



# Aboriginal Way

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Above: Baker Boy performs to a large crowd at the opening of Tarnanthi 2019. Read full article on page 14.

Photo: Nat Rogers.

## South Australia's true history on show

**A new exhibition close to the site of South Australia's original proclamation tells Aboriginal people's stories about the state's foundations alongside those of European settlers.**

Tiati Wangkanthi Kumangka – *Truth Telling Together* was launched at the Bay Discovery Centre in the Glenelg Town Hall on Monday 9 December.

The exhibit traces settler history in parallel with the historical experiences of Aboriginal people to create a compelling and comprehensive view of our state's early years.

According to Local History Coordinator for the City of Holdfast Bay Julia Garnaut, the display grew out of a recognition of a gap in the story being told by the museum.

"The museum we felt really lacked a space where we were telling the story

of Aboriginal culture. And as we started having discussions with Kurna about what we might put in here, the theme of truth telling came to the forefront of what we were doing" she said.

"We realised that instead of telling one side of the story or the other side of the story, we could actually do that together. So we saw an opportunity to bring the narrative together and give people a strong understanding of South Australia's true history."

In bringing those narratives together, Ms Garnaut worked in partnership with Kurna elders.

"I primarily worked with senior Kurna, Elder Lynette Crocker. Lynette has for a very long time been tied into particularly topics around the Letters Patent and advocating for change. So Lynette and I primarily wrote this together and then Merle Simpson also came in" she said.

"Kurna have had a strong influence the entire way through. And you'll see that their words are also on the wall. So this is by no means my voice or the City of Holdfast Bay's voice. It's our voice" she said.

Ms Simpson said that the new exhibition offers a valuable opportunity for people to learn about the the reality of South Australia's origins.

"It's about education and learning the true history of their state. Hopefully from there we can begin to move forward" Ms Simpson said.

"Whether people's feelings about South Australia's true history are positive or negative, it still needs to be discussed."

For Ms Garnaut, nothing tells the truth about the state's formation more clearly than the Letters Patent, a crucial founding legal document that was on display at the Gallery on opening day.

The document was signed by King William in 1836 to establish the state according to British law and outlines various aspects of its management.

"There is a section in the Letters Patent, it's a paragraph that says that 'Provided always Aboriginal people in South Australia have a right to occupy and use the land'.

"Basically it's a paragraph that says that when we settled, Europeans were meant to consider the rights of Aboriginal people and their rights to occupy their land. So it acknowledged that Aboriginal people were living in South Australia at the time."

This document and the recognition it gave Aboriginal people was forgotten for many years in the face of 'terra nullius' a belief that the country was not owned or legally occupied prior to settlement according to Ms Garnaut.

*Continued on page 2*

<b>Inside:</b>	Aboriginal stories a success on screen	6
	Stolen generations survivors lunch	8
	A new home for Kura Yerlo community hub	10
	Ngarrindjeri pipi business underway	13

# South Australia's true history on show

Continued from page 1

"We all had this understanding that Australia was terra nullius when we settled, when Cook arrived. But the history books and the facts will show you that that is not true. So this exhibition works to tell you what we think we know, and then what is also there hidden in the history books" she said.

The story of the state's origins is illustrated with a wide range of historical materials, many of which have been held in storage by the Council.

"The City of Holdfast Bay has quite a large collection of works, which date to around European settlement, 1836" said Ms Garnaut.

"We worked with Kurna to choose a range of those paintings that are now on display, including some by John Michael Skipper, a well known artist from the colonial period" she said.

The first copy of the Proclamation, the statement read out on behalf of South

Australia's first Governor John Hindmarsh on arriving in the new colony in 1836 is also on display at the exhibition.

The exhibition also features a striking animation of a Kurna emu dreaming story – *Nganu and Tjilbruke: a tale of two heroes*, which was produced by Monash University in partnership with Uncle Lewis O'Brien and other Kurna community members. The video provides a significant glimpse of Kurna culture prior to the arrival of the British.

The works of historian Rober Foster feature in the exhibition and he spoke at the opening event.

He told those assembled that the materials held in the archive reveal an early commitment to respect between European and Kurna peoples.

"Upstairs in the exhibition you'll see a painting by Martha Berkeley and it captures a ceremony in 1838. The ceremony is sometimes referred to as 'Gawler's Feast'. It shows the newly-arrived Governor Gawler with his white feather

meeting with Kurna leaders in what is now known as the Parklands" he said.

"I've known that painting for a very long time but it eventually struck me. There was an event that had all the hallmarks of a treaty ceremony, the sort of thing that's characteristic of the sort of treaty ceremonies in North America. For 200 years prior to this, leading members of the Aboriginal communities would meet with British representatives. Gifts would be exchanged. Both sides would make speeches and negotiations would take place. These could be secure peace and friendship, or they could be negotiations about war" Mr Foster explained.

However while early meetings between Kurna people and the British resembled treaty discussions seen around the world during colonial times, these meetings were different he said.

"This ceremony in 1838 had all those features, except the last: negotiation. It was all form without substance.

"Those early settlers didn't act upon the undertakings that were given.

"These promises were not forgotten in later debates in the state" Mr Foster said.

"People with good will, at least, remember them so at key moments throughout our history, South Australian leaders would be reminded of them.

"For instance, in 1921 when efforts were made to establish the North-West Reserve, what's now Pitjantjatjara Lands, the governments were reminded of these things.

"In the mid 1960s, when Don Dunstan navigated the Aboriginal Lands Trust Act through Parliament, he quoted chapter and verse from these documents.

And they're reminded again during the campaign for Pitjantjatjara land rights in the 1970s.

"So as I said at the outset, foundation stories are important, and I hope this exhibition helps reset the record" Mr Foster said.

Re-establishing a place for Kurna and Aboriginal culture in this key location has been an important achievement and can be a source of pride, according to Ms Crocker.

"This has been about giving a platform to Aboriginal people to explore the stories of the past but also their aspirations for the future."

Ms Garnaut hopes that the exhibition will influence visitors to reconsider their established ideas about the state's history.

"As we were working through the exhibition, one of the strongest points we realised is that you can't just tell people something, can assume that they are going to believe what you're saying. People will always walk away from history with their own perceptions and their own understandings of what they've read or the main themes they've grasped onto.

"We realised that truth can mean a different thing to different people. And so I guess with this exhibition, in some ways what we're saying is these are the facts, make up your mind. What do you think? What is your truth and how is that shaped for you?"

**Tiati Wangkanthi Kumangka – Truth Telling Together is on at the Bay Discovery Centre in the Glenelg Town Hall on Moseley Square.**



Above, left to right from top: Stephen Patterson MP, Aunty Lynette Crocker, Holdfast Bay Mayor Amanda Wilson and Kurna man and shield maker Corey Turner with the original Letters Patent document; Lawyer Shaun Berg speaks at the launch; The Bay Discovery Centre is at the Glenelg Town Hall at Moseley Square; Historian Robert Foster; Tiati exhibition; Julia Garnaut and Jack Buckskin; Tiati exhibition.

# Rally for Walker

Parliament House in Adelaide was covered in red hand prints as hundreds of protesters gathered in support of the Yuendumu community and to call for justice for Walpiri teenager Kumanjayi Walker. The prints mirrored those placed on the police station in Yuendumu and Alice Springs by his family and community in protest of his killing by police.

Aboriginal and Torres Strait Islander people and their allies listened as family members, including Mr Walker's cousin Samara Fernandez spoke about their pain at the loss of their family member and anger at the way he and the community were treated.

"I was there that night, we came straight from our grandfather's funeral. We went there for mourning, we didn't think we'd need to mourn any more. At the crime scene, they're (the police) standing there with big shotguns. Shame you mob, shame" Ms Fernandez said.

Other speakers called for an independent investigation into the killing and reminded those present of the high level of Indigenous incarceration and the unacceptably high toll of Aboriginal lives taken at the hands of police. The protest

was led by Latoya Rule, whose brother Wayne Fella Morrison died at the hands of guards at Yatala Labour Prison in 2016.

Earlier that day, Senior Walpiri man Ned Jampijinpa Hargraves told *The Wire* national current affairs program how Yuendumu community members were feeling following the death.

"Yesterday we had a funeral, at around about 7.30. During that funeral we had one of our loved ones shot by the police. We were all completely shocked. Everybody was shocked. And we can not tolerate this kind of attitude. The police attitude, we can't tolerate it" he said.

Mr Hargraves said that that police having guns in remote communities was a big concern.

"The NT government allows police to use guns, like in America. We're asking coroner not to have guns in remote communities not to have guns. We're asking for that. We're going to ask the Coroner to take away about the guns, to not wearing guns in remote communities" Mr Hargraves said.

Shortly following the death of Mr Walker, Northern Territory Police announced that an officer had been charged with murder over the killing at Yuendumu.



Protest for Walker at South Australian Parliament House November 2019.

# Indigenous voice co-design process

The Australian Government has commenced a co-design process to develop models for an Indigenous voice at a local, regional and national level, the Minister for Indigenous Australians Ken Wyatt announced in November.

The discussion over a voice comes in response to the Uluru Statement from the Heart, which called for a constitutionally entrenched voice to Federal parliament.

According to the Shadow Minister for Indigenous Australians Linda Burney, the new co-design process does not include key parts of that Statement.

“Labor embraces the three elements of the Uluru Statement, those being: an enshrined voice to the parliament; a national process of truth telling; and a Makarrata Commission that would lead to agreement and treaty making. Those elements are not part of the co-design process” she told media after the announcement by Minister Wyatt.

According to a government statement, the co-design process will consist of two stages to develop and refine models to enhance local and regional decision making and a national voice.

Stage One – two co-design groups (local and regional & national), will develop models to improve local and regional decision making and a national voice.

Stage Two – will involve consultation and engagement to refine models with Indigenous leaders, communities and stakeholders across the country.

A Senior Advisory Group will oversee the co-design process for both a national voice and options to enhance local and regional decision making.

The Senior Advisory Group Co-Chairs are Professor Dr Marcia Langton AM and Professor Tom Calma AO. Other members of the Senior Advisory Group have been appointed by Minister for Indigenous Australians, the Hon Ken Wyatt AM MP, with the advice and input of the Chairs.

The Senior Advisory Group includes South Australian academic and leader, Narungga man Professor Peter Buckskin.

On making the announcement, Mr Wyatt said “We want to hear from the broadest range of people and of as many ideas as possible.

“Right across Australia, Indigenous Australians are working tirelessly to build strong futures for their families and communities.

“It’s important that these people who care the most, and know their communities best, have a say in decision making – we know we get better results when they do” he said.

Mr Wyatt also called on non-Indigenous Australians to consider the need for a voice.

“The Group committed to ensuring Aboriginal and Torres Strait Islander people from across the nation would finally have direct input to government about their experiences, ideas and aspirations. This is a concept we invite all Australians to embrace.”

The Central Land Council has issued a statement calling again for a constitutionally entrenched voice.

“Council sees that governments change.

“We are the Aboriginal voice of central Australia.

“We are tired of government changing laws that affect our lives.

“Our laws were here first, they are the original laws of this land.

“Our systems of governance are still strong.

“Our voice needs to be embedded in the foundations of this nation

“We reject symbolic recognition in the constitution.

“We want to be part of designing the voice to parliament. We demand that it be protected in the constitution.”

Ms Burney said it was up to individuals if they participate in the new process

“I have encouraged everyone to be part of this co-design process, and for all voices to be heard. Those voices will be varied. There is no two ways about that. But unless you’re part of the co-design process, then there is the risk that your voice will not be heard. It’s not about what your position is. It’s about making sure that your voice is heard in the co-design process” Ms Burney said.

The government has said that the new co-design process has a 12-month timeline.

## Narungga Nation Native Title Claim Group meeting



### Narungga Nation Native Title Claim SAD 62/2013 Notice of Native Title Claim Group Meeting to authorise the Consent Determination and the Discontinuance of the Native Title Application over portions of the sea area and over Innes National Park

Take note on Friday 14 February 2020 and Saturday 15 February 2020 at 10am at the Maitland Town Hall, South Australian Native Title Services Limited will be facilitating a meeting of Narungga Nation Native Title Claim Group. The meeting is open to all members of the Native Title Claim Group, being those living Aboriginal people who:

- (a) Are the biological descendants of the following ancestors: (i) a ‘full-blooded Narungga woman of the Wallaroo area’, married to Charlie Angie (China); (ii) King Tommy; (iii) a ‘full-blooded woman named Mary (‘Queen Mary’, married to King Tommy); (iv) Ben Simms (of Wallaroo); (x) Maria (‘Aboriginal Narungga of Wallaroo’, married to white jailer, surname ‘Hughes’, at Wallaroo); (xi) S(t)ansbury ‘Narungga woman of Moonta’; (xvii) Annie Radford.
- (b) Identify and are accepted as Narungga under traditional law and custom on the basis of one or more of the following: descent from a Narungga person; adoption; birth in the claim area; long-term physical connection with the claim area; parent or grandparent buried in the claim area.

The purpose of the meeting is to authorise the Consent Determination, nominate Narungga Nation Aboriginal Corporation as the Prescribed Body Corporate for the Narungga People, and to authorise the discontinuance of the native title application over portions of the sea area, and over Innes National Park.

Limited assistance will be provided for costs associated with travel to and from the meeting and some accommodation is available for those who contact SANTS early. Lunch will be provided to those attending. Please contact Marilyn Wilson on 1800 010 360 for assistance to attend or for further information about this meeting.

# The Healing Coolamon

A unique coolamon created by Kurna and Permanangk man Uncle Ivan Tiwu-Copley has been recognised as an item of cultural significance by the National Museum of Australia.

In 2018 Mr Copley created ‘The Healing Coolamon’ to mark the 10th Anniversary of the National Apology to the Stolen Generations.

The piece was taken from a 400-year-old Red Gum tree in the Campbelltown City

Council and over about 100 hours of work was chiselled and hand scraped into a smooth coolamon shape.

Mr Copley said that the coolamon “represented the cradle and so many mother’s arms that were left empty after children were removed”.

The Healing Coolamon now appears in the *Ngulla Wellamunagaa* exhibition in Canberra. The exhibition celebrates the survival, continuity and diversity of Aboriginal and Torres Strait Islander cultures as told through stories affirming ongoing connections to Country.

Each story demonstrates the strength and resilience of the human spirit, as voiced by the people themselves.

The exhibition is presented by the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and is supported by the National Museum of Australia. It is open until 31 March 2020.

**For further information visit:**  
[www.nma.gov.au/exhibitions/ngulla-wellamunagaa](http://www.nma.gov.au/exhibitions/ngulla-wellamunagaa)



Left to right: Samantha Carr, Ivan Tiwu-Copley, Charlotte Craw from AIATSIS and Auntie Faye from Link Up QLD Link at Ngulla Wellamunagaa exhibition in Canberra.

# Kimberley traditional owners attend High Court on exclusive rights including beach access

**Kimberley traditional owners have opposed an appeal with the Commonwealth and West Australian Governments over detail of a native title determination.**

The appeal relates to the public's ability to access beaches and waterways within the Bindunbur and Jabirr Jabirr/Ngumbarl determination area on the Middle Dampier Peninsula. The determination areas are just north of the town of Broome.

The appeal was heard in a full hearing on the 3rd and 4th of December 2019 before the High Court in Canberra. The Kimberley Land Council acted on behalf of the Bindunbur and Jabirr Jabirr/Ngumbarl native title holders in this matter.

CEO of the Kimberley Land Council (KLC) Nolan Hunter told the ABC that the idea that the beach belongs to no-one was a hangover from terra nullius.

"This is about how the people should not take it for granted that Aboriginal people are just here to be abused, or taken advantage of, or dispossessed" Mr Hunter said.

"It doesn't make it right that people's access to beaches are far greater than people's access to be recognised as the people for the land that they've been connected to for thousands of years."

In May 2018, the Federal Court of Australia made a determination of native title in Bindunbur and Jabirr Jabirr/

Ngumbarl native title claims. A part of this determination which related to the public's ability to access beaches and waterways in the Bindunbur and Jabirr Jabirr/Ngumbarl determination area was appealed to the Full Federal Court by Bindunbur and Jabirr Jabirr/Ngumbarl native title holders.

Later that year, the Full Federal Court allowed the appeal of the Bindunbur and Jabirr Jabirr/Ngumbarl native title holders (Manado on behalf of the Bindunbur Native Title Claim Group v State of Western Australia [2018] FCAFC 238).

Following the decision, the State of Western Australia and Commonwealth of Australia sought special leave to appeal

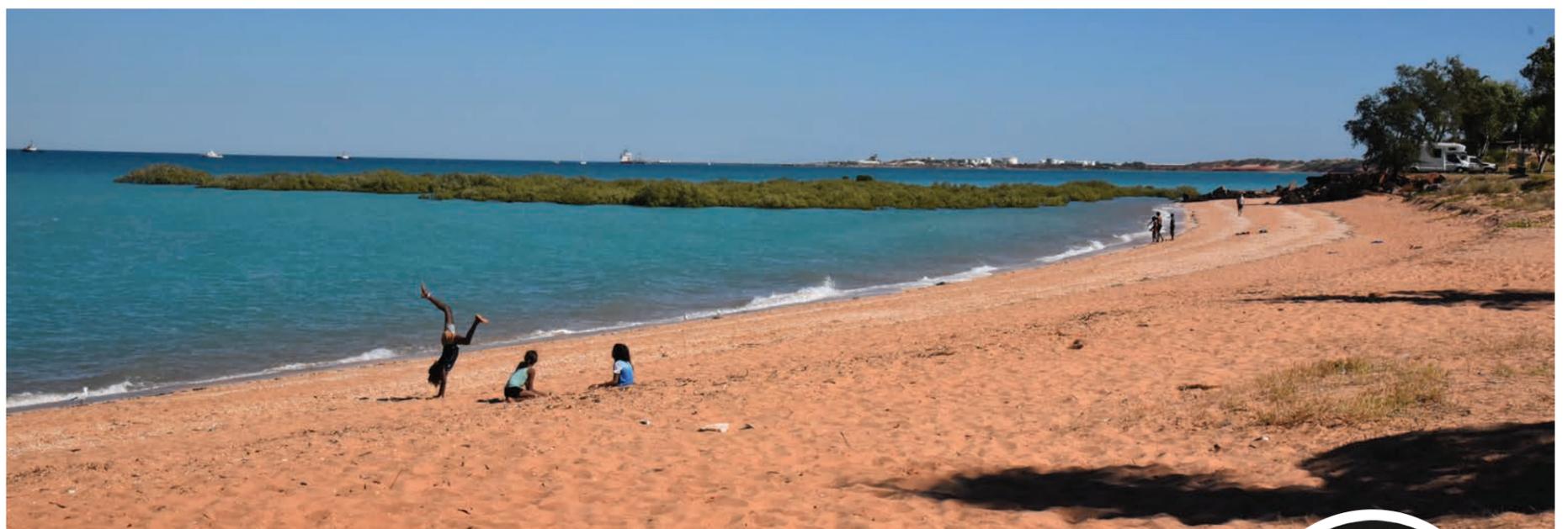
in the High Court, and on 21 June 2019 special leave was granted.

The WA Minister for Aboriginal Affairs and Lands, Ben Wyatt, provided a statement to the ABC on the appeal.

"The state always seeks to maintain public access rights to beaches and waterways as a part of determinations of native title" the statement read in part.

The High Court will now rule on whether public access to beaches and waterways should be recognised as an interest in the Bindunbur and Jabirr Jabirr/Ngumbarl native title determinations.

It is expected that the High Court will make a decision by mid 2020.



## NAIDOC 2020

**The National NAIDOC Committee has unveiled the NAIDOC theme for 2020:**

***Always Was, Always Will Be***

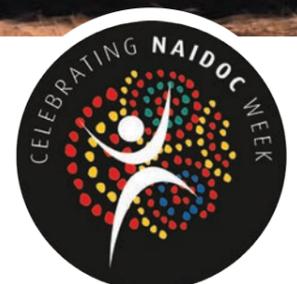
On the announcement, the committee said that the theme recognises that Aboriginal and Torres Strait Islanders

have occupied and cared for this land and sea for over 65,000 years.

Our nation's story began at the dawn of time, with the first footprints on this land belonging to First Nations people. That spiritual and cultural connection to land and sea continues to this day.

In 2020 we have the opportunity to reflect on our recent history, and our ancient history.

The National NAIDOC Committee invites all Australians to reflect on the history of our country and our shared future.



**Always Was,  
Always Will Be.**

**5-12 JULY 2020**

## Minister announces review of Aboriginal Corporations Law

**In December, the Minister for Indigenous Australians, Ken Wyatt, announced a review into the Corporations (Aboriginal and Torres Strait Islander) Act 2006 (CATSI Act).**

Forecast to take up to 12 months, the review will be coordinated by the National Indigenous Australians Agency (NIAA).

The CATSI Act is the law that establishes the role of the Registrar of Aboriginal and Torres Strait Islander Corporations and provides for a special form of incorporation for Aboriginal and Torres Strait Islander organisations.

The Minister's Office said that Aboriginal and Torres Strait Islander corporations play a critical role in delivering services and supporting economic development in Indigenous communities, particularly in regional and remote Australia.

This review will build on the findings of the Technical Review of the CATSI Act which was conducted in 2017.

It will have an expanded scope to include an assessment of the effectiveness of the CATSI Act as a special measure under the Racial Discrimination Act 1975,

including whether it can better support economic and community development opportunities for Aboriginal and Torres Strait Islander people.

The Minister has called for input from people involved in Aboriginal corporations into the review.

### Phase 1

In phase 1, the review will collect information on which parts of the CATSI Act should be reviewed. This feedback will be used to help shape the scope of the review.

You can provide feedback through the short survey or via email to [CATSIActReview@niaa.gov.au](mailto:CATSIActReview@niaa.gov.au)

The public consultation closes 14 February 2020.

### Phase 2

In the second phase of the review, the review will seek opinions about proposed amendments to the CATSI Act.

**More information on the CATSI Act can be found on the Office of the Registrar of Indigenous Corporations (ORIC) website: [www.oric.gov.au](http://www.oric.gov.au)**

# Aboriginal stories a success on screen



Kate Croser (left) with Nara Wilson.

**The new CEO of the South Australian Film Corporation (SAFC) says the organisation will maintain its active commitment to Aboriginal screen makers as the organisation's current Aboriginal Screen Strategy expires.**

Kate Croser, who was a producer of the popular Australian film *Top End Wedding* and started as the CEO of SAFC in September, told *Aboriginal Way* that audiences have shown they are very interested in stories by Aboriginal people.

"Even if you just look at the box office successes of recent years, like *Top End Wedding* and *Sweet Country*, which were incredibly successful with audiences both in Australia and internationally, audiences are telling us time and time again, they want more of this kind of content" she said.

To support this production, the organisation is "making sure that we've got a handle on who is the next wave of talent that's going to tell these stories" she said.

"Currently in South Australia we have a whole lot of amazing creative talent. Aboriginal and Torres Strait Islander screen makers developing their work and making short work" said Ms Croser.

"What we're trying to do is really put a lot of our focus on developing that part of the industry and really helping the Aboriginal and Torres Strait Islander talent that's out there to develop their

projects and ideas to the point where they can take them out to the market and to financiers and to just develop their own skills and experience."

Leading much of this development work at SAFC is Associate Executive Production Development Attraction and Studios, Nara Wilson. She says that since the Aboriginal Screen Strategy commenced in 2015 there has been an increase in Aboriginal stories being developed.

"Indigenous storytelling hasn't always been supported here in the state. We're doing so much at this point. It almost feels like we're making up for lost time, but it's fantastic. It's such an exciting era I think for our Aboriginal and Torres Strait Islander practitioners to be right now and have the support of us as an agency but from other similar partnerships that we do on a national scale" Ms Wilson said.

This support comes in the form of skills workshops delivered across the state.

"We don't just work in the metropolitan area within Adelaide. We do a lot of work regionally as well, as we want to have our reach for skills development as far as possible. We've done three initiatives in Port Augusta in the last couple of years and that's just a hub. So the practitioners are coming from Port Lincoln, Ceduna, all over. So, it's a huge focus for us here to continue to develop those skills and talent and find new talent here in SA" she said.

"South Australian Film Corporation is one of the founding partners of the Centralised Program, which encourages screen practitioner and audience development both in South Australia and the Northern Territory. This is still an under-developed region for this kind of work" said Ms Wilson.

"A lot of the time you see stories come out of Sydney or Melbourne, there's just a vast geographic space I think in Australia of deep, deep, important and historical stories that so many of our communities want to tell, but now they're having the opportunity to do so" she said.

"The way that the program works across borders is innovative but central to its success" Ms Croser said.

"It's designed to facilitate storytelling by Aboriginal and Torres Strait Islander practitioners, whether they're in the North of the country, the centre of the country or the south of the country.

"That's very different to the way state agencies usually work in screen. Usually the support that you can get is very much based on where you live. Whereas with Centralised, what we're trying to do is open it up, let the borders be more fluid so that we can try and capture as much talent as is out there regardless of where they might be living at that particular point in time" she said.

A key program under Centralised recently was the Web Series Development Program. Web series play an important role in screen careers, as they allow makers to develop and showcase their skills in an online format. Ms Wilson explained how the program worked.

"The founding partners collaborated with CAAMA who are in Alice Springs, to produce a four day intensive web series workshop. It was facilitated by Wayne Blair with mentors including Dylan River, Taniith Glynn-Maloney, YouTube superstars, Christian van Buren and Adele Virchow

"There were nine teams of Aboriginal and Torres Strait Islander screen practitioners, five from South Australia and four from the Northern Territory.

"It was a very intensive workshop that allowed the practitioners to have one-on-one mentoring from those experienced practitioners in developing their concepts into pitch-ready web series concepts.

"So out of that workshop, we're really excited to say that the SAFC has put an extra \$10,000 towards to teams development. So they can then continue their journey to get it to a stage where they can find financing and various other organisations are doing the same as well" she said.

Late in 2019, the SAFC also hosted the Bunya Creative Talent Incubator, where teams of developing screen makers had an opportunity to work with 'A-grade' filmmaking teams as mentors. Bunya are a production company have produced work such as the *Mystery Road* feature films and TV series as well as *Sweet Country* and other productions with a strong connection to Aboriginal and Torres Strait Islander stories.

"This workshop was about teams applying with just a film concept, whether it was for Web Series, TV series or feature film. And then through the three day workshop it was to get their concepts to a pitch-ready stage. They can then approach financiers and distributors and broadcasters for extra funding and interest." Ms Wilson said.

SAFC hosts many opportunities for aspiring and working Aboriginal Film Makers and Ms Wilson encourages ATSI producers if they would like to know more.

"Well, if you're from South Australia, you could call an email at any time. I'm here to give advice about what opportunities that we can offer from a state agency point of view. I also constantly send out emails about funding and training opportunities from a national ATSI level as well, just to keep everybody informed as much as possible. So give me a buzz or email me at any time. I'm happy to talk" she said.

**For more information, contact Nara Wilson: [Nara.wilson@safilm.com.au](mailto:Nara.wilson@safilm.com.au)**

**Subscribe the SAFC newsletter on their website: [www.safilm.com.au](http://www.safilm.com.au)**

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## Reconciliation SA AGM

**On 28 November 2019, Reconciliation SA held its Annual General Meeting.**

Co-Chairs Peter Buckskin and Helen Connolly reflected on the year past, a 'year of change and consolidation'. During the financial year long-serving State Manager Mark Waters left the organisation and the Chairpersons thanked him for his work over many years overseeing growth.

They also welcomed the new Executive Director Shona Reid.

Ms Reid reported that during the year the organisation adopted a new Strategic Plan, which is aligned with five values set out by the national reconciliation movement.

Elections were held for the Board of Reconciliation SA. Outgoing board members were Jim Maher, Toni Arundel and Astrid Melchers. Incoming board members were Rachel Siddall, Lauren Jew and Samantha Yates. Greg Franks and Ivan Copley were re-elected to their position. Helen Connolly, Peter Buckskin and Joel Bayliss continue on the Board.



# Indigenous fire practitioner Victor Steffensen visits Kaurna country to share traditional knowledge

**Indigenous fire practitioner Victor Steffensen visited Kaurna country in early December last year to share traditional knowledge of fire systems and land management.**

Mr Steffensen has spent decades working with fire across Australia and promoting the importance of healing the land through cultural burning practices.

Mr Steffensen said cultural burning is about more than lighting a fire.

“When you talk about Indigenous fire, it’s not just about lighting a match or rubbing sticks together and it’s not just spiritual knowledge, but Indigenous fire management is about the food on the landscape and how we look after the country so that it looks after us.”



Victor Steffensen, Lynette Crocker and Richard DeGroot.



Quahli Newchurch, Clem Newchurch and Attila Martin.



Victor Steffensen.

Mr Steffensen said the right fire burn can heal a sick country.

“The knowledge of plants and medicines is crucial to understanding what country is supposed to look like. Indigenous knowledge knows what country is supposed to provide for people. When we don’t find the plant there, we know that the system is unbalanced, or the country is sick. So, instantly we apply a fire in the right way to heal that landscape, especially if it’s a fire dependent system. We’ll apply fire to bring back those plants and bring back the balance to make sure that there’s food on the landscape.

“And the situation that we’re in now is because the country isn’t managed the way it used to be managed. What we have now is all the systems turning into rubbish. And so, we get different ecosystems that all have the same invasive grasses or leaf litter or just

rubbish over the top of healthy country that you don’t see anymore” he said.

“The next step is to get more people informed and involved in looking after their country” said Mr Steffensen.

“We need people out there looking after the landscape every day because the extent of the problems across our ecosystems is massive. Now all the doors are closed because the country is not healthy, but if we open those doors by making country healthy, we will start to see people out there doing; collecting food, educating our kids, protecting habitats and getting more breakthroughs to improving our environment without waiting for western science to catch up.

“But we need everyone on board, not different mindsets across the country but everyone willing to work together to make things happen” said Mr Steffensen.

## Generation of change

**Since 2014 Reconciliation South Australia and ActNow Theatre have delivered a program called Generation of Change, designed to give school students and teachers the opportunity to explore the impacts of racism as well as how to prevent it.**

The day-long program includes a theatre element where students can express their ideas and feelings through performance. Small discussion groups and teacher learning sessions, facilitated by Reconciliation SA, give students and teachers opportunity to explore individual experiences of racism, ways to respond to racism and what needs to change.

Margaret Lovell, Education Project Officer at Reconciliation SA the program has received positive feedback from students and teachers.

One student said the program gave them a deeper understanding of how your actions can affect others.

“The performances helped me to understand that things you say can be very hurtful to people even if you don’t realise it.”

Teacher feedback included how the experience will impact their future teaching.

“I think it has had a huge impact upon me personally and I hope that this impact will spread as I share the lessons learnt today with our school. It was valuable hearing Nathan (May’s) personal experiences because they are undeniable, can’t be ignored. Communication is the key to changing the mindset of racism.”

Musician and mentor Nathan May plays a big part on the day by sharing his story and playing an original song about his struggles with racism and mental health.

“As part of the Generation of Change, I go into the schools and tell my story. I talk about how I have been affected by racism and had mental health issues and how I have overcome that through music.”

Mr May said the program is important to combat racism in schools and help kids overcome their challenges.

“There are a lot of kids who when they hear my story, they can relate to me, especially the Aboriginal and Torres Strait Islander kids. A lot of them have similar stories and they open up to me and tell me about their schooling and the bullying they experience.”

Mr May said that Generation of Change allows teachers to understand what is happening at their school.

“When I hear some of the kid’s stories, I can then go and talk to their liaison officer or teacher and often they didn’t even know it was happening. I think that programs like these help because it can bring insight to both students and teachers and it’s good to face these problems. It’s pretty amazing really” he said.

Ms Lovell said the program is open to all schools.

“We would love to hear from schools who haven’t yet experienced the Generation of Change program, we are keen to keep

working with teachers and students to identify and discuss racism and make important steps towards reconciliation.”

The success and impact of the Generation of Change program has been recognised on a national scale, receiving two consecutive finalist nominations for the Australian Rights Commission ‘Racism. It Stops With Me’ Award in 2017 and 2018.

The program will be running during term 1 and 2 this year and is currently seeking schools who wish to participate.

For more information contact Margaret Lovell, Education Project Officer, Reconciliation SA on 08 8429 2653 or email [margaret@reconciliationsa.org.au](mailto:margaret@reconciliationsa.org.au)



# Town Hall tribute for Stolen Generations Survivors

**On Friday 6 December 2019, a very special lunch for Stolen Generations Survivors was held at the Adelaide Town Hall.**

'Strength and Survival – a tribute to the Stolen Generations' was organised by Pascoe Braun with support from the Adelaide City Council and the Healing Foundation.

The event included a reading by well-known poet Ali Coby-Eckerman, music by legendary Frank Yamma, country singer/songwriter Troy Rigney, young artist Caitlin Walker, rapper Eskatology featuring Lennon Marron, Pascoe Braun, Chelsea Ford, Eunice Rogers and pianist Jack Spyker.

A beautiful, expressive dance piece was performed by Kaine Sultan Babij.

Along with community members, it was attended by the Lord Mayor Sandy Vershooor, Premier Steven Marshall, and Kaurna Elder Aunty Lynette Crocker.

Event organiser Pascoe Braun said the event was designed to be a celebration of survival and a tribute to all the many stolen generations who were forcibly removed over generations.

"We know it didn't just happen over one generation and we would like people to start acknowledging that it happened over several generations" he told *Aboriginal Way*.

"This was an afternoon honouring the strength and survival of some of the strongest people we've ever known" Mr Braun said.

Mr Braun said that the inaugural event was a success, although several people could not attend.

"Although it was affected by a lot of sorry business in the community in the lead up to the event including right on the eve of the event, It was decided that we go ahead with it, and there was much love in the room for those people who were not able to attend this time" he said.

Mr Braun hopes to be able to continue this tradition of celebrating stolen generations in the future

"We are very hopeful that the tribute to the stolen generations (where we celebrate our survival but also acknowledge all of those that we have lost along the way) will become an annual event and hopefully even one day become a national event" he said.



Above, left to right from top: Pascoe Braun with lord Mayor Sandy Vershooor; Irene Hull Ah Kit, Beverley Baxter, Jeannie Lehotski, Caitlin Walker and Jack Spyker; Poet Ali Coby-Eckerman; Dancer Kaine Sultan Babij; Crowd gathers for event; Lunch for stolen generations survivors at Adelaide Town Hall; Premier Steven Marshall with stolen generations survivors.



Above, left to right from top: Yvonne Clark and Barbara Benbot; Claudette Bates and Irene Hull; Ah Kit, Lynne Hughes and Barbara Raines; Rex Witcher; Janice Rigney, Roger Rigney, Janine Haynes and Joy Haynes; Alex Agius, Uncle Fred Agius, Tanya Hunter and Kane Logan; Chrissie Slater and Eddie Peters; Majo Bogatec, Robyn Sutherland and Chris Hyde; Jeannie Lehotski, Gloria Sumner and The Beatles!

# A new home for Kura Yerlo community hub



**For over three decades Kura Yerlo – meaning ‘by the sea’ in Kurna language – was based at Largs Bay in a big old house with ocean views.**

When the long-term lease was no longer an option, it took a lot of packing and organising to clear out the clutter made from years of activity.

Operations Manager at Kura Yerlo, Tracey Lyon said the move was a challenge but well worth the effort.

“Our new home (at Seaton) is a lot fresher and I think it’s been what we’ve needed. It’s a lot better because the old building was so run down, so some areas weren’t safe. Trying to get rid of 30 years of clutter and moving the things we needed into the new space, it was a lot of work. I’m glad it’s over but it’s been good” she said.

Just before the move, Kura Yerlo appointed a new CEO, Linda Wondunna, who said it was a challenge to find a suitable space.

“When I came on board the organisation was in a situation where we had to vacate where we were at Largs Bay. So, my immediate goal was to find us a new home. There were several options on the table with renting elsewhere. The rent didn’t change while we were at Largs Bay, so we were quite comfortable there for a

very long time. So, it was a bit of a shock to see what the commercial rental prices were like around the Port, especially, when we had to move” she said.

“So we were lucky enough to secure this purpose-built facility at Seaton. It was a previous play café for children, so we’ve got the purpose-built little toilets for the mini ones. And it is big enough for us to house Kurruru as well, which was another key priority of ours. So, the move was enormous, and there’s a lot of sorrow attached to the move, especially with people who had been here for a long time, the staff and families and community. But this new place gives us an opportunity to come together as one with Kurruru, and that was really important to us as well” said Ms Wondunna.

Deb Frank, Community Services Manager, said that since the move there has been extra interest in the performing arts programs hosted by Kurruru youth performing arts.

“I would say they have something going on several times a week and on the weekend here. They have their traditional dance group. They have Nunga Ballet for little’ees, which is awfully cute. We have Uncle Moogy and his dance troupe coming in here as well and using the space” she said.

Ms Wondunna said the new space is a large multi-purpose space set up for community.

“The back of our building is enormous. We’ve got a dance studio set up there and a community area for meetings.”

We also have a women’s group who meet on Wednesdays and the Zebra Finch Men’s group who are setting up their space. It’s not only for elders, it’s for younger men as well who might have a bit of a disability, might be disconnected from community and from culture. The older fellows are fulfilling a sort of cultural obligation in terms of mentoring and supporting these young people” she said.

Other programs include Karrendi; a disability group that has been running for 25 years, a youth program, a community gym, a spiritual and health program called Deadly Moves, Rikki Wilson’s fitness class on Monday nights called Tribes united and the Kura Yerlo childcare centre.

Ms Wondunna said the childcare centre has transitioned well with the use of a free bus service.

“We have vacancies but it’s starting to fill up quickly now. We still have our Kura Yerlo bus, it runs down to Taparoo. We don’t have a bus zone. It can go anywhere. We’ve got more staff being trained and getting their bus license now,

and we’ve just got funding to buy another new bus. So, we can go and pick children up wherever. And that’s a message that we’d like to get out there to community” said Ms Wondunna.

Another message from the CEO was about the use of the space after childcare hours.

“We want Kura Yerlo to be a community occupied space. Our childcare centre is separate but come five o’clock there’s not really anyone in the building apart from Kurruru doing their dance. So community meetings can happen, we can open up on weekends, we just want community to be able to come and feel at home here” she said.

Ms Wondunna is also keen to get community members trained and employed with a new program called Deadly Careers.

“The Deadly Careers program is something I developed when we got here. It’s about growing our own staff. Aboriginal and Torres Strait Islander people of any age who would like to be educated and employed, well we can help them get trained up. We’ve linked with a training organisation and we’re paying the gap fee so it’s at no cost for who joins up. What we’d like to do at Kura Yerlo is to get our own people from community, train them up in the area that they’re interested in, let them do their placements right across our organisation and then hopefully employ them so that we’re growing our own staff. So, anyone interested in that needs to come and have a yarn” said Ms Wondunna.

Ms Lyon said the most exciting change is having a large space that allows the programs to happen under one roof.

“I think having Kurruru with us brings a bit more excitement in here because when they were separate, we didn’t really see them or know what was going on. And now so many more people are coming in visiting, people you haven’t seen in ages as well.

“And just to watch some of the programs that go on, like the Nunga ballet and the Leaping Lizards as well. It’s hilarious how much the kids love it. It’s adorable. I usually just sneak a peek and see what they’re up to, it’s so cute. So yeah, I think it’s a really good change and definitely what we needed” she said.

Photo: Linda Wondunna and the Zebra Finch Men’s Group.



# Kurruru Arts and Culture Hub shacks up with Kura Yerlo at Seaton

**Kurruru Performing Arts Company has moved from Old Port Road to be housed with Kura Yerlo at their new venue at Seaton.**

Acting artistic director for Kurruru, Gina Rings said the move has been positive.

"It's working out really well, we have a lot of youth, a lot of young ones who come, from the age of three years old to six years old, with Nunga ballet. Then we've got youth and older ones coming in and breaking it down in the dance studio. It's a beautiful venue" said Ms Rings.

Kurruru, meaning 'circle' in local Kaurua language, is an Aboriginal and Torres Strait Islander youth performing arts company. The late Aunty Josie Agius was one of the founders of the company in 1984. Since then, it has provided opportunities for youth to learn an array of performing art forms including; dance, song, circus, music and comedy.

Ms Rings said the company is a cultural hub that supports established and aspiring artists.

"Kurruru is an arts and cultural hub for Aboriginal and Torres Strait Islander

people who work in the arts and who want to be artists. We hold workshop programs for youth, and dance classes, cultural dance classes as well, and fitness classes. At the moment we have a really amazing choreographer, Kaine Sultan Babij, who is our choreographer in residence and he's fresh out of Bangarra Dance Theatre" she said.

Kurruru Dance troupe performed at the Dance Rites Festival in Sydney, last November. Ms Rings said there was a lot of preparation for the performance.

"Well, we had to navigate quite a bit because one of the performances was contemporary dance and two traditional dances. So, we had to consult with the elders and consult with the Anangu ladies as well to see what traditional dances we're taking over, make sure that we're representing our mob here in South Australia correctly" said Ms Rings.

Sean Keating, Office Operator at Kurruru said what is offered at Kurruru is vital to keeping culture alive.

"I think it's important to have these programs so that Aboriginal culture is explored more. I believe that we provide

a good space for that to happen... a place for people to be part of it and to witness what we do" he said.

Ms Rings said it is a safe place for people to practise culture.

"There's not many places in the city or urban areas where we get a chance to mingle and practice our culture. So, this is really a safe place for us to all get together" said Ms Rings.

Mr Keating said the new venue is a new beginning for the performing arts company.

"I think everybody's enjoying the new space. I mean, moving from the old building to the new centre has meant that there's been a shift. It's brand new, a new vision, new energy, new outcomes" he said.

Ms Rings said Kurruru is holding onto its history whilst aiming for an action-packed future.

"Even though we're all new, we're holding onto our history. Stemming back over 30 years ago Kurruru was established as an Aboriginal and Torres Strait Islander youth theatre, with a lovely lady

called Ollie Black as the first Director. And because Kurruru's been around for quite a while, many of our mob in the community already know that we're here and that we exist. But it's also about us being able to create space for those new mob to come through and welcoming them into the space. We do a lot of recruiting. We go out and we find our professional artists and go, 'Hey, what are you doing? Come in, do some voiceover for us or can you choreograph this?' We're just kind of always pulling people in as well. And I think with this new vision we're tending to rely a lot on our professional artists here in South Australia, from actors, singers and dancers. So, we really want to lift that bar.

"We have a lot of excellent shows coming up, including connecting with the Fringe and WOMADelaide for workshops, and a show called Corka Bubs which is a show that I choreographed and directed a couple years ago. It's a beautiful show for babies, so we're going to bring that over here to Kurruru and we'll produce further tours. So yeah, a lot to look forward to" said Ms Rings.

# Kura Yerlo Community Gym welcomes members at new location

**After 30 years at Largs Bay The Kura Yerlo Community Gym has moved to West Lakes and set up behind the Bartley Tavern.**

Long-time volunteer, Marilyn Bevan

(pictured below) said the move was difficult, but they have settled at the new location.

"It was hard at first, it was like moving three small cities, we have so much equipment, but we are now finding our

feet and I think we are just about there" she said.

"A lot of the loyal members from Largs Bay have followed us to here. Luckily enough, we're in a location where there's

a lot of foot traffic, so we now have a few more new members but mostly it was our loyal members that kicked us off" said Ms Bevan.

Ms Bevan said the community gym is a place that people can come and feel safe.

"First and foremost, it's the community that we care about. It's a sort of haven for a lot of people. It's a sort of place that when you walk through the door, you immediately feel comfortable. We're all volunteers, and a lot of people come in here, they're not happy or they're having a bad day, sometimes they just sit and talk to us. That's the thing that we value most. We like to think that the community can see us as a place to come and be safe" she said.

Ms Bevan said the gym is working towards being open 24 hours.

"We have to do some more investigating and it's something that would be exciting to offer down the track" she said.

For now the gym is welcoming new members.

"For those wanting to join, they just walk through the door and talk to us. We're the front line here. We're the ones that say to you, "You are very welcome in here", and we like to think of ourselves as being very multi-cultural, and a place that people want to come back to" said Ms Bevan.



# Nuclear waste site decision making

**Community ballots into the building of a Federal Radioactive Waste facility near two South Australian towns have been completed, leaving an area near Kimba looking to be the most likely location for the dump.**

A vote of people around Kimba returned a vote of 62% in support of the facility, while a vote in the Hawker region had a minority of 48% voter support.

Local Councils conducted ballots of residents and freehold land owners in the areas around Kimba and Hawker on behalf of the Federal Government to collect views on the possible location of a radioactive waste site near the towns.

Barnjarla native title holders had argued in the Federal Court and Australian Human Rights Commission that they should be included in the Kimba vote. That request was rejected by the courts. Barnjarla people then conducted their own independent ballot, where 100% of the total 209 native title Title holders who participated voted “no” to the proposed facility near the town of Kimba.

The Barnjarla native title holders said they want the Minister for Resources, Matt Canavan to take the results from the Traditional Owners into consideration when making a decision on the proposed facility.

Native title holders in the Hawker region, the Adnyamathanha Traditional Land Association, welcomed the “no” vote in their region.

Chairperson of ATLA Vince Couthard said “the Adnyamathanha people have stood strongly opposed to the waste dump on our land from the start”.

He called on the Resources Minister Matt Canavan to remove the Wallerberdina site near Hawker from consideration for the waste dump.

Following the Wallerberdina vote, the Minister for Resources Matt Canavan, acknowledged the Hawker result “which

demonstrates there is not enough broad community support for the proposal”.

“While the community ballot was just one of many measures I am considering, I have said that achieving at least a majority level of support was a necessary condition to achieving broad community support” Minister Canavan said.

“This ballot does not demonstrate a sufficient level of support and I will no longer consider this site an option for the facility.”

The Minister said he will make a formal announcement early next year on the site selection process with the decision to be announced early in 2020.

## Barnjarla Speak Out

**The Barnjarla people have expressed their disappointment and anger at the way the Federal Government has consulted about the possible placement of a radioactive waste disposal site on their traditional country.**

In a statement and video released about the ballot process, representatives from the Barnjarla Determination Aboriginal Corporation said that “The Fed Government is treating traditional owners like flora and fauna, sending Australia back 52 years to before the 1967 Referendum”.

Barnjarla spokesperson Linda Dare said in the video that “We actually want to have a voice on our own country”.

Barnjarla elder Harry Dare said that the native title holders stand with farmers who opposed the site in the Kimba area.

“We stand wholeheartedly behind them in their push to say no to nuclear waste on what is their farming country and which



is our traditional lands. So we say no to nuclear waste on Barnjarla country, anybody’s country” he said.

Jeanne Miller said that she has concerns about the safety of any radioactive waste site on Barnjarla country.

“They say that it’s safe, but is it really? And if it spills into the ground, we have waterways under that ground that will be infected by that nuclear waste. That’s wrong in my eyes. That’s wrong in my people’s eyes and I stand with the

farmers 100% in saying that there should be no waste dump in Kimba.”

**You can view the video *Barnjarla Speak Out*, produced by Kim Mavromatis here:**  
<https://vimeo.com/382855709>

## South Australia’s landscape management changing

**In November the *Landscape South Australia Act 2019 (the Act)* was approved to replace the *Natural Resources Management Act 2004*, after a period of consultation with industry, stakeholders and community groups, including South Australian Aboriginal Nations. The new legislation was open to public consultation in 2018 and submissions were invited.**

The state government has said that the NRM reform promises to establish a framework for managing South Australia’s natural resources based on renewed vision for decentralised decision making and a more streamlined and accessible system, that is delivered with a whole-of-landscape approach and managed by community and land owners.

It focuses on having an on-ground approach that encourages local engagement and gives local community a greater voice in decision-making and opportunity for board representation which reflects their community.

Current NRM boards will be replaced by eight new regional landscape boards and a new metropolitan *Green Adelaide* landscape board.

The Act focusses on reallocation of board positions from being ministerially appointed, to introduce some community elected positions.

Keith Thomas, CEO of South Australian Native Title Services said that SANTS advocated strongly for appointed positions on each of the landscape boards.

“We are disappointed that that commitment was not written into the new legislation” he said.

“It is true that the reforms to the NRM Act offers opportunity to improve and strengthen Aboriginal Nation’s engagement, leadership and participation in natural resource management policy, planning and implementation.

“However, not having compulsory representation for traditional owner groups means we need to monitor that

the Landscape Boards implement formal advocacy mechanisms that do so. It is up to individual Aboriginal Nation groups and their supporting organisations to ensure that they have a seat at this decision-making table” Mr Thomas said.

Mr Thomas said that it is a positive move to have regional boards with greater autonomy and at arms-length from the government.

He believes that the on-ground focus and a Grassroots Grants Program offers potential funding for natural and cultural resource management and capacity development projects and initiatives run by Aboriginal Corporations or other Aboriginal Nation’s leadership bodies.

“It’s also a well-placed opportunity for whole of country or country-based planning frameworks to be implemented by the landscape boards with Aboriginal Nations within their respective regions” Mr Thomas said.

The Natural Resources Management Act 2004 delivered an integrated

regionally focussed framework for managing the state’s landscape and its biological assets. However, over time the decentralised approach of the NRM Act was nullified by centralised government oversight.

“The new Act is a positive step, as the model potentially offers opportunity for better representation and leadership opportunity for Aboriginal Nations, and inclusion of their unique understandings of landscape management” Mr Thomas said.

“The way it stops short of requiring compulsory appointment of traditional owner representation means that recognition and promotion of the inherent rights of Aboriginal Nations and their continuing interests and obligations remains uncertain.

“In order to ensure representation of Aboriginal Nations on each of the landscape boards, it is up to the effective advocacy of Aboriginal Nations themselves and supporting organisations to ensure that their rights and interests are represented” Mr Thomas said.

# Ngarrindjeri pipi business underway



**A historic multi-million dollar commercial fishing venture launched recently will create jobs and training opportunities for the Ngarrindjeri people in the south east of the state.**

Kuti Co, which is wholly Ngarrindjeri owned, will establish a commercial enterprise to harvest pipis (small clams known locally as kuti) in the Lakes and Coorong fishery.

Kuti Co CEO and Ngarrindjeri leader, Derek Walker, said kuti have been harvested, traded and consumed by Aboriginal people along the South Australian coast for at least fifteen thousand years.

“Kuti hold significant cultural and economic importance for Ngarrindjeri people” he said.



This page: Kuti Harvest. Photos courtesy Goolwa PipiCo and Kuti Co.

“The dunes of the Coorong are littered with middens and campsites containing millions of kuti shells, which is evidence that they were a staple of the diets of our ancestors.

“It has long been an aspiration of the Ngarrindjeri nation to acquire a commercial fishing licence and participate in the fishing economy of our land and waters.

“We are excited that the funding and support we have received from the ILSC and others has enabled our vision to come to fruition.”

The venture is majority funded by the Indigenous Land and Sea Corporation (ILSC). It is expected to provide employment and training opportunities for more than 30 local Aboriginal people over future years, as the partnership develops and evolves.

The investment has enabled Kuti Co to acquire a fishing licence and a significant quantity of commercial pipi quota.

Kuti Co will also become a major shareholder in Goolwa PipiCo, Australia's largest pipi processing and marketing company, enabling it to increase its market share of the fishery.

Goolwa PipiCo Chairman, Roger Edwards is positive about the new partnership.

“What we're doing with the Ngarrindjeri group is breaking new ground,” he said.

“We hope the success of this venture will translate to other projects of this type in commercial fishing enterprises.”

ILSC Chairperson, Eddie Fry, said the launch of Kuti Co seeks to target significant improvement in long-term economic, social, environmental and cultural benefits for the Ngarrindjeri people.

“This venture is expected to create significant full-time employment positions, and training for others, in the harvesting and processing of the Ngarrindjeri-owned quota” he said.

“In addition, the Ngarrindjeri people will be in a position to revitalise cultural practices and knowledge associated with the harvest, trade and consumption of kuti.

“This is a significant investment by the ILSC, and is the first foray into sea country asset and business opportunity investment following a change to our remit to include water based projects earlier this year.”

Kuti Co is jointly owned by the Ngarrindjeri Aboriginal Corporation, which represents native title holders, and Ngopamuldi Aboriginal Corporation, a small corporation with experience in successfully managing land-based enterprises.

The pipis harvested by Kuti Co are expected to be sold to high-end restaurants, generating a significant annual financial return, which will be reinvested in the Ngarrindjeri community and enterprises.

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 This event will be modified if temperatures reach above 38 degrees



Our column **in review** features reviews and stories on Aboriginal writers, artists and musicians. We welcome your feedback and suggestions. So if you know of a new work about to be published or an artist or musician please contact us on (08) 8110 2800.

# Blood Money on sale and new works on show at Tarnanthi 2019



# IN REVIEW

**In the foyer of the Art Gallery of South Australia recently, you could exchange Australian dollars for bank-note-sized prints of works that celebrate Aboriginal leaders, warriors, advocates and writers.**

Ryan Presley was the artist responsible for this *Blood Money* exchange, and his large scale replicas of Australian bank notes featuring Indigenous leaders were also on show as a part of Tarnanthi, the Festival of Contemporary Aboriginal and Torres Strait Islander Art.

The artist told *Aboriginal Way* that he has been working on the series for the past decade and believes that currency is a potent and effective symbol.

“I think it’s a very recognisable icon, and one we interact with almost constantly, either personally or visually. And I think a lot of issues tend to coalesce within monetary behaviors, and even in the designs as well, so I thought they were an ideal ground to talk about some of the issues that I was looking to explore and to make a point about within our society.”

Mr Presley sees his work as a commentary on the Australian economy and its history.

“When I initially started working on the series, I wanted to call it Blood Money because blood money is a term for a payment used to compensate someone’s death in European history, so I thought that concept was interesting.

“Basically, Australia as a colonial outpost, in a colonial society today, is extracting capital from the countryside through the direct dispossession of Aboriginal people. So it’s money and prosperity based on our Aboriginal laws, and the violence that occurred and has occurred, until very recently even, to dispossess Aboriginal people” he said.

Each large scale image includes a picture of an Indigenous Elder and some design elements to tell their story and culture. Taking pride of place at the AGSA was an work featuring the late Kaurana and Narungga man Uncle Stevie Goldsmith (pictured above).



“This is tribute to Uncle Stephen, and at recognising him as the important cultural leader that he was for Kurna people here in Adelaide and the surrounds.

“There are important elements of his life, like his involvement in media, in using it to vitalise Kurna culture and language, as a dancer. His Kurna shields, as part of the icons of Kurna culture. There’s a phrase that his son Jamie and the Kurna language centre put together that best describes what sort of legacy statement that he’d liked to make. And there’re other things, like his personal coolamon that he used, I’ve incorporated it into a symbol, and native bees. The Gardlabarti bees” Mr Presley explained.

\$32,000 was raised through the Blood Money Exchange with all funds raised being donated to Arts Ceduna and Kurna Warra Pintyanthi.

### Tarnanthi 2019 Opening

Tarnanthi 2019 was launched on 17 October at the the AGSA forecourt on North Terrace. The festival was officially opened by Djambawa Marawili AM, celebrated Yolŋu artist and ceremonial leader of the Maḡarrpa clan. Crowds enjoyed a performance by Yolŋu award-winning hip hop sensation Baker Boy.

Inside the art gallery, visitors had a chance to view the Tarnanthi works for the first time. Tiwi artists demonstrate their rich artistic tradition with an installation of carved Pukamani ceremonial tutini (poles) and painted tunga (bark baskets) (pictured).

### Art Fair

The Tarnanthi Art Fair took place from 18 –20 October 2019.

This popular annual event brings together city-based, regional, emerging and established artists from across the nation, exclusively to Adelaide. It supports the ethical production and purchase of works of art. All proceeds go directly to the artist and art centre.



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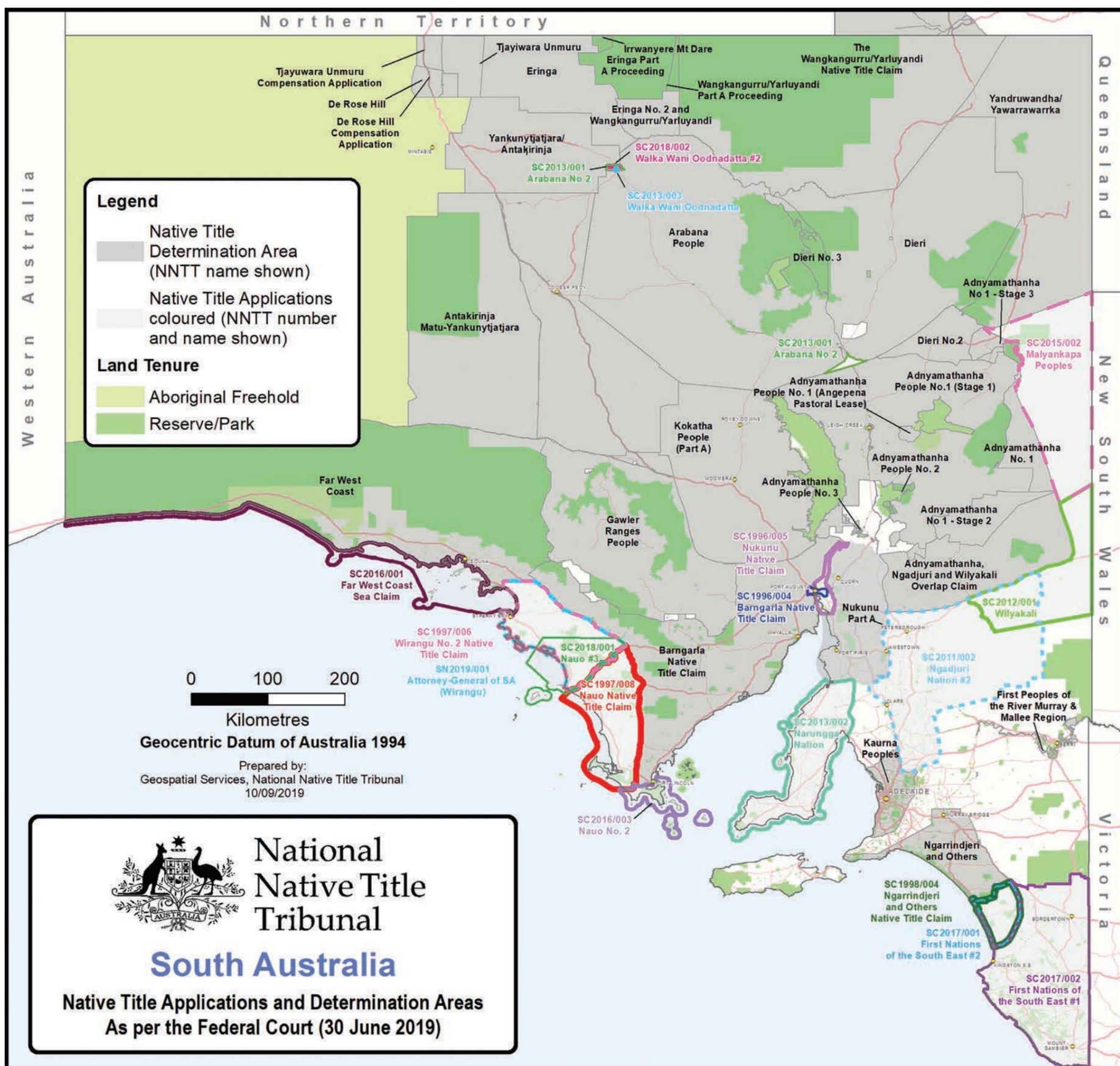
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# Native Title Areas in South Australia



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ISSUE 77

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