



Guidelines for developing Indigenous Tourism Experiences in Central West Outback Queensland

A strategy of the CWOQTA Tourism Development Action Plan
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The following organisations/contacts were consulted in the development of these guidelines according to the most up-to-date information available.

- Outback Queensland Tourism Association (OQTA)
- Tourism and Events Queensland (TEQ)
- Tourism Australia (TA)
- NT Tourism
- Destination NSW
- IBA (Indigenous Business Australia)
- Department of Aboriginal and Torres Strait Islander and Multicultural Affairs (DATSIMA)
- Australian Tourism Export Council (ATEC)
- Australian Council for the Arts
- Australian Copyright Council
- Queensland South Native Title Services
- Tourism Solutions
- Suzanne Thompson, Aboriginal business owner and Community representative, Barcaldine

These guidelines were commissioned by the Central Western Queensland Remote Area Planning and Development Board as part of the CWOQTA Tourism Development Action Plan. This toolkit is not a part of any Queensland Government or RAPAD policy.

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1. INTRODUCTION

1.1 Market Profile for the domestic Indigenous tourism visitor

According to 2009 Tourism Australia Research, 2.1 million domestic Indigenous tourism visitors spent 16 million nights and \$3 billion while travelling in Australia. Among these visitors, there are five distinct domestic Indigenous tourism visitor segments, each with their own characteristics that present different opportunities for Indigenous tourism operators. The segments are:

- Active NT focused
- Young singles Indigenous introduction
- Business meeting excursioners
- Retired regional self-drive
- Leisure opportunists.

Indigenous Tourism Australia: Profiling the domestic market 2010.

Who are domestic Indigenous tourism visitors?

This research has also identified the largest domestic demographic to be 45-64 years (45%) with over two thirds of Indigenous tourism visitors to be employed either full-time or part-time (66%) and close to a fifth (18%) were retired or on a pension. The male/female ratio indicated that visitors were mainly female (56%). Indigenous tourism visitors were most commonly parents (37%), older non-working (19%) or older working (18%).

The most common travel party type for both Indigenous tourism and other visitors was travelling as an adult couple. Indigenous tourism visitors had a greater propensity to travel in groups (49%) than other visitors (43%), particularly with friends and relatives (23%), while other visitors were more likely to travel alone (25%) than Indigenous tourism visitors (15%).

The majority of Indigenous tourism visitors visited the Northern Territory during their holiday, (not surprising as they have a third of the 220 market and export ready Indigenous product – Tourism Australia 2009). Indigenous visitors were also much more likely to visit other regional areas including Queensland (19%).

What do domestic Indigenous tourism visitors do?

According to a 2009 survey, Tourism Research Australia have identified that Indigenous tourism visitors participated on average in two Indigenous tourism activities during their holiday. Of these, the most popular were:

- See any Indigenous art, craft or cultural display (54%)
- Visit an Indigenous site or community (27%)
- Visit an Indigenous gallery (24%)
- Visit an Indigenous cultural centre (22%)
- Some other experience or interaction with Indigenous people (20%).

Another interesting finding was that around a quarter of these visitors participated in an organised tour as part of their holiday itinerary. It was also found that organised tour visitors were more likely to participate in Indigenous tourism activities than independent travellers.

1.2 Queensland Indigenous strategy status

In the development of these Guidelines, consultations were held with Tourism and Events Queensland (TEQ) to enquire about the Queensland Indigenous Tourism Strategy. Most recently, TEQ's work in Indigenous tourism had been guided by the Tourism Queensland Indigenous Tourism Program 2010-2013. Whilst there are no current plans to update this program, or to create a new Indigenous Tourism Strategy, TEQ has recently held regular meetings with a number of agencies, including DATSIMA, NPRDR, DEEWR, DTESB, QTIC, IBA and Generation One to review the role of each organisation in the development of Indigenous tourism in Queensland.

TEQ's priorities in meeting the needs of domestic and international visitors will continue to be the sustainable development of Aboriginal and Torres Strait Islander tourism businesses, incorporating Indigenous experiences into mainstream tourism, and experience and skills development.

TEQ are part of a national group called the Indigenous Tourism Group, which includes representatives from all state tourism organisations (STOs), as well as the Australian Trade Commission (Austrade), Tourism Australia and Indigenous Business Australia. The Group is currently progressing a Connecting Indigenous Tourism project, with one aspect of the project aiming to facilitate mainstream tourism business/industry's understanding of the scope and potential for engagement with Indigenous tourism operators.

1.3 Current status of Indigenous experiences in the Central West

Existing Indigenous experiences in Central West Outback Queensland

There are at present only a small number of Indigenous themed experiences offered in the Central West region. These include:

- **Artesian Country Tours** – Tour Guide Tom Lockie conducts tours to Aramac and Gracevale Station, which includes Aboriginal Rock Art viewing.
- **Iningai Nature Reserve/Park, Longreach** – Park dedicated to Iningai Traditional Owners which includes a signed bushwalking track.
- **Iningai Park Walk** – Local tour guide “Scotty” conducts 1.5 hour tours of Iningai Park, explaining vegetation, animals and stories of the area.
- **Ridgee Didge Cafe, Barcaldine** – Sells Aboriginal art and craft, and access to local stories.
- **Central West Aboriginal Corporation, Barcaldine** - an incorporated not for profit organisation promoting local Aboriginal art and craft workshops and exhibitions.
- **Wanpa-rda Matilda Outback Education Centre, Barcaldine** - offering educational programs which include for Aboriginal heritage
- **Red Road Studios, Barcaldine** - locally made Aboriginal art and craft, traditional stencil art workshops, traditional dance stick making workshops, storytelling.

Some known Indigenous sites/experiences in and around CWOQ, some of which are inaccessible, include:

- **Iningai Keeping Place, Longreach** – The Keeping Place is a small room in the Longreach Cemetery, which respectfully houses some remains of deceased Aboriginals. It is decorated with culturally significant figures and representations.
- **Ken's Cave** – a rock shelter on the Barcoo-Belyando divide
- **Python Gorge, Winton** – Rock Art Site
- **Lost City, Mt Tabor Station** – a culturally significant site on a large cattle station managed by Keelen Mailman, a Bidjara woman, considered to be Australia's first female Aboriginal cattle station manager.
- **The Palace (formerly Blacks Palace)** – stencilled, carved and etched art, and the galleries at The Palace have been carbon-dated at five thousand years old. Relevant shires and Indigenous groups are currently negotiating issues regarding the long term interest, protection and tourism potential of the site.
- **'The Farm', Barcaldine** – occupying a land area of approximately 28 acres. Plans included cottages and bush tours. Currently not operational.
- A number of private grazing properties in and around Barcaldine where cave art sites, native wells, burial sites and scar trees have been identified.

1.4 Considerations for developing Indigenous tourism experiences in the Central West

Central West Outback's Visitor Profile – 2010

Following are some statistics obtained from Queensland's Outback Central West Visitor Profile and Satisfaction project of 2010.

- The majority of Central West visitors are aged over 54 years. Most are retired with two thirds of visitors in the older non-working life stage. Just over half of the visitors reported annual household incomes of less than \$52,000, which is considerably higher than the VPS benchmark. Nearly 7 in 10 visitors travelled as a couple.
- About 6 in 10 visitors were from interstate – in CWOQ these visitors were mainly from Victoria and New South Wales and most of those were from regional areas. About 9 in 10 visitors were on trips of more than 7 nights (the median trip length was 35 nights) and most spent at least 4 nights in CWOQ (median = 6 nights).
- Half the visitors were first time visitors to the region – a considerably higher proportion than the VPS benchmark. Nearly 9 in 10 visitors were self-drive visitors to the region.
- The top 5 experiences visitors expected the region to offer included touring around and exploring (92% of visitors expected this experience), to experience our nation's/Australia's history (89%), an adventure (84%), to discover and learn something new (84%) and a place that has great natural attractions (83%).

Although there are a large percentage of self-drive visitors to the Central West region, local caravan parks are often the largest referrers/booking agents for local tours. Additionally, more accommodation operators are packaging their accommodation with local touring activities.

Referring back to Tourism Australia's market profile for the Domestic Indigenous Visitor, retired regional self-drive visitors are listed as one of the top 5 domestic Indigenous tourism visitor segments.

Given Indigenous tourism visitors had a high propensity to also participate in nature based and cultural/heritage type activities, there is also a natural opportunity to package complimentary experiences with Indigenous tourism product. The key attributes of these types of activities can be leveraged through bundling with Indigenous tourism experiences (Tourism Australia, 2009a).

The Central West touring & group travel market

There are a number of operators in the Central West that are actively pursuing the group travel market. These markets are being targeted through a range of distribution methods to include Inbound Tour operators (Outback Aussie Tours), Domestic Tour Wholesalers, Visiting coach operators, School excursion groups and special interest or conference groups (Outback Aussie Tours, Kinnon & Co, Australian Stockman's Hall of Fame, Qantas Founders Museum, Waltzing Matilda Centre, Dinosaur Stampede at Lark Quarry, Australian Age of Dinosaurs, Wanpa-rda Matilda Outback Education Centre, The Australian Workers Heritage Centre, Longreach School of Distance Education).

There are significant additional opportunities for Indigenous tourism operators to create partnerships with mainstream tourism operators. The benefit is two-way: Indigenous tourism operators gain valuable cross-promotion from the mainstream business, thus increasing the number of visitors purchasing their product, while the mainstream business gains a unique point of difference to their product offering. While partnerships of this kind may present many challenges at the outset, the long-term benefits are numerous. This opportunity has also been highlighted by Tourism Australia who suggest that 'adding an Indigenous element to an existing experience will have a powerful, value-add effect and provide a point of difference'

(Tourism Australia, 2010).

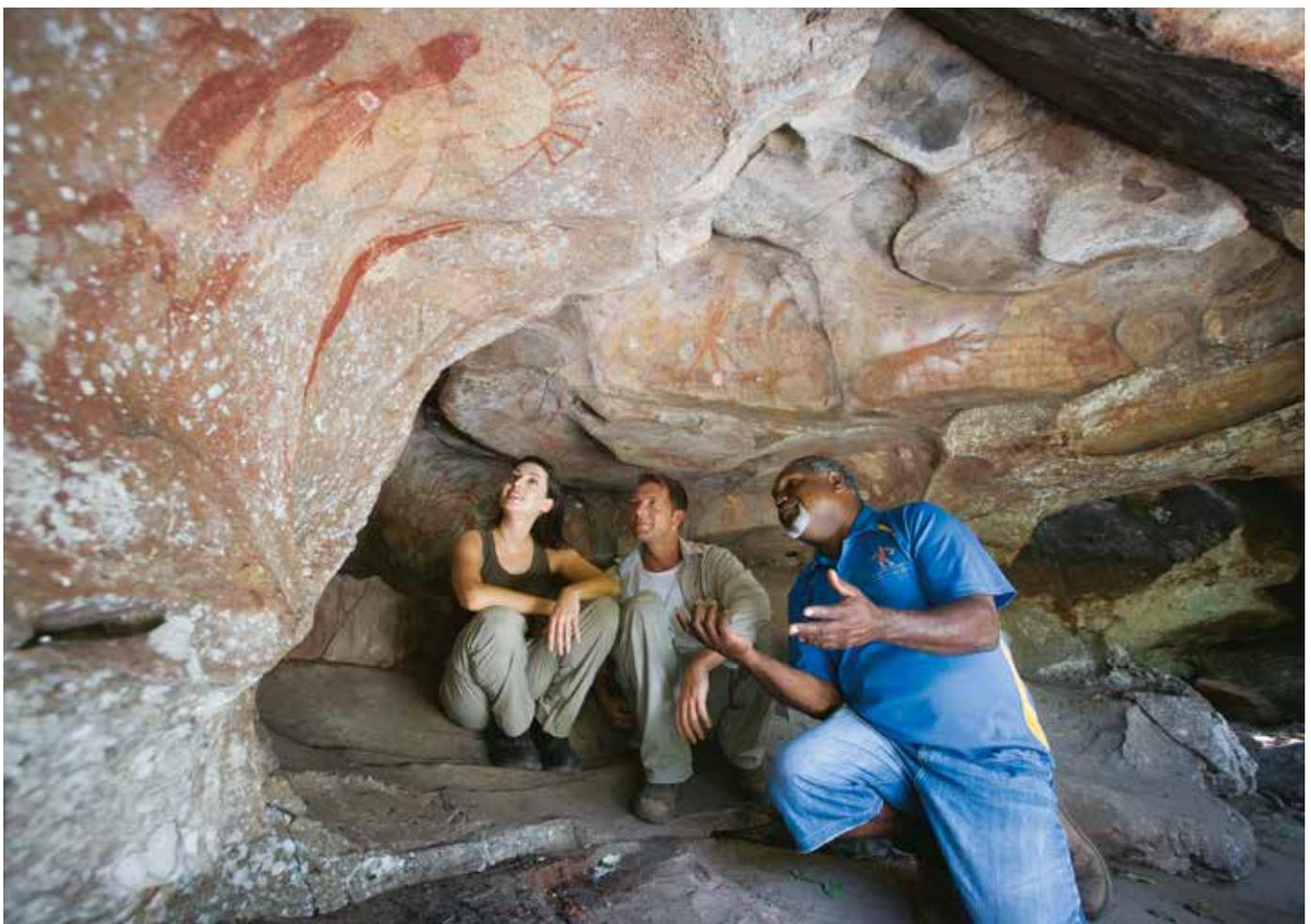
According to Tourism Australia Research 2010, organised tour visitors were more likely to participate in Indigenous tourism activities. Central West Tourism operators should consider incorporating Indigenous tourism experiences into their existing product offering with the goal to Aboriginal tourism being an integral part of mainstream tourism rather than a specialised niche. (Western Australian Indigenous Tourism Operators Council – Indigenous Tourism Profile 2014)

A new partnership is under development between Outback Aussie Tours, Suzanne Thompson – an Aboriginal Traditional Arts and Dance Teacher, and a local grazing station owner in the creation of a Bush Tucker style tour for traditional tour groups, school excursions and event visitors. This is a welcome development for the Central West, which allows participating partners to leverage from current marketing activities by Tourism and Events Queensland and OQTA in attracting School Excursion groups and Event visitors to Outback Queensland.

The quality of Indigenous tourism product can also be improved by employing Indigenous people to deliver the Indigenous tourism experience, which can help to increase visitors' perception that the experience is authentic. Indigenous people bring a unique skill set and cultural opportunity to the tourism industry.

Employing and engaging with Indigenous people creates opportunities for tourism operators to transform a mainstream product into one with greater value and appeal to both the domestic and international markets. Having Indigenous people deliver Indigenous tourism products can create an interactive and authentic Indigenous tourism experience for visitors.

This is particularly important for the domestic market, where authenticity and opportunities for unstaged interaction are key components of the Indigenous tourism experience. Indigenous engagement in the tourism industry can also help to enhance the social and economic status of Indigenous people, as they benefit from the economic activity and wealth creation that tourism can provide. (Tourism Research Australia 2010).



Guurrbi Tours, Cooktown. Case study 3 page 12.

2. SUGGESTED GUIDELINES FOR DEVELOPING THE INDIGENOUS EXPERIENCE

These Suggested Guidelines have been developed to encourage strong partnerships between Indigenous and mainstream tourism operators in the Central West in building quality Indigenous tourism experiences.

2.1 Research existing Indigenous tourism concepts and case studies (Refer Page 8-13)



2.2 Review relevant Aboriginal Protocols (Refer Page 14)



2.3 Obtain assistance from trade & government organisations (Refer Page 20)



2.4 Consult and engage with the local Aboriginal Community Representative (Refer Page 21)



2.5 Obtain agreements in writing (Refer Page 21)



2.6 Learn potential product goals (Refer Page 21)



2.1 Research existing Indigenous tourism concepts and case studies

Tourism Australia Indigenous tourism concepts

Research undertaken by Tourism Australia has identified that in the short term, product development for Indigenous experiences should focus on the educative and interactive benefits, while in the long term, consideration should be given to leveraging broader Australian experiences to provide a complete package of ease, comfort, fun and learning.

Tourism Australia developed fifteen Indigenous tourism concepts that could potentially be introduced anywhere in Australia. These concepts, including the five most effective concepts, have been included as a guide to the types of Aboriginal interpretive experiences.

Tours	T1 – Short tour – urban/city
	T2 – Short tour – country
	T3 – Longer tour – remote/outback/4WD
	T4 – Coastal/fishing tour
	T5 – Adventure Tour
Accommodation	A1 – Stay with an Indigenous community
	A2 – Self contained eco/luxury accommodation
Art and Crafts	AC1 – See art and crafts being created/gallery
	AC2 – Learn to create art and crafts/workshop
	AC3 – Purchase art/retail
Cultural Centre	CC1 – Cultural Centre
Performance	PA1 – Performance/theatre
Volunteer	V1 – Volunteer project/nature
Other	O1 – Hot springs/massage/healing retreat
	O2 – Restaurant

Tourism Australia – Top 5 most effective Indigenous tourism concepts:

T4 – Coastal/fishing tour

Take a boat journey into one of the last frontiers of Australia and the traditional home of a remote Aboriginal community. Encounter abundant wildlife, pristine waterways and interaction with the Aboriginal people, whose culture and heritage remains vibrant. Learn from traditional owners whose association with the land and water is one of deep significance.

O2 – Restaurant

Dine at a restaurant that provides distinctive Indigenous cuisine, offering fine dining or bistro style foods. The menu is seasonal and is a fusion between Australian ‘wild foods’ and regional produce. It features regular exhibitions of high quality Indigenous art which is available for sale.

T2 – Short tour – country

Enjoy a day in the country with a traditional custodian of the land. Learn to become one with the bush and see the land through different eyes. Enter a world of ancient traditions, in a unique journey of discovery, walking on traditional lands. Learn about bush tucker, medicines and seasonality, and experience the traditions and lifestyle of the Aboriginal people.

O1 – Hot springs/massage/healing retreat

Enjoy Indigenous indulgence at Australia’s only massage and spa treatment, which incorporates healing techniques taught by Aboriginal elders. Bathe in natural open-air hot spring pools, relax with a massage or spa treatment or dine in the café. Treatments fuse ancient Indigenous plant wisdom with aromatherapy and include full body massages, facials, mud wraps and more.

PA1 – Performance/theatre

Witness a show of traditional dance taking place in beautiful natural settings or in purpose built venues. Hear ancient songs about animals, food gathering and hunting as well as other aspects of Aboriginal culture.

When considering the development of an Indigenous tourism experience, emphasis should be placed on identifying what makes a quality product. In particular, professionalism, ease of access, fun and learning are key for successful tourism experiences.

The below table sets out the functional and emotive attributes for the top five Indigenous tourism concepts identified by Tourism Australia.

T4 – Coastal/fishing tour	O2 - Restaurant	T2 – Short tour (country)	O1 – Hot springs/massage/healing retreat	PA1 – Performance/theatre
Functional attributes <ul style="list-style-type: none"> • Well organised • Improve understanding of Indigenous culture • Authentic • Good value for money • Time required is reasonable 	Functional attributes <ul style="list-style-type: none"> • Well organised • Safe experience • Comfortable facilities and surroundings • Time required is reasonable • High quality 	Functional attributes <ul style="list-style-type: none"> • Improve understanding of Indigenous culture • Authentic • Well organised • High quality • Safe experience 	Functional attributes <ul style="list-style-type: none"> • Safe experience • Comfortable facilities and surroundings • Well organised • Time required is reasonable • High quality 	Functional attributes <ul style="list-style-type: none"> • Improve understanding of Indigenous culture • Authentic • Safe experience • Well organised • Time required is reasonable
Emotive attributes <ul style="list-style-type: none"> • Discovery and learning • Fun and enjoyment • Challenge and adventure • Reward and satisfaction • Connection with the land 	Emotive attributes <ul style="list-style-type: none"> • Share good times with others • Discovery and learning • Relaxation and refreshment • Fun and enjoyment • Reward and satisfaction 	Emotive attributes <ul style="list-style-type: none"> • Discovery and learning • Connection with the land • Personal enrichment and growth • Challenge and adventure • Reward and satisfaction 	Emotive attributes <ul style="list-style-type: none"> • Relaxation and refreshment • Fun and enjoyment • Reward and satisfaction • Freedom • Personal enrichment and growth 	Emotive attributes <ul style="list-style-type: none"> • Discovery and learning • Connection with the land • Personal enrichment and growth • Fun and enjoyment • Share good times with others

SOURCE: Tourism Australia – Indigenous Australia Domestic Experiences Framework (2009)

Listed on the following pages are four separate case studies, which demonstrate Indigenous tourism concepts being applied in existing tourism activities. These include:

- Dot Painting Workshop
- Bush Tucker Tour
- Rock Art Interpretation Tour
- Aboriginal & Wilderness Adventure Package



Indigenous Tourism Experience Case Studies

CASE STUDY ONE	Dot Painting Workshop www.ayersrockresort.com.au/Indigenous-tours	Ideas for similar product development in Central West Outback
Brief Description	<p>Introduction to Indigenous Art Maruku Arts Dot Painting Workshop provides a fun introduction to Western Indigenous Art. Join Indigenous artists and learn about the different symbols used to create beautiful works of art depicting Creation Time (Tjukurpa) stories. Create your own artwork to take home as a memento of your experience. Morning workshop is available within Ayers Rock Resort, whilst the afternoon workshop is offered at the Cultural Centre within Uluru-Kata Tjuta National Park.</p>	<p>Target market: Tour/School Excursion or packaged with an Event Introduction to Indigenous Art. Indigenous Artists explain various symbols used in stories native to local Indigenous Artist's community Participants can create their own artwork to keep. Central West contact for Traditional Arts Styles workshops specific to the Central West region is Suzanne Thompson: ph: 0488 955 935.</p>
Location	Resort Town Square Lawn Area or Uluru-Kata Tjuta Cultural Centre, NT	Permanent Workshop location or various Events
Duration	1.5 hours	1.5 – 2 hours
Pricing	Adults \$69pp Child (5-15yrs) \$35pp Family (2A2C) \$195	Develop pricing with distribution channels in mind
Inclusions	Art Materials, Art tutorial, Aboriginal storytelling. Transfers not included.	Art Materials, Art tutorial, Aboriginal storytelling. Transfers not included.
Cultural Considerations	<p>Cultural requirements for employment and storytelling are considered: e.g. 'Maruku Anangu employees are traditional Aboriginal people with strong cultural obligations. In the event of ceremonial duties, unforeseen circumstances or weather conditions, workshops may be altered, rescheduled or cancelled.' Photography protocols are observed e.g. 'As a courtesy to artists, visitors are requested to ask permission before taking photos.'</p>	<ul style="list-style-type: none"> • Story telling – who will be eligible to tell the stories? • Employment opportunities – Is there an opportunity for an Aboriginal community member to be employed? • Photography – Photography options should be discussed and agreed to from the beginning. • Commitment – is there commitment from both parties that the developed product will be available 7 days a week? Otherwise, which days/dates is it agreed the product will not be available? • Sales opportunities – eg. local artwork, craft, etc. Ensure quality and authenticity.
Indigenous Tourism Concepts	<p>AC2 – Learn to create art and crafts/workshop Functional Attributes: Improve understanding of Indigenous culture; Authentic; Safe experience; Well organised; Time required is reasonable Emotive Attributes: Discovery and learning; Connection with the land; Personal enrichment and growth; Fun and enjoyment; Share good times with others</p>	

CASE STUDY TWO	SEIT Bush Tucker Tour www.ayersrockresort.com.au/Indigenous-tours	Ideas for similar product development in Central West Outback
Brief Description	Bush Tucker Tour Showcasing the traditional bush food of Central Australia, your Aboriginal host will walk you through country. Learn how the local people lived in such a hot desert climate surviving on a variety of bush plants and animals. Taste a selection of the bush foods, grind native seeds and have the opportunity to talk with your Aboriginal host about desert life.	Target market: Group Tour/School Excursion or packaged with an Event Develop a bush food tour or event activity, run by a local Aboriginal host (not necessarily on their own country), which identifies, explains and provides taste opportunities of local bush plants. Partnership with mainstream tour operator suggested.
Location	Local bush in Central Australia, NT	Suitable bush settings on private or National Park land
Duration	2 hours	Consider coach transfers when calculating duration
Pricing	Adult \$92pp Child (3-15yrs) \$84pp	Develop pricing with distribution channels in mind
Inclusions	Aboriginal guide and storytelling, Bush tucker tasting, complimentary coach transfers from all local accommodation	Aboriginal guide and storytelling, Bush tucker tasting, complimentary coach transfers from all local accommodation
Cultural Considerations	Cultural requirements for employment and storytelling are considered: e.g. "Aboriginal hosts are traditional people with strong cultural obligations. When cultural events occur an Aboriginal host may not be available".	<ul style="list-style-type: none"> • Story telling – who will be eligible to tell the stories? • Employment opportunities – Is there an opportunity for an Aboriginal community member to be employed? • Recorded oral stories - Copyright belongs to a storyteller if he/she makes an agreement with another person to make a sound recording of his/her story (refer to the Copyright Act 1968, Section 97 - subsection 3). • Photography – Photography options should be discussed and agreed to from the beginning. • Commitment – is there commitment from both parties that the developed product will be available 7 days a week? • Sales opportunities – eg. local artwork, craft, etc. Ensure quality and authenticity.
Indigenous Tourism Concepts	T2 – Short tour (country) Functional attributes: Improve understanding of Indigenous culture; Authentic; Well organised; High quality; Safe experience Emotive attributes: Discovery and learning; Connection with the land; Personal enrichment and growth; Challenge and adventure; Reward and satisfaction.	
Note	A short bush food trail with interpretive signage could be a consideration for development long term as another drawcard to the area. Alternatively bush food interpretive signage could be added to already existing bush trails.	

CASE STUDY THREE	Guurrbi Tours, Cooktown http://www.bamaway.com.au/Guurrbi.aspx	Ideas for similar product development in Central West Outback
Brief Description	<p>Rainbow Serpent Tour - (Rock Art interpretation)</p> <p>Tour dramatic landscape to six rock art sites, including the Rainbow Serpent cave and an ancestral Birth Site where Willie's father and grandfather were born. You'll gain an understanding of the spiritual meanings and stories behind the paintings, and learn some of the survival techniques of the Nugal-warra people – and maybe taste a green ant or two! Includes an estimated 30-minute bush walk; there is a short climb to two of the sites, but generally the terrain is easy.</p>	<p>Target market: Group tour/School excursion/Event packaging:</p> <p>Partner with local Aboriginals to develop Aboriginal Rock Art tours and storytelling at known sites on private land or National Parks. Package rock art tour with mainstream tourism product.</p> <p>Recommend contacting Willie Gordon for more information on his Rock Art Interpretation.</p> <p>Ph: 07 4028 3376</p>
Location	Cooktown, Qld	Known accessible rock art sites on private land or National Park
Duration	5.5 hours	Duration to be considered dependent upon distance to be travelled
Pricing	Adults \$130pp Child (4-13yrs) \$85pp	Develop pricing with distribution channels in mind
Inclusions	Aboriginal guided touring and storytelling; bush walk; coach transfers ex Cooktown	Aboriginal guided touring and storytelling; bush walk; refreshments; coach transfers from nearest town/accommodation.
Cultural Considerations	<p>Cultural requirements for employment and storytelling are considered. E.g. Willie Gordon is a traditional custodian, Aboriginal Elder and story-keeper who takes visitors to his ancestral rock art sites.</p> <p>Photography options made clear. E.g 'Camera's welcome'</p>	<ul style="list-style-type: none"> • Story telling – who will be eligible to tell the stories? • Employment opportunities – Is there an opportunity for an Aboriginal community member to be employed? • Recorded oral stories - Copyright belongs to a storyteller if he/she makes an agreement with another person to make a sound recording of his/her story (refer to the Copyright Act 1968, Section 97 - subsection 3). • Photography – Photography options should be discussed and agreed to from the beginning. • Commitment – is there commitment from both parties that the developed product will be available 7 days a week? Otherwise, which days/dates is it agreed the product will not be available? • Sales opportunities – eg. local artwork, craft, etc. Ensure quality and authenticity.
Indigenous Tourism Concepts	<p>T2 – Short tour (country)</p> <p>Functional attributes: Improve understanding of Indigenous culture; Authentic; Well organised; High quality; Safe experience</p> <p>Emotive attributes: Discovery and learning; Connection with the land; Personal enrichment and growth; Challenge and adventure; Reward and satisfaction.</p>	

CASE STUDY FOUR	Davidson's Arnhemland Safaris http://www.arnhemland-safaris.com/ A Tourism Champions Program member	Ideas for similar product development in Central West Outback
Brief Description	<p>Lodge is located on an exclusive lease of 700 sq km of pristine wilderness in north-west Arnhemland. A significant section is a registered sacred site. The operator has permission from the traditional owners to take guests through these sacred areas.</p> <p>Activities may include birdwatching, billabong cruises, barramundi fishing, visiting rock art galleries, swimming in crocodile free waterholes, bushwalking, 4 wheel drive adventure, bush tucker appreciations, photography, exploring catacombs and wildlife spotting.</p> <p>Eco/Luxury accommodation packaged with (preferably onsite) Indigenous tourism experiences</p>	<p>Eco/Luxury accommodation packaged with (preferably onsite) Indigenous tourism experiences</p> <p>A long term development project requiring identification of suitable site, product feasibility, extensive consultation, strong Indigenous partnerships.</p> <p>Recommend contacting Max Davidson for more detailed discussions into his operation and experiences. Ph: (08) 89 79 0413</p>
Location	Arnhemland, NT	Suitable site to be identified
Duration	Minimum 1 night	Minimum 1 night
Pricing	From Adults \$750pp (Ensuite cabin-twin or queen beds)	Develop pricing with distribution channels in mind
Inclusions	All accommodation, all meals, all tours and activities, barramundi fishing and permits to enter Arnhemland. Additional costs for arrival/departure transfers	All inclusive rate for accommodation, activities, meals and permits if required. Additional charges for transfers to/from accommodation.
Cultural Considerations	<p>The operation began in 1986 when the traditional owners of the area approached Max Davidson in regards to the possibility of a tourism venture at Mt Borraddale. Mt Borraddale is still owned and managed by its traditional custodians the Amurdak people whose inhabitation of the area dates back for 50,000 years.</p> <p>Visitors of all ages have the opportunity to access this very special protected and highly restricted region via the honorary custodian status conferred on Max Davidson and his staff by the traditional landowners. While providing a much needed source of income for Mt Borraddale's traditional owners, Eco Tourism is a modern way to preserve the landscape and culturally significant sites. Certifications include: Eco Tourism Australia, and the Respect our Culture Certification Initiative.</p>	<ul style="list-style-type: none"> • Consultation - Decision-making tends to involve many people, so sufficient time should be allowed for consultation. Refer Protocols section for further information on this topic. • Story telling – who will be eligible to tell the stories? • Employment opportunities – Is there an opportunity for an Aboriginal community member to be employed? • Photography – Photography options should be discussed and agreed to from the beginning. • Commitment – is there commitment from both parties that the developed product will be available 7 days a week? Otherwise, which days/dates is it agreed the product will not be available? • Sales opportunities – eg. local artwork, craft, etc. Ensure quality and authenticity.
Indigenous Tourism Concepts	<p>A2 – eco/luxury accommodation</p> <p>Functional Attributes: Safe experience; Comfortable facilities and surroundings; Well organised; Time required is reasonable; High Quality.</p> <p>Emotive Attributes: Relaxation and refreshment; Fun and enjoyment; Reward and satisfaction; Freedom; Personal enrichment and growth; Connection with the land</p>	

2.2 Review relevant Aboriginal Protocols

Aboriginal Protocols are guidelines for effectively consulting and engaging with Aboriginal people. There are currently no Protocols that have been developed specifically for the Central West Outback Queensland (CWOQ) region. Two sets of Protocols, one produced by Tourism Australia and another by Western Australian Indigenous Tourism Operators Committee (WAITOC) have been suggested for use with these Guidelines.

Tourism Australia Information on Aboriginal Tourism Protocols

<http://www.tourism.australia.com/documents/Protocols-Aboriginal-Culture-Fact-Sheet.pdf>

Use of 'Indigenous' and 'Aboriginal'

- Both the words 'Aboriginal' and 'Indigenous' should be capitalised.
- The common use convention between these two terms is where the reference is to both Aboriginal and Torres Strait Islander peoples, the term 'Indigenous' applies.
- Where references apply specifically to either Aboriginal people or Torres Strait Islander people, then by so naming we can distinguish each.
- Tourism Australia predominantly uses the terms "Aboriginal" or "Aboriginal and Torres Strait Islander" in their marketing communications as these terms have greater international recognition than referring to Australia's Indigenous people.
- These terms are often used interchangeably, where this is the case, you may wish to include an explanatory footnote i.e. the term 'Indigenous' refers to Aboriginal and Torres Strait Islander people and the tourism businesses that showcase these cultures. Aboriginals are the Indigenous populations who live on mainland Australia and Torres Strait Islanders live in the Torres Strait.

Origins and Occupation – Prehistory

- Aboriginal people in Australia generally believe they have always been here and their human origins lie in the creation period we call the Dreamtime. For them there was no migration to Australia.
- Current archaeological work dates Aboriginal occupation in Kakadu/ Arnhem Land to 58,000 years. When discussing the longevity of traditions or the length of occupation, it is more commonly written as "more than 50,000 years".
- Scientific theory suggests that the populating of Australia came in several waves through SE Asia, possibly as far back as 60,000 to 120,000 years ago. During this time sea levels were at their lowest point making for relatively short water crossings to the Australian mainland.
- The oldest Aboriginal skeletal remains were found at Lake Mungo in NSW dated around 42,000 years. This is the earliest evidence of modern humans outside of Africa.

Language Groups and Population

- At the time of colonisation it is estimated that there were around 500,000 Indigenous people occupying the continent.
- The term Aboriginal is a European construct to categorise a widely diverse grouping of people and cultures.
- There are between 200 – 250 distinctive language groups and around 700 dialects. Each language group occupies a distinct area or territory and has unique cultural practices.
- The terms Tribes and Clans are less used today with the preference being for Language groups and Nations.
- A widespread system of trade and ceremonial exchange existed throughout Australia and Aboriginal people had explored and occupied all parts of the continent.

Dreamtime, Dreaming and Songlines

- Conveying the ideas of Aboriginal Songlines, Dreamtime and the Dreaming to non-Indigenous people can often be difficult because of the complexities of these concepts and practices, which are an integral part of Aboriginal culture.
- Dreamtime and Dreaming should be capitalised
- The term Dreamtime is now a commonly accepted term that should be used to refer to the creation period by ancestral spirit beings in both human and non- human (animal, reptile, birds etc) form. It is fundamental to a very complex belief system.
- The Dreaming relates to an individual's totemic creation stories that define their belief systems, law and rules to live by as well as providing an integral understanding and connection to landscape (country). It encompasses the past, present and future.

Torres Strait Islanders do not use Dreaming or Dreamtime.

- A good start in any explanation of Dreaming or Dreamtime is to use a direct quote or explanation by an Aboriginal person.
- Dreamtime and Dreaming also refer to living stories and creation forces that are constantly present. These stories are much more than 'dreams,' myths' or 'legends'. They direct social life and form the basis for Aboriginal law and care of the environment.
- Avoid using the terms legend or myth, as these do not convey accurately what the Aboriginal belief system is about – use the word 'stories'.
- Dreamtime creation stories and associated practices are part of a long cultural continuum possibly more than 50,000 years old. They are not stories that have been passed on in their entirety over that period of time. They would have been modified and adapted by different groups with changing emphasis reflecting cultural changes and adaptations to changing conditions.
- For Aboriginal people the stories associated with their spiritual beliefs are not considered myths or legends and are not seen in a frivolous or imaginary context. They are understood as real. It would be akin to ascribing the stories out of the Bible or Koran as being myths or legends. It is good practice to avoid use of these terms.
- Song cycles are an integral part of how information about Dreamings is transmitted. These songs often describe different places in the journey of the ancestor and thus they are a map. It is this last concept that has led to the term 'Songline'.
- Songlines are often seen as a mystery to outsiders yet to Aboriginal people the concepts and ideas are perfectly clear.
- Most of the information about specific details of the Songlines and the dreaming tracks are not for public dissemination and are part of the secret sacred lore of Aboriginal culture.

Rock Art

Age/Dating

- Australia holds one of the greatest repositories of Rock Art in the world with over 10,000 recorded sites. Unrecorded sites are thought to be up to, or even over, one million sites.
- Rock Art incorporates painted images and engravings/abradings on rock known as Petroglyphs.
- Rock Art and Petroglyphs are found throughout Australia including Tasmania. The greatest concentrations and most spectacular representations are found across northern Australia from the Pilbara to Cape York.
- There are numerous dating techniques being applied but there remains considerable disagreement about the exact dating of known Rock Art forms and it is a work in progress.
- The earliest occupation dates in Kakadu National Park in the Northern Territory are recorded at 58,000 years. There are indications of the presence of ochre and pigments hinting at the likelihood that these were used for artistic purpose.
- The most commonly acceptable dates for actual rock art in shelters in northern Australia are between 13,000 and 20,000 years.
- Some of the oldest Petroglyphs are found at Olary in the Flinders Ranges and are believed older than 10,000 years with claims of up to 40,000 years in an ongoing dispute which is generally not accepted by the scientific community.

Styles

- There are a vast array of different art styles and forms and some of the most notable are the abstract designs, markings, tracks and animals found in the Petroglyphs stretching from the Burrup Peninsula in NW Western Australia diagonally right through the continent to the sandstone pavements around Sydney Harbour.
- For the rock paintings the Wandjina and Gwion Gwion (Bradshaw) figures of the Kimberley, the Lightning Brothers of the Victoria River District, the Dynamic and Mimi figures and X ray art of Kakadu and Arnhemland and the Quinkan figures of the Laura sandstone plateau in Far North Queensland are amongst the most recognisable.
- Bradshaw Figures should always be referred to as Gwion Gwion as this is the currently accepted Aboriginal name. These are the most elegant, naturalistic, highly ornamented figures in Aboriginal art and they have no link to anything Egyptian or any other world culture. They do have similarities to the figurative Sans art in southern Africa and some of the fine human and animal depictions in northern Africa.
- Good examples of all these art styles can be readily accessed in many of Australia's National Parks and reserves and are best seen by taking a guided tour with local tourism operators.

Country/ Homeland

- Land is fundamental to the well being of Indigenous people and at the core of their belief system.
- Language groups and the clans that make up these groups are bound to a particular territory through spiritual links and obligations of care and custodianship.
- Today when referring to their traditional lands, Indigenous people most commonly use the term country.
- Homeland is a term that often was associated with the outstation movement and the desire for Aboriginal people to get back to their specific clan territory.
- Homeland is generally used to describe a particular family groups traditional territory in the country of their Language group.

Boomerang

- This is one of the most recognisable cultural artefacts associated with Aboriginal people.
- Contrary to common belief most Boomerangs did not return but were made as specific hunting, fighting and ceremonial implements.
- They come in an astonishing array of sizes, shapes and decorative styles – another reflection of the diversity of Aboriginal cultures.
- Although not exclusive to Australia, Aboriginal people can claim the longest continuing association with the Boomerang.

Didgeridoo (Yidaki)

- The Yidaki has become one of the signature items associated with Aboriginal Australia.
- It was never as widespread as it is today but originated in northern Australia. Its ancestral place of origin is accepted as being in Arnhemland where it is known as the Yidaki and is known to have evolved less than 1,000 years ago.
- Traditionally it was made from the trunks and branches of eucalyptus trees that had been hollowed out by termites.
- The Yidaki is used primarily for ceremonial purposes. Traditionally they were only sparsely decorated and never played by women.
- Today they have become a world instrument and have become an artistic artefact as much as a musical instrument.
- It is important that the origins of this unique artefact should be acknowledged.

Traditional versus Contemporary

- There is generally a tendency in most communications about Aboriginal Australia to place greater emphasis on the traditional and past aspects of life and culture rather than highlighting the contemporary stories and practices of today.
- This is apparent in the use of imagery showing corroborees and dancing, as well as focusing on traditional skills and practices such as hunting/ gathering, fire making and travelling in country by foot described as 'walkabout'. Modern Aboriginal people primarily utilise cars, planes and boats as their major means of travel!
- It is important to keep a balance between the presentation of information about the urban Aboriginal communities and those in more remote locations in Northern and Central Australia who often retain greater connection to traditional cultural knowledge and practices.
- Many contemporary stories regarding recent history and the interactions taking place post European settlement are as interesting and important as sharing traditional aspects of Aboriginal culture.

Western Australian Indigenous Tourism Operators Committee (WAITOC) Protocols:

<http://www.tourism.wa.gov.au/Publications%20Library/Growing%20Your%20Business/WA%20Product%20Manual%202008.pdf>

Appropriate terminology

- As with western culture, what is appropriate and inappropriate is determined by your relationship to the person with whom you are interacting and the individual preference of both parties. In general though, it is recommended to avoid the following:
 - Use of abbreviations of the word Aboriginal e.g. Abo.
 - Categorising Torres Strait Islander people as Aboriginal.

Consultation and permissions

- Aboriginal and Torres Strait Islander people value their culture and prefer to maintain control over their own affairs to help prevent misrepresentation.
- Decision-making tends to involve many people, so sufficient time should be allowed for consultation. A specific itinerary or alterations to an itinerary may require permission from the traditional owners of the land to access historic and cultural sites. This needs to be obtained from those who have cultural authority for that area.
- Respect the laws and customs of the area, for example some cultural sites may be a women's or men's area only.
- It is important that local people act as guides for their own cultural experiences; hence if your itinerary involves more than one cultural experience in different states then local guides should be used in each place.
- It is also necessary to check whether it is an appropriate time for travel within various communities, and clans, boundaries. At certain times during the year there are specific ceremonies and religious practices that should be respected and observed. It is a good practice to check with communities about climate and seasonal changes which impact on road routes and crossings to ensure that access to specific areas is permitted and safe for travel.
- Check who the appropriate delegation or individual/s are to meet with. Do not assume that one person speaks for all. In some communities there are a number of factions and differences among clan groups.
- Indigenous people have the right to maintain confidentiality concerning aspects of their personal and cultural affairs.

Personal and Business Communications

- Honesty is vital in all communications. To avoid creating false expectations, be very realistic when discussing business and don't make promises that can't be delivered.
- Meet face to face whenever possible and don't just rely on the telephone or email. Meet with respected elders in the community and ask if there is anyone else that needs to be consulted.
- Make sure agreements are recorded and provide written confirmation of all agreed points back to all parties to the agreement. This will avoid different interpretations of what has been said.
- English is often the second, third or fourth language spoken and it is sometimes advisable to use an interpreter. Otherwise many older people feel uncomfortable and appear unintelligent and inarticulate or are perceived as simply rude.

Eye contact, physical contact and body language

- In some Aboriginal and Torres Strait Islander cultures there were once strict rules about eye contact. Hence you may find some people may still follow this practice and may not make eye contact with you. Not making eye contact or lowering the eyes is often used to show respect to older people or persons in authority.
- Using the hand to point can sometimes be seen as being disrespectful.
- Body contact including friendly touching, jostling or touching the upper torso and arm when greeting people is sometimes used when people become quite familiar with each other. Often an introductory greeting can be non-verbal, with a nod of the head. After several meetings a handshake will extend to include thumb and wrist grasp.

Meetings

- During meetings it is appropriate when dealing with Elders from the community to ensure there is an involvement and ownership process. While you may present an agenda with timelines and items to be discussed, it is often advisable to hand over the meeting to an elder, and simply steer it in the right direction. If during negotiations and discussions certain issues arise which require action, or resolutions are passed that need to be followed up, then extend an invitation of action for participation from the group for further involvement. Once they feel involved and are being consulted on an equal standing, things will run a lot more smoothly.
- When meeting with an Aboriginal or Torres Strait Islander community for the first time, it is courteous to introduce yourself and give the background to your business before commencing. Many do not like to rush business and prefer meeting face to face rather than via phone or email. General conversation over tea or coffee is usual practice before meetings commence.
- Be flexible with time – and understand that the consultation process may be lengthy. Do not expect to have a reply to a question in a day or week. Each community will need time to consider and consult.

Punctuality

- Conventional time-keeping methods are not always important to groups due mainly to cultural concepts of past and present orientation. When you are in an Aboriginal and Torres Strait Islander community, let the people set the pace. Often the use of time in remote communities is dictated by the seasons and daily environmental changes.
- A suggestion for working with different approaches to time-keeping is to make it clear when you are available, but not to become impatient if things seem to take a while. It will all happen in good time.

Taking photos, notes or recordings

- If you are going to record any part of your interaction by photograph, recording or taking notes, ask if this is appropriate. Advise them why you are recording this information, and what it will be used for. Be specific. If you later decide to use the photos, notes or recordings for any other purpose, contact the person concerned to secure their permission.
- It is not appropriate to reproduce stories or traditional knowledge without permission, be it verbally or otherwise. Establish with the business and community whether photography and/or exposing sacred images and objects is appropriate. The reproduction of secret/ sacred images may be a transgression of Indigenous laws. Secret/sacred refers to information that, under customary laws, is made available only to the initiated or information that can only be seen by either men or women or particular people within the culture. The right of Indigenous people to keep secret and sacred their cultural knowledge should be respected.
- Many stories have a connection to a particular land or family. In many cases, there may be specified people who are the owners of a particular story. Stories should not be retold, published or paraphrased by people who are not the owners of the story without permission from the owners.

Use of Indigenous imagery

- Under Australian law, permission from the artist (or copyright owner) is necessary for reproduction of any artistic works protected by copyright.
- Although some very old artworks may no longer be in copyright, it is still a good practice to consult with Aboriginal and Torres Strait Islander people for the use of these works. Although such works might be able to be copied from the Internet or accessed from cultural institutions, permission for context and use by cultural groups is best practice and considered culturally appropriate and simply good manners.
- The artist may require consent for instances where communally owned knowledge and potentially sensitive material is used. It is important to develop strong consultative ties with the owners of such material and to keep them informed of how you intend to use the material. The owners should also be informed of any intended uses by third parties whom you might license the rights to your works.

Welcome to Country

- Welcome to Country is the ritual of Australia's Aboriginal and Torres Strait Islander peoples.
- Protocol dictates that people are welcomed when entering and learning about Country or crossing through other clan and nation's land, it is simply for many, an act of good manners and respect. Over the last decade Welcome to Country address has become very much a part of community and broader events all over Australia.
- Welcome to Country can be performed in the simplest manner or a variety of ways. If possible there should always be representation of the traditional owners, elders and or an equivalent representative they select.
- Representation at opening events, launches and formal events should try to include the presence of the local custodians, local language usage, and clan and nation elders. These selected elders and representatives should be treated as dignitaries and be present at all major events, official openings and VIP launches including special events, regarding the relevant business or venture.

Death or Sorry Business

- As with non-Indigenous cultures, if a person dies there is usually a period of mourning and business will not take place on the day of the funeral. However, in Aboriginal and Torres Strait Islander culture as the communities are made up of many interconnected families, if a person passes away a 'period of sorry business' takes place and can last for quite some time. This means that the community or tour will cease to operate for this period. For the travel trade, it is advised that this is an unavoidable part of working with Aboriginal and Torres Strait Islander communities and it is suggested that a disclaimer and/or confirmed understanding from the traveller that in the event of a death, components of the itinerary may not operate. There are very strict protocols to be observed during sorry business. The period of mourning can last from three months to ten years (though often the community will re-open and tours will recommence during this time).
- In some communities, the personal name of the deceased may not be used, mentioned or referred to where those in mourning can hear or read. Reproductions and photographs of the deceased are not permitted. The deceased are usually referred to by their relationship to the living.
- If the family grants permission, then advice should be sought regarding photographs or video images of the deceased, and these images should not be displayed in areas where they can be seen by the bereaved. Traditionally, photos were often destroyed.

2.3 Obtain assistance from trade & government organisations

The following organisations may be of assistance in providing help or advice on areas such as product development, planning, negotiating, agreements, training, marketing, etc. As many of these organisations are Government-funded, the programs and services offered by them could change at any time, so it is worth contacting them to see if they can assist in more ways other than indicated below.

RTO – Outback Queensland Tourism Association (OQTA)

OQTA is a membership based organisation responsible for promoting the region to target markets on behalf of the local tourism industry and community. The role of OQTA is not product development, however it is important to make them aware of your planned undertaking as they may be able to refer you to other contacts who may assist you further.

OQTA – Phone: 07 4650 1276 Email: alison.angus@outbackqld.com.au

STO – Tourism and Events Queensland (TEQ)

Tourism and Events Queensland (TEQ) is the Queensland Government's lead marketing, experience development and major events agency, representing the state's tourism and events industries. TEQ operates on a national and international level, looking at new and innovative ways to make the most out of emerging opportunities which benefit the Queensland tourism industry and economy.

TEQ – Outback Qld contact: Katherine Howard, Destination Specialist, Outback & Gulf, Destination Partnerships
Phone: 3535 5301 Email: katherine.howard@queensland.com

DATSIMA – Department of Aboriginal and Torres Strait Islander and Multicultural Affairs

DATSIMA can assist businesses with establishing which Elder is the most appropriate to speak to.

DATSIMA – Central Queensland Region (Rockhampton office) – Phone: 07 4938 4690

IBA – Indigenous Business Australia

Supports Indigenous Australian enterprise development. The IBA may be able to assist Aboriginal people who are starting a business with advice and/or training. It is worthwhile advising the Aboriginal Representative of this service available to Aboriginal people.

IBA – Brisbane office – Phone: 07 3008 8300 or 1800 107 107

DTEB – Department of Tourism, Major Events, Small Business and the Commonwealth Games

Supports Small Businesses by providing various tools, information and services to Small Business Owners.

DTEB – Phone 13 QGOV (13 74 68)

Business.gov.au

www.business.gov.au is a simple and convenient website which provides access to all government information, forms and services. This business resource provides information on planning, starting and growing your business.

2.4 Consult and engage with the local Aboriginal Community Representative

In order to introduce an appealing, high quality and authentic Indigenous tourism experience, the local Aboriginal Community must be consulted and engaged. A collaborative approach to the product development process will lead to a higher chance of success in building a high quality and authentic Indigenous tourism product.

Approach the Aboriginal community in your Central West region and seek to find an Aboriginal Community Representative - "the Representative" who has the authority to make decisions on behalf of the local Aboriginal Community. Time must be taken to engage with the Representative to establish good relationships and build trust.

Central West Aboriginal Community Representative: Initially contact Suzanne Thompson or Cheryl Thompson, who may need to refer you to a more appropriate Representative:

Suzanne Thompson 0488 955 935 | Cheryl Thompson 0412 028 471

The Representative needs to be involved in the decision-making and the product needs to be developed together in order for it to be successful. Refer to Guideline 2.2 – Protocols (pg 16).

2.5 Agreements in writing

To ensure that there is no ambiguity, and that there is complete understanding and agreement from both parties, it is recommended that all arrangements between new partners are in writing and that the appropriate Representatives sign the agreements. All Representatives should have a copy of all signed agreements.

2.6 Potential Product Goals

The following Programs and Certifications provide an opportunity for product owners to promote their product and be recognised for achieving high standards. Each has specific criteria to be met.

Australian Tourism Accreditation Program (ATAP)

Key points:

- "Trust the tick" Accredited Tourism Business Australia logo
- It is a "business development program that is based on Quality Assurance principles.
- Encourages businesses to plan how their business will function, and check that customer expectations are being met.
- Accreditation will provide clients and industry colleagues with an assurance that participating businesses are committed to professionalism both in business operations and delivery of service."

Further details:

- For more information (eg. accreditation process, contacts, benefits for your business and current fees) about ATAP, please refer to their website: http://www.atap.net.au/industry/cb_pages/what_is_atap.php



Indigenous Tourism Champions Program (ITCP)

Key points:

- Program initiated by TA and IBA, with contribution and assistance from the Australian Trade Commission (Austrade) and the STOs’.
- Administered by IBA
- Markets Indigenous Tourism products which have met strict criteria – including reliability, consistent service delivery standards, etc and “meet the needs and expectations of trade and the international market”.
- STO (TEQ) must nominate the operator, and then the operator must apply ensuring they meet the membership criteria.

Further details:

- “Members of the ITCP are exclusively eligible to participate in TA’s Aboriginal tourism marketing initiatives, which includes trade events, road shows, trade training initiatives, online marketing, print marketing and other marketing initiatives”.
- “To provide a pathway into the ITCP, support is also being provided to select Product Development Participants who are marketed primarily through State and Territory Tourism Organisations channels and will be supported by their State and Territory Tourism Organisations and in some cases a specialist mentor to assist with growing their businesses to a standard where they meet the criteria for entry into the ITCP”.

Please refer to: www.tourism.australia.com/aboriginal/indigenous-tourism-champion-program.aspx



ROC (Respect Our Culture) Certification

Key points:

- Tourism Industry development tool created by Aboriginal Tourism Australia (ATA) and administered by Eco Tourism Australia
- “ROC certified tourism operators are committed to protecting cultural authenticity and integrity, developing sound business practices, environmental protection and acknowledging Indigenous peoples spiritual connection to the land and water”.

Further details:

- “The ROC program was produced through an extensive and ongoing national consultation by ATA with Indigenous communities, industry stakeholders and tourism operators”.
- “Indigenous cultural experiences offer a competitive advantage to the Australian tourism industry.
- In a competitive industry environment, tourism businesses that operate at national industry standards have the greatest potential to benefit from opportunities available. A business with ROC accreditation will be recognised in the industry as having sustainable business and environmental practices. The ROC Program is unique in that it also provides the recognition of cultural protocols and authenticity”.
- For more information (eg. certification process, benefits for your business and current fees) about ROC certification, read the ECO & ROC Essentials: http://issuu.com/ecotourismaustralia/docs/eco__roc_essentials



3. SIGNIFICANT DATES FOR ABORIGINAL COMMUNITIES

The following dates of significance to Aboriginal people have been included to highlight periods when Aboriginal people could possibly be unavailable, and also to encourage businesses to support the Aboriginal communities during these events.

26 January - Survival Day

Aboriginal Australians choose to mark Australia Day as a day to highlight the invasion of Australia by Europeans and to acknowledge the survival of their cultural heritage.

26 May to 3 June - National Reconciliation Week

This week begins with National Sorry Day on 26 May and ends with Mabo Day on 3 June.

26 May - National Sorry Day

This day marks the anniversary of the 1997 tabling of the Human Rights and Equal Opportunity Commission National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from their Families, Bringing Them Home (April 1997).

3 June - Mabo Day

This day commemorates the anniversary of the 1992 High Court decision in the case brought by Eddie Mabo and others, which recognised the existence in Australia of Native title rights. On the tenth anniversary of this day in 2002 there were many calls for the day to become a public holiday, an official National Mabo Day.

First full week of July - NAIDOC Week

The first Sunday of July sees the beginning of a week dedicated to Aboriginal and Torres Strait Island people to celebrate NAIDOC (National Aboriginal and Torres Strait Islander Day Observance Committee) Week. It is a celebration for Aboriginal and Torres Strait Island people of their survival. It is also a time for all Australians to celebrate the unique contribution of Aboriginal and Torres Strait Islander traditions and cultures and to bring issues of concern to the attention of governments and the broader community.

August - National Aboriginal and Islander Children's Day

This day was first observed in 1988 and each year it has a special theme. The Secretariat of National Aboriginal and Islander Child Care has always produced a poster to celebrate the day. Information about these events can be obtained by:

- contacting your local Aboriginal organisation
- viewing advertising in Aboriginal publications, such as the Koori Mail and the National Indigenous Times
- visiting web sites, such as the ABC's Message Stick
- accessing local radio stations that contain Aboriginal programming.

SOURCE: Building better partnerships, Working with Aboriginal communities and organisations: a communication guide for the Department of Human Services, Victorian Government: http://www.dhs.vic.gov.au/_data/assets/pdf_file/0009/580788/building-better-partnerships-aboriginal-communication-guide-2006.pdf



4. GLOSSARY

ATA	Aboriginal Tourism Australia
ATAP	Australian Tourism Accreditation Program
ATEC	Australian Tourism Export Council
CWOQ	Central West Outback Queensland
CWOQTA	Central West Outback Queensland Tourism Association
DATSIMA	Department of Aboriginal and Torres Strait Islander and Multicultural Affairs
DEEWR	Department of Education, Employment and Workplace Relations (now the Department of Education and the Department of Employment)
DTEB	Department of Tourism, Major Events, Small Business and the Commonwealth Games
IBA	Indigenous Business Australia
ITCP	Indigenous Tourism Champions Program
NAIDOC	National Aboriginal and Torres Strait Islander Day Observance Committee
OQTA	Outback Queensland Tourism Association
RAPAD	Remote Area Planning & Development Board
RET	The Department of Resources, Energy and Tourism
ROC	Respect Our Culture
RTO	Regional Tourism Organisation
SEQ	South East Queensland
STO	State Tourism Organisation
TEQ	Tourism & Events Queensland
TA	Tourism Australia
WAITOC	Western Australian Indigenous Tourism Operators Committee



5. RESOURCES

Australian Tourism Accreditation Program (ATAP)

http://www.atap.net.au/industry/cb_pages/what_is_atap.php

Ayers Rock Resort

<http://www.ayersrockresort.com.au/indigenous-tours>

Davidsons Arnhemland Safaris

<http://www.arnhemland-safaris.com>

Department of Aboriginal and Torres Strait Islander and Multicultural Affairs (DATSIMA)

<http://www.datsima.qld.gov.au>

Department of Human Services, Victorian Government

“Building better partnerships, Working with Aboriginal communities and organisations: a communication guide for the Department of Human Services, Victorian Government”

http://www.dhs.vic.gov.au/_data/assets/pdf_file/0009/580788/building-better-partnerships-aboriginal-communication-guide-2006.pdf

Department of Tourism, Major Events, Small Business and the Commonwealth Games (DTESB)

<http://www.dtesb.qld.gov.au/small-business>

EcoTourism Australia – Respecting Our Culture (ROC) Tourism Accreditation Program

<http://www.ecotourism.org.au/roc.asp>

Guurrbi Tours

www.bamaway.com.au

Indigenous Business Australia (IBA)

<http://www.iba.gov.au/>

Northern Territory Indigenous Tours

<http://ntitours.com.au/tours-from-darwin/indigenous-litchfield-tour>

Sustainable Tourism CRC

<http://www.crctourism.com.au/bookshop/>

Tourism Australia – Indigenous Australia Domestic Experiences Framework (2009)

(Sourced from TEQ)

Tourism Australia – Indigenous Tourism Champion Program

<http://www.tourism.australia.com/aboriginal/indigenous-tourism-champion-program.aspx>

Tourism Australia – Information on Aboriginal Tourism Protocols

<http://www.tourism.australia.com/documents/Protocols-Aboriginal-Culture-Fact-Sheet.pdf>

Tourism Research Australia - Indigenous Tourism in Australia

Western Australian Indigenous Tourism Product Manual

<http://www.tourism.wa.gov.au/Publications%20Library/Growing%20Your%20Business/WA%20Product%20Manual%202008.pdf>