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Body-snatcher statue toppled

By JILLIAN MUNDY



IT'S hard to argue that the toppling of the colonial statue of body mutilator William Crowther could have been done in a more befitting manner.

Last week, under the cover of darkness, the bronze statue in Nipaluna/Hobart's central civic park was sawn off at the ankles. Video since posted online shows a rope was attached to the statue and it was pulled to the ground.

While many have taken no notice or knew who the figure was, let alone what he did to First Nations people and others, it symbolised evil, brutality, racism, trauma and genocide – elevated on a two-metre sandstone plinth.

Tasmanian Aboriginal man William Lanne, 34, also known as King Billy, died 105 years ago. At the time he was lauded as the 'last Tasmanian Aboriginal man' and fierce competition erupted over who would obtain his skeleton.

The day after his death, as darkness fell, Crowther, his son and a barber broke into the morgue, removed Lanne's skull from his head and made off with it.

Lanne was buried the next day. That night members of the Royal Society dug him up, carted him back into town and decapitated his body. By the time Hobart's 'gentry' had finished 'sovereigning' everything from Lanne's ears, nose, skin, hands and feet, to his scrotum – which was fashioned into a tobacco pouch – only portions of flesh remained. They were buried at the Campbell Street convict cemetery, these days a primary-school oval.

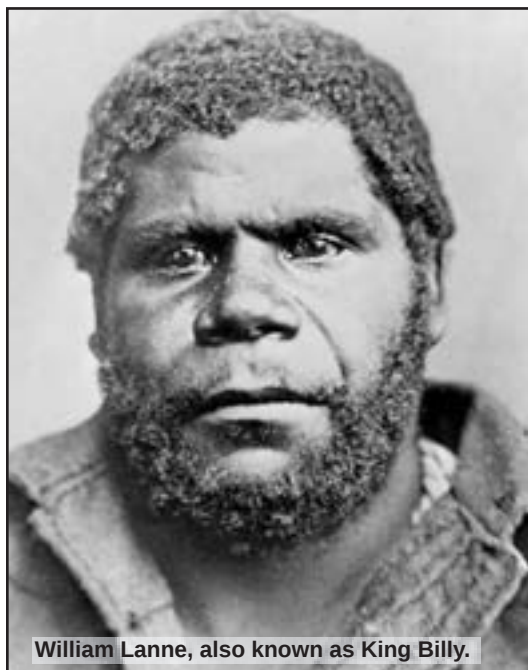
Born in 1835, Lanne and his family were the last to be taken from mainland Tasmania to the Wybalenna Aboriginal settlement on Flinders Island. By the time he was thirteen, both his parents and two of his brothers were dead, he was removed to the Hobart Orphan School where his other two brothers died. A year later he was sent out to work on whaling ships, visiting his people at Putalina (Oyster Cove) when he was in port.

In his short lifetime, Lanne witnessed the full force of colonisation, frontier wars and his people treated as curiosities whose skeletal remains were sought after as trophies of extinction. Crowther was struck off the medical register for his ghastly deeds, nevertheless he later became Tasmanian premier for ten months.

● Continued Page 3



Tactics used to topple the statue of William Crowther were similar to the toppling of a Captain Cook statue in St Kilda's Catalina Park in the lead up to Invasion Day this year.



William Lanne, also known as King Billy.



The colonial clock struck ten as the offending statue, which had been toppled overnight, was carted off down the street past the Colonial Mutual building. For just a few seconds fallen leaves were lifted into a willy willy, and onlookers cheered as the Administrative Appeals Tribunal announced its decision to uphold the City of Hobart's decision to remove the statue. Pictured holding the flag is Palawa woman Emerenna Burgess who said "it's so much better, at first I could not believe my eyes, I can walk through the park with a bit more pride, finally it's been achieved."



AFL/NRL All-Stars double act – back page

INSIDE



TOs strike golden deal

PAGE 9



Mob win over Maori at golf

PAGES 10-11



Jack's take on fashion

PAGE 31



Leila is turning rubbish into art

PAGE 32

MY FAMILY

Marley Clark, Palawa, from Flinders Island (Lutruwita/Tasmania)



Jaka Brown and Marley Clark with baby Maisey.

Jaka and I first met a couple of years ago when he was looking after his nieces and nephews at his brother Brody and his partner Jenna's place. Jaka and I talked with each other for two days. According to everyone around us we were an item straight away. A few months later Jaka moved to Flinders Island. But I reckon we became a family when Maisey was conceived during muttonbird season last year. We were on Big Dog Island, over there with everyone, with family. Lenna, Jenna's mum, kept saying to me 'you're pregnant', I said no way, then I did a pregnancy test and I was. I'd had miscarriages before and Jaka's dad says 'well she's been seeded by a Brown' as if to say we'd be right. Well he was right also! Maisey was born in January this year, in this photo she is just 4 weeks old. Life is good, we've got lots of my family

here to give guidance and lots of community here that love Maisey already. Up until April she was the youngest baby in the (Aboriginal) community on the island. She'll have lots of cousins, I've got three siblings and Jaka has nine. We're hoping to make our family bigger by one or two. Life is all about our new family and at the moment everything revolves around Maisey. In a lot of ways she saved us, we don't drink excessively anymore, Jaka quit smoking, although he's taken up again he doesn't smoke much. Never give up giving up. Jaka is determined our children will always have stability, something he didn't always have. We want them to have a good upbringing, and as they get older support them with whatever path they choose, and no matter what happens they can always come home. As told to Jillian Mundy

SHARE YOUR FAMILY WITH OUR READERS

If you would like to see your family featured in the 'My Family' section of the Koori Mail, email a high-resolution digital photo to editor@koorimail.com along with a full caption (always reading from left to right) and between 350 and 400 words about your family. Tell us who is in your family, what you like to do as a family, your traditions and achievements, and what is important to you.

OUR CHILDREN



Oonoonba in north Queensland has many Aboriginal and Torres Strait islander families living there and many attended a popular family fun day at the local park there. It was held on Saturday May 10 at Noel Wilson Park and participants enjoyed a free barbecue. Youngsters were well catered for with a merry go round, a jumping castle, fairy floss made on request, swings and other activities. It is estimated that 20% of the Oonoonba residents are either Torres Strait Islanders or Aboriginal. Pictured here are, from left at back, Kylarnie Huen, Kyreece Huen, 5, Kyson Huen, 8, William Thaiday, 5, Loriah Alley and Tayarnie Ross. Picture: Alf Wilson

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Crowther statue pulled down the evening before tribunal decision

From Page 1

A decade after Crowther's 1879 death the statue was erected by 'a grateful public and sincere personal friends', as the inscription on the plinth read, 'to perpetuate the memory'.

Rather than the memory of his philanthropic, medical, entrepreneurial or political endeavours perpetuated, it was his gruesome, racist and illegal ones.

He also trapped and hunted hundreds of animals, from birds to whales, to send as specimens to Britain to win favour amongst peers, and exploited Palawa Country to build wealth.

In the Aboriginal community in Tasmania, the name Crowther is synonymous with body snatching and grave robbery. In the early 1900s Crowther's grandson raided dozens of Aboriginal graves.

More than a century after Lanne's death his hands and feet were found in Hobart's Royal Society, his head at the University of Edinburgh in Scotland.

Palawa have campaigned to get rid of the statue for decades.

In 2020 the City of Hobart, under the leadership of Lord Mayor Anna Reynolds, whose father is renowned historian Henry Reynolds, began a project 'responding to continued requests for action'.

They began the long bureaucratic process – community engagement and consultation, followed by the majority of elected council members voting to remove



Seems it was a cheeky and squeaky-clean scene – this box of 'Clean Fresh Getaway' left sitting near the toppled monument.

it, planning and historic-heritage approval. Last year the decision was appealed to the Tasmanian Civil and Administrative Tribunal by a former council member.

In 2022 there were four \$5,000 temporary public art works, but council would never have approved an artwork as powerful as what Hobartians were greeted with last Wednesday morning.

As bells in a nearby colonial clock tower struck 10am the statue, minus the feet, was hauled off down Macquarie St (yes, named after THAT Macquarie), at the exact same time the tribunal announced

the council's decision was upheld.

Five minutes later, to the disappointment of many onlookers, the council had wrapped the plinth – with its refashioned lettering, 'WHAT COMES AROUND' and 'DECOLONISE' sprayed in red – with oodles of shade cloth. Later in the day they fortified it with a wooden box and two-metre high fencing.

There is a 30-day period to appeal the tribunal's decision.

Lord Mayor Anna Reynolds said the council was disappointed the statue had been removed before the tribunal decision

announcement.

"Vandalism doesn't build bridges, it doesn't build good will, it is unlawful," Cr Reynolds said.

"The statue is being held in a safe place and we will continue to care for it, our goal will be to reunite the feet with the rest of the statue."

She said the City of Hobart has plans for temporary signage to be installed before commissioning new work to tell a more truthful version of history.

"A bigger story about this colonial period, that isn't just restricted to one person but really tells the story of what was happening in Hobart at the time and how the gentlemen of Hobart thought it was appropriate to take Aboriginal people's bones and send them overseas," she said.

Daylight removal of the statue by professional conservators would have cost the City of Hobart anywhere from around \$8,000 to upward of \$20,000.

On Thursday evening Civil Resistance Youth Movement (CRYM.earth) posted an anonymous video to Instagram of two masked men swiftly removing the statue with a battery-powered angle grinder and rope – while some label them criminals and vandals, others call them heroes and legends.

Tactics used were are similar to the toppling of a Captain Cook statue in St Kilda's Catalina Park in Victoria in the lead up to Invasion Day this year.

Tasmania Police are investigating.



"I hope Crowther's spirit has gone from the park and it's now culturally safe for my people to walk around here and not have that person standing there looking down on us all, I'd love it to left like that, I love the new words," said Palawa woman Brownyn Dillon, who drove an hour into town to see the toppled statue for herself. On her right was Palawa/Bunjalung woman Tyenna Hogan, who came for the same reason – "I just don't think we need no white man's paperwork."



An excited, relieved and empowered Tasmanian Aboriginal Centre campaign manager Nala Mansell addressed the media saying "there's a lot of talk about truth telling in the state and around the country, it's a great opportunity for all councils to look at their monuments and statues and rethink whether they deserve to be here."

Remains returned in paper bags

By JILLIAN MUNDY



THE Tasmanian Aboriginal Centre (TAC) is outraged ancestral remains have been dropped off, unannounced, in brown paper bags.

The state government has since apologised but only after a protest.

TAC project worker, Palawa woman Emerenna Burgess, said a plain-clothed police officer walked in and said 'here's some bones'.

"I seen the word femur on it, and went well that's human remains," she said.

He asked her name, wrote it in his notebook, said goodbye and left.

"I was just left standing there, completely dumbfounded, I felt a bit sickened by it.

"It was heartbreaking to be walking upstairs with your ancestor's remains in paper bags, that's what they were reduced to, brown paper bags. They were humans and they had a life, they lived a full life – we hope."

With relentless historic thieving and international trading of Tasmanian Aboriginal human remains, plus burials accidentally unearthed, it is common for remains to be returned, but these days process, dignity and ceremony are the norm.

There is not a year passes that Palawa do not lay ancestors to rest.



TAC project worker, Palawa woman Emerenna Burgess.

The Coroner's office, which have remained tight-lipped, did not follow the law – they organised carbon dating and DNA analysis without the knowledge of the Aboriginal community.

They are meant to 'refer human remains suspected of being Aboriginal to an Aboriginal organisation approved by the Attorney-General', and 'not carry out investigations'. TAC is the organisation.

Aboriginal Heritage Officer and Aboriginal Land Council of Tasmania chairperson Colin Hughes, who has completed studies to identify differences between Aboriginal and European bones and worked on cases over three decades, said given the locations found they should have suspected they were Aboriginal.

TAC campaign co-ordinator Nala Mansell, who led last week's protest, labelled the handling of the remains as racial discrimination.

"This is our family members, it's just so disrespectful, we understand it would not be OK if it was a non-Aboriginal person," she said.

On the first sitting day of the new parliament last week, Attorney General Guy Barnett apologised for the trauma caused and acknowledging processes were inappropriate.

His department will be looking at improving them.

Mansell, Burgess and other Aboriginal people are set to meet with Barnett this week.

The remains, unearthed by natural elements in coastal areas on opposites sides of Lutruwita/Tasmania, will be laid to rest again soon.

Kyralee shares culture with Kmart contract



Dharug and Darkinjung artist Kyralee Shields has made her family proud. Kyralee's art designs are now featured on a new range of homeware products available in all Kmart stores. Called Mudyin Ngurrawa (or Family on Country, in Dharug language), the new range tells stories of her family and cultural connection to Country. Kyralee tells the *Koori Mail* about how her collaboration with a national chain store is a part of healing the wounds created when her mother was taken from her family as a child. Read more on page 27.

Koori Mail

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Being safe online

Research indicates that Aboriginal and Torres Strait Islander adults are at increased risk of online hate and severe online abuse after the referendum. One would be safe to say there has been an increase. So, I want you to know your rights and how to keep yourself and others safe online.

For years the battle against online racism was met with no consequences and no real support, the noise for this to change was gaining momentum and we started to see real change, with Australia leading the way.

We saw in 2015 eSafety, which was first established as the Children's eSafety Commissioner, was the world's first dedicated government agency established to keep people safe online.

In 2017 the Australian Government expanded eSafety's remit, to work to ensure online safety for all people in Australia.

In 2020 I'd had more than enough of online racism and knew more needed to be done, I wrote an open letter to the Attorney General with friend and lawyer Dr Kate Seear. We had 100 friends both influential and every day humans that signed it to say they too agreed.

We asked for the consequences of racism online to match that of the Anti-discrimination Act and support to enforce them. The Attorney General at the time was supportive when responding to the media about the open letter and promised us that this would indeed happen.

In June 2021, Parliament passed the Online Safety Act



Shelley Ware

2021, which established updated schemes to keep Australians safe online. The Act commenced on 23 January 2022.

The laws cover serious abuse and harm – online safety laws are there to protect you from severe online abuse that can harm you physically or mentally. They protect you from others sharing explicit images or videos without consent. Also protecting you from severely abusive content that is menacing, harassing or offensive and intended to cause serious mental or physical harm to someone who is 18 or older.

Online safety laws also protect you from illegal and violent content including the sexual abuse of children or encouraging terrorism. Also seriously threatening, harassing, intimidating or humiliating content that targets a child.

The eSafety's role is to help in regulating and supporting people to make a report, and

then to work with online platforms to remove the harmful content. This can include social media companies, websites, messaging services, chatrooms and gaming platforms.

The harmful content can include posts, comments, emails, messages, memes, images and videos. The eSafety Investigation team will determine the best course of action available. They might ask for more information to help them investigate.

If the content is not removed, eSafety can have the online service provider fined. eSafety can also have a fine issued to the person responsible for who posted or shared the severe online abuse of adults, or intimate images without consent.

If you are experiencing adult cyber abuse (or helping a child who is being cyberbullied), the first step is to contact the online platform or service directly and request the content is taken down. If the service provider doesn't take action or respond to your request, you can make a report to eSafety.

If you have explicit/intimate images shared without your consent, or find illegal and violent content online, you can make a report directly to eSafety.gov.au.

Please call these numbers and seek help if you need additional support 13YARN: Confidential, culturally safe crisis support line for Aboriginal and Torres Strait Islander peoples. Available all day, every day. 13 92 76.

Shelley Ware is a proud Yunkunytjatjara and Wirangu woman from South Australia.

Doody does it again

By MARION WILLIAMS



GERARD 'Doody' Dennis is once again Australia's Oyster Shucking Champion. The Gamilaraay man blitzed his competitors at Narooma Oyster Festival on May 4, shucking 30 oysters in 2 minutes, 49 seconds.

Doody went into his heat positive. "The ancestors are watching, brother. Of course, I am confident about defending my title."

The championship is not just about speed. Penalties apply if the shucked oysters have bits of shell grit, blood, cuts or are not neatly presented. Narooma Rocks chair Cath Peachey said Doody is so fast and so clean. "He didn't make one mistake."

Doody felt "really good" back in the home crowd with everyone cheering on their favourites. "To hear Doody being called out in the final was pretty cool," he said.

One of his uncles cried when he rang Doody to congratulate him. "I made him proud."

He returns to Galway, Ireland, for the World's Oyster Opening Championship in September. "I will be purchasing a new knife and shaping it to fit the Irish oysters," Doody said. Doody thanked the festival organisers, its sponsors and his wife Sammy "for always being there".

First-time entrant Lachlan Bollard was in Doody's heat. He had previously worked in the industry but had not touched an oyster in two years. His former boss and one of Doody's mentors, John Yiannaros, asked him if he wanted to enter. "I said why not." Mr Bollard's six-week-old daughter watched on.

Would he do it again? "Of course. I love having a crack at anything," the Walbunja man said.

Showcasing culture

The Yuin Cultural Markets tent had prime position near the festival's main entrance.

Aunty Loretta Parsley and Patricia Ellis OAM invited artisans to showcase their craft. Artists included Wallaga Lake's Alison Walker, Yuin and Yorta Yorta traditional owner Don Atkinson and his partner, fellow painter Jidi Cooper, and Lilaea van der See. She upcycles clothes and textiles using botanical dyes.

Aunty Loretta displayed one of her trademark possum-skin cloaks. She learnt her craft from Dr Vicki Couzens in Victoria. "She wanted to revive possum skin cloaks so the community could have greater understanding of their culture. It is part of renewing our culture," Aunty Loretta said.

A cloak she made with ten other Aboriginal women in 2022 while she was artist in residence at Bundanon Arthur Boyd Centre is on display at the centre. Another cloak she made in 2016 with Walbunja people young and old resides at University of Wollongong's Batemans Bay campus.

Aunty Loretta appreciated Mystery Bay Cottages sponsoring the tent so that the festival was inclusive of Aboriginal people. "We want to be known and our voices to be heard and our craft to be recognised highly because it is a skill," she said.

"We have had so much taken away from us and we want to renew our cultural practices and heritage in a contemporary sense."

Kerry Boyenga has been a teacher for 35 years. With her siblings Patricia Ellis and Waine Donovan, she helped lead the revival of the Dhurga language.

In Year 4 she was told that real Aboriginal people lived in the Northern Territory. "I questioned it with my mum and she was up at the school the next day. She told me to never question who I am or what I am and to be proud," Ms Boyenga said.

Her students at Mogo, Moruya and Bodalla schools are appalled by the story. "I think if we hold the referendum on the Voice in five to ten years, we will get a different result. Children are appalled and things will change one day."



Gerard 'Doody' Dennis raises his arms in triumph after once again being named Australia's Oyster Shucking Champion.



Kerry Boyenga, with her siblings Patricia Ellis OAM and Waine Donovan has helped lead the revival of Dhurga language.



Walbunja traditional owner Wally Stewart giving the Welcome to Country at Narooma Oyster Festival on May 4.



Yuin and Yorta Yorta traditional owner and artist Don Atkinson wearing one of Aunty Loretta Parsley's possum skin cloaks. Pictures: Marion Williams



Lachlan Bollard, Emma Sproates (back to camera) and Zak Visser of the Muladha Gamara Dancers at the Narooma Oyster Festival.



Artist Alison Walker spent her entire life on Wallaga Lake learning her culture.

Mind the gap: Indigenous funding in focus after Voice



TACKLING entrenched inequality experienced by First Nations Australians has become a priority after the Albanese government lost its bid for an Indigenous voice. In the Federal Budget, \$151.4 million will be committed to closing the gap between Indigenous and non-Indigenous Australians, \$20 million of which will be redirected from funds relating to the unsuccessful 2023 referendum.

The October vote to recognise Indigenous people in the constitution and enshrine an advisory body called the Voice – as outlined by the *Uluru Statement of the Heart* – was met with a resounding 'no' vote.

In its previous Budget, the government committed \$364.6 million to the effort.

But its third Budget signals a recognition of the vote result, with a focus on First Nations outcomes rather than a further pursuit of the statement's recommendations.

It will provide \$110 million over

four years to address the education divide between Indigenous and non-Indigenous Australians.

This includes funding to extend existing programs, develop specific policies, attract and retain First Nations teachers and support Indigenous organisations.

A further \$76.2 million will be earmarked for a voluntary prison-to-employment transition program for First Nations prisoners, to help them find jobs after release and curb reoffending rates.

Youth wellbeing has also been

a focus for the government with \$12.8 million over four years earmarked for a First Nations youth program aimed at reducing suicide rates.

A further \$94.8 million has been allocated for treating, preventing and testing for diseases within First Nations communities.

The Labor government committed to implementing the *Uluru Statement of the Heart* in full upon winning the 2022 election.

However, the Budget papers

do not mention the establishment of a Makarrata Commission, which would undertake a process of truth-telling, or funding for a treaty, two other pillars of the *Uluru Statement*.

Instead, Indigenous Australians Minister Linda Burney and Senator Malarndirri McCarthy have insisted in a joint statement the government is focused on working with First Nations communities to deliver better outcomes for Aboriginal and Torres Strait Islander people.

– AAP

Mixed reactions to the 2024 Federal Budget

THE Aboriginal Medical Services Alliance Northern Territory (AMSANT) expressed cautious support for the recent Federal Government Budget 2024-25,



AMSANT CEO John Paterson.

but said more needs to be done.

AMSANT CEO John Paterson said: "There are a number of positives in last night's Federal Budget. However, it failed to deliver a comprehensive commitment to Closing the Gap. It was a missed opportunity to put in place the fundamental reforms recommended by the Productivity Commission in their recent Review of the National Agreement on Closing the Gap."

However, Mr Paterson welcomed a number of the Budget's health measures, particularly: \$24.6 million to establish a medical school at Charles Darwin University, a measure that AMSANT has been advocating for some time in recognition that medical graduates who train in the Northern Territory are much more likely to stay and practise there; \$95 million to support communicable disease control in First Nations communities; \$22 million for suicide prevention and mental health; \$11 million to expand coverage of the Closing the Gap PBS Co-payment Program to all PBS medicines; and \$90 million to implement the recommendations of the Kruk review of the regulation of overseas health practitioners, given the reliance of Aboriginal community controlled health services on these staff.

THE nation's peak Aboriginal and Torres Strait Islander body says the Federal Budget contained some positive steps, but more will be needed to close the gap between Indigenous and non-Indigenous life outcomes.

Coalition of Peaks Acting Lead Convenor, Catherine Liddle, said the measures contained in the Budget were important, but would not solve everything.

"Funding for housing, education and health will be good for our people, but a holistic approach is needed to close the gap," Ms Liddle said.

"The challenges our communities face are not isolated, they are deeply interconnected. Economic insecurity fuels domestic violence, a lack of investment in education fuels young people ending up in the justice system – nothing happens in isolation.

"A big bag of money for some sectors is not being wisely invested if other sectors are underfunded, because they are all pieces of the same puzzle and we need to figure out how they all work together."

In February, a major Productivity Commission review found Federal, State and Territory governments were failing in their



Catherine Liddle.

commitments under the National Agreement on Closing the Gap.

The review warned governments urgently needed to "close the gap between words and action" and end "government knows best" thinking when designing and implementing services for Aboriginal and Torres Strait Islander people.

Ms Liddle said it was not just about what government funds, but how they implement it.

"We cannot close the gap unless governments change the way they work with Aboriginal and Torres Strait Islander people. We need genuine partnerships, not tick-a-box consultation," she said

THE National Aboriginal and Torres Strait Islander Housing Association (NATSIHA) acknowledges the housing investments made in the 2024 Federal Budget. However, we express profound disappointment at the government's failure to uphold commitments crucial to strengthening the housing sector.

The Joint Council agreed upon a housing sector strengthening plan in 2022. Subsequently, the Albanese Government reaffirmed this commitment when the Prime Minister handed down the 2024 Closing the Gap Implementation Plans earlier this year. NATSIHA, entrusted with delivering on this pivotal plan, has yet to receive the necessary funding to deliver it.

The commitments outlined in the Housing Sector Strengthening Plan remain unfulfilled.

The recent Productivity Commission review clearly articulates the drastic changes required by the government to fulfil its commitments to closing the gap. Specifically, for sector strengthening plans to be effective, governments need to be held accountable for progressing the actions that they have agreed on.

The Housing Sector Strengthening Plan is about empowering the First Nations housing sector to build capacity nationally and deliver housing through the models that we know work for our communities. Implementing this plan is a critical first step in ensuring that the housing investments made by the government are delivered successfully.



Zachariah Matysek, Acting CEO of NATSIHA.

No legal funding relief



ABORIGINAL and Torres Strait Islander Legal Services across the country will have to continue getting by on a shoestring after the Federal Budget failed to provide meaningful relief.

Together, the Aboriginal and Torres Strait Islander Legal Services (ATSILS) in each state and territory called for a \$229 million injection in the Budget to ensure they can continue to deliver their critical services.

Far from delivering what is needed to ensure First Nations people have access to justice, the Budget allocated only around \$15 million for ATSILS.

"We are angry and distressed that our funding



Nerita Waight.

crisis will continue for another year," said Nerita Waight, Deputy Chair of National Aboriginal and Torres Strait Islander Legal Services (NATSILS), the peak body representing ATSILS, which provide essential legal and community services in criminal, family, child protection, and

civil law.

"This crisis is caused by decades of underfunding by successive parliaments, coupled with skyrocketing demand for our services.

"Some ATSILS have had to reduce or freeze services already. After this disappointing Budget they are at the precipice of being forced take further action. Further service freezes would have dire consequences for Aboriginal and Torres Strait Islander people.

"When culturally safe, accessible legal help isn't available, the result is more children taken from their families, more family violence, more unjust imprisonment, and the very real possibility of more deaths in custody," Ms Waight said.



First Peoples-
State Relations



Victorian Aboriginal Remembrance Service

31 May 2024, 11:00am

Second World War
Forecourt, Shrine
of Remembrance,
Birdwood Avenue,
Melbourne,
VIC 3001

Sharing the songs of the vast Pilbara landscape

By NICK PATON



AFTER more than 10 years in the making, *Tjaabi-Flood Country* is touring parts of Australia, bringing music and culture from the west coast to the east coast in the form of a contemporary intercultural music and theatre performance.

A profound portrayal of the cultural and environmental pressures faced by Aboriginal communities in the Pilbara, *Tjaabi* tells the story of resilience and the endurance of Indigenous communities in the face of ongoing challenges and change through music, spoken words and animation of the unique Pilbara landscape.

As part of the show, Ngarluma Songman Patrick Churnside shares his experience growing up in the Pilbara, portraying a vast landscape – from the Great Sandy Desert to the grassy tablelands.

Tjaabi song form

The performance features 'Tjaabi' song form, which is unique to Aboriginal people of the Pilbara region.

"Tjaabi is a unique song form made up of short conversations using poetic language and melodies," Mr Churnside told the *Koori Mail*.

"What's interestingly unique about these melodies is that the song makers, or how we refer to them, songmen, or song people, create these melodies over time," he said.

"Traditionally, it's a spiritual practice that was carried or brought upon if you like, by our senior knowledge holders, and song makers of the time.

"So I guess today it's part of the song-making form, and the



Ngarluma Songman Patrick Churnside is performing in *Tjaabi-Flood Country* at various shows on both the east and west coasts of Australia.

Tjaabi form, which involves spoken language and speaking in language."

"But more importantly, Tjaabi is a form of our songlines that is written in song-language."

Presented by Big hART, *Tjaabi-Flood Country* is a mixture between theatre and performance and a co-creation between Churnside and Scott Franklin. Featuring musical direction by Aaron Hopper playing crisp, poetic, songline music and language with boomerangs, the show is entwined with a contemporary music feel of story and animation captured through movement and digital projection by Benjamin Ducroz and Jordan East.

"To put a perspective on things, *Tjaabi* covers themes of water usage and how critical this is on some parts of Country – especially in the Pilbara," Mr Churnside said.

"And in other parts of the region where they have names for places on Country like The Resource Centre, or where they name places like the Tier 1 Mining Jurisdiction, which sticks out in my mind to say that deep beneath all of this language of infrastructure and resources and industry that is abundant in our lands – well we have songs, stories and Dreamings that actually connect to those specific resource areas," he said.

"But Tjaabi can also be seen

as a personal life story, of researching, and learning and creating – and maintaining that – and taking it back to our communities and teaching the younger generations about all the song and dance forms, but also our corroborees and ceremonial practices.

Passion

"Tjaabi has become one of my passions and my life's work," Mr Churnside said.

"I pour my heart into it, researching, learning and performing," he said.

"Through my commitment to awakening and sharing Tjaabi in this innovative intercultural project, I hope understanding

and reconciliation will grow, greater awareness of Country and stronger song, story and culture."

Tjaabi-Flood Country has upcoming performances at The Vault in Canberra at 7pm on Friday, May 24; Jervis Bay Maritime Museum in Nowra at 5.30pm on Friday May 31; The Keeping Place in Eden, NSW, at 5.30pm on Wednesday June 5; the Umbarra Cultural Centre, NSW, at 5.30pm on Saturday June; finishing up at the City of Melville, WA, from June 19-21.

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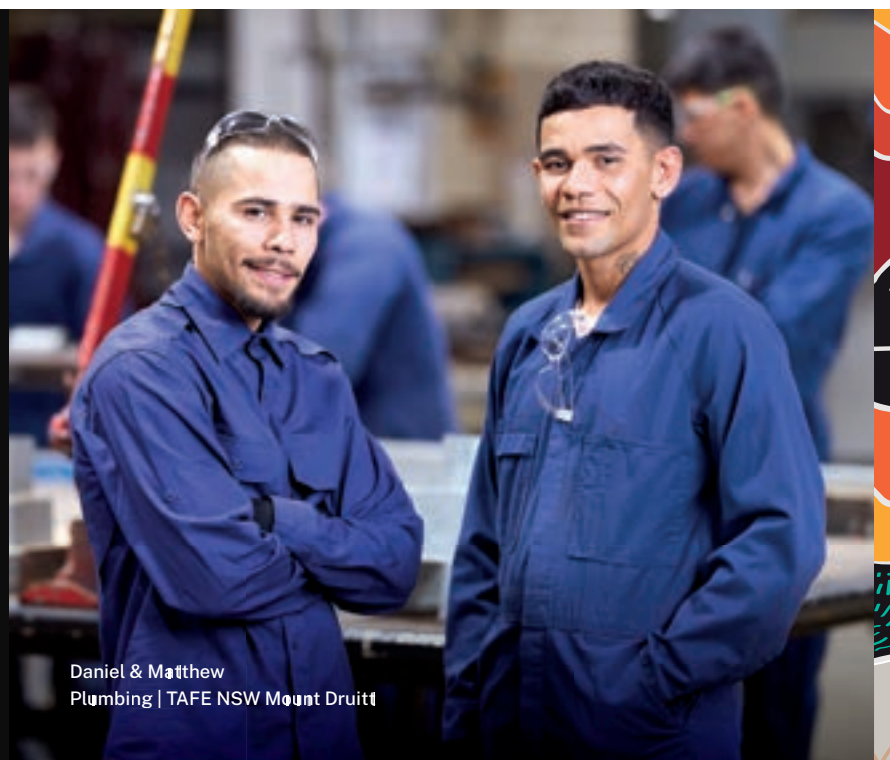
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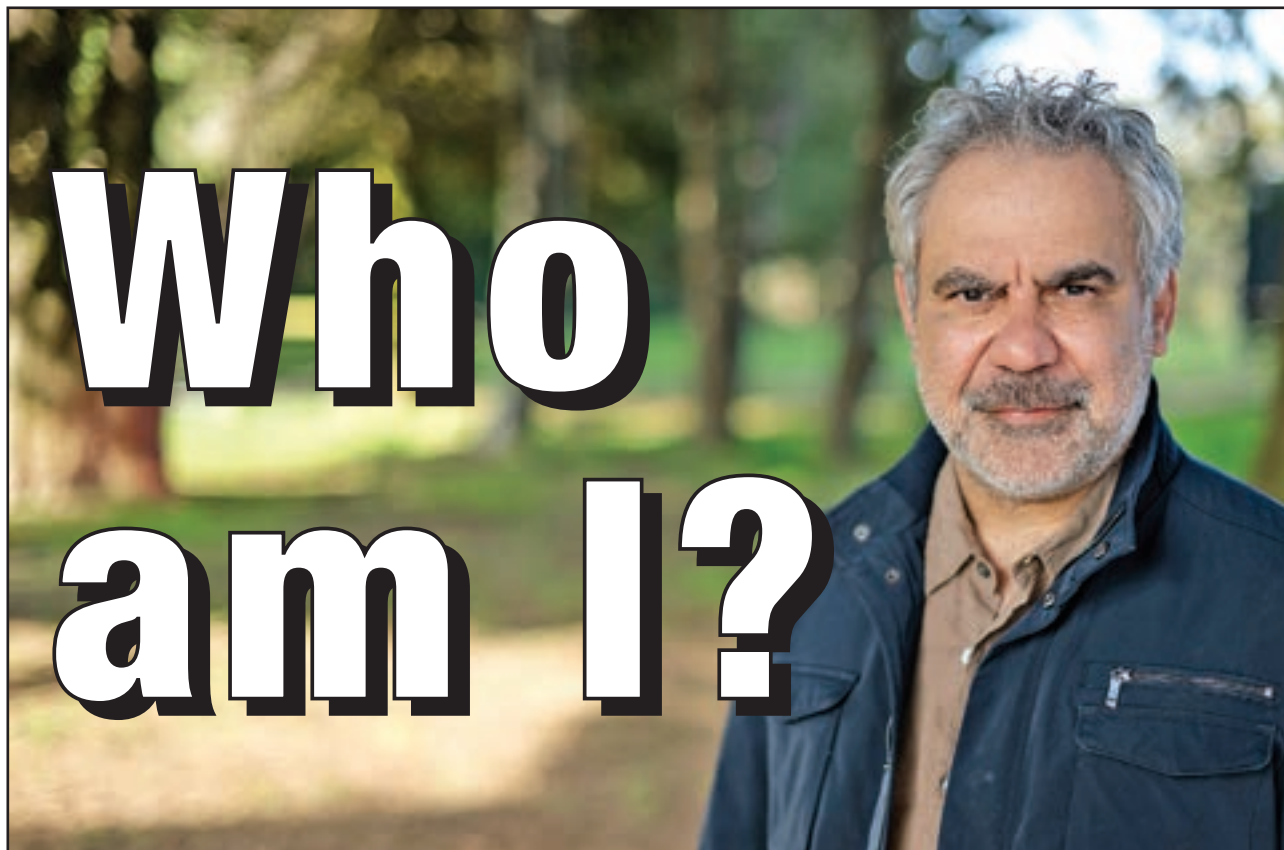
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Who am I?

Television personality and film director Wayne Blair has gone on a journey to discover his identity.

By LIINA FLYNN



WHEN you see actor and director Wayne Blair's very recognisable face, you'll know him from TV shows like *Redfern Now* and *Total Control*, where he played Australia's first Aboriginal Prime Minister.

Wayne's also the director of the successful feature film *The Sapphires*. But just who is Wayne Blair?

That big question has been explored by Wayne himself on the new series of TV show *Who Do You Think You Are?*

Wayne talks to the *Koori Mail* about his journey of uncovering the story of his Woppaburra ancestors from Queensland's Keppel Islands and an extraordinary twist while searching for his paternal great-grandfather.

"When I was growing up, I was in an army family," he said. "We had a middle-class income, but because my dad was in the army, we moved around a lot and were stationed in different towns.

"When we finally stopped in Rockhampton, it got easier and I made friends.

"At the time, I had no idea that there, I was as close to my

Woppaburra ancestors."

At the age of 51, Wayne has become a father for the first time and is now keen to learn more about his ancestry.

"Some of your history gets lost in not asking questions about connections," Wayne said.

"So it's special having the opportunity to walk on Woppaburra Country, ask questions and meet key people from your life that you don't know yet.

"You never know who you might meet and talk to, to uncover truths and reinforce what you do know about who you are."

Investigating

Over a two-week period, Wayne and the SBS film crew travelled to key places in Wayne's family history. He traveled to Queensland to investigate his maternal great grandfather Fred Ross, a much-loved family figure whose early life and lineage is shrouded in mystery.

Wayne learned Fred was from Gunumi Bara, aka the Keppel Islands, off the coast of Yeppoon, and was born around 1892.

Digging deeper, Wayne learns Fred's mum was Fanny Singh, a Woppaburra woman born on the Keppel Islands, which was visited in 1865 by a party of European men headed by Scottish-born

pastoralist Robert Ross. A massacre reportedly ensued.

Mystery

Without giving away the whole story that unfolds on the episode of *Who Do You Think You Are?*, Wayne uncovers answers to a mystery about the identity of his paternal great grandfather.

"When I found out my ancestor was a white pastoralist, I didn't want it to sway me for the rest of my life, so I didn't place too much emphasis on it," he said.

"Just knowing is good – the truth sets you free and gives you a sense of who you are.

"It's a part of who I am and that's a positive thing. It means something and is a catalyst to finding out more truth and connecting with Country and community.

Wayne also travelled to Woppa, where he sat down with family members and learned about the harsh treatment of the Woppaburra people at the turn of the 20th century.

Then, in Warra, birthplace of his great grandmother Mary, he learns she was taken from her family by authorities in 1913 while her mum was at work.

It was Wayne's first visit to the lands of his paternal family clan, the Cobble Cobble people, and they welcomed him home with

song and dance.

Connections

"Finding your ancestry is about finding community and making connections with your Mob," he said.

"This journey for me is just the tip of the iceberg," he said.

"My advice to others searching for their history is to do your own work and ask questions.

"There are lots of the records at your fingertips and you can find out more about who you are."

Family

As a father with a baby aged 17 months, Wayne said his life now is about looking after his health and his son.

"I'm over 50 now it's a new world having a son, so I try to stretch and maintain my nimbleness," he said.

Wayne said he was pretty nimble as a young performer – in fact he used to do the splits.

"When I was growing up in Rockhampton, my cousin and I had an act called Didjeri Don't," he said.

"We were like the Umbilical Brothers and performed at east coast tourism shows.

"That's where I learned my craft and at the end of our last act, we did the splits – that's why I need to keep limber."



Wayne and cousin, Butchulla leader Jade Gould, at the site of the old settlement "Central Station", on K'gari (formerly Fraser Island), Queensland.



Wayne and his mother Julie Blair in Rockhampton, Queensland.



Wayne Blair and his cousin, historian and Woppaburra Elder, Dr Sonny Van Issum – on Woppa, also known as the Great Keppel Island, Queensland.

Career

Since the 1990s, when Wayne studied for an acting degree, he's been involved in theatre as well acting and directing movies and TV shows.

He said his career in directing began when he made a 10 minute film in 2001, while he was acting in theatre.

"I was in the original stage version at Belvoir of *The Sapphires*," he said.

"Then Tony Briggs had producers asking him to write the film script and he said to me 'I want you to direct it'. I said yes and a few years later, we began shooting it."

From acting in *Offspring* to directing episodes of *Redfern Now*, Wayne said he likes to put his hand up to try new things

"I like telling new stories," he said.

"Coming up next, I have a new TV show I've co-directed about a rugby league player who gets early onset dementia and we follow his journey.

"It's fun as well as full on and it's about rugby league, with lots of twists."

Wayne's episode of *Who Do You Think You Are* will air on ABC TV on Tuesday, May 28 during reconciliation week.



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TOs strike a deal with gold mining company



A FIRST NATIONS group in Victoria has inked a deal with the state's largest gold mine that will result in Traditional Owners receiving a portion of annual profits. Canadian company Agnico

Eagle operates the Fosterville Gold Mine in central Victoria and signed the agreement with the Dja Dja Wurrung people last week.

Dja Dja Wurrung Clans Aboriginal Corporation chief executive Rodney Carter said the deal was made after realising stopping mining on their lands was not an option.

"We had to grapple with this idea that minerals exploration mining can be a bit of a blight – a scar that can create all sort of problems," he said.

"As a people we had to move very quickly to a degree of resolve. Not as an incentive but a resolve that people are generating wealth, taking wealth from Country.

"We all know where our displacement, disadvantage has gotten us, we can no longer afford not to be a beneficiary in these forms of activity."

The agreement – Bakaru Wayaparrangu – means "in the middle, we



Agnico Eagle Mines Limited president and CEO Ammar Al-Joundi, Dja Dja Wurrung Clans Aboriginal Corporation chair Rebecca Phillips, DDW Group CEO Rodney Carter, Agnico Eagle Australia vice president Ion Hann and Agnico Eagle Australia vice president corporate affairs John Landmark during a document signing ceremony at the Fosterville Gold Mine, 25km east of Bendigo, Victoria, on Monday, May 13. Photo: AAP

all meet" in Dja Dja Wurrung language.

It follows seven years of negotiations and represents the first agreement in Victoria between Traditional Owners and an active mining operation.

Dja Dja Wurrung people will be able to

have some influence on the environmental impact of the mine and remediation works after the mine closes, as part of the deal.

Employment, training and business opportunities for Traditional Owners will

be provided and new jobs will be created to implement the agreement.

President and chief executive of Agnico Eagle, Ammar Al-Joundi, said the move is part of its wider reconciliation plan with Indigenous peoples both in Australia and overseas.

"This agreement allows us to strengthen our ties with the local community through respectful and meaningful engagement, ensuring that we honour our privilege with responsible stewardship," Mr Al-Joundi said.

"We are determined to leave a lasting positive legacy in the region, creating enduring benefits that outlive our operational presence."

It comes weeks after Victorian Environment Minister Lily D'Ambrosio told the Yoorrook Justice Commission that active efforts were being made to steer mining revenue streams to Aboriginal groups.

The total value of gold extracted since colonisation in Victoria in today's terms is \$287.4 billion.

Between 2010 and 2023, Victoria's royalties totalled \$149.4 million for gold, \$885.6 million for coal and \$79.5 million for sandstone and gravel but that has not flowed to Aboriginal people.

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Aboriginal golfers chip

By MARION WILLIAMS



THE inaugural Aboriginal versus Maori golf tournament was a hole-in-one. It exceeded even the high expectations of organiser Jimmy Bell from Dharawal Country and team captain Wiradjuri man Malcolm

Towney.

They say people are already asking to compete in next year's event.

Early on Friday, May 3, 48 players teed off at The Links Shell Cove golf course, which is situated in Shellharbour, NSW.

"The only thing that let us down was the weather," Mr Towney said.

"I was looking at everyone and although it was raining and cold, they were all smiling. I was one of the proudest people on the planet

to see this finally happen," he said.

One team member had had an operation a fortnight earlier. She competed despite being fragile, knowing the significance of the event. "She hadn't picked up a club in two weeks, but she wasn't going to miss it and played alongside her son and father."

Mr Towney had the honour of captaining the winning team. It scored 574 points, beating the Maori side's 491.

It was competitive but full of laughs.

"Vincent Scott hit a very long ball. The club escaped his hand and landed in the swamp," Mr Towney said.

Cultural exchange, connection

They played in groups of four, each with two Aboriginal players and two Maori players. That meant they could get to know each other, their culture, and their country.



The two captains, Malcolm and Carey. Picture: Malcolm Towney.



Aboriginal team.

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a win over Maori team

Mr Towney said the Maori Mob brought a different element to the day. "It is like when our Mob get together for a corroboree. You see their culture."

Mr Bell said although New Zealand and Australia are far apart "because of our upbringing and because golfers are so alike, we had that cultural respect, and we will definitely build on that. We are very similar in how we respect our Elders and use Aunty and Uncle. It was lovely to see that, even on the golf course," he said.

Mr Towney found the Maoris' welcoming song very emotional.

"Such big people but their voices are angelic." Mr Bell had no idea how to pronounce the Maori players' names but loved hearing their language as they introduced themselves.

Mr Towney said the event was a way to learn about a different culture and meet people "who have had the same struggles as we have through colonisation. What better way to do it than through a game the colonists invented." It was "something else" to connect with a Mob from another country through a sport that they are not recognised for or stereotyped.

Opportunities for youth

Mr Towney loved seeing the youngest and eldest players enjoying each other's company.

When the Maori players sang their last song "that set the scene for us to say, 'look what we have created'", Mr Bell said. "We were trying to create something like this so younger people can aspire to play

in a tournament against another country."

Next year's event will have more players, perhaps 72, and they want to take a team to New Zealand the following year.

"This has not been done at our level. If this goes the way we think it is going, we will encourage other countries to join. It will be something like the Ryder Cup, so people have an opportunity to travel overseas and experience another culture," Mr Bell said. "We must work on growing it and be the best we can. What a great day. It finally happened."

It was a memory-maker for Mr Towney. "I am passionate about youth and golf and if we can combine them with opportunities and connections, who knows where this could lead."



ABOVE: Pench Russell, Malcolm Towney, Alby Ryan, Zelden Bell and Michael Bell. Team pictures by Leanne Savia Photography. Other pics Malcolm Towney.

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- South East Australia Carbon Capture & Storage Project

the Esso Consultation Team will be hosting a community drop in between 5.00 pm and 6.00 pm on:

- **Wednesday, 29 May 2024** at The Criterion Hotel, Sale, and
- **Thursday, 30 May 2024** at Bellevue on the Lakes, Lakes Entrance

Please email us at consultation@exxonmobil.com to register your attendance.

Contact us by email or phone

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To find out more

For more information about Esso's activities and projects, please go to the Esso Consultation Hub at <https://www.exxonmobil.com.au/community-engagement/local-outreach/consultation-hub> or hover and click over the QR Code below to take you to the link:



Like to be consulted about these activities?

Please fill in the [Esso Consultation Questionnaire \(sli.do\)](#) in the Esso Consultation Hub to let us know if you'd like to be consulted or have any questions or feedback.

Your feedback and our response will be included in the relevant Environment Plan and submitted to the regulator, the National Offshore Petroleum Safety and Environmental Management Authority (NOPSEMA), for acceptance.

news



An artwork titled *Australia in Colour, 2021* by artist Vincent Namatjira, which includes a portrait of Gina Rinehart, is seen at the National Gallery of Australia, Canberra,

Vain attempt to remove artwork



MINING billionaire Gina Rinehart has demanded the National Gallery of Australia remove her portrait from an exhibition by award-winning Aboriginal artist Vincent Namatjira.

The image is one of 21 portraits that make up an artwork titled *Australia in Colour, 2021*, which the gallery acquired as part of its 40th anniversary celebrations in 2022.

The artwork is on show as part of the Archibald prize-winning artist's first major survey exhibition which opened in Canberra in March.

The National Gallery has rebuffed efforts to have the picture taken down and said in a statement that it welcomed public dialogue on its collection and displays.

"Since 1973, when the National Gallery acquired Jackson Pollock's *Blue Poles*, there has been a dynamic discussion on the artistic merits of works in the national collection, and/or on display at the gallery," it said.

"We present works of art to the Australian public to inspire people to explore, experience and learn about art."

The portrait of Mrs Rinehart sits alongside images of Queen Elizabeth II and football player Adam Goodes and is set to be on display until July 21.

Before going on show in Canberra, the painting was on public display in Adelaide for months during the exhibition's initial run at the Art Gallery of South Australia from October 2023 until January 2024.

The SA gallery has confirmed it did not field any requests for the removal of the painting.

A reproduction of the image is also part of a prestigious Thames & Hudson monograph about Vincent Namatjira's work, published to accompany the survey show.

Mrs Rinehart is listed as a friend of the National Gallery after donating between \$4999 and \$9999 to the institution.

In 2023, Mrs Rinehart withdrew a \$15 million



Gina Rinehart is Australia's richest person.

sponsorship of Netball Australia after Indigenous netballer Donnell Wallam asked for her uniform not to carry the Hancock Prospecting logo.

Mrs Rinehart later set up a \$3 million fund to reward athletes who won gold medals or set world records in swimming, artistic swimming, rowing and volleyball.

In 2020 Namatjira became the first Aboriginal artist to win the Archibald Prize with his portrait of former AFL player Adam Goodes, with his paintings an attempt to change people's perspectives by using satirical humour as a commentary on power.

For example, in one of his recent works included in the show, King Charles III stands in his regalia in the central desert, looking decidedly uncomfortable and out of place, as an artistic way of depriving the royal family of their power and entitlement.

Namatjira was born in Alice Springs and raised in foster care in Perth from the age of six, which meant losing his connection to family, Country and culture.

He grew up not knowing of his link to famed watercolourist Albert Namatjira – Vincent is his great-grandson – until he was an adult, and was astonished to discover his artistic legacy and the significance of his family name.

–AAP



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The application portal at <https://health.anu.edu.au/study/research/master-philosophy-applied-epidemiology-mae> will open on 16 May. The portal will provide the application requirements/application guidelines.



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To find out more visit www.niaa.gov.au/rjed-consultations, call 1800 079 098 or visit your local NIAA office.



Mural depicts damage caused by coal industry



DHUNGATTI artist and 2022 Archibald Prize winner Blak Douglas has launched his new mural *Coalface* in Redfern. The mural

conveys the damaging impacts the coal industry has on climate, Country and the environment

Blak Douglas drew inspiration for the artwork from Gomeroi Country in north-west NSW, where coal and gas projects by companies like Whitehaven Coal and Santos are damaging Country.

"My intent with this mural was to depict the fragility of fauna against the wrath of coal mining. I chose to feature the koala in this instance because what we are consistently finding is that this incredibly cute marsupial remains at the fore of the fight for preservation in NSW, not only in itself but its natural habitat," Blak Douglas said.

"There is a key element that exists here on this continent that remains spiritually evasive to

many, particularly those who observe life through economic eyes. There is a reason why rare species of flora and fauna exist upon a landscape that contains desirable minerals."

"These species are totems and caretakers of dreamings that date back what seems a millennia compared to when a "Federation" declared that... a visiting creed would hold rank in a self anointed Government and declare such a treasured ecosystem 'up for grabs' to the highest bidder.

"We must stand up to this injustice for the sake of our threatened species, our climate and also for our children – so that they may enjoy the treasured exuberance of being at one within such a landscape and with such a totem. The mural was unveiled in the heart of Redfern – a place of staunch First Nations history and creativity – and in the electorate of Federal Minister for Environment and Water, Tanya Plibersek, who has approved five new coal projects since becoming minister.



Artist Blak Douglas with his mural, *Coalface*.



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First Nations people face racism after Voice vote



FIRST Nations people have experienced more racism since the voice referendum, with a support service recording a major jump in calls.

Aboriginal and Torres Strait Islander crisis line 13YARN says there has been an almost 50 per cent increase in demand after Australians voted against an Indigenous Voice in the constitution.

The support service said calls jumped from 17,000 in 2022 to 25,000 just one year later.

The number of callers who cited racism as their reason for distress rose from 16 per cent in 2022 to 19 per cent in 2023.

And in 2024, 26 per cent of calls so far have been driven by racism.

Marjorie Anderson, national program manager of 13YARN, said calls to the service often spiked during political moments and events, including during October's Voice referendum defeat.

Phones 'smashed'

"It was a quiet day on the Saturday (of the referendum) until the announcement of the outcome, then our phones got smashed," she said.

The next day, the service received triple the number of the calls they would usually



Marjorie Anderson of 13YARN says calls relating to racism have increased since the 2023 referendum.

expect on a Sunday.

Ms Anderson said there had also been a steady increase in calls relating to racism in the months leading up to the vote.

"The referendum had a big impact on the community and the fact that the argument was so nasty, I think it gave people who have racist thoughts

permission to speak those racist thoughts out in the community," she said.

The proportion of calls to 13YARN relating to racism had also increased each month after the referendum, peaking in March at 28 per cent.

Aboriginal and Torres Strait Islander social justice commissioner Katie Kiss said the referendum defeat in October had been a devastating blow for many in the community.

"Our people are trying to recover from that blow and the racism that they're experiencing is making it all the more difficult to actually heal," she told ABC Radio.

Calls to 13YARN relating to racism dropped to 18 per cent in April, which Ms Anderson said could be an anomaly, but hoped it was a turning point.

She said 13YARN marked 50,000 received calls since the service began in 2022, and encouraged Aboriginal and Torres Strait Islander people to keep reaching out when they need.

"If you're feeling not okay or no good, if you're feeling anxious or got that terrible feeling in your stomach that comes from anxiety, please give us a ring," Ms Anderson said.

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Iconic tug bell gifted to family



Port Authority of NSW's COO John Finch, Ann Weldon, Shirley Tutudua and Yvonne Weldon.



THE Port Authority of NSW recently presented the large brass bell from the retired *Shirley Smith* tug to family members in a small ceremony held at

Moore's Wharf Walsh Bay where the tug was homeported for almost four decades.

Port Authority's chief operating officer, John Finch presented the bell to the great niece of Shirley Smith, Yvonne Weldon AM, and shared how proud Port Authority had been to have a working vessel on the Harbour named after the iconic Wiradjuri woman, social worker and humanitarian,

who was best known as Mum Shirl.

"Port Authority is deeply grateful to the family of Shirley Smith for the honour of naming this industrious tug after her 37 years ago," Mr Finch said.

Remarkable figure

"Shirley Smith was a remarkable figure. Her dedication to the welfare of and tireless advocacy for Aboriginal communities stands as testament to her enduring legacy.

"It also served as an ongoing inspiration to our operations team who work tirelessly 24/7, 365 days of the year as part of Sydney's working harbour.

"After almost four decades of steadfast

service, the *Shirley Smith* tug has been retired and as a token of respect, Port Authority returned the brass bell to the family of Shirley Smith to symbolise the connection between the vessel and her story."

Yvonne Weldon AM said she remembered the launch of the *Shirley Smith* tug in 1987 with her great aunt by her side.

"The tug was only little compared to who she was and the legacy she left. Aunty Shirl was forever making sure people were okay. In this sense, the naming of the tug after her was a fitting tribute to her work supporting the community," Cr Weldon said.

Provision of Environment, Sustainability and Cultural Heritage Services throughout

South East Queensland and regional locations

Project No. QRP-24-14

Queensland Rail is seeking offers from experienced providers for the provision of Environment, Sustainability and Cultural Heritage services throughout South East Queensland and regional areas for state-wide coverage.

Information on how to access the Tender documents can be obtained from the Queensland Government QTenders website <https://qtenders.epw.qld.gov.au/qtenders/>

Select Queensland Rail and then **QRP2414 – Provision of Environment, Sustainability and Cultural Heritage Services**. Note: new users of the QTenders site will need to register online prior to accessing the information.

Enquiries may be directed to Clarissa Herbert on clarissa.herbert@qr.com.au

This tender closes at 2:00PM on 17 June 2024.

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First Nations Redfern centre opens



A CENTRE for local Aboriginal and Torres Strait Islander people to gather, share knowledge and practise culture has opened in the heart of Redfern, following extensive consultation with communities about the use of the space and an accessibility upgrade.

Purchased by the City of Sydney, the two-storey former post office at 119 Redfern Street sits in a location synonymous with Aboriginal and Torres Strait Islander activism and community-controlled organisations.

Speaking at the opening event on Saturday 11 May, City of Sydney project manager Tracey Duncan said the centre will be a flexible space where local Aboriginal and Torres Strait Islander communities can gather, participate in activities and events, access services, and share knowledge and culture.

The centre features four rooms available for weekday use including a large versatile space for events and meetings for up to 50 people; a performance space also suitable for exhibitions, conferences and presentations with a 50-person



The centre is located in former post office building at 119 Redfern Street, Sydney.

capacity; a bright tea room that opens on to a verandah for small community gatherings; and a room dedicated to family research.

Lord Mayor Clover Moore said the knowledge and cultural centre would deliver on a promise made in the City of Sydney's Eora Journey – a program of work promoting cultural, economic and social sustainability for Aboriginal and Torres Strait Islander communities in the local area.

Co-chair of the Aboriginal and Torres Strait Islander Advisory Panel Dan Munro said he's looking forward to hosting sessions for fathers at 119 Redfern Street.

"Aboriginal and Torres Strait Islander communities hold rich cultural heritage, but we also face unique challenges in modern society, including ensuring the wellbeing and positive development of our children," Munro said.

"I established a program called Biyanga, or Father in Gadigal language, to empower local dads with knowledge and skills to be confident and nurturing fathers.

"Run out of 119 Redfern Street, the sessions will strengthen family bonds and promote cultural pride and traditional practices."

Aboriginal City of Sydney employees will run and manage



The co-chairs of the City of Sydney Aboriginal and Torres Strait Islander Advisory Panel – Dan Munro behind the lectern and La Toya Pinner.

the centre while governance structures for the future community management and self-determination are developed with community.

A local Aboriginal knowledge and culture centre is one of four components of the City of Sydney's long-standing Eora Journey program.

The Eora Journey also includes major public art projects by local artists, significant events that celebrate Aboriginal and Torres Strait Islander cultures and heritage, and an economic development plan to contribute to the sustained prosperity of First Nations communities.



Lord Mayor of Sydney, Clover Moore AO.



City of Sydney project manager Tracey Duncan.

Advertisement



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World-class facility opened for creatives

By CHRISTINE HOWES



THE opening of a multi-million dollar screen production and studio hub in Cairns, far north Queensland, last week creates a multitude of opportunities on several levels, Screen Queensland's head of the Aboriginal & Torres Strait Islander Unit Danielle Ah Boo says.

"The facility is world-class," she said of the former Bunnings warehouse.

"We hope to bring some really amazing productions there and I think the opportunities for the whole industry up in Far North Queensland are just unreal.

"It really is a one-stop multipurpose building, which makes it even more attractive, and it will have many different events there – not just productions, but events.

"It now can be a hub for

training, upskilling the industry in Far North Queensland, giving access to some of the communities nearby, also much easier access to the Cape [York Peninsula] and Torres Strait."

She said the opening event was a big success, an important part of which was building an ongoing relationship with Traditional Owners, the Gimuy Wallaburra Yidinji nation.

"The Traditional Owners of the region gave a wonderful introduction to Country," she said.

Opportunities

"And I think the Traditional Owners really appreciated the opportunities this will bring for First Nations peoples in the area – the reality is we have got a shortage of crew, producers, writers, directors in the screen sector.

"It will be a continued relationship, because how do we ensure that when productions do

come to Cairns, protocols are being followed?

"How do we ensure that cultural safety is there? All of that is all very important."

Screen Queensland board member and part of the implementation committee, Aaron Fa'Aos, said Cairns had been a sought-after destination for film and television crews for well over 40 years.

Natural space

"I think Cairns positioned itself over the years as the natural space, or a natural location for a studio," he said.

"The infrastructure and the wraparound and scaffolding for hotel beds, international airport, as well as domestic airport, it just lends itself naturally with the current infrastructure that is in place.

"Also just the versatility that Cairns provides when we think of various locations for different

productions that may need a certain look, I think Cairns offers so many different options to add value to productions."

He said it was a great opportunity for First Nations to engage in the industry.

"It also gives opportunity and pathways now for First Nations future practitioners to actually engage in a real way now into the film and television industry," he said. "There's been talk about the want for a studio to be established for well over 20 years.

"I think where the rubber hit the road was when Queensland MP Curtis Pitt returned from a trip into the US and had discussions with various film and television industry decision-makers about their love for doing productions in Australia."

He said the lack of infrastructure was all that stopped them until now.

Queensland Arts Minister Leeanne Enoch said there was enormous potential.

"Not only is the new state-of-the-art Cairns studio primed to generate new jobs and cultural tourism, it's also an opportunity to elevate unique Far North Queensland stories whilst attracting national and international screen projects," she said.

Locally-made productions supported by Screen Queensland in North and Far North Queensland have included international Netflix hit *Love is in the Air* starring Delta Goodrem, upcoming US feature film *Wizards!*, Stan Original drama *Black Snow*, SBS Food cooking and cultural series *Strait to the Plate*, ABC documentary series *The Black Hand*, feature documentary *Beyond The Reef*, reality series *Australian Survivor: Blood V Water*, Emmy-winner *Puff: Wonders of the Reef* and romantic comedy *Ticket to Paradise* starring George Clooney and Julia Roberts.

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Speaker of the Legislative Assembly, Member for Mulgrave and Far North Queensland Screen Champion, Curtis Pitt, local Elders Elaine Thomas and Henrietta Marrie and Treaty, Aboriginal and Torres Strait Islander Partnerships, Communities and Arts Minister Leeanne Enoch cutting the ribbon.



Screen Queensland Indigenous head Danielle Ah Boo with TSIMA's Luke Mosby and Salty Monkey's Dennis Fay.



After the ribbon was cut people got their first look at the new studio.



Traditional Owner Mahrn Fourmile offering a Welcome to Country.



Australian Film Institute's Ivan Vukusic and actor Rob Thomas.



Screen Queensland Board member Aaron Fa'Aoso and Aboriginal and Torres Strait Islander Partnerships, Communities and Arts Minister Leeanne Enoch.



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Heritage Act 1977

Notice of intention to consider listing on the State Heritage Register

The Heritage Council of NSW is considering whether to recommend the place below for listing on the State Heritage Register in acknowledgment of its heritage significance.

Art Gallery of New South Wales, Sydney

Written submissions on this listing are invited from any interested person by 8 June 2024. Enquiries to Meggan Walker on (02) 9873 8500.

See more details about the nominated place at: environment.nsw.gov.au/topics/heritage/request-a-heritage-listing/nominate-an-item-for-listing-on-the-state-heritage-register/comment-on-nominations

Direct submissions to:
Heritage Council of NSW
Locked Bag 5020
Parramatta NSW 2124 or
heritagemailbox@environment.nsw.gov.au



Slow down. Look. Listen.

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Australian Government

Danny Eastwood's view



A YARN WITH...



Wrench Mau

Duan Island, Torres Strait

Favourite bush tucker?
Wild yam

Favourite other food?
Fish and turtle.

Favourite drink?
Coke Zero, sugar free

Favourite music?
Creedence Clearwater Revival.

Favourite sport?
Rugby league. Canberra Raiders.

Favourite read?
Fiction, but not sci-fi or murder.

Favourite holiday destination?
Cairns.

Favourite movie?
Commando with Arnold Schwarzenegger.

What do you like in life?
Family.

What don't you like in life?
Alcohol and smoking.

Which Black or Indigenous person would you most like to meet?
Josh Papali, the rugby league star.

Which people would you invite for a night around the campfire?
My sons. Some live here and another is in Darwin.

Who or what inspires you?
My mother Margaret who is a health care worker.

What would you do to better the situation for Indigenous people?
Stop all racism. It is everywhere.

Quote



"My advice to others searching for their history is to do your own work and ask questions. There are lots of the records at your fingertips and you can find out more about who you are."

Actor and director Wayne Blair on his search to discover his identity.

● See page 8

Unquote

Protecting the rights of artists

Freedom of expression is a fundamental human right highly valued by artists like Vincent Namatjira. That freedom allows Namatjira, an Archibald Prize-winning painter, to portray the world – and its inhabitants – as he sees fit.

And while others might not particularly like his style – which is ok as all art is subjective – that is not a reason to stifle his creative output, or demand that his artworks be removed from where it has been hung.

Yet that was the case when the National Gallery of Australia was apparently approached and asked to remove a portrait of Australia's richest person, mining magnate Gina Rinehart.

The image, arguably an unflattering picture of Ms Rinehart, is one of 21 portraits that make up an artwork titled *Australia in Colour*, which the gallery acquired as part of its 40th anniversary celebrations in 2022.

The artwork is on show as part of the Archibald Prize-winning artist's first major survey exhibition which opened in Canberra in March.

And while it is unclear whether Ms Rinehart personally requested that the painting be removed, it has since been reported that members of the Australian swimming team, led by champion swimmer Kyle Chalmers, had petitioned the gallery for its removal.

Now it must be noted that Ms Rinehart is a huge financial backer of



OUR SAY

Australian swimmers – spending about \$40 million over the past decade to fund sporting bodies and athletes directly.

That means that those lobbying for the painting's removal are actually being paid by Ms Rinehart to pursue their dreams of representing their country.

Surely that is a conflict of interest.

Namatjira on the other hand is not being paid to produce his art and is therefore free to produce what he wants.

As the National Association of Visual Arts executive director Penelope Benton said in his defence: "Artistic expression is a fundamental aspect of Australian cultural life and it must include the freedom to exhibit, perform or distribute works that may be unpopular, shocking, or disturbing."

"While Rinehart has the right to express her opinions about the work, she does not have the authority to pressure the gallery into withdrawing the painting simply because she dislikes it. NAVA emphasises that exerting pressure on galleries for removal of artwork sets a dangerous precedent for censorship and the stifling of creative expression."

Maybe Mrs Rinehart should put aside her vanity and go write one of her famous poems.

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The Koori Mail is owned by five Aboriginal organisations on Bundjalung country in northern NSW – Kurrachee Cooperative (Coraki), Bunjum Cooperative (Cabbage Tree Island), Nungera Cooperative (Maclean), Buyinbin Cooperative (Casino) and the Bundjalung Tribal Society (Lismore).

Football helps forge cultural connections

By PETER ARGENT



EDUCATOR, Elder and former Australia Rules footballer, Michael O'Brien, is a key Indigenous figure across the current South Australian landscape.

A robust man, he has a real presence when he enters any environment.

He is often seen at AFL and SANFL games in Adelaide performing a Welcome to Country, or a smoking ceremony, engaging with the community and educating the masses about the significant meanings behind them and their wonderful connection to the land and the elements.

Known to most as "Uncle Mickey", he is a proud Kurna (Adelaide Plains area) and Narrunga (Yorke Peninsula) man, and is a fervent advocate for Aboriginal culture, history and language.

Like his father, Uncle Lewis O'Brien, has done and is still doing it at 94. Uncle Mickey is passionate about sharing his cultural knowledge and promoting cultural connection.

Change-maker

He has become a change-maker for his fellow First Nations people and has that special ability, with his salt of the earth nature, to connect with people of all nations.

O'Brien, who played SANFL league football for both Port Adelaide and Sturt when the competition was at its pinnacle, still has a strong connection to the Magpies at Alberton Oval, and the AFL extension of his first football club, the Power.

"I'm one of four brothers who played football through the grades at that famous football club," O'Brien explained.

"My older brother Stephen, who is sadly no longer with us, played with Port at league level from 1973 to 1975.

"I went through all four grades at the club.

"My younger brothers Rod and Mark also played at Alberton Oval, donning the Port Adelaide through the grades.

"Rod got to reserves level and played in the days of SAFA (South Australian Football Association) with Pooraka, while Mark reached up to Under 19s level.

Superman outfit

"When you put on the Port Adelaide jumper – it was a lace-up jumper – in a way it was like putting on a superman outfit.

"It was a semi-professional era of football and you also had



Uncle Mickey O'Brien regularly performs Welcome to Country and smoking ceremonies at AFL and SANFL games.



Uncle Mickey is a proud Kurna (Adelaide Plains area) and Narrunga (Yorke Peninsula) man.

a job away from the game.

"It was a privilege and an honour to wear that black and white jumper.

"My first league game was actually a Fosters Cup night match at Football Park against Hawthorn including the likes of Dermott Brereton, Rodney Eade, Jason Dunstall and Gary Ayers."

While O'Brien did play a large handful of SANFL games with Sturt across town at Unlet, he is a heart and soul Yartapuulti (Port Adelaide) man. O'Brien grew up down the

port, was educated on the peninsula, and proudly donning the Magpies traditional prison bar guernsey 66 times at league level in the SANFL, and then went on to coach at the Magpies alongside club icons including Stephen Williams and Greg Phillips.

"From a football perspective the greatest mentor I have was the late great (AFL Hall of Famer) Russell Ebert," O'Brien continued.

"He gave me my first opportunities at league level, but was also a champion human

"You can't take anything from this world. You learn from listening to your Elders; they give you an understand of the value of culture."

being.

"I was also influenced by the fellow footballers down at Alberton

"Greg Phillips was a great teacher focusing on team-orientated skills, while 'Bomber' (Stephen Clifford) taught us the tricks of the trade.

"There is a strong connection with the Williams, Ebert, Gill, Owens and Hutton families.

"We still holiday together these days."

His Kurna heritage is

through his dad, while mum, Pauline is from the Yorke Peninsula and the Narrunga nation, being a member of the Sansbury and Newchurch clan.

"Dad was the first man to do a Welcome to Country in language," O'Brien explained.

"He went into the merchant navy and is still continues educating people about the cultural awareness these days.

"I was brought up on the Lefevre Peninsula and taught about my heritage by dad and mum and my nana.

"Nana, Gladys Elphrick, helped create the Aboriginal women's council and was recognised on Google at one stage."

With Port Adelaide team mate David Hutton, O'Brien also has spent 30 years with the Youth Group, which was originally called the Semaphore Baptist Church.

"Passed down from my parents and their culture, the longest continuous culture in the world, for me and our people, it is about giving back to the next generation," he said.

"Platforms like playing football opened a lot of doors for me.

"You can't take anything from this world.

"You learn from listening to your elders; they give you an understand of the value of culture.

"...and it was about paying back and educating everyone."

Young artists showcase



A GROUP of young, talented First Nations artists from Far North Queensland will show their latest work at an exhibition opening this Friday.

Culture Through Our Eyes is the annual group exhibition established by UMI Arts in 2022, held each year at the gallery in Cairns.

The youth arts initiative aims to give tomorrow's creative leaders an introduction to the Indigenous arts sector, providing exhibition experience and access to the world of galleries, as well as platforming a new generation of artists.

The exhibition features the work of 14 young artists from schools in the Cairns area, including Djarragun College, St Mary's and St Monica's Catholic Colleges and Trinity Bay High School. Together, the young artists have produced this year's collection of 27 works, demonstrating abilities across a wide range of techniques and processes, as well as the employment of various mediums, from oil on canvas to charcoal, watercolours and ceramics.

Each artist has provided a statement about their work, explaining their process and the ideas that inspired the work. They are thoughtful and engaging, revealing almost as much as the artworks in some cases, about the artist's own personal journey with their connection to culture, country or kin.

UMI Arts artistic director, Lisa Michl Komangén (OAM), said the exhibition program "provides an inclusive and supportive platform and pathway for our incredibly talented young creators to explore their artistic depths as a powerful way of telling stories and sharing culture."

"It is wonderful to see this collective and colourful response from our young people, and more importantly, their fresh perspectives about society and culture."

Artists exhibiting are: Solace Barnaby, Jasmine Davis, Kaissia Dick, Holly Douglas, Peter Levi, Sienna Loban, Shalanna Marponndin, Chloe McGilvary, Jahzara Michl, Shyanne Miller, Olivia Pootchemunka, Kaylene Sambo, Penelope Savage and Gwen Thomas.

Visitors are invited to attend the exhibition opening this Friday at 6pm, which includes a smoking ceremony to be conducted by Traditional Owners.

Culture Through Our Eyes runs from May 24 to June 30 at UMI Arts Gallery, Manoora. For more info visit umiarts.com.au/exhibitions/



Shyanne Miller *The Heart of the Statement*, 2023, acrylic on canvas.
Pictures: exhibition artworks by Colyn Huber, Lovegreen Photography.



Shyanne Miller
Yirriganydji, Birri
Gubba, Dyirbal/Jirrbal

"...this painting considers the whole concept behind the importance of the Uluru Statement to the Indigenous Australians. They have been speaking for 60,000 years, and had over 363 languages but still did not have a voice.

With the creation of the Uluru Statement, Aboriginal people could have a voice in what affected them directly. This empowerment of voice is still being fought for today, but the Uluru Statement itself created a voice for its generation, a voice for me. To stand up to the things that affect me, my culture, my family, my beliefs.

Without the power of my Elders the First Nations people, without their voice for the Uluru Statement, I wouldn't be in the safe place we call home in Australia. I wouldn't have the freedom of self-expression, to illustrate the freedom to have a say in things I love to do and the freedom to be heard."



Jahzara Michl
Kokoberrin

"Our family loves to spend time on the beautiful beaches along our coastline. During our visits, I have been fortunate enough to witness a multitude of jellyfish species.

I am absolutely captivated by these majestic creatures and am fascinated by their graceful movements and vibrant colours.

I like to observe how they swim in the ocean and I like to photograph them both in the water and when they have washed up on the shoreline. I have used these images to inspire my latest series of artworks and influence the colours I have incorporated."



Jahzara Michl, *Jellyfish(yellow/pink)*, 2024, ink on paper.

their feeling for culture



Kaylene Sambo, *Where the Sun Meets the Sea*, 2024, acrylic on canvas.



Kaylene Sambo

Gangalidda, Waangi, Garrana and Yunjulla

"This artwork captures the essence of our cultural tradition of going on a walkabout through the vast expanse of our homelands.

It portrays the moment when the sun gracefully meets the sea, creating a breathtaking scene."



Sienna Loban

Wagadagam, Kulkalgal and Wuthathi

"I created this work whilst processing the passing of my paternal grandmother (Nene Lency) to dementia.

I would like to remember her happy and healthy, I have tried to capture her exact likeness, the softness of her expression and gentle nature.

Over time, memories fade so the process of drawing her portrait in



Sienna Loban Nene Lency, 2023, graphite on paper.

such detail is a way of 'remembering'.

Each mark made by my hand feels almost like caressing her beautiful face. Creating this work has been very healing for me."

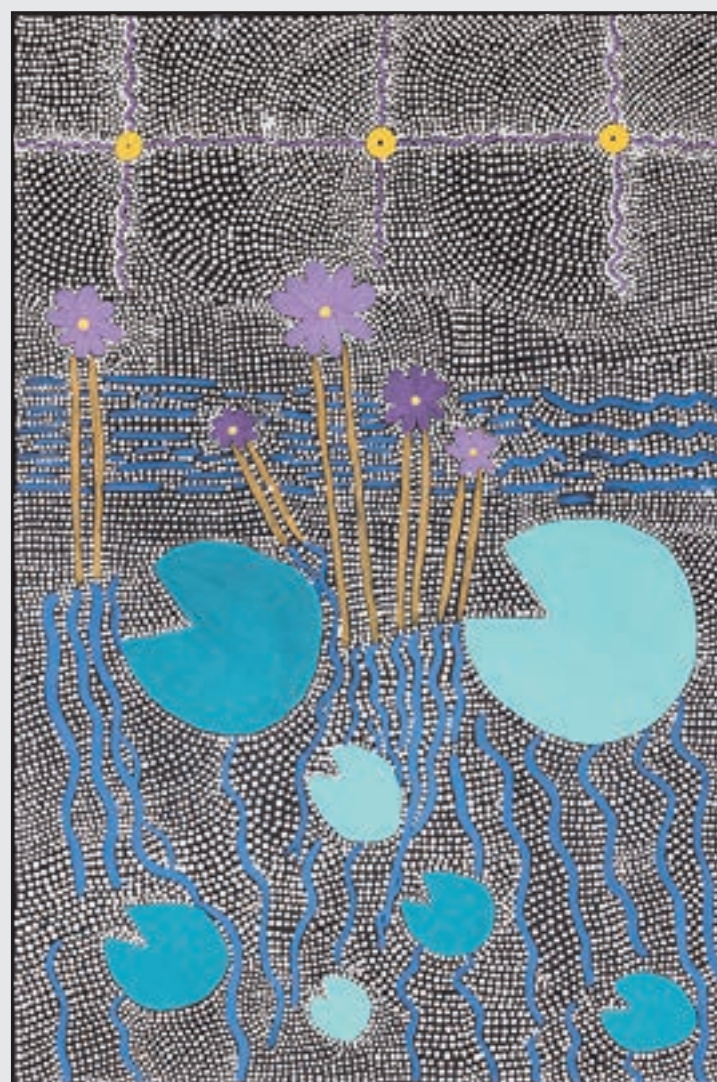


Olivia Pootchemunka

Wik

"My totem is the frill neck lizard and the pink and grey galah.

When I am home, we go out to my grandmother's Country at low tide. We fish for black bream and barramundi. We also catch freshwater catfish and swamp turtle."



Olivia Pootchemunka, *Waterlilies*, 2023, acrylic on canvas.

What's next for NAIDOC?

As we stand at the precipice of a new era, it's essential to reflect on the transformative journey of NAIDOC and its pivotal role in shaping the future of Indigenous recognition, celebration, and empowerment within Australia. NAIDOC, which stands for National Aborigines and Islanders Day Observance Committee, has evolved from a day of protest into a week-long celebration of the history, culture, and achievements of Aboriginal and Torres Strait Islander peoples.

At its inception in 1938, NAIDOC was a day of mourning, a profound statement against the injustices faced by Indigenous Australians. Today, it stands as a vibrant testament to the resilience and richness of the world's oldest continuous cultures, providing an essential platform for our voices, perspectives, and achievements to be amplified and honoured.

Looking to the future, NAIDOC Week holds the promise of further transformation, not only in scale and scope but also in its ability to forge pathways towards genuine and



Steven Satour

deeper understanding among all Australians. The future of NAIDOC is one where the celebration extends beyond one week and permeates the everyday fabric of Australian society.

We can envision a future where NAIDOC Week serves as a catalyst for year-round educational initiatives, integrating Indigenous histories and languages into the national curriculum, empowering future generations with the knowledge and respect for Indigenous cultures that is necessary for true reconciliation.

The future of NAIDOC would see involvement from non-Indigenous



This year's NAIDOC poster features artwork by artist Deb Belyea and is called *Urapun Muy*, which means *One Fire* in the Kalaw Kwaw dialect.

communities, businesses, and government entities. Working to foster partnerships that not only celebrate our cultures but also support communities through sustainable development and amplification of Indigenous-led solutions to contemporary and ongoing challenges not yet solved.

Innovation and technology will play a significant role in the evolution of NAIDOC. Digital platforms offering new avenues to showcase our art, stories, and virtual gatherings, reaching global

audiences. This would not only enhance our visibility but create spaces for cultural exchange and international ob solidarity.

The future of NAIDOC could be instrumental in addressing climate change through the lens of Indigenous knowledge systems.

It could become a platform for sharing traditional land management practices that have sustained the Australian landscape for tens of thousands of years, thereby contributing to global ecological efforts.

Critically, the future of NAIDOC must continue to be shaped by Indigenous voices. It should remain a time for Aboriginal and Torres Strait Islander peoples to lead the conversation, set the agenda, and define what celebration, recognition, and advocacy look like. It is through this self-determination that NAIDOC Week can continue to evolve in a way that honours the past while paving the way for a future where Indigenous culture is not only celebrated one week of the year but is

recognised as a living, integral part of Australia's national identity.

As we move forward, the spirit of NAIDOC – its capacity to unify, educate, and inspire – should be a guiding light not just for a week in July but as a continuous effort throughout the year. It is through this ongoing commitment to uplifting Indigenous voices and contributions that NAIDOC will not only celebrate the past and present but will actively shape a future where Indigenous Australians are at the heart of the nation's identity and prosperity. In this future, NAIDOC Week is not just an event but a principle of everyday existence, a perpetual affirmation of the rights, culture and aspirations of Aboriginal and Torres Strait Islander peoples.

The next 50 years offer an opportunity to build upon this foundation, to amplify Indigenous voices, to educate hearts and minds, and to celebrate the diverse and vibrant cultures that enrich the fabric of Australian society.

● Steven Satour is a member of the NAIDOC organising committee.

Block out and reclaim our power

The digital revolution is here. It seems as though people are awakening to the absurdity of polarity that exists within this global community.

What determines one's privilege in this life?

Their culture, their gender, their religion, their sexuality, their bank balance?

The answer should be none of these but in this man-made system there is a hierarchy based on these identities.

In my culture, you are the same as every other living being on this planet and to think differently is to break the lore of the land.

Now more than ever the wealth disparity is becoming more and more shocking. The power imbalances are being highlighted to the masses in a way we haven't seen before.

Entering 2024, we have been witness to one of the hundreds of genocides that takes place on this planet and the vastly differing privileges that each human receives within this economic system of oppression.

On May 6 the Met Gala took place in New York City. The Met Gala is an event for the elite that began in 1948. What is its purpose? Its purpose is to raise money for the Metropolitan Museum of Art's Costume Institute. It's drenched in celebrity culture, fashion, fame and fortune.

The shameful price for a ticket to the Met Gala can range from \$75,000 for a single ticket to \$350,000 for a table. What a world



Ella Noah Bancroft

we have created where there is such great wealth and privilege gaps, based on what? Based on the belief that celebrities are better than us? Better than the thousands of children in Palestine? Better than newborn babies around the world who need their basic needs met?

I for one am thankful that the TikTok video which included "Let them eat cake", which sparked this digital revolution, one that puts the magnifying glass up to Hollywood, celebrities culture and being "cool".

The block-out was inspired because of the juxtaposition between the event's exorbitant display of wealth and unchecked privilege in conjunction with the almost half a million Palestinians who were forced to flee Rafah the same week and who have being victims of an ongoing genocide for some time now.

It's about time. This particular digital revolution aimed to spark social change by blocking or unfollowing celebrities and influencers who have not used their platforms to speak out about the genocide in Gaza and generally being a part of the wealth and social inequality.

It started to become glaringly obvious for many on social media that the Met Gala and the Palestine photos couldn't be more shocking and the fact that they are existing within the same time period is even more concerning.

It's troubling that celebrities spend hundreds of thousands to attend an event so they can be "seen" while literally hundreds of thousands of people starve to death while being bombed and exiled from their lands. Why stop just with the celebrities who support genocide in Gaza? Why not block out all celebrities? The absurdity of celebrity culture in itself is a mechanism used by capitalism to keep us thinking we need more. Celebrity culture and fame keeps teenagers spending at large corporate outlets and worrying about being cool rather than kind.

I want to raise our children in a society where the kind people are lifted up, they are celebrated, they are held with high esteem. I don't want to live in a world where the "cool" people rule.

We the people have the power, start a conversation with someone you know about the absurdity of giving our attention, money, time and sometimes our heart to these

fictional famous characters who are carefully created to distract us from the truth of this death-hunger system.

When we starve them of our attention we hope to cripple their career but I say why stop just with the celebrities who don't speak out about Palestine, what about all celebrities who don't use their voice to speak for the voiceless, who don't use their fame and fortune for good?

We the people must hold the elite to a moral compass, we need to stop giving them our power and attention and we need to start claiming back our truths and purpose of our life, to care and protect for all living beings, human and non-human.

There is something exciting in the downfall of celebrity culture, it also starts the downfall of capitalism and elitism, so why stop there? I say block Hollywood, turn your attention away from the United States in general. We the people have to take back the power and this small digital revolution could help to spark more or awaken us to our own participation in this oppressive system.

In 2024 we the people, watching the Palestine genocide, are being asked: are you kind and generous? Will you continue to support businesses and people who profit from war and slavery?

The fashion industry which inspires the Met Gala is the second most polluting industry after the oil and gas sector. Responsible for 1.2 billion tonnes

of greenhouse gas emissions annually. I say goodbye to the red carpet. Goodbye to your expensive outfits and goodbye to the Met Gala. Let us pray this fall is not a fade but a real awakening to the disgusting nature of capitalism.

There is a changing in the tides, people cannot look away anymore, we are being called into our integrity, into our moral compass, into our humanness.

Now that we know, now that the truth is being blasted on our devices, we have a responsibility and we can make change. The global community has shown what happens when we boycott large corporations, redirect our funds elsewhere to our communities, choose to send the money to help someone rather than buy another dress online that contributes to the destruction of another's lands and waters and contributes to slave labour and landfill.

We can no longer pretend or deny we all have a deep knowing inside that change has to come and those in power must fall. We the people have had the power all along, we just have to come together to remind ourselves that many hands make light work.

Don't just make your voice heard on social media, we must have hope that inspires us to act in the world. We must live by our integrity, we must stand up.

● Ella Noah Bancroft is a proud Bundjalung woman and a regular contributor to the *Koori Mail*



A scene from *The Moogai*, the debut feature from Jon Bell, will be screening at the Sydney Film Festival.

First Nations filmmakers competing for \$35,000



FIRST Nations communities the world over have thrived on the strength of their long storytelling traditions, so it's no surprise that they have produced many exciting filmmakers. And some of the world's best are descending on Sydney Film Festival (SFF) 2024.

Having recently announced the inaugural First Nations Award, the world's largest cash prize for Indigenous filmmaking (it's worth a cool \$35,000), the festival will screen seven features and three short films from global Indigenous storytellers. These stories spotlight Australian First Nations voices as well as Māori, Sámi and others from across the world.

Direct from screenings at Sundance and SXSW, *The Moogai* is the debut feature from Jon Bell. He's written television shows such as *Redfern Now*, *Mystery Road*, *RFDS* and *Cleverman*, which he created, whilst also receiving international acclaim for a short film he made a few years ago (also called *The Moogai*), which he's now turned into a very spooky feature. Watch through your fingers as Meyne Wyatt (*City of Gold*) and Shari Sebbens (*The Sapphires*) battle a malicious spirit creature determined to steal their newborn baby.

Colonial legacy is a recurring theme in SFF's First Nations line-up. Set only a few decades apart, *The Convert* and *Ka Whawhai Tonu* (*Struggle Without End*) are sweeping action epics dramatizing nineteenth-century Māori wars.

In *The Convert*, directed by Lee Tamahori, Guy Pearce plays a lay preacher who arrives in New Zealand in the 1830s and gets in over his head. Tamahori made his

debut with the scorching modern classic *Once Were Warriors* in 1994 before moving to Hollywood.

The festival will mark an accidental reunion for Tamahori and the stars of his first film – Cliff Curtis and Temuera Morrison – who appear in *Ka Whawhai Tonu*, also screening at SFF. Directed by Kiwi filmmaker Mike Jonathan, it's the story of Aotearoa's first land war, in which vastly outnumbered Māori fought against colonial soldiers.

Also from across the ditch, Awanui Simich-Pene's ravishing black-and-white short film *First Horse* is about a young Māori girl's encounter with a dying man as the world around them both changes for good.

From the other side of the planet, Katja Gauriloff's *Je'vida* likewise spotlights a young girl traversing two worlds, pulled between her Sámi heritage and modern Westernised society. And in *Tayal Forest Club*, young Indigenous Taiwanese teenagers reconnect with their culture and land.

Childhood is where we're at our most malleable, and the impressionability of the young is a key thread running throughout the First Nations program. In *We Were Dangerous* and *The Mountain* – two films executive produced by Taika Waititi – young people go on adventures that are sometimes frightening but also funny. Our heroes find themselves by finding others, discovering the strength to be had in common friendship.

That's fitting, because the films competing for the First Nations prize at SFF71 are ultimately all about community. They provide the perfect excuse to come together at your local cinema.

Sydney Film Festival runs June 5-16.



Community consultation on the draft NSW Murray and Murrumbidgee Regional Water Strategies

The New South Wales Government is developing regional water strategies to help manage the water needs in the NSW Murray and Murrumbidgee regions over the next 20 years.

From 22 May 2024 to 14 July 2024 there are several ways you can have your say:

1. Visit the website:

water.dpie.nsw.gov.au/have-your-say

2. Register for a live webinar

Wednesday 12 June 2024 5 pm to 6.30 pm

Friday 14 June 2024 12 pm to 1.30 pm

3. Attend a public information session

Location	Date	Time	Venue
Wagga Wagga	Tuesday 4 June 2024	2.00 pm to 5.00 pm	Mercure Wagga Wagga, Gallery Room 1 Morgan Street, Wagga Wagga NSW 2650
Griffith	Wednesday 5 June 2024	11.00 am to 2.00 pm	Griffith Leagues Club, Banquet Room 2 Bridge Road, Griffith NSW 2680
Deniliquin	Thursday 6 June 2024	2.30 pm to 5.30 pm	Deniliquin RSL, Auditorium 72 End Street, Deniliquin NSW 2710
Albury	Friday 7 June 2024	11.00 am to 2.00 pm	Albury Library Museum, 540 Kiewa Street, Albury NSW 2640
Queanbeyan	Monday 17 June 2024	10.00 am to 1.00 pm	Breakfree Queanbeyan, Farrer Room 11 Antill Street, Queanbeyan NSW 2620
Wentworth	Tuesday 18 June 2024	10.00 am to 1.00 pm	Wentworth Grande Resort Conference Room 61-79 Darling Street, Wentworth NSW 2648

To register your interest and to find out more information, including how to make a submission please visit: water.dpie.nsw.gov.au/have-your-say

SB1619

PROPOSED INDIGENOUS LAND USE AGREEMENT (ILUA) IN BARCOO SHIRE – INFORMATION MEETING

Brisbane: Brisbane International Virginia, 21 Zillmere Road, Boondall.
Tuesday 18 June 2024 at 9 am.

Rockhampton: Capricorn Motel, 703 Yaamba Road, North Rockhampton.
Tuesday 25 June 2024 at 9 am.

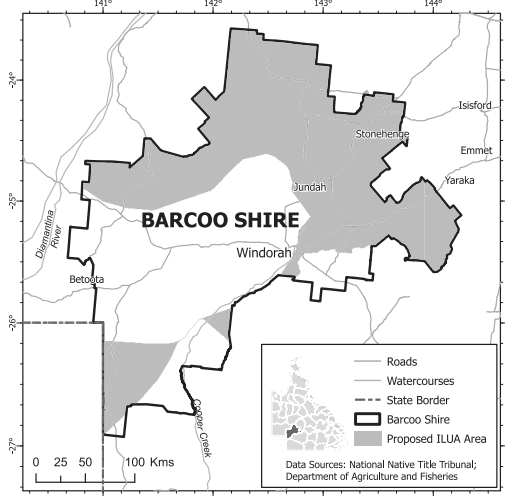
The State of Queensland represented by the Department of Agriculture and Fisheries (DAF) is seeking expressions of interest from any person claiming to hold native title in the 'Proposed ILUA Area' pursuant to section 24CD(2)(c)(i) of the *Native Title Act 1993* (Cth)(NTA).

DAF administers the issue of sales permits in relation to state-owned quarry material in accordance with the *Forestry Act 1959* and is seeking future act consent for the issue of quarry sales permits in the Proposed ILUA Area through an Area Agreement ILUA.

The Proposed ILUA Area is an unclaimed/undetermined area wholly within the Barcoo Shire Council Local Government Area. Queensland South Native Title Services (QSNTS) is the Representative Aboriginal Body for the Proposed ILUA Area.

This notice invites all persons who claim to hold native title in the Proposed ILUA Area to attend an information meeting with DAF representatives at the times and locations above. DAF will be holding two separate meetings in Rockhampton and Brisbane. The purpose of the meetings is to:

1. identify all persons who claim to hold native title over the unclaimed/undetermined area shown as the 'Proposed ILUA Area' in the map above
2. provide an overview of the proposed ILUA



3. identify a representative working group to take part in negotiations
4. identify preferred legal representation for the native title interests
5. discuss a timetable for future meetings.

Attendance and registration

Persons who, for the purposes of section 24CD(2)(c)(i) of the NTA, claim to hold native title in the Proposed ILUA Area and wish to attend an information meeting must register their interest to attend either the Brisbane or Rockhampton meeting by contacting OCHRE Community Consulting on 1800 507 982 by 5 pm Monday 3 June 2024.

You must register your attendance by 5 pm Monday 3 June 2024 for any reimbursement of travel expenses. Please contact OCHRE Community Consulting for information about the reimbursement rates and process.



Queensland Government

DAF 2229 04/24

Report gives insights into what is working in Indigenous education



THE Aurora Education Foundation (Aurora) has released its inaugural 2024 RISE Impact Report, publishing first-of-its-kind insights about what works in Indigenous education.

Launched in 2021, RISE is an Australia-first Indigenous education initiative that delivers and evaluates three distinct programs to encourage Indigenous student outcomes. All programs deliver tutoring at a minimum, with the most intensive program providing a comprehensive set of in-person interactions, including camps, tutoring, engagement days, and Elder and Indigenous mentor support.

Early findings illustrate that when students are supported through RISE, there is a significant increase in self-confidence, educational aspirations and cultural knowledge, with Aurora staff and mentors also having a direct impact on students deciding to complete the HSC versus other education pathways.

Emerging data relating to student experience has found a 116% increase in the proportion of students who knew about their Indigenous family history and culture, a 22% increase in the proportion of students who felt confident in achieving their goals and a 12% increase in the proportion of students who think a lot about their future goals.

Data relating to parent and carer



Some of the Aurora RISE students and mentors. (Photo supplied)

engagement has found a 176% increase in the proportion of parents and carers who spoke to their child daily about work and study plans, and a 28% increase in the proportion of parents and carers who understood the subjects their child needed to take to go to university.

Insights from extensive analysis about 'success' in Indigenous education has also illustrated that supporting the social and emotional development of students was critical to Indigenous students' definition of success in education, and that Indigenous students and families found that success in

education was often in spite of rather than because of Australia's education system.

These insights form only part of the 2024 RISE Impact Report, with a suite of outputs, including a unique curriculum, outcomes framework and detailed program models set to change the way Australia's education system supports and encourages Indigenous student outcomes.

Aurora's CEO Leila Smith says, "I am incredibly proud to be launching our inaugural RISE Impact Report, as we work to redefine Indigenous success in education and show what is possible when decisions

about Indigenous people and communities are Indigenous-led and governed. Through this report, we're not just showing what is possible, we're also showing how it can be possible, and this has huge ramifications for decision makers in government and education. Importantly, this report shows what we've been saying at Aurora for years – the potential of Aboriginal and Torres Strait Islander young people is limitless. I am excited about the continued impact of this initiative over the coming years."

Governance of RISE data is overseen by Aurora's independent and external Indigenous Data Governance Committee, composed of five experts in Indigenous Data Governance and education. The committee is chaired by Euahlayi man, Bhamie Williamson.

The committee is made up of the following members: Noonuccal woman, Dr Karen Martin, D'harawal man Professor Gawaian Bodkin-Andrews, Nyungar Goreng woman Gail Barrow and Meriam woman Alex Hohoi. Indigenous Data Governance ensures that all elements of the RISE data life cycle are accountable to Indigenous communities, respectful of Indigenous rights and interests, and promotes Indigenous aspirations for self-determination in education.

The 2024 RISE Impact Report is available to read now via the Aurora website, AuroraFoundation.com.au.

Affected by a recent major emergency?

You may be eligible for recovery support.

For more information vic.gov.au/recovery



Homeware range inspired by ancestral connection

By LIINA FLYNN



WALKING into Kmart and seeing their mum's face on the tags of an entire homewares range was a proud moment

for the children of Kyralee Shields.

Called *Mudyin Ngurrawa* (or *Family on Country*, in Dharug language), the homewares range features Kyralee's art designs – all reflecting her connection to Country.

Kyralee is a Dharug and Darkinjung artist and mother of three who lives on Country in the Hawkesbury region.

Kyralee told the *Koori Mail* that creating the designs for a range of Kmart products was an important part of the healing for her family – who were members of the Stolen Generations.

"My mother and her siblings were taken from the Hawkesbury, so to be able to come back to Country and raise her grandkids here was special – and a great healing," she said.

"Growing up, mum would share stories with us about our grandmother and who we are. Her family came from this region for as long as records show, even longer.

"Mum said she ran away from her foster family at 16 and was able to find her own family again in Five Dock. She went from house to house and knocked on doors and finally connected with them again.

"Growing up, my mum missed out on a lot, so for me, having an opportunity to collaborate with Kmart was important to contribute to the healing

"I want to do what I can to help heal and give a voice back to my ancestors who were taken away

"The Hawkesbury was heavily colonised early on and our people were stripped of cultural identity, not being allowed to practise language and art.

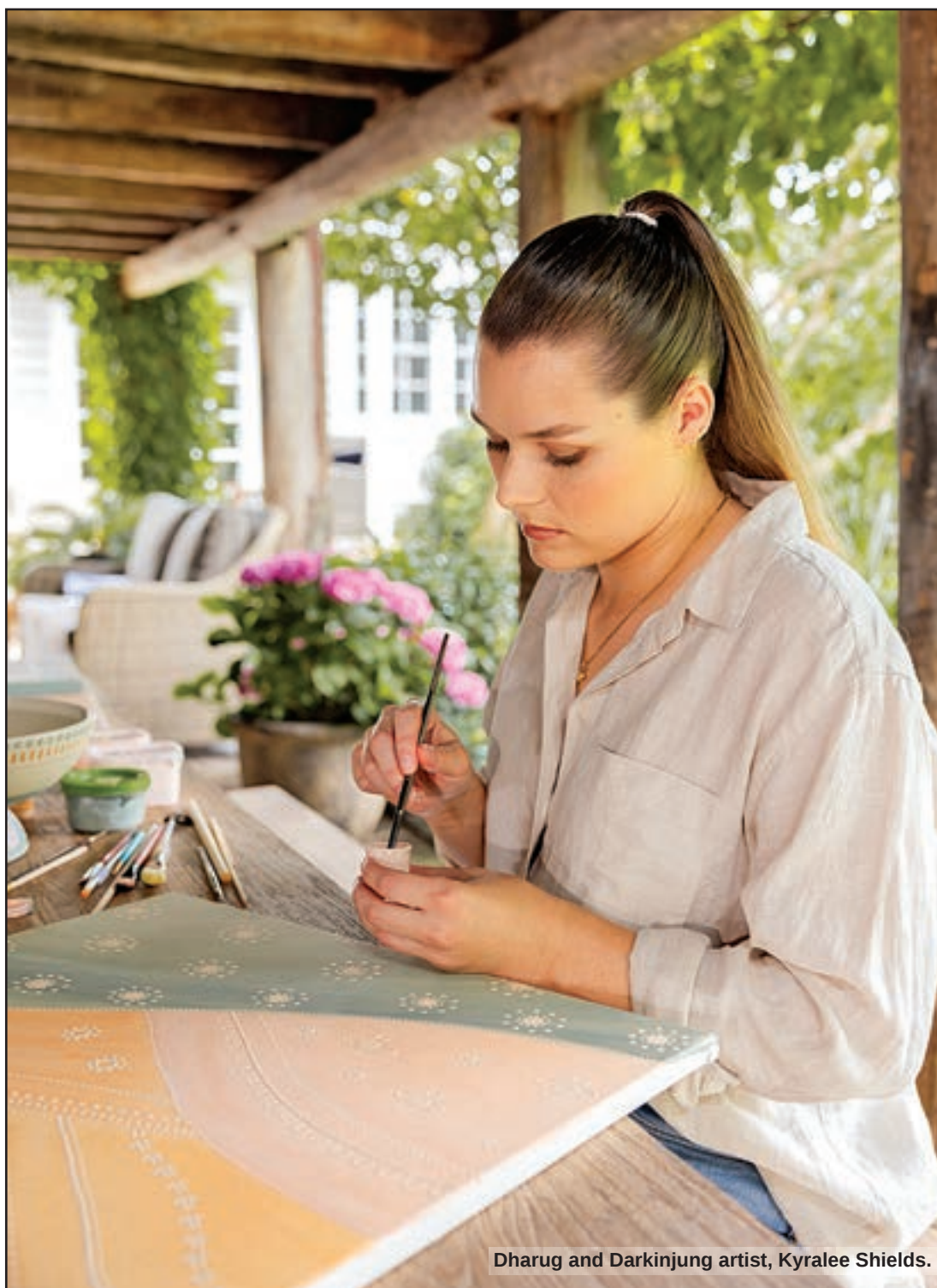
Cultural identity and design

"So my designs allow me to express my story and my cultural identity and share that with my kids. It's special to be able to have my family's story showcased in Australia after all the has happened.

"In one of my designs, you can see my family on Country.

"The mountains represent the blue mountains and the river is the Hawkesbury River. These have been monumental in the survival of the Darkinjung people.

"The central symbol is me in the middle, surrounded by mum and three kids. It's about generational continuity, with our



Dharug and Darkinjung artist, Kyralee Shields.

back to live in the Hawkesbury, she felt a deep desire to express the presence of her ancestors on Country,

"The feeling of their presence was so deeply rooted in me that I started to paint what I could see around me," she said.

Kyralee entered some competitions with her art, but said it was when she took her art to local markets and posted on social media that people really noticed.

"I was selling art on canvases and I painted ceramic vases and clay trinket trays and Christmas ornaments," she said.

Social media

"At the market, I was Aldo making connections with people from different industries.

"I had my art on Instagram and Facebook, then people started contacting me to design things for them.

"One day I got an email from Kmart asking if I'd call them. They asked me to make some new designs for products.

"So, I worked with their design team to make my designs work on different items – so the designs would flow and not hinder my artwork and the story it tells."

Pride and accessibility

Having her designs on a homewares range in a national chain store like Kmart means that her designs are now accessible to people from all backgrounds.

"To be able to have culturally significant artwork in Kmart is amazing," Kyralee said. "Everyone I know shops at Kmart, no matter what economic bracket you are in, you shop there.

"When the range was first released, my kids, partner and I went into the store and my kids thought it was great.

"Where's mum's face?" they asked with pride as we looked at the shelves.

"My daughter's preschool now has pieces of mine and my cousins bought the entire range for my aunty for Mother's Day.

"Not only do we have family pride, we have cultural pride – and I'm so grateful.

Advice for Mob

"I'd like other Mob to feel they can embrace their cultural heritage, tell their stories and be open to collaboration.

"If you are an artist and designer, seek out opportunities to tell your story and share who you and your family are.

"Never underestimate power of art – it inspires, educates and promotes new perspectives."

The *Mudyin Ngurrawa* range is available to buy in Kmart stores and online at kmart.com.au



Mudyin Ngurrawa (or *Family on Country*, in Dharug language) is the name of the homeware range created by Kyralee for Kmart.

ancestors sitting on the outside of circle.

"I never met my great grandmother Martha, but hopefully she'll be looking down from the Dreaming.

"I've also included the eucalyptus leaves that give the blue mountains their colour and yam daisies.



"They are a flower that was a huge staple for the people. They grew crops on the river near Darubbin."

The journey

Each product in the *Mudyin Ngurrawa* range has a tag with the story and meanings behind it.



So how did Kyralee's art get chosen to be printed on a range of Kmart products, from serving ware to candles, linens, decorative pots, quilt sets and canvas art prints?

Well, according to Kyralee, she's always been creative with a paintbrush.

But in 2019, when she moved

4WD mobile clinics deliver health



A NEW custom-built 4WD mobile clinic is set to bring better health services to First Nations

people with diabetes in Central Australia. The clinics will support the treatment, education and management of diabetes in remote communities.

The mobile clinic, run by Congress, has reported a 67% increase of Type 2 diabetes in the region over the last 25 years.

Congress is partnering with Pintupi Homelands Health Service, Urapuntja Health Service and Ampilatwatja Health Centre, to deliver podiatry consultations and treatment and diabetes education in eight remote communities.

They are: Amoonguna, Mutitjulu, Ntaria (Hermannsburg), Ltyentye Apurte (Santa Teresa), Utju (Areyonga), Ampilatwatja, Urapuntja Homelands (Utopia), and Walungurru (Kintore).

Urapuntja Health Service chief executive Melissa Hinson said her clinic cared for people across 14 homelands, providing unique challenges with a strong reliance on drivers, good weather and running vehicles to ensure access to healthcare.

"The future of medicine in our region is anchored in accessible service delivery that respects community needs," Ms Hinson said.

"We know that people in our setting need health services delivered in the community they call home, and this new service



Urapuntja Health Service practitioner trainees Nellasha Stirling, Nicole Jones, Tessa Ross and head of Urapuntja Health Service, Melissa Hinson.

does just that."

Funded through a \$456,000 grant from the Aboriginals Benefits Account, the new mobile clinic provides two comfortable, private and wheelchair accessible treatment areas.

The mobile clinic's podiatrist and diabetes educator will travel to communities every eight weeks to support better

follow-up treatment.

Professional development opportunities for remote health care workers are also being provided by the mobile clinic and staff. This will strengthen diabetes management and awareness in remote communities.

Training includes disease-focused foot checks and wound management, ensuring better

support for the community when the mobile health clinic is in other regions.

The initiative will help in efforts to close the gap on health and life expectancy, by providing First Nations people in remote communities better access to specialised health care.

Assistant Minister Malarndirri McCarthy recently joined Central Australian Aboriginal Congress to launch the new mobile clinic in Alice Springs.

Senator McCarthy said diabetes was a significant issue in Central Australia, "so it's great to see this initiative roll out in eight communities".

Minister for Indigenous Australians Linda Burney said diabetes was one of the biggest contributors to the gap in life expectancy between Indigenous and non-Indigenous Australians.

"This is such an important initiative to give people living in remote Central Australian communities better access to specialist health care," she said.

Congress Allied Health Manager Andrew Jolly said the mobile health clinic enabled allied health professionals to deliver stronger diabetes management and support, even in some of the most remote places.

"The mobile clinic is a practical initiative that helps to bridge the gap in health care accessibility in a setting where people feel comfortable, ensuring more remote communities have what they need for better health and wellbeing," Mr Jolly said.

New birthing services for Western Cape mums-to-be



EXPECTANT mothers in the Western Cape region will soon be able to give birth closer to home.

Weipa Integrated Health Service will soon provide birthing services from May 22.

This service will remove the need to travel to Cairns to give birth for many women in the region and enable them to have their babies on Country or close to Country.

There are 18 expectant mothers who are due to give birth between 1 June and 31 August that have been identified as being suitable to birth at Weipa if they choose.

A Midwifery Group Practice (MGP) has been delivering full antenatal and postnatal services in Weipa since late 2022 while work was under way to introduce a full birthing service.

The MGP will continue to provide wrap-around support for women with higher risk pregnancies who need to travel to a larger centre to access specialised higher risk services.

The TCHHS recently appointed Dr John Hall, a rural generalist in obstetrics, as the western director of medical services, based out of Weipa.

He has been joined by the newly appointed TCHHS director of Midwifery, Michelle O'Connor.

With a \$42 million government investment, Queensland Health will expand outreach obstetrics and gynaecology services, strengthen models of maternity care and support existing maternity sites to continue providing safe birthing services.

Member for Cook Cynthia Lui said "the new Weipa birthing unit is expected to initially support about 50 births a year for the broader Cape communities including Weipa, Aurukun, Mapoon and Napranum, with additional communities brought online as the service grows".

"This birthing unit will mean a significant number of pregnant women in these communities will not have to travel to Cairns to have their babies," she said.

"Birthing on Country or as close to home as possible is so important for First Nations communities.

"The social, economic, and cultural cost of leaving community for over a month, in a foreign environment, without family supports, to have their babies cannot be overstated.

"I am so proud that our government took the time to ensure a safe birthing service was available for women and their families."

Torres and Cape Hospital and Health Service western director of medical services Dr John Hall said "bringing birthing back to Weipa will maintain and attract a skilled workforce that will ensure other hospital-based services thrive and continue like emergency and critical care, and ongoing access to operating theatres, enabling a broad range of operations and specialty services".

Health service celebrates 40 years on Nth Stradbroke



THE North Stradbroke Island community gathered to celebrate 40 years of community-controlled health services on the island on May 10.

Since the first clinic in Dunwich Hall on 19 January 1984, the range of services available to the island and southern bayside Aboriginal and Torres Strait Islander community has expanded to include dental, family wellbeing, Birthing in Our Community, Deadly Choices, women's and men's groups, youth program, and foster and kinship care support.

With advocacy and support from the Quandamooka people living on North Stradbroke Island, the first clinic was provided as an outreach service by the Brisbane Aboriginal and Islander Community Health Service. Starting with just one doctor and one nurse visiting the island one day per week, the service grew quickly and today is managed by the Yulu-Burri-Ba Aboriginal Corporation for Community Health.

Aunty Maureen Myers, one of the early advocates for a culturally safe community-controlled health service on the island, and current Director of the Yulu-Burri-Ba board, is proud of the vision, commitment and hard work of everyone involved, and the positive impact for community.

"It was built to give better health outcomes for our people who couldn't afford to go to the doctor. Now we have easy access to healthcare services like we never had before.

"When you feel comfortable with going to a doctor you get the healthcare you need.



The local community of North Stradbroke celebrated a milestone for the community-controlled health services on the island.

Because it is community-controlled it meets the needs of the community," Ms Myers said.

Yulu-Burri-Ba CEO, David Collins, said the milestone is an opportunity to reflect on and acknowledge the leadership of Elders and what can be achieved through working together.

"Today shows how successful our community-controlled health services have been. Thanks to the hard work from all the people in the beginning, like Lynette Shipway, Maureen Myers, Oodgeroo Noonuccal and Denis Walker who fought for better health services for this community.

"Our founding Elders saw that there was a need for these services, and they have been proven correct with the growth of health and welfare services we're now providing to more

than 5,000 community members in our region.

"When it first started, it was with volunteers and support from Brisbane ACHS (now ATSICHS). And then along the way, from our community – from our fellow Aboriginal Medical Services, the Australian and Queensland Governments, and the Institute for Urban Indigenous Health.

"It's about better health outcomes for our community, people don't have to travel long distances for allied health services, don't have a long wait time for allied health services, better access to specialist health services, easy access to dental," Mr Collins said.

Yulu-Burri-Ba now operates clinics and a wide range of services in Dunwich, Capalaba and Wynnum in response to community goals.

Morocco discovers *Wonderland*



Southern Kaantju/Umpila artist Naomi Hobson is one of a growing number of First Nations artists whose work is making a mark on the international art world. Her most recent

photographic series *Adolescent Wonderland* opens at La Fondation Nationale des Musées in Rabat, Morocco, this week.

The evocative photographic portraits of young people from her community of Coen on Cape York Peninsula first premiered in Tarnanthi 2020, going on to tour a dozen regional galleries in South Australia during 2022 and 2023, and one in ten regional South Australians seeing the show.

With a title inspired by Lewis Carroll's classic children's novel *Alice's Adventures in Wonderland*, Hobson's *Adolescent Wonderland* explores themes of youth and childhood memory.

Through the series of photographs Hobson seeks to empower young people, to encourage them to be themselves and to celebrate their uniqueness. The brightly-coloured figures and their props, posed in the landscape, invite the viewer to see something new in the dream-like moment and provide an insight into the vulnerability, playfulness and everyday moments of a generation transitioning from teenagers into adults.

"I think young people are getting crazy adventurous with all the apps and photo settings in their mobile phones," she says. "They're just really connecting with how they want to share their story... Young people are so advanced in using technology and they also love getting their photos taken, but let them show you their story, their way; that's what *Adolescent Wonderland* is all about."

Naomi says she is excited that her work will be seen in Morocco. "It's been a long held dream of mine as an artist for my work to be seen outside of Australia. I am thankful to AGSA and Tarnanthi for providing me with the platform, it will be a pinch-me moment when I



Free Lollipops "Donna's selling lollipops, frozen cups and popcorn. I got my lollipop and Marky's for free and she didn't even notice." – Puchaanu, 2019.



Southern Kaantju/Umpila woman Naomi Hobson's photographic series, *Adolescent Wonderland* is showing in Morocco now. Picture: Tim Fryberg.

step off the tarmac in Morocco, I'm sure to feel like Alice in Wonderland 'Curiouser and curiouser!'"

Naomi Hobson's *Adolescent Wonderland* is on at La Fondation Nationale des Musées in Morocco until July 10, 2024.



Road Play "She told mum she was taking me for a ride down the road but she not." – Laine, 2019.



River Mermaid "I'm here with my mum, she over there fishing. I don't feel like fishing. I just wanted to come down the river to play fun." – Verona, 2020.

Art offers hope and more

By ALI MC



TRANSFORMATIVE prison art project The Torch returns with its fifteenth annual exhibition, *Confined 15*.

Hosted by the Glen Eira City Council Gallery, *Confined 15* shows a diverse array of over 400 artworks by more than 380 artists.

The groundbreaking art project is a means for First Nations people who have experienced incarceration in Victoria to share their stories, culture and lived experiences through art.

All the works are for sale, providing a means of income for people impacted by the carceral system.

The program also helps reduce re-offending – a vital outcome at a time when First Nations' incarceration rates are increasing yet again.

Confined 15 artist Roey, a Warumungu/Yawuru artist born in Darwin, told the *Koori Mail* he first started painting in 2018 and was immediately drawn to the storytelling and the confidence it gave him.

"When I first started doing art was in 2018 and I had to pick it up from scratch," he said.

"After I started selling a couple of paintings, I thought 'I can do this now'. I wanted to tell my story from



Confined 15 artist Roey. Picture: Josh Scott

both sides of my family."

Roey's paintings talk about cultural stories from his ancestral home in the Kimberley, in particular, one artwork titled *Staircase to the Moon*.

"It's a natural phenomenon that takes place on a full moon. When the incoming tide comes in, that comes right up to the beach; and then when the tide goes out, it leaves ripples in the mud flats. Because of the full moon, it looks like a staircase to the moon," he explained.

"I painted that because my grandparents took me there when I was young.

"And that's a real significant thing for me to experience that with my grandparents who are now in

the Dreamtime."

Roey also told the *Koori Mail* that being able to earn income through his painting allowed him to continue to support his children, despite being incarcerated.

"To be able to support my kids whilst being in prison was probably one of my biggest achievements," he said. "Supporting my kids and being able to practise my culture in that process and feeling good about myself."

Along with supporting inmates through art, storytelling and income, The Torch program continues its success outside the prison walls, borne out by an increase in cultural identity and health and wellbeing outcomes. Recent statistics demonstrate that only 17% of program participants returned to prison compared to the average First Nations rate of 72%.

Notably, seven staff members currently working at the Torch are former program participants who have successfully transitioned out of the prison system and, in 2023, over \$1 million was returned to 494 participants through the sale and licensing of artwork.

Susannah Day, a Martu woman and CEO of the Torch, explained that the program started in 2011 with the very first *Confined* exhibition.

"That was put on by the Brotherhood of St Lawrence. And it was started with just a handful of

artworks from people in prison," she said. "And then it's grown and grown ever since."

She said that the program is "very much about 'how do we break the cycle of incarceration for First Nations men and women in this state?'"

"For many, many decades, the Victorian First Nations community has been advocating for men and women inside, to see if they might be able to sell their artwork and draw an income from their cultural practice," Day explained.

"And finally, in 2016, the advocacy paid off and the Aboriginal art policy was created, which allows Victorian First Nations men and women who are incarcerated to draw an income from the sale of their artwork."

Victoria is currently the only state which has a policy allowing First Nations men and women the opportunity to generate income from the sale of artwork while incarcerated. Day said this can be life-changing for participants.

"It gives them some really vital funding for when they get out. They actually have a bit of money to start a life again. So, possibly coordinate housing, some clothes, some educational costs for their kids," she said.

"It really helps people be set up in this world. Usually when you would get out, you'd have nothing." Day said that the artworks were

often deeply personal, reflecting the artist's cultural journey, which can also include the devastating and ongoing impacts of past government policies.

"So many artists are on a really different place in their cultural journeys. Some artists have grown up on community, on Country," she said.

"Others have been disconnected through colonial policies and practices. We've got quite a number of young grandchildren and children of the Stolen Generations, including some Stolen Generations children themselves."

Despite the artists' culturally diverse backgrounds and artistic styles, Day said the one thing they had in common was the desire and opportunity to tell their stories.

"A lot of our artists are interested in having a voice and telling their own story," she said.

"And it's not necessarily a Dreaming story, but it's a very personal first-person story about their life, and what's taken them to this point, and what's gone perhaps wrong, or what decisions have been made to get them to where they are."

Confined 15 is currently showing at the Glen Eira City Council Gallery until June 2.

All artworks are for sale. For more information and to see the works online go to www.thetorch.org.au

Hadley finalists show First Nations can paint Country



FINALISTS in the Hadley Art Prize were announced earlier this month, with First Nations artists

featuring prominently.

Established by Hadley's Orient Hotel in Hobart, 2017, the esteemed, annual \$100,000 acquisitive landscape prize rewards the work of Australian contemporary landscape artists, while building a collection to be enjoyed by visitors to the historic Tasmanian hotel.

The prize is open to Australian artists over the age of 18, working in two dimensional mediums.

This year's expert judging panel, including curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia, Tina Baum, will decide the award based on the artist's creativity, statement/story, and technical skill.

First Nations finalists are:

Leon Russell Black, a traditional painter from Melville Island, with Yapalika and Jurrupi (Jessie River) ancestry, who paints with Munupi Arts on Melville Island, NT.

Robert Fielding, a contemporary artist of Pakistani, Afghan, Western Arrente and Yankunytjatjara descent, who lives in Mimili Community in the remote Anangu Pitjantjatjara Yankunytjatjara (APY) Lands.

Zaachariaha Fielding, an



Urrtjanpa by Frank Young, acrylic on linen, 2024.

interdisciplinary artist from Mimili in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, South Australia.

Naomi Hobson, Kaantju and Umpila artist, who lives and works on the lands of her grandparents, in Coen, Qld.

Charles Inkamala, lives in Mparntwe (Alice Springs) and began painting with Bindi Mwerre Anthurre Artists in 2017. His mother's Country is Papunya and his father's Country is Ntaria (Hermannsburg).

Kieren Karritpul, artist from Nauiyu, Daly River in the Northern Territory.

Iluwanti Ken, Pitjantjatjara artist, originally from Watarru and now living in Amata, in the APY lands in South Australia.

Elizabeth Kunoth Kngwarray paints finely detailed aspects of the Yam Dreaming narrative that belongs to Anmatjarre people of the Central Desert. She follows her mother and aunts in a family of major contributors to the recognisable style of Utopia artists.

Hubert Pareroultja, senior Western Aranda-Luritja watercolour landscape painter who lives in his homeland, Kulpitharra / Luntharra

outstation west of Hermannsburg (Ntaria). Hubert comes from a family of artists, the senior men being part of the original Hermannsburg School watercolour movement and were all acclaimed artists.

Conrad Tipungwuti, grew up in the "old camp" at Pirlangimpi (Garden Point) on Melville Island, with his parents. His Tiwi name is Kamilowra. He works with Jilamara Arts.

Rhoda Tjitayi, born in Pukatja, and hails from the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. She lives in Adelaide and has teamed up with Art by Farquhar, to create her unique artworks showcasing the ancestral creation story *Piltati Tjukurpa* passed down from her grandmother.

Frank Young, an Elder and spear artist from Amata in the Anangu Pitjantjatjara Yankunytjatjara (APY). He works from Tjala Arts, also in Amata and was taught the art of spear making from his grandfather.

The works of finalists will be exhibited in customised gallery spaces at Hadley's Orient Hotel in August with the winning entry added to a growing, publicly accessible, permanent collection at the hotel.

As well as the major prize, there is also a residency prize valued at \$10,000, a packing-room prize valued at \$1,000, a \$2,500 People's Choice Award, and \$1,500 worth of prizes for school students.

Book news



Thomas Mayo holds *The Voice to Parliament Handbook* which he co-authored with Kerry O'Brien. The handbook was awarded 2024 ABIA Book of the Year.

Voice handbook wins top award



FIRST Nations literature is thriving, with our writers and publishers recognised and celebrated on national and international platforms.

Earlier this month, the prestigious and highly coveted 2024 ABIA Book of the Year Award was awarded to *The Voice to Parliament Handbook* by Thomas Mayo and Kerry O'Brien. The award was presented at this year's Australian Book Industry Awards (ABIAs) at a star-studded event at Zinc in Fed Square in Melbourne. *The Voice to Parliament Handbook*, which stands as a serious and thorough testament to a significant moment in Australia's political and cultural landscape, also won the ABIA Social Impact and General Fiction Book of the Year awards.

Also at the 2024 ABIAs, Aboriginal-owned and led publishing company Magabala Books won Small Publisher of the Year for the second time, having also won in 2020, and Small Publishers' Adult Book of the Year was awarded for Melissa Lucashenko's *Edenglassie* (University of Queensland Press), a novel which tells two First Nations stories, set five generations apart.

Stella

Proud member of the Waanyi Nation, Alexis Wright's talent as a story-teller was highlighted when she became the first author to win the Stella Prize twice, receiving \$60,000 from the Stella Forever Fund for her fourth novel, *Praiseworthy*, published by Giramondo Publishing.

The Stella Prize plays an important role in Australia's literary landscape, platforming and amplifying the voices and stories of women and non-binary authors.

Telling island stories

The First Nations-Greater Pacific Writers Festival (FNWF) will be held in Townsville this weekend, May 24-25.

The festival is an opportunity for First Nations peoples of the Greater Pacific region to showcase and share their cultures and heritage through story.

For information and to book, firstnationswritersfestival.org/events/

National art fair set to deliver on culture



The National Indigenous Art Fair (NIAF) returns to the Overseas Passenger Terminal at the Rocks in Sydney, on June 29-30.

A program of dance, cultural displays, interactive Indigenous weaving circles and workshops will run alongside the marketplace of Indigenous art from Aboriginal and Torres Strait Islander artists from art centres from the remotest parts of Australia.

The two-day festival will open with a Smoking Ceremony and traditional dance presented by Garuwa Cultural Immersion.

On Sunday, for the first time the program will feature an interstate dance troupe Mimih Dancers from NT. Live music performances include one of Australia's best known and most loved Indigenous music acts; Stiff Gins and Microwave Jenny.

Interactive experiences for children include Torres Strait Island dance and song workshops, and sand painting workshops (Walangari). The event will also feature a communal weaving circle with remote and local weavers where visitors are invited to join in and contribute to the weaving project.

This year a selection of 'pre-book'



The National Indigenous Art Fair (NIAF) returns to the Overseas Passenger Terminal at the Rocks in Sydney on June 29-30.

workshops include an ochre-painting workshop where you can learn traditional painting techniques and history with Kunwinjku artists from Injalak Arts Centre from West Arnhem Land; a children's workshop with Indigenous artist and storyteller Amanda Reynolds to craft your very own wearable possum armband; a

weaving workshop with Regina Wilson, master fiber weaver from Durrmu Arts in Peppimenarti, using merrepen (sandpalm) which is hand harvested and traditionally dyed; and a lamp-shade design workshop using Indigenous fabric.

For more informations about the 2024 NIAF program, please visit niaf.com.au/

Poetry is winning form for two good fellows



TWO First Nations poets have won State Library of Queensland's prestigious black&write! Fellowships.

It is the first time both fellowships have been awarded to poets.

Meleika Gesa-Fatafehi from Acacia Ridge in Queensland and Lulu Houdini from Shoalhaven, NSW, will each receive \$15,000 in prize money, editorial manuscript development with State Library and a publication opportunity with Hachette Australia.

Meleika's winning entry *To Clear Your Throat of Fish* is a powerful political and personal poetry collection that examines themes of nature, displacement and connection to Country.

The Torres Strait Islander writer

expresses her love of the islands and family, as well as providing guidance to young Torres Strait Islander people living on the mainland.

The judges said that "with fire and ferocity, the poet beautifully encapsulates the spirit of the islands".

Lulu Houdini's poetry collection titled *mai-lai* is "a living archive of Gamilaroi poet Lulu Houdini's journey, forward and backward, through identity, exploration, fizz and raw energy".

The judges said that "this is a poetry collection that is transformational and experimental in form, genre and intent".



Meleika Gesa-Fatafehi.

Queensland arts minister Leeanne Enoch said that "for more than a decade, black&write! Fellowships have created opportunities for First Nations writers and storytellers to publish creative works, inspire new audiences and grow their careers".

State Librarian Vicki McDonald said "Meleika and Lulu have become part of a trailblazing program that continues to rise in prominence and influence in the publishing world".

"Their work will help inspire other First Nations poets and writers to share their stories."

The fellowships are open to all writers (published and unpublished) of Aboriginal and/or Torres Strait Islander descent currently living in Australia. Categories include adult fiction, young adult fiction, short-story collection, poetry collection and children's book manuscripts.

Houdini said the fellowship "means the world to me and my family—those living and those passed", while Gesa-Fatafehi said she was "so excited to know if my work was published my people and family would be shared with the world".

The fellowship program, which has produced 17 new published books, has been introducing new First Nations writers to the Australian and international literary scenes since 2011. Former winners include Sue McPherson, Jared Thomas, Nardi Simpson and Claire G. Coleman.



Lulu Houdini.



DIDG dancers Leslie Footscray and Nathaniel Murray lead rehearsals in Cairns. Picture: Sean Davey

DIDG shares the feeling of dance



A deaf dance group from Far North Queensland which uses vibration to sense the rhythms of traditional music is being celebrated in a State Library of Queensland showcase, opening May 25.

Deaf in Dance explores the 27-year history of the Deaf Indigenous Dance Group (DIDG) and its proud First Nations members who communicate through a range of Indigenous sign languages.

Featuring artworks, performances and digital stories, together with a collection of narrative portraits of the group from award-winning photojournalist Sean Davey, the special presentation has been created with a focus on accessible design, with Australian Sign Language (Auslan) video content, braille elements, full audio descriptions of each showcase element and tactile artworks to feel as visitors move through the showcase.

State Librarian, Vicki McDonald AM, honoured the group's contribution to culture. "*Deaf in Dance* honours and celebrates the distinct cultural and artistic impact Deaf Indigenous Dance Group has had over its 27-year history," she said. "The showcase examines how connection to culture can provide unity, pride and a sense of belonging."

Deaf in Dance showcase is open daily at kuril dhagun/State Library of Queensland, Cultural Centre, South Bank, from May 25 until early 2025.

For more info visit slq.qld.gov.au/DeafInDance

The new Creed in fashion

On my better days I like to consider myself a person with style and good, if not brave, fashion sensibilities. That is when I'm not gad-abouting in the casual gear required for tropical North Queensland daily life – shorts, thongs, singlet. Strangely, though, I've never seen myself in fashion—certainly not of fashion—and, in fact, as a writer, I've never written about fashion! For my first foray into fashion, it's my pleasure to introduce readers to Cheryl Creed, a Gunggari, Pitta-Pitta, Bindal, and Quandamooka woman. For those few who may not know of Cheryl, she is a dear friend of mine and has been leading the way on 'sustainable fashion' in Queensland's First Nations fashion sector since 2017.

Murrii Quu Couture is the house of Cheryl Creed. It's a label which embodies the fearless self-expression of the designer, placing an emphasis on individuality and, with contemporary nods to an era of gown-wear otherwise gone, on feminine sophistication.

Adopting black, the colour synonymous with style, as its signature, Cheryl's label gives a new take on timeless fashion must-haves – like the little black dress – quickly becoming a coveted brand, with family-members, artists, politicians, vice-regals and celebrities all having shown off their bespoke gowns on red carpets and at important events.

While her designs drape the shoulders of celebrity and sweep runways across the nation and the world, they are also promoting an ethos important to Cheryl: Sustainability matters.

Cheryl salvages garments and fabrics from the secondary fashion market and remakes, recycles and repurposes their materials into new designs—sleek and politely flirtatious.

In reflecting on how it all began, Cheryl told *Koori Mail*, "Murrii Quu Couture was born from a vision to spotlight Indigenous women on the runway. As founder, I never anticipated the incredible journey so far.

"From student to designer, I found my path led to international acclaim—can you believe it?! I hope my story is one other women can look to to find empowerment and freedom to celebrate our culture and selves in new industries".

opinion



Jack Wilkie-Jans



Cheryl Creed.

Cheryl prioritises sustainability in materials and design to mitigate the impact of 'fast fashion' on Aboriginal lands, seeking to nurture a healthier planet. Through eco-conscious choices, she educates consumers and practises 'caring for Country', respecting Earth's resources for a brighter future.

Having established a homebase in Cairns, Cheryl has made moves to take the Murrii Quu Couture style to new and wider audiences. Last month, returning from fashion weeks in Milan, Toronto and Australia, she delivered her signature First Nations' fashion event, *Fashique Runway*, at

Rothwell's Hope Centre in Moreton Bay. The annual fashion event was presented in partnership with Strong Women Talking.

Established in 2014, *Fashique Runway* is Cheryl's nod to her fellow designers and to models (as well as fashionistas) and it's a proven, important event for showcasing emerging First Nations designers and fostering crucial skills for models—our models are taking the fashion pages of the world by storm!

"It's so, so important that there are events (like *Fashique Runway*) showcasing First Nation designers and models—empowering Indigenous talent, and spotlighting their creativity. I plan to expand and present more of these events in and around Meanjin/Brisbane", Cheryl told *Koori Mail*.

"I've had a fabulous career so far, but you haven't seen anything yet! I won't stop amplifying Indigenous style and culture on a worldwide platform".

I, for one, can't wait to see the future collections and ventures of the Murrii Quu Couture label. I'm quietly hoping for more of the bespoke, limited designs created for men in previous collections.

The success of Cheryl Creed and Murrii Quu Couture is an inspiration for us all and sets a great example for the hopes and dreams of our peoples who are fashion-folk, to look to different styles and aesthetics and find their unique pattern.

Care for Country has designs on rubbish

By CATHERINE HUNT



MARINE debris collected by Indigenous rangers in remote regions is being repurposed to draw

urgent attention to issues affecting Country.

Rubbish on the Shore is a project that grew from discussions raised on Miwatj Country at Garma last year, around creating ways to support First Nations rangers, as they work to protect and care for Sea Country across Northern Australia.

Following a successful three-day think-tank, held earlier this year at Gulkala, back on Miwatj Country, the project is headed to Naarm, where it is one of several presentations by First Nations thinkers featured as part of Melbourne Design Week (MDW) at the National Gallery of Victoria (NGV).

The project is presented by Agency Projects, an Aboriginal and Torres Strait Islander-led not-for-profit that helps to elevate First Nations artists and their communities at local, national and international levels, and the National Gallery of Victoria (NGV).

Yolŋu woman Leila Gurruwiwi is head of public programs at Agency and she has followed the project from its inception. She told the *Koori Mail* that the recent cross-cultural think-tank at Gulkala had been a great success, bringing Indigenous leaders from First Nations rangers groups together with experts from educational institutions, professionals working within the design and architecture sectors, material scientists, marine biologists and data analysts.

Leila said from the earliest conversations about the project the priority was "first and foremost to create a space that is culturally safe and culturally responsive to support our First Nations rangers – who are the boots on the ground – to be able to have conversations, connect and network with other rangers from different spaces."

"People came to the think-tank from the Northern Arnhem Land, but we also had Kowanyama rangers from Queensland and a group of women from WA. Our First Nations rangers often work in very remote spaces and don't have the opportunity to be together and yarn about what their practices are in their own Country and what issues they are facing. We wanted to make that space and open those conversations."

But, Leila said, it was important that it not become just a talk-fest.

"We wanted actions to come out of it. We wanted to make sure the conversation didn't just stop at Gulkala. We wanted to bring it back into our own space here in Naarm."

Bringing focus to the urgent



Yolŋu woman Leila Gurruwiwi.

issues impacting Country, specifically, our oceans and waterways, *Rubbish on the Shore* will continue the conversation across the ten days of Melbourne Design Week, with a live build of a structure to be made from ghost net and marine debris collected by First Nations rangers forming an active backdrop to a series of breakfast talks and presentations about the cultural and environmental impacts of marine debris pollution affecting First Nations communities.

The build will be led by Cave Urban, a multidisciplinary design studio formed by artists, architects and sculptors, and will slowly evolve across the week. The built structure will provide a striking visual and physical representation of the issues facing Indigenous communities, but will also invite

According to a UN report, ghost netting takes 600 years to break down with up 800,000 metric tonnes of ghost gear entering the ocean each year. (UN Environment Program, unep.org)

design thinkers to consider new and unique uses for this waste material, which will in turn assist First Nations people in their quest to care for and heal Country.

Leila points out that the interconnectedness of First Nations people to Country can always be found in First Nations art.

"All of the art we make, whether it's ceremonial poles or weaving or artwork on bark or even on canvas, it all speaks to Country. All of those artforms speak to our connection as First Nations people to Country. It sits hand in hand with what rangers do."

Leila is keen to add that the issues raised by the project are not only for First Nations people to address. Caring for Country, for the lands, waters and sky, is everyone's responsibility, but a First Nations' perspective is helpful and moreover, deeply informed.

"Prior to colonisation, First Nations people had been sustainably living on their respective Countries, across what we now call Australia, for 60,000 years," she said. "That knowledge and the ideology around conservation and sustainability

has not been lost. It lives through intergenerational transfer within our communities. It continues today and the more (other) people acknowledge the knowledge that already sits in those spaces and places and find opportunities to collaborate with First Nations people around how to sustain Country, the better the outcomes will be."

Rubbish on the Shore at MDW will culminate with a symposium on Tuesday, May 28, at NGV International's Great Hall in Southbank, where the lessons of the project so far will be unpacked and the design solutions assessed. This is a ticketed event and bookings are required.

Rubbish on the Shore breakfast series and ghost net build will be held from 8.30am at Agency's Easey Street space in Collingwood. To register for the breakfast talks, or for more information on times and dates, visit designweek.melbourne/events/rubbish-on-the-shore-design-and-discourse/

Melbourne Design Week at the National Gallery of Victoria runs from May 23 - June 2 at various venues in Melbourne/Naarm, visit designweek.melbourne/



Last chance to enter Lester Prize



ENTRIES for The Lester Prize are closing soon. Considered one of the

country's premier art prizes, The Lester Prize is an award that places artists and community proudly front-and-centre. It is about the advancement of the artists, not the celebrity of the sitters.

The art prize was established in 2007, providing an avenue for artists across Australia to exhibit works of portraiture in Western Australia.

This year's prize pool of \$115,000 is divided into seven categories:

- The Richard Lester Prize for Portraiture (selected by a panel of judges; non-acquisitive), \$50,000 cash
- Baldock Family People's Choice Prize (selected by the general public), \$15,000 cash
- Minderoo Foundation Spirit Prize (selected by Minderoo Foundation; non-acquisitive), \$10,000 cash
- Ashurst Emerging Artist Prize (selected by a panel of judges; non-acquisitive), \$5,000 cash
- Highly Commended (selected by a panel of judges), up to \$5,000 value
- Barton Family Foundation Installers' Prize (selected by the Art Gallery of Western Australia installation team), \$10,000 cash.

The annual exhibition of finalists will be open at WA Museum Boola Bardip in September.

Entries close June 7.

For terms and conditions visit lesterprize.com/ and follow the links to enter.

Freshwater Saltwater applications closing soon



EXPRESSIONS of Interest from artists wanting to enter UMI Arts signature annual group

exhibition *Freshwater Saltwater* will be received until Friday, May 24. For more on conditions of entry visit umiarts.com.au/exhibitions/

events listings

NEW SOUTH WALES

Biennale of Sydney 2024: Ten Thousand Suns
when: until Jun 10
where: venues in Sydney
info/bookings: biennaleofsydney.art/

Cast in cast out
 Display inspired by Dennis Golding
when: until Aug 4 and
Ngaya (I am)
 (video installation)
when: until Aug 25 and
Coomaditchie: The Art of Place
when: until Aug 25
where: Museum of Sydney, corner of Phillip and Bridge St, Sydney
info/bookings: mhns.wa.au/

Enliven Fuse
 Boomalli member artists exhibition – emerging and senior artists from NSW language groups
when: May 9 - Jul 13
where: Boomalli Art Gallery, Leichhardt
info/bookings: boomalli.com.au

Parklea x Boomalli (exhibition)
when: until Jul 13
where: Boomalli Art Gallery, Leichhardt
info/bookings: boomalli.com.au

Celebrating First Nations Artists Living on Yuin Country
 Featuring Indigenous artists from Yuin Country Presented with the financial assistance of South East Arts and Indigenous Visual Arts Industry Support.
when: until June 5,
where: Spiral Gallery, Church Street, Bega
info/bookings: spiralgallery.org.au

VividLIVE festival
when: May 24 - Jun 15
Thelma Plum, May 29;
Bumpy, May 31
where: Sydney Opera House, Circular Quay
info/bookings: sydneyoperahouse.com/vid-live

Saltwater Freshwater Festival
when: Sat, Jun 1, 10am - 4pm
where: Smithtown Riverside Park, Smithtown/Dunghutti Country
info/bookings: follow the links to festival info at saltwaterfreshwater.com.au/

Horizon
 Bangarra dance double bill: *Kulka* by Sani Townson, followed by the primary piece, *The Light Inside*,



Taylah Pickett's entry for Youth Speak Out, 2018.

Youth speak on reconciliation



AN exhibition showcasing selected artwork and poetry expressing Tasmanian school students' views about reconciliation is showing now at Launceston Library. Youth Speak Out is an annual education initiative, run by Reconciliation Tasmania since 2018, celebrating the next generation's views on Aboriginal affairs. Each year, Tasmanian students from Year 5–12 are invited to enter artwork, multimedia, speeches,

letters, poems, or whole class projects. Each year the theme follows the National Reconciliation Week (NRW) theme. Selected students are invited to Parliament and Government House to meet and present their work to the Premier, Ministers and the Governor.

when: until Jun 8
where: Launceston Library, Launceston
info/bookings: Free entry, no booking required
 libraries.tas.gov.au/exhibitions/youth-speak-out/

choreographed by Deborah Brown and Māori choreographer and Arts Laureate Moss Te Ururangi Patterson.
when: June 11-13
where: Sydney Opera House, Gadigal Country
info/bookings: bangarra.com.au

Cultural Centre, Perth
info/bookings: visit.museum.wa.gov.au/b oolabardip/meeyakba-shane-pickett-six-seasons

Revealed 2024
when: May 10 - Aug 4
where: Fremantle Arts Centre
info/bookings: fac.org.au/

AUSTRALIAN CAPITAL TERRITORY

Vincent Namatjira: Australia in colour
when: until July 21
where: Level 1 galleries at the National Gallery of Australia (NGA), Canberra
info/bookings: free, booking recommended

Belonging: Stories from Far North Queensland
when: until Mar, 2025
where: National Museum of Australia, Acton Peninsula, Canberra
info/bookings: nma.gov.au/exhibitions/belonging

Horizon
 A double bill from Bangarra dance: *Kulka* by Sani Townson, followed by the primary piece, *The Light Inside*, choreographed by Deborah Brown and Māori choreographer

and Arts Laureate Moss Te Ururangi Patterson.
when: Jul 18-20
where: Canberra Theatre Centre, Ngunnawal Country
info/bookings: bangarra.com.au

QUEENSLAND

How we remember tomorrow
when: until June 15
where: University of Queensland Art Museum, St Lucia, Brisbane
info/bookings: art-museum.uq.edu.au/how-we-remember-tomorrow

Seeds and Sovereignty
when: until Sept 8
where: Gallery of Modern Art and Gallery 3.5
info/bookings: free entry, blog.qagoma.qld.gov.au/q agoma-2024-program-announced/

Matriarchs
 (Dance) by Olivia Adams
when: May 22- 25
where: MetroArts New Benner Theatre, West End, Brisbane
info/bookings: metroarts.com.au/event/matriarchs/

Brisbane Writers Festival
when: May 30-Jun 2
where: State Library of Queensland in the South

Bank Cultural Precinct (Festival Hub).
info/bookings: check the program for details
 bwf.org.au/

Out on the Lawn Experimental: Yirinda + Tegan Koster + Hoolia
when: May 31, 6-9 pm
where: Court House Gallery, Cairns
info/bookings: free event, for more visit cairns.qld.gov.au/experience-cairns/arts-and-culture/arts-venues/court-house-gallery/out-on-the-lawn

Waru – journey of the small turtle
 An interactive and immersive introduction to Torres Strait Islander culture and dance for 3 to 8-year-olds and their families.
when: June 26-29
where: Playhouse, QPAC, South Brisbane
info/bookings: Tickets on sale now, selling fast.

SOUTH AUSTRALIA
18th Adelaide Biennial of Australian Art: Inner Sanctum
when: until Jun 2
where: Art Gallery of South Australia
info/bookings: Free entry, visit agsa.sa.gov.au/whats-on/exhibitions/ and follow

the links

Waterhouse Natural Science Art Prize
 Bringing together a rich and diverse survey of works that map the intersection of nature, science, and art.
when: until Jun 10
where: South Australian Museum, North Terrace, Adelaide
info/bookings: samuseum.sa.gov.au/c/waterhouse

NORTHERN TERRITORY

52 Actions
when: until Jun 2
where: Museum and Art Gallery Northern Territory, The Gardens, Darwin
info/bookings: magnt.net.au/

VICTORIA

Confined 15
when: until Jun 2
where: Glen Eira City Council gallery
info/bookings: thetorch.org.au

The Country Road + NGV First Nations Commissions: My Country
when: until Aug 4
where: The Ian Potter Centre: NGV Australia, Fed Square
info/bookings: ngv.vic.gov.au/exhibition/country-road-ngv-first-nations-commissions/

JSXH MVIR: Forever I Live
when: until July 14
where: Koorie Heritage Trust, Birrarung Building, Federation Square
info/bookings: koorieheritagetrust.com.au

Melbourne Design Week at the NGV
when: May 23 - Jun 2
First Nations programming:
 – *First Nations/Our Culture in Glass*. (exhibition)
where: Australian Centre for Glass Design, Prahran
 – *Willie Weston and Lisa Waup/A Case for Materiality*. (installation)
where: Agency Projects, Collingwood
Thinking and Relationality/The Possum Skin Cloak Project.
when: May 28-31 (four sessions)
where: Victorian Pride Centre, St Kilda
Rubbish on the Shore (see page 32)
when: May 28
where: Great Hall, NGV International, Southbank
info/bookings: Book tickets for *Rubbish on the Shore*, all other events listed here are free, no booking needed.
For more about the exhibitions or to see the full MDW at the NGV program visit designweek.melbourne/program/

Employment

EXECUTIVE • PROFESSIONAL • POSITIONS VACANT

Award-winning Walbunja Rangers are kicking goals

By MARION WILLIAMS



THE Walbunja Rangers program running at Batemans Bay Local Aboriginal Land Council is kicking so many goals.

It is creating jobs, getting Mob back on Country and raising awareness among government agencies about the importance of drawing on traditional land management practices. The program won an environmental award in April from Nature Conservation Council NSW for the most inspiring community action initiative after being nominated by many private landowners and government agencies.

Uncle Andy White runs it. "I started this with Elder and Traditional Owner Uncle Les Simon 15 years ago. I saw a need to get Mob back on Country."

After the 2019/20 Black Summer bushfires, his project got a substantial boost from the Bushfire Local Economic Recovery Fund. "That is how we created these positions and this opportunity. I approached high schools to get trainees who transition into ranger positions," Mr White said.

The program has three school-based trainees who work three days a week toward a Cert III in Indigenous Land Management. That helps transition the students to the program's general ranger positions. The program has three ranger positions and three traineeships.

Land management

Adam Nye has been on the program for five months. "We have broken down a lot of the barriers around incorporating traditional fire management into the generic platform of environmental health of



Adam Nye, James Thomas, Braidon Parsons, Jedda White and Andrew Stewart. Picture: Walbunja Rangers

Country," Mr Nye said.

Mr White said the 2019/20 bushfire inquiry had brought forward government agencies' obligations to be more aware and sensitive of Indigenous practices. "They have to approach us, and they have to be more open to us participating in different aspects of land care," Mr White said. "That helped us push the importance of our cultural input into the health of the landscape."

They were the first in NSW, and one of the first in Australia, to get insurance for cultural burns on private land, national parks and land owned by government agencies. They have gone on to help others get

insurance. It is important, giving them protection from liability.

"We can sit at the table and talk about different measures of care for Country," Mr White said. "Before that they held all the cards. Now we can produce our own burn plans and don't have to be dictated by western society's methods."

Cooperation

The Walbunja Rangers are working with Crown Land, Eurobodalla Shire Council, Department of Primary Industries, National Parks and Wildlife Service, Local Land Services, Transport for NSW and Forestry NSW.

The program has been

hugely beneficial for the rangers. Braidon Parsons has been with it more than two years and has learnt so much from Uncle Andy and the others.

"The teacher is Country. It makes you feel immaculate doing God's work out there." Andrew Stewart was working in traffic control when he ran into Uncle Andy ten years ago. "It has opened my eyes. I see Country differently," Mr Stewart said. "I just enjoy being out there and doing what I can to help country."

The program is having a ripple effect into the community. Every Monday ranger Jedda White takes a group of school kids out to Country and talks

about different aspects of the rangers' work and country.

"They thrive and adapt to different methods of teaching instead of being tied down to one way," Ms White said.

"That is one of the problems. There is not enough thinking about Aboriginal kids growing into healthy, committed, and self-determined people."

When James Thomas joined the program ten years ago, they only had "dribs and drabs" of work but now they work full-time. "Being on Country is good for you physically and mentally," Mr Thomas said.

"We are healing Country, healing community and healing ourselves at the same time."

Your guide to employment

Welcome to the Koori Mail's Indigenous Job Opportunities section. Each edition we publish scores of employment advertisements from around the nation. To be part of this section, simply give our advertising staff Chris or Stuart a call on (02) 66 222 666, email advertising@koorimail.com or see our website – www.koorimail.com

**Koori Mail – Our ABC audit means our readership is guaranteed.
No other newspaper aimed at the Indigenous market can offer this!**

Advertising disclaimer: Budsoar Pty Ltd, publisher of the Koori Mail, reserves the right to alter, omit or change advertisements, and while every care is exercised, it is not responsible for errors or non-insertions. No adjustments will be made for errors unless attention is drawn to them within the first week of

publication. Advertisers agree that all advertisements published by Budsoar Pty Ltd may also appear on a relevant web site operated by Budsoar Pty Ltd.
Privacy Policy: Budsoar Pty Ltd collects your personal information to assist us in providing the goods or services you have requested, to process your

competition entries, and to improve our products and services. We may be in touch to let you know about goods, services or promotions which may be of interest to you. We may also share your information with other persons or entities who assist us in providing our services, running competitions or with other companies

who provide prizes for competitions or reader offers. If you would prefer that we do not do this, please write to us at: admin@koorimail.com or phone (02) 66 222 666, or fax (02) 66 222 600. Mail can be sent addressed to General Manager, Budsoar Pty Ltd, PO Box 117, Lismore NSW 2480.

Union Organiser

Are you seeking a fulfilling career in a progressive organisation? Look no further!

The National Tertiary Education Union (NTEU) is inviting passionate individuals to join our team in Adelaide.

The perks?

- Level 5 - \$93,333 to \$100,909 or Level 6 - \$105,372 to \$115,515
- Additional 17% employer superannuation
- Rewarding career with a progressive organisation

Join our team at the SA Division, where you'll spearhead various organising, campaign, industrial, and recruitment projects. Collaborating closely with Division Officers, the Division Council, Branch Officers, Branch Committees, and other staff at different levels, you'll drive the successful completion of assigned tasks and projects.

To find out more scan the QR code or to apply visit nteu.recruitment.com.au/Vacancies



Conservator - Talent Pool

Department: Australian Museum

Location: Employment Type: Sydney Region

Classification: Temporary or Casual work

Salary: Conservator Grade 1/2. Annual salary/hourly rate \$82,184 - \$104,980, plus employer's contribution to superannuation (currently 11%) and annual leave loading.

Enquiries: heather.blechmore@australian.museum
I work for NSW Job ref: 0000AKPQ

Closing Date: 02 June 2024

About the Role:

We are seeking to create a talent pool of motivated Conservators to join our Collection Care and Conservation team on various conservation projects. We would love to hear from conservators across all specialisations and experience levels who would be available for temporary or casual work. The talent pool is current for 18 months and provides successful candidates with the opportunity for employment on future projects and programs, including collection housing, risk assessment, and conservation treatment.

Positions will be required to work across the diverse range of AM Cultural, Natural Science, Library and Archive collections carrying out essential conservation services in our core business programs. Our supportive and vibrant team environment is built on collaboration and professionalism engaging with internal and external stakeholders to deliver busy ongoing monitoring programs, exhibition, loan, and acquisition schedules.

Generalist Solicitor



An exciting opportunity exists at Shoalcoast Community Legal Centre to join our team as a Generalist Solicitor in our Nowra Office

This position requires an energetic and enthusiastic person who can join our busy team at our community legal centre.

The successful applicant will be required to have strengths and capabilities in relation to the provision of legal advice, technology, outcomes, personal skills and workplace relationships. You will have a friendly personality, be self-motivated, have great communications skills, show initiative, be able to deal with clients in a fast-paced environment and have an interest in social justice.

This is a full time or part time position (3 – 4 days a week) and is located in our Nowra office for a minimum of 2 days per week. Regular travel is required to outreach locations. Overnight travel is required occasionally.

Shoalcoast CLC is an equal opportunity employer. If you are successful in this role, you will have:-

- access to salary sacrifice packaging benefits available for NFP organisations
- 5 weeks annual leave per year plus leave loading
- access to flexible working arrangements
- access to monthly supervision with a professional counsellor
- continued training and professional development opportunities

Phone 4422 9529 or email emma@shoalcoast.org.au for an information pack.

This information pack will contain a role description (including required strengths and capabilities for the role) and how to apply for the role.

Closing Date is 30 May 2024



An Australian Government Initiative

Where carers can get support.

carergateway.gov.au
1800 422 737
Monday-Friday 8am-5pm
Emergency respite available 24/7



ADVERTISING AND PRODUCTION MANAGER

**Full-Time
Based in Lismore, NSW**

The Koori Mail - Australia's leading independent fortnightly national Aboriginal and Torres Strait Islander newspaper - based on Bundjalung country in Northern NSW, is seeking a strong applicant for the role of Advertising and Production Manager.

This role oversees the incoming print advertising of the Koori Mail each fortnight, and supports the overall production of the Koori Mail (print ready), each edition.

The role requires a strong focus on communication skills, high level client liaison, ability to work to deadlines, and initiative to support strategy and ideas to generate ongoing advertising opportunities.

About the Role:

- Managing the Print Advertising Sales of the Koori Mail including incoming bookings, quotes, design proofs and approvals.
- Supporting new advertising leads
- Developing targeted proposals of advertising packages and media partnerships
- Negotiating agreements
- A strong focus on Managing and supporting Koori Mail client relationships
- Supporting Koori Mail Advertising and Editorial Production files and assets ready for print
- Maintaining Advertising and Client Database

About You:

- Do you have experience working in advertising sales for newspaper print advertising, and account management?
- Do you have excellent communication and people skills?
- Are you an organised worker with a focus on attention to detail?
- Can you work to deadlines?
- Do you have an understanding of working with an Indigenous organisation, and an understanding of the Koori Mail brand and purpose?
- Are you a creative thinker, with a willingness to respectfully share ideas, opinions and feedback?
- Can you work both as part of a team, and unsupervised/independently when required?

Required experience or similar:

- Experienced MAC User
- Experience with Quark Express, or similar (InDesign).
- Familiarity with Adobe Acrobat, Photoshop.

To apply, please email a cover letter to CEO@koorimail.com outlining your interest in the role, including a copy of your Resume/CV.

Applications will close at 5pm on Thursday 30th May, 2024.

For more information please contact
Naomi Moran, CEO, Koori Mail on 0499 991 625.



program manager workforce development

- Improve employment and career opportunities for local communities on the APY Lands
- Lead a workforce development program supporting Anangu employees
- Based APY Lands | Housing provided | Attractive salary & leave offerings

The Organisation

Nganampa Health Council (NHC) is an Aboriginal Community Controlled Health Organisation operating on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in the far northwest of South Australia, bordering the Northern Territory and Western Australia. The APY Lands are home to almost 3,000 residents. Anangu culture is strong, and Pitjantjatjara and Yankunytjatjara are first languages.

NHC operates clinics in the six main communities on the APY lands and provides a range of health-related programs, continually adapting and aligning to Anangu needs.

The Anangu Workforce Development Program (AWDP) has streamlined systems for the recruitment and onboarding of Anangu employees, strengthened the status and responsibilities of Anangu clinic staff, and continued to strengthen NHC's second responder workforce to ensure the safety of health practitioners. The AWDP works with TAFESA and is optimistic that accredited courses relevant for NHC's Anangu staff will commence this year, and also participates in a workforce development Community of Practice with other organisations on the APY lands.

Benefits and Culture

- The opportunity to contribute to innovative and important work
- Unique opportunity to spend time in the beautiful APY lands
- Generous salary and PBI salary packaging benefits plus fully maintained 4WD vehicle
- Additional annual leave entitlements, relocation and airfare assistance
- Furnished accommodation on the APY Lands and potential for 8 weeks leave per year

The Role

You will lead NHC's Anangu workforce development program, building opportunities for the participation of Anangu employees within NHC, and encouraging and supporting Anangu people to expand their engagement with employment.

Specifically your responsibilities include:

- Effective recruitment, induction, training and performance support of Anangu employees
- Oversight of the On Call Support Worker Program and safety compliance
- Coaching and mentoring of staff to build knowledge and skills in inter-cultural work
- Building relationships and opportunities with training and development providers
- Community engagement and inter-organisational collaboration to facilitate Anangu employment opportunities

Skills Required

You have extensive experience in inter-cultural work with Indigenous Australians in remote areas or other challenging environments, together with a background in program management within a learning and/or community development context.

Key to your success will be your calm and considered leadership approach, ability to engage with community, foster relationships, build networks and provide an environment for people to learn, combined with your unwavering focus and commitment to fostering Indigenous self-determination.

We strongly encourage Aboriginal and Torres Strait Islander people to apply.

A satisfactory police and working with children check, driver's licence and COVID vaccination certificates will be required to be provided prior to appointment.

If you are inspired by the opportunity to significantly impact Indigenous workforce development, please submit your resume and cover letter responding to the skills required section above to cv@ngorecruitment.com. Alternatively, please phone Hayley Martin on 02 8243 0570 if you have any specific questions.



Graduate (50D)

Various locations

Gold Fields is committed to improving employment opportunities and outcomes for Aboriginal and Torres Strait Islander people. This position will only be open to Aboriginal or Torres Strait Islander applicants. The filling of this position is intended to constitute a special/equal opportunity measure under section 8 (1) of the Racial Discrimination Act 1975 (Cth), s50d and s51 of the Equal Opportunity Act 1984 (WA).

Gold Fields Australia 2025 Graduate Program:

With a vast portfolio of underground and open pits across the Gold Fields Australia portfolio, you can build a highly sought- after career in one of Australia's most prosperous gold regions. The working environment is safe, inclusive and rewarding, giving you the scope to establish and develop a rich and diverse career.

The Gold Fields Australia Graduate Program offers tailored mentoring and role specific training to help you succeed. This is a two year or three year program, depending on your field of study.

We believe our social impact matters and our goal is to create enduring value beyond mining. This includes working towards a net-zero carbon future by 2050 through our use of renewables, environmental management strategies, and procurement, employment, and socio-economic

development opportunities with our host communities.

We are seeking applications from passionate and motivated candidates keen to commence their career as a Graduate with Gold Fields. We are flexible in considering various fields of study but are seeking at minimum, completion of a Bachelor's Degree. This role will be offered on 8 days on, 6 days off fly in fly out roster from Perth, working on our mine sites.

Benefits include:

- 6% Site Allowance
- Private Health Insurance Allowance
- Quarterly Bonus Scheme
- Increased annual leave entitlements

About you:

- You must identify as an Aboriginal or Torres Strait Islander person
- You will be due to complete your Tertiary Qualification by the end of 2024, or have already graduated in the last two years
- We are flexible to consider various fields of study but some key areas of interest for our business include; Mining and Geotechnical Engineering, Geology, Metallurgy, Health, Science, Environment, or Finance
- You will have a C Class Manual Driver's License, or the ability to obtain one
- Prior mine site experience as a vacation student is not essential but highly regarded
- All applicants will be required to submit a copy of their Academic Transcript

Applications can be submitted via:
<https://careers.goldfields.com/Australia>

Gold Fields is committed to achieving an inclusive workforce. We recognise that the diverse talent of our people will ultimately determine our growth, performance and success.



HOPE STREET

YOUTH AND FAMILY SERVICES

Values - A society in which all young people and young families have a safe place to call home.



New roles at purpose designed facility. Growing our new team - South Morang

Case Managers & Youth Residential Support Roles

Social Work, Youth Work, or related Bachelor degree and experience required.

Be part of an exciting and innovative new model and architecturally purpose-designed centre, created to respond to young people and young families experiencing homelessness.

- Specialist homelessness sector - make an impact.
- Place-based approach in the North East growth corridor in the City of Whittlesea.
- Providing client centred, intensive case management, within a supported crisis accommodation setting.

Recruiting Now!

- We highly encourage people from diverse backgrounds to apply for this role.
- You'll be inducted by our passionate team of experts.
- Ready to support homeless youth or those at risk of homelessness in our brand new facility opening late 2024
- Be part of a nation leading response to youth homelessness.





HOPE STREET OFFERS

Hope Street Youth and Family NFP salary packaging up to \$18,550 yearly tax free. Generous learning and development.

A range of roster and flexible work options which are site based.

MORE INFO

For more information please refer to the Hope Street careers page at www.hopest.org or contact Program Manager, North-East Hang Pham: 0411 287 902




DIVISION SUPPORT OFFICER

About us
Cancer Council Australia is a national charity. We work in all areas of cancer including research, prevention, advocacy and support. This job is in our marketing and communications department which means you can get involved in an exciting variety of projects.

Our values of Compassion, Collaboration, Trust, Innovation, and Excellence are very important to us and guide everything we do. If you are looking for a role with purpose, where you can make a meaningful difference, especially to the health and wellbeing of First Nations peoples, then Cancer Council Australia is the place for you!

Our culture
We truly embrace diversity and encourage everyone to be their authentic self. As we strive to represent the communities we serve, we welcome and actively encourage applications from First Nations people, culturally and linguistically diverse people, people with a disability, the LGBTQI community, people with neurological differences, mature age workers, as well as parents and carers returning to the workforce.

About the role
We all started somewhere, and we know feeling comfortable and confident at work is crucial - so you will receive all the training and support you need. As Division Support Officer of the Communications team, you will undertake a range of duties, such as:

- Providing administrative support to the team
- Supporting on managing budgets, setting up meetings, and travel coordination
- Working closely with the division director to make sure they're in the right place at the right time
- Learning about how to improve health outcomes through marketing and communication

An ideal candidate is:

- Eager to learn
- Organised and reliable
- A great communicator
- Detail-orientated
- Good at multitasking
- Able to solve problems
- Able to uphold confidentiality and exercise discretion
- A team player
- Approachable and friendly

There are also a wide range of benefits, including:

- Great salary packaging benefits
- Flexible work options, including 4 days per week from home, and 1 day in our Sydney office (Melbourne and Brisbane also an option)
- 20% discount at CCA retail outlets

Interested in having a chat?
Give us a call on 02 8256 4107 or send us a casual email to hr@cancer.org.au. We'd love to hear from you!

Apply now

Ask your mob, your way, RUOK?™



STRONGER TOGETHER

ruok.org.au/strongertogether



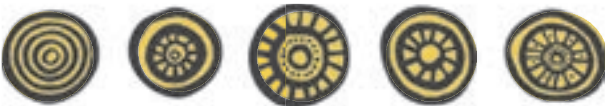



Koori Mail

The Voice of Indigenous Australia

Shop our "Blak Heart" collection now!

Available in colours black and white, in a wide variety of both kids and adults sizes!



Website: shop@koorimail.com




Scan this QR code to be taken to our shop website!





NOTICE TO GRANT MINING TENEMENTS
NATIVE TITLE ACT 1993 (CTH) SECTION 29

The State of Western Australia HEREBY GIVES NOTICE that the Minister for Mines and Petroleum, C/- Department of Mines, Industry Regulation and Safety, 100 Plain Street, East Perth WA 6004 may grant the following tenement applications under the *Mining Act 1978*:

Tenement Type	No.	Applicant	Area*	Locality	Centroid	Shire
Exploration Licence	08-3695	LADYMAN, Geoffrey Ross	1BL	44.7km SE'ly of Onslow	Lat: 21° 51' S: Long: 115° 28' E	ASHBURTON SHIRE
Exploration Licence	08-3696	LADYMAN, Geoffrey Ross	4BL	51.1km SE'ly of Onslow	Lat: 21° 55' S: Long: 115° 30' E	ASHBURTON SHIRE
Exploration Licence	15/2079	AMBARA CONSULTING PTY LTD	2BL	34.5km W'ly of Coolgardie	Lat: 30° 54' S: Long: 120° 48' E	COOLGARDIE SHIRE
Exploration Licence	15/2080	AMBARA CONSULTING PTY LTD	6BL	30.4km W'ly of Coolgardie	Lat: 30° 54' S: Long: 120° 51' E	COOLGARDIE SHIRE
Exploration Licence	16/626	NZE MINING RESOURCES PTY LTD	4BL	43.3km W'ly of Ora Banda	Lat: 30° 16' S: Long: 120° 37' E	COOLGARDIE SHIRE
Exploration Licence	24/235	MOHO RESOURCES LIMITED	5BL	17km NE'ly of Broad Arrow	Lat: 30° 20' S: Long: 121° 27' E	KALGOORLIE-BOULDER CITY
Exploration Licence	28/3433	AC MINERALS PTY LTD	9BL	99.2km SE'ly of Edjudina	Lat: 30° 24' S: Long: 123° 7' E	KALGOORLIE-BOULDER CITY
Exploration Licence	29/1263	HANCOCK MAGNETITE HOLDINGS PTY LTD	50BL	93.1km NW'ly of Menzies	Lat: 29° 12' S: Long: 120° 15' E	MENZIES SHIRE
Exploration Licence	51/2132	PLATINA RESOURCES LIMITED	51BL	18.8km E'ly of Meekatharra	Lat: 26° 34' S: Long: 118° 41' E	MEEKATHARRA SHIRE
Exploration Licence	51/2199	EVEREST METALS CORPORATION LTD	30BL	47km SE'ly of Peak Hill	Lat: 25° 55' S: Long: 119° 4' E	MEEKATHARRA SHIRE
Exploration Licence	53/2333	WARREN, Phillip Winton	1BL	88.6km W'ly of Wiluna	Lat: 26° 52' S: Long: 119° 23' E	WILUNA SHIRE
Exploration Licence	57/1436	FLEET STREET HOLDINGS PTY LTD	14BL	49.2km S'ly of Sandstone	Lat: 28° 25' S: Long: 119° 13' E	SANDSTONE SHIRE
Prospecting Licence	15/6872	ASKEW, David Martin	6.58HA	6.8km NE'ly of Coolgardie	Lat: 30° 54' S: Long: 121° 12' E	COOLGARDIE SHIRE
Prospecting Licence	16/3451	FLEMING, Leo Glenn	109.13HA	21.1km SW'ly of Broad Arrow	Lat: 30° 34' S: Long: 121° 10' E	COOLGARDIE SHIRE, KALGOORLIE-BOULDER CITY
Prospecting Licence	24/5590-S	SMITH, William John	7.43HA	2.9km N'ly of Broad Arrow	Lat: 30° 25' S: Long: 121° 20' E	KALGOORLIE-BOULDER CITY
Prospecting Licence	24/5720	WHITAKER, William Barrie	199.87HA	13.9km S'ly of Broad Arrow	Lat: 30° 34' S: Long: 121° 20' E	KALGOORLIE-BOULDER CITY
Prospecting Licence	25/2802-S	BRANCH, Ian Robert	7.48HA	48.7km E'ly of Kambalda	Lat: 31° 7' S: Long: 122° 10' E	KALGOORLIE-BOULDER CITY
Prospecting Licence	25/2808	MANSEN, James Karl	103.36HA	23.7km E'ly of Kalgoorlie	Lat: 30° 41' S: Long: 121° 42' E	KALGOORLIE-BOULDER CITY
Prospecting Licence	25/2809	MANSEN, James Karl	168.13HA	23.9km E'ly of Kalgoorlie	Lat: 30° 41' S: Long: 121° 42' E	KALGOORLIE-BOULDER CITY
Prospecting Licence	27/2578	CUDINI, Benjamin Mark	50.45HA	41.5km E'ly of Broad Arrow	Lat: 30° 19' S: Long: 121° 44' E	KALGOORLIE-BOULDER CITY
Prospecting Licence	27/2585	FLEMING, Leo Glenn	180.80HA	61.9km E'ly of Broad Arrow	Lat: 30° 22' S: Long: 121° 57' E	KALGOORLIE-BOULDER CITY

Nature of the act: Grant of prospecting licences which authorises the applicant to prospect for minerals for a term of 4 years from date of grant. Grant of Special Prospecting Licences, which authorises the applicant to prospect for minerals for a term up to 4 years from the date of grant. Grant of exploration licences, which authorises the applicant to explore for minerals for a term of 5 years from the date of grant.

Notification day: 22 May 2024

Native title parties: Under section 30 of the *Native Title Act 1993 (Cth)*, persons have until 3 months after the notification day to take certain steps to become native title parties in relation to applications. The 3 month period closes on **22 August 2024**. Any person who is, or becomes a native title party, is entitled to the negotiation and/or procedural rights provided in Part 2 Division 3 Subdivision P of *Native Title Act 1993 (Cth)*. Enquiries in relation to filing a native title determination application to become a native title party should be directed to the Federal Court of Australia, 1 Victoria Avenue, Perth WA 6000, telephone (08) 9268 7100.

Expedited procedure: The State of Western Australia considers that these acts are acts attracting the expedited procedure. Each licence may be granted unless, within the period of 4 months after the notification day (i.e. **22 September 2024**), a native title party lodges an objection with the National Native Title Tribunal against the inclusion of the statement that the State considers the grant of the licence is an act attracting the expedited procedure. Enquiries in relation to lodging an objection should be directed to the National Native Title Tribunal, Level 5, 1 Victoria Avenue, Perth, or GPO Box 9973, Perth, WA 6848, telephone (08) 9425 1000.

For further information about the act (including extracts of plans showing the boundaries of the applications), contact the Department of Mines, Industry Regulation and Safety, 100 Plain Street, East Perth WA 6004, or telephone (08) 9222 3518.

* - 1 Graticular Block = 2.8 km²

DMIRS 21386

NOTICE OF AN AUTHORISATION MEETING FOR A NATIVE TITLE DETERMINATION APPLICATION

Mid North West Nations
When: Saturday 29 June 2024
Where: Italian Social Club, Yana St, Swan Hill, Vic

First Nations Legal & Research Services will hold a decision-making meeting on Saturday 29 June 2024 in Swan Hill for the Mid North West Nations for the purpose of authorising a native title determination application over the proposed area shaded in yellow in the map below:



The proposed native title determination application area (above map) is in Victoria only and bounded by towns such as Robinvale, Boundary Bend, Tyntynder, Speed, Ouyen, Hattah and Iraak.

Who should attend?

The Authorisation Meeting is open to all descendants of the following ancestors:

1. (a) Thomas Randall
(b) Sarah Randall

2. Louisa Yanga

3. Isaac McDuff

4. Bindul and Laluga (parents of Jack Long and Maria Pearce nee. Long)

5. Thomas Pearce

6. Savina Firebrace (nee. Wise)

7. Reginald Wise

8. Annie Hamilton (nee. Johnson)

9. Benjamin Lanky Manton

10. Old Woman Pearce

11. Peter Boney

12. Jerry Whorlong Belambo

13. Archie

14. Alice

15. Pickle Tommy

16. Tommy

17. Richard and Sarah Wilson

18. Denis 'Dinny' Myers

19. Angus Myers

20. Sid Webber

21. John 'Jack' Pearce

22. Jemmy 'Tilki'

23. Annie Wise Moore

24. Samuel Wilberforce Moore

25. Jessie Pepper (nee. Mayne/Moore)

26. Louis Walter

27. Henry 'Ted' Edwards

28. Caroline Farrant/Farrell/Fennel (nee. Williams)

29. Thomas Ivanhoe

30. Robert Peters

31. Mary 'German Mary'

32. Bonaparte (Bumbaranin)

33. Robert Nicholls

34. Youngman Tommy

35. Kulkyne Bobby

36. Kulkyne Sam

37. Rebecca Beveridge

38. (a) Dick a Dick (Jungumjenanuke),
(b) King Billy, Euston Billy

39. Jim Crow (Lytejerbillijun, Neddy, Roger)

40. Jacky Logan 'Walpanumin'

41. John and Nelly Perry

42. John Mack

If you are not a descendant of the above named individuals, but assert native title rights and interests in relation to the area depicted on the above map, please contact FNLRS at info@fnlrs.com.au or (03) 9321 5300 and attend the meeting.



Information session:

When: Saturday 29 June 2024

Where: Italian Social Club, Yana St, Swan Hill VIC 3585

Time: 9.00am – 12.30pm

Please contact FNLRS at info@fnlrs.com.au or (03) 9321 5300 if you have any questions ahead of the information session.

Authorisation meeting

When: Saturday 29 June 2024

Where: Italian Social Club, Yana St, Swan Hill VIC 3585

Time: 1.30pm – 5.00pm

Purpose of Authorisation meeting:

The purpose of this meeting is to consider, and if appropriate, make decisions about the following:

1. Discuss and confirm the process of decision making for the purpose of authorising a person or persons to make the native title determination application and deal with matters arising in relation to it.
2. Consider and authorise a native title determination application on behalf of the proposed native title claim group, over the lands and waters, marked on the map above.
3. Authorise one or more members of the proposed native title claim group to make the native title determination application, and to deal with matters arising in relation to it:

a. The proposed native title claim group will consider resolutions and make decisions to authorise an Applicant(s) to make the native title determination application and deal with matters arising in relation to it.

b. The proposed native title claim group will be asked to consider resolutions and make decisions about placing conditions on the powers of the Applicant(s). For example, the Applicant's ability to enter into commercial and other agreements which may affect native title rights and interests.

c. The proposed native title claim group will be asked to consider and make decisions about the processes the Applicant(s) must undertake to make decisions. For example, whether or not the Applicant(s) can make decisions by majority.
4. Authorise the native title rights and interests to be claimed under the proposed application.

Attendance

- For travel assistance or to confirm attendance, please contact Toby Kirby, Community Liaison Officer on 0434 632 875 or at tobylee.kirby@fnlrs.com.au by Friday 21 June 2024. Travel assistance will be provided by FNLRS in accordance with our Travel Assistance Policy: <https://www.fnlrs.com.au/policies>. Please note, the FNLRS Travel Assistance Policy states payments can only be made after the meeting.
- Attending remotely: The Mid North West Nations group have expressed a preference for people to attend meetings in person. However, if you are unable to attend in person, and would like FNLRS to arrange for you to attend the meeting remotely by videoconference, please:

o Register – please email or call FNLRS at info@fnlrs.com.au or (03) 9321 5300 by Friday 21 June 2024 to register your attendance.

o Meeting access – Once you have registered, FNLRS will send out details of how to attend the meeting by videoconference. For those attending the meeting remotely and seek data credit, please see the FNLRS Travel Assistance Policy: <https://www.fnlrs.com.au/policies>.

FNLRS' contact details:

Phone: (03) 9321 5300, or Toll free: 1800 791 779
Email: info@fnlrs.com.au
Post: 606/425 Smith Street, Fitzroy, VIC 3065

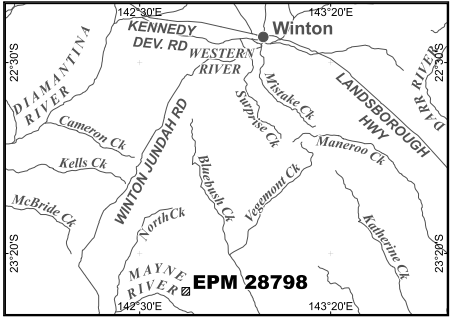
If you have any questions, or simply require further information, please do not hesitate to contact Toby Kirby, Community Liaison Officer on 0434 632 875 or at tobylee.kirby@fnlrs.com.au or Lachlan Buckley, lawyer on 0437 385 882 or at lachlan.buckley@fnlrs.com.au.

NOTICE OF PROPOSED GRANT OF EXPLORATION PERMIT FOR MINERALS, MINING CLAIM, AND MINING LEASE

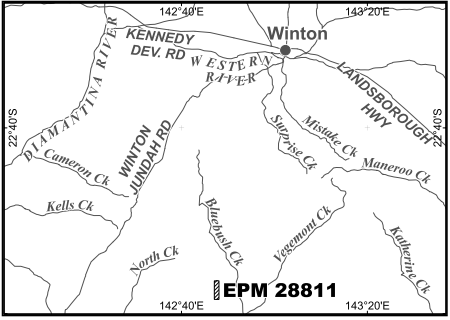
NATIVE TITLE ACT 1993 (CTH) SECTION 29

The Queensland Minister for Resources, PO Box 15216, City East, Queensland, 4002, hereby gives notice in accordance with section 29 of the *Native Title Act 1993* (Cth) of the proposed grant of Exploration Permit for Minerals (EPM), Mining Claim (MC), and Mining Lease (ML).

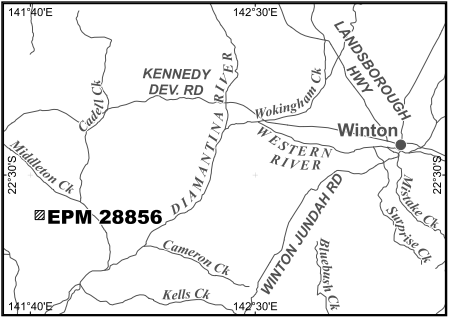
EPM 28798 applied for by Nicholas William Hoops, over an area of 4 sub-blocks (12km²), centred approximately 112 km north northwest of Stonehenge, in the locality of Winton Shire Council..



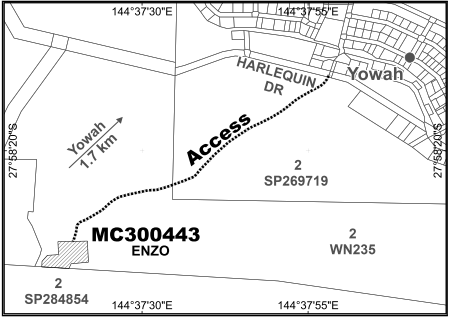
EPM 28811 applied for by David Roy Strang, over an area of 4 sub-blocks (12km²) centred approximately 151 km west northwest of Longreach, in the locality of Winton Shire Council.



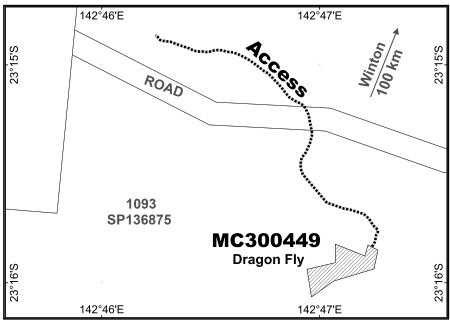
EPM 28856 applied for by Nicholas William Hoops, over an area of 4 sub-blocks (12km²), centred approximately 140 km west southwest of Winton, in the locality of Winton Shire Council..



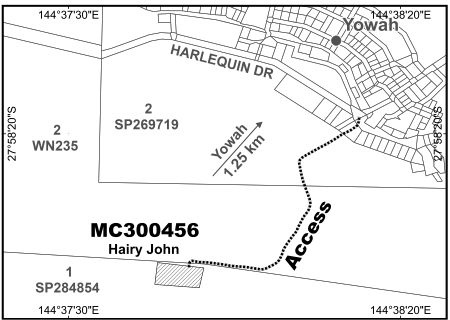
MC 300443 applied for by Rachel Lucy Woods, over an area of 1.68 ha, centred approximately 1.7 km southwest of Yowah, in the locality of Paroo Shire Council.



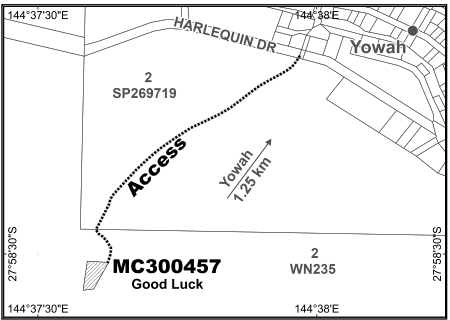
MC 300449 applied for by Arno Walter Grotjahn, over an area of 10.6 ha, centred approximately 100 km south southwest of Winton, in the locality of Winton Shire Council.



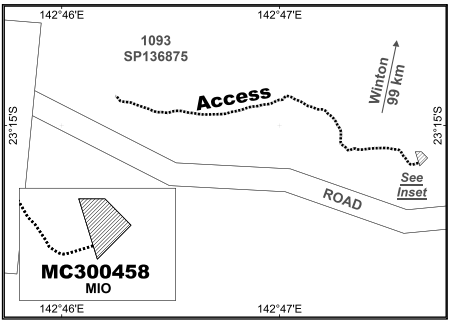
MC 300456 applied for by John Patrick Ward, over an area of 1.857 ha, centred approximately 1.25 km southwest of Yowah, in the locality of Paroo Shire Council.



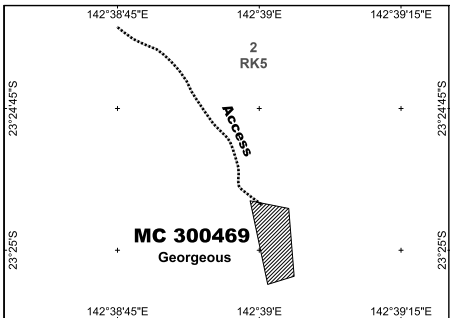
MC 300457 applied for by Bernardus Johannes Maria Stoverink, over an area of 0.43 ha, centred approximately 1.25 km southwest of Yowah, in the locality of Paroo Shire Council.



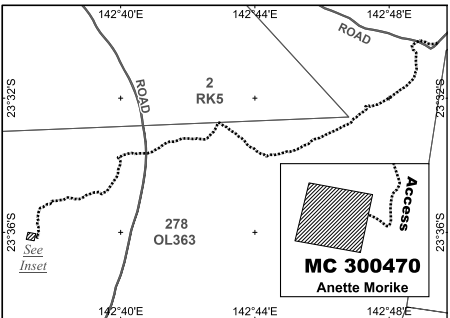
MC 300458 applied for by Manfred Klein, over an area of 0.613 ha, centred approximately 99 km south southwest of Winton, in the locality of Winton Shire Council.



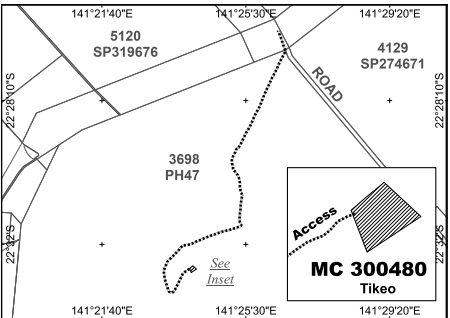
MC 300469 applied for by Christopher Kesteven and Sharon Robyn Kesteven, over an area of 2.41 ha, centred approximately 120 km south southwest of Winton, in the locality of Winton Shire Council.



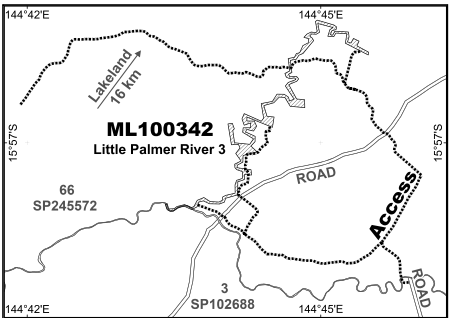
MC 300470 applied for by Annette Morike, over an area of 16.13 ha, centred approximately 140 km south southwest of Winton, in the locality of Winton Shire Council.



MC 300480 applied for by Michael John Mann, over an area of 5.26 ha, centred approximately 170 km west southwest of Winton, in the locality of Winton Shire Council.



ML 100342 applied for by Kevin Alfred De Roma, over an area of 57.62 ha, centred approximately 16 km southwest of Lakeland, in the locality of Cook Shire Council.



Nature of Act(s): The grant of the Exploration Permit for Minerals under the *Mineral Resources Act 1989* (Qld), authorises the holder to explore for minerals subject to the provisions of the *Mineral Resources Act 1989* (Qld) for a term not exceeding two (2) years with the possibility of renewal for a term not exceeding two (2) years. The grant of a Mining Claim under the *Mineral Resources Act 1989* (Qld) authorises the holder to mine and carry out associated activities subject to the *Mineral Resources Act 1989* (Qld), for a term not exceeding ten (10) years, with the possibility of renewals for a term not exceeding ten (10) years. The grant of a Mining Lease under the *Mineral Resources Act 1989* (Qld) authorises the holder to mine and carry out associated activities subject to the *Mineral Resources Act 1989* (Qld), for a term not exceeding fifteen (15) years, with the possibility of renewals for a term not exceeding fifteen (15) years. The grant of the Mining Claim and Mining Lease includes the granting of access as shown above.

Name and address of person doing Act(s): It is proposed that the Exploration Permit for Minerals, Mining Claim, and Mining Lease be granted subject to the provisions of the *Mineral Resources Act 1989* (Qld) by the Queensland Minister for Resources, PO Box 15216, City East, Queensland, 4002.

Native Title Parties: Under the *Native Title Act 1993* (Cth) any person who is a 'native title party' is entitled to certain rights in relation to the proposed grant of a Mining Claim. Under section 30 of the *Native Title Act 1993* (Cth), persons have until three (3) months after the Notification Day to

take certain steps to become native title parties in relation to this notice. Enquiries in relation to filing a native title determination application may be directed to the Federal Court, Brisbane Registry, Level 6, Harry Gibbs Commonwealth Law Courts Building, 119 North Quay, Brisbane, Queensland 4000. Telephone: 1300 720 980 or Email: NativeTitleQLD@fedcourt.gov.au. Enquiries in relation to the registration of a native title determination application may be directed to the National Native Title Tribunal, Brisbane Registry, Level 5, Harry Gibbs Commonwealth Law Courts Building, 119 North Quay, Brisbane, Queensland 4000, Telephone: (07) 3052 4040.

Further Information: May be obtained from the Department of Resources, Mining Registrar, Mineral Assessment Hub, Level 9, Verde Tower, 445 Flinders Street, Townsville, Queensland, 4810. Telephone: (07) 4447 9230 or Email: MineralHub@resources.qld.gov.au or from the Mining Registrar, Small Scale Mining Hub, PO Box 275, Emerald, Queensland, 4720. Telephone: (07) 3078 3031 or Email: SSMHub@resources.qld.gov.au.

Notification Day: 5 June 2024



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NOTICE TO GRANT MINING TENEMENTS
NATIVE TITLE ACT 1993 (CTH) SECTION 29

The State of Western Australia HEREBY GIVES NOTICE that the Minister for Mines and Petroleum, C/- Department of Mines, Industry Regulation and Safety, 100 Plain Street, East Perth WA 6004 may grant the following tenement applications under the Mining Act 1978:

Tenement Type	No.	Applicant	Area	Locality	Centroid	Shire
Mining Lease	16/582	U-BEAUT GOLD MINES PTY LTD	201.18HA	33.9km SW'ly of Ora Banda	Lat: 30° 36' S: Long: 120° 50' E	COOLGARDIE SHIRE
Mining Lease	26/867	CASCADE RESOURCES PTY LTD LOYAL LITHIUM LIMITED	154.47HA	25.5km NE'ly of Kambalda	Lat: 31° 0' S: Long: 121° 48' E	KALGOORLIE-BOULDER CITY

Nature of the act: Grant of mining leases, which authorises the applicant to mine for minerals for a term of 21 years from notification of grant and a right of renewal for 21 years.

Notification day: 22 May 2024

Native title parties: Under section 30 of the *Native Title Act 1993 (Cth)*, persons have until 3 months after the notification day to take certain steps to become native title parties in relation to applications. The 3 month period closes on **22 August 2024**. Any person who is, or becomes a native title party, is entitled to the negotiation and/or procedural rights provided in Part 2 Division 3 Subdivision P of *Native Title Act 1993 (Cth)*. Enquiries in relation to filing a native title determination application to become a native title party should be directed to the Federal Court of Australia, 1 Victoria Avenue, Perth WA 6000, telephone (08) 9268 7100. The mining tenements may be granted if, by the end of the period of 4 months after the notification day (i.e. **22 September 2024**), there is no native title party under section 30 of the *Native Title Act 1993 (Cth)* in relation to the area of the mining tenements.

For further information about the act (including extracts of plans showing the boundaries of the applications), contact the Department of Mines, Industry Regulation and Safety, 100 Plain Street, East Perth WA 6004, or telephone (08) 9222 3518.

DMIRS 21385

NOTICE OF PROPOSED GRANT OF EXPLORATION PERMIT FOR MINERALS AND MINING CLAIM
NATIVE TITLE ACT 1993 (CTH) SECTION 29

The Queensland Minister for Resources and Critical Minerals, PO Box 15216, City East, Queensland, 4002, hereby gives notice in accordance with section 29 of the *Native Title Act 1993 (Cth)* of the proposed grant of Exploration Permit for Minerals (EPM) and Mining Claim (MC) shown below, subject to provisions of the *Mineral Resources Act 1989 (Qld)*.

EPM 28932 applied for by AUSTRALIAN INDIGENOUS SECURITY SERVICE PTY LTD, ACN 122 200 622, over an area of 4 sub-blocks (12km²), centred approximately 107 km northwest of Stonehenge, in the locality of Winton Shire Council.	EPM 28933 applied for by AUSTRALIAN INDIGENOUS SECURITY SERVICE PTY LTD, ACN 122 200 622, over an area of 4 sub-blocks (12km²), centred approximately 87 km northwest of Stonehenge, in the locality of Barcoo Shire Council.	EPM 28935 applied for by Leonard Jessie Morris, over an area of 4 sub-blocks (12km²), centred approximately 123 km northwest of Stonehenge, in the locality of Winton Shire Council.	EPM 28961 applied for by Leonard Jessie Morris, over an area of 4 sub-blocks (12km²), centred approximately 107 km northwest of Stonehenge, in the locality of Winton Shire Council.
EPM 28962 applied for by Sharlene Pamela Pelentsov, over an area of 4 sub-blocks (12km²), centred approximately 132 km northwest of Stonehenge, in the locality of Winton Shire Council.	EPM 28963 applied for by Sharlene Pamela Pelentsov, over an area of 4 sub-blocks (12km²), centred approximately 133 km northwest of Stonehenge, in the locality of Winton Shire Council.	EPM 28969 applied for by ELLIS OPAL MINING PTY LIMITED, ACN 090 777 781, over an area of 4 sub-blocks (12km²), centred approximately 99 km northwest of Stonehenge, in the locality of Winton Shire Council.	EPM 28970 applied for by ELLIS OPAL MINING PTY LIMITED, ACN 090 777 781, over an area of 4 sub-blocks (12km²), centred approximately 102 km northwest of Stonehenge, in the locality of Winton Shire Council.
EPM 28971 applied for by D J CARMICHAEL BUILDING CONTRACTOR PTY LTD, ACN 132 165 612, over an area of 4 sub-blocks (12km²), centred approximately 80 km southwest of Winton, in the locality of Winton Shire Council.	MC 300471 applied for by Rodney Gross, over an area of 18.75 hectares, centred approximately 162 km southwest of Winton, in the locality of Winton Shire Council.	MC 300474 applied for by Dennis Ronald Byth, over an area of 12.47 hectares, centred approximately 148 km southwest of Winton, in the locality of Barcoo Shire Council.	MC 300475 applied for by Neil Robert William Black, over an area of 19.66 hectares, centred approximately 120 km south southwest of Winton, in the locality of Winton Shire Council.

Nature of Act(s): The grant of the Exploration Permit for Minerals numbers 28932, 28933, 28935, 28961, 28962, 28963, 28969, and 28970 under the *Mineral Resources Act 1989 (Qld)*, authorises the holder to explore for minerals subject to the provisions of the *Minerals Resources Act 1989 (Qld)* for a term not exceeding two (2) years with the possibility of renewal for a term not exceeding two (2) years. The grant of the Exploration Permit for Minerals number 28971 under the *Mineral Resources Act 1989 (Qld)*, authorises the holder to explore for minerals subject to the provisions of the *Minerals Resources Act 1989 (Qld)* for a term not exceeding five (5) years with the possibility of renewal for a term not exceeding five (5) years. The grant of a Mining Claim under the *Mineral Resources Act 1989 (Qld)* authorises the holder to mine and carry out associated activities subject to the *Mineral Resources Act 1989 (Qld)*, for a term not exceeding ten (10) years, with the possibility of renewals for a term not exceeding ten (10) years. The grant of the Mining Claim includes the granting of access as shown above.

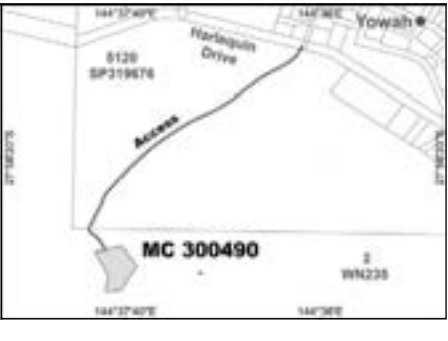
Name and address of person doing Act(s): It is proposed that the Exploration Permit for Minerals and Mining Claim Lease be granted subject to the provisions of the *Mineral Resources Act 1989 (Qld)* by the Queensland Minister for Resources, PO Box 15216, City East, Queensland, 4002.

Native Title Parties: Under the *Native Title Act 1993 (Cth)* any person who is a 'native title party' is entitled to certain rights in relation to the proposed grant of a Mining Claim. Under section 30 of the *Native Title Act 1993 (Cth)*, persons have until three (3) months after the Notification Day to take certain steps to become native title parties in relation to this notice. Enquiries in relation to filing a native title determination application may be directed to the Federal Court, Brisbane Registry, Level 6, Harry Gibbs Commonwealth Law Courts Building, 119 North Quay, Brisbane, Queensland 4000. Telephone: 1300 720 980 or Email: NativeTitleQLD@fedcourt.gov.au. Enquiries in relation to the registration of a native title determination application may be directed to the National Native Title Tribunal, Brisbane Registry, Level 5, Harry Gibbs Commonwealth Law Courts Building, 119 North Quay, Brisbane, Queensland 4000, Telephone: (07) 3052 4040.

Further Information: May be obtained from the Department of Resources, Mining Registrar, Mineral Assessment Hub, Level 9, Verde Tower, 445 Flinders Street, Townsville, Queensland, 4810. Telephone: (07) 4447 9230 or Email: MineralHub@resources.qld.gov.au or from the Mining Registrar, Small Scale Mining Hub, PO Box 275, Emerald, Queensland, 4720. Telephone: (07) 3078 3031 or Email: SSMHub@resources.qld.gov.au.

Notification Day: 5 June 2024

MC 300490 applied for by Laura Jane Argent, over an area of 0.9742 ha, centred approximately 1.15 km southwest of Yowah, in the locality of Paroo Shire Council.



NOTICE OF MEETING OF BARNGARLA NATIVE TITLE HOLDERS TO CONSIDER PROPOSED INDIGENOUS LAND USE AGREEMENT UNDER THE NATIVE TITLE ACT 1993 (CTH)

Updated Middleback ILUA

The Middleback Indigenous Land Use Agreement (**previous Middleback ILUA**) was executed on 4 June 2013 and was registered on 22 November 2013. The previous Middleback ILUA was originally entered into between OneSteel Manufacturing Pty Ltd (**OneSteel**) and Mr Elliot McNamara, Mr Howard Richards and Mr Barry Croft on behalf of the Barngarla Native Title Claim Group (**the Applicants**). Barngarla Determination Aboriginal Corporation RNTBC (ICN 8603) (**BDAC**) was nominated to the Federal Court of Australia on 19 December 2016 as the

Prescribed Body Corporate under the *Native Title Act 1993* (Cth) and on 24 April 2018, BDAC became the Registered Native Title Body Corporate for the Barngarla People. As successor to the Applicants, BDAC is a party to the previous Middleback ILUA as well as being the agent for the Barngarla People.

The parties have undertaken a review of the previous Middleback ILUA to resolve certain matters between them. Following that review the parties have negotiated an indigenous land use agreement which they intend to replace the previous Middleback ILUA (**updated Middleback ILUA**). This meeting is being held to allow for that to occur. The updated Middleback ILUA is the ILUA which will be considered and, if approved, consented to by this meeting. If the updated Middleback ILUA is consented to by the meeting and is subsequently registered the previous Middleback ILUA will terminate and the parties will seek to have it removed from the register.

What is the updated Middleback ILUA for?

The updated Middleback ILUA would continue to apply to OneSteel's mining operations in the Middleback Ranges (see ILUA Area map). There are no changes to the things that are consented to or the effects on native title compared to the previous Middleback ILUA. Importantly the 'non-extinguishment principle' continues to apply to all acts consented to under the updated Middleback ILUA.

The updated Middleback ILUA includes an updated benefits schedule which will ensure that Barngarla continue to receive benefits for the life of OneSteel's mining operations. It also includes an updated heritage protection protocol and clearer drafting and definitions.

Who should attend this meeting?

The common law holders for the ILUA Area are the Barngarla native title holders (Barngarla People). The Barngarla People as determined by the Federal Court of Australia are those persons:

- who are related by means of the principle of descent to the following Barngarla apical ancestors:
 - o the siblings Percy Richards and Susie Richards;
 - o Maudie Blade who is the mother of Phyllis Croft;
 - o George Glennie and Mary Glennie;
 - o the siblings Bob Eyles and Harry Croft;
 - o Jack Stuart;
 - o Arthur Davis (also known as King Arthur) and his sons, Andrew Davis, Jack Davis, Stanley Davis and Percy Davis; and
- who have a connection with the Determination Area in accordance with the traditional laws and customs of the Barngarla People; and
- who identify as a Barngarla person and who are accepted by the Barngarla People as a Barngarla person.

BDAC is the Registered Native Title Body Corporate for the ILUA Area. Accordingly, pursuant to section 24BD of the NT Act, it must be a party to the ILUA. BDAC is required to consult with the Barngarla People under the *Native Title (Prescribed Bodies Corporate) Regulations 1999* (Cth) (**PBC Regulations**) before making a Native Title Decision. Any member of the Barngarla People as defined by the Federal Court, is eligible to be a member of BDAC. Under the BDAC Rule Book, only Barngarla People can be members of BDAC. Accordingly, any member of BDAC may attend this meeting.

If you have any doubts about whether you should attend this meeting you can contact BDAC on the details below.

Details of Meeting:

Date: Sunday 2 June 2024
Time: 9:30am registration (for 10:00am start)
Location: The Palms Function Centre
100 McDouall Stuart Avenue
Whyalla Stuart SA 5608

Please email or call to register your attendance at the meeting, work out alternative arrangements, or to obtain a copy of any of the documentation associated with the ILUA (including the Notice of Meeting, a copy of the ILUA or a summary):
bdac.clo@gmail.com
Ph: 0475 254 471

ILUA Area Map



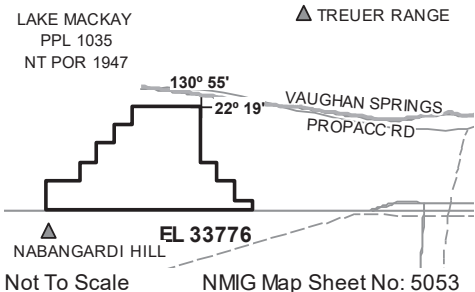
NOTICE OF PROPOSED GRANT OF EXPLORATION LICENCES

NATIVE TITLE ACT 1993 (CTH) SECTION 29

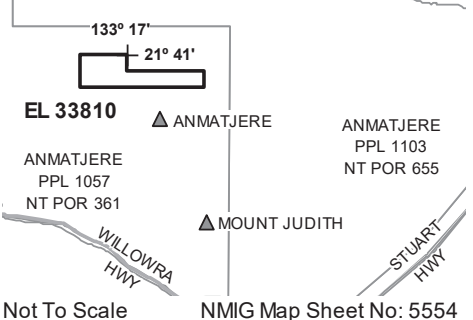
The Honourable Mark Monaghan MLA, the Northern Territory Minister for Mining, C/- Department of Industry, Tourism and Trade, GPO Box 4550 DARWIN NT 0801, hereby gives notice in accordance with section 29 of the *Native Title Act 1993* (Commonwealth) of his intent to do an act, namely to grant the following exploration licence applications.

Applications to which this notice applies:

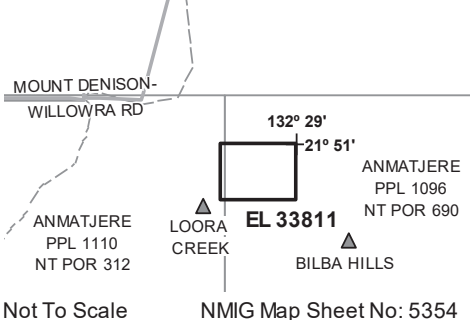
Exploration Licence 33776 sought by ARABELLA RESOURCES PTY LTD, ACN 645 291 621 over an area of 46 Blocks (128 km²) depicted below for a term of 6 years, within the VAUGHAN locality.



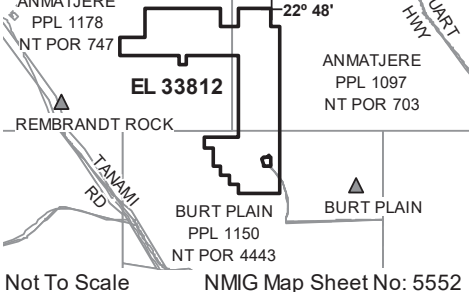
Exploration Licence 33810 sought by WA1 RESOURCES LTD, ACN 646 878 631 over an area of 11 Blocks (36 km²) depicted below for a term of 6 years, within the ANNINGIE locality.



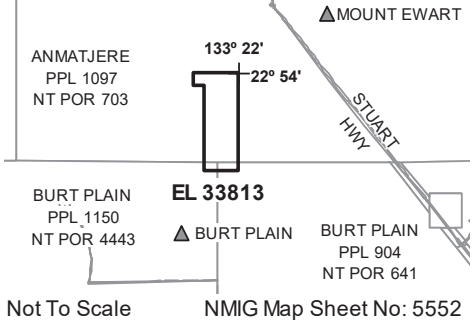
Exploration Licence 33811 sought by WA1 RESOURCES LTD, ACN 646 878 631 over an area of 6 Blocks (20 km²) depicted below for a term of 6 years, within the GILES locality.



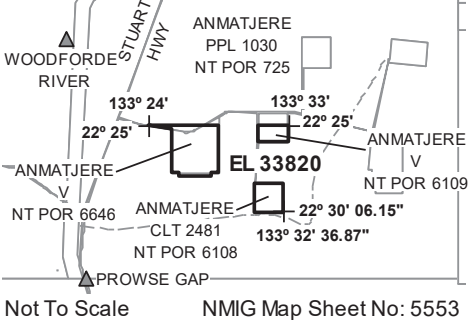
Exploration Licence 33812 sought by WA1 RESOURCES LTD, ACN 646 878 631 over an area of 168 Blocks (532 km²) depicted below for a term of 6 years, within the AILERON locality.



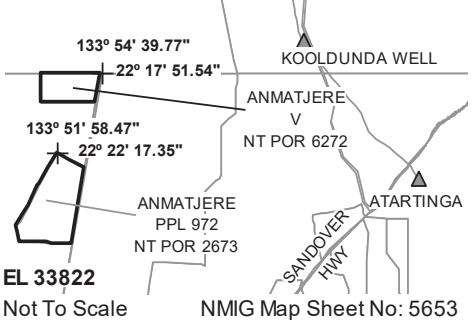
Exploration Licence 33813 sought by WA1 RESOURCES LTD, ACN 646 878 631 over an area of 25 Blocks (80 km²) depicted below for a term of 6 years, within the AILERON locality.



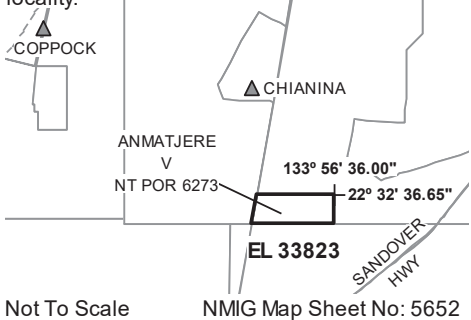
Exploration Licence 33820 sought by WA1 RESOURCES LTD, ACN 646 878 631 over an area of 24 Blocks (45 km²) depicted below for a term of 6 years, within the TEA TREE locality.



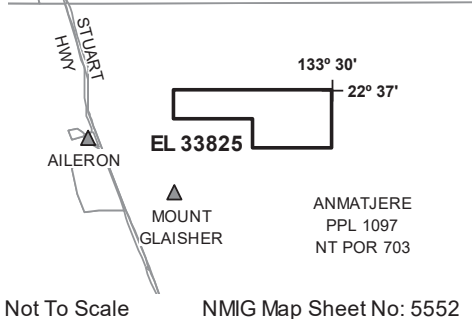
Exploration Licence 33822 sought by WA1 RESOURCES LTD, ACN 646 878 631 over an area of 37 Blocks (61 km²) depicted below for a term of 6 years, within the WOOLLA locality.



Exploration Licence 33823 sought by WA1 RESOURCES LTD, ACN 646 878 631 over an area of 18 Blocks (25 km²) depicted below for a term of 6 years, within the BUSHY PARK locality.



Exploration Licence 33825 sought by WA1 RESOURCES LTD, ACN 646 878 631 over an area of 9 Blocks (29 km²) depicted below for a term of 6 years, within the AILERON locality.



Nature of act(s): The grant of an exploration licence under the *Mineral Titles Act 2010* authorises the holder to conduct activities in connection with exploration for minerals for a term not exceeding 6 years and to seek renewal(s). The term for which it is intended to grant the mineral exploration licences referred to in this notice commences from the date of grant. Further information about the act may be obtained from the Department of Industry, Tourism and Trade, GPO Box 4550 Darwin NT 0801 or Centrepoint Building 48-50 Smith Street Darwin NT 0800, telephone (08) 8999 5322.

Native Title Parties: Any person who is, or becomes a "native title party" within the meaning of the *Native Title Act 1993* is entitled to the negotiation and/or procedural rights provided in Part 2, Division 3, Subdivision P of the *Native Title Act 1993*. Under section 30 of the *Native Title Act 1993*, persons have until 3 months after the notification day to take certain steps to become native title parties in relation to this notice. Enquiries concerning becoming a native title party should be directed to the National Native Title Tribunal, GPO Box 9973, Brisbane QLD 4001, or telephone (07) 3307 5000.

Expedited Procedure: The Northern Territory Government considers that the acts are acts attracting the expedited procedure as defined in section 237 of the *Native Title Act 1993*. The exploration licences referred to in this notice may be granted unless an objection is made by a native title party to the statement that the act is one which attracts the expedited procedure. Such an objection must be made to the National Native Title Tribunal within 4 months of the notification day.

Notification Day: 22 May 2024



Notice Under Section 29 of the *Native Title Act 1993 (Cth)* Exploration Licence Application 6719 (Act 1992)

This notice is given in accordance with the requirements of Section 29 of the *Native Title Act 1993 (Cth)*.

Description of the nature of the act

The Minister administering the *Mining Act 1992* intends to grant an exploration licence under section 22(1)(a) of the *Mining Act 1992* (NSW) on land subject to native title.

Should a licence be granted, the licence holder may apply to renew or transfer the licence prior to it expiring (including partial renewals or partial transfers).

Note: If the licence is granted, the renewal, re grant or re-making (including partial renewals or partial transfers) or extension of the term of the licence may be valid pursuant to section 24MD(1) of the *Native Title Act 1993 (Cth)* without further notification, provided the requirements in section 26D(1) are satisfied.

Lightspeed Exploration Pty Ltd (ACN 663 783 364) is the applicant for Exploration Licence Application 6719 which, if granted would authorise the prospecting for Group 1 minerals for an initial term of up to 6 years.

Description of area that may be affected

The entire area of Exploration Licence Application 6719 that covers an area of about 39 units situated approximately 10 kilometres north northwest of the town of Moruya, in the State of NSW as shown on the diagram below.

Name and postal address of person by whom the act would be done

The Minister administering the *Mining Act 1992*, PO Box 344, Hunter Region Mail Centre, NSW 2310.

How further information about the act can be obtained

Further information may be obtained from; Assessments and Systems, Regional NSW on (02) 4063 6600 or titles@regional.nsw.gov.au.

Notification Day

For the purposes of Section 29(4) of the *Native Title Act 1993 (Cth)* the notification day is 5 June 2024. Under Section 30 of the *Native Title Act 1993 (Cth)* persons have until 3 months after the notification day to take certain steps to become native title parties in relation to this notice.



NOTICE OF NATIVE TITLE AUTHORISATION MEETINGS FIRST PEOPLES OF THE MILLEWA-MALLEE NATIVE TITLE CLAIM (VID630/2015)



INFORMATION SESSION: 1 JUNE 2024 AUTHORISATION MEETINGS: 2 JUNE 2024

The First Peoples of the Millewa-Mallee (FPMM) native title claim group is invited to attend an information session and authorisation meetings to decide whether to authorise (agree to) changes to the native title claim. In summary, the proposed changes are:

1. Amend the claim group description to:
 - (a) Remove "Elizabeth Johnson" as an apical ancestor;
 - (b) Add the "mother of Sarah Mayne" as an apical ancestor.
2. Amend the name of the claim from "First Peoples of the Millewa-Mallee Native Title Claim" to "First Nations of the Millewa-Mallee Native Title Claim".
3. Authorise the Applicant – either the Existing Applicant, or a Replacement Applicant.

If the amendments to the claim group description are authorised by the Current Claim Group, a second authorisation meeting will be held for the members of the Proposed Claim Group.

Current Claim Group: The members of the Current Claim Group are the descendants of the apical ancestors John and Nelly Perry, and Elizabeth Johnson.

Proposed Claim Group: The members of the Proposed Claim Group are those living Aboriginal people who from time to time satisfy all three of the following criteria:

1. are descended (including by adoption in accordance with traditional law and customs) from one or more of the following identified ancestors;
 - (a) John Perry;
 - (b) Nelly Perry;
 - (c) the mother of Sarah Mayne; and
2. identify themselves as having rights and interests in the Determination Area under the traditional laws and customs applicable to the Determination Area, as:
 - (a) Ngintait, Latji Latji or Nyeri Nyeri; and/or
 - (b) a member of the First Nations of the Millewa Mallee; and
3. are recognised by the Native Title Holders as having rights and interests in the Determination Area under the traditional laws and customs applicable to the Determination Area, as:
 - (a) Ngintait, Latji Latji or Nyeri Nyeri; and/or
 - (b) a member of the First Nations of the Millewa Mallee.

INFORMATION SESSION – SATURDAY 1 JUNE 2024, 9:00AM
Members of the Proposed Claim Group are invited to attend an information session to receive background information and legal advice about the proposed amendments to the claim.

Venue: Mildura Rowing Club, 143 Hugh King Drive, Mildura, and online
When: Breakfast from 9:00am-9:30am
Information session from 9:30am-2:00pm

MEETING #1 – SUNDAY 2 JUNE 2024, 9AM

The members of the Current Claim Group are invited to attend Meeting #1. The purpose of Meeting #1 is to consider the proposed changes to the native title claim described at 1. and 2. above and decide whether to authorise those changes.

Venue: Mildura Rowing Club, 143 Hugh King Drive, Mildura, and online
When: Breakfast 9:00am-9:30am
Registration 9:00am-10:00am
Meeting opens at 10:00am
Meeting is expected to finish by 12:30pm

LUNCH – The members of the Proposed Claim Group are invited to lunch at the venue from 12:30-1:30pm

MEETING #2 – SUNDAY 2 JUNE 2024, NOT BEFORE 1:30PM

If the attendees of Meeting #1 decide to amend the claim group description as outlined above, Meeting #2 will proceed. Members of the Proposed Claim Group are invited to attend Meeting #2. The purpose of Meeting #2 is to consider the proposed changes to the native title claim described at 1., 2., and 3. above and decide whether to authorise those changes.

Venue: Mildura Rowing Club and online
When: Registration 12:30pm-1:30pm
Meeting opens not before 1:30pm
Meeting is expected to finish by 3:30pm

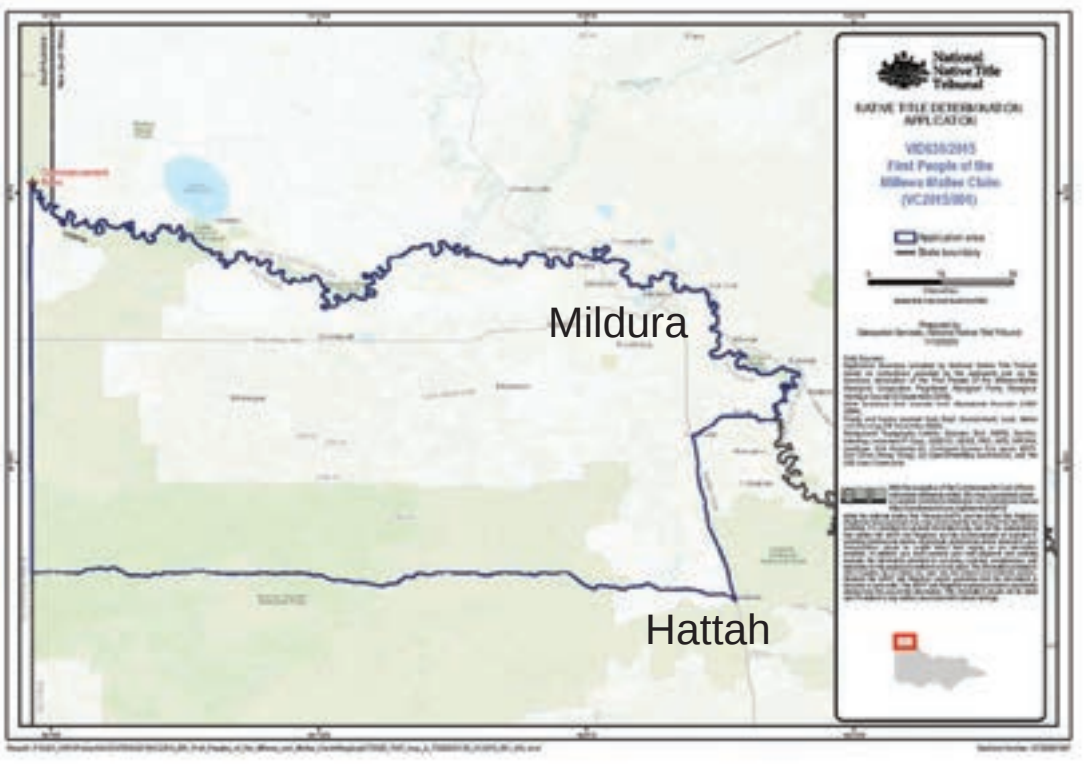
ATTENDING THE MEETING

This meeting is a hybrid meeting which means people can attend in person or via video or telephone conferencing. Please register your attendance by contacting Toby-Lee Kirby (Community Liaison Officer, FNLRS) on 0434 632 875 or toby.lee.kirby@fnlrs.com.au as soon as possible. Travel assistance may be available in accordance with FNLRS' travel assistance policy available on our website.

INFORMATION ABOUT THE MEETING

An information handout is available on request to members of the Current and Proposed Claim Groups. It will also be available at the information session on 1 June 2024. If you have any questions about the meetings or would like to request the information handout, please contact Stacey Little (Senior Lawyer, FNLRS) on 0401 781 845 or stacey.little@fnlrs.com.au.

MAP OF FPMM CLAIM AREA



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What price club loyalty?

It is rare these days that NRL players remain with the one club their entire careers. There have been exceptions, though, like Steve Mortimer, Peter Sterling, Andrew Ettingshausen and more recently Sam Thaiday, Hazem El Masri, Darren Lockyer and Cameron Smith.

As a fan there's nothing better than having those loyal one-club players at your club. They are the type who bleed the club colours, who would run through brick walls, who hurt hard when their club is in crisis, and who cherish the good times.

On the flip-side, there remain old-school, die-hard Souths supporters who are still filthy on the legendary Ron Coote who switched allegiances from the Bunnies to arch-rivals, Eastern Suburbs Roosters way back in 1972.



Kris Flanders



Staying put! After a week of to and fro, David Fifita will remain at the Titans. *Picture: GCT*

Our very own David Fifita found himself in the middle of all this. The bustling second-rower recently revealed he had signed to play the Roosters in 2025, was booed by Titans fans in their round 10 upset victory over North Queensland (in which he played his best game yet), then produced a spectacular backflip by saying he would be remaining at the Titans until 2026. All good in the end for Titans fans but all this back-and-forth leaves a bad taste in the mouths rugby league fans. It was a bit of a circus.

I get that players want a shot at winning a premiership; it's why signing to clubs like Penrith, Melbourne and Brisbane could seem a more attractive option than signing with Wests Tigers, St. George-Illawarra, or the Titans, for example. That's no disrespect to those clubs but it's a reality in today's game.

The optics just aren't great. A better look would be if signings were done at the end of the season. At least then, there is some continuity for clubs and fans during the important regular premiership season.

**Kris Flanders is a proud Gumbaynggirr man who has 25 years' experience working in Indigenous media with ICAM, Living Black and NITV where he was the sports presenter. He is a passionate writer and sportslover.*

Chapman emerging as one of the game's true superstars



Jaime Chapman in full flight is a sight to see; here she is scoring a length-of-field try for NSW last week.
Picture: Getty Images

Flying winger leads Blues to strong win

By KRIS FLANDERS



INDIGENOUS All-Star and NRLW grand finalist Jaime Chapman was simply brilliant in the NSW Blues' strong 22-12 victory over Queensland in Game I of the historic three-game Women's State of Origin series, which began last week.

Chapman played the full 70 minutes, scored a length-of-field try and executed seven tackles and over 160m gained.

The speedster, who was among the Gold Coast Titans' best players in last season's NRLW grand final, hailed the Blues as a tight-knit group.

For the first time, women's rugby league is playing out a three-game Origin series after several years as a two-match series. This works well for Chapman.

Last year, both teams won a game each but with Queensland having scored four more points than the Blues, the series and shield was awarded to the Maroons. That didn't sit well with Chapman.

"It was the weirdest feeling I've ever had on the footy field – winning one game each but still losing the series with only two games played," Chapman said.

"To see Queensland lift that shield, it kind of didn't feel fair. We deserve to play it over three games (but) we've got that history-making opportunity now."

The Blues' win last Thursday night in front of a Women's Origin-record crowd of 25,492 in Brisbane means they are one step closer to winning the shield outright.

Chapman was one of four Indigenous women who played in Game I: herself, Caitlan Johnston and Tahlia Fuimaono for NSW, and Tamika Upton for Queensland.

"We knew we had a job to do and we knew if we executed (Blues coach) Kylie Hilder's gameplan that we could get the win," Chapman said.

"With Origin, the game is so fast and you can really get lost, so our strategy was to start fast and start strongly."

"If we could keep Queensland on the backfoot

we believed that we could play to our strengths."

The Blues certainly did start like a shot out of a gun. They led 12-0 inside the first 10 minutes of play.

Blues forward Johnston set the tone early by hitting the hole set up from a wonderful pass from fellow forward Olivia Kernick. Johnston put fullback Emma Tonegato away for the opening try.

This was followed up with another sensational individual effort from the flashy winger Chapman who bamboozled the Queensland defence and raced away for over 80m to score to extend the lead.

Chapman in full flight is a wonderful sight on the football field, and she's doing it more often.

"I just see the space really; I just went for it and it worked out in my favour," she said.

"You just have to back yourself at Origin level. I love being on the big stage – Origin, All-Stars, they're always my favourite games."

Leading 16-6, the Blues needed something special to seal the game. Enter:

Johnston. The unstoppable prop skittled the Maroons defence as she beat four tacklers to crash over for a try and take NSW out to an unbeatable lead. She finished the game with 10 hit-ups for 123m, and three tackle-busts. The robust Newcastle premiership winner also made 14 tackles in a solid 54-minute display.

Johnston was targeted on social media by trolls but Chapman said the Blues group got around their teammate.

"CJ is honestly the most beautiful human and didn't deserve that, we all have her back and she knew that," Chapman said.

"She responded in the best possible way to shut them down by playing an awesome game. She was my player's player on the night. 'CJ' always shows up at Origin level. You just know that she's going to do those huge run-ups where she's impossible to stop."

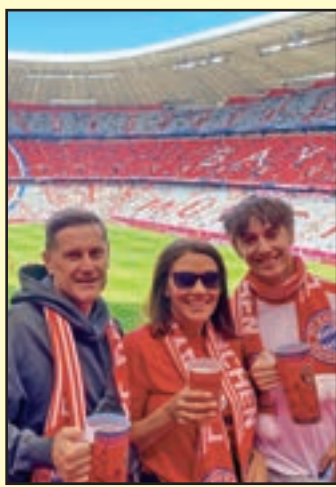
"She's inspiring!"
NSW head into Game II with a 1-0 lead and can wrap up the series on home soil at Newcastle on 6 June.

What footy can learn from Bundesliga; and Bundesliga from footy

ON recent trip to Germany, I was lucky enough to attend a Bundesliga game – Bayern Munich versus Eintracht Frankfurt in Munich – with my husband Steven and son Taj, and we loved every minute of it. And what I want to do here, is relate my experience at the Fußball Arena München where the game was played to what we have at home.

In AFL footy, we love ourselves a scarf and / or a guernsey for the teams we support; Bundesliga fans are no different. Fans of the Bavarians (Bayern Munich) and the Eagles (Eintracht Frankfurt) were not short of choices to buy official merchandise. In the main mall of Munich, the city, there is a three-levelled shop full of team merchandise, complete with three stations of people putting numbers and names of players on newly-bought jerseys. Thankfully, we thought it a good idea to go to these merch shops and not the ones at the stadium; my sister-in-law did that and the lines were five-people thick and 100m long line.

Inside the stadium, the chairs were already painted with the words "Bayern Munich" spelt out. I think we need this at the AFL, even though most clubs share grounds. This would work well,



Shelley Ware

though, at the 'Gabbra (Brisbane Lions), Carrara Oval (Gold Coast Suns), the SCG (Sydney Swans) and The Showgrounds (the Giants).

Also, every seat belongs to a paid-up club member but if they can't make it to the game, the seat is sold back to the club where members go into a 'lottery' for that seat. Luckily, Steve and Taj were seated together. But my seat was among some Bayern Munich fans, and I made some new German friends. They were generous in sharing their game knowledge and time with me. I loved it!

What I also noticed that was different to footy at home was how the away team cheer squad (Eintracht Frankfurt's) were tucked up high and away in the back corner of the stadium (and not behind the goals). This had the effect of them being drowned out by the home team fans, and their extremely loud and well-rehearsed chants and cries. Hmm, maybe this is something the AFL can consider... just kidding! The Bayern Munich cheer squad love a chant and they had choreographed hand-movements for each one. It was quite spectacular. Sometimes it came down to a choice between watching them or the game! And the crowd was at capacity – 75,000!

At about the 83-minute mark (of the 90-minute game), with the Bavarians leading, Munich fans began to leave, and by the thousands. England international Harry Kane scored in the 9th minute for the home team, the Eagles' Hugo Ekitike equalised in the 23rd minute but Kane again scored in the 61st minute to give the home team a 2-1 lead. So I asked my new friends, with the game still going, why were they leaving before the game was even finished? They said, "We have won, we can go home now". OK



Bayern Munich fans were out in force at a Bundesliga match attended by our very own Shelley Ware. Picture: Taj Ware

Whatever. Anyway, the game continued and Bayern Munich did end up winning (2-1) and, get this! – there was NO theme song, club song, any song! Nothing. Just... people leaving. There wasn't any post-game atmosphere like in the AFL; no shared hugging or joy or carry-on – who doesn't love some carry-on after a game, win or lose!?

Overall, the experience was unforgettable. Our household are now dyed-in-the-wool staunch

Bayern Munich fans with our scarves and our jerseys and our Bavarian-themed beer cups which we drink water from now.

The memory of that game is one of the favourites of our recent trip abroad. If you ever get the chance to go to a sporting match like this, make sure that you do.

***Shelley Ware is a proud Yankunytjatjara and Wirangu woman from Adelaide. She appears on AFL.com.au's Colour Of Your Jumper.**

It runs in the Callinan-James family

By PETER ARGENT



JACK Callinan can consider himself most unlucky not to be playing in the AFL, or at least on a club list developing his wares.

Callinan, 19, was overlooked at last year's national draft so the teenager made the bold move to come to the mainland to further his football aspirations with Central District in the SANFL.

Callinan's father is Central District club legend, Ian Callinan, a four-time premiership player, Jack Oatey Medallist and dual best-and-fairest.

Callinan the younger is a Yorta Yorta man through Mum, Lauren. Lauren's dad is the legendary Des James.

James, a dashing small defender, was named in the All-Australian team after his standout performance for Tasmania at the 1979 State of Origin carnival in Perth. He was later inducted into the Tasmanian Football Hall of Fame in 2005.

James played 209 games for Sandy Bay between 1974-84, and was a key part of the Seagulls' triple-premiership teams of 1976, 1977 and 1978. He captained the club in 1983 and 1984. He also played 24 representative games for Tasmania between 1976 and 1984 and 34 games for Clarence at the end of his career (1985-86). Des James is regarded by many as the best Aboriginal footballer from Tasmania.

Jack's dad, Ian, and pop Des are both in the Tasmanian Football Hall of Fame. Des was elevated to Legend status last year.

Grandson Jack has enjoyed an outstanding junior career, both in football and cricket.

"There is no doubt I certainly got a percentage of my ability from dad, but equally my footy talent comes from my pop," he said.

Along with being a junior state cricketer for Tasmania and in under-

17s/19s squads for the nationals, Callinan also played at the National Indigenous Cricket Championships in Alice Springs.

He donned the Tasmanian state underage football jumper from under-12s primary schools footy to the under-18s level, including in the highly successful Allies combination side that won its first national championship last winter. It brought him under notice from AFL clubs and their scouts. But he was passed under by all the clubs. Not one to stay still, he thought of his next move.

"For those first three or four days (after the AFL draft) I was pretty flat," Callinan said.

"But from that point, my focus has been on what I want to do next.

"I love every part of Tasmania and that's always home, but I knew I had to get to the mainland.

"Dad had kept in touch with 'Thomo' (Central District senior coach Paul Thomas) and kept the lines of communications open.

"The week after the draft, Mark Ross (the club's football manager) asked me across to train for a couple weeks before Christmas, and I loved the environment, but they never put me under any pressure. I decided to sign on straight after the break.

"It has been a good pre-season, certainly a lot different to the underage commitments.

"The ambition is to play in round 1 and have an impact early."

Callinan got his wish and has played six games across both the Bulldogs' league and reserves sides.

***Des James' brother is Glenn James, the only Indigenous man as central umpire to officiate an AFL-VFL grand final in 1982 and 1984. Glenn umpired 166 VFL matches between 1977 and 1985. In 2005, he was selected as the umpire in the 1904-2004 Indigenous Team of the Century.**



Central Districts' Jack Callinan (centre) with two football legends – his father, Ian (left), and grandfather, Des James. Picture: Peter Argent

Elder Olympians take to the Games

By KRIS FLANDERS



ALL roads will lead to Inverell in 2025 for the next instalment of the popular Elders Olympic Games following the completion of the Games in

Kempsey.

The Inverell Bear-Eaters were crowned the best team at Kempsey and will now host the next Games.

The Inverell Elders threw the best at everything and hit the targets better than the rest. They also had plenty of laughs and dancing along the way to victory.

Rebecca Brown from the Bear-Eaters team said the win was one to treasure for all involved.

"It's great to bring it back to our home town and community," she said.

"We show the rest of the Elders in town what we're doing and what we are capable of.

"It brings everyone together and you

meet new people and reconnect with family and friends that you haven't seen in a while.

"It makes you proud and to see the other Elders from other areas participating on the day and being active.

"I thought I wouldn't make it to the Games this year because I have cancer and stuff, but I got on my walker and I'm glad that I went along to Kempsey."

Joyce Livermore helped organise the Inverell Elders team.

She said the team's performances was nothing short of brilliant and inspirational to witness.

"We are all very motivated," she said.

"It's a lot of fun but you also want to compete well in the different events. We got a lot of our overall winning points from the coights and the football passing – we were spot on, didn't miss!"

Inverell is around 560km north-west from Sydney and not far from the Queensland border. The town's population of over 12,000 people will

significantly expand when Elders from around NSW gather there for the 2025 Games.

Livermore says while they're still celebrating the big win, they're already thinking ahead about hosting the Olympics.

"We want to put on another great Games like we did before," she said.

"People still talk highly about the Inverell Games from 2018. Even on our way back home from Kempsey we stopped at a service station and the group from Maclean said they can't wait to come out our way. They're already booking up."

Inverell team member Robin Brown said: "Our children and young ones helped out on the day in Kempsey and they are going to be involved in it again back home in Inverell.

"They were very happy that we won it, some of them have already planned for next year. It also shows them young ones that their Elders can do anything."



The football-passing game proved popular at the Elders Olympics in Kempsey.



The beautiful banner produced by the Baabayn Elders from Western Sydney won the 'Best Banner' competition at the recent Elders Olympics in Kempsey. Pictures: Supplied



There was a variety of several different games at the recent Elders Olympics.



The Inverell Elders contingent that won the rights to host the 2025 Games after their sterling efforts in Kempsey.

Ten days, 27 games that honours our contribution



The great Sonny Morey with the current generation of Central District footballers (from left) Mihail Lochowiak, Anzac Lochowiak, Letisha Ackland, Jyearah Newchurch and Isaiah Dudley. *Picture: Peter Argent*

Sonny Morey – a true elder statesmen of the game

By PETER ARGENT



SONNY Morey is a warm and generous soul. The Arrernte man, now in his 80th year, has emerged as a true statesman of the game with 60 years of association at Central District Football Club and in South Australian football behind him. He also has a unique gift of uniting people.

Morey is a child of the Stolen Generations and to this day he lives with the scars of being taken from his mother, as a boy, who never saw her again. Growing from this personal pain and longing, Morey carved out an extraordinary life as a person, a husband, a father, a worker, and an exceptional footballer.

It is fitting, then, that the great man was acknowledged as the 2024 honouree of the AFL's Sir Doug Nicholls Round.

"Footy has played a pivotal role across my life," Morey said at Elizabeth Oval, the ground where his on-field exploits became legend, and

at the launch of the two-week round of football that honours Indigenous Australia.

"It has been a great equaliser, and you have the same standing as any other man on the field."

With his quiet ways and his thoughtful words, Morey had become something of a 'spiritual' leader to generations of Aboriginal footballers.

Chief executive of the CDFFC Greg Edwards said he well understands Morey's significance in football.

"Sonny brings people together, he has a great view of life and what is really important, and he truly cares about how he can help someone in need," Edwards said.

Morey's football deeds speak for themselves: 213 games for Central District between 1964-1977; 4 games for South Australia in 1973 and 1974; club best-and-fairest in 1970; runner-up 1972 Magarey Medal; playing-coach of the SANFL Indigenous Team of the Ages in 2011; CDFFC and SANFL Player Life Membership; and Induction into the SA Football Hall of Fame. His honouree status, therefore, is well-deserved.



RUGBY league and Aussie rules football this week and next will pay homage to First Nations Peoples in games on the national stage throughout this country.

The annual celebratory event across both the NRL and AFL will mark its combined 18th year this month.

In our next edition (Wednesday, 5 June), *Koori Mail Sport* will run coverage on both the 2024 NRL Indigenous Round and the 2024 AFL Sir Doug Nicholls Round.

● Gold Coast players Alofiana Khan-Pereira (NRL) and Jaime Chapman (NRLW) model the Titans' 2024 Indigenous jerseys, designed by Alofiana's mum, Sylvia Khan. *Picture: GCT*

Football resolves to increase our representation in official roles



THE AFL is pushing for greater Indigenous representation in official roles but isn't alarmed at a drop in the number of First Nations players at the elite level, chief executive Andrew Dillon says.

The number of Indigenous players in the AFL has dropped to 71 this season from 87 four years ago.

Dillon believes the reduction is cyclical but wants more done to boost Indigenous representation in areas including club boards, coaching, selection panels and umpiring.

"What's important is to have the men and women playing at the elite level, we need to have representation at all levels," Dillon said last week at the launch of the two-week Sir Doug Nicholls Round at Elizabeth in Adelaide's north.

"We're continuing to invest in new programs.

"The AFL commission is going to invest now 10% of all revenue into community football, there will be focused programs on Aboriginal and Torres Strait Islanders to make sure that we can have representation at all levels.

"We're reviewing our Next Generation Academies and the mechanisms there so that boys and girls can come and train at clubs from the age of 13 and above.

"And then have the right mechanisms that incentivise the clubs to continue to invest ... to get those men and women onto the list.

"When I say representation at all levels, that is coaches, people selecting the team - if we have that, then we'll get a playing cohort at the elite level that represents what Australia is."

Tanya Hosch, the AFL's executive general manager of inclusion and social policy, said the drop in the number of Indigenous players had been noted.

"I am not alarmed," Hosch said.

"But we're very aware that it is something that we can't allow to gain too much traction and so we're absolutely working on addressing that.

"Obviously COVID had an impact there.

"But what we know is that this game is important to our (Indigenous) community.

"And to make sure that Aboriginal and Torres Strait Islander peoples continue to play at the highest level of the game both in the men's and the women's competition is absolutely a priority."

Hosch and Dillon said the AFL's annual Sir Doug Nicholls Round was vital for the sport and Indigenous communities.

"Our game, quite simply, wouldn't be as great as it is without the amazing contribution of our First Nations people," Dillon said.

"Each season, as it should, the celebration and recognition becomes bigger.

"And this year's theme - spirit, strong, game on - talks to the strength and resilience of First Nations people and their enduring spirit.

"(It's) a spirit that is so joyous to see in full flight on the footy field but more importantly, a spirit that never breaks.

"Regardless of challenges that continue to arise, my job at the AFL is to continue to support, elevate, celebrate and provide opportunities for First Nations people at all levels of our game.

"And that work will never stop."

- AAP

Williams calls time on own terms

By DARREN MONCRIEFF



LYDIA Williams is hanging up the gloves at international level and on her own terms, but she will bank on a last hurrah at the Paris 2024 Olympic Games as a final appearance for her beloved Matildas.

The 36-year-old veteran goalkeeper called time on her storied career last week, officially giving notice to Football Australia, and her legion of fans.

Those fans will have the chance to send Williams off at a planned farewell game against China in Sydney on 3 June.

In a career that began as a spritely 17-year-old in 2005, Nyoongar woman Williams is leaving the game with few regrets, although the 2023 FIFA Women's World Cup on home soil rankles just a little.

Williams was long the Matildas No.1 'keeper until after the 2020 Tokyo Games.

Between then and the World Cup, Mackenzie Arnold emerged as coach Tony Gustavsson's preferred No.1 shot-stopper.

Arnold played every minute of the World Cup in the Matildas' seven games, cementing her place as No.1 with standout performances.

And in that time, emerging goalkeepers Tegan Micah and Jada Whyman earned their way into the Matildas' squad. That put Williams as one of three back-up 'keepers, and to whomever the coach thought ready at short notice in game-time.

The Aussie women surpassed all expectation and were one game away from an historic World Cup final appearance.

We eventually placed fourth.

"It was bittersweet," Williams said, "but for me it is always about the team, to make sure we did the best we could.

"It was kinda building up to that, knowing my role had to change, so if I wasn't playing, I had to put all that energy into supporting whoever was going to be goalkeeper.

"I had to shift my mindset and I was OK; my energy was good."



Lydia Williams will make her final appearance as a Matildas squad member at the Paris Olympic Games after announcing her retirement from international football last week. Picture: Getty Images

Backtrack to the pandemic, and it was during these isolating years that Williams began to consider her future in the international arena. And once that decision became clear to her, it changed the way she played.

"In my head, I had time to think about retirement and what I want to do," she said.

"It was a process, but I've accepted it now and I remain excited; I can now play with freedom."

The Matildas' loss is the domestic game's bonus. She will remain at Melbourne Victory until at least next

season.

Williams' career has spanned the decades, and included domestic leagues and clubs in Australia, the United States, England, France and Sweden.

Her breakthrough moment came in 2007 as a 19-year-old when selected as a Matildas squad member for the World Cup in China.

From there, there have been five World Cups (China 2007, Germany 2011, Canada 2015, France 2019, Australia-New Zealand 2023), an Under-20s World Cup (2006), six AFC Asian Cups, three Olympic Games

(Rio 2016, Tokyo 2020, Paris 2024), the first female Australian goalkeeper to make 100 international appearances, and just the second Indigenous footballer to make 100 international appearances (behind Kyah Simon).

Her trophy cabinet is just as impressive.

Perhaps the pinnacle of it all, though, was the 2023 World Cup, at home, and Football Australia's Indigenous engagement before, during and after.

"The World Cup was amazing," Williams said.

"Seeing young kids, Indigenous kids, wearing number-one on their back was so great.

"I never thought I'd play 100 games for Australia; in that time, I thought many times I'd be done before that."

It is testament to Williams' character that she can cite the home World Cup as a career highlight even though she didn't get to play in it.

"The (Matildas) girls have always been supportive," she said.

"We've all grown up together, we know each other's families.

"They really loved the Welcomes to Country, all the cultural aspects of it all; we haven't had that before and they learnt a bit more and how there's different Mobs all around Australia and now they're more understanding of all that."

Legacy

As Paris beckons, Lydia Grace Yilkari Williams will forever remain a beloved Matildas player, when the pay was low, and barely 1,000 people bothered to watch them.

Now the stadiums are full, tickets are at a premium, and we know all the players' names off by heart.

The next-generation goalkeeper, like Wiradjuri and Yorta Yorta woman Jada Whyman, need only look over at the woman whose first decade was spent in the West Australian desert, but whose legacy will remain as a world-class player, and as a foundation footballer in this country.

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Junior Aussie Gems ready to take on the world at Asia Cup



A TALENTED wave of Australia's next generation in women's basketball has

been selected to represent the Gems for the upcoming FIBA Women's (Under-18) Asia Cup in China from 22-30 June.

The Gems are taking a 12-player team featuring nine players from the FIBA Women's (U17) Oceania Championship in October last year.

This includes several players including our own Monique Bobongie and Teyahna Bond.

The FIBA fifth-ranked Gems will play against Chinese Taipei, Malaysia and Korea in Group A, while Group B will see New Zealand, China, Indonesia and Japan battle it out.

"We are heading to the FIBA Asia Cup with the goal of setting a consistent standard and testing ourselves against the best teams in Asia," said Gems head coach Kristen Veal.

"There is added meaning to



Monique Bobongie.



Teyahna Bond.

this tournament as the qualification pathway for the World Cup (U19) as well.

"We expect this event to be challenging in many ways.

"We have to be prepared both on and off the court, trust in our strengths, adapt on the fly, and outwork every team.

"We are hoping the players get a full and meaningful experience."

Australia Gems

Opal Bird (NSW), Monique Bobongie (Qld.), Teyahna Bond (Qld.), Jade Crook (NSW), Emilija Dakic (Vic.), Bonnie Deas (Vic.), Hilary Fuller (Qld.), Sienna Harvey (Vic.), Zara Russell (ACT), Saffron Shiels (NSW), Lara Somfai (SA), Monique Williams (WA). Head coach: Kristen Veal.



Milton Stout takes the lead in his event at the North Queensland Mower Racing Club in Charters Towers. Picture: Sandra Thorpe Photography

Art, sport and an unhappy billionaire

NEWS that an Australian swimming contingent is calling on the removal of a portrait from the public space has the genteel world of art all betwixt and between itself.

Australia's richest woman Gina Rinehart, Brisbane-based Swimming Queensland and South Australian former Olympian Kyle Chalmers are leading a movement to force Aranda man and Central Australian artist Vincent Namatjira to remove from the public space his rather unflattering portrait of the mining magnate – all rather messy and oh so provincial is it not, my dahlings. I'm sure there are more important things in this world to get your budgie-smugglers in a bunch over.

For context, Rinehart's company Hancock Prospecting is a major sponsor of Australian Olympic sports – sports bodies and individual athletes. HP had also sponsored Netball Australia but Australia's richest woman withdrew her \$15m sponsorship deal when rising star and Nyoongar woman Donnell Wallam objected to wearing the HP logo on the Aussie uniform considering where Rinehart's core wealth comes from – dispossessed Country. So, if anything, Australian swimming knows which side its bread is buttered, or which lane to stay in.

The colour piece in question is not a standalone piece. It is one of 21 portraits-in-one of prominent Australian and international figures, titled *Australia in Colour*.

Ironically, perhaps more unflattering is the figure depicted right next to Rinehart's – of football great Adam Goodes. If anyone has a strong case to have their unflattering image removed it would have to be Goodes. The handsome man looks rather un-handsome in Vincent's work.

Pablo Picasso once said of the medium by which he is famous for: "Art is a lie that makes us realise truth." I'm not sure I understand exactly what that dude was getting at but I reckon there's something in that.

**Darren Moncrieff is a Wadjarri-Thakarri/Yinggarda man from Kuwinyardu (Carnarvon) in Western Australia who started with Yamaji News in 1997 and freelanced in WA's Kimberley region and in the Northern Territory. He is sports editor at the Koori Mail.*



Darren Moncrieff

Stout boys make early inroads in motorsport

By ALF WILSON



LITTLE Lane Stout doesn't have to look too far for inspiration on the racing track – his older brother

Milton.

Lane would have had to have been the youngest person in the country to compete in motorsports.

Lane and Milton are members of the North Queensland Mower Racing Club, based at Charters Towers.

Lane celebrated his fourth birthday on 26 March.

On 11 May, Lane raced in the Dirt Devils Class (25km/h) and placed third in the 300m event.

To race as a Dirt Devil, drivers wear a helmet, a long-sleeve shirt, long pants, high-top shoes, gloves and a neck brace.

Milton, 7, has been racing since 2022.

Mum is Kylie and dad is Anthony. Their Uncle is Bradley

Stout who was a top-quality cricketer for Queensland in the Imparja Cup / NICC at Alice Springs.

Anthony and Bradley are proud Bindal men.

Their father – Lane's and Milton's grandfather – the late Gary Stout, has a grandstand at a local rodeo ground named in his honour.

"Lane started racing when he was three and this is his third event; he loves his buggy," Kylie said.

"I like doing burnouts on the corners," Lane said, cutting-in.

Mum: "He spins out on the corners and thinks he's doing a burnout."

The club has competitors from around north Queensland and is so-named because adults race modified ride-on mowers.

The brothers are fine-tuning their driving skills because from 30 June-2 July, the sports' national championships will be held a 12-hour drive away at Maryborough.



Brothers Milton (left) and Lane Stout have begun competing in motorsport at an early age.



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Lane Stout takes a corner in the Dirt Devils Class of the North Queensland Mower Racing Club in Charters Towers. Picture: Sandra Thorpe Photography



There's no overtaking this Lane

By ALF WILSON



AT just 3-years-old, Lane Stout would

have had to have been the youngest person in the country to compete in motorsport.

Little Lane is a member of the North Queensland Mower Racing Club, based at Charters Towers.

On 26 March, he celebrated his fourth birthday, and on 11 May, Lane placed third in the Dirt Devils Class (25km/h) on the 300m track.

● More, page 47



ALL STARS

ALL-STARS DOUBLE ACT



By DARREN MONCRIEFF



FANS may have the rare luxury of experiencing two of Australian sports' most culturally powerful events on the same weekend – and within a few kilometres of each other – should this country's leading domestic codes jointly agree on a shared strategy.

In recent times, Indigenous players within the AFL have made submission to league bosses to reinstate the representative All-Stars match within AFL fixturing.

The concept match has experienced an almost decade-long hiatus from professional Aussie rules football.

The current crop of AFL players have not had the opportunity to represent their people or communities for nearly a decade.

The AFL Indigenous representative team last played in 2015 in Perth.

Its return to the sporting calendar would complement the NRL Indigenous All-Stars rugby league match, held regularly each pre-season in February since 2010.

The match in the NRL has gone from strength to strength since the buy-in from Māori men's and women's teams in 2019.

The NRL All-Stars concept match began in 2010.

Both the AFL and NRL share significant Indigenous support, and player contribution, since their respective codification more than 100 years ago.

AFL All-Stars teams faced off against AFL sides every two years from 2003-2015 in February during the pre-season as part of the biennial Indigenous Players' Summit.

Before that, in 1983 an Aboriginal team comprised of WAFL, SANFL and VFL players played against VFL club Richmond in Mildura. And in Darwin in 1994, a similarly comprised team played against AFL club Collingwood; this match was in response to when St Kilda great Nicky Winmar raised his jumper and pointing proudly to his skin toward racist Collingwood fans at the Magpies' home venue Victoria Park in 1993.

Speculation surrounding the revival of the rep match in AFL circles has grown.

Among several recommendations emerging from the last AFL Indigenous and Multicultural Players' Summit in Geelong in 2022 was the return of the All-Stars fixture.

"(The) AFL and AFLPA need to give a clear commitment to the continuation of (the) All-Stars Summit and reintroduction of the All-Stars game to help raise awareness and promote the code for culturally diverse communities," a statement signed off by the more than 80

Indigenous AFL and AFLW players said.

New AFL chief executive Andrew Dillon, as the then manager of league's football operations in 2022, forecasted the game's return in February 2024. He said the game would add much to football, the players and fans.

"It will be a privilege to offer a game such as this to the community and we look forward to seeing these cohorts of talent in our game come together and showcased at some point in the future," he had said.

"It brings together the industry, provides a platform to universally rally around and celebrate the diversity of footy."

Despite these positive noises, however, in late December 2023, the planned February 2024 match was canned, but the players haven't given up hope.

Last week, on the ABC-TV Sunday morning sports-talk show *Offsiders*, long-time football writer Caroline Wilson said the declining numbers of Indigenous AFL players could be mitigated by reviving the All-Stars match.

"On the eve of Sir Doug Nichols Round, the AFL have admitted they have a big problem with declining numbers of Indigenous players," she said.

"They (the players) are pushing the return of the Indigenous All-Stars game next February.

"That would only be the beginning (to address the AFL's concerns) but that will

be a big step forward when at a time, when we don't have the calibre of players like Adam Goodes, Shaun Burgoyne, Cyril Rioli and Lance Franklin, the new breed of players will be able to show off their wares next February."

There are no such issues in the NRL.

When the concept first got off the ground in 2010, the Indigenous side played against NRL All-Stars and World All-Stars sides.

Interest somewhat waned until, in 2019, the Māori community was invited to field men's and women's teams to play their Indigenous counterparts.

The move was a masterstroke and the concept has gone ahead in leaps and bounds.

Additionally, the NRL All-Stars game sits on a four-year cycle for host cities, which means that in 2025 the match should return to the Gold Coast, with the Glitter Strip last hosting the game in 2020 at Robina Stadium, home of the Gold Coast Titans.

This could work in favour of football fans. The AFL could stage its All-Stars return match at Carrara Oval, home of the Gold Coast Suns. And with Robina Stadium and Carrara Oval just 10km apart, a Friday night-Saturday night AFL-NRL All-Stars double act would thus strengthen both codes' position within the wider Indigenous community.