



# Koori Mail

*The Voice of Indigenous Australia*

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## Honouring the songbirds



A TRIBUTE to prolific and award-winning Australian music legends Uncle Archie Roach and Auntie Ruby Hunter was unveiled at Atherton Gardens in Fitzroy, Melbourne, on Saturday. A large crowd gathered for the unveiling of the new artwork, which is a tribute to the song-writing couple.

The couple were revered musicians and truth-tellers, and as Stolen Generation survivors, shared their experiences through captivating music and powerful songwriting.

● Full story, next edition.



Family members sang at the unveiling.



Archie's sister Myrtle Roach reacts to the statue.

Pictures: Mick Harvey



## Kumanjayi's killer a racist: inquest



Former police constable Zachary Rolfe's "fascination with violence" barely featured in his criminal trial but during Australia's longest-running coronial inquest his actions have been characterised as racist. – Full story, page 5.



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# MY FAMILY

Robert Holness, Kowanyama, Qld



Robert, Ritchie and Rosemary Holness in Kowanyama.

Studying for a Cert II in Construction is a family affair for the Holness family in Kowanyama.

Dad Robert and his daughter Rosemary, 20, and son Ritchie, 18, are studying together and supporting each other all the way.

"I'm better off looking for a job and trying to do better in life," Rosemary said.

She said she thought it was something she would stick with.

"On the construction side we've done safety, what to do, what not to do," she said. "Working at heights and operating machinery, first aid – it's a good thing."

Robert said he was there to renew his white card.

"I'm just there supporting Rosemary

and Ritchie so they can get through it because I've already got all this, but I actually need to renew my white card because my number's worn off on it and you can't read it," he said.

"So we're doing the course together, teaching and supporting each other along the way.

"I chair the PBC here and I want my kids to be able to come out and work on Country with me.

"So having the machinery tickets is a bonus, but the white card is the main thing that will get them employment.

"I don't believe you can sit back and rely on the government for everything, you need to get out there and get something done."

# OUR CHILDREN



Yolya Mansell with sons Jobi and Jyah enjoying the day at the Generation Cup in Tasmania. Full story and pictures, pages 30-31.

## 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](mailto: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.

## Koori Mail

**Postal Address**  
PO Box 117, Lismore, NSW, 2480

**Street Address**  
11 Molesworth Street, Lismore, 2480  
Telephone (02) 66 222 666  
[www.koorimail.com](http://www.koorimail.com)

### STAFF

**CEO:** Naomi Moran – [ceo@koorimail.com](mailto:ceo@koorimail.com)

**Editor:** Darren Coyne – [editor@koorimail.com](mailto:editor@koorimail.com)

**Newspaper Advertising:** [advertising@koorimail.com](mailto:advertising@koorimail.com)

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# Suspension, censure 'badges of honour', says Lidia Thorpe



SENATOR Lidia Thorpe has stood defiant despite everything parliament has thrown her way.

In just two weeks, the Senate has voted to censure and suspend the Victorian politician, while an upper chamber colleague has reportedly sought legal action over a comment she made.

But Senator Thorpe remains unbothered.

Stretching the limits of her suspension, she entered the Senate press gallery last Thursday morning and called for a "free Palestine" as debate rumbled in the chamber below.

A few hours later, she attended a protest with Indigenous activists in front of Parliament House and said it was the "best day off I've ever had".

"I've been suspended, I've been censured and I wear those disciplinary colonial actions like a badge of honour," she said.

"To see my Mob coming from every part of this country, telling the truth about what's going on in their communities ... they are my party room."

The Senate suspended Senator Thorpe on the Wednesday night after she threw pieces of paper at One Nation politician Pauline Hanson, with the government, coalition, Senators Hanson, David Pocock and Ralph Babet all voting to oust her.

"The Senate had to push back," manager of government business in the Senate Katy Gallagher said.

"If people saw what



Independent Senator Lidia Thorpe protests inside the Marble Foyer at Parliament House in Canberra last week.

happened yesterday, they would not tolerate it in their workplace."

Senator Thorpe insists it is no coincidence she has been suspended on the day her bill was scheduled for debate.

The push would strip the attorney-general of his power to block the prosecution of genocide and other atrocities in Australian courts, though the senator was unable to speak to it in the chamber.

However, the suspension ended up working against Labor when its first attempt to guillotine bills in the Senate fell short by one vote.

"They certainly got wedged," Senator Thorpe said.

"While I'm out enjoying the sunshine and good company, they're losing out on passing

legislation."

Senator Thorpe could also face a defamation case from One Nation leader Senator Hanson after she called her a "convicted racist" during a television interview on *Nine's Today* show.

The Victorian was referring to a November ruling, where a judge found Senator Hanson's 2022 tweet telling Greens deputy Mehreen Faruqi to "piss off back to Pakistan" was a strong form of racism.

Though this was a legal finding, it arose from a civil case – not a criminal case – and lawyers for Senator Hanson said the Victorian's comments were "patently false" and called on *Nine* to withdraw the allegation and apologise. But Senator Thorpe

has backed her comments.

"Hanson can do what she likes with her platform but I will never stand silent while there's people being racially vilified," she said.

All this comes after the Senate officially reprimanded the independent over her protest at a parliamentary ceremony for King Charles during his Australian tour.

Senator Thorpe said he was "not our king" and accused him of committing "genocide" against Indigenous Australians.

Though a month has passed since the outburst, she still has no regrets.

"We want our land back, we want our babies back, and we do want the king to just f\*\*\* off," Senator Thorpe said.

# Former ATSIIC boss jailed



AN Indigenous community says a six-year prison term for a "morally reprehensible" leader who stole almost \$1 million proves their voices have finally been heard.

Geoff Clark, pictured, was sentenced last Friday in the Victorian County Court

to six years and two months behind bars for the "carefully calculated" offending.

The 72-year-old will be eligible for parole after serving three years and nine months in jail.

Members of the Framlingham community, from Victoria's far west, said the sentence was a "long time coming" and showed they had the power to fight corruption.

"I hope other communities out there on the state and national level take notice, because you could do this too," Joanne McGuinness told reporters outside court.

"If you've got other Mob out there that are overpowering you as a grassroots community – stand up. You've got a right to be heard."

Three separate juries convicted Clark on 25 charges of theft, obtaining financial advantage by deception, perjury and knowingly dealing with proceeds of crime.

The former chairman of the disbanded Aboriginal and Torres Strait Islander Commission was found to have stolen \$922,214 from four Indigenous organisations, including the Framlingham Aboriginal Trust, between 2001 and 2015.

Clark used \$404,344 to pay legal fees as he faced criminal and civil proceedings in the early 2000s over historical allegations of gang rape and an assault.

He was ultimately convicted of obstructing police at Warrnambool's Criterion Hotel, while a civil jury found he led two pack rapes against a teenage girl in the 1970s.

A further \$56,020 went to Clark's housing expenses, including rates, electricity and water bills.

Clark betrayed the trust of his community and conflated his personal interests with their interests, Judge Michael O'Connell said in handing down the sentence.

"You stole on multiple occasions ... to strengthen your power and influence in the community," the judge told Clark during sentencing.

"What you did was aptly described as morally reprehensible."

He noted Clark had improved the Framlingham community in the 1980s and 1990s and had even attended the United Nations to fight for the rights of Indigenous people. But the judge found Clark developed a sense of entitlement and used the community's finances as his own.

Judge O'Connell said Clark had no remorse for his offending, but was a man in his later years with health issues including diabetes and his sentence was moderated to reflect those factors.

Clark, who watched the hearing via video link from prison, looked down at his hands as his sentence was delivered.

Clark's son Jeremy, 51, was also sentenced last Friday to two years and two months in prison after he was found guilty of theft and false accounting, but his term was wholly suspended. A jury found Jeremy Clark stole \$231,969 from the Aboriginal organisations to help fund his father's legal fees. He also pleaded guilty to wrongly obtaining \$10,780 as a grant from the federal government.

He was given a recognisance release order, requiring him to be of good behaviour for two years.



# Pay day for workers robbed of wages



THOUSANDS of Indigenous workers who were paid little or no wages for almost four decades, and their families, will share in up to \$180 million in compensation following a court decision.

Many Aboriginal people were exploited and forced to work long hours between 1936 and 1972, and often only paid in rations under discriminatory Western Australian laws.

Senior Gooniyandi Elder, artist and former stockman Mervyn Street launched legal action against the state in the Federal Court in 2020 seeking damages for surviving workers and their relatives.

Under a stolen wages class action settlement recently approved by the court, between 8,000 and 9,500 claimants could receive about \$16,500 each, minus costs, from the WA government.

"There is no dispute that over that 36-year period, thousands of Aboriginal men, women and children in WA lived under strict



Lead applicant in a class action for stolen wages, Mervyn Street.

legislative controls and many worked for little or no pay," Judge Bernard Murphy wrote.

Many Aboriginal men and boys worked on pastoral stations, often from dawn until dusk seven days a week.

Aboriginal women and girls were employed as household domestics and nannies and although fed or given rations,

they received little or no pay for their labour.

Indigenous children taken from their parents and placed in state or church-run institutions worked before and after school and on weekends in laundries and on farms.

"Those Aboriginal people were treated in a grossly discriminatory fashion compared to non-Indigenous people," Judge Murphy said.

The court also acknowledged the "appalling" treatment Aboriginal people endured during the period but Judge Murphy said it was not the focus of the wages case.

Judge Murphy said the settlement sum was not supposed to be full compensation for the unpaid or poorly paid work Aboriginal people performed.

Under the settlement, the WA government promises to pay up to \$180.4 million, minus costs.

WA formally apologised to Aboriginal workers in November 2023, with Premier Roger Cook describing the laws as a "shameful part" of the state's history.

– AAP



# First Voice urges meaningful change



A LEADER of Australia's first state-based indigenous Voice to Parliament has delivered a historic address, urging the "once in a lifetime opportunity" be seized to achieve meaningful change for First Nations people.

Speaking to a joint sitting of South Australia's houses of parliament and the members elected to the act's body, Voice presiding officer Leeroy Bilney noted there had never been an elected member of parliament whose origin story begins in the storylines of First Nations people of SA.

"In this place ... stories are triaged into material for committees for submissions, for debates," he said.

"It's transactional, though. It's about us, not with us. The First Nations Voice Act brings us into parliament, into government buildings, and offers us a seat at the table where decisions are made."

He said members knew the work they do to close the gap must be done with evidence and truth telling.

"We seek to advise on law and policies in a way that empowers us. If this is done, our children flourish," he said.

The SA Voice gives Indigenous leaders the right to address



First Nations Voice presiding member Leeroy Bilney speaks during South Australia's First Nations Voice to Parliament inaugural address to the South Australian Parliament at Parliament House in Adelaide.

parliament, cabinet and department chiefs on indigenous issues.

The historic body was "a first for all of us" and there were no examples in Australia they could look at, Mr Bilney said.

"We were building the plane and flying it at the same time, and then we needed to start talking to our communities to understand their views, to learn about what mattered and how best we can convey those

messages to you," he said.

He noted that less than a third of First Nations children starting school in SA were developmentally on track, only 65 per cent of First Nations people aged in their mid-20s had completed Year 12 and less than half aged 25-34 have some form of tertiary qualification.

He said topics raised with the six regional Voices that made up the 46-member state Voice

included health and wellbeing, education and employment, housing and infrastructure, cultural preservation, justice and policing.

There was "a lot of cynicism" around the creation of the Voice and a "heavy burden on us to prove ourselves", Mr Bilney said.

"To prove ourselves to First Nation people ... to prove ourselves to the critics who feel like this opportunity is giving First

Nations people a special advantage ... and to prove ourselves to those people who voted for us who believe that this is a once-in-a-lifetime opportunity to be seized," he said.

Over the past three months, the Voice had provided advice on four bills that have an impact on First Nations people, including the Preventative Health bill and Office of Early Childhood Development bill.

Indigenous Affairs Minister Kyam Maher told Parliament the status quo "isn't good enough".

"I have absolutely no doubt that the direct lines of advice the Voice will be providing to cabinet, to Parliament, to government departments, will make change and will make lives better and will see that gap get closed," he said.

Outside parliament, Opposition Leader Vincent Tarzia said Labor was obsessed with the Voice mechanism, but Liberals were obsessed with outcomes.

"We know that we as a society are letting down Aboriginal and Torres Strait Islander people on a whole range of metrics ... but we are very sceptical about whether the state Voice to parliament is going to achieve the desired outcomes this government is saying it will," he said.

There was a low voter turnout for the Voice with just 2,583 voters picking the 46 representatives.

— AAP

## Koori Mail

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# Bilney delivers a speech of hope

History was made in South Australia's Parliament, where their Voice to parliament body delivered an historic first speech by presiding member Leeroy Bilney. A state in which more than 60 per cent of South Australians voted against the Voice to Parliament, it is overwhelming to see the state's commitment to establishing a legislated state body.

The state body has already offered advice on four bills, and had an impact on two bills by altering the wording in Preventative Health and Office of Early Childhood Development Bills that solely affect Aboriginal people. They have already been passed through the South Australian government, what an incredible outcome and how I wish this for all.

Leeroy Bilney delivered a speech full of hope, the need for truth telling and a will to close the gap as we work together by putting aside our differences and working constructively. He said "I think from what we've seen today, the determination of elected members of Voice will show its worth and will show that we can improve the lives of Aboriginal and Torres Strait Islanders by listening."

His speech was so powerful and you could hear the voices of our people throughout. For too long we have been told what we need and we know this is simply not working. We know what we



## Shelley's view

need and we are capable of working together to achieve this so we heal and not just survive but thrive.

I do wonder those people who voted No for a Voice to Parliament across this country, if they felt their predicted personal affects in the past eight months while the two bills passed, 18 local meetings, three state meetings when the elected representatives met with cabinet ministers and agency CEOs. I would say not!

My hope is that across this country, all levels of governments see how South Australia has provided a Voice to parliament for First Nations people and sees it benefits for all.

Opposition Leader Vincent Tarzia remains "sceptical" and if elected potentially will wipe the process all together. That is why the last referendum was so

important so this couldn't happen. We remain on this political rollercoaster still, of whomever is elected whether we have a voice direct to Parliament or not.

I find it even harder to listen to people who say they feel let down by the Labor government as we didn't get a Yes vote, so they will vote Liberal to see what they do. They have laid their cards on the table and even in my view into the political world, I see those card don't include hearing our Voices the way that the South Australian Voices of our people are being heard today.

To even suggest that a Voice to Parliament is divisive is creating unnecessary unrest in our national community. As all Australians have the right to make representation to Parliament, all we asked for and continue to work towards is a permanent one to address the systemic and structural racism that has been in place since colonisation. That needs to be addressed and people shouldn't fear this.

I am thrilled that South Australia is leading the way with a direct Voice to Parliament and so proud. I hope they achieve beyond everyone's imagination, we see those gaps close and others can see what is possible.

● **Shelley Ware is a proud Yankunytjatjara and Wirangu women from Adelaide, SA.**



# Racism role in death at centre of inquest



A FORMER police constable Zachary Rolfe's "fascination with violence" barely featured in his criminal trial but

during Australia's longest-running coronial inquest his actions have been characterised as racist.

Despite this, the NT coroner is being encouraged to discount racism as a cause of death in Mr Rolfe's fatal shooting of Warlpiri-Luritja teen Kumanjayi Walker.

NT coroner Elisabeth Armitage closed the inquest into Kumanjayi Walker last Thursday to consider more than 5000 pages of transcripts and 1990 pages of written submissions before she hands down her findings in February.

Mr Walker was shot three times at close range by then-constable Rolfe during a botched arrest at his Yuendumu home, three hours northwest of Alice Springs in November 2019.

In March 2022, an NT Supreme Court jury acquitted Mr Rolfe of murdering the 19-year-old.

Evidence suppressed during the criminal trial was made public through the coronial process revealing Mr Rolfe's "fascination with violence", which included at least four previous uses of excessive force. In addition was the use of force almost weekly in the course of his duties.

In closing submissions, NT Police counsel Ian Freckelton KC said police were not going to provide platitudes.

"It is absolutely undeniable that Mr Rolfe is a racist," he told the inquest at Alice Springs.

"People who talk about 'loser locals, c\*\*ns, neanderthals ... on the basis of their Aboriginality, are racists, and it's important to call it as it is."

Text messages between Mr



Kumanjayi Walker.

Rolfe and other officers had revealed a string of racist slurs and the normalisation of using excessive force against Aboriginal people.

Dr Freckelton said Mr Rolfe's attitudes were "inconsistent with policing anywhere in Australia", but maintained the force was not inherently racist.

He and Mr Rolfe's lawyer Luke Officer, explicitly told the coroner racism could not be considered under the Coroner's Act, which only permits her to investigate the cause of death.

"There's no need to inquire into whether racism played a part, as the Northern Territory police force have agreed with us, there is no direct evidence of that, it has no relevance to cause of death," Mr Officer said.

Mr Walker died from being shot by Mr Rolfe. He bled out from his wounds on the cement floor of a police cell, before his body was snuck out past his

family in an ambulance.

His family gathered outside the police station all night unaware he was not inside and had died. The sun would rise the next morning before they were told and only after more police officers with long rifles descended on the community.

When the coronial inquest began in September 2022, Mr Walker's family erected a sign on the lawns opposite the Alice Springs local court calling for one thing: "tell the truth".

The two years that followed were filled with delays as Mr Rolfe attempted to avoid taking the stand in the coronial inquiry.

But despite legal challenges, the family rallied on the lawns until the last day of the inquest, seeking justice not only for Mr Walker but for a community that felt it had been robbed.

"Whatever the government thinks, the government has to realise that we are the Indigenous



Zachary Rolfe.

people of this land and we want to be able to help our young people," Kumanjayi Walker's grandmother Lottie Robertson told the court in a video statement.

"It's a very strange picture that we see all the time in our mind; how his life was cut short by a stranger, by a strange weapon."

Counsel assisting the coroner Peggy Dwyer's summations urged the coroner to consider the character of Mr Rolfe as a direct cause of death.

She characterised him as a police officer who would "do anything to get his man" and compared his actions in stark contrast to his colleagues.

Mr Rolfe was "undisciplined, ego-driven and contemptuous of authority", she told the coroner.

"Mr Rolfe was a man whose ego was wrapped up in his use of force and who took pride in, and derived a sense of worth from expressing his dominance over others.

"They were generally Aboriginal men and he expressed that dominance with the use of force.

"When Mr Rolfe used excessive force, he advertised it to some of his colleagues

because he thought it was funny. When taken together with a myriad of examples of Mr Rolfe ... boasting about his use of force, that conduct is reflective of his fascination with violence."

In reply to Dr Freckelton's submissions that racism would be only "speculative" in the cause of death, Dr Dwyer called on evidence heard earlier from an expert, police psychologist Bruce Van Heaften.

When giving evidence he said police exposed to repeated trauma do not solely fall back on their training, but their "attitudes and values".

"The decisions Mr Rolfe made on 9 November, 2019, Your Honour ... were influenced by (Mr Rolfe's) attitudes and his values, and they included attitudes of sexism, contempt for female police, contempt for some superiors, contempt for bush cops and racism."

The coroner must dissect the brief of evidence, guided by the NT Coroner's Act, to make a series of findings.

Her decision could become precedent for several other coronial inquests around Australia that examine the socio-political causes of death.

-AAP

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# Reko's art reflects on his

By ALI MC



AN exhibition of Kamilaroi artist Reko Rennie is currently on at the National Gallery of Victoria in Naarm (Melbourne).

*Rekospective: The Art of Reko Rennie* is an extensive retrospective highlighting the artist's voice, oeuvre and impact, showcasing his diverse and distinctly colourful work.

From video production to glowing neon, scooter sculpture to graffiti art, Rennie's practice is distinctly urban and uniquely Indigenous.

"I got into art through New York graffiti, being aware of what was happening in New York in the 70s and 80s," he told the *Koori Mail*.

"That filtered down to Australia and many other countries through a book called *Subway Art* and that provided a blueprint to get a spray can and be creative. That was my artistic apprenticeship."

Born and raised in Footscray, in Melbourne's western suburbs, he recalled the industrial factories and migrant communities that continue to influence his work.

"These places were where a lot of early migrant families immigrated to because it was cheap rent and there was the ability to get work. There was this real sense of community and that's what I grew up around," he said.

"I didn't have any issues with racism in



The Holden Monaro featured in a video produced by Rennie Reko.

the west back then, because I looked like all the other kids that were coming from overseas. That time and space was really informative and educational, but it was also a really tough time. There was a lot of crime, a lot of drugs and heroin around. There were a lot of times where I could have had a different pathway in my life."

In the video production *Initiation OA\_RR*, Rennie cruises around his childhood neighbourhood in a Holden Monaro, backed by a soundtrack featuring Yorta Yorta/ Yuin soprano singer Deborah Cheetham.

"I commissioned Aunty Deb to sing a

song in Kamilaroi and we got the Melbourne Symphony Orchestra to play the score for it, which was just phenomenal," he said.

"I wanted to fuse that very high end Western European culture with the oldest living continuous culture in the world, being us."

He told the *Koori Mail* that the work was also a reflection on his urban upbringing and the rites of passage that occur in such environments.

"The title of that video work is called *Initiation OA\_RR*, and it's about my version of my initiation from an urban perspective,"

Rennie said.

"A lot of us don't have these traditional experiences and traditional notions of ritual and initiation."

"A lot of us have experienced these versions of initiation from urban environments. That's just as authentic as anyone else's"

Rennie told the *Koori Mail* that his brightly coloured and contemporary work challenges Eurocentric notions of Aboriginal 'authenticity' and seeks to place the voice and experience of urban Indigenous communities into the spotlight.

● Continued next page

## Child removal floated to tackle DV



A GOVERNMENT is considering ways of removing at-risk Aboriginal children from families

following a coronial inquest into domestic violence.

Territory Families chief executive Emma White has been directed to "amend and divert" child protection practices, the NT domestic, family and sexual violence minister says.

"All that really matters, is taking those kids into an environment that is safe, working with their families, so that they understand they have a responsibility to look after those children and, if they can't, then we will have to look at alternatives," Robyn Cahill told reporters.

"I have no issue being criticised

for doing my job, which will be to look after the children, make sure they're safe and happy and healthy, whatever it takes."

NT Coroner Elisabeth Armitage handed down her findings after investigating the brutal killings of Kumanjayi Haywood, Ngegyo Ragurk, Miss Yunupingu and Kumarn Rubuntja by their partners.

Ms Armitage commended the territory child protection's system for working with domestic and family violence survivors to break the cycle of abuse.

"The legacy of the Stolen Generation continues to impact the lives of Aboriginal families," she said.

"The reality is that Aboriginal children are 10.5 times more likely than non-Indigenous children to be in out-of-home care."

The coroner said evidence showed a shift in policy that ensured victims with children were supported, rather than defaulting to remove children from the home.

Nine Aboriginal women have been killed in domestic violence incidents in the NT since June, prompting Ms Armitage to recommend the government release \$180 million to specialist services "without delay".

But Ms Cahill said the government first needed to complete an audit of the territory's domestic and family violence prevention plan to assess where funding was best placed.

Federal Aboriginal Affairs Minister Senator Malarndirri McCarthy said the government had provided the NT with \$180 million for the domestic violence service.

She called for the money to be spent urgently in accordance with the recommendations.

When asked when the funding was provided or under what agreement, Senator McCarthy referred AAP to the office of Social Services Minister Amanda Rishworth.

Liberal Senator Jacinta Price who told ABC funding needed to be invested in specialist services. "I think there's one thing where you can throw money at a situation, it's another to ensure that you're investing it where it's going to provide the best outcomes," she said.

"I have faith in the Country Liberal Party government to be able to deliver on these recommendations."

Indigenous women are being murdered at seven times the

national average, mostly at the hands of intimate partners, research from the Australian Institute of Criminology shows.

Over more than three decades 455 women were killed by men nationwide. In the Northern Territory 86 women have been killed since 2000.

But Australian National University domestic violence researcher Chay Brown said counts and data were problematic.

"We don't have a real time figure, we can't address a problem we don't fully understand," Dr Brown said.

"Definitions matter in term of data ... what we need is a real-time national count, not unlike the real-time Aboriginal deaths in custody one."

— AAP

acmi



## Mick Harding

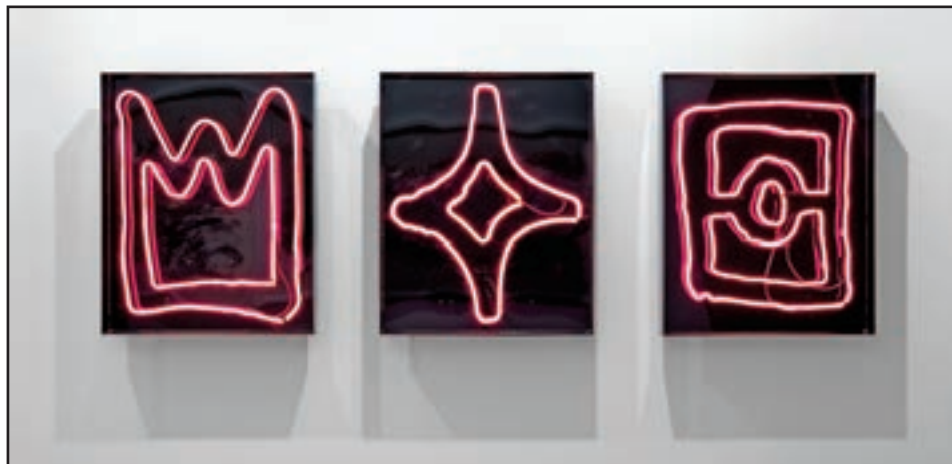
New moving image commission by the Taungurung artist, opening Jan 2025

Visit [acmi.net.au](http://acmi.net.au) for more info





# urban upbringing



A piece titled *Regalia*.

"I've never wanted this representation of ochre and brown colours for my work, because I've grown up in a city environment where the majority of us Aboriginal people live, work and come from nowadays," he said.

"I've never wanted to play along with this Western ideology of what is an 'authentic' Aboriginal person, because a lot of the time it's this very Eurocentric construct that is usually just related to dots and being someone who lives on the fringes of a desert, when that's not the truth or the case."

Another of Rennie's video works, *OA\_RR*, depicts him doing burnouts in the bush in a graffitied Rolls Royce. The artist told the *Koori Mail* the video was a comment on colonisation but also paid homage to sand markings and ceremony of

his Kamilaroi people.

"Originally, my people used to do elaborate sand engravings with their hand for ceremony. And they'll be men's and women's business – these 20-metre designs in the earth. And then at the end of the ceremony, they would wipe it away," he said.

"What I wanted to do was pay homage to that and do the burnouts on land with this symbol of British colonialism, this symbol of wealth and power and Englishness, and reclaim it."

Rennie is passionate about giving voice to urban Indigenous experiences and telling the story of the ongoing displacement of First Nations Peoples in Australia's cities.

"A lot of people don't understand when they see Aboriginal people hanging around

at the parks. These were integral meeting spots for our Mob that were displaced, and so these urban environments became their new homes," he said.

"These cultural meeting spots were so important because they could find out where to access health services or housing or food. Those areas, still to this day, have important significance culturally. And sure, it's part of the concrete jungle, but it's home for a lot of us."

He told the *Koori Mail* that he was proud to have his work showcased on such a big stage as the NGV, where he would visit as a child.

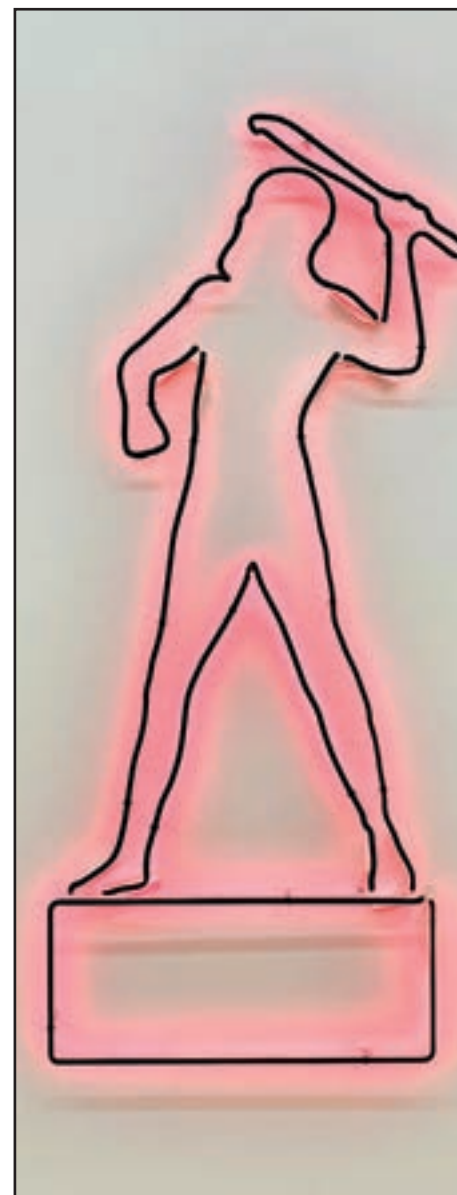
"It's an amazing feeling to have my work profiled in one of the biggest state institutions. Particularly in my hometown and a place where I used to go as a young boy. My mother used to take me as it was one of the places that was free because there wasn't a lot of money around back then."

Rennie said it was important that this platform was used to continue the ongoing conversation on the injustices that First Nations' Peoples experience.

"In the past, from family and relatives, people were denied that voice and persecuted for their identity," he said.

"I feel my generation has this ability to talk about the history of this country and the injustices that are still ongoing today. I'm using a platform through art to raise that awareness and have a voice through it."

**Rekosperspective: The Art of Reko Rennie is showing at NGV Australia (Federation Square) until January 27.**



Another called *OA Warrior*.

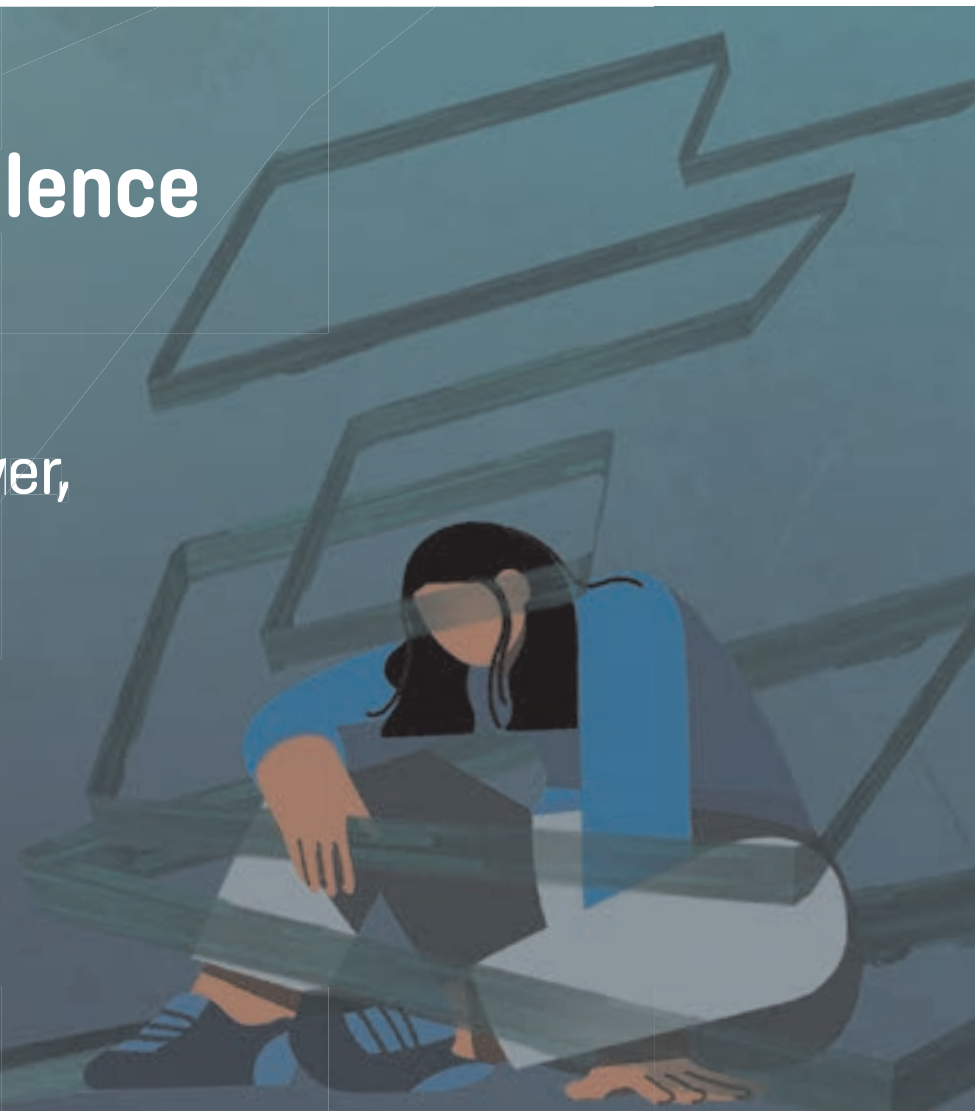
## Family and domestic violence is not always physical

If someone is controlling and does something bad over and over, it can make you feel scared, shame, and no good

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news



Wagonga Land Aboriginal Council chair Julianne Mason and Auntie Vivienne Mason at the repatriation ceremony at Narooma’s Wagonga Inlet on Saturday, November 23. *Picture: Marion Williams*

# Ancestor laid to rest

By MARION WILLIAMS



IT was a very poignant moment when the remains of an ancestor were returned to Wagonga Inlet, in Narooma, on Walbunja Country. Auntie Vivienne Mason presided over the solemn ceremony at Paradise Point, overlooking Wagonga Inlet, on Saturday, November 23. Representatives from Aboriginal Affairs NSW and Heritage NSW also attended.

### Government help

In early 2022 the Department of Foreign Affairs and Trade (DFAT) contacted Auntie Vivienne to tell her that the Austrian Academy of Sciences and the University of Vienna had the 600-year-old remains of an ancestor taken from Wagonga Inlet. “I didn’t know they were there until I was contacted by Amanda Morley of DFAT,” Auntie Vivienne said. “Because she was going over there with another group, we gave her permission to bring the remains back to Australia.” The remains were prepared for the journey home by members of the La Perouse Local Aboriginal Land Council (LALC) who, at Auntie Vivienne’s request, accompanied the remains on the journey. “The majority of community in La Perouse have kinship ties down here,” Auntie Vivienne said. “We were very grateful and thankful they did that on our behalf.” Auntie Vivienne worked with DFAT and Heritage NSW to organise the flight and repatriation. Mark Simon, a member of Heritage NSW’s repatriation and conservation team, said they guide community members through the complexities but try to let the community lead as much as possible. He was notified of the remains returning to Australia in September 2024. “It can take up to six to 12 months to do what we need to do, so to do this in two months the Wagonga LALC and Auntie Vivienne worked hard and tirelessly.” Wagonga LALC chair Julianne Mason also travelled to Canberra

for a ceremony at the National Museum of Australia with Auntie Matilda House on November 22 before bringing the remains to Narooma. Ms Mason shared with the people attending the ceremony that the National Museum of Australia said the ancestor was 25 to 30 years when she passed. “She was dug up here on the Wagonga Inlet around 1875 and removed from here by a local. The remains went to Sydney, were sold off and went to Austria,” Ms Mason said. The Australian Department of Infrastructure, Transport, Regional Development, Communication, and the Arts said the earliest mention of the ancestor arriving in Vienna was 1905. “She has had a bit of a journey,” Ms Mason said. The remains were in a bunker that was bombed during World War II. The remains were lost, then found and put into a museum. There was a lot of more detail to the ancestor’s “heartbreaking” story that could only be shared with Elders and Traditional Owners. **Resting place** Just a few of the people attending the ceremony were permitted to accompany Auntie Vivienne down a track to take the ancestor’s remains to her final resting place overlooking the water, ocean and all the important places along the coast. Tears were shed but there was relief the ancestor was back where she belonged. Auntie Vivienne said it is the third repatriation her people have done since the 1880s. All came from museums. “When we found out, it was very emotional to think we had the opportunity to bring this lady back to her Country and ensure proper respect and burial on her land,” she said. “You have to do the right thing culturally.” Ms Mason thanked Auntie Vivienne for pushing the Wagonga LALC to help her. An emotional Auntie Vivienne said the ancestor “is now buried in a beautiful, very peaceful place”, near another repatriated ancestor.



# Carved tree returned

By KEIRA JENKINS



A CULTURALLY significant carved dhulu (tree), taken from Country more than a century ago will

return to Australia, instilling optimism in the Gamilaraay people who are its custodians.

The tree, which was taken from a ceremonial ground, near Boggabri NSW in the early 20th century, has been held in the Swiss Museum der Kulturen Basel's collection for 85 years.

Gamilaraay Elder Greg Bulingha Griffiths said the tree and its carvings are significant to his people.

"The carvings on the tree represent parts of our lore and customs, and about who we are as a people," he said.

Mr Griffiths said the return of the tree will mean Gamilaraay people can reconnect to their old people, and the lores and customs represented in its carvings.

"It's incredible for me to even think about," he said.

"All the things that our forefathers had to endure, contact, colonisation, all the



**The return of a carved tree to Gamilaraay people will reconnect them to their ancestors, cultural practices, lores and inspire future generations, Elders say.**

things in our history.

"Now we're going to bring back a significant item ... and it can only be inspiring to our people to know that these things can happen."

Discussions about the tree's repatriation began in 2022 after Bundjalung, Gamilaraay and

Muruwari man and director of the Wominjeka Djeembana Indigenous Research Lab at Monash University Professor Brian Martin saw it at Museum der Kulturen Basel.

Mr Griffiths and his nephew Wayne Griffiths have travelled to Switzerland, where the tree was

to be handed over to them in a ceremony last Thursday.

The tree is being returned with the assistance of Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Return of Cultural Heritage Program.

"Basel has been really

receptive to letting us have it back, and we know that's a hard gig or a hard choice to make for museums to return stuff," Greg Griffiths said.

"Them being open to it even happening and AIATSIS's work to get all the logistics done, it's been pretty overwhelming."

Representatives of the Gamilaraay people have carved a new tree as a gift for the museum.

Wayne Griffiths said he hopes more museums will get on board to return cultural heritage items to Aboriginal and Torres Strait Islander people across the country.

He said the return of this tree to Gamilaraay people will mean younger generations will be able to learn about the cultural practices, contained in its carvings.

"There's this optimism around our children and the younger generation having more access to this culturally significant piece," he said.

"It'll be back on homeland, our kids will get to see it ... when you leave something behind for the next generation it's always a better world in the end."

— AAP

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news

Laws to end path to  
treaty fast-tracked

QLD

THE trust of Indigenous people has been lost, advocates say, after laws scrapping a path to treaty process were fast-tracked.

The Queensland government is accused of pushing through the legislation last Thursday without consultation despite vowing to treat Indigenous people with dignity and respect.

Queensland Truth-telling and Healing Inquiry chair Josh Creamer said the state government snuck the bill "through the back door".

He said he was notified of the laws via email.

"When the premier spoke about decency and respect in terms of shutting down the inquiry, their behaviour today in particular has certainly not demonstrated that," Mr Creamer said. "I think the government has lost a lot of trust in the community. I also think they would have lost significant trust in the Aboriginal and Torres Strait Islander community."

Premier David Crisafulli had announced he would axe the path to treaty and truth-telling after winning the October 26

Josh Creamer.

election but indicated it was not a top priority.

However, it is set to be one of the first laws passed by the new government after it was tabled on the 58th Queensland Parliament's opening sitting day.

Mr Creamer said he tried six times to meet with the government to discuss the premier's decision to ditch the process.

Instead, he said he received an email notifying him the bill would be introduced on Thursday.

"I would have thought at least, at the very limited basis, a phone call and a meeting," Mr Creamer said. "I wasn't asking for much – just certainty, a timeline, ultimately a decision

for them to appeal.

"But not being able to do that, and the way that this has been done today, no forewarning to the inquiry ... it's really disappointing."

Opposition Leader Steven Miles backed Mr Creamer.

"He (the premier) said he didn't want to cause angst – he said he didn't want to be divisive," Mr Miles said.

"There is no dignity or respect in the way the LNP is handling these very substantive laws."

Aboriginal and Torres Strait Islander Partnerships Minister Fiona Simpson said the government's priority was to deliver better health, housing and education outcomes for Indigenous people.

"Indigenous Queenslanders have been failed over a long period of time and we must take tangible steps now to improve that situation," she said.

Opposition MPs chanted "shame" at Deputy Premier Jarrod Bleijie as he introduced the bill last Thursday, with former Aboriginal and Torres Strait Islander minister Leeanne Enoch booted from the chamber for interjecting.

– AAP

COOPER ENERGY

Amplitude energy

\*

First Nations consultation for environment plans - exploration drilling near existing production offshore Otway Basin

Cooper Energy (CH) Pty Ltd (Cooper Energy) plan to conduct gas exploration drilling near our existing subsea infrastructure and within our offshore Otway Basin licence areas offshore from Peterborough, Victoria. We expect our exploration drilling will confirm additional volumes of gas. If so, we will work through the required approvals, licences and activities to produce the gas via our existing subsea infrastructure. The Otway Basin has been producing gas for decades, and we are planning to provide gas supply exclusively to the domestic market to help alleviate the forecast shortages.

|                                                                                                                                               |                                                             |
|-----------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------|
| Consultation dates and information – <b>First Nations</b> consultation sessions                                                               |                                                             |
| <b>Portland – Quest Portland</b><br><b>66 Julia St, Portland 3305:</b>                                                                        |                                                             |
| Drop-in sessions x 3<br>Friday 6 Dec                                                                                                          | 10:00am to 12:00pm<br>1:00pm to 3:30pm<br>5:00pm to 7:00 pm |
| Drop-in sessions x 2<br>Saturday 7 Dec                                                                                                        | 10:00am to 12:00pm<br>1:00pm to 4:30pm                      |
| <b>Warrnambool – Lighthouse Theatre</b><br><b>185 Timor St Warrnambool 3280:</b>                                                              |                                                             |
| Drop-in sessions x 2<br>Sunday 8 Dec                                                                                                          | 10:00am to 12:00pm<br>1:00pm to 4:30pm                      |
| Drop-in sessions x 3<br>Monday 9 Dec                                                                                                          | 10:00am to 12:00pm<br>1:00pm to 3:30pm<br>5:00pm to 7:00 pm |
| Online session: For further details, please register via <a href="mailto:stakeholder@cooperenergy.com.au">stakeholder@cooperenergy.com.au</a> |                                                             |
| Online consultation webinar #2                                                                                                                | Thursday 12 December 2024                                   |

We are consulting with First Nations peoples whose functions, interests or activities may be affected by our proposed activities. Potential impacts and risks on tangible and intangible cultural heritage include subsea noise, seabed disturbance and the unlikely event of an oil spill. Please meet with us so we can hear your views and look at potential ways to further mitigate potential impacts and risks and improve our environment plan.

No bookings required for the drop-in sessions, but please email [stakeholder@cooperenergy.com.au](mailto:stakeholder@cooperenergy.com.au) to register for the remaining online session.

You can find more information about our project on our consultation website via the QR code or: <https://cooperenergy.wixsite.com/coe-offshore/athenasupply>

\*Amplitude Energy is the new parent company name for Cooper Energy

10 | THE KOORI MAIL, WEDNESDAY, DECEMBER 4, 2024

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# Child removal case lodged



FIRSTNations people who allege they have experienced unlawful racial discrimination at the hands of the Department of Communities in Western Australia and the Department of Communities and Justice in New South Wales have taken their battle to the Federal Court.

A class action on behalf of impacted families in the state of WA was lodged on November 7, 2024 and on November 17, 2024 in NSW.

Shine Lawyers' special counsel, Caitlin Wilson, is spearheading the class action on behalf of the affected families.

She says, "First Nations families allege that there has been widespread racial discrimination across a number of state governments that has resulted in the unlawful and unjust removal and separation of First Nations children from their families, and a loss in their cultural connection.

"First Nations children are consistently and significantly overrepresented in out of home care, and at the present time, Western Australia boasts the highest rate of over-representation in the country.

"This class action alleges that this is largely because of the discriminatory conduct of the department throughout each of the various entry points into the child protection system," she said.

While First Nations peoples represent only 3-5% of the overall population in Western Australia, children within this cohort are 19.7 times more likely than non-First Nations children to be removed from their families and placed into state care, and 19.4 times more likely to remain on long-term orders, with only around 7.8% of First Nations children being reunified with their families.

"Families in NSW aren't better off. NSW has the lowest reunification of First Nations children at only 2.3%, has the third highest rate of First Nations children on long-term orders and First Nations children are around 11.5 times more likely than non-First Nations children to be living in out of home care. Despite these bleak statistics, the proportion of expenditure on family and intensive supports services in NSW was below the national average and dropping".

Sarah, a mother of four, had her children taken into state care when they were very young. Her eldest three children who are now 20, 19, and 18, were each placed in care for seven years, while her youngest, aged 11, was taken just five days after birth and remained in care for nine months.

During their time in state care, one of Sarah's children was tragically subjected to sexual abuse. Despite these challenges, Sarah successfully worked toward reunification and had her parental rights reinstated. Today, all four of her children are back in her care, where they are being raised together as a family once more. Sadly, not all families have this ending.

Of the effect the department's conduct has on families, Caitlin Wilson said, "Many of the families we have spoken to liken themselves to a modern-day Stolen Generation. We do not move forward by repeating mistakes of the past.

"Connections to culture and community must be preserved for these families. This class action aims to mark the beginning of the end to this unjust and unnecessary separation."

Megan Krakouer, Director, National Suicide Prevention and Trauma Recovery Project, who has counselled many families through the trauma caused by this separation, has joined the campaign.

"I wholeheartedly welcome the class action initiated by Shine Lawyers against the ongoing child removals in Western Australia. This legal action is vital in addressing the grave injustice faced by our First Nations people.

"The systemic harm caused by modern-day Stolen Generations is devastating, with child removals increasing dramatically from 2,000 in care in 1997 to a staggering 23,000 today.

"This highlights the urgent need for accountability and reform in the child protection system. Successive governments have failed to curb this trend, and this is an indictment.

"We are not an industry—our children are not statistics. The time to act is now. I have witnessed too many tears of families, of children, the power imbalance, and cultural theft. For every 10 children removed, only one is reunified. This is the Black struggle," she said.

To be a part of this class action, you must: be and identify as Aboriginal or Torres Strait Islander; be an adult who was placed into out of home care as a child; or be a parent, cultural parent

or carer who was investigated by the department or had a child removed from your care; or be a family member whose application to care for a child who was removed by the department was not assessed or was refused.

The conduct of the departments must have occurred in WA or NSW on or after March 5, 1992. The firm is also investigating First Nations child removal in other states. The relevant Departments in each state are currently referred to as follows:

Victoria – Department of Families, Fairness and Housing (DFFH) and the SA Department of Child Protection (DCP).



Megan Krakouer is an advocate from the National Suicide Prevention and Trauma Recovery Project.



Australian Government  
Australian Heritage Council

*Environment Protection and Biodiversity Conservation Act 1999*

## ASSESSMENT OF PLACES FOR THE NATIONAL HERITAGE LIST

The Australian Heritage Council, as required by section 324JG of the *Environment Protection and Biodiversity Conservation Act 1999* (Cth) (the EPBC Act), gives notice that it is assessing whether the following places meet any of the National Heritage criteria:

- (i) The Sydney Gay and Lesbian Mardi Gras Parade Route (NSW)
- (ii) Elizabeth Farm, Experiment Farm and Hambledon Cottage (NSW)

You are invited to make comments to the Council on whether any of the above places meet any National Heritage criteria, and whether they should be included in the National Heritage List. For information on the National Heritage criteria visit: [www.dcceew.gov.au/parks-heritage/heritage/about/national](http://www.dcceew.gov.au/parks-heritage/heritage/about/national). Comments must be in writing and address one or more of the following:

- (i) whether the place meets any National Heritage criteria
- (ii) if it meets any National Heritage criteria, a statement about how it meets those criteria
- (iii) whether the place should be included in the National Heritage List.

Comments close on **17 January 2025**. Email to [AHC.Secretariat@dcceew.gov.au](mailto:AHC.Secretariat@dcceew.gov.au) or mail to:

Australian Heritage Council  
GPO Box 3090  
CANBERRA ACT 2601

The Hon Bob Carr  
Chair, Australian Heritage Council  
30 November 2024

### PLACES UNDER ASSESSMENT

#### New South Wales:

The Sydney Gay and Lesbian Mardi Gras Parade Route runs along lower Oxford Street, Flinders Street and Anzac parade within Moore Park, Sydney. A map of the route can be viewed on the NSW State Heritage Inventory.

Elizabeth Farm, Experiment Farm and Hambledon Cottage includes a precinct of three sites, their grounds and the landscape and views between them. Street addresses are: Elizabeth Farm Cottage: 70 Alice Street, Rosehill 2142; Hambledon Cottage: 47 Hassall Street, Harris Park 2150; Experiment Farm Cottage: 9 Ruse Street, Harris Park; James Ruse Reserve: Hassall Street, Parramatta 2150; Clay Cliff Creek: between Harris Street and Arthur Street; former factory site: 2a Gregory Place, Harris Park.

The National Heritage List includes places with outstanding natural, Indigenous or historic heritage value to the nation, protecting their heritage values under the EPBC Act. The Australian Heritage Database [www.environment.gov.au/cgi-bin/ahdb/search.pl](http://www.environment.gov.au/cgi-bin/ahdb/search.pl) includes information on listed places. Any public comments provided to the Council in response to this notice will be provided to the Australian Government Minister for the Environment and Water, who decides whether to list a place. If you require a map of the assessment area or have questions about the comment process, please email [AHC.Secretariat@dcceew.gov.au](mailto:AHC.Secretariat@dcceew.gov.au).





LEFT: Uncle Sam Nye, Aunt Maryanne Nye, Skye Nye, Tayla Nye, Andrew Nye, Aunt Angela Nye and Uncle Ron Nye.

RIGHT: The smoking ceremony at the official opening of the Mogo Local Aboriginal Land Council building.

# Destroyed by fire, blessed by smoke



Photo: Marion Williams

By MARION WILLIAMS



THE NEW Mogo Local Aboriginal Land Council (LALC) building on Walbunja Country was packed for its official opening, demonstrating how much it meant to the entire Mogo community.

It was almost five years since the 2019/20 Black Summer bushfires tore through the village, destroying homes and businesses. So many people – community members and members of government agencies and departments – came together to make the new building happen. Some of those people had been deeply traumatised by the fires.

As Mogo LALC chair Tayla Nye said in her speech on Friday, November 22, the previous hall was like a home.

“There were members of the community who lost their homes, as well as this, and they had nowhere to go,” the Walbunja woman said.

Richard Adams, president of Mogo Chamber of Commerce, said the Business Council of Australia asked the businesses of Mogo what they needed to get back on their feet.

“It was decided to put some temporary buildings – demountables – in the village for two years,” Mr Adams said. “We thought we would be alright after two years.”

They could not have foreseen how long the process of applying for money from the Bushfire Local Economic Recovery Fund (BLERF) would take, or the time to receive the money and obtain the necessary reports and approvals. COVID caused further delays, as well as added to the rise in building material costs over the five years.

Mr Adams said that for a period “people were having meetings on plastic tables in temporary buildings, and they still accomplished this with the help of the government, people from Canberra and Sydney, and local people”.

Ms Nye said it had been a struggle without the building. She was so grateful that Aunt Maryanne Nye opened the doors of the

Boomerang Meeting Place to the Mogo LALC after the demountables went.

CEO of Mogo LALC, Linda Carlson, said she had to do a lot of her work from home. She had still been working out of the Boomerang Meeting Place until the week before the new building’s official opening.

Several speakers at the opening ceremony talked about Ms Carlson’s huge contribution to the building’s completion.

Tim Stubbs, CEO and principal environmental manager of WolfPeak, was project manager. He said it was an amazing project but hard.

“Linda was the real engine, staying committed for years,” he said. “We didn’t have enough money for a while there, but she kept on going. She is a natural wonder.”

Federal member for Gilmore Fiona Phillips said the project had been an immense journey.

“Full credit to Linda who has continually fought for funding, initially from BLERF, and she came back for more,” Ms Phillips said. She said the Mogo LALC was awarded more than \$2.9 million through the Australian and NSW Governments’ BLERF.

The two-storey building has cultural and functional spaces, including an exhibition area, café, commercial kitchen, and meeting rooms.

Aunt Maryanne said having the new building open was overwhelming and touched her heart.

“We had wanted a new building a long time before the fires. I can still picture the old brick building and the gutters leaking,” Aunt Maryanne said. “It still brings back memories, but we have been blessed with this. A lot of people worked hard for it.”

Danny Chapman, NSW Aboriginal Land Councillor for the South Coast Region, said the building would go towards the healing process after the fires. “This isn’t just an LALC meeting, it is for the Mogo community. We support one another.”

Ms Nye said she was very emotional about the opening “but there is so much relief that we finally have our community home back”.

## Help keep you and your mob out of hospital from COVID



Watch this quick video to learn what to do if you test positive for COVID-19

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Medical Information: 1800 675 229. www.pfizermedicalinformation.com.au. AM10020.  
PP-C1D-AUS-0366. Date of preparation: November 2024.



## Territories Stolen Generations Redress Scheme

Seeks to recognise the harm and trauma caused to Stolen Generations survivors who were removed from family or community in the NT, ACT or the Jervis Bay Territory.

Find out more at [territoriesredress.gov.au](https://territoriesredress.gov.au) or call **1800 566 111**



[territoriesredress.gov.au](https://territoriesredress.gov.au)



Australian Government  
National Indigenous Australians Agency



# Face-down restraint led to 27yr-old man's death

## \$170 million for skills and jobs



POLICE officers who left a young Indigenous man in a face-down restraint should have been aware of the risks the position presented, an inquest has found.

Michael Peachey died following a "harrowing" engagement with police, in Gunnedah in central NSW on May 21, 2021, during which he was tasered, pepper sprayed and restrained.

At the time the 27-year-old was most likely suffering from an undiagnosed psychotic episode and violently resisted the efforts of officers to subdue him, an inquest into his death concluded last Thursday.

Mr Peachey's cause of death was found to be a combination of factors, including having been restrained in the face-down prone position, which led to a cardiac arrest.

In delivering her findings, Deputy State Coroner Elizabeth Ryan found officers involved had breached police training and procedures by leaving the young father in the restraint position for longer than necessary.

On the night of his death, police responded at roughly 8:29pm, at which stage Mr Peachey struggled with the two officers, ending up in the house of a neighbour who was not known to him.

"He struggled vigorously against the attempts of the two police officers to restrain him," Ms Ryan said.

Following the prolonged engagement, Mr Peachey was restrained and placed face down on the floor in the prone position at roughly 8:48pm, after which he experienced a fatal collapse about 9:13pm.

Ms Ryan noted three police officers and two paramedics who were present when he died, all failed to notice that Mr Peachey had stopped breathing until it was too late to do anything to save him.

Despite claims by paramedics and police Mr Peachey could not be moved from the restraint because he continued to present threat, the inquest concluded that from 9:07pm he had stopped moving almost entirely and was most likely exhausted.

"From that point onwards, consistency with NSW Police Force training required that he be moved into a safer position on his side or back," Ms Ryan said.

Ms Ryan accepted that by this time, the officers who first responded to the situation were "physically and emotionally exhausted" having engaged in the struggle for roughly 40 minutes without any back-up.

Neither the officers present, nor the paramedics, realised Mr Peachey was no longer resisting or posing a danger to them and should have been moved out of the prone position, the inquest found.

"During the critical minutes before it was realised that Michael was not breathing, it does not appear that any monitoring by the paramedics was occurring at all," Ms Ryan said.

Ms Ryan described as a "very live issue" the manner in which those experiencing severe distress are dealt with by emergency services, particularly police officers being the first to respond.

"It places a high demand on police resources and police officers are not trained mental health professionals," Ms Ryan said.

Ms Ryan recommended NSW Police Commissioner Karen Webb consider forming an independent policy on prone restraint, which clearly communicates the risks and the importance of moving a person from the position at the earliest opportunity.

- AAP



Malarndirri McCarthy



THE Federal Government has announced an investment of \$171.2 million to fund dozens of new place-based employment support projects for First Nations people, under the Indigenous Skills and Employment Program (ISEP).

The money will fund 37 community-led projects in remote, regional and urban locations across all states and territories, connecting First Nations people to jobs, training

and job-ready activities.

Projects will provide foundational and job-specific skills training to improve work readiness, while addressing barriers to workforce participation, such as transport and accommodation, to ensure First Nations people are able to secure long term employment.

### Capabilities

The program is also designed to help build the capabilities of organisations to provide services that connect participants to jobs, work

experience opportunities, internal employment pathways, and on-the-job support.

The ISEP contributes to Closing the Gap by supporting pathways to meaningful and sustainable employment for First Nations people to build economic empowerment and improve life outcomes.

Minister for Indigenous Australians, Malarndirri McCarthy, announced the funding on Saturday, saying economic empowerment for First Nations people was a priority.

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# Marathon land claim settled



EILEEN Bonney, the most senior surviving claimant to the land around a remote Northern Territory community, has welcomed the resolution of a 44-year old land claim "while I'm still living".

The Australian Parliament passed the legislation on November 27 that settles the claim at long last.

Ms Bonney has been waiting for the day since the Central Land Council first lodged the Wakaya Alyawarre Land Claim 42 in 1980.

Since then the Traditional Owners won back two small parcels of the original claim area and agreed to withdraw the Canteen Creek township area from the rest.

In order to settle what is now known as the Wakaya-Alyawarre (Repeat) Land Claim No. 130, they consented to an agreement between the CLC and the Northern Territory Government that surrenders native title rights to

the township area known as Canteen Creek.

The Indigenous Land Use Agreement is the outcome of exhaustive consultations over many years and has the support of both the native title holders and residents of Canteen Creek.

The CLC's elected members acknowledged the rigorous and inclusive decision making process by certifying the agreement on October 30, 2019.

**"I am happy to see this settled for my children and all our families."**

The agreement grants ordinary freehold title to some parts of the town to an Aboriginal land holding body, the Canteen Creek Landholding Aboriginal Corporation.

Under the agreement, the NT government also supports the granting of the remainder of the claim area as Aboriginal freehold

land under the Aboriginal Land Rights (Northern Territory) Act 1976.

"I am happy to see this settled for my children and all our families," Ms Bonney said.

"It's happened at last. I'm still here. I was strong, now I got weaker. I'm still right."

"The Traditional Owners all wanted to get this done for a long time. Too many of us have died waiting for this day."

Ms Bonney said the resolution of the claim means her daughters can move to their homeland near Canteen Creek.

She is looking forward to a handback ceremony in the new year.

The Wakaya-Alyawarre (Repeat) land claim is one of the CLC's last two outstanding claims under the Aboriginal Land Rights Act.

During its 50-year history the council has won back more than half of the land in the southern half of the NT for its Traditional Owners, and its 14 Aboriginal ranger teams help them to manage the land.



Eileen Bonney (in the wheelchair), Chennelle Holmes (standing, granddaughter), Veronica Bonney (next to Eileen, daughter).  
Pic: CLC



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- **Career development:** Gain practical skills and qualifications that are highly valued in the job market.
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Find out more



Primary Industries and Regional Development

## Draft Aboriginal cultural fishing regulation

Engagement on a draft Aboriginal cultural fishing regulation is now open.

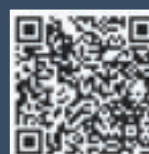
The draft regulation aims to support Aboriginal cultural fishing by providing daily take and possession limits for fish and invertebrates that recognise the spiritual, social and customary significance of fisheries resources to Aboriginal people.

The draft regulation also provides an opportunity to recognise separate Aboriginal cultural fishing limits that protect and support Aboriginal people to meet their cultural needs.

Aboriginal people and interested stakeholders are invited to submit their feedback on the draft regulation now until **5pm Sunday 16 February 2025**.

There will be a series of information sessions to discuss the draft regulation with Aboriginal people and communities.

To register for the information sessions, to view the draft regulation and discussion paper and to provide your feedback via the online submission form, visit: [dpi.nsw.gov.au/dpi/fishing/aboriginal-fishing/proposed-aboriginal-cultural-fishing-regulation](http://dpi.nsw.gov.au/dpi/fishing/aboriginal-fishing/proposed-aboriginal-cultural-fishing-regulation) or scan below.





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*humiliates*  
*monitors*  
*manipulates*  
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Members of First Nations Media squeeze together for the obligatory group shot. Smile everyone!

# First Nations media converge to network

By NICK PATON



FIRST Nations Media Australia's annual CONVERGE Conference has been and gone for another year, once again bringing together members of the First Nations media industry to learn, share and network.

Held on Ngunnawal/Ngambri Country in Canberra on November 19-21, the event is a place to celebrate, showcase and recognise the essential role of the

First Nations media industry in amplifying the voices, stories, and cultural narratives of First Nations peoples across Australia and abroad.

CONVERGE is a vital opportunity to receive valuable sector updates, to network, and to have a say in helping set the future direction of the First Nations media industry.

The first day of the conference focused on discussions relating to digital inclusion for First Nations people and communities, while day two and three were jam-packed with a deadly line up

of keynotes, plenary sessions, panel forums and workshops.

Minister for Indigenous Australians Malarndirri McCarthy spoke to a packed house at the conference, and also took the time to answer some questions from delegates.

During her keynote address, Senator McCarthy said people working in First Nations media have an enormous responsibility.

"Having your voices, the voices of First Nations media, in every state and territory really matters," Senator McCarthy said. "Being able to represent our

people, and share their stories, whatever that may be, makes you a messenger of important information for our communities.

"Whether that's through mainstream media, or First Nations Media, it's you who have the access to all different types of people – and that could be people in positions of power, people who are grassroots – you have an important role to share these stories, the stories of our people."

Following the final day of CONVERGE, delegates were invited back to QT Canberra for the 2024 First Nations Media

Australia Awards.

The awards highlight the success of Aboriginal and Torres Strait Islander communities and organisations around Australia who provide distinctive content that is audience connected, creative and brave.

The Organisational Excellence Award was won by Central Australian Aboriginal Media Association (CAAMA). This Award recognises best practice in governance, leadership and organisational development.

● Next page for other winners.



Reuben Collard and Eddie Peters from Nunga Wannga Media Aboriginal Corporation.



Bumma Bipera Media Team of Jackie Tim, Mathew 'Bala Matty' Motlop and Ruby 'Groovy Ruby' Ketchell, gave Converge delegates a glimpse of the future.



Arlene Langton, Chrissy Bond and Kimberley Barrett from Cherbourg Radio.



Future leaders and stars of Indigenous media took part in the Converge Young Persons Panel including: Kiarah Mack, Cherise Maidment, Orlando Rubuntja, Clay Cassar-Daly, Henry Lloyd Johnny Skeen, Jarrad Miiiecone, Cassie Ariuu, Mahalia Hargraves and Mikayla Friday-Shaw.



Dot West from the First Nations Digital Inclusion Advisory Group makes a point at Converge 2024.



# .... and the award winners are



The First Nations Outstanding Contributor Award went to Ngarralinyi Radio. This Award is presented annually to an active media organisation who, through their work, has made a significant contribution to their organisation, community or to the development of the national First Nations media industry.



Dre Ngatokorua from Umeewarra Aboriginal Media took home the Community Leadership Award. This award is presented to a media practitioner who, through their work, has made a significant contribution to their organisation, community or to the development of the national First Nations media industry.



Umeewarra Aboriginal Media CEO Vince Coulthard won the Lifetime Achievement Award: This award is presented annually in recognition of lifetime achievement and dedication to the development of the national First Nations media industry.



Orlando Rubuntja took home the Young Leaders Award. This award recognises a nominee under 25 years old who is making a difference in their local community - and to acknowledge, encourage and promote the positive achievements of young Indigenous Australians.



Tamara Whyte and Jason Mathews from ICTV



Corinne Wilmot from FNMA with Daniel Lane from NGAARDA Media.



Dylan Anderson from the ABC with Pete Noble, Australian Film Television and Radio School (AFTRS).



Out on the street Indigenous media was hard at work at Converge 2024. Tangiora Hinaki of Gnaarda Media in the Pilbara interviews Theresa Ross from Paw Media and Communications.



Warlpiri Elder Uncle Ned Jampijinpa Hargraves makes a point at Converge 2024.



Rhanna Collins, Anna Dancey and Keya McGeown from National Indigenous Television with Santosh Murthy from Identity Communications.



Diana Burnett from Community Broadcasting of Australia, Mikaela Ford from Community Media Training Organisation, Dre Ngatokorua from Umeewarra Media/FNMA, Natalie Pozdeev from Australian Film Television and Radio School (AFTRS) and Gerry (Gman) Lyons from CBF.



Mary Peterson, NIAA; Allison Stewart, NIAA; Dot West, First Nations Digital Inclusion Advisory Group; Simone Proctor, NIAA; Jessica Tapp, First Languages Australia; and Libby Lawler, NIAA.



Brad Brown, Wyanita Tranter, Diana David, Bob Smith, Jodii Geddes, Grant Hansen, Mark Holden, Aden Hitchens and Kerrod Meredith-Creed.



# Healing the trauma

By ALF WILSON



CAMERON Doomadgee, known by his tribal name of Mulrunji, died in custody in a Palm Island police cell on November 19, 2004.

Twenty years on, family and friends gathered on the North Queensland Aboriginal community for a memorial event.

The focus of this emotional day held at Palm's Fred Clay Park on November 19 of 2024 was "healing".

Mulrunji's death received national and international media coverage.

A week after the death on November 26 of 2004 a riot on Palm Island resulted in the burning down of the police station.

Twenty eight Palm Islanders were charged with various offences and the alleged ring leader, Lex Wotton, was

sentenced to six years in late November of 2008.

He was released on parole from prison on 10 July of 2010.

Local David Bulsey was charged with rioting but was later acquitted.

After a series of coronial hearings on Palm Island and in mainland Townsville, the arresting police officer Sgt Chris Hurley was charged with manslaughter but was acquitted by a jury in June 2007.

The Doomadgee family suffered terribly after the death with Mulrunji's mother Doris dying soon after.

After that Mulrunji's son Eric and his sisters Carol, Jane and Cordell have passed away leaving just two living sisters Elizabeth Doomadgee, Valmae Aplin and a brother Lloyd.

At the memorial I spoke to Elizabeth and Valmae about what the event meant to them.

"This is all about healing here today for our family and the community. I can feel Cameron's

spirit with us now," the now 61-year-old Elizabeth said.

Aged 54, Valmae said that it also was about healing for the family.

"It is good so many people came here to support us and remember Cameron," Valmae said.

Many family members travelled from far off places including Mulrunji's aunty Noreen George and cousin/brother Alex Doomadgee. Alex Doomadgee and Bailey Doomadgee performed a dance outside the current Palm Island police station after community walked there from the memorial venue.

Back at the park there were emotional speeches by Palm Island Mayor Alf Lacey, Elizabeth and Valmae, Lex Wotton, and Professor Gracelyn Smallwood, who has supported the families for the entire 20 years, and Alex Doomadgee.

Lex Wotton said he didn't regret his actions two decades ago and told the audience that he

had no intention to speak.

"But the Doomadgee family asked me and this is in memory of Cameron. But our people are still being treated badly. The government spends millions a year on fly in and fly out workers from the mainland and these jobs could be going to locals," Lex said.

When Alex Doomadgee described Lex as a "Warrior" during his speech, Mr Wotton was noticeably emotional.

Lex Wotton wept and put his hands on his face next to Mayor Lacey.

David Bulsey was not forgiving.

"My life was placed in turmoil and the incident maybe 20 years ago but is still fresh in my mind," David said.

Mayor Alf Lacey said the event was about healing, remembering Mulrunji and the community moving forward.

"There was a good atmosphere and so many community members were here.

It is about healing, closure and the community moving forward from here," Mayor Lacey said.

Gracelyn Smallwood said it was positive that Queensland police had sent cultural advisor Rothana Baira to the event.

"Rothana had a father from here and she has grassroots and cultural knowledge. I have never before praised police in decades but we need more people like her," Gracelyn said.

Lunch and a kup murri were provided.

One of the most powerful occurrences during the 20 years was on December 9 of 2004 when thousands of people marched through Townsville streets near the CBD in support of Lex Wotton and others charged.

Lex sat outside the Townsville Police Station and raised his arms to acknowledge them as a media scrum surrounded him.

Hundreds of people who were at the memorial agreed that Mulrunji will never be forgotten.



Owen Marpoondin.



Elizabeth Doomadgee and Valmae Aplin.



An emotional Lex Wotton with Mayor Lacey..



Ili Dabea with daughter Vasenai.



MC Dianne Foster with the Aboriginal flag.



Police Cultural Advisor Rothana Baira and Gracelyn Smallwood.



# of Mulrunji's death



Mayor Alf Lacey speaks while Lex Wotton, Alex Doomadgee and Gracelyn Smallwood wait for their turn to speak.



Michelle Wilson with youngsters Ashantay, aged 6, and Xander, 2.



Lex Wotton and Alex Doomadgee.



Sterling Aden, Raoul Miller and Oscar Ebanese.



Elder Irene Thaiday.



David Bulsey, who was charged with rioting and later acquitted.



Lex Wotton, right, who was jailed for rioting, and Gracelyn Smallwood.



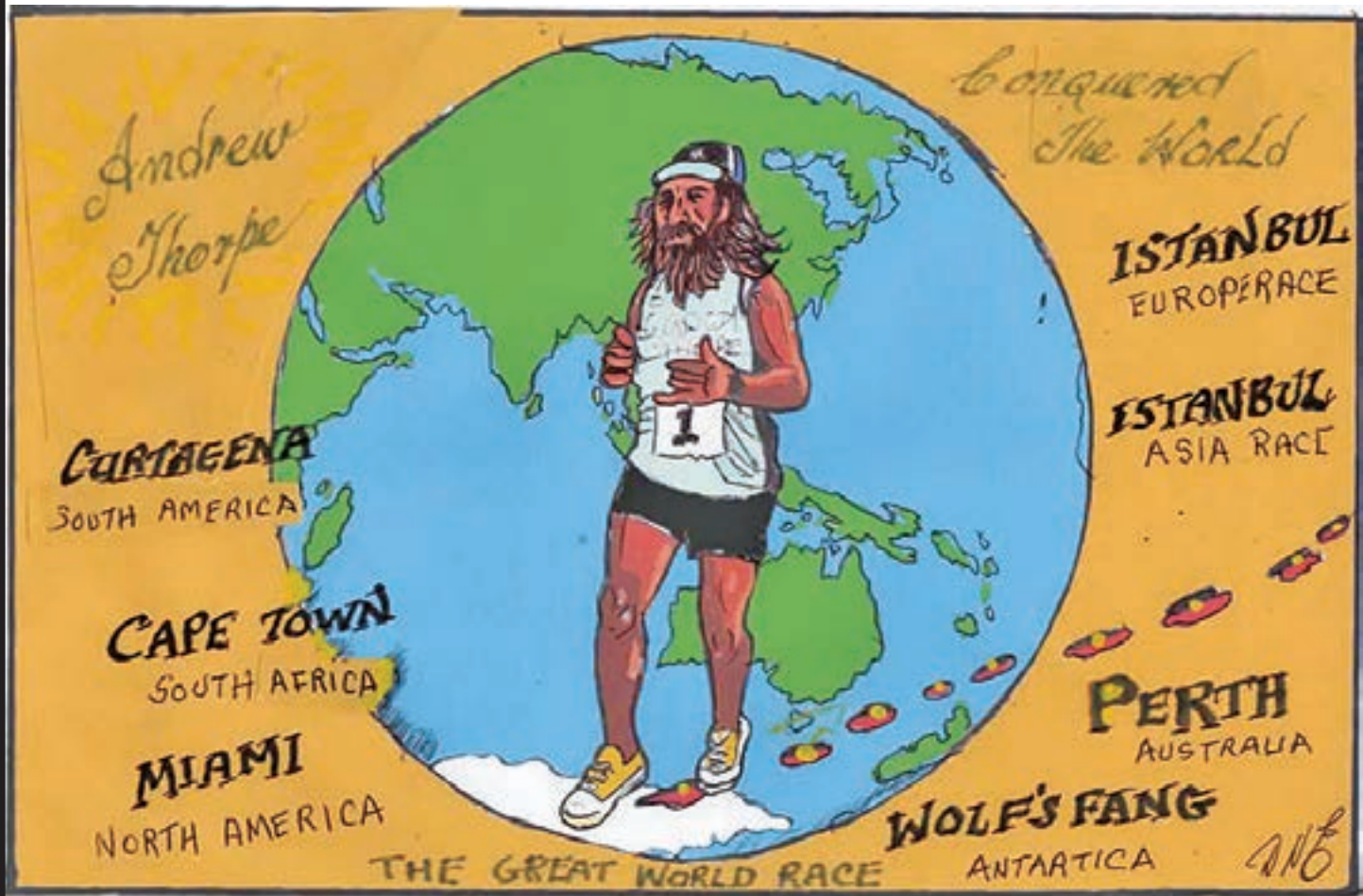
Mulrunji's sisters Valmae Aplin and Elizabeth Doomadgee with their Aunt Noreen George.



Dancers Alex and Bailey Doomadgee prepare to dance.



## Danny Eastwood's view



## Poetry

### Scattered family

I saw a lonely Crow,  
Flying around looking for his family  
singing out,  
Caw, Caw, Caw  
He kept looking for his family,  
Who were scattered everywhere  
He went to Stuart's Point,  
No good there  
Caw, Caw, Caw  
Went to Bowra, still the same,  
Still singing out,  
Caw, Caw, Caw  
The Crow still singing out for his  
family,  
Still no good  
Still looking for his family,  
Went to Drake, Not good there,  
Flew away again  
Went to Tenterfield,  
He must have been a stubborn  
Crow, cause he kept going,  
Still looking out for his family,  
Singing out Caw, Caw, Caw  
So he went to Moree searching for  
his family as well,  
But, no good  
And, still flying around looking for  
his family  
He even tried Boggabilla,  
No good there,  
And flew off again  
Caw, Caw, Caw  
He even went to Mungindi,  
No luck in Mungindi,  
So he travelled on again singing,  
Caw, Caw, Caw  
Where are you my family?  
He ended up in Canberra looking  
for his family there,  
Still no good  
He flew across to Wollongong still  
singing out,  
Caw, Caw, Caw,  
Where are you my family?  
He pulled into a little town called  
Thirroul,  
And saw my little brother and little  
sister,  
Stayed a while as they were too  
young to follow out of Sydney,  
Ended at La Perouse,  
Still looking for my lost family,  
No good at La Perouse  
So he went to Redfern, to the block,  
Found one young sister and my  
brother  
But the big sister had to go back to  
Leighton  
The journey kept going until it hit  
Newcastle  
He kept going to the town of  
Cessnock still singing out,  
Caw, Caw, Caw  
Where are you my family?  
Did no good there and flew onto  
Foster,  
Still no good and flew away again  
Got to a place called Taree,  
Still looking for my family,  
Done, no good there  
Flying back to Kempsey – my  
family was there!  
Still scattered apart in different  
places  
Then I gave the poem to my cousin  
to read,  
When she read it, she said "do you  
know what you wrote about?"  
And I said "what?"  
She said "you, you writing about  
yourself!"  
I said "derr – I didn't realise I was  
writing about myself."

Ian Lowe (Crow). 41. KBH.  
30.09.2024. Kempsey NSW 2440

## Quote



**"When the premier spoke about decency and respect in terms of shutting down the inquiry, their behaviour today in particular has certainly not demonstrated that."**

– Queensland Truth-telling and Healing Inquiry chair, Josh Creamer

● See page 10

**Unquote**

## Statue honours loving songbirds

It doesn't seem so long ago that we featured another statue on the front page of the *Koori Mail* ... only that time it was of William Crowther, an expelled surgeon and for a short time, Tasmanian premier, best remembered for robbing and mutilating the body of a Tasmanian Aboriginal man, Willian Laney (aka King Billy).

Rather than being unveiled, however, that statue – which had stood on its pedestal for 135 years in Hobart's Franklin Square, had been cut off at the ankles, resulting in much hand-wringing from those that view such historical figures as worthy of being remembered positively.

In keeping with that tradition of featuring statues prominently, it is a pleasure to present pictures from the unveiling last Saturday of a tribute to a loving pair of songbirds who have made such a positive contribution to Australian history.

Uncle Archie Roach, a Gunditjmara/Kirrae Whurrong/Djab Wurrung/Bundjalung man, and Auntie Ruby Hunter, a Ngarrindjeri/Kokatha/Pitjantjatjara woman, were revered musicians and truth-tellers, and as Stolen Generation survivors, shared their experiences through captivating music and powerful songwriting.

In his song, 'Took the Children Away,' Archie Roach sang about his experience as a Stolen Generation survivor. Taken



## OUR SAY

from his family at two years old, Archie spent a lifetime trying to reconnect with his family and was a voice for many who had been denied their family, culture and Country as a result of racist government policies.

From his humble beginnings, his name is now known around the country, and he continues to inspire generations of young musicians yearning to tell their truth in song.

In 1994, Ruby was the first black woman in Australia to get a recording contract and record her own solo album. Her song, *Down City Streets* was written from her own experience living on the streets of Adelaide, where she met Archie. Ruby was also a talented actress, appearing in several films and she toured with Paul Grabowski and the Australian Art Orchestra, performing in *Ruby's Story*, which was written about her life.

The pair had a strong connection to the Yarra river, and were important figures in the Fitzroy community of Naarm.

Theirs was a story of love, forgiveness and compassion, which is so much better than old William Crowther's.

## KOORI MAIL 100% ABORIGINAL-OWNED

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).



# The thinking behind *kith and kin*

By TOM LAW

The 60th Venice Biennale, the “Olympics of the art world”, featuring artists’ exhibitions from around the world, finished on November 24. Archie Moore’s award-winning *kith and kin* installation was one of this year’s highlights. It featured a hand-drawn ‘genealogical chart’ dating back 65,000 years adorning the walls of a room featuring reports of deaths of Indigenous Australians over a reflective pool.

Back in April, Moore won the prestigious Golden Lion for National Participation award. Speaking to the *Koori Mail*, he said, “to win the Golden Lion, which an Australian has never won before, it’s a bit of an achievement, I think it’s been received fairly well.” What’s more, the installation has had enduring popularity, despite the seven-month long nature of the Biennale. “People have told me they’ve been visiting the last few days,” he said three days before its closure. “There’s still a queue to get into the pavilion.”

The idea behind the installation is many years in the making, bringing together two of Moore’s previous projects. “One of those was in the show called *embodied knowledge*,” in which pieces of paper floated delicately on water at Queensland Art Gallery, before closer inspection reveals them to be coroner’s reports that speaks to ongoing racial violence in Australia. “I’ve done

two other versions of the family tree, so it’s those two works combined. I’ve been getting interested in family history research for the last six years or so.”

There is symbolism and artistic meaning emanating from every stylistic decision. The use of fragile chalk references the insufficient and fragile nature of education about First Nations history; the charting of relations reflecting familial structures of First Nations to include all living things; bringing tens of thousands of years of ancestral history together as a single entity to reflect First Nations notions of time – past, present, and future existing simultaneously.

The thought behind the installation subtly yet indelibly underlines the nature of violence and repression carried out against Indigenous Australians. With the number of languages spoken having declined from approaching 700 to around 160, Moore uses Gamilaraay (the Kamilaroi nation’s language) and Bigambul terms throughout. Racial categories and slurs are also on display, along with descriptions of massacres and introduction of diseases that decimated Indigenous communities with consequences to this day.

The theme of this year’s Biennale was *Stranieri Ovunque*, translated from Italian as ‘strangers everywhere’. That chimed with a number of installations this year, bringing

ethnic minority experiences to the fore. That included a Congolese art collective representing the Netherlands, John Akomfrah bringing post-colonial perspectives to the British installation, and the lived experiences of Bulgarian forced labour camp survivors, including minority Turks.

Furthermore, it organically transpired that there were a number of other Indigenous peoples represented this year. “Next door to Australia, there were the first Native American artists involved in the Biennale. And there was a young photographer from Greenland in the Denmark pavilion”, Greenland being a predominantly Inuit, autonomous territory of the European kingdom. A Māori collective also won a Golden Lion award for best international participation. “It was great to be meeting those guys, they came and saw my show. They all have something they can relate to in works like these. My shows start from a personal place, but they’re very universal things as well. Like my experience is not unique.”

Tapping into Kamilaroi, Bigambul, and British heritage, the installation is both a celebration of heritage, unity, and common humanity, whilst also making stark a myriad of issues facing Indigenous Australians since British invasion up to the present day. The room with chalk on the walls is completed by the reflective pool with primarily



Archie Moore working on the family tree element of *kith and kin*.

coronial reports of Indigenous people that died in police custody. It emphasises the fact that despite comprising less than 4 percent of Australia’s total population, Indigenous people account for 33 percent of the prison population. Statistically, this means they are the most incarcerated people in the world.

These death and custody reports are interspersed with additional documentation. One such example concerns the case of Moore’s father, accidentally killed by his great uncle during a fight over what amounted to petty wages. Moore’s grandparents were also named in a report by the ‘Protector of Aboriginals’ denying them freedom of movement and other rights enjoyed by non-Indigenous Australians.

There are officials and workers from Creative Australia, the government body that commissioned Moore and curator Ellie Buttrose to bring *kith and kin* to life. “They tell people a bit about Australia’s history before they enter the pavilion. I think they’re getting that message across, just what circumstances Aboriginal people are living under in Australia, in regards to incarceration, the legal realm, the police force and

things like that.”

Despite that, Moore reflected on the disparity between the more celebratory reporting of the display of heritage, compared to the more confronting documents.

“I’ve seen a lot of the media focus on the family tree, rather than death in custody reports part of the work. I wasn’t surprised about that.” As to why that may be, “it’s just an uncomfortable truth. With the family, there is a much nicer thing to talk about.”

In August, the installation was purchased by Creative Australia, with the intention of donating it to art museums around the world. That is no mean feat, as it takes at least two months to install. It has so far been donated to the Tate in London, to open after August 2025 (at the earliest). It will give more people around the world the opportunity to experience the themes and stories at the heart of Moore’s work.

“My experience is not unique. Every Aboriginal person has had this stuff happen to their family somewhere in their family line. Any marginalised group can relate to these incidences of discrimination and pigeon holing people, putting them in groups and giving special laws to them.”



Death in custody reports are a major feature of the artwork.



The entire exhibition takes two months to install. Photographer Andrea Rossetti.





Family members of missing Aboriginal people in Western Australia's Pilbara region met with Minister Malarndirri McCarthy in Canberra this month.

# Missing men's family appeal to minister

BY TANGIORA HINAKI



THE families of missing Indigenous men from the Pilbara region made the journey to Canberra last month, rallying outside Parliament House to demand action on the disappearances of their loved ones.

The men—Clinton Lockyer, Wesley Lockyer, Brenton Shar, Wylie Oscar and Zayne Stevens—have all gone missing from remote communities in Western Australia, and their

families are frustrated by the lack of answers.

This rally is especially personal for all families.

Clinton's aunt, Anna Lockyer, is among those speaking out in Canberra.

She and other close family members have already met with Minister Malarndirri McCarthy to share their concerns and also met with Senator Dorinda Cox last month to continue pushing for answers.

"We have asked Minister McCarthy to look into a royal commission and a reward for our young men to have our own task force in the Pilbara that is

culturally appropriate for our people," Ms Lockyer said.

The families are calling for more action from authorities to investigate the disappearances and ensure that the voices of Indigenous communities are heard.

## Protest

Last week, a protest in Roebourne, WA, was organised by the Lockyer family, showing their ongoing commitment to bringing attention to this issue.

Nyamal Elder Doris Eaton spoke up for her missing grandson Wesley Lockyer.

"We need to find our young

ones, especially with Aborigine kids that been missing," Ms Eaton said.

"The police can't do nothing, and the government cant support it, so we ask for rewards; my daughter here put her own reward forward. We ask they continue the search. Police searched for one week.

"We want to find our young men; we need support to find them."

Joanne Taylor is the mother of Wesley Lockyer and has hired a private investigator to delve into her son's disappearance.

"We're trying to find him, we're trying to bring him back

home," Ms Lockyer said.

"We have not been successful.

"We have been struggling. WA Police have not helped us very much. They did a seven-day search and basically left us alone and abandoned," she said.

"We've had to fund our own resources. We've done three protests so far—one in Broome, Port Hedland, and a big one in Perth. We had another one on Friday in the Pilbara.

"We have our own Facebook page and a GoFundMe page, but we are struggling to get the attention we deserve."

# Djarra centre opens in Bendigo

By ASAD KHAN



THE Djaara community recently celebrated the opening of their new corporate and community centre, fulfilling a long-held vision for a Dja Dja Wurrung hub to promote the wellbeing of people and Country.

Named Larnangurak, meaning "our place" in the Dja Dja Wurrung language, the centre serves as both a cultural gathering space and an office for approximately 100 staff.

"More than a building, more than a workplace, Larnangurak is a special place designed by Dja Dja Wurrung for Dja Dja Wurrung and the wider community," said Uncle Rodney Carter, a proud Dja Dja Wurrung and Yorta Yorta descendant and CEO of the Dja Dja Wurrung Group.

The journey to the official opening began in February 2022 when DJAARA received the official title to the land on Hattam Street, Golden Square in Bendigo.



Celebrating the opening of the new centre with a dance.

Construction commenced in June 2023 following a garni (digging stick) ceremony.

A Wartaka (advisory group) played a pivotal role in shaping the architectural design and features of Larnangurak.

"Every element has a purpose and has been carefully considered to create a welcoming and safe place," Mr Carter said.

The corporate centre features yarning and sand circles for ceremonial practices, rammed-earth walls, and materials sourced locally, including stone and timber.

Landscaping includes culturally significant plants irrigated with stormwater, aligning with DJAARA's commitment to sustainability.

The site also boasts a 135kW solar panel system and electric vehicle charging stations.

Art is central to the building, with around a dozen commissioned Dja Dja Wurrung artworks on display.

"Each piece represents and honours an important element of Culture," Mr Carter said.

"It is welcoming for Dja Dja Wurrung People and for all who visit Larnangurak, and collectively, these artworks are Djaara brilliance on show," he said.

Mr Carter also highlighted the centre's future engagement with the wider

community.

"Once we settle in, we look forward to welcoming the community through events and shared spaces such as the theatre, conference room, and open areas," he said.

The Victorian Government provided significant funding for the project, enabling the transformation of the former Golden Square High School site, closed since 2008.

The construction generated local jobs throughout the build and will continue to create opportunities through ongoing site maintenance.

Future plans for the site include a depot to support DJANDAK, DJAARA's land management enterprise.

"It's an opportunity to share our Culture and contribute to the healing of people and Djandak (Dja Dja Wurrung Country) for the benefit of all who live on, work on, and visit this land," Mr Carter said.

"From Larnangurak 'our place,' we will work together to create a future for Central Victorians that would make all our Dja Dja Wurrung Ancestors proud."





This supplied image shows divers in front of a pearl lugger in the Torres Strait circa 1920. Inspired by her mother's stories, a Torres Strait Islander woman is exploring the lives of Indigenous men who worked in the pearling industry. (AAP)

# Nerelle takes deep dive into pearling industry

By KEIRA JENKINS



THE pearling, Beche-de-Mer and trochus industries feature heavily in the stories, songs and dance of the Torres Strait, a testament to their lasting impact on the community.

Nerelle Nicol grew up hearing many of these stories from her mother, who talked about the men who came off the pearling luggers and stayed with her family in Cairns in Queensland's north.

Ms Nicol's grandfather also worked in the pearling industry.

This family connection, and a realisation when her mother died, spurred the Birri-Gubba and Erubam Le and Ugaram Le woman from the eastern region of the Torres Strait to start a research project.

Through the project, called "Lugger Bort", Ms Nicol hopes to tell the stories of the Aboriginal and Torres Strait Islander men who worked in the pearling, Beche-de-Mer and trochus industries.

"A lot of our songs and the stories my mum would share with us ... revolved around that history and how we came to be one of the first families who migrated to Cairns," she said.

"When she went I realised all that history and knowledge and those things we grew up with were gone. That's what inspired me, because with the passing of old people this history, and those memories, is fast fading."



Nerelle Nicol, winner of a Monica Clare Fellowship from the Queensland State Library for her research on the state's pearling industry. (AAP)

Ms Nicol is working with five Elders who had experience in pearling, in the hope of piecing together a full and honest history of the industry.

Ms Nicol said pearling was just as significant an industry as cattle in Queensland, when it first became a

federated state.

But for the divers who worked in the industry between the 1840s until the mid-1900s, the work was difficult and poorly regulated.

"For a short period of time, when the shells were first found it was a big

supplier of pearl shell to the world. But when you drill into that, the backdrop is a lot of men who worked in that industry worked for very little and (their) wages were garnered (withheld) by the state.

"The work was very dangerous and there were no skills attached – they all learned by watching and listening and drawing on some traditional practices that had been handed down."

This is what Ms Nicol wants to draw attention to, while celebrating the elders who participated in the industry, who've never been recognised for their contribution.

"That brings a different perspective to the wealth that was generated from that industry, the hardships First Nations people endured under that history," she said.

"Some people came willingly, and others were brought in through different means like slavery and being forced into that labour."

Ms Nicol has received a Monica Clare Research Fellowship from the State Library of Queensland for her project.

This will help her visit and navigate the library's archives and tell an important story.

"The overall project and telling it from our perspective is a rich way to talk about Queensland history and to ensure the records reflect us as First Nations and the contributions we've made," she said.

"It's part of the truth-telling and I see that as being an important thing."

– AAP



# Activating the masses to bring about real change

The world is rapidly changing, the veil is lifting on the system and now more than ever we need a return to community engagement and on the ground local systems that can help support people as we transition out of the old oppressive systems of the past and into the kind of world where all beings are happy and free.

How can we, on a local level, develop more trade economies, encourage more edible gardens shared by many hands which make light work, how can we think about alternative ways to use energy in our towns, how to clean and fix the riverways and build businesses that support the interest of country and the community, not just our individual self.

We need more businesses built around cleaning our soils, supporting our native plants, more community building and less individualism. More seasonal, more fluidity in business, more moving with Country and each other and less rigid ways and seeing the world as successful only in relation to the GDP. How can we shift the narrative of success so that we see it as the health of the planet and the people who live on it?

There is a pulse of hope in the



**Ella Noah Bancroft**

air, a feeling of revolutionary energy and alongside the dark continuation of this current system of oppression.

This week alone, we saw women of colour stand up in the belly of the beast of our own Australian Parliament and call out racism, and microaggressions. Call out the bullying and the horrible behaviour that has been allowed in Parliament since the colonisers stole the country. The behaviour is aggressive, controlling, domineering, and ugly. Have you ever watched question time? It's like a bunch of small tiny minded humans yell at each other in a room and these are supposed

to be our leaders? Here is the truth not much change can happen on the top but disruptors in that space can help activate the masses and that is where real change will come.

This week, Lidia Thorpe tore up a motion by Pauline Hanson and gave senators the middle finger. This came as a response to Hanson, who you might know as the One Nation leader, questioning senator Fatima Payman's eligibility to sit in parliament. Payman, who was born in Afganisan, then accused Hanson of racism but was forced to withdraw her statement by the speaker.

The fact that she had to withdraw shows that this system is racist and flawed. Alongside the suspension of Lidia, it looks like the government is trying to do a whole lot of silencing, while simultaneously saying they want truth telling. Confusing.

Most of us know that Hanson is a racist redneck but the fact the truth telling is being blown up in the belly of the beast brings a smile to my face and hope in my soul, the fact that it's been shut down, shows the truth of the system we live under.

Greens senator Mehreen Faruqi and crossbench senator Lidia Thorpe have called for an inquiry into racism in parliament.

The reality about this current system we live in is that you cannot have colonisation and capitalism without having white supremacy, male supremacy, human-centred supremacy, which directly results in slavery and genocides of humans and more than human kin. It also results in ecocide, huge waste issues, "invisible" labour, child abuse and land and resource grabs which create war and division. This is the truth of the system we live under and through our participation we are consenting to being part of a system that thrives on death and illness.

So this harsh reality is we cannot make this system work, it's fundamentally built and created as an oppressive system to benefit the very few on top and leave the rest behind having to buy their way to their basic human rights, and enough is enough.

Last week we saw our brothers and sisters in Aotearoa take to the streets with a peaceful protest, against a bill that seeks to reinterpret the country's 184-year-old founding Treaty of Waitangi, which was signed between British colonists and the Indigenous Maori people.

The people are rising, Indigenous are rising, women are rising and the time feels potent

and alive and I want to dance my way into the revolution holding the hands of those who have felt the weight of oppressive economic system we live under.

I feel a changing of the tide, a shifting of our global priorities and now is not a time to be distracted, put down the screens, trust in yourself to get through this and dive deep into how to set up your communities to become self-reliant.

The time is now. We have to create systems of equality if we want a world to pass on to the next generation and it requires us to have to get uncomfortable, give up "wealth and privilege" in an effort to find something much more profound, eternal happiness, health and joy.

Give up our wealth so others may be wealthy too. I always say that inequality breeds hate and if we want to see the world return to a society that is full of love, then we need to make society equal and fair for all beings, including our more than human kin.

Create new ways, aligned businesses, better communities and better self for the future of all beings here on Earth.

● Ella Noah Bancroft is a Bundjalung woman and regular *Koori Mail* contributor.

# The cost of cringeworthy green lawfare exposed in Federal Court

I couldn't help but feel bemused upon reading that the Federal Court ordered the Environmental Defenders Office (EDO) to pay \$9 million in legal costs to Australian energy provider Santos last week. The case stemmed from years of litigation over 'Santos' \$5.8 billion Barossa gas project, which aims to supply energy to northern Australia and beyond.

The EDO tried to stop the project for a group of Tiwi Islanders, claiming it would harm cultural heritage sites. The Federal Court found the claims relied on weak evidence and flawed cultural mapping. This tactic wasted time and money, resulted in protracted legal battles, and stalled a project critical to energy security and economic development opportunities for some Traditional Owners.

Justice Natalie Charlesworth didn't mince words, describing the cultural mapping central to the case as "so lacking in integrity that no weight can



**Adam C Lees**

be placed on it" and condemning the EDO's entire approach for falling "far short" of what the court expects from expert witnesses.

Since the court case and through subsequent media scrutiny, the roles of Indigenous consultants, academic experts, and EDO lawyers have been laid bare in stark detail. It shows that environmental activists have sunk to new lows, coaching witnesses and exploiting some Traditional

Owners to serve their own agendas. The extent of their cringeworthy methods and e-mail exchanges makes for juicy reading, with correspondence between the EDO representatives and experts revealed last week in a detailed exposé by *The Australian*. Now, the EDO will have to cough up millions for their efforts.

I thought green activists glueing their noses or tongues to walls and roads, vandalising public artworks, cementing their arms in metal pipes, or chaining themselves to structures were the height of desperation. Making up claims to weaponise cultural heritage is a new low, crossing the line from protest to deceit. Their actions have sown community division and unfairly tarnished some Traditional Owners as unreliable and untrustworthy.

The EDO's actions in the Barossa case have done all Australians a favour. They have lifted the veil on environmental lawfare and

revealed the lengths to which some green groups will go to try to scuttle resource developments by using gammon (fake) evidence even if it is at the Indigenous communities' expense. This is bigger than one legal case; it's a shameful and embarrassing example that deserves to result in public funding for the EDO being pulled or, at the very least, heavily scrutinised and conditioned.

The Barossa case is reminiscent of the Hindmarsh Island bridge affair, where claims of fabricated "secret women's business" have left a legacy of mistrust and scepticism. Then there's parallels with the McPhillamy's Gold Project, halted by Environment Minister Tanya Plibersek after heritage claims from some Wiradjuri leaders has fuelled concerns about environmental activism and their unconscionable conduct in exploiting cultural heritage to block major developments, often without clear or consistent

evidence.

This behaviour erodes trust in Free, Prior and Informed Consent (FPIC) processes, designed to respect Indigenous voices. It also weakens public confidence and leaves Indigenous groups vulnerable to claims of dishonesty. When cultural heritage claims are manipulated or used to serve external agendas, FPIC is reduced to a tool of obstruction rather than genuine consultation and consent. Such approaches don't just undermine confidence in the system; they harm Indigenous communities themselves, whose legitimate cultural heritage claims are met with growing suspicion as a result.

Mining, oil, gas and other major developments must be carefully scrutinised and comply with FPIC principles. Yet, when legal challenges rely on fabricated evidence, they weaken these processes and risk undermining protections for legitimate

cultural heritage sites and cultural landscapes while harming the credibility of their advocates.

The only beneficiaries here are the lawyers and large firms profiting from these cases, while Indigenous communities are left to shoulder greater burdens of proof and face growing scepticism. The EDO and their advisors' reputations are in ruins, and their actions must be addressed. I believe their tactics undermine self-determination, make a mockery of cultural heritage protection, and represent a misuse of public funds. Groups like the EDO must face stricter oversight, and their role in future cases should be approached with extreme caution and scrutiny.

● Adam C Lees is a Yadhagana (Cape York), Meriam man, and Director of New Moon Consulting. He has over twenty years of global experience in the resources and energy sector.



## Time to pay the rent

**H**ello beautiful people, I'm a 58-yr-old Aboriginal woman, born in Sydney. Three years ago I was invited to join a zoom meeting. At that meeting I was told seven mines wanted to renew the lease for another five years. They got their new lease, and three years later, they haven't paid the rent for the last three. Aboriginal Australia is sick and tired of the utter, disrespect that both government and mining reps, and each and every person who puts pen to paper, to give permission to blow away any and all of our sacred sites with explosives. It needs to stop. Aboriginal people don't like

being unemployed, we don't want our next generation to be on Centrelink, and if we got paid serious \$, instead of a lousy little sixpence, if at all, our whole race wouldn't be in the state we are in. We need the government to focus on doing the right thing for ABORIGINAL AUSTRALIA now. We need another vital service to stand beside our AMS's and ALS's, and this service will create employment for ourselves on a grand scale, and the positives that will come out of that, will be like a domino effect, knocking down barriers that have been holding us back keeping us in an oppressed state since our country was

colonised. We can become a part of working class Australia in a big way and will be needing and accessing local home grown Aussie companies for our materials and such, to keep \$ flowing through little towns as well as the city.

These mines are just the beginning.

Senator Thorpe we need parliament to focus on this situation.

We are a peaceful and ever so patient people, we are not a stupid people.

Please it's about all of us born to this land, it's not a me thing, it's a we thing.

**S. Brindle, Sydney**

## Mr Creamer and truth-telling

**A** statement was made before election by LNP that they would not support treaty or truth-telling. Josh Creamer knew this. Now he is making statements that the community will not deal with Aboriginal affairs and that the government will have a hard time. Communities are still funded. I am sure they will continue to try and close the gap regardless of truth-telling or treaty. Making such statements, telling the media how all of us feel, isn't what we all feel. We are the community. If you let us speak for ourselves Mr Creamer then you won't get a blanket statement of a person who knew his fate even after launching truth-telling two weeks before election didn't help when LNP made it public to remove the fifty million dollars from truth-telling and divert the money to communities. I don't think the community will reject the fifty million to enhance the community do you? I can't speak for

everyone. It should be asked first before making such blunt statements over our communities.

A stand-out of truth-telling is Cherbourg self determination. They are not waiting for no government. Their self determination process needs support on the ground by lawyers to either assist in compensation claims which would be far beneficial for people who suffered abuse; emotional, physical or sexual. Justice is compensation, healing restorative justice.

Fear and scare tactics statements don't get listened to when people don't get what they want. There is always a way to achieve success not just one way. Be creative, positive and our children will change what we couldn't in a world many of us may not see called the future

We are resilient people. Nothing will stop our community from thriving.  
**Malati Ricky Pascoe, Brisbane**

The Koori Mail welcomes your Letters to the Editor. Preference will be given to submissions of interest to Indigenous Australians. Please include your town and State of residence, and daytime telephone number for checking purposes. Items may be edited and reproduced.



**Mail**

The Editor, PO Box 117,  
Lismore, 2480



**Phone**

You can reach us  
on 02 66 222 666



**E-mail**

The address is:  
editor@koorimail.com

## KEEPING YOUR SAY SHORT AND SWEET

A BIG thanks to all of our readers for sending letters, poems and other feedback; we love hearing from you.

You can help us by keeping your letters to 400 words or less and poems generally no more than 25 medium-length lines. This will increase your chances of being published.

Even if sent via email, all letters and poems must be accompanied by the author's full name, home town/city and state/territory, and a contact number so we can verify content. After that, we're happy to withhold names and addresses upon request. We will publish 'Looking For' letters as long as they do not breach

the privacy of individuals mentioned.

And we're happy to consider photos alongside letters – as long as they're of a high enough resolution and standard, and as long as copyright requirements are met. We accept no responsibility for returning original photos, so please send copies instead. – **EDITOR**

## Boost your budget with an energy rebate

Did you know the NSW Government offers energy rebates to help pensioners, self-funded retirees and veterans pay their electricity and gas bills?

You could be eligible if you hold a Pensioner Concession Card, Commonwealth Seniors Health Card or Veteran Gold Card.

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📍 Visit a Service NSW Centre





# Dealing with loss is realising you loved

By KIRK PAGE

**S**uffering a loss of any kind is confronting. Whether it's the death of a loved one, the end of a relationship, or the loss of an opportunity or dream, grief is something that touches us all. None of us will escape it's deep ache in our hearts and how profoundly we feel the absence of someone or something that once mattered.

But here's the thing about grief, does it ever really get easier, or do we just get better at dealing with it?

Over time, we all experience loss, sometimes in ways we didn't expect. If you ask most people, they'll tell you they've known grief more than once. It's not just death we grieve, it's the passing of moments, dreams, relationships, and even parts of ourselves.

There's a quote that says, 'Grief is just love that has nowhere else to go'. To me, this feels true. Grief is a manifestation of the love we have for someone, something, or a part of our life that is no longer there. It's the heart's way of holding on to something precious that's slipped through our fingers.

We will all experience loss through death, and while it's something we can't avoid,

## 'It's not about fixing it – it's about being present'

how we cope with that loss is personal to us, but I think it's the one thing that actually unites us whether we like it or not.

Finding comfort in a passed loved one's memory is one of the ways we can cope with loss. Each person has their own way of holding onto memories, whether it's through small practices or rituals, or through sending thoughts to them in a personal way. I was reminded of this by my younger cousin the other day. She shared a beautiful thought with me that memories live on through the things that they loved – so when we see them we are reminded of them and they become present for us again.

This made me smile and feel closer to my recently passed Auntie, the way something beautiful in a second-hand shop makes me think of them, or hearing a particular song, or admiring a beautiful plant or flower. It's the simple, everyday things that can hold the most powerful memories and can

serve as small but profound ways to feel that someone is still with us, even if only for a moment.

While managing your own grief is one thing, comforting someone else who is grieving can be far more challenging. I know that I tend to be practical—offering advice or solutions in an attempt to help ease the pain. But I've learned over the years that grief doesn't always respond to practicality.

Sometimes, the best thing you can offer someone is a listening ear, a shoulder to lean on, or simply the acknowledgment that their pain is valid. In the past, I've been guilty of avoiding conversations about grief, uncertain about what to say or how to make it better. But the reality is, there are no 'perfect words' in the face of loss. It's not about fixing it – it's about being present, allowing someone to feel what they feel, and supporting them as they navigate their grief.

I've also come to realise that we each have our own ways of dealing with grief. For me, it's often about disconnecting – maybe not in the sense of avoiding the pain, but in finding a way to soothe my emotions and allow myself the space to process. Just recently, when I

received some sad news, I spent the day in a way that felt most healing to me, I got onto my bicycle, put my headphones in and rode for hours, and eventually floating in the ocean and then I went and saw the film *Wicked*, I may have cried watching that gorgeous green witch sing her heart out while flying over dark skies with flying monkeys.

But seriously the ocean, in particular, has a way of offering comfort that nothing else can. The vast horizon feels like there is no end, perhaps a metaphor for life itself – it does keep going, like time doesn't stop.

And over time, we learn how to live with our grief. We don't necessarily forget the pain, but we learn to live with it, integrate it into the life we continue to build without them. Grief is not something we ever 'get over'. It is something we learn to live with, something that evolves as time passes. But in the process of learning to live with loss, we also find ways to love more deeply, hopefully and to remember to connect with those who are still here, to appreciate the fleeting nature of life, and recognise that memories are not just echoes of the past – they are living, breathing parts of who we are today.



## Kirk Page

**A** multi-skilled master of none Kirk Page's kinship connections to his Munanjali/Yugembeh, Badu Island (Zenidh Kes), Polish and German ancestry are an inspiration. Growing up on the uncenced lands of the Turrbal/Yuggera people in South East Queensland, he left in pursuit of the arts over science and lives to question this fateful moment from 30 years ago.

With a career in the arts sector as a performer across dance, theatre and circus, Kirk is a part-time body for hire, with a vast knowledge of the theatre industry and the fickle state of the arts.

Kirk is a submerging artist touching the edges of irrelevance and partially making peace with the concept of time over knowledge.

He is currently residing in the lush Bundjalung territories of the Northern Rivers and has agreed to contribute his thoughts on books, movies, stories and experiences as our new, regular columnist with the *Koori Mail*.

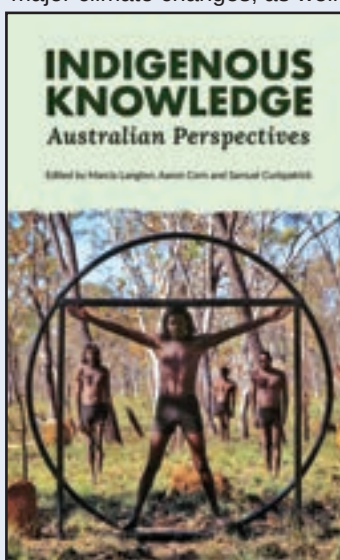
# Read to right wrongs



**I**n her new book, *Reaching Through Time*, historian and author Shauna Bostock embarks on a journey to find her family histories, sifting painstakingly through private and public records. Along the way she uncovers startling details about her family with links to slave traders, a great Indigenous cricketer who bowled out Don Bradman, and many other illustrious and less fortunate ancestors. Along the way Shauna also discovered untold truths about the cruelty of the Aborigines Protection Boards and other administrative bodies from the colonial era to more recent times, as well as government obfuscations to access records.

**I**n *Indigenous Knowledge Australian Perspectives*, Australian Indigenous Elders, leading cultural practitioners and specialists provide a wide-ranging introduction to Australian Indigenous knowledge traditions that originated long ago and demonstrates the interdisciplinary breath of Indigenous knowledge research in Australia.

These traditions carry understandings of ancestral histories of occupation, coastal inundations and other major climate changes, as well as patterns of



behaviour on how to live well on Country, manage the environment, provide for materials needs and maintain social balance.

In this book it argues that the world's contemporary challenges can be addressed, and socio environmental diversity sustained, through conversations with both our ancestral pasts and the ancestral futures we leave behind.



*Dirrarn (black cockatoo)* is a moving and sensitive story of Mia, a Jaru girl from the Kimberley, who battles homesickness and bullying while attending boarding school in the city. The book's delicate exploration of code switching and Mia's deep connection with family and Country will connect with and extend readers' experience of the world.

This short, powerful novel includes a glossary and incorporates Aboriginal English, Jaru, Noongar and Kriol language making the text accessible to all readers. Strategically inserted, detailed grey scale illustrations offer the reader an opportunity to reflect on the text. Delving into the hearts and minds of people living two ways, emphasising the importance of country in the lives of our people. This text invites all readers to explore their relationship with others and with the land they are on.



# Dancing the stories of the ancestors

Q&A with Kallum Goolagong 'Dance Clan' Choreographer 2024

**F**or 25 years Bangarra Dance Company has fostered the young talent of its emerging choreographers through their Dance Clan program.

This year three of the company dancers will develop and choreograph short works in collaboration with the dancers, sharing their vision to loyal audiences on Gadigal Country from Nov 29th - Dec 14th.

During this year's Dance Clan, senior dancers Lillian Banks, Kallum Goolagong and Daniel Mateo will create new short works, two dance works and a film.

The three new works are commissioned by Bangarra and will be performed by the company – the senior dancers getting an opportunity to create and develop their artistic voices with the potential to have work programmed in the main stage theatres in the future.

**Koori Mail** spoke to Kallum Goolagong, a senior member of the company about the upcoming dance event and to talk a little about the process and what inspires him.

**Can you tell us who you are and where you are from?**

I am a proud Wiradjuri and Darkinjung man born and raised on the central coast of NSW and I have danced with the company for six years.

**You have a familiar last name – have you ever played tennis?**

I tried but I wasn't that good at it.

**What are you up to now in the Studio at Bangarra?**

We are currently in rehearsal for Dance Clan, working on my contribution and choreographing of my new work called Metamorphosis. I am one of three of the dancers chosen to choreograph and present a new dance work for Dance Clan for 2024.

**Tell me about the work you're making for Dance Clan – the themes of this new work and what inspired the choreographic process?**

The work is about metamorphosis and how we experience or deal with change – how do things align mentally, emotionally and spiritually, during big changes in our lifetimes? Pretty much exploring the realms of different cycles and how to connect to our own personal stories of change. To see on a

deeper level how we express and deal with the inner dialogue of change and life challenges.

**How are you dealing with stepping into the role of choreographer?**

It's definitely different to what I expected, I have started with one idea and it's led me to another idea on the floor. I've had to work with designers of sound and set and experience how they translate the information and themes of the work.

Seeing all of the elements that you've had in your head come to life on the floor with the dancers through the process. Being in charge and at the front calls for me to step into the leadership role and seeing how the company responds to my ideas and story is interesting. We don't necessarily see what the choreographer is going through, when we are learning or developing a new work until you're in the role yourself. This experience is something I will take into the future as an artist, and gives me a different perspective.

**How did you become one of the dancers at Bangarra Dance Theatre?**

I began my journey into dance as a sixteen year old, I went to NAISDA it was the starting place for me. We learnt the foundations and fundamentals of dance, cultural dance, jazz and contemporary dance at the National Aboriginal and Islander Skills Development School up in Gosford. When I auditioned and got in to the dance college I loved learning more about dance and culture and telling our stories and to be better than I was. The growth and learning there changed me. I have been at Bangarra now for six years and I am one of the senior dancers here out of the male dancers.

**What does it feel like to be a performer for a living and do you have a special process or practice that you do before going on stage?**

I think it's different for everyone but how I usually prepare is by praying to my ancestors to give me strength to push through the show. It's a privilege to tell the stories and so I acknowledge this too, sometimes the material and themes are hectic, but always feel fulfilled by the end of a show. I don't really get nervous – I'm pretty confident, we do spend a good amount of time rehearsing so it's in our bodies when it comes to performing to an audience. We represent our people or families so I gain a different level of focus and strength, showcasing what we can onstage always, it's enriching and powerful.



**What some of your strengths as dancer?**

I think I am confident, it helps with showing the emotion on stage and letting audience read how I move in relation to a section or playing a character in a story – sometimes this can be a bit daunting. Sometimes the content in our shows addresses the historical trauma and horrific nature of our experience as people in this country so this is taxing but I meet this challenge to honour those who have come before us. We use dance as therapy, let it out rather than holding it in, leave the emotions on the stage, expressing it through dance is healing in a way for all of us.

**You can see the next generation of dance makers performing on Gadigal Country in Sydney's Walsh Bay at the company's studios until December 14, 2024.**



Bangarra senior dancer Kallum Goolagong.



# Treaty gathering has

By PAUL CONNELLY



DESPITE heavy rain overnight, and a muggy day for all to endure, about 1,500 people converged on Wyndham Park in Werribee for Treaty in the Park, a condensed version of the First Peoples Assembly of Victoria's successful Treaty Day Outs!

The site selected beside Werribee Yalook (river) honoured both Bunurong and Wadawurrung Traditional Owners, with Wyndham Park sitting beside the border of the two nations.

Uncle Bryon Powell, a proud Wadawurrung man, and member of the Assembly for the South West, conducted the Welcome to Country, citing the significance of the location for such a special gathering.

"This site was carefully chosen for this celebration and follows the border between our two countries, well, as dictated by government, with the line down the centre of the river, which is only 50 metres, so we never saw this red line, we always had shared Country. We would walk either side of the river, this is what we have done, and with this in mind, we decided that we would hold two welcome ceremonies today, one being a welcome to all, and the second as a welcome from one Mob to the other, a tradition thousands of years from the past, on what is now called Wyndham Park, which was our traditional meeting grounds!"

The event saw the return of Madi Colville Walker, who has now played at every single Treaty Day Out event across Victoria, to open the show, and as usual she did not disappoint, with her original country tunes keeping everyone entertained,

## Support

"It has been great to see so much support from so many people, and they are getting bigger and bigger each time. These events are so important, where people come together and connect, both Mob and allies," she said.

Speaking about Treaty, Madi said "it is important that we have this path to Treaty, where we can all come together on this journey, and be as one"

The music continued throughout the day with a solid performance by Brolga, who had the crowd up and moving about to the beats. Lead by Russell 'Rusty' Smith, a Pitjantjatjara man, and featuring some of Australia's most celebrated musicians including Dave Mudie and Bones Sloane, Phil Ceberano, Matty Vehl and Lee 'Sonnyboy' Morgan, BROLGA brought together new and ancient sounds with unified and original voice.

This was followed by an early crowd favourite and seasoned songman Kutcha Edwards, who took the crowd on a journey of his incredible back catalogue. Ever the showman, Kutcha, had everyone stand for his last song to join in and dance, and in appreciation of the women signing for the deaf on the day, asked for everyone to show their appreciation at the end of the song, by using the sign for clapping (Shown by waving both hands in the air in a twisting motion)

Next up was Mo'Ju who demonstrated why they are a rising star in the entertainment industry, combining beats, and loops, to weave a story, and a voice to resonate across the crowd and reach into your soul.

## Songs and dancing

Headliner Dan Sultan and his band took to the stage to complete the first Treaty in the Park in Werribee, and had the crowd singing and dancing along to his incredible hits, both new and old.

There were stalls and activities for young and old, and people were able to connect with services such as Aboriginal Legal Service and Victorian Aboriginal Health.

Co-Chairs Ngarra Murray and Rueben Berg



Always popular songman, Kutcha Edwards.

were very happy, both with the event and the progress of the Path to Treaty in Victoria.

"It has been a great day with the community here in the west to celebrate not only the commencement of the Treaty negotiations, but also our culture, our music, our dances," Ngarra said.

Last Thursday we saw the beginning of the Path to Treaty, with Ngarra saying, "It was an amazing day for us, we commenced with a ceremony, bringing all our Aboriginal and Islander groups coming together to shine a light on Treaty, a day to mark the beginning of Treaty negotiations. This was a significant day, it was history in the making, and a lot of hard work has gone on to get us to this point".

## Moving forward

Speaking to the process moving forward with the Treaty for Victoria, Ruben Berg said: "Now we will be sitting down with the government and having the conversation, and Ngarra and myself as the co-chairs will lead the negotiations on behalf of the assembly, supported by three other members. It is really powerful to have such a member-led negotiation. The first thing we have to do is sit down with the state's representatives and discuss how will we have negotiations, how will they be conducted. We want to ensure that they are done in a culturally sensitive and strong way, and we need to have that agreement, before we get into the nitty gritty."

A spokesperson for Wyndham City Council said that they extend their congratulations to the First Peoples' Assembly of Victoria (FPAV) on the success of Treaty in the Park 2024.

"Council was proud to have supported the Assembly in delivering this significant celebration of First Nations culture and music," the spokesperson said.

"We thank the First Peoples' Assembly of Victoria, the talented performers, and everyone who attended for making this event a resounding success."

The Treaty Day Out gatherings have been important, and successful, in engaging the community, both Mob and allies, on the process of Treaty in Victoria and the First People's Assembly will continue to hold these events to bring people together, and provide them with the information and tools to move forward together, to Treaty.

● The next regional Treaty Day Out is coming to Gunaikurnai Country (Gippsland) on February 8, 2025!



First Peoples Assembly co-chairs Ngarra Murray and Rueben Berg.



Hands up who wants Treaty. Maya Hfeehan does.



# large crowd dancing



A section of the crowd enjoying Treaty in the Park.



Madi Colville Walker, Ngarra Murray and Vicki Walker.



Members of the First Peoples Assembly of Victoria.



Dan Sultan hit the right notes.



Wadawurrung Elder and South East Assembly Member Bryon Powell.



Mo'Ju, Linc, Kutcha Edwards, Nick Sparky and MC Isaac Compton.



Sarah Wragg and Darren Tonks enjoying the day.



Wadawurrung dancers shake their tail feathers.



# Fierce fun on the field

By JILLIAN MUNDY



IT was on for young and old at this year's Laurie Lowery Generation Cup in Launceston recently, where over-30s competed against under-30s in football, softball and netball.

Organised by the Tasmanian Aboriginal Centre, the Generation Cup has been a highlight of the Aboriginal calendar in Lutruwita since the mid-1990s, with people travelling from across the state and from Truwuna/Cape Barren Island.

This year, experience beat youth in two of the three friendly but highly competitive matches.

In netball, overs defeated unders, 22 to 9. In softball, overs defeated unders, 11 to 3.

The football was anyone's game until 13-year-old Wes Digney kicked a goal just seconds out from the finish for the unders to clinch a victory 8.7 (55) to 8.5 (53).

Not that scores are the biggest deal to everyone – the event is about community getting together, sportspersonship and healthy lifestyle.

Part of the Generation Cup is the annual announcement of an inductee into the Tasmanian Aboriginal Sporting Hall of Fame.

This year, it was the late Cyril Brown (1921 to 1994) – an exceptional athlete, boxer and golfer. In World War II, he fought an exhibition fight against the best of the US Navy's heavyweight and won – Cyril was a welterweight. On the golf course, he achieved nine holes-in-one, an albatross on a par five, and was Tasmania's best amateur golfer in the 1970s, winning numerous A-grade club championships and tournaments.

But it wasn't just his success on the course that was notable – the Southern Metropolitan Golf Clubs, predominantly the Tasmania Golf Club, refused to let him join or play their courses because he was Aboriginal. It did not break him, and he enjoyed a long, successful golf career at other clubs around the state. The racist refusal to have him play was one of Justice Pierre Slicer's first cases as a lawyer at the Aboriginal Information Service, which went on to become the Tasmanian Aboriginal Centre. While he did not win, there was satisfaction in calling them out.



All the netballers – the over 30s hand signalling their victory.



Chloe Marriot shoots for goal.



Pint-sized Caylen Willis-Hart played for the over-30s side when he stood in for his father, who had to come off the footy field.



Best on Court for the under-30s in the netball, Chloe Marriot from Nipaluna/Hobart.



Ella Morrison, Jacob Thomas, Emarra Gower and Rosetta Thomas from Launceston, keeping players and spectators fuelled up.



Best on Court in the over 30s, Nathan Pitchford reaches over the opposition for the netball.



# at the Generation Cup



The footy teams – in black guernseys are the over-30s who recruited a fair few under-30s, and the victorious under-30s are in the red guernseys. Toward the centre, holding trophies are Best on Ground for unders, Taj Smith, and for the overs, Thomas Flanagan.



Back: Monique Maynard, Bailey Maynard, Nicole Nettlefold, Renee Maynard, Rhyanna Maynard and (front) Ryan Maynard, Gayle Pearce and Adrian McHenry came to watch the football match.



June Brown accepted a frame recognising her induction into the Tasmanian Aboriginal Sporting Hall of Fame in 2023.



Winning kick – 13-year-old Wes Digney boots the ball for the unders to turn the score around in the final seconds of the footy match and deliver a victory for his team.



Unders softball player Elli Maher Maynard runs toward first base.



Three-year-old Huxley Maynard-Stokes from Truwuna/ Cape Barren Island could not wait to get his hands on the footy.



Louwanna Sainty from Launceston lands at first base in the nick of time for the over 30s – Amarlee Lowry from Penguin is a millisecond too late with the softball in hand.



Angela Richardson, or Action Nan as she preferred to be called on the day, returned to the netball court after a decade hiatus for the over 30s. She is pictured leading ahead of unders player Hiyeleum Yilma.



Best on Field for the over-30s softball, Chantelle Hampton, almost to home base as Amarlee Lowry tries to stop her. Zane Goss was Best on Field for the unders (not pictured).



Gibson Hume and Terry Maynard compete for the football; for 50-year-old Terry, who went hard all game and a couple of decades ago played for Rocherlea – where the Generation Cup is held – the cup is nowadays his annual game of footy.



# Dr Miles is making a difference for Mob as a First Nations pharmacist



COMBINING a love of chemistry with his passion for helping others, Jared Miles made the "obvious choice" when he took up pharmacy.

Aboriginal and Torres Strait Islander people are under-represented in the field, making up just 0.3 per cent of pharmacists, and it's something the senior university lecturer and proud Yuwi man wants to change.

"The impact that particular health professionals can have out in community is massive," Dr Miles told AAP.

"Having Mob go out there and be those pharmacists and providing that care among communities is ideal."

Dr Miles wasn't expecting his career to lead him into teaching, but after earning an honours degree in 2012, he returned to the University of Queensland to complete a PhD in 2021 and take up a role within the Bachelor of Pharmacy program.

It was his own experiences as a student that spurred his mission to get more Indigenous pharmacists into the field and make sure First Nations students felt supported and safe.

"When I was at university first studying pharmacy I didn't know if there were any other Indigenous students around me at all," he said.

"I didn't see any direct mentors just available to me.

"It's really nice to be able to fill that role now that I'm on the other side of that, being visible at the school, teaching pharmacy."

Dr Miles is a recipient of UQ's Indigenous Educator Award for Teaching Excellence for his work mentoring the next generation of Indigenous pharmacists.

He also undertook a restructure of the uni's Bachelor of Pharmacy program, developing a blended teaching approach that has replaced traditional lectures with



Yuwi pharmacist and academic Dr Jared Miles has made it his mission to address the under-representation of Indigenous people in his field.

interactive activities.

"I wanted to develop a model that allowed our students to easily apply the core concepts to the real world," he said.

"Using online videos, quizzes and other interactive activities to teach the core concepts allows for the students to engage with them in their own time and creates a more attractive learning experience.

"When they get into the face-to-face element of the class, it's then taught in a

seminar format where we can discuss how the science can be applied in a real-life pharmacy setting."

When Dr Miles started teaching, there were four students enrolled in pharmacy who identified as Aboriginal or Torres Strait Islander. Now there are nine and a hope that numbers will continue to grow.

"I think there's amazing things that can happen in the space," he said.

"But as pharmacists get more and more roles, I think representation will be

even more important because you'll have more and more impact on people's health."

According to the Institute of Health and Welfare, there were 18,062 Indigenous higher education students overall in 2018, making up 1.8 per cent of Australia's tertiary education population.

The number commencing in higher education more than doubled, from 3,624 students in 1996 to 7,273 in 2018.

— AAP

# Government funding backs precision-medicine study



THE NSW Government has announced that it is investing \$1.4 million into a ground-breaking

Aboriginal-led research project on precision medicine that will aim to improve health outcomes for Aboriginal people across the state.

The Precision Medicine for Public Health project (the P4P proposal) will work with Aboriginal communities across NSW to design and implement a platform to collect and store Aboriginal genome sequences.

Led by highly regarded Aboriginal genomic researcher and clinician Professor Alex Brown, a Yuin Nation man, the P4P proposal will fill a critical gap in precision medicine by engaging and empowering Aboriginal communities on a large scale, in



Professor Alex Brown.

the design, implementation and evaluation of an Aboriginal precision medicine and public health platform.

Precision medicine uses a person's genetic information and takes into account their environmental and lifestyle factors to develop tailored risk predictions, prevention and

treatment strategies for diseases.

The first phase of the P4P proposal, to be funded by the NSW Government, will involve extensive consultation with Aboriginal Community Controlled Health Organisations (ACCHOs), Aboriginal communities, health system leaders and providers, academic and industry partners.

In the future, the project aims to recruit 1,000 Aboriginal people from across NSW to participate, with a focus on people with an elevated risk of cardiovascular disease, diabetes or cancer.

The project will bring together a number of lead investigators from across the state, including:

- Professor Alex Brown – Australian National University/Telethon Kids Institute
- Professor David James – The University of Sydney
- Professor Ben Kile – The Garvan Institute of

Medical Research

- Professor Jason Kovacic – Victor Chang Cardiac Research Institute
- Professor Daniel MacArthur – The Garvan Institute of Medical Research

The P4P project is being funded as part of the NSW Government's \$150 million investment over 10 years into cardiovascular research.

Minister for Medical Research David Harris said the government was committed to closing the gap in health outcomes for Aboriginal people and the Precision Medicine for Public Health project was a ground-breaking example of this.

"The P4P project will build significant Aboriginal research capacity in NSW, with Professor Brown and the Victor Chang Cardiac Research Institute providing world-leading supervision and mentoring to

Aboriginal and non-Aboriginal researchers engaged on the project," he said.

"Indigenous populations are underrepresented in global genomics efforts, so I am proud NSW is leading the way as a leader in medical research."

Professor Alex Brown's initiative was an important piece of work to help empower Aboriginal and Torres Strait Islander people in NSW and deliver a culturally safe precision-medicine service that can, in turn, deliver better health outcomes.

"Ensuring that precision medicine delivers benefits to Aboriginal and Torres Strait Islander people will require fundamental shifts in the commitment to culturally appropriate community engagement and governance, which this project will help deliver," he said.



# Koori Mail art award winners praised for cultural diversity



The winner of the non-acquisitive \$10,000 Koori Mail Art Award is PENNY EVANS for *The Elephant 2024*. Rebecca Ray noted that the work presents ceramics as vessels of resilience, “they are more than objects; they are acts of resistance, storytelling, and reclamation. Each piece tells a story of survival and strength. By fusing traditional practices of Gomeri mark-making with contemporary politics, such as the referendum, this body of work is timeless and fiercely relevant.”



WINNERS of the 2024 Koori Mail Indigenous Art Award were announced at a special ceremony at the Lismore

Regional Gallery in northern NSW over the weekend, sharing over \$13,000 in prize money. With more than 80 entries sent in from across the country, 25 finalists have been selected for the accompanying exhibition.

Penny Evans won the major non-acquisitive Koori Mail Art Award, valued at \$10,000.

Damien Shen took home the \$3,000 Innovation Award.

Aria Kitchener won the Friends of the Gallery Youth Award, worth \$500.

The Koori Mail Indigenous Art Award is a recently established art prize for Aboriginal and Torres Strait Islander artists, first launched at the Lismore Regional Gallery in 2021.

Rebecca Ray, curator of Aboriginal and Torres Strait Islander Collections and Exhibitions at the Museum of Contemporary Art, Sydney, announced the winners.

Finalists who will have their works on display as part of an ongoing exhibition include Kylie Caldwell, Elisa Jane

Carmichael, Bindimu Currie, Karla Dickens, Penny Evans, Clare Jaque Vasquez, Kieran Karripul, Virginia Keft, Melissa Ladkin, Jenna Lee, Emma McNeill, Patricia Marrfurra McTaggart AM, Gail Neuss, Puuni Nungarrayi, Jenn Rowe, Marita Sambono, Damien Shen and Anthony Walker.

Youth finalists include Ezra Baker, Tykiah Brown, Judy Ganambarr, Harley Green, Aria Kitchener, Zyon Nona and Chloe Rhodes.

The exhibition at Lismore Regional Gallery runs from November 30 until February 2.



Winner of the \$500 Friends of the Gallery Youth Award is ARIA KITCHENER, *Born to Revolt 2023*. Rebecca noted that digital art has become a transformative tool for young Aboriginal and Torres Strait Islander artists, offering a platform to assert cultural identity, share stories and challenge colonial narratives. “The youth artwork selected, highlights not only the artistic skill and merit of the medium, but captures the emotions of our young people as well as the ongoing displays of Aboriginal activism through art. It is a powerful piece, reminding us that the Indigenous identity is inherently political and that the struggle and fight for sovereignty, recognition and survival is not over.”



Highly commended was MELISSA LADKIN BALUN – *Milky Way 2023*. Rebecca says “This work speaks deeply to the interconnectedness of all things and reflects a worldview where the celestial and terrestrial are inextricably linked. Her distinctive visual language resonates with the infinite vastness of the cosmos that echoes back to the deepest depths of the oceans. Aboriginal and Torres Strait Islander peoples, just as many Indigenous peoples across the globe, have observed the night skies for millennia. It is where ancestral beings exist, it is a map and guide to navigation, it is seasons and cultural practice.”



Highly commended was ZYON NONA, *The Australian Dream 2024*. “In a similar vein, I wanted to also have a highly commended youth award, and as a form of acknowledgment of the story shared within the artwork. This is the artist’s first artwork created, and one that is so deeply personal, brave and important. Aboriginal and Torres Strait Islander boys and men have faced enduring racial discrimination for centuries.”



The winner of the \$3,000 Innovation Award is DAMIEN SHEN *Entombed in Joy 2024*. For Rebecca, the work draws inspiration from shield making, and “reflects the strength and adaptability of Indigenous peoples while simultaneously challenging narrow, colonial views of Aboriginal identity.”



# Keeping South Coast stories alive and strong

***bagan Bariwariganyan: echoes of country***, an exhibition by First Nations artists Aunty Cheryl Davison (Walbunja/Ngarigo), Aunty Julie Freeman (Gweagal/Wandiwandian) and Jonathan Jones (Wiradyuri/Kamilaroi), opened at Bundanon Art Gallery last month with a weekend of art, song and story to celebrate the strong and vibrant continuing culture of the South Coast of NSW.



First Nations artists Jonathan Jones, Aunty Julie Freeman and Aunty Cheryl Davison at the opening of *bagan Bariwariganyan: echoes of country*. Picture: Rachael Tagg



By CATHERINE HUNT



A new exhibition celebrating South Coast stories and upholding the Aboriginal values and kinships of the area, *bagan*

*Bariwariganyan: echoes of country*, opened at Bundanon Art Gallery last month.

The important major collaboration between renowned First Nations artists Walbunja/Ngarigo artist Aunty Cheryl Davison, Gweagal/Wandiwandian artist Aunty Julie Freeman, and Wiradyuri/Kamilaroi artist Jonathan Jones, will be on show at the gallery until February next year.

*bagan Bariwariganyan: echoes of country*, opened with a smoking ceremony, performed by Yuin Gumea Dharawal leading fire practitioners Joel Deaves and Jorden Thomas, and director of the Bundanon Trust Board, Yuin man Uncle Gerry Moore OAM welcomed the visitors to Country.

For *bagan Bariwariganyan: echoes of country*, Jones,

supported by Bundanon curator Boe-Lin Bastian, invited Aunty Julie Freeman and Aunty Cheryl Davison, two significant senior artists and storytellers from the southeast of NSW whom he has known for many years, to collaborate on the project. Both artists' families are deeply rooted in the NSW South Coast, with Aunty Julie Freeman having connections from La Perouse to Wreck Bay and Aunty Cheryl from Wallaga Lake to La Perouse.

At the heart of the exhibition, in Bundanon's main gallery space, the three artists have created a large-scale gunyah, the interpretation of the Aboriginal architectural structure built from over 80 turpentine trees that were harvested from the Bundanon site specially for the project.

The ingenuity of the gunyah design lies in the simplicity of the joint, which uses forks in the tree trunks to lock the structure firmly together in place – the time-tested structure stands without nails, knots or ties.

The turpentine poles in *bagan Bariwariganyan* have an

aesthetic value; their rough-hewn bark bringing Country into the space, literally. They divide the space, framing it from different vantage points around the room and turning it from an inside space to something that is neither inside nor out.

Imagining the possibilities and troubled by some of the meagre examples of other gunyah builds, Jones wanted to elevate the architectural structure, to create a grand edifice with status.

The exhibition space has been transformed. Jones says he wanted the installation to interrupt expectations of the way art is presented and shared, beginning with the space itself. He wonders at the dedication shown by galleries to the white walls and white boxes, almost ubiquitous in defining the space of 'the gallery', and the limitations these present for an artist's vision.

As you enter the space, the tall, recently cut poles of turpentine reach upwards, drawing the eye not to the ceiling but to the clouds.

Describing the local creation story of the Glossy Black

Cockatoo and nearby Cambewarra Mountain, the suspended skyscape is screen-printed by Aunty Cheryl Davison on reams of billowing fabric, where printed white cockatoos fly across the gunyah structure, turning black as they pass through the smokey clouds over the mountain. It is one story of South Coast culture, a thread woven into the fabric of the exhibition.

Completing this installation, Aunty Julie Freeman and her daughter Markeeta Freeman, have created a 75-metre mural, painted in a brilliant blue directly onto the galley walls, tracing the lines of the significant bays, beaches, rivers and mountains that make up the physical and cultural landscape of the region.

These topographical lines connect a series of drawings, on loan from the National Library of Australia, the National Gallery of Australia and the State Library of NSW, by 19th-century Aboriginal artist Mickey of Ulladulla.

An unexpected treasure nestled in the scene, Mickey Ulladulla's work draws the three artists together in a common

cause: to bring him back. The room is filled with love for Mickey. He is their forebear, a trailblazing South Coast artist whose drawings offer intricate details of daily life in the colony.

Aunty Julie describes him as the anchor for the exhibition.

"We wanted him to be surrounded by his Country, mountains and sea, connecting him and welcoming him home," she told the gathering, explaining that the mural depicting the Country of the South Coast Peoples was for him.

The exhibition flows from the main gallery into a second space where the extraordinary light-infused paintings by Aunty Julie are waiting to reveal their stories.

*Biddi-gal noon-kan-leek (Grandmothers belonging to me)* is Aunty Julie's first major solo exhibition. Like a love letter to the ancestral matriarchs, these works celebrate the strength of women, telling stories of their important roles as creators and carers. Aunty Julie is committed to sharing these stories and her deep feeling for each grandmother, gifting key paintings with feathers, shell





An ambitious gunyah structure fills the main exhibition space at *bagan Bariwariganyan: echoes of country*. Picture: Zan Wimberley

necklaces and other cultural objects that contextualise her stories.

In the centre of the room, Auntie Julie displays two possum-skin coats, completing her contribution to the story of Country with the important traditional items.

Connecting the gunya room and the grandmothers, Auntie Cheryl has created *Dhawalanj bunbal-ba banggawu* (*Many trees and Burrawangs*), her own vision of South Coast Country, and at bagan Bariwariganyan, Auntie Cheryl's Country is abundant. Auntie Cheryl brings a wealth of arts and crafts skills, as well as her seemingly tireless approach to creativity, to any project she works on. Throughout the weekend, between talk sessions about the exhibition and performing in Djinama Yilaga, the choir that she founded that sings in the Dhurga language, she was planning and crafting several other projects she has on the back burner.

A master screen printer, Auntie Cheryl has taken the art form to new heights in her depiction of the local bush, the scale and

detail of the installation pushing the expectations and boundaries of the medium. Reaching from the floor to the ceiling, the corridor is alive with the colour and form of Country. Here, we have little fish swimming in the stream, there a Lyre bird rests under a tree.

Hand-woven baskets hold the Burrawang (*Macrozamia communis*) seeds, traditionally used to make bread.

*Bagan Bariwariganyan: echoes of Country* masterfully weaves the artist's different techniques and traditions across the three main gallery spaces.

## Jonathon Jones

**W**iradyuri/Kamilaroi artist Jonathon Jones is one of the nation's leading contemporary artists, with his work represented in major public collections throughout Australia and a significant national and international exhibition portfolio to his credit.

His grandmother was an influential figure in his early life, encouraging him to explore and find pride in his Indigenous identity and heritage, around which his art practice is built.

Jones is known for his evocative site-specific installations built from everyday materials that explore philosophical, political and historical concepts through a First Nations lens, and challenge Western narratives.

He is also known for working collaboratively with other artists and communities to uncover stories of people and place.

Although reluctant to acknowledge his role as the project lead for *bagan Bariwariganyan*, it was Jonathon's vision of a collaboration with the two important, under-represented South Coast artists, Auntie Julie and Auntie Cheryl, that drove the project. Jonathon first worked with the aunties as an emerging artist in 1997, in an exhibition curated by Aboriginal photographer Dr Peter Yanada McKenzie, and he speaks with a respectful fondness of the influence the two women have had over the years on navigating his art practice as an Aboriginal artist.

And yet, it is simple to navigate. You are not going to find yourself gazing into artworks, helplessly seeking meaning and reason hidden in deep abstraction. Instead, visitors who take the time will discover treasures, gifts from nature, and deep knowledge and wisdom. An

immersive experience, these works proudly and loudly speak to the culture, Country and people of the South Coast.

*Bagan Bariwariganyan: echoes of Country* is showing at Bundanon Art Gallery until February 2, 2025.

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*Biddi-gal noon-kan-leek (Grandmothers belonging to me)* by Auntie Julie Freeman. Pictures: Zan Wimberley



Auntie Julie shares the stories of the Grandmothers at the opening of *bagan Bariwariganyan*.

## Auntie Julie Freeman

There are storytellers, and then there is Auntie Julie Freeman. Auntie Julie comes from a long line of storytellers and artists, and from an early age, she learned the local tradition of shellwork from her mother and grandmothers.

*Biddi-gal noon-kan-leek (Grandmothers belonging to me)* is her first major exhibition. It features a suite of paintings that tell the maternal stories of the plants, animals and weather patterns from across the mountain and sea Country of the South Coast of NSW.

Each painting shares a story of one of the many grandmothers who watch over and care for the people and Country of the South Coast. As Auntie Julie explains the layers of meaning held within each, gently and lovingly revealing the special qualities, the audience is spellbound, transported by her words to another place and time. Her love and connection to these matriarchs whose stories are so precious is moving, as is her determination to fulfil what she clearly feels is her responsibility, to make sure these important stories are shared and continue.

## Auntie Cheryl Davison

Born in Bega, Auntie Cheryl Davison spent her early years on the shores of Wallaga Lake on the far south coast of New South Wales, before her parents moved the family to Nowra in the early 1970s.

She is an artist, singer and storyteller and she is keeping language alive with Djinama Yilaga, the choir she started in 2018.

Auntie Cheryl has taught Arts and Culture at TAFE institutions along the South Coast, creating the foundations for a diverse arts practice, and works as Aboriginal Creative Producer for the Four Winds Festival in Bermagui, programming cultural events featuring some of Australia's leading musicians.

She also served on the Gulaga National Park Board of Management that governs the direction of care for the Yuin people's beloved and sacred mountain Gulaga.

Auntie Cheryl tells the gathering at the opening that drawing from Country comes easy for her. Living in the bush, the colours and shapes have taken up a space in her imagination and so she draws from memory and for pleasure.



*Dhawalanj bunbal-ba banggawu (Many trees and Burrawangs)* by Auntie Cheryl Davison (inset).



## Mickey of Ulladulla

Mickey of Ulladulla (c.1820-1891), a member of the Dhurga people, was born on the south coast of NSW. He worked in a mix of pencil, watercolour and coloured crayon, depicting scenes of animals, fish and plants, as well as ceremony and activities from daily life.

Pictured: *Corobboree, 1860-1901* by Tommy McRae and Mickey of Ulladulla.



South Coast custodians Joel Deaves and Jorden Thomas conducted a smoking ceremony at the opening of the exhibition. Picture: Cath Hunt



Kaylie, Nic and Rod from Aboriginal women-led social and cultural enterprise, Blak Cede, catered for the opening. Picture: Cath Hunt

## Spend some time with *bagan Bariwariganyan: echoes of country*

To complement *bagan Bariwariganyan: echoes of country*, Bundanon is hosting a series of live events and activities, including a rare opportunity to stay at Bundanon over two nights in an immersive weekend of First Nations art and culture, January 10-12, 2025.

Visitors will have the unique experience of spending time with the exhibition, taking in the artwork, the stories, the exhibition and the Country to which it speaks, with time for reflection.

Renowned Aboriginal Australian soul singer Emma Donovan will perform in a special concert supported by the South Coast Yuin choir, Djinama Yilaga, singing in the Dhurga language. There will be weaving with Auntie Diedre Martin and a guided cultural walk.

Please visit Bundanon's website for further information and bookings, [bundanon.com.au/](http://bundanon.com.au/)



# Deadly dancing in 2025



Short+Sweet Sydney Festival is proud to announce the launch of S+S Deadly 2025, an extraordinary week-long program dedicated to amplifying First Nations voices through theatre and dance.

Scheduled for April 2025 at Turner Theatre, TAFE NSW Ultimo Campus, this inaugural event offers a professional platform exclusively for First Nations artists to share their stories, talents, and culture.

Supported by TAFE NSW, Short+Sweet Deadly aims to celebrate the richness of First Nations storytelling, preserve cultural heritage, and engage diverse audiences.

"Short+Sweet Deadly is more than just a festival week; it's a movement to empower First Nations artists and bring their stories to the forefront," says Ali Bendall, festival director of Short+Sweet Sydney. "We are honoured to provide a stage where First Nations creatives can shine and connect with audiences on a profound level."

The program will be curated by acclaimed Wiradjuri dancer and choreographer Ella Havelka, the first Indigenous dancer to join The Australian Ballet and an alumna of Bangarra Dance Theatre.

Havelka brings a unique vision to the program, sharing that "this platform provides an incredible opportunity for First Nations artists to present authentic stories that resonate with our communities and beyond. By blending traditional and contemporary forms, we can create powerful narratives that honour our heritage and inspire future generations."

The program is seeking original 10-minute (or less) plays and dance pieces from First Nations writers, directors, actors, dancers, and choreographers. Artists involved will have the opportunity to perform on a professional stage at one of Sydney's most celebrated arts festivals, learn from industry leaders through workshops and masterclasses, and be considered for future touring initiatives with TAFE NSW.

For application details and deadlines, please visit [shortandsweet.org](http://shortandsweet.org) or email [deadly@shortandsweet.org](mailto:deadly@shortandsweet.org)



Wiradjuri dancer and choreographer Ella Havelka.

## SBS calls for bold new docos

SBS is committing up to \$60,000 in development funding for its award-winning single documentary strand *Australia Uncovered*.

Submissions are now open, with the network seeking compelling Australian stories from a diversity of voices with the power to entertain, inspire and captivate the nation.

The invitation follows the success of the first three seasons of *Australia Uncovered* broadcast in 2021, 2022 and 2024.

This curated collection of documentaries has showcased the best of contemporary Australian storytelling by some of the nation's best filmmakers – exploring diverse and surprising stories, tackling some of Australia's most challenging issues, and gaining widespread audience and critical acclaim.

"We are seeking bold Australian stories that surprise us, have a sense of ambition and scale, and say something about who we are as a nation – whilst having the power to captivate a broad prime time audience. Whether you have a new concept in mind or a cutting-edge project underway, we'd love to hear from you," Bethan Arwel-Lewis, Commissioning Editor, Factual, at SBS, said.

Successful projects will continue to build on the exceptional, previously untold stories that have featured in *Australia Uncovered* to date, ranging from one-hour to feature-length documentaries. Submissions are open until March 7, 2025.

For information visit [sbs.com.au/commissionedcontent](http://sbs.com.au/commissionedcontent)

# Celebrity threat to diversity

WHAT does success look like? What does it look like in the arts from the perspective of a visual artist? Historically, commercial and curatorial success has come posthumously, or, as is the case for many of the pioneering First Nations artists at the fore of our movement, success-as-acclaim has come later in life (along with ruthless carpetbagging).

Today, we celebrate living— aspirational, emerging and established—artists with great gusto. Mainstream art fairs, such as the Melbourne Art Fair, increasingly recognise the importance of programming that promotes living artists in a move to see wealth distribution and success flow more effectively to those formulating and depicting the stories of today. However, the notion of 'celebrity' and 'celebrity clique' is a threat to the visual arts — not just the performing arts — and many artists have told me of the impact the systemic lack of inclusivity has had on their careers, on local and national levels.

The solutions to this phenomenon rest with curators, producers and programmers. The funding is there for capacious acquisitions, group exhibitions and touring showcases. However, curiously, at a time when the global thirst for First Nations arts is at an all-time high, the artistic opportunities are often pooled within a small group of stellar

## opinion



Jack Wilkie-Jans

artists: artists who most certainly have earned their place in the zeitgeist within the national conversation around First Nations' narratives, and in those major shows. But it's getting rather old hat: artists who enjoy long careers leveraged on one or two bodies of work or artists who seem to be showing ad infinitum; curators and institutions who have a limited definition of what is valued and recognised as innovative and contemporary First Nations arts are also to blame. Then again, they're also to be thanked for facing the many challenges to elevate and celebrate First Nations art.

Dealers who influence the primary and secondary markets must likewise expand their stables of artists, conducting cultural inquiry and doing due diligence to

ensure the authenticity of the artists and their works correspond to the true essence of First Nations sovereignty. Through their expansive and diverse networks, dealers have positioned themselves as self-appointed 'kingmakers' of the art world, elevating a few select artists to the status of 'celebrity'.

Why is this rigour not more eclectic? There's value to be had in gate-keeping, in terms of maintaining authenticity and delineating different genres and art movements for a start, nurturing a 'high-value' few, and greater strain on the personal breadth of influence across a larger cohort of represented artists. Control... It's all about control of the markets and creative direction (and even artworks themselves, in some more insidious cases). This power can be executed against artists as well; dealers and stockists may restrict the flow of works to a higher price point to generate wealth, such as they can flood the market with reserve works and lower prices to undercut troublesome artists. Oh yes, this happens, and it can totally kill off any artist's career. Note: sales/commissions aren't always an accurate marker of 'success' — of achievement though, no doubt.

Why does all this matter? Because of the jeopardy this poses to the history of our world, by being all too selective of whose voices are to be championed and exalted by consumerism. Because of the

room at the top, which remains vacant, in spite of the droves who would be 'coming up'. This positions cultural and societal narratives to pre-approved conceptions. In saying this, there's scarcely a prominent First Nations artist that I don't have an affinity with in terms of their themes and discussions. What I lament isn't their place but all the insights we are missing out on in lieu of a more egalitarian and altruistic sector and market.

How do collectors and buyers navigate this? I'm often asked how to start a collection or how to collect if one can't afford the big-ticket artworks by showstopping artists. I remark that you don't need a lot of disposable income to begin a worthy private collection. And, that we don't just collect Monets or Picassos—well, most of us anyhow—we also now look to their collaborators, their apprentices, their teachers, and their lesser-known contemporaries. As with the lens of historical context in great movements of schools, we appreciate it takes a village and nuanced and diverse practice to bring the works of Monet or Picasso to great acclaim and visual remembrance for the ages. I worry we'll do likewise for First Nations artists too late, beyond their passing, in the centuries ahead. So, why not start now with the broad brush of discovering and celebrating our artistic majesty and casting the markets' eyes farther

afield to take in the unsung—be they emerging or masters in their art practice?

As artists and creatives, we must also look to our own ideas of success and our preconceptions about career direction. I, for one, would love to see multi-practice being celebrated more within the arts for emerging careers. There have long been schools of thought that one cannot be more than one thing, and that the one thing you do you have to keep doing and doing it just as well as ever. Where are the writers, art dealers and agents, programmers and producers, art centre managers and staff, and supply industry personnel who are blak? Where's the encouragement to move sideways, as opposed to just up and up (but 'up' to where? owhere at all, or to even take over the reins)?

I encourage every artist, regardless of your particular art practice, to explore the structural apparatus of your given field and keep your career options open to fill gaps, but also to still strive for artistic recognition. I encourage everybody else out there, with the ability to give them a go, to open your platforms and concepts of expert practice wider. Let's be excited about who is out there, yet to be discovered.

Jack Wilkie-Jans is a Waanji, Teppathiggi and Tjungundji multidisciplinary artist and writer who contributes a regular Arts column for the Koori Mail.



# Winning hearts and minds



ABORIGINAL-led public art studio mili mili has been awarded the 2024 Designers Australia Award for Place by the Design Institute of Australia for a project bringing First Nations stories to the forefront. *Footprints on Gadigal Nura* at Waterloo Station in Sydney is a public artwork that embeds First Nations story and culture into the modern public transit structure, wrapping the walls with images and iconography of the Gadigal people, the first to establish the thoroughfare that is Waterloo Station's Botany Road.

The project was created in collaboration with the local community, including work at the station entry with Elders Uncle Chicka Madden and Auntie Joanne Timbery, and footprints made from a community workshop, cast in gold and silver, to create a map of significant local sites beside the escalators. On the concourse, a collaboration between Jodie Choolburra-Welsh and photographer Wayne Quilliam features Roscoe, a local dancer from Brolga Dance Academy.

Mili mili's *Signal Fire* at McKillop Park was also recognised with the Merit Award for Place, celebrating First Nations knowledge and storytelling through a Country and Community approach to placemaking. Led by Nicole Monks of mili mili, the team partnered with AG Public Art and collaborated with Bush to



*Footprints on Gadigal Nura. Pictures: Scott Cameron*



*Signal Fire at McKillop Park.*

Bowl and local Aboriginal community members and knowledge holders, honouring First Nations histories and connections to Country.

*Signal Fire* represents mili mili's dedication to creating spaces that engage, educate, and celebrate First Nations' continuing

connection to Country.

"We are incredibly honoured to receive the merit award and to win the Designers Australia Award for Place," said Nicole Monks, founder and creative director of mili mili.

"These awards recognise the power of First Nation

storytelling and the deep connections that these projects have had with their community. It's wonderful to see the contribution of Elders, communities, and collaborators be recognised and valued for such culturally grounded design."

The Design Institute of Australia's Designers Australia Award for Place acknowledges excellence in placemaking, cultural authenticity, and accessibility. Mili mili's award-winning projects exemplify the significance of connecting First Nations stories to contemporary practice through thoughtful design and collaboration.

For more information about mili mili and their award-winning projects, please visit [milimili.com.au](http://milimili.com.au)

## Calling artists The Lester Prize – Youth Awards

Entries are now open for the 2025 Lester Prize for Portraiture – Youth Awards.

The Youth Awards give young and aspiring artists the opportunity to share their stories and showcase their talent.

The Youth Awards are open to all high school students in Australia, and winners will share in a prize pool of cash prizes, art supplies, and framing valued at up to \$5,000.

Finalists work will be shown in an exhibition at Old Perth Gaol, WA Museum Boola Bardip.

Entries close at 5pm on Wednesday, March 5, 2025.

Visit the website at [lesterprize.com/](http://lesterprize.com/) and follow the links to the Youth Awards online application form and terms and conditions.

## National Photographic Portrait Prize 2025

The National Photographic Portrait Prize (NPPP) is calling for entries in the 2025 competition.

A celebration of identity, the prize is one of the National Portrait Gallery's most popular annual events.

Entries must be a photographic portrait of a person, created using either traditional photographic emulsion or digital processes, taken after February 2024 from a live sitting.

A prize of \$30,000 and \$20,000 worth of equipment courtesy of Imaging Partner Canon Australia will be awarded to the winner and Highly Commended will receive a prize pack from EIZO.

The Art Handlers' Award winner will receive \$3,000 courtesy of IAS Logistics and the People's Choice Award winner will receive \$10,000 courtesy of the Calvert-Jones Foundation.

All finalist artworks will be exhibited at the National Portrait Gallery from August 16, 2025.

The prize is free to enter and is open to Australian residents who are 18 years and over.

Entries close 9am, January 31, 2025.

Visit [portrait.gov.au/nppp-callforentries.php](http://portrait.gov.au/nppp-callforentries.php) to learn more and to enter.

## 2025 World of Wearable Art Competition

Designers and creators of the world are being invited to let their imagination take flight and be seen in new light, with the launch of the 2025 World of WearableArt (WOW) Competition.

Entries must be able to be worn on the human body and strong enough to withstand being worn in performances that may include strong choreographic movement.

Designers must ensure any entries using animal or plant products comply with the Convention on International Trade in Endangered Species (CITES). Real animal fur, wild animal skins or wild bird feathers, sometimes referred to as 'exotic' skins and feathers, are not permitted.

Categories for the wearable art competition include Air, Neon and Myths & Legends, alongside the annual sections of Aotearoa, Open and Avant-Garde.

The WOW Competition is open to anyone over the age of 18, from anywhere around the world.

# Harness the skills to write for screen



GETTING a foot in the door of the film and television industries as a new writer can be challenging, but a short online training program designed to develop job-specific professional skills in screenwriting is set to open doors for interested emerging First Nations screenwriters.

Seeding Storytellers is a note-taking training program for emerging First Nations screenwriters, delivered by Screenworks in partnership with the Australian Writers' Guild (AWG), as a series of online workshops to be held over three days in May next year.

The program is designed specifically for emerging First Nations writers and focuses on the pivotal yet often overlooked role of a note-taker in a writer's room. While the title may not seem glamorous, note-taking can serve as a valuable step in a screenwriter's career development, offering valuable hands-on experience and insight into the workings of professional screenwriting.

Workshop participants will learn practical skills including how to effectively take notes in a writers' room, the fundamentals of script coordinating, and the protocols and operations necessary for a successful



**Wailwan, Gomeroi and Pakistani writer Sara Khan is keen to foster a new generation of First Nations writers for screen.**

writers' room.

Participants will learn in a culturally safe and supportive environment.

Leading the training are seasoned industry professionals including Sara Khan, a Wailwan, Gomeroi and Pakistani writer, who brings a First Nations perspective to her many years of working in writers' rooms. Khan emphasises the importance of providing First Nations writers with foundational skills to enhance their visibility and representation in the industry.

Catherine Kelleher, a skilled writer-director who has worked in script development at SBS, will oversee the note-taker training, while Terence McCarthy, an experienced script department manager with fifteen years of experience in the Australian and US film and television industries, will handle script coordinator training.

Upon completion of the program, Screenworks will support participants in seeking work as note-takers, with five lucky graduates offered positions in actual writers' rooms.

The program graduates will also be featured on the AWG Pathways website, a platform dedicated to connecting industry with new writers.

This initiative is supported by the Screenrights Cultural Fund and aims to foster a new generation of First Nations storytellers in Australia's film, television and online landscape.

Applications for Seeding Storytellers are now open until February 28, 2025.

Interested candidates must fill out an online application, submit a current CV, and provide a sample of their work.

For more information and to apply, visit [screenworks.com.au/learn/seeding-storytellers/](http://screenworks.com.au/learn/seeding-storytellers/).



# Mia goes back to school to share language with a new generation



TALENTED 18-year-old student Mia Speed recently returned to her former

Lincoln Gardens Primary School in Port Lincoln, South Australia, to launch her first children's book written in her Wirangu language.

*Where's my Minya Marlu?* is the story about a mother marlu (kangaroo) who is looking for her minya marlu (little kangaroo/joeey).

Inspired by her nieces and nephews who wanted to learn more about their language and culture, the book was created when Mia was 16 as part of a school research project, with the goal of providing a Wirangu language resource for kids in her community.

"Writing a book in my traditional Aboriginal language holds significant meaning for several reasons, including cultural preservation to help my community and younger children to preserve part of their language; as an educational resource to be used in schools to teach both the Wirangu language itself and the cultural context; and promoting bilingual education that values Indigenous knowledge," the young author/illustrator said, speaking about the project.

*Where's my Minya*



Jennifer Schlesak holding the new book while author Aunty Mia reads for the younger students.

*Marlu?* is published by the Indigenous Literacy Foundation (ILF), and was launched with ILF Ambassador Shelley Ware, teachers, students and community members.

"Hearing Mia share Wirangu language as she read her book and watching all of the children hanging off every word was extra special," Ms Ware, a proud Yankunyatjara and Wirangu woman, said. "Every adult in the room was bursting with pride, tears flowed with every Wirangu word spoken aloud."

The Wirangu language is

traditionally spoken by the Wirangu people, living on the west coast of South Australia. This is the first book to emerge from the ILF's partnership with the Far West Language Centre. Mia hopes this book will help to revitalise language for the next generation and said language was part of her Aboriginal identity. She hopes to create more books and is currently studying at University in Adelaide.

*Where's my Minya Marlu?* by Mia Speed is available online now at [shop.ilf.org.au](http://shop.ilf.org.au) and at good bookshops.



Lincoln Gardens School Principal Sandra Spencer with Mia Speed and her new book, *Where's my Minya Marlu?*



## Dig deadly desert reggae at home



THE Arlywarre Desert Reggae band has released their first album, *Go Crazy*. The group of friends from the small community of Ampilatwatja, in the

heart of the central deserts of the Northern Territory, channel the energy and resilience of their community. Honing their talents on basketball courts, at community gigs, and during sports carnivals, they developed their own electrifying fusion of desert rock and reggae, drawing on stories of hope, heartbreak, and celebration.

Sharing their heartfelt expression of life in the remote desert through their music, Arlywarre Desert Reggae band are Jude Beasley on keyboard strings, Adrian Moss on bass guitar, Lester Peterson, Ellwyn Holmes and Joseph Shannon on guitar, Maxfield Holmes on keyboard, Amaziah Club, Harrison Turner and Makyle Ross on vocals, and Rayden Mills and Preston King on drums.

Recorded and produced by Winanjikari Music Centre (Tennant Creek), *Go Crazy* is the Arlywarre Desert Reggae band's invitation to let loose on the dance floor. Available to stream or for purchase now on Amrap and Bandcamp. Visit [winanjikarimusiccentre.bandcamp.com/album/go-crazy](http://winanjikarimusiccentre.bandcamp.com/album/go-crazy)

# Inmates welcome Cultural Connection through art



A PROGRAM specifically designed for inmates at Parklea Correctional Centre is filling the knowledge gaps of Australian Indigenous history and culture, leading to healing and understanding for Aboriginal and non-Aboriginal participants.

The 10-week Cultural Connection program was jointly designed by the team at Parklea and Adam Nobilia from Dharug social enterprise Muru Mittigar, which means "pathway to friends". It covers topics such as identity, values, history, songlines and healthy mind, body and relationships.

The program is currently run in Parklea's Drug Recovery Wing, where inmates take the pledge to stop using drugs and undertake a 12-week program. It consists of a suite of workshops, discussions and education on topics such as substance misuse, personal development, faith-based and lifestyle programs.

Adam said each session of the Cultural Connection program centres around a group discussion where participants are encouraged to share knowledge and ask questions they might find difficult in another context.



Adam Nobilia (right) from Dharug social enterprise Muru Mittigar, who helped design Parklea's Cultural Connections program, and an inmate and program participant (left).

"This format provides an important opportunity for men to practise reflection and empathy and to experience the liberation of vulnerability," Adam said.

"It also allows for discussions on healing our mind, body and relationships and compliments the outcomes of existing

drug and alcohol programs in encouraging healthy and wise decisions."

Adam said one of the overarching aims of the course was to address the impact of inter-generational trauma, which has affected Aboriginal communities for decades.

"This has left some participants believing that going to prison is an unavoidable rite of passage," Adam said.

"The truth is, it's disconnection from Aboriginal culture that leads people to jail, and only the realignment with the values and wisdom of Elders can foster pride in culture and heal the spirit."

While the program was written for Indigenous inmates, other men in the Drug Recovery Wing are invited to join and learn about Aboriginal culture in a safe environment where questions are encouraged.

"Reconciliation begins with acknowledging the traumas of our history and having honest conversations about the impacts of colonisation," Adam said.

"One participant, a former police officer, acknowledged that if he'd known then what he'd learned in the sessions, his interactions with Aboriginal people would have been

markedly different."

Steve\*, a proud Wiradjuri man, said he enjoyed learning about his culture and how to communicate better.

"I've always been very interested in culture since my mum told me she was Aboriginal," Steve said.

"Culture and family is everything – we do everything for our family."

"Adam is a really good teacher, and I learned a lot of communication skills, and we practised them face-to-face."

"We spoke about alcohol, drugs, domestic violence and relationships, how to treat women and see our triggers."

Steve has become a mentor to other inmates and has started making Indigenous art.

"If I see someone stressing out, I encourage them to do art," Steve said.

"It's good for mental health and to relax. Everything I'm stressing about, it fades away and I'm in another world."

"I try to be a mentor and look after the young blokes. It's a good feeling when they thank you."

"I'm always trying to get something positive in where I am."

\*Name has been changed.



## event listings

### WESTERN AUSTRALIA

**Yamaji Yanajingmanha Barna/Uthudu – Yamaji coming together on Country**  
**when:** until Dec 15  
**where:** Museum of Geraldton, Batavia Coast Marina, Geraldton/Jambinu  
**info/bookings:** visit.museum.wa.gov.au/geraldton

**Walking through a Songline**  
 (Pop-up digital experience – based on part of the National Museum of Australia's exhibition *Songlines: Tracking the Seven Sisters*.)  
**when:** until Feb 1, 2025  
**where:** Wanneroo Regional Gallery, Wanneroo, Perth  
**info/bookings:** wanneroo.wa.gov.au/wanneroogallery

**Art of Belonging: Spinifex People, Native Title and Beyond**  
**when:** until Apr 28, 2025  
**where:** WA Museum, Boola Bardip, Perth Cultural Centre  
**info/bookings:** visit.museum.wa.gov.au/boolabardip

### NORTHERN TERRITORY

**Two Girls From Amoonguna** (exhibition)  
**when:** until Jan 27, 2025  
**where:** Araluen Cultural Precinct, Alice Springs  
**info/bookings:** araluenartscentre.nt.gov.au/w-hats-on/two-girls-amoonguna

**National Aboriginal and Torres Strait Islander Art Awards 2024 (NATSIAAs)**  
**when:** until Jan 27, 2025  
**where:** Museum and Art Gallery of NT (MAGNT)  
**info/bookings:** magnt.net.au/natsiaa-finalists

**Steel Life: Greenbush Art Group**  
**when:** until Feb 9, 2025  
**where:** Araluen Cultural Precinct, Alice Springs  
**info/bookings:** araluenartscentre.nt.gov.au/w-hats-on/steel-life-greenbush-art-group

### SOUTH AUSTRALIA

**Radical Textiles**  
**when:** until Mar 30, 2025  
**where:** AGSA, North Terrace, Adelaide  
**info/bookings:** agsa.sa.gov.au/whats-on/exhibitions/radical-textiles/

**Single Channel**  
 touring exhibition of moving image artworks from the NGA collection (from 2000 to 2019) by artists including Tony Albert and a collaboration by Destiny Deacon and Virginia Fraser.  
**when:** until Jan 24, 2025  
**where:** Walkway Gallery, Bordertown  
**info/bookings:** nga.gov.au/exhibitions/single-channel/

**Sovereign Acts/Love Praxis**  
**when:** until Fri, Dec 13; and Feb 17–Apr 11, 2025  
**where:** FUMA Gallery,

# Summer shows up north



The Summer Show features artwork available for purchase, including a ceramic sculpture by Yarrabah artist Michelle Yeatman. Picture: Colyn Huber Lovegreen Photography



UMI Arts annual member artists' group exhibition, *The Summer Show*, opened earlier this month, rounding out the peak arts body's 2024 exhibition season. Presenting fine art and gift wares by twelve of the far north's emerging and established First Nations artists, *The Summer Show* is themed 'Affordable and Portable' as a nod to Christmas gift giving.

UMI Arts' Exhibition Officer Aleksandra Kostic said *The Summer Show* is a timely exhibition in the lead-up to Christmas and is priced accordingly with affordable price points. "The artists who created this vibrant show of works were asked to draw inspiration from the far northern summer and dynamic, electrical energy of the tropics. Each piece expresses inspiration through various materials and mediums and has a unique story or provenance. The artwork's lines, forms, textures, and structures tell stories about the artist, their existence and how they experience a typical tropical summer.

"*The Summer Show* will be a colourful celebration of First Nations culture and the incredibly diverse environment we experience here in the Far North," Ms Kostic said.

UMI Arts member artists featured in *The Summer Show* are Jinneecka Don, Shirley Collins, Gaylee de Bree, Kevin Edmondstone, Dorothy Edwards, Shane Gibson, Melanie Hava, Marilyn Kepple, Ethel Larry, Anzak Newman, Connie Rovina, and Michelle Yeatman.

*The Summer Show* is on at UMI Arts, Manoora, Cairns, with artwork for sale, until February 20, 2025. For information, visit [umiarts.com.au](http://umiarts.com.au)

Flinders University, Bedford Park, Adelaide  
**info/bookings:** flinders.edu.au/museum-of-art/exhibitions

**Saltbush Country – Tarnanthi on tour**  
**when:** Dec 14 – Jan 26, 2025  
**where:** Signal Point Experience Centre, Goolwa/Ngarrindjeri Country  
**info/bookings:** agsa.sa.gov.au/whats-on/exhibitions/#touring

**Dan Sultan and the Adelaide Symphony Orchestra**  
**when:** Dec 14  
**where:** Festival Theatre, Adelaide  
**info/bookings:** dansultan.com/shows

### AUSTRALIAN CAPITAL TERRITORY

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

**Kulata Tjuta: Tirkilpa** (exhibition)  
**when:** until Jul 13, 2025  
**where:** Level 1, Gallery 15, National Gallery of Australia, Parkes, Canberra  
**info/bookings:** nga.gov.au/whats-on/

**Ever Present: First Peoples Art of Australia** (exhibition)  
**when:** until Aug, 2025  
**where:** Level 1, Gallery 1–6, National Gallery of Australia  
**info/bookings:** Free with ticket, for more visit

[nga.gov.au/exhibitions/ever-present/](http://nga.gov.au/exhibitions/ever-present/)

### NEW SOUTH WALES

**Krystal Rivvers Sienna Tour**  
 Sydney band  
**when:** 7pm, Dec 6  
**where:** Tamworth Hotel, Tamworth  
**info:** more venues in December, visit [krystalrivvers.com/tour](http://krystalrivvers.com/tour)

**2024 Koori Mail Indigenous Art Award**  
**when:** until Feb 2, 2025  
**where:** Lismore Regional Gallery, Lismore  
**info/bookings:** [lismoregallery.org/](http://lismoregallery.org/)

**Boomalli Fundraising exhibition**  
**when:** extended until Dec 21  
**where:** Boomalli Art Gallery, Leichhardt, Sydney  
**info/bookings:** boomalli.com.au/events/boomalli-2024-fundraiser/

**bagan bariwariganyan: echoes of country**  
**when:** until Feb 9, 2025  
**where:** Bundanon Art Museum, Illaroo  
**info/bookings:** bundanon.com.au/bagan-bariwariganyan-echoes-of-country/

**Dance Clan Bangarra**  
**when:** until Dec 14  
**where:** Studio Theatre, Bangarra, Walsh Bay Arts Precinct, Sydney  
**info/bookings:** bangarra.com.au/

### VICTORIA

**Arterial by Na Djinang Circus** (performance)  
**when:** Dec 7  
**where:** The Memo, Healesville

**info/bookings:** [nadjinang.com.au/calendar](http://nadjinang.com.au/calendar)

**Blak in the Room**  
 theatre developed through Ilbjerri Theatre Company's BlackWrights program.

**Gunawarra Re-Creation**  
 by Isobel Morphy-Walsh  
**A Wake – A Woke Mob**  
 by Maurial Spearim  
**Emu in the Sun**  
 by Phoebe Grainer

**when:** until Dec 7  
**where:** Southbank Theatre, The Lawler, Southbank  
**info/bookings:** [ilbjerri.com.au/event/blak-in-the-room/](http://ilbjerri.com.au/event/blak-in-the-room/)

**Touring Exhibition: Layers of Blak** (contemporary jewellery)  
**when:** until Dec 8  
**where:** Bendigo Art Gallery  
**info/bookings:** [korieheritagetrust.com.au/w-hats-on/exhibitions/layers-of-blak/](http://korieheritagetrust.com.au/w-hats-on/exhibitions/layers-of-blak/)

**JXSH MVIR Forever** (touring exhibition)  
**when:** until Feb 2  
**where:** Art Gallery of Ballarat, Ballarat  
**info/bookings:** [kht.org.au/whats-on/exhibitions/](http://kht.org.au/whats-on/exhibitions/)

**Treaty** (an exhibition exploring the past, present and future of treaty with Victoria's First Peoples)  
**when:** until Oct 27, 2025  
**where:** South Rotunda, The Gateway  
**info/bookings:** free, no booking required. Details at [slv.vic.gov.au/treaty](http://slv.vic.gov.au/treaty)

**Red Flags** (exhibition by Wadawurrung artist Kait James, curated by Aaron Bradbrook)  
**when:** until Feb 23, 2025

**where:** Warnambool Art Gallery, Warnambool  
**info/bookings:** [thewag.com.au/exhibition/red-flags](http://thewag.com.au/exhibition/red-flags)

**12th Koorie Art Show and 7th Young Mob**  
**when:** Dec 7, 2024 – Feb 23, 2025  
**where:** Birrarung Building, Fed Square  
**info/bookings:** [kht.org.au/whats-on/exhibitions/the-12th-koorie-art-show-2024/](http://kht.org.au/whats-on/exhibitions/the-12th-koorie-art-show-2024/)

**Retrospective: The Art of Reko Rennie**  
**when:** until Jan 27, 2025  
**where:** The Ian Potter Centre, NGV Australia, Fed Square  
**info/bookings:** [ngv.vic.gov.au/exhibition/reko-spective-the-art-of-reko-rennie/](http://ngv.vic.gov.au/exhibition/reko-spective-the-art-of-reko-rennie/)

### QUEENSLAND

**Woodford Music Festival**  
 Top line-up, including First Nations artists J-MILLA, Miss Kannina, Baker Boy, Dan Sultan, Ziggy Ramo, King Stingray, Yothu Yindi, Kristal West, Frank Yamma, Kankawa Nagarra, Tjaka and more.  
**when:** Dec 27 – Jan 1  
**where:** Jinibara Country, Woodford  
**info/bookings:** [woodfordfolkfestival.com/programme/](http://woodfordfolkfestival.com/programme/)

**Dusk of Nations**  
**when:** until Dec 14  
**where:** Level 3, University of Queensland Art Museum, Brisbane  
**info/bookings:** [art-museum.uq.edu.au/dusk-nations](http://art-museum.uq.edu.au/dusk-nations)

**People, Culture, Country: Aboriginal and Torres**

**Strait Islander Art Project**  
**when:** until Dec 15  
**where:** Umbrella Gallery, Townsville/Gurambilbarra  
**info/bookings:** Visit [umbrella.org.au/pcc-2024/](http://umbrella.org.au/pcc-2024/) for more information and to book workshops.

**(re)connection: Culture, Country & People** (exhibition)  
**when:** until Jan 11, 2025  
**where:** Mulgrave Gallery, Cairns  
**info/bookings:** [cairns.qld.gov.au/experience-cairns/arts-and-culture/arts-venues/mulgrave-gallery](http://cairns.qld.gov.au/experience-cairns/arts-and-culture/arts-venues/mulgrave-gallery)

**rhythm wRites** (a genre-defying installation by Bigambul artist Dr Leah King-Smith)  
**when:** until Mar 9, 2025  
**where:** QUT Art Museum  
**info/bookings:** [artmuseum.qut.edu.au/whats-on/exhibitions](http://artmuseum.qut.edu.au/whats-on/exhibitions)

### TASMANIA

**The beauty of Bundjalung Country** (exhibition by artist Tywana Caldwell-Nunja)  
**when:** until Dec 12  
**where:** First Space at Sawtooth ARI gallery, Invermay, Launceston  
**info/bookings:** [sawtoothari.com/upcoming](http://sawtoothari.com/upcoming)

### TOURING

**BARKAA VIC – Ballarat**  
**Meredith Music Festival**  
 Meredith Music Festival Amphitheatre, Dec 6–8, 2024  
 For info, visit [mmf.com.au/](http://mmf.com.au/)  
**– Geelong**  
**Beyond the Valley**  
 Barunah Plains, Hesse, Vic, Dec 28, 2024 – Jan 1, 2025  
 For info, visit [beyondthevalley.com.au/](http://beyondthevalley.com.au/)  
**– at WILDLANDS festival QLD** – Meanjin/Brisbane  
 Brisbane Showgrounds, Tue, Dec 31, 2024  
**WA** – Joondalup  
 Boorloo/Perth  
 HBF Arena Parklands, Perth, Sat, Jan 4, 2025  
**SA** – Tarntarnya/Adelaide  
 Ellis Park, Adelaide, Sun, Jan 5, 2025  
 For info, visit [wildlandsfestival.com.au/](http://wildlandsfestival.com.au/)

### 2025

**Ilbjerri Theatre on tour**  
**Big Name, No Blankets**  
 Perth Festival  
**when:** Feb 27 – Mar 1  
**where:** The Regal Theatre, Subiaco  
**Adelaide Festival**  
**when:** Mar 14–16  
**where:** Her Majesty's Theatre, Adelaide  
**info/bookings:** [ilbjerri.com.au/event/big-name-no-blankets/](http://ilbjerri.com.au/event/big-name-no-blankets/)

**Bangarra Dance**  
**The Light Inside**  
**when/where:** Feb, Dharawal Country (NSW); Mar, Kaurra Country (SA); and Oct, Djaara Country (VIC)  
**For information and bookings, visit:** [bangarra.com.au/](http://bangarra.com.au/)

**Illume**  
 Touring nationally from June 4  
**For information and bookings visit:** [bangarra.com.au/productions/illume/](http://bangarra.com.au/productions/illume/)



# Employment

EXECUTIVE • PROFESSIONAL • POSITIONS VACANT

## First Nations jobs up for grabs on Palm Island

Story and pics by ALF WILSON



JOBs are up for grabs within five departments run by the Palm Island Aboriginal Shire Council, and they will all go to First Nation's people.

Long-time Palm resident Vaughan Charles is the training manager for the Civil Works, Open Space, Animal Control, Containers for Change, Animal Control and Recycling Centre departments on the north Queensland Aboriginal community.

The *Koori Mail* visited the island on November 19 and saw the 49-year-old Mr Charles driving a light Hino truck which was loaded with recycled material.

With Mr Charles was local David Fulford, who is a labourer for the Containers for Change department.

"We pick up aluminium cans, bottles and other material and they are sent by barge to the mainland for recycling," Mr Charles said.

Locals who provide them are paid 10 cents each and the department brings in a lot of funds to the community.

The Civil and Open Space departments already employ locals Billo Wotton, Mickeal Sibley, Fred Haines and Gavan Sibley.

Other valued employees across the departments are Tim Asai, Alan Barry, Ashley Lenoy, Fred Buksey, Raoul Miller snr, Ralph Doomadgee and Qarena Oui.

"I am looking to employ four new workers in the various departments. These are good jobs which assist the community," Mr Charles said.

Another vital worker is Mark Simmons, who is the only licensed driver for a heavy



Vaughan Charles, left, and Mark Simmons near the Western Star in a park near the Palm CBD.



From left are Vaughan Charles, Gavan Sibley and Russell Parker.



Animal control officer Fred Bulsey is part of the team.

Western Starr 4800 truck, which does lots of jobs.

For the past 17 years, Mr Simmons has driven trucks, and I saw the 57-year-old Mark standing near his truck, which had a giant excavator on the trailer.

"It is a PC290, and we use it at the local quarry for smashing cement, breaking rocks and other things. It has a huge pulveriser," he said.

A diesel fitter by trade, Mark was born in England and used to work for the family company GMP Repairs on the mainland.



David Fulford, left, and Vaughan Charles near the Hino which carried recycling material.

Mr Simmons was glowing in his praise of Mr Charles.

"Vaughan is a great worker and part of our team. The Western Star is my pride and joy, and I am the only one licenced to drive it," he said.

A big positive for Palm Island

is that these departments generate money for the council.

Whilst many contractors do work on Palm, they often have to require the council lads to do sub-contracting, such as repairs.

During their lunch break, the workers catch up with other

locals employed by different groups.

Russell Parker is in the Parks and Gardens section of the Palm Island Community Company.

They speak about general interest around the island and the love of rugby league.

## 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 Amy or Stuart a call on (02) 66 222 666, email [advertising@koorimail.com](mailto:advertising@koorimail.com) or see our website – [www.koorimail.com](http://www.koorimail.com)

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No other newspaper aimed at the Indigenous market can offer this!*

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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](mailto: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.





## Assistant Curator, Indigenous Australian Art

The Queensland Art Gallery | Gallery of Modern Art's vision is to be Australia's most inspiring & welcoming gallery, and a global leader in the contemporary art of Australia, Asia, and the Pacific.

QAGOMA is seeking an Assistant Curator, Indigenous Australian Art to join our dynamic and creative team.

The successful applicant will demonstrate a broad working knowledge of Indigenous Australian Art and the capacity to work with artists and stakeholders. Tertiary qualifications in art history, visual arts or museum studies are essential.

### We are looking for an individual who:

- Will contribute to the development, research, documentation, display and interpretation of the Gallery's own Collection.
- Can assist with research and administration of upcoming exhibitions.
- Is eager to contribute interpretive texts to Gallery publications and participate in public program events.

**This role is an identified role under section 25 of the *Anti-Discrimination Act 1991* (Qld), it is a genuine occupational requirement for the incumbent to be an Aboriginal and/or Torres Strait Islander person.**

### About the Gallery

As a leading cultural tourism destination, QAGOMA presents a dynamic program of Australian and international exhibitions each year. We facilitate participation and learning relating to the arts as a means of building community cohesion and wellbeing, and we champion the work of diverse Queensland artists and stories. The Gallery's permanent collection of 20,000 works of art is developed and conserved for current and future generations, and includes an internationally significant collection of contemporary Asian and Pacific art.

The Gallery is an arts statutory body managed by the Queensland Art Gallery Board of Trustees under the *Queensland Art Gallery Act 1987*. For more information please see the Gallery's website which includes our Strategic Plan and Annual Reports.

We are committed to building a diverse and inclusive workplace by supporting equal opportunities irrespective of gender, culture, generation, sexual orientation or disability. We promote a respectful workplace culture. We recognise the importance of supporting and retaining a mobile, flexible and agile workforce.

### About this role

The Curatorial Section is organised into curatorial departments that are responsible for the Gallery's permanent collection and exhibition program. Each is led by a Curatorial Manager with designated responsibility for a Collection area.

The Australian Art department is responsible for historical and contemporary collection development and exhibitions across Indigenous, historical and contemporary art curatorial portfolios. The department currently has an Indigenous Australian Art curator and Associate Indigenous Australian Art curator on staff. The Indigenous Australian Art collection has a focus on contemporary art, including paintings, sculpture, printmaking, photography, video and installation. It also includes a significant Collection of contemporary Indigenous Australian fibre art from across the country, with objects made from natural and introduced materials, related sculptural objects and paintings and prints which reference fibre and reflect major themes and stories.

The primary purpose of the Assistant Curator, Indigenous Australian Art is to assist the Curator of Indigenous Australian Art with administration of the section - researching; cataloguing; preparing works of art in the Collection for exhibition; recommending works for acquisition; assisting with community representation and stakeholder liaison; and the care, promotion and management of the Indigenous Australian Art Collection - working within the Australian Art Department.

**Enquiries:** Sophia Sambono, 07 3840 7063

**To apply please visit:** <https://smartjobs.qld.gov.au/jobs/QLD-QAGOMA604334>

**Applications close:** Friday, 10th of January 2025



Queensland  
Government



Government of **Western Australia**  
Department of **Biodiversity, Conservation and Attractions**

## Project Officer – Yurriyngem Taam Joint Management

Parks and Wildlife Service

**Web Search No:** DBCA3161220

**Level/Salary:** Level 5, \$96,307 - \$105,254 p.a. plus Superannuation plus Allowances and additional benefits

This position this position works in collaboration with the Yurriyngem Taam (YT) Joint Management Body and the YT Employment sub-committee to undertake activities that strengthen YT's governance and capacity to meet its obligations under the Indigenous Land Use Agreements (ILUA) and Joint Management Agreement. In addition, this position coordinates and leads Traditional Owner, community, and stakeholder engagement for the implementation of the new YT National Park including future parks and easements on behalf of YT Traditional Owners. The position liaises extensively with relevant stakeholders in partnership with the department to ensure the implementation of the ILUA actions such as secondary consents, easements, and the development of the joint management plan.

This is a 12-month, full-time contract role (possible extension or permanency)

**To Access Detailed Information:** Visit <https://search.jobs.wa.gov.au> and key in the Web Search No. to access detailed information.

**For Specific Inquiries:** Please contact Ann Mills on 0458 668 130.

**Location:** Kununurra

**Closing Date:** Thursday, 19 December 2024 at midday

DBCA\_24269



Communities and Justice



## Aboriginal Family Time Worker

- **Sydney Metro Wide and Murrumbidgee, Far West and Western NSW District**
- **Employment type – Casual**
- **Salary – Clerk Grade 1/2: \$38.71 to \$42.08 p/h, plus casual loading & superannuation**

*Positions for this role will be commencing April 2025 onwards*

*You will be contacted end of Jan to early Feb 2025*

**This position is open to Australian Aboriginal and Torres Strait Islander people only.**

Are you passionate about supporting children and families within your community? We are looking for dedicated Aboriginal and Torres Strait Islander people who are committed to creating positive change and strengthening family bonds. Join the family time team and support Aboriginal children and families.

### Your role

This is an exciting opportunity to be part of a new team and support DCJ in building a dedicated workforce for supervising family time.

As an Aboriginal Family Time Worker, you'll supervise and support family time visits between children and young people in out-of-home care and their families. You'll ensure the safety and well-being of children during these visits, transport them to various locations, and communicate effectively with everyone. Your role includes recording observations, providing basic coaching to parents, and maintaining accurate documentation in line with DCJ policies. You'll also handle administrative tasks to support team operations and ensure efficient service delivery.

### What we're looking for

**Effective Communication:** Ability to communicate clearly and sensitively with children, young people, and families, while maintaining professional boundaries.

**Cultural Competency:** Demonstrated understanding and respect for cultural diversity, including working with or supporting Aboriginal families.

**Organisational Skills:** Strong skills in documentation and administrative tasks, with experience using relevant technology and maintaining accurate records.

**Resilience and Adaptability:** Ability to manage stress-related behaviour and navigate complex family dynamics while maintaining a professional demeanour.

### Applications close Monday 9 December 2024 at 11:59pm AEST

For more information about the role or what it's like to work for DCJ, please contact the Family Time Team on (02) 9765 1924 or at [FamilyTime@dcj.nsw.gov.au](mailto:FamilyTime@dcj.nsw.gov.au)

Visit [jobs.dcj.nsw.gov.au](https://jobs.dcj.nsw.gov.au) and view the following for all positions.

**Murrumbidgee, Far West & Western Sydney:** Req ID: 70705

**Sydney Metro Wide:** Reg ID 70706

LT0084

## Aboriginal Engagement Officer

**Location:** Sydney

**Classification:** Ongoing, Full-time

**Salary:** Clerk Grade 7/8 (Total Remuneration Package: \$137,121 p.a. Package includes salary \$110,266 - \$122,058, employer's contribution to superannuation and annual leave loading.)

**Job reference:** 0000ASYB

### About the role

The Aboriginal Engagement Officer will work within a small community engagement team within the Commission's Prevention and Engagement team. In close collaboration with the Senior Aboriginal Engagement Officer, this role will be responsible for engaging and building relationships within the community, increasing engagement between the Commission and Aboriginal communities, and building organisational capacity to ensure access, equity, and inclusion of Aboriginal people in a culturally appropriate way. The role will also help to undertake engagement with other community groups as needed by the Commission.

### About you

You'll have the demonstrated ability to communicate sensitively and effectively with Aboriginal and Torres Strait Islander peoples with an appropriate level of cultural understanding and understand issues impacting on First Nations peoples. You'll have highly developed communication skills (interpersonal, written and verbal) and the ability to develop collaborative partnerships. You will have experience in community engagement and project management, with high level organisational and time management skills. You will have the flexibility to travel across NSW as required for the role.

Please refer to <https://iworkfor.nsw.gov.au/job/aboriginal-engagement-officer-496837> for more details and application information.

**Closing date:** Monday, 9 December 2024, 11.55pm

**Enquiries:** Justine Simpkins (02) 9321 6720

*This is an identified Aboriginal and Torres Strait Islander position. The LECC considers that being Aboriginal and/or Torres Strait Islander is a genuine occupational qualification under s 14 of the Anti-Discrimination Act 1977 (NSW).*



Chandler Macleod

## WE ARE HIRING

### IDENTIFIED POSITION | WORKS SUPERVISOR

Muswellbrook, Newcastle, Maitland & Hunter, NSW

### ABOUT THE ROLE

An exciting opportunity has opened with our client, AGL, for a Works Supervisor on an initial six-month contract at Bayswater Power Station in the Hunter Valley. The role involves coordinating daily work activities, providing leadership and guidance to the team, and supporting planned tasks to achieve site transition project goals.

This is an identified position. AGL considers that being Aboriginal and/or Torres Strait Islander is a genuine occupational qualification under Section 14 of the Anti-Discrimination Act 1977 (NSW). Applicants for this position must be:

- of Aboriginal and/or Torres Strait Islander descent
- Must identify as being Aboriginal and/or Torres Strait Islander

### WE ARE LOOKING FOR

- Trade Certificate with demonstrated experience in heavy industry or process environments.
- Leadership qualification or willingness to undertake relevant training.
- Effective communicator with the ability to address technical issues and manage conflicting demands.
- Strong safety record and commitment to workplace safety.
- Flexible and adaptable, capable of meeting changing work demands.

**APPLY TODAY AT**  
**WWW.CHANDLERMACLEOD.COM**

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## ATTENTION

### STUDENTS FOR AGED CARE INDUSTRY

ARE YOU INTERESTED IN LEARNING ABOUT HOW TO LOOK AFTER OUR ELDERLY COMMUNITY MEMBERS GET A CERTIFICATE 3 IN AGED CARE

UPGRADE YOUR AGED CARE SKILL LEVEL

COURSES START ON MONDAY 3RD FEBRUARY 2025 IN SYDNEY OR IF THERE SUFFICIENT NUMBERS IN YOUR LOCAL COMMUNITY

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[ROBERT@WISDOMCOLLEGE.EDU.AU](mailto:ROBERT@WISDOMCOLLEGE.EDU.AU)

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Join Gudjagang Gulgul



The NSW Department of Education is seeking Expressions of Interest (EOI) from Aboriginal and/or Torres Strait Islander early childhood professionals and community members for the 2025-26 Gudjagang Gulgul committee.

Gudjagang Gulgul provides an opportunity for Aboriginal and/or Torres Strait Islander voices to oversee and guide the work of our key early childhood education initiatives.



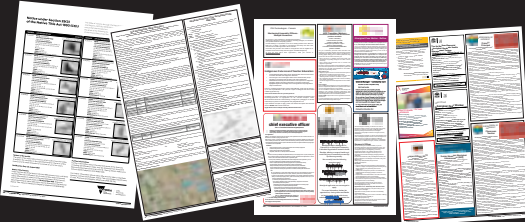
The EOI closes  
18 December 2024

Apply now!

education.nsw.gov.au/gudjagang-gulgul



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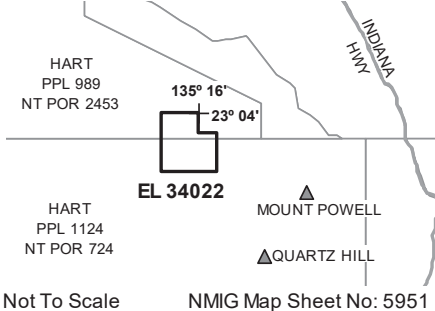
NOTICE OF PROPOSED GRANT OF EXPLORATION  
LICENCES

NATIVE TITLE ACT 1993 (CTH) SECTION 29

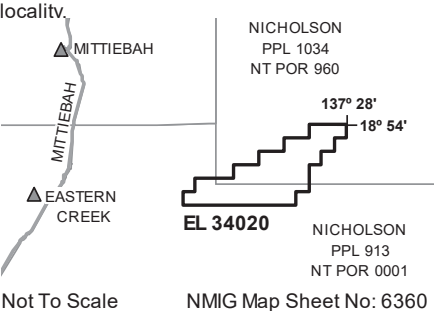
The Honourable Gerard Maley MLA, the Northern Territory Minister for Mining and Energy, C/- Department of Mining and Energy, GPO Box 4550 DARWIN NT 0801, hereby gives notice in accordance with section 29 of the *Native Title Act 1993* (Commonwealth) of his intent to do an act, namely to grant the following exploration licence applications.

Applications to which this notice applies:

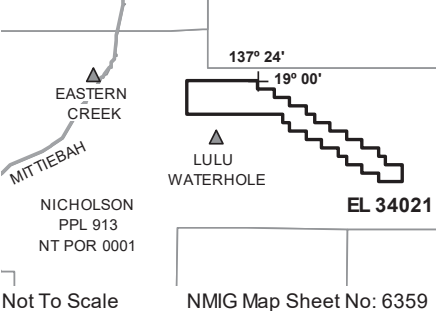
Exploration Licence 34022 sought by AUDAX HOLDINGS PTY LTD, ACN 678 403 864 over an area of 8 Blocks (26 km<sup>2</sup>) depicted below for a term of 6 years, within the QUARTZ locality.



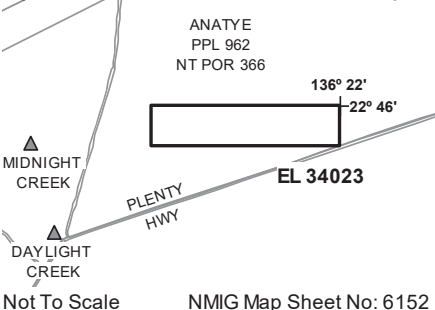
Exploration Licence 34020 sought by BAUDIN RESOURCES PTY LTD, ACN 618 455 593 over an area of 36 Blocks (117 km<sup>2</sup>) depicted below for a term of 6 years, within the MITCHIEBO locality.



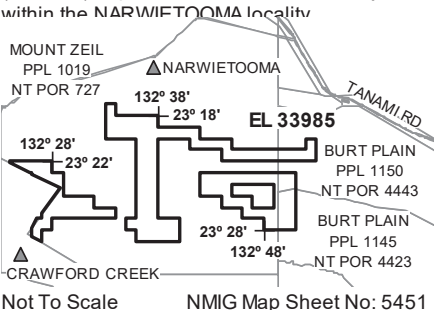
Exploration Licence 34021 sought by BAUDIN RESOURCES PTY LTD, ACN 618 455 593 over an area of 85 Blocks (276 km<sup>2</sup>) depicted below for a term of 6 years, within the LULU locality.



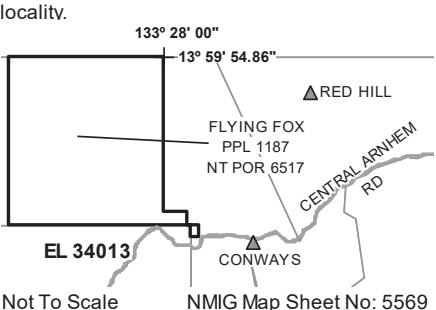
Exploration Licence 34023 sought by PATRICK BOSCHMANS GUNDERSEN over an area of 5 Blocks (16 km<sup>2</sup>) depicted below for a term of 6 years, within the JERVOIS RANGE locality.



Exploration Licence 33985 sought by MOONLIGHT RESOURCES PTY LTD, ACN 678 095 273 over an area of 102 Blocks (311 km<sup>2</sup>) depicted below for a term of 6 years, within the NARWIETOOMA locality.



Exploration Licence 34013 sought by TRACHRE PTY LTD, ACN 629 914 656 over an area of 229 Blocks (644 km<sup>2</sup>) depicted below for a term of 6 years, within the WATERHOUSE 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 Mining and Energy, 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: 4 Dcember 2024

Aboriginal Cultural Heritage Assessment: Invitation to Register Interest  
Parramatta Riverside Theatres - Parramatta

On behalf of the trustees of the City of Parramatta Council (the proponent), Curio Projects (heritage consultants) are commencing Aboriginal community consultation for the for the Riverside Theatres Redevelopment Project (the study area, see map below), located at 351-353 Church Street, bordered by Parramatta River to the south, Church Street to the east, Market Street to the north and Marsden Street to the west. The Riverside Theatres sit within the City of Parramatta Council LGA.

The SSDA will seek consent for the design, construction and operation of the redeveloped Riverside Theatres. Specifically, approval will be sought for:

- Site preparation works, including site services and infrastructure works, earthworks and the erection of site protection hoardings and fencing.
- Retention of the existing 760-seat Drama (Riverside) Theatre and demolition of all remaining buildings on the site.
- Construction of new front of house foyer spaces.
- Construction of new theatre spaces.
- Refurbishment of interiors to the 760 seat Drama (Riverside) Theatre.
- Construction of a new loading dock facility with access from Marsden Street.
- Construction of back of house spaces.
- Landscaping and public domain works.

The purpose of this community consultation with Aboriginal people is to aid in the preparation of an Aboriginal Cultural Heritage Assessment Report (ACHAR) in accordance with the NSW National Parks and Wildlife Act 1974.

Community consultation is being undertaken to assist the assessment of cultural significance of the study area. This notification is being undertaken in accordance with Section 4.1.2 of the Office of Environment and Heritage (OEH) and the Aboriginal cultural heritage requirements for proponents 2010.

Curio Projects invite Aboriginal people who hold cultural knowledge relevant to determining the significance of Aboriginal objects(s) and/or places in the area to register an interest in a process of community consultation.

Please note that when you register an interest in this project your details will be forwarded to Heritage NSW and Metropolitan Local Aboriginal Land Council, unless you specify that you would not like your details released.

Please forward registrations to Curio Projects no later than 18 December 2024 via phone, email or mail to:

Daisy Cutcliffe  
consultation@curioprojects.com.au  
(02) 8014 9800  
Curio Projects  
Suite 3.01/Level 3 249 Pitt Street  
Sydney NSW 2000



Figure 1: Site boundary for project area. Source: Arup

Wandoo Field  
Environment Plans Consultation  
SEEKING RELEVANT PERSONS

VERMILION  
ENERGY



Vermilion is seeking to consult with relevant persons whose functions, interests or activities may be affected by proposed activities in the Wandoo Field.

Vermilion Oil and Gas Australia is a subsidiary of Vermilion Energy and has operated in Australia for over 20 years. Our Australian operations focus on exploring for and developing oil and gas from the Wandoo Field off the shore of Western Australia.

The Wandoo Field is located in Commonwealth waters within the Carnarvon Basin, approximately 80km northwest of the port of Dampier and 110km northeast of Barrow Island. It operates at a water depth in the range from 50m - 60m.

Our Activities

Vermilion wishes to continue developing and producing from its existing exploration permit WA-M-L. The Wandoo Field currently operates under existing accepted Environmental Plans for both production and well construction.

However, Vermilion is preparing two Environment Plans for submission to the National Offshore Petroleum Safety and Environmental Management Authority (NOPSEMA).

Relevant Person Information

Learn more about who is a relevant person to be consulted, the environment that may be affected by the proposed activities, and the proposed control measures on our website.

Project Location



Your Feedback

If you think you may be a relevant person, please contact us to discuss consultation or provide feedback at the below channels.

We are asking relevant persons to provide feedback by 17 January 2025.

For More Information

Email: [abu.consultation@vermilionenergy.com](mailto:abu.consultation@vermilionenergy.com)

To visit our website, scan the QR code



[www.vermilionenergy.com/our-operations/australia/wandoo-consultation-activities](http://www.vermilionenergy.com/our-operations/australia/wandoo-consultation-activities)



Notice of a non-claimant application for determination of native title in New South Wales

Notification day: 18 December 2024

A 'non-claimant' application has been made to the Federal Court of Australia (Federal Court) seeking a determination that native title does not exist in the area described below. The Applicant has a non-native title interest in the area, which is set out in their application and summarised below.

Under the *Native Title Act 1993* (Cth), there can be only one determination of native title for an area. Unless there is a relevant native title claim, as defined in section 24FE, over the area described below on or before **17 March 2025**, the area may be subject to protection under section 24FA and **acts may be done which extinguish or otherwise affect native title**.

A person who claims to hold native title rights and interests in this area may wish to file a native title claimant application or become a party to this non-claimant application. These may be the only opportunities to have those rights and interests taken into account in the Federal Court's determination. Any other person may also wish to become a party.

If you want to become a party to this application, you must file a Form 5 (Notice of Intention to become a Party) with the Federal Court, **on or before 17 March 2025**. Further information regarding how to file a Form 5 is available from [www.fedcourt.gov.au](http://www.fedcourt.gov.au). After **17 March 2025**, you will need to seek leave from the Federal Court to become a party.



**Applicant's name:** Hay Local Aboriginal Land Council  
**Federal Court File No:** NSD1422/2024  
**Non-native title interest:** The application is brought by the Hay Local Aboriginal Land Council ABN 40 049 664 906 being the registered proprietor of Lot 1 on Deposited Plan 1291064, street address 159 Pine Street, Hay, NSW 2711  
**Order sought by Applicant:** The Court determines that there is no native title in relation to the land known as 159 Pine Street, Hay, NSW 2711, being Lot 1 on Deposited Plan 1291064  
**Description of area:** The application area covers 1079 square metres over Lot 1 on Deposited Plan 1291064 and is located in the town of Hay  
**Relevant LGA:** Hay Shire Council

For assistance and any further information about this application, including the description of the area, call Vasile Tiano on (02) 8067 2158 or visit [www.nntt.gov.au](http://www.nntt.gov.au)



Notice of a non-claimant application for determination of native title in Queensland

Notification day: 18 December 2024

A 'non-claimant' application has been made to the Federal Court of Australia (Federal Court) seeking a determination that native title does not exist in the area described below. The Applicant has a non-native title interest in the area, which is set out in their application and summarised below.

Under the *Native Title Act 1993* (Cth), there can be only one determination of native title for an area. Unless there is a relevant native title claim, as defined in section 24FE, over the area described below on or before **17 March 2025**, the area may be subject to protection under section 24FA and **acts may be done which extinguish or otherwise affect native title**.

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**Applicant's name:** Stanbroke Pty Ltd ACN 008 442 939  
**Federal Court File No:** QUD595/2024  
**Non-native title interest:** The Applicant is the Registered Lessee of Lot 5 on Survey Plan 287784 known as Augustus Downs West Pastoral Lease (Tenure Reference TL 0/241695)  
**Order sought by Applicant:** Native title does not exist in relation to the land and waters described as that part of Lot 5 on Survey Plan 287784 within the external boundaries of QUD6022/1999 Ada Walden & Ors on behalf of the Waanyi People v State of Queensland as accepted for registration by the National Native Title Tribunal on 15 September 1999  
**Description of area:** The application area covers about 492 sq km located approx. 110km south of Burketown within Lot 5 on SP287784  
**Relevant LGA:** Burke Shire Council

For assistance and any further information about this application, including the description of the area, call Vasile Tiano on (02) 8067 2158 or visit [www.nntt.gov.au](http://www.nntt.gov.au)



UPDATED NOTICE OF CONSULTATION

EYRE PENINSULA DESALINATION PLANT (BILLY LIGHTS POINT)

APPLICATION FOR AUTHORISATIONS UNDER SECTIONS 21 AND 23 OF THE ABORIGINAL HERITAGE ACT 1988 (SA)

A consultation meeting for Traditional Owners and other interested Aboriginal parties will now be held at 6:00 pm on **Monday 16 December 2024** at **The Port Lincoln Hotel** at **1 Lincoln Highway, Port Lincoln SA 5606** about SA Water's proposed Eyre Peninsula Desalination Plant at Billy Lights Point.

The Minister for Aboriginal Affairs, who is responsible for the *Aboriginal Heritage Act 1988* (SA) (Act), has received an application for authorisations under sections 21 and 23 of the Act from SA Water to help enable the construction of its proposed desalination plant south of Port Lincoln.

Section 21 makes it an offence to excavate land to uncover any Aboriginal site, object and/or ancestral remains (together, heritage) without authorisation under the Act, while section 23 makes it an offence to damage, disturb or interfere with heritage without authorisation under the Act.

The application area intersects one Aboriginal site for which records are held on central archives maintained by Aboriginal Affairs and Reconciliation (AAR). AAR is also aware of other Aboriginal sites – including fish traps, archaeological sites, an historic site, and an anthropological site – within 300 m of the application area.

For further details about the project or to RSVP to the Aboriginal Community Consultation meeting for catering purposes, please call (08) 8429 9419 or email [AAR.CIR@sa.gov.au](mailto:AAR.CIR@sa.gov.au).

Consultation closes on Friday 10 January 2025.



Government of South Australia  
Attorney-General's Department

W26571

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**WaterNSW**

**WaterNSW Fishways Program: Lake Cargelligo Inlet Regulator Replacement Project**

**Invitation for registration of Aboriginal interest**

Dharawal Environment and Heritage (Dharawal EH) have been engaged by WaterNSW (The Proponent) to undertake the preparation of an Aboriginal Cultural Heritage Assessment (ACHA) for the Lake Cargelligo Inlet Regulator Replacement project ("The Project").

The Project is located in the Lachlin Local Government Area, NSW (Subject Area), 13//DP1166016, Lot 1//DP914585, Lot 15//DP752348, Lot 2//DP914586).

The new regulator and fishway will be within the existing supply channel, about 50 metres from the Lachlan River.

In accordance with the Aboriginal cultural heritage consultation requirements for proponents (DECCW, 2010), WaterNSW is seeking registrations of interest from Aboriginal people who hold cultural knowledge relevant to the Subject Area.

Community consultation with Aboriginal cultural knowledge holders will help establish the cultural significance of the place and allow participation in the consultation process as part of the preparation of an Aboriginal Cultural Heritage Assessment Report. Consultation will also assist Heritage NSW in their consideration and determination of any subsequent permit applications (if required).

Any Aboriginal people or organisations with relevant cultural knowledge can register their interest in writing via email to:

**Dharawal Environment and Heritage**  
[धारawalfeedback@gmail.com](mailto:धारawalfeedback@gmail.com)

Please be advised that, as per Section 4.1.6 of the *Aboriginal Cultural Heritage Consultation Requirements for Proponents* (OEH, 2010) the names of Aboriginal persons and groups who register an interest will be forwarded to Heritage NSW and the Coonamble Local Aboriginal Land Council unless the person or group specifies that they do not want their details released.

Any enquiries concerning Cultural Heritage management at WaterNSW can be directed to:

First Nations Engagement Officer, WaterNSW  
E: [aboriginalengagement@waterNSW.com.au](mailto:aboriginalengagement@waterNSW.com.au)

Registrations will be received via email to [धारawalfeedback@gmail.com](mailto:धारawalfeedback@gmail.com) by close of business on Thursday 19 December 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 Energy, 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 | 27/742    | SOLSTICE MINERALS LIMITED                                            | 10BL     | 21.6km NE'ly of Broad Arrow  | Lat: 30° 20' S: Long: 121° 31' E | KALGOORLIE-BOULDER CITY                 |
| Exploration Licence | 28/3411   | AMERY HOLDINGS PTY LTD                                               | 2BL      | 83.8km E'ly of Kambalda      | Lat: 31° 2' S: Long: 122° 31' E  | KALGOORLIE-BOULDER CITY                 |
| Exploration Licence | 28/3486   | FMG RESOURCES PTY LTD                                                | 23BL     | 90.9km E'ly of Kambalda      | Lat: 31° 10' S: Long: 122° 37' E | KALGOORLIE-BOULDER CITY                 |
| Exploration Licence | 28/3490   | AMERY HOLDINGS PTY LTD                                               | 6BL      | 84.3km E'ly of Kambalda      | Lat: 31° 5' S: Long: 122° 32' E  | KALGOORLIE-BOULDER CITY                 |
| Exploration Licence | 38/3887   | COSMO METALS LIMITED                                                 | 16BL     | 107.8km NE'ly of Laverton    | Lat: 27° 47' S: Long: 122° 58' E | LAVERTON SHIRE                          |
| Exploration Licence | 47/4749   | ODETTE FOUR PTY LTD                                                  | 17BL     | 63.3km SE'ly of Wittenoom    | Lat: 22° 45' S: Long: 118° 35' E | ASHBURTON SHIRE                         |
| Exploration Licence | 52/4391   | JUNO GOLD PTY LTD                                                    | 54BL     | 91.9km E'ly of Mt Augustus   | Lat: 24° 1' S: Long: 117° 45' E  | MEEKATHARRA SHIRE, UPPER GASCOYNE SHIRE |
| Exploration Licence | 63/2488   | TG METALS LIMITED                                                    | 1BL      | 123.1km SE'ly of Marvel Loch | Lat: 32° 12' S: Long: 120° 27' E | DUNDAS SHIRE                            |
| Exploration Licence | 63/2491   | TG METALS LIMITED                                                    | 1BL      | 118.2km W'ly of Norseman     | Lat: 32° 10' S: Long: 120° 31' E | DUNDAS SHIRE                            |
| Prospecting Licence | 15/6779   | FMR INVESTMENTS PTY LIMITED                                          | 155.74HA | 8.4km NE'ly of Coolgardie    | Lat: 30° 54' S: Long: 121° 14' E | COOLGARDIE SHIRE                        |
| Prospecting Licence | 15/6810   | KELLETT, Mark Brendan<br>HALDENWANGER, Andre<br>MCEWAN, John Bernard | 27.39HA  | 19.2km SW'ly of Coolgardie   | Lat: 31° 6' S: Long: 121° 4' E   | COOLGARDIE SHIRE                        |
| Prospecting Licence | 15/6813   | EASTERN COOLGARDIE GOLDFIELDS PTY LTD                                | 107.56HA | 18.7km S'ly of Coolgardie    | Lat: 31° 6' S: Long: 121° 5' E   | COOLGARDIE SHIRE                        |
| Prospecting Licence | 15/6877   | GEKO EXPLORE PTY LTD                                                 | 50.42HA  | 23.4km W'ly of Coolgardie    | Lat: 30° 55' S: Long: 120° 55' E | COOLGARDIE SHIRE                        |
| Prospecting Licence | 15/6922   | NORTHERN STAR (SOUTH KALGOORLIE) PTY LTD                             | 97.94HA  | 18.8km E'ly of Coolgardie    | Lat: 30° 55' S: Long: 121° 21' E | COOLGARDIE SHIRE                        |
| Prospecting Licence | 24/5616-S | SMITH, William John                                                  | 8.72HA   | 19.9km NW'ly of Ora Banda    | Lat: 30° 16' S: Long: 120° 53' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 24/5617-S | SMITH, William John                                                  | 8.03HA   | 18.9km NW'ly of Ora Banda    | Lat: 30° 16' S: Long: 120° 53' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 24/5799   | ARDEA EXPLORATION PTY LTD                                            | 195.39HA | 19.7km NE'ly of Ora Banda    | Lat: 30° 16' S: Long: 121° 13' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 24/5800   | MEEKAL PTY LTD                                                       | 190.92HA | 17km NW'ly of Broad Arrow    | Lat: 30° 18' S: Long: 121° 14' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 24/5801   | MEEKAL PTY LTD                                                       | 127.01HA | 16.8km NW'ly of Broad Arrow  | Lat: 30° 18' S: Long: 121° 14' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 24/5802   | MEEKAL PTY LTD                                                       | 186.27HA | 15.1km NW'ly of Broad Arrow  | Lat: 30° 20' S: Long: 121° 14' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 24/5805   | MEEKAL PTY LTD                                                       | 136.38HA | 11.6km NW'ly of Broad Arrow  | Lat: 30° 22' S: Long: 121° 14' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 24/5811   | STOCKMAN, Simon Peter                                                | 190.99HA | 11.3km W'ly of Broad Arrow   | Lat: 30° 25' S: Long: 121° 12' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 24/5812   | SEARCH RESOURCES PTY LTD                                             | 187.42HA | 7.4km W'ly of Ora Banda      | Lat: 30° 23' S: Long: 120° 59' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 24/5813   | SEARCH RESOURCES PTY LTD                                             | 194.90HA | 7.4km SW'ly of Ora Banda     | Lat: 30° 23' S: Long: 120° 59' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 24/5814   | SEARCH RESOURCES PTY LTD                                             | 194.53HA | 7.1km SW'ly of Ora Banda     | Lat: 30° 24' S: Long: 120° 59' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 24/5815   | SEARCH RESOURCES PTY LTD                                             | 188.62HA | 6.3km SW'ly of Ora Banda     | Lat: 30° 24' S: Long: 121° 0' E  | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 25/2837   | ARDEA EXPLORATION PTY LTD                                            | 176.11HA | 35.3km E'ly of Kalgoorlie    | Lat: 30° 49' S: Long: 121° 49' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 25/2838   | ARDEA EXPLORATION PTY LTD                                            | 169.01HA | 38.1km E'ly of Kalgoorlie    | Lat: 30° 50' S: Long: 121° 51' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 25/2839   | ARDEA EXPLORATION PTY LTD                                            | 181.56HA | 36.5km E'ly of Kalgoorlie    | Lat: 30° 50' S: Long: 121° 50' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 25/2841   | MAHONEY, Reece Anthony                                               | 9.97HA   | 28.9km E'ly of Kalgoorlie    | Lat: 30° 44' S: Long: 121° 46' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 25/2842   | MAHONEY, Reece Anthony                                               | 9.95HA   | 28.6km E'ly of Kalgoorlie    | Lat: 30° 44' S: Long: 121° 46' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 25/2845   | FLEMING, Leo Glenn                                                   | 12.77HA  | 26.2km E'ly of Kalgoorlie    | Lat: 30° 44' S: Long: 121° 44' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 25/2846   | JAAROLA, Raymond Antti                                               | 121.27HA | 26.9km E'ly of Kalgoorlie    | Lat: 30° 45' S: Long: 121° 45' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 25/2847   | JAAROLA, Raymond Antti                                               | 120.90HA | 26.1km E'ly of Kalgoorlie    | Lat: 30° 45' S: Long: 121° 44' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 25/2850   | PETTIT, Jeremy Richard<br>SMITH, Peter                               | 195.30HA | 28.8km E'ly of Kalgoorlie    | Lat: 30° 46' S: Long: 121° 46' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 25/2851   | WOOLLETT, Bradley John<br>BALL, Murray Keith                         | 105.92HA | 26.1km E'ly of Kalgoorlie    | Lat: 30° 45' S: Long: 121° 44' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 26/4703   | NORTON GOLD FIELDS PTY LTD                                           | 29.28HA  | 12.2km SW'ly of Kalgoorlie   | Lat: 30° 50' S: Long: 121° 23' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 26/4743   | COSMO METALS LIMITED                                                 | 23.17HA  | 14km N'ly of Kalgoorlie      | Lat: 30° 37' S: Long: 121° 30' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 26/4801   | FLEMING, Leo Glenn                                                   | 31.08HA  | 33.1km NE'ly of Kambalda     | Lat: 30° 57' S: Long: 121° 51' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 27/2583   | COSMO METALS LIMITED                                                 | 181.54HA | 14.4km N'ly of Kalgoorlie    | Lat: 30° 37' S: Long: 121° 31' E | KALGOORLIE-BOULDER CITY                 |
| Prospecting Licence | 27/2597   | BONNEY, Derek Neil                                                   | 195.17HA | 35.8km E'ly of Broad Arrow   | Lat: 30° 19' S: Long: 121° 40' 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: 4 December 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 **4 March 2025**. 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. **4 April 2025**), 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 Energy, Mines, Industry Regulation and Safety, 100 Plain Street, East Perth WA 6004, or telephone (08) 9222 3518.

\* - 1 Graticular Block = 2.8 km²

DMIRS\_24253



# 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 Energy, 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  | 15/1918 | FOCUS MINERALS LTD            | 9.68HA    | 20.3km SW'ly of Coolgardie | Lat: 31° 3' S: Long: 120° 59' E  | COOLGARDIE SHIRE        |
| Mining Lease  | 25/380  | GOLDBLADE CORPORATION PTY LTD | 8.99HA    | 27.5km E'ly of Kalgoorlie  | Lat: 30° 47' S: Long: 121° 45' E | KALGOORLIE-BOULDER CITY |
| Mining Lease  | 26/865  | AMBROSE MINING PTY LTD        | 200.79HA  | 12.9km NE'ly of Kalgoorlie | Lat: 30° 38' S: Long: 121° 31' E | KALGOORLIE-BOULDER CITY |
| Mining Lease  | 26/871  | NORTON GOLD FIELDS PTY LTD    | 13.39HA   | 8.8km SW'ly of Kalgoorlie  | Lat: 30° 48' S: Long: 121° 24' E | KALGOORLIE-BOULDER CITY |
| Mining Lease  | 53/1115 | CANNON RESOURCES PTY LTD      | 621.73HA  | 133.7km E'ly of Wiluna     | Lat: 26° 48' S: Long: 121° 32' E | WILUNA SHIRE            |
| Mining Lease  | 53/1116 | CANNON RESOURCES PTY LTD      | 852.23HA  | 135.7km E'ly of Wiluna     | Lat: 26° 47' S: Long: 121° 34' E | WILUNA SHIRE            |
| Mining Lease  | 53/1117 | CANNON RESOURCES PTY LTD      | 3125.54HA | 137.3km E'ly of Wiluna     | Lat: 26° 50' S: Long: 121° 34' E | WILUNA SHIRE            |
| Mining Lease  | 57/668  | SMASH RESOURCES PTY LTD       | 154.24HA  | 54.1km N'ly of Sandstone   | Lat: 27° 31' S: Long: 119° 28' E | SANDSTONE SHIRE         |

**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: 4 December 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 **4 March 2025**. 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. **4 April 2025**), 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 Energy, Mines, Industry Regulation and Safety, 100 Plain Street, East Perth WA 6004, or telephone (08) 9222 3518.

DMIRS 24257





# Us fans the losers with All-Stars' same-day scheduling

**L**IKE most die-hard rugby league supporters, I am already looking ahead to 2025. The first really big game of the new year is the NRL Indigenous-Māori All Stars match that brings together two strong and proud cultures.

Next year's game returns to Sydney, to Western Sydney Stadium, at Parramatta, where the annual fixture will again see the men's and women's teams play.

Parramatta last played host in 2022 and on that occasion over 26,000 fans were in attendance. I covered the match for the *Koori Mail* and the atmosphere was electric. I fully expect another huge turn-out for the 2025 edition.

Western Sydney is home to many Indigenous people and families at places like Parramatta, Mt Druitt and Blacktown. The accessibility of the stadium from other areas with high Indigenous

populations like La Perouse, Redfern, Campbelltown, the Blue Mountains and the Central Coast will see the black, yellow and red fly high at this game. A lot of these places also have many Māori people and families, who also love their rugby league, too. It's a great location for this game.

This game has been scheduled for Saturday, 15 February. But I'm bummed about this because what also has been scheduled for Saturday, 15 February is the AFL's All-Stars fixture.

The AFL All-Stars will play Fremantle in Perth. This game hasn't been played since 2015 and I was looking forward to watching this match, but with the scheduling, how can I?



Kris Flanders

I am a passionate NRL fan and love my rugby league and during my time as a sports presenter-journalist for SBS and NITV I also absolutely came to love my AFL footy. I know I'm not on my own here, either.

There are a lot of our brothers and sisters who love to follow both codes and to watch our Mob excel in them. I am terribly disappointed that I won't be able to watch both games live. I will be at the NRL All-Stars game in Parramatta but will have to watch the replay of the AFL All-Stars game at another time.

It's not just missing out on the live action of our AFL champions showing their skills but missing out on witnessing the cultural elements of the game, just like in the NRL All-Stars.

Obviously, the NRL and AFL don't owe anything to each other in their scheduling but in this,

maybe they just could have, given that many Indigenous fans would have loved to have watched both games live and without worrying about missing anything of the other.

In both All-Stars teams, the players are representing all of us, not just the games of rugby league or Aussie rules — they're flying the flag for us; all of us!

Call me crazy but what chance of having the NRL and AFL All-Stars games played in the same city on the same weekend? It wouldn't have to be every year, but imagine both games together on one 'Super All-Stars Weekend'?

I'd be there for both games for sure. One match could be played on Friday night followed by the other match on Saturday, or Saturday and then a Sunday clash. There are several cities that could do this with rectangular and

oval stadiums in close proximity — Melbourne (literally across the road), Sydney (virtually within touching distance) and Gold Coast (just 10.2km apart). Can you just imagine how much bigger the week and the cultural celebrations would be in the same city?

Like I said earlier, it doesn't have to happen every year but having both codes' All-Stars games played on the exact same night takes something away from each other, and robs people like myself of the opportunity to watch our Mob represent us on football's big stage.

**\*Kris Flanders is a proud Gumbaynggirr man who has 25 years' experience in Indigenous media with ICAM, *Living Black* and as sports presenter on NITV.**



Bill Bussell and Newtown coach Craig Anderson with the premiership trophy.

## Newtown Jets fly high in 2024 PDRL

By KRIS FLANDERS



BILL Bussell and the Newtown Jets have climbed to the top of the NSW Physical Disability Rugby League after defeating South Sydney in the grand final.

Fan-favourite and 115-game PDRL veteran Bussell, was excited to win the premiership — his sixth! — and said the feeling never gets old.

"It was great to win and I'm so happy to have the trophy," he said, cradling the silverware. "I played against my brother, George Tonna, but I was glad to win with my team.

"It was a great year for me: I won the grand final and I won the All-Stars game in NAIDOC Week."

Tonna founded the PDRL in 2013 and has played 130 games.

"The change over the years to our sport has been amazing," he said. "We are endorsed by the NRL and the NSWRL, we are having talks about a State of Origin game, Australian rep games and the next big tournament will be the World Cup in 2026."

Another veteran of the competition, Todd Dorward played for the Roosters, represented the Indigenous All-Stars and City, and played in the Harmony 9s.

"I was considering giving the game away and stop playing but I spoke to my league mates and family and worked out that this is where I really want to be," he said.

The four-team PDRL — Newtown, South Sydney, Wests Tigers, Sydney Roosters — also saw City-v-Country, Indigenous-v-NSWPDRL All-Stars and Australia-v-New Zealand in 2024.

By KRIS FLANDERS



CRONULLA Sharks leader and hooker Quincy Dodd has paid tribute to her team, labelling the young Sharks "resilient" for their herculean efforts in the 2024 NRL premiership season.

The Sharks finished the season in fourth spot with a 6-3 win-loss record. They defied the odds, and confounded the experts, by qualifying for the grand final — pretty good going for a team in just their second NRLW season.

"Amazing year — we have grown so much," Dodd told the *Koori Mail*.

"We had a pre-season camp at Wollongong and we really bonded. We set our plans and outlined the type of team we wanted to become and what we wanted to achieve this year.

"We've now got a culture at this club that we want to keep and we also (have) player and coaching staff expectations of ourselves that we need to live up to.

"We had some awesome games during the year and then hit a bit of a slump through late losses (but) we rallied around each other and knew what we were capable of, even if outsiders didn't think that of us."

Cronulla met Brisbane in the semi-final and won 14-0; the first time in the Broncos' decorated NRLW history that they were held scoreless. That victory took the Sharks to the grand final where they faced Sydney Roosters. The premiership-decider looked all but over at half-time with the Roosters leading 24-0. But the Sharks came flying back into the game but fell short 32-28.

Dodd said the grand-final loss would serve to spur her side on to bigger and better things in the future.

"It was a great experience and we just got unlucky at the end," she said.

"I was so proud of the girls that they fought back; we didn't just roll over.

"In the sheds at the break we just asked each other how much we really wanted this and that we had to show the real Sharks.

"There was a 'switch' that was flicked

# Dodd reflects on Sharks' stellar 2024 NRLW season



So close! Cronulla captain Quincy Dodd led the Sharks toward a memorable grand final in the 2024 NRLW season. **Picture: Getty Images**

and we came close. Of course, (the loss) was upsetting but it's something that will fuel the fire over the off-season and we know we can step up to those challenges."

The club has some talented Indigenous players.

Including Dodd, there is fullback Jada Taylor, forward Rhiannon Byers, and Nakia Davis-Welsh.

Dodd was brilliant for the Sharks in 2024.

The Dharug woman's ball-playing skills, effective passing from dummy-half, crafty kicking game and general workload have made her an ace for Cronulla.

She leads from the front and the local junior was rewarded for her efforts with her first Australian Jillaroos jersey at the recent Pacific Championships.

"I feel like I improved as a player, but also my whole game," she said.

"I also just enjoyed my footy this year. I was a happy person in life so that certainly helped my mindset.

"I also trained really hard and played to

my strengths. There's also more to come and learn, I can't stop here."

Dodd has three Indigenous All-Stars jerseys and had the honour of co-captain with Tallisha Harden in Townsville.

The 24-year-old is hoping to get selected again and would love to be involved with the All-Stars next February in Parramatta.

"It is one of the best times of the season and one of the greatest things I've done in the game," she said.

"It's a different feel when you're in there with your sisters and we bond so well with the men's team now, too.

"The week leading up, with our culture and working on the Unity Dance, and also seeing the Māori culture, we learn so much.

"You want to be part of it every year. We all have our own stories and I love hearing those and sharing mine.

"I hope to be picked again and represent my people back on Dharug land again."





# Mia King is our new Queen of the AFLW

By PETER ARGENT



MIA King is an AFLW premiership player after North Melbourne completed an undefeated season with victory over Brisbane in the 2024 grand final at a sold-out Princes Park on Saturday.

King and the Kangaroos recorded a handsome victory over the Lions, 6.3 (39) to 1.3 (9), to claim the premiership.

From Tasmania, King finished with 19 disposals and four tackles and could be considered unlucky not to been mentioned in the best players' list.

King was one of four Aboriginal women in the grand final, joining Lions trio Ally Anderson, Dakota Davidson and Courtney Hodder. ● **Mia King celebrates winning the 2024 AFLW premiership.**

Picture: Peter Argent

## Alarm bells keep ringing in the AFLM

THERE is a lot talk surrounding the alarming decline of Aboriginal and Torres Strait Islander players in the AFLM, which was borne out by the recent draft and post-season player movements.

At a glance, it seems that next season the number of First Nations players will drop from 71 to 62.

Although four young players were selected at the draft last week, two of those were as Category B Rookies, which means their place in the teams that selected them is not 100% guaranteed.



Shelley Ware

I first want to congratulate Malakai Champion (West Coast) from WA and Ricky Mentha (Melbourne) from the Northern Territory as Cat B Rookies. The following may be a mere technical fact but if those boys are not formally added to their clubs' rookie lists from this draft (but are nevertheless added afterwards) it would mean this would be the first time since the 1986 draft (the first one) that not a single First Nations player would have been selected. Considering the amount of our brothers who play the game in rural and remote communities, that is not a great look. Add to this situation were the 12 players who were either delisted or retired at the end of the playing season.

To illustrate the point: my son, 18, played for a local league here in Melbourne and out of his league alone there were nine boys who were selected in the AFL draft – that's nine boys from the 90 drafted overall, which is huge; that is 10% of all players from the national draft coming from the one local league. I've seen these young kids grow in football and they all deserve this. What this says to me is that AFL clubs will only look so far for talent. I cannot help but wonder when, or even if, the AFL will invest time and resources into the regions where the Aboriginal communities are, where genuine talent outshines anything we see in the big league.

To their credit, the AFL has invested large sums into each club's Next Generation Academy, with the expectation that young First Nations players will begin to be drafted regularly within the next two to three years. But as great as this is, it doesn't answer the questions that loom large: how did we get here, and why has the AFL drop the ball?

There has been some strong advocacy work in this space recently, notably by Pauly Vanderberg the AFL's national Indigenous and multicultural engagement manager, but the fruits of his labour and the nature of the work won't truly be seen for a while yet.

**\*Shelley Ware is a proud Yankunytjatjara and Wirangu woman from Adelaide. She has worked in the AFL industry for over two decades**

## Pickett a boost for Tiwi Bombers in Top End

By JACKSON CLARK



AFL premiership player Marlion Pickett has made a seamless return to state-level footy as the marquee signing for Northern Territory Football League club Tiwi Bombers for the current 2024-25 Top End season.

Pickett, a dual Richmond premiership player (2019, 2020), has been in outstanding form for the Bombers, having been named in the club's best players five times from six appearances.

He has shown tremendous versatility, playing in a variety of on-field roles, including spending time in the ruck and through the midfield.

The 32-year-old Nyoongar man said he was adapting well to the tough Territory wet-season weather and enjoying his lifestyle post-retirement from elite level football.

"I like the heat and I like the country life, it's not as fast as the city life, and I'm enjoying it," Pickett said.

Pickett has been key for the continued resurgence of the Tiwi Bombers this season.

In the seasons around and following the COVID pandemic, the team languished down the bottom of the ladder and at times appeared close to disbanding.

At the beginning of the 2023-24 season, the club appointed former Richmond and Western Bulldogs player Patrick Bowden as coach, which led to an immediate improvement.



**Marlion Pickett, dual AFL premiership player, has joined the Tiwi Bombers for the 2024-25 NTFL season.**

In Bowden's first year at the helm, the Bombers were competitive across most games and posted four wins for the season, including three consecutive victories around the Christmas-New Year period, and a win over eventual premiers St Mary's.

This year, the club looks poised for its first finals appearance since the 2019-20 season with four victories from their opening seven games.

Pickett credited the Tiwi people's passion for footy as a driving force behind their improvement.

"I reckon just the hunger and the drive from the community Mob," he said.

"The Tiwi Islands is a big footy community, and there's a lot of talent that come from up here.

"I think it's just the country, you know — country boys, country life, and they just enjoy playing footy."

After a troubled upbringing which included incarceration, Pickett joined Richmond as a 27-year-old and, remarkably, made his AFL debut in the 2019 AFL grand final, which the Tigers won over Greater Western Sydney.

Pickett retired from the AFL at the end of the 2024 season after 91 games, all at Richmond. He is also set to face trial in Perth after pleading not guilty in relation to alleged commercial burglaries over the 2022-23 Christmas period.

While on the Tiwi Islands, Pickett has spent time sharing his story and his challenges to local school children.

"Challenges come with everything in life," Pickett said.

"Growing up as an Indigenous person itself is hard — some of us aren't given everything.

"Some of us gotta work really hard in the background.

"You want to get where everyone else is, but we just gotta do the extra bit to try and make it."



# NRL All-Stars shores up its Sydney defence



THE NRL have confirmed it will take the 2025 edition of the celebrated All-Stars match to the game's heartland, western Sydney, on Saturday, 15 February.

The 2025 NRL Indigenous-Māori All-Stars men's and women's teams will again meet during the pre-season at Western Sydney Stadium, in Parramatta, home venue of the Eels.

The game returns to Sydney's populated west three years after playing there in 2022.

That was when the Māori men's team held on for a memorable 16-10 victory in

front of a near-capacity 26,000-strong crowd.

Earlier, the women's game saw the Indigenous side take out an 18-8 win.

The meeting on 15 February will be the seventh time the Indigenous and Māori teams will meet, with the concept beginning in 2019.

Before then, an All-Star Indigenous team faced NRL and World All-Stars team.

The ledger stands at 3-2-1 in favour of the Indigenous men — with a 10-10 draw in Townsville in 2021. The Indigenous team have won the last two meetings in 2023 (28-24 in Rotorua) and 2024 (22-14 in Townsville).

The women's teams share a three-three ledger, with the Indigenous team winning last year's game 26-4 in Townsville. Western Sydney, then, looms as a tiebreaker.

Kick-off times for the two games have yet to be confirmed. However, pre-season challenge fixtures in the NRL men's competition in February have games at 1:30pm and 3:30pm (AEDT), respectively, with the New Zealand-Melbourne fixture set for Auckland, and South Sydney-Manly in Gosford, just north of Sydney.

For that reason, it's a fair guess to suggest the women's game will kick-off somewhere between 5:30pm and 6pm, and



The 2025 edition of the NRL Indigenous-Māori All-Stars match will return to western Sydney for the first time since 2022. *Picture: supplied*

the men's game approximately two-and-a-half hours later, around 7.30-8pm.

● Fans lose out with All-Stars scheduling — Kris Flanders, page 46

## Hawks want to repair relationships



THE Hawthorn racism scandal has ended after the AFL club settled their Federal Court case with Indigenous former players and their families, and apologised to the group for their experiences.

The club and players released a joint statement last week, confirming the settlement after two days of mediation.

"Hawthorn accepts that the allegations were made in good faith, and has heard, respects, and accepts that they represent their truths," part of the statement said.

"Hawthorn is sorry and apologises that the former players, partners, and their families, in either pursuing a football career, or in supporting such a person, experienced ongoing hurt and distress in their time at the club."

AFL premiership star Cyril Rioli was the lead applicant in a statement of claim lodged in the Federal Court in July alongside his wife Shannyn Ah Sam-Rioli, former players Carl Peterson and Jermaine Miller-Lewis, his partner Montanah-Rae Lewis, and Hawthorn's former Indigenous liaison officer Leon Egan.

The AFL club said it is determined to find the best way to repair relationships with the affected Indigenous former players.

Hawthorn have said they hope to welcome the players and their families back to the club.

When asked how Hawthorn would repair those relationships, president Andy Gowers said: "There are multiple answers to that question, and we're open to all of them."

"But I think the human side of it is where it starts."

"And one of the keys, without talking out of school, is that we focused on what unites us and what we really wanted to do, and the last thing that I wanted, and the last thing that our club wanted was to get to a resolution that didn't involve repairing those relationships."

— AAP

William 'Davo' Hickey attempts a lay-up in the Boomers' clash with Thailand at the recent FIBA Asia Cup Qualifier match in Thailand. *Picture: FIBA*



## Hickey flies high in Boomers' debut



AUSTRALIA has qualified for the 2025 FIBA Asia Cup after victories over Thailand and Korea last month.

And among the players who had starring roles in the Boomers' twin triumphs at the qualifiers was William Hickey, whose star in basketball is on a steady rise.

Hickey was called up for his debut in national colours after consistent performances in the NBL with Illawarra Hawks.

In the 101-48 win over Thailand at Nimibutr Stadium in Thailand, Hickey put on six points, effected five defensive rebounds and three score-assists with a total game efficiency of 12 in the 20-minutes he spent on the court.

Hickey, and the Aussies, found it harder going against the Koreans in their second qualifying match.

In the hit-out at Goyang Gymnasium in South Korea, the Boomers defeated the home side 98-75 in which Hickey played 15mins and repeated his scoring output with six.

In total, 16 teams will

qualify for 2025 FIBA Asia Cup after competing in three different windows. Those who have qualified are as follows:

Group A: Australia  
Group B: Philippines, New Zealand  
Group C: Japan  
Group D: Saudi Arabia, Jordan  
Group E: TBD  
Group F: Lebanon





Brendan Doggett took a five-for with the pink ball for the Redbacks in the Shield match against the Warriors at Adelaide Oval. Picture: Peter Argent

## Redback Doggett lands a 'five-for' in first pink-ball Shield clash

By PETER ARGENT



BRENDAN Doggett made light work of Western Australia with the pink ball in the first day-night Sheffield Shield cricket match of the summer.

The South Australia Redbacks fast-bowler secured an impressive five-wicket haul at Adelaide Oval.

One of just two Indigenous quicks in Australian first-class

cricket (alongside Victoria's Scott Boland, who on national duties), Worimi man Doggett snared 5-97 from 28 overs on the opening two days of the match. This haul also included three maidens on what was a batsman-friendly wicket where the Warriors made a competitive 377.

The match was also the first Shield match with the pink ball. The new colouring of the ball allows for the game to be played at night, but as new technology it takes time for

bowlers to adjust.

"I've taken a number of four-wickets hauls over the years, so there wasn't a specific focus on it," Doggett, 30, told the *Koori Mail*.

"It is harder bowling with the pink ball, as after about 20 overs it starts to get soft.

"You don't get the same bounce and carry as the red ball from that point.

"The pitch was also a typical Adelaide Oval wicket."

This was Doggett third five-wicket haul of his career; the

most recent was for Australia A against India A at Mackay in north Queensland. There, he collected his best-ever figures of 6-15 and from just 11 overs.

Going into the match against WA, Doggett had played 39 first-class matches and taken 137 wickets at an impressive average of 28.52 runs per wicket.

Doggett has played for three BBL franchises: Brisbane Heat, Sydney Thunder and, last summer, Adelaide Strikers.

## Jada joins Sveriges Allmänna Idrottsklubben Fotboll



JADA Mathysen-Whyman has signed on to play for Swedish club Allmänna Idrottsklubben Fotboll (AIK Football) to the end of December next year.

"Jada will be an important reinforcement for the team this autumn," said the women's team's sports director Herish Sadi.

"She is a stable and safe goalkeeper who will make the team better defensively.

"She also has strong offensive qualities that were the basis for our decision to bring her into the team."

Mathysen-Whyman becomes the fourth player from Australia to represent AIK Football's women's team.

The first were Lisa De Vanna and Kathryn Gill, who were at the club in 2008 when AIK recorded their best-ever position in the Damallsvenskan by finishing fourth in the table.

The other two were Luke Casserly (2000-2002) and Nikola Mrdja (2004), who joined the club's men's team.

"I'm really looking forward to my upcoming time in AIK and I'm looking forward to stepping out onto the football field to train and play with my new teammates," Mathysen-Whyman told the club faithful.



Jada Mathysen-Whyman has signed on to play with Swedish club Allmänna Idrottsklubben Fotboll. Photo: AIK Football

# Quartet join AFL powerhouses

By PETER ARGENT



THE AFL has welcomed four new Aboriginal young footballers following AFL draft week last week. They are: Riley Bice (Sydney), a mature-aged defender from VFL club Werribee in the VFL;

Cody Anderson (Hawthorn), a product of the Hawks' Next Generation Academy;

Ricky Metha (Melbourne), as a Category B rookie; and,

Malakai Champion (West Coast), also a Category B rookie.

Twenty-four-year-old Bice landed at the Swans with pick 41. Originally from the Albury Tigers, Bice was integral to Werribee clinching the VFL flag this year, in which he averaged 21.1 disposals, 6.9 marks and 4.8 intercepts. His strong outside-run and kicking ability also earned him selection in the 2024 VFL Team of the Year.

Anderson has already been given a new moniker – the 'Beast from the East'. He is noted for his competitiveness, strength at the coalface and defensive workrate. In 2024, the Healesville export averaged of 22.5 disposals, 5.7 tackles, 5.5 inside 50s and 2.6 marks across his 11 games for the Eastern Ranges in the Victoria Metro



Malakai Champion. Picture: Peter Argent

Under-18s which also led to his selection at the nationals. He trained with Hawthorn's senior side and played a game for Box Hill in the VFL in 2024. Anderson's potential was evident even as a young teenager, having made his A-grade debut for



Riley Bice. Picture: Getty Image

Healesville as a 15-year-old.

Alice Springs export Mentha joins Melbourne after training with the club earlier this year. The agile small forward is the first player from the Demons' NGA signed from Alice Springs, and the first from the area to

join an AFL list in over a decade (after Liam Jurrah). Mentha moved to Melbourne this year and played football for Gippsland Power, the AFL National Academy team, the Northern Territory and the Allies.

Champion is a small forward with explosive speed and elite agility from Rovers in Kalgoorlie. Known for his energy and exuberance, Champion is livewire small forward. He kicked three goals for Western Australia against Victoria Metro in the national championships and three goals in his WAFL league debut for Subiaco against the Eagles. He is related to Eddie Betts.

\*Footnote: 12 Aboriginal players have been either delisted from their AFL clubs, or have retired following the end of the 2024 season. Chad Wingard (Hawthorn) and Marlon Pickett (Richmond) retired while Conrad Williams (Fremantle), Nathan Kreuger and Josh Eyre (Collingwood), Tex Wanganeen and Jayden Davey (Essendon), Brandan Parfitt (Geelong), Tarryn Thomas (North Melbourne), Cooper Vickery (Sydney), Jamaine Jones (West Coast) and Mathew Coulthard (Richmond) were all delisted.

● Alarm bells ringing at the AFL – Shelley Ware, page 47



# Beast Mode: Unlocked

## How Andrew Thorpe conquered the world in seven days, and the reasons why he did it

By DARREN MONCRIEFF

**OS** ANDREW Thorpe was close to tossing his shoes into the Caribbean Sea and running barefoot

through the streets of Cartagena before he thought the better of it.

Thorpe was in the middle of marathon number-six and battling foot injuries in the sweltering heat of the Colombian port city.

What helped him in that moment was recalling the reasons why he was driving himself through such a personal hell.

There were many.

Thorpe was within sight of the finish line of a remarkable conquest – seven marathons on the world's seven continents in just seven days as one of 60 runners in the 2024 Great World Race.

The man from the Gunditjmarra clan they call "Googzy" is back home in Naarm-Melbourne now after a whirlwind trip that saw him run in Antarctica, Africa (Cape Town) Australia (Perth), Asia and Europe (Istanbul), South America (Cartagena) and North America (Miami) from 15-21 November.

The minutes immediately following that mad moment at Cartagena provided Thorpe a metaphor for life – something he holds precious after seeing so many people close to him end theirs.

"It was 31-degrees with 90% humidity and no shade and it got tough there, so I began to think about why am I even here," Thorpe said.

"What I began to think about, in those seconds where I got really low, was the suicide rates and mental health of our people.

"That for some people, moments not even like this, they think that suicide will make it all



Andrew Thorpe flew the flag across the world in the 2024 Great World Race. Pictures: supplied



The course took in all the world's continents.

just go away.

"In that moment in Cartagena, I wanted to put my hand up and ask for help; that I'm hurting but that I would also like some help.

"For me, it was not trying to push through without help but asking for help when I needed it the most.

"There were so many lessons I learnt through all of this."

Thorpe took up running to

save his own life.

He is not shamed in relating his own dark moments and personal demons where everything felt just too much.

That, and the heartache of losing close friends and family to suicide, had become almost unbearable.

Having found his way through the darkness, he runs now to help save the lives of others

through mental-health awareness, sound physical health, and acts of willpower such as marathons-times-seven.

The annual Great World Race event comes with a hefty entry fee of around \$75,000.

Those who helped Thorpe secure his ticket to the world with generous sponsorship was Bubup Wilam Aboriginal Child and Family Centre, Gunaikurnai Land and Waters Aboriginal Corporation, Kelly Electrical, Green Power Solutions and Rangedale Group.

Any money Thorpe raised during his epic adventure was directed to the Black Dog Institute, the not-for-profit mental-health medical research institute. Within Black Dog's brief is suicide prevention.

"I was talking to one of the competitors who I became close to," Thorpe said, "and I said to him, 'If I can help just one person with what I'm doing then I'll be happy'. He looked at me and said, 'I can guarantee that you are helping more than just one person'.

"Hearing that just made it all worthwhile.

"There were so many lessons like this that I learnt through this run.

"What I also learned about myself, and mental-health, is what the mind is capable of; that is a big thing I'll be telling my kids – that power of positive thinking.

"If you focus on the positives that is what will get you through, because if you focus on the negatives, you won't."



Andrew Thorpe in Antarctica.

## PBs and low points mark Googzy's

## whirlwind world tour

**OS** IT took Andrew Thorpe just 25 hours, 33 minutes and 41 seconds to run around the world – that was his cumulative time across the seven marathons in the Great World Race he has just completed.

Of the seven marathons, Thorpe ran the quickest in the Europe leg in Istanbul – straddling both Europe and Asia – where he recorded a personal best of 3:04:56. That time placed him fifth overall, just 21mins behind first-placed William Maunsell from Ireland. It was also a gradual improvement from the previous three marathons.

For Istanbul, Thorpe found a highly effective edge: "I didn't like the course, so I ran it as fast as I could, and I PB'd."

On day one at Wolf's Fang in Antarctica, Thorpe placed seventh in 3:36:26. A day later at Cape Town, he ran it in 3:24:30. He climbed into the top-five on day three in Boorloo-Perth with a time of 3:13:20.

Things got a little harder after the Europe leg. For the Asia leg, Thorpe ran 3:34:50. Cartagena was the toughest. His time there was 5:00:42 – "The hardest marathon I've ever done. Maybe even the hardest thing I've ever done! I ran with no shoes from 26km. I would've went proper blackfella barefoot but needed that layer (of socks)."

The final leg in Miami saw Thorpe cut his time down by 40mins and ran it in 4:20:17.

"This week was the toughest week of my life but it was also the most rewarding," he said. – Darren Moncrieff



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Thank you!





BINAR Sports enjoyed a successful tour to Singapore in November at the 2024 Asia Cup Youth Tournament with its Futures A, B and C Under-16s basketball teams.  
Pictures: Halim Mellick



# BINAR Sports' A-team land gold in Singapore



THE BINAR Sports' Futures A basketball team have put on an "A+" show in Singapore by winning gold at the 2024 Asia Pacific Youth Tournament in November.

The deadly team from Perth dominated the 16-country 26-team under-16 division throughout the tournament.

BINAR took three teams on the Singapore tour – BINAR Futures B and C joining the A team.

While they were tested in the final, the A team

stood up and worked over Modun Wolves to win 67-47.

The sports organisation had further reason to celebrate when Lasi Edgar won the 5x5 Tournament MVP.

The B team played in the 16s age division but as a bottom-aged team, which meant they were up against older and bigger opposition. Still, they finished the tournament fourth overall.

Leadership on the tour as coaches came from Boston Fitch and Darryl Garlett (A team) and Troy and Tyson Kelly (B team).







# Awards set for Meanjin

By **DARREN MONCRIEFF**



FANS of Indigenous sport and sportspeople can celebrate in Meanjin-Brisbane next year when the 2025 National Aboriginal and Torres Strait Islander Sports Awards heads north. Nathan Lovett-Murray from the

Indigenous Sports Network, the team behind the return of the awards after a 20-year hiatus, confirmed the move at the 2024 awards ceremony at the MCG last week.

With the ISN having held the revitalised event in Melbourne for the past two years, Lovett-Murray said it was time to broaden out.

"We had over 300 people attend the

event at the Olympic Room at the MCG," he said of the event held on Saturday, 16 November.

"I'm sure our Mob in Brisbane can replicate that."

The support from the corporate community is growing, Lovett-Murray said, but that there was still room for others to get on board.

"A massive thank-you to all our sponsors for the support of the National Aboriginal and Torres Strait Islander Sports Awards," he said.

"And a big congratulations to all our winners; their speeches were amazing and inspiring, showing the importance of the event for our First Nations sporting community."



## Mia King is our new Queen of AFLW



MIA King (above) is a premiership player after North Melbourne defeated Brisbane by 30-points in the 2024 AFLW grand final at Princes Park in Melbourne on Saturday.

King was one of four Aboriginal women in Saturday's grand final.

● More, P47 Picture: Peter Argent

## Boland, Doggett in contention for Adelaide, Brisbane Tests



ABORIGINAL fast-bowlers Scott Boland and Brendan Doggett are vying for a spot in the Australian XI Test cricket team in the series against India.

Boland is the man most likely to replace the injured Josh Hazlewood in Adelaide for the day-night Test.

Doggett, who took a five-wicket haul for South Australia recently, and Sean Abbott have been called up into the Test squad as cover.

Australia will be looking to bounce back after a comprehensive loss in the First Test in Perth.

Australia's reserve paceman since a remarkable debut against England during the 2021 Boxing Day Test at the MCG, Boland has played 10 Tests as a replacement but none since midway through the Ashes in July last year.

At 35, he feared whether he would play another Test.

"Obviously with those guys (Hazlewood, Pat Cummins and Mitch Starc) being so resilient, they don't miss too many and no one wants to give up their spot," Boland said.

"I probably thought maybe the opportunity had passed.

"I've worked really hard during the off-season to get my body in a spot where I'm confident that if I get another chance I'll be able to perform for Australia again."

Beyond Adelaide, the door is also open for Doggett or Abbott to debut in Brisbane.

Doggett's rise is perhaps the most remarkable, given he was only called into the Australia A side to face India A late, before taking 6-15 against the tourists in Mackay. He has previously been part of Australia's squad for a Test series against Pakistan in the UAE in 2018, but did not play.

● Doggett takes five-for, P49

Fans the losers with 2025 NRL / AFL All-Stars scheduling—P46