distances

"The Nightjar Owl is our female totem, while the male totem is the Magpie"

Yarkuwa Indigenous Knowledge Centre Aboriginal Corporation has a membership composed of local traditional owners connected to the Wamba Wamba and Perrepa Perrepa Nations. It covers the northern part of the Wamba Wamba /Perrepa Perrepa Country and includes the district around Deniliquin and Moonacullah.

Yarkuwa was born out of a TAFE NSW training program in 2003 that focused on researching and documenting local Wamba Wamba/Perrepa Perrepa family and community history. Led by David Crew, the current manager, Yarkuwa has grown to include many other programs particularly land management and conservation training including cultural heritage identification, assessment, and protection.

The name Yarkuwa was chosen because in our language it means to search over long distances, which reflected what was experienced by the people taking part. Our logo, created by a participant and local artist Brett Ross, was chosen for its significance to the local culture. The Nightjar Owl is our female totem, while the male totem is the Magpie. Yarkuwa now holds and protects the information gathered during that initial process and shares some of the history with the community and others visiting Deniliquin, helping people find connections between each other and other communities. The display area features posters containing family tree information and a collection of historical photographs. Yarkuwa also exhibits information on the local and regional culture. Yarkuwa's Board membership draws from local Traditional Owners and includes senior members of the community and emerging leaders.

Yarkuwa's objectives are:

- To collate and maintain cultural, heritage and environmental information as it relates to Wamba Wamba and Perrapa Perrapa country.
- To provide an educational service to the wider community including schools and community groups
- To engage in negotiations with Local, State and Federal and other agencies on matters relating to culture, heritage and the environment.
- To provide the means for members to develop skills that will allow them to be involved in the provision of educational and research services.

- To provide a centre to facilitate the transfer of knowledge from one generation to the next.
- To acquire and hold title to land and water for the purposes of economic and cultural economy, cultural heritage, education and conservation.

Yakuwa's programs include:

- Family and Community History
- Environment Projects - Deniliquin and Weraï
- Cultural Education Program
- Language development and teaching
- Cultural Heritage assessments
- Community Wellbeing – Tityap-Telkaya and Gym project
- Carer research
- Landcare – Werrpankata Fish Park and Deniliquin Lagoons
- Indigenous River Rangers
-

Our major celebration focuses on Wamba Wamba /Perrepa Perrepa culture and history. The program runs in October to cater as the weather warms during the growing season when traditional foods, herbs and medicines are abundant and can be included in the cultural tours. Tours of the Island Sanctuary and Murray Regional Park are popular with school children, with more than 500 attending.

Yarkuwa maintains a close working relationship with the Edward River Council (formerly the Deniliquin Council) This relationship has included working together to achieve results in the Island Sanctuary and assistance with Wamba Wamba Perrepa Perrepa Cultural Week.

Yarkuwa's relationship with the Murray Local Land Services continues to grow including minor funding associated with on-ground environmental projects including fox baiting and wetland management

Yarkuwa's contributions to the community has been recognised with the following awards:

2004 Deniliquin Business Award - For Innovative Contribution from the Indigenous Community.

1. 2005 NSW Premier's Public Sector Awards – Bronze Award. In the Environment & Natural Resources category – for the partnership arrangement between Yarkuwa,

the Riverina Institute of TAFE Deniliquin Campus, Forest NSW, and Department of Natural Resources.

2005 TAFE Gilli Award - For Industry partnership between NSW TAFE Riverina Institute and Yarkuwa

2005 Deniliquin Business Award - For Innovative Contribution from the Indigenous Community.

2009 Murray Natural Resource Management Award MLDRIN Indigenous Award

2018 Deniliquin Australia Day Certificate of Achievement, Bill Hermiston Memorial Environment Award - Deniliquin Lagoon Group

2018 Deniliquin Business Awards - Innovation category finalist

2021 Deniliquin Business Award – Outstanding Community Organisation Winner

Yarkuwa Indigenous Knowledge Centre Aboriginal Corporation

125 End Street, Deniliquin

Opening hours

Monday - Friday

9:00 am to 5:00 pm

Otherwise by appointment

ADDENDUM: Illawarra Aboriginal Cultural Centre

The Illawarra Aboriginal Cultural Centre, via the Illawarra Aboriginal Cultural Centre, is ACHAA's newest member as of December 2021, taking ACHAA's core membership to 17 Aboriginal community owned cultural spaces. We expect to add their profile details in early 2022. In the meantime, please refer to their website:

<https://www.iac.org.au/>