DEsert Tracks Business Plan 1994-97

(excerpt: 1999 update)
written by diana james, manager, in consultation with anangu directors,
Nganyinytja and Ilyatjari, approved by the full desert tracks board of directors.

Company Mission Statement

Desert Tracks aims to provide a unique experience of aboriginal culture and lifestyle for the participants on its tours into Pitjantjatjara Lands. Visitors enter the space where the two worlds meet, the Pitjantjatjara desert culture with the traditions stretching back over 40,000 years and the modern western technological society.

The Pitjantjatjara elders are guiding their people into this era, developing a tourism business that sustains traditional lifestyle and their sacred relationship to the land. Sharing their wisdom and knowledge with visitors from all over the world.

Aims and Objectives:

1. Community control of the delivery of tourism business, creating pride and a real enterprise for their children to become involved with.

2. To provide employment opportunities for anangu in the cultural tourism business as guides, interpreters and in public relations.

3. To provide employment in communities that economically sustains the maintenance of cultural heritage and current lifestyle of anangu living on traditional land.

4. For anangu to control the information being given to visitors about their country by telling their own story of the law and dreaming.

5. To use legally appropriate contracts for the use of cultural material by journalists, photographers, artists, filmmakers and musicians.

6. To develop a profitable eco-tourism enterprise, the profits of which will be distributed equitably back to the participating communities.

Primary goal of any desert tracks business plan is to ensure:

   1) Maintenance of cultural heritage and ensuring authentic information is given on all tours and in promotional material.

   2) Profitability of the business and employment of traditional custodians in their homelands.

7. Operate in accordance with internationally recognised standards of ecotourism.

Strategies:

1. Employment of anangu

   i) training as interpretive guides

   ii) recognition of prior training of elders as holders of tjukurpa and inma

   iii) training in marketing and promotion

2. Anangu control of information
i) design of all brochures, information booklets, itinerary, Tjukurpa told to be done in consultation with Anangu.

3 Community pride in business control
i) establishing clear community control over the itinerary and movements of tourists whilst at their community
ii) independent accounting of costs and profits generated by each community

4 Economic sustenance of culture
i) award rate payments to guides and interpreters
ii) distribution of profits back to communities based on trip revenue

5 Profitable business
i) increasing destinations and variety of product

6 New destinations
i) consult with new communities interested in becoming tour destinations
ii) gain permission from regional Land Councils for tours
iii) assess impact of numbers and frequency of tours on each area and plan visits to minimise destructive impact on land, people and particular sites
iv) conduct infrastructure facilities like water, toilets, showers and shade shelters
v) training sessions with experienced guides from Angatja to prepare new guides and hosts for tourists’ expectations and needs and the planning of itineraries.

ORGANISATIONAL STRUCTURE:

Desert Tracks Business 1988-2000

Board of Directors of Desert Tracks Pty Ltd Members from 1988-2000:
Accountable to Anangu Pitjantjatjara for conducting tours in accordance with permit conditions for operating on the Pitjantjatjara Lands.

Charlie ILYATJARI
Ivy NGANYINYTJA
Mabel TJULKIWA
Sandy MUTJU
Leah BRADY
Andy TJILARI
Stanley DOUGLAS
Jonathan LYONS
Henry TJAMUMALYI

Angatja Chairman
Angatja
Umpukulu
Umpukulu
Angatja
Arangna
Cave Hill
Amata
Amata

Employees of Desert Tracks Pty Ltd:

Manager: Diana James.
Tour Operations Manager: Roger Hammond, Jim Montgomery, Hussein Burra
Senior interpreter/guide: Linda Rive

TOURISM NETWORK

Membership of:

Central Australian Tourism Industry Association Inc
Australian Eco-tourism Association
Aboriginal Tourism Australia

SECTION 4: AWARDS

Desert Tracks won national and international recognition in cultural and eco-tourism.

1992  Australian National Award for Cultural Tourism
       NT Brolga Award for Cultural Tourism

1993  Nganyinytja Order of Australia for her work in cross-cultural education as the founding Director of Desert Tracks tours.

1994  NT Brolga Award – Judges Special Recognition for Outstanding Achievement in Cultural Tourism

Ecotourism: A South Australian Design Guide for Sustainable Development’ published by the South Australian Tourist Commission highlights examples of DTs architecturally designed ablutions, rubbish and shelter facilities.

World Congress on Adventure Travel and Ecotourism – presented at the Sustainable Design and Ecotourism Seminar. Nganyinytja and Diana James with Paul Pholerus.

1995  Invited to present a paper at the ‘Showcasing Day’ of the Australian Conservation Training Initiative six week International Training Programme, titled ‘Education Planning and Management.'
APPENDIX 4

ANANGU PITJANTJATJARA COUNCIL RESOLUTIONS
ON REGIONAL TOURISM
Regional Tourism on AP Lands - AP Council Resolutions since 1995

- Resolution of AP Regional Tourism Meeting, 1995 – AP Chairman, Gary Lewis

‘It would be good planning for there to be one regional tourism association of all communities involved in tourism on the AP Lands. Desert Tracks could be expanded to become the regional tourism business under the Pitjantjatjara Council. This would be a community cooperative industry, allowing individual communities to run their own tours but with one central booking office, advertising, management staff, permit and payment system, training and employment award for anangu guides and tour managers.

TRAINING & EMPLOYMENT: 3 Day meeting organised by Desert Tracks at Umuwa with TAFE and Adult Education representatives from N.T and S.A. and national government funding agencies.
3 year accredited on site training for anangu rangers and tour guides discussed and outlined incorporating traditional anangu knowledge and new tourism business knowledge. Full report available.

- Resolution of the AP Heritage Meeting, 23rd May 2000

‘There should be one Tourism Company on the AP Lands, Desert Tracks an Anangu owned company. All communities should join this company and the money story will be clear for all to see.’

- Resolution of AP Executive and Heritage Committee, Umuwa 12th November 1998

AP approval for Ngintaka Trail Tourist Trip & Film - development subject to anthropological clearance.

- Resolution of the AP Meeting, Umuwa 29th - 31st May 2001

Ngintaka Heritage Trail Research: Approval given for Diana James, PhD student ANU, to research and prepare a development plan for the Ngintaka Heritage through the Pitjantjatjara Lands, assessing the potential benefits and impacts of tourism on communities and the environment, to develop a bi-culture management model. (see attached proposal).
APPENDIX 5

ATAL ECO-TOUR CAMP REPORT 1997
DESERT TRACKS
ATAL TOUR BASE CAMP
(Excerpt of Final Report)
Project assisted by the National Ecotourism Program
Commonwealth Department of Tourism 1994 - 96
Diana James, 10th March 1997

AIM: design of an ecologically and culturally sustainable ecotourism camp on the Pitjantjatjara Lands. The infrastructure is to provide shelter, clean and hot water, solar lighting and energy storage, a cool room, clean appropriate pit toilets and recycling of wastes. To introduce visitors to this unique cultural and ecological environment the camp infrastructure must be efficient, comfortable and non-intrusive in the environment. So that the main aim of the tours, getting to know Aboriginal people and their land and having a good time is assured. What fun! Especially knowing there’s a hot shower and comfort back in camp.

STAGE 1:

THE LOCATION:
Mann Ranges, north - west South Australia. Atal is the chosen site, 6km from the homeland of Angatja. An area of mulga scrub near the base of the ranges, on the protected north-east side.
This is a degraded site having been used for camps for a couple of years.

Consultation and Research:

On site the manager, Diana James, carried out consultations with the traditional owners and the directors of Desert Tracks over several months.
Requirements of international tourists for eco-camp facilities were researched.
Once the major design requirements were determined an environmental architect, design engineers and the Centre for Appropriate Technology (CAT) in Alice Springs were contacted.

The architect Paul Pholeros was chosen because of his long association, over ten years, with the people of the Pitjantjatjara Lands. Paul had been working on environmentally and socially appropriate housing for local communities in cooperation with the regional Nganampa Health Service.
Thus the aim of community consultation and the designing of infrastructure that used appropriate technology of a standard available to all communities on the AP Lands was ensured.

STAGE 2:

CONSTRUCTION OF THE MEETING WLTJA

This central meeting wiltja was an adaptation of a traditional wiltja (shelter) design.
Adaptations to suit large groups of tourists -

- The opened out semi-circular design and higher roof allow for group meetings.
- the back wall against the prevailing winds is higher than traditional windbreaks, but low enough to encourage sitting rather than standing when gathered around for storytelling.
- the central fire place for making billy tea and sitting around is a traditional feature of wiltjas and desert life.
• canvas awnings have been designed to be positioned over the front in summer to increase the shade and removed in winter to allow the winter sun to penetrate the wiltja, traditionally people would have changed the open side of their wiltja to suit the season.
• constructed of local hard wood termite resistant desert oak and spinifex thatching is making use of traditional building materials, with the adaptation of wire to hold down the spinifex.

The building was contracted out to a local builder, Roger Hammond, with long experience of building in this region. He worked well with the local community workers. The women particularly worked hard on this structure doing most of the spinifex thatching. As building wiltjas was traditionally women’s work they were experts in this skill.

STAGE 3 : ABLUTION FACILITIES

VISITORS

The design specifications included;
• low impact infrastructure appropriate for this desert environment
• minimal water usage - one bucket full of hot water per shower carried to canvas shower bag
• educate visitors on the need to conserve water in this environment
• biodegradable soaps and shampoos to be provided by Desert Tracks
• solar heating with low combustion chip heater back up for cloudy weather
• aesthetically pleasing
• in accordance with international environmental design standards
• easy to clean and maintain
• appropriate waste water disposal that doesn’t detrimentally affect vegetation and ground water
• drainage - grease trap, holding tank (to be emptied periodically on revegetation areas) and soakage trenches
• pit toilets of regional appropriate technology design (CAT)

STORAGE FACILITY - POWER, RAINWATER, FREEZER

In the ablution block a storage room was designed to:
• store solar power in a battery bank to be used to recharge torches and head lamps
• provide low watt lighting for the camp, toilets and showers
• recharging facilities for visitors video cameras and other recording equipment
• clean rainwater for anyone with a sensitive stomach
• freezer, to freeze ice ready for each group to use in for food preservation
• dust free sealable room for storage of special equipment
• solar hot water for showers

ANANGU ABLUTIONS BLOCK
• Nomadic Homelands Ablutions Block - standard appropriate design used in the region
• solar hot water and chip heater from Centre for Appropriate Technology
• no restriction on water usage
• lighting from main storage facility
• drainage - grease trap, soakage trench
• Nomadic pit toilet

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SPECIAL CONSIDERATIONS

- Ablution blocks to be positioned for privacy and ease of access from tourist and Anangu camps respectively. Brush fences and revegetation to be planned to enhance privacy and to blend these facilities into the environment.
- Minimal damage to the campsite whilst under construction - to ensure this the visitors ablution block was constructed off site, even the concrete slab finished to a high standard for easy cleaning
- all care was taken not to disturb trees and to return the site to its original condition after construction, regular inspections by architect and Desert Tracks manager
- pegging of sites overseen by traditional owners.

OBJECTIVES OF THE CAMPSITE INFRASTRUCTURE DESIGN

Objective 1: Facilitate the application of ecologically sustainable principles and practice in an Indigenous tourism industry.

1(a) Promote the elements of ecotourism.

- Low impact infrastructure designed to minimally impact on the fragile ecosystem of the mulga bush.
- Minimal vehicle access, designated roads, footpaths, campsites and inma ground.
- Minimal water usage. Recycle waste water onto vegetation where appropriate.
- Biodegradable cleaners, soaps, shampoos - provided for visitors.
- Firewood brought in, minimal use.
- Rubbish sorted, recycled glass and metal, vegetable waste down old pit toilet.
- Visual blending of structures with surroundings, using local spinifex thatching.
- Cultural sustainability - small groups, limited number of tours controls impact. Cultural elements included in tour by the elders, taught to younger members.
- Education and interpretation - provide information booklet pre tour on culture, ecological sustainable design elements in infrastructure, etiquette and interpretation of local flora and fauna.
- Local and regional benefits: economic input into local communities creating jobs for people who want to live on their homelands looking after the land and culture.

1 (b) Develop models of ecological sustainable tourism.

Incorporation of modern appropriate technology designed specifically for this arid environment.

- waste management - pit toilets, recycling, limit nutrient levels of washing products.
- energy conservation- solar power, quiet and renewable.
- water quality - water storage tank with sufficient for each trip, regular checks by Health Department, rainwater storage inside cool room to avoid contamination.

Objective 2: Develop a strategic approach to integrated regional planning based on ecologically sustainable principles and practices in eco-tourism.

Development of this campsite infrastructure for Angatja has involved many levels of regional and community planning for appropriate site development in keeping with ecological guidelines. An environmental architect was engaged to consult with the local community, the Pitjantjatjara Board of Directors of Desert Tracks, the tour operations manager and their anthropologist consultant. The plan was designed to incorporate cultural and ecological concerns specific to that region. Then final approval had to be
sought from Anangu Pitjantjatjara at a strategic planning meeting for tourism on the AP Lands.

Objective 3: Encourage a complementary and compatible approach between ecotourism activities and conservation in natural resource management.

The camp is designed to minimise the impact of regular groups of tourists to this site. Based on a projected strategy of controlled numbers of people and vehicles, the site will be ecologically sustainable.

Objective 4: Encourage industry self-regulation of eco-tourism through the development and implementation of appropriate industry standards and accreditation.

Desert Tracks has participated in the SA Government review of ecotours in their state. This campsite and tour management was assessed as being up to international ecotourism standards. We have participated in attempts to establish industry accreditation.

Objective 5: Support the design and use of carefully sited and constructed infrastructure to minimise visitor impact on natural resources and to provide for environmental education consistent with biological planning objectives.

Ablution blocks - Environmentally sensitive and energy efficient facilities - solar power, waste management, biodegradable cleaning agents, water restrictions.

Wiltjas - Local materials, use of mulga, spinifex and desert oak where possible. Work with local community on design and building. Upgrade existing wiltjas to waterproof stage.

Site- Already degraded, plan to revegetate, minimal extra damage during construction.

Objective 6: Undertake further study of the impact of ecotourism to improve the information base for planning and decision making.

The campsite will be monitored long-term to determine the impact of current tourism levels and determine impact on adjacent areas. The frequency and numbers may have to be adjusted as the results of such monitoring become evident.

Objective 7: Encourage and promote the ethical delivery of ecotourism products to meet the expectations and match levels of supply and demand.

Based on international research on the demands of tourists for bonafide ecotourism experiences, the campsite facilities have been designed to fulfil these expectations. Information about the camp infrastructure, its ecologically and culturally sustainable aspects is provided to visitors.

Objective 8: Facilitate the establishment of high industry standards and a national accreditation system for ecotourism.

Development of this campsite as a prototype for desert cultural campsites will encourage regionally high standards for ecotourism.

Objective 9: Improve the level and delivery of ecotourism education for all target groups.

An outline of the ecological and cultural design principles employed in the campsite infrastructure will be included in the pre-trip information booklet.
Objective 10: Enhance opportunities for self-determination, self-management and economic self-sufficiency in ecotourism for Aboriginals and Torres Strait Islanders.

Desert Tracks is now a 100% Aboriginal owned tour company. The Directors were involved in all stages of the design and building of the campsite infrastructure. The design allows them to control the activities of visitors along traditional interaction patterns. Traditional camp spatial layout is incorporated in the design.

Objective 11. Operators need to make businesses more viable.

An ecologically sustainable campsite like this for Angatja will reduce operational costs by:

- providing a local renewable power source
- refrigeration, lighting, hot water - all onsite for no recurrent cost
- increased customer satisfaction by providing facilities allows for prices of tours to increase
- cost effective, minimal impact practices.

Objective 12. Seek to ensure that opportunities for access to eco-tourism experiences are equitable and that eco-tourism activities benefit host communities and contribute to natural resource management and conservation.

Quality camp site facilities ensure that a wider cross section of travellers can be comfortably accommodated.
Small scale eco-tourism benefits the local community by bringing in an income for people who chose to live on their traditional lands and maintain their cultural knowledge.
Tourism is a low impact economic use of the land. It ensures that the traditional sacred sites, waterholes and plant and animals of the food gathering region are managed for long term sustainability. The economic returns from sustainable tourism provide an argument for restricting other short term destructive land use like cattle or mining. Thus the benefits of a conservation approach to land management and environmental and cultural sustainability can be supported.
APPENDIX 6

DESERT TRACKS — IMPACTS REPORT 1996
DESER T TRACKS: Case Study

Diana James 1996

TOURISM IMPACTS MONITOR
Environmental, Economic and Cultural Impacts - Indigenous Tourism

Pilot Project of the National Aboriginal and Torres Strait Islander
Commission Tourism Industry Strategy, pp19-22

Why Tourism?
Ilyatjari says: “I’m teaching my grandchildren the inma and how to survive in this
land. The culture may be lost if they don’t have a reason to learn it. The business
brings in money for people to live in their own country and keep their culture
strong. This is our business Desert Tracks. We started it for our grandsons and
grand-daughters to carry it on and grow this business. I am now working and
planning for this future”. P20

In 1987 the first two tour groups came into the Pitjantjatjara Lands with the
Australian Conservation Foundation. These were so successful that Nganyinyija
and Ilyatjari invited Greg Snowdon and Diana James to bring in groups regularly, so

Nganyinyija says: “I had this idea. Lots of other people were always asking us
about our culture. So I started these tours to teach people about our way of life.
That is how it began”.

Funding
In 1988 Diana James and Greg Snowdon contributed all capital and equipment to
the joint enterprise, all the itinerary and cultural content of the tourism product by
the Agangu of Angatja. In 1990 Diana James took over full management as a sole
trader and Desert Tracks continued as a joint venture with Agangu under permit
from Agangu Pitjantjatjara. In 1994, with the assistance of the Desert Tracks
manager, the Angatja Community received a grant from ATSIC to purchase and
expand the business. The business is now 100% Aboriginal owned and ceased
receiving ATSIC assistance in June 1996. The income from tours has continued to
increase and the numbers of communities involved has grown. However, the
requirements of full time office and booking staff and management are a heavy cost
on a business that only has a limited season of eight months a year. It will have
great difficulty maintaining staff and guide levels without funding. Training and
developmental programs cannot be carried out without additional funding.

Management
The financial and tour operational management has always been provided by non-
Aboriginal staff. While the designing of tour itinerary, planning of where to go and
what to see has been controlled by the elders of each tour destination. This division
of management responsibility reflects the areas of expertise of all people involved in
the business. AP approves all tours, itineraries and brochures before publication.
Permits for all passengers are through AP.

Nganyinyija says: “Our manager and guide look after the tourists well. They bring
lots of people to our camp, and show them around. They bring food and drive the
tourists in the bus we brought. They both work very hard, driving and cooking for
the tourists. They look after them and make sure they're happy. All their food and swags are bought in, everything to make them happy”.

When the people of Angatja bought the business in 1994 they retained Diana James as Manager because it was a system that worked. This relies on mutual trust and good communication between the Directors and the manager. Because the Directors are not literate or fluent in English there is an added area of difficulty in operation of a business that requires knowledge of company law, accounting, advertising, control of media reporting, permits to enter Aboriginal land, writing brochures, communicating with clients and the tourism industry. Knowledge of Pitjantjatjara by the manager has been an essential element in the development of the business. Younger community members have expressed interest in management training. However, the difficulties of low literacy levels and the need to live away from the community, in Yulara, are prohibitive.

Nganyinytja says: “We don’t want our Anangu manager to live at Yulara, too much drink, no family. If we have an office on the Lands our young people could work there. There are lots of young people eager to work as they get older”.

Competing Economic and Cultural Enterprises
Cattle, horses, camels - Ilkatjari and his sons run a few head of cattle and horses around Angatja. They also sometimes herd wild camels for sale or training. These enterprises compete for water, access to country, human resources and community vehicles. Eco-cultural tours cannot operate in an area where domestic livestock is breaking fences, trampling vegetation and despoiling water sources. Livestock also attract flies, a deterrent to tourists.

Stanley Douglas at Cave Hill is concerned about wilderness preservation:

“I would like to see it like this. We could put up a fence to keep the cattle out. We would like to see our native plants grow back. Native grasses, and bush tucker like bush tomatoes will grow back. Bush turkeys eat these so they will return to the area. We don’t want the cattle and horses to interfere with tourism”.

Traditional obligations to attend ceremonies, funerals and nowadays meetings that concern land use of sensitive areas, mean that that guides and elders have obligations that can be more important than guiding a tour group. If no guides are present for some or all of the tour then the Company can be sued for not providing the advertised itinerary. An Aboriginal cultural tour depends heavily on Aboriginal guides.

Younger people may find full time employment in service industries in the larger communities more rewarding than part-time guiding in remote homeland centres. Thus a scarcity of younger guides.

Long Term Community Goals for Tourism
Ilyatjari says: “Long term, the young people will continue. When I’m gone they’ll look after this business … the culture may be lost if they don’t have a reason to learn it … the business brings in money for people to live in their country”.

Cultural Impacts
The younger generation are keen to learn traditional knowledge because they see it has economic relevance today in a business.

The festivals of dance are creating opportunities for traditional dance to be performed and new dances have been created to explain traditional Law to tourists. Protection of sacred sites, knowledge and photographic images of country and people have been issues that the business with the assistance of the Pitjantjatjara
Legal service has had to address. A declaration of intent must be signed by all visitors to declare that they are coming for personal reasons not professional journalism, research, or with the intention of making any profit from the knowledge of Aboriginal culture they gain on tour.

All professional journalists, photographers, researchers and writers prior to participation in a tour must sign legal contracts. All material must be returned to the Company for vetting prior to publication. Secret or sacred material must be edited out and misuse of information can be prosecuted.

Traditional custodians of Cave Hill, Dickie and Armunta say: "We protect this place and watch over it... in case someone comes in the back way to the cave. This place is a very important place... we are the only ones allowed to take tourists into this place. We teach them about its Creation Law and about the Dreamtime ancestors".

**Economic Impacts**

Guide payments bring direct cash into the community after each tour. This is irregular but substantial and allows some families to save for cars, swags, tents or other large items.

Traditional obligations to share resources mean that most guide payments are quickly dispersed amongst a large number of kin. This can often be discouraging for guides who see little long-term returns from the money earned in tourism.

Large guide payments to younger guides can result in drinking binges at Curtain Springs. The elders have partially solved this by restricting the use of community vehicles.

**Environmental Impacts**

Improved infrastructure facilities for tourists have upgraded facilities for guides.

Ensuring good clean water supplies for tourists has improved water supplies for the communities on homeland destinations.

Increased use of roads by buses and 4WD vehicles has made some restrictions necessary. Vehicles are restricted to major roads. Cross-country hunting is limited because of the creation of many tracks.

Design of a permanent ecologically sustainable campsite was necessary to reduce environmental damage from vehicles and camping. This has restricted road access, solar power, and restricted water usage, non-polluting soaps and detergents, careful wood lot usage and minimal infrastructure designed to fit in with traditional designed structures.

Each campsite has been assessed by an environmental land use expert from the Pijantjatjara Council and roads and structures located to minimise erosion damage. An environmental architect was used to design the major infrastructure with ongoing monitoring of damage to sites.

Rock art preservation plans have been designed in conjunction with specialist archaeologists.

Rubbish and waste control remains a big issue for the communities. There are systems to deal with rubbish generated by the tourist camp and the guide camp can make use of these. However community rubbish disposal systems in homelands and larger communities are not adequate and cause a problem for tourists, who cannot understand that people who love the land would leave so much rubbish around. Communities have to deal with this issue if they want tourists.

**Advice to Others Starting Cultural Tourism**

Nganyinyija says: "Plan what you will do with people, how you will look after them... need to plan your time with tourists. Its a lot of work, people need to understand this".
Conservation and management issues

Walinynga (Cave Hill)
Musgrave Range
South Australia

A report to the Indigenous Traditional Owners of Walinynga, the Cave Hill Community, Anangu Pitjantjatjara, Pitjantjatjara Council and Desert Tracks Pty Ltd. Katharine Sale and Diana James
Revised February 2005

Note: A draft report was given to the Traditional Owners and Desert Track Pty Ltd for discussion in April 2004. There were a number of changes occurring in the administration of the AP Lands at this time. The report was finalized following on-going discussions by Diana James with the Traditional Owners and others.

(Note: Walinynga is referred to in this report as Waliny(nga) following a spelling convention in earlier reports, current maps of AP Lands refer to Walinynga).

Introduction

This report presents a short assessment of the condition of the art and general environment of Waliny(nga) (Cave Hill), Musgrave Range, South Australia. It includes suggestions for conservation and management actions, which could be carried out to make sure all of the values of this place, are looked after in the future. These suggestions need to be talked about with all stakeholders, who include:
- the traditional owners of Waliny(nga), the residents of Cave Hill community, Anangu Pitjantjatjara, NYP Women’s Council, Pitjantjatjara Council and associated consultants in anthropological and environmental management and conservation, legal, tourism and essential service project officers and AP Roads;
- adjoining landholders of Uluru Kata Tjuta National Park, Mulga Park Station and the Central Lands Council; and
- Northern Territory, South Australia and the Australian Tourism Commissions.

Background

On June 3-5th 2002 the traditional owners of Cave Hill and the directors of Desert Tracks Pty invited Katharine Sale and Diana James to continue the Waliny(nga) sites’ impact monitoring project commenced in 1994. Waliny(nga) heritage sites were included in the Desert Tracks tourism impacts monitoring project in 1994 when the Cave Hill community decided to join the regional Aboriginal-owned tourism company of Desert Tracks. The Waliny(nga) sites are on the Kungkarangkalpa Tjukurpa, Seven Sisters Creation Songline, and are of sacred significance to the indigenous population of the Pitjantjatjara Lands and surrounding regions.

Site location and context

Waliny(nga) is located about 26 kilometres north east of Amata in Pitjantjatjara Lands. A small Aboriginal community lives at Cave Hill, about 1 kilometre to the south of Waliny(nga). The road to Amata from Uluru passes very close to the site (within 1km) Waliny(nga) (also referred to as Owalinja. ‘Walinja, O’walinja (Tindale, 1959:305)) is the name given to Cave Hill, a large granite rock outcrop. There are two shelters with art on the southern side of Cave Hill. The shelters and the surrounding area are part of the Tjukurpa Creation Track storyline of the Kungkarangkalpa, the Seven Sisters (Pleiades) and Wati Nyiru.

The site is recorded as Waliny(nga) – H890 (myth ceremonial) in the Register of Aboriginal Sites and Objects, set up under the Aboriginal Heritage Act 1988 and administered by the South Australian Department for Aboriginal Affairs and Reconciliation. The site information is confidential, and permission is required from the Pitjantjatjara Council to view the information held in the register for this place. Due to time and resource limitations, the register was not looked at before visiting the Waliny(nga).
The main shelter with art is the willja built by the Kungkarangkalpa women. The smaller shelter with art is a shelter built by Nyiru. Women cannot go to this shelter, and so we did not visit it during our visit. Work by early researchers suggests that the main shelter may also have been associated with increase ceremonies for Papa (dingo).

A short rocky slope leads up to the main shelter, and two to three native fig trees are growing on this slope as well as other small trees, bushes and ground cover (grasses etc). Some of these trees are growing in front of the shelter, providing protection from wind and rain.

The main shelter is about 21 metres long and up to 11m wide (7.2 metres wide at the entrance). There are granite rocks across the floor of the shelter, and the area of deposit (loose soil) is approximately 4m2. The rest of the shelter floor is sloping rock which runs to the right (looking into the shelter), ending in a narrow hole.

The art is on the walls and roof of the shelter. The images have been made by painting (wet) and drawing (dry), and colours include red, yellow, white and black. Materials include ochres, charcoal, chalks and possibly crayons. There are many images in the shelter, including ancestral beings, animals, birds, tracks, serpents and other designs. There is not a full description of the images, however Tindale (1959) and others have recorded some knowledge about some of the paintings (refer to Appendix 4).

There are many areas where images have been put over the top of other images (superimposition). It looks like this has happened many times over the years. As an example, Tindale (1959:328) says that he was told by a Pitjantjatjara old man that some paintings in yellow ochre were from more recent visits by Ngadadjara men from the Warburton Range. Other images (e.g. men riding camels) had been made in white and black by Pitjantjatjara men after 1915. In 1974 many of the images (e.g.: sacred images, those associated with ceremonial business) were painted over so that the shelter could be opened up to visitors. This is described in the book ‘Killing me softly’ by Wallace & Wallace (1977).

Culturally, this place has on-going significance as being on a major Tjukurpa, the Seven Sisters Creation Songline. It also has other values for people. Some of the resources which people use in this area include a waterhole (in the rock outcrop), // bushes around the base of the rock and many different bushfoods and medicinal plants.

There is a large open campsite with stone artifacts where people have camped in the past, just to the south-west of the main shelter on top of a dune. This campsite has been described by Johnson (1963) (he calls it Site 21, Owalinja). Some of the artefacts from here were collected by the South Australian Museum. The artefacts are made of local stone as well as red quartzite, described as being from the eastern end of the Petermann Range, 40 miles to the north-west, and a green stone possibly from the eastern end of the Everard Range (100 miles to the south-east).

Site plan for Waliny(nga) – Desert Tracks eco-cultural tourism management

In 1991 the Cave Hill community applied to the Regional Council Anangu Pitjantjatjara to start tours with Desert Tracks. The traditional owners, resident and non-resident, were consulted and approval was given to commence a limited number of tours in 1994. All stakeholders were most concerned to ensure the protection of this magnificent rock art site of living spiritual significance to Anangu.

Traditional Owners care and protection of Walinynga:
Stanley Douglas of the Cave Hill community joined the Board of Desert Tracks Directors and with the manager Diana James, consulted with land management and heritage rock art specialists to develop a plan designed specifically for the Waliny(nga) rock art and stone artefact sites and the surrounding sand dune area. A program to monitor changes due to tourism was initiated. A land and site management plan was drawn up after consultation with AP land management officer Mike Last and heritage consultant Katharine Sale. This was undertaken in two stages, as outlined below:
1. Waliny(nga) land management, Stage 1, 1993

The key activities undertaken were:
- restricting vehicle access to the other side of the hill away from the main cave;
- closing access to the original camp site near the corrugated iron hut on the dune nearest to the cave as it was too unstable and a high erosion area;
- setting up a new day visitors area on the more stable dune site further west;
- setting up a long term camp site on the protected flat on the western side of the hill;
- locating two pit toilets between the day and long stay camp sites;
- planning to use a larger flow bore for water supply and a tank external to the community (Pitjantjatjara Projects);
- defining a single walking track to the main cave, then up to the hilltop lookout around the south-eastern side, avoiding a sacred area on the north-eastern flank and returning down round the western slope and to the wilytja site;
- to minimise erosion Mike suggested following the natural wallaby tracks up to the main cave, putting branches and brush over the rest of the slope, maintaining obscuring vegetation across face of the cave and discouraging any clearing or burning off around the cave precincts; and
- putting spinifex matting on the floor of the cave to reduce dust and erosion

2. Waliny(nga) rock-art conservation Stage 2, 1994:

The Waliny(nga) plan needed to include traditional and modern rock art conservation methods suitable for protecting the sacred rock-art sites. This knowledge was sought from heritage conservation consultant Katharine Sale when she visited in 1994 with the Commonwealth Indigenous Heritage Cultural Heritage Protection Program. Stanley Douglas had invited the Program to focus one of its projects on Waliny(nga). Although the project did not go ahead here, Katharine had an initial look at the condition of the art and surrounding environment. After talking with the traditional owners and Desert Tracks she wrote a report with some suggestions about how to best look after the place in the future: 'Report on a fieldtrip to Waliny(nga) (Cave Hill), Musgrave Range, SA. (Sale, 1994). One of the recommendations was that Waliny(nga) be regularly re-inspected, every two years if possible, to monitor any changes in the condition of the art and place.

Other strategies - restricted visitors only with Traditional Custodian Guides:
A key conservation measure initiated by the Traditional Owners and reinforced by the heritage consultants was to limit numbers of tourists to small groups of 10-14, on foot always with a traditional custodian guide and to prohibit photography in the cave in case it damaged the art.

Significance
The Waliny(nga) sites are of sacred significance to the Indigenous population of the Pitjantjatjara Lands and surrounding regions of Uluru Kata Tjuta National Park, the Yangkunytjatjara, Pitjantjatjara, Nganinytjara and Luritja Western Desert Language peoples of South Australia, Northern Territory and Western Australia. The sites are on the Kungkarangkalpa Tjukurpa, Seven Sisters Creation Songline, which is of national importance as it crosses the continent from east to west and south to the sea. (Nganyinyija, Tjukwuwa and James, 1996). The national and international significance of the sacred sites along this Dreaming Track has yet to be recognised and protected under current Australian cultural and environmental heritage legislation. The traditional owners of Waliny(nga) have asked that this process be started with their sites close to the Cave Hill community.

Conservation issues
The assessment of the main art shelter and surrounds at Waliny(nga) was undertaken by visual inspection only, looking at what was happening in the shelter. Photographs were taken to show key problems. It did not involve a full recording of the conservation issues or their location within the site. Unfortunately photographs taken in 1994 turned out not to be suitable for comparative purposes. The visit therefore focused on establishing monitoring points for future monitoring.
There are two types of conservation issues at Waliny(nga):
1) natural issues (that are caused by natural events and processes); and
2) visitor issues (that are caused by people visiting the site).

Natural issues (summarized)
Some of the paintings are being affected by natural things happening in the shelter, like water running over the paintings, wasps making nests over the paintings, or bits of the rock with paintings falling off. This is described below with some examples.

Visitor issues
• Dust in the shelter. Since the last visit, spinifex has been put down on the shelter floor to help keep down the dust from visitor’s feet (upper photo over). This seems to be working well. There is little evidence of dust on the paintings.
• Track erosion – The track up to the shelter was fairly stable when we visited (lower photo over). It is an informal track, and could become eroded if lots of visitors are using it.
• Impacts on open campsite. The open campsite is located on part of a dune, with artifacts scattered across the surface of a large area. The soils are highly erodible. At the moment the site seems stable, but it could be easily damaged if visitors start walking across it regularly.

Cultural Heritage

Recording and monitoring
It is suggested that two other things are carried out in the short term to look after the art and environment at Waliny(nga):
1. Record - the art and surrounding area.
2. Monitor – changes to the art and surrounding area

• Recording. For such an important place, it is useful to have a full record of what is there, including all of the art. A record can be used to see if anything changes at a place over time, or is damaged. Without access to the Register of Aboriginal Sites and Objects held by the South Australian Department for Aboriginal Affairs and Reconciliation, we have not been able to tell if this place has been adequately recorded. It seems that it has been visited many times over the years, and that there are early photographs of the place which could be used as part of the documentation.
  o Firstly, the senior custodians need to talk about this, and think about whether they want to do this.
  o With the permission of the senior custodians, permission should be sought from the Pitjantjakara Council to access the records held in the Register of Aboriginal Sites and Objects and the form filled in (see Appendix 3).
  o The information in the register (and any other available sources) should be looked at to determine previous levels of recording, and what further work is required.
• Monitor. Monitoring involves regularly looking at a site and recording specific information about it in the same way at each visit.

Other issues – visitor management

Facilities and infrastructure
After tours started going to Waliny(nga) in 1994, a number of changes were made to provide basic facilities for visitors and look after the area. This was based on land management studies carried out in the area by Anangu Pitjantjakara and discussions with senior custodians for Waliny(nga) (as described earlier)
Water and toilets were installed for tourist. Restrictions were placed on vehicle access, camping sites, numbers of tourists and frequency of tours. Defined walking trails, spinifex matting in the cave, the regrowth of vegetation and the protocol of no flash photography of the art work, were established to provide environmental protection for the rock art.
In 2002 at the time of our visit, the facilities at the site included a rainwater tank, a wintja for visitor use, pit toilet, areas for camping, a building and an informal vehicle turning area. The facilities are in some disrepair and likely to be inadequate for the increased numbers of tourists.

Visitation
The site can only be visited by guided tour. Desert Tracks, the Anangu-owned company, controls tourism access to the site. Desert Tracks in joint venture with Odyssey Safaris has given the latter the license to run day tours to the site. These small groups stay an average of 3-4 hours at the site visiting the cave rock art gallery, walking to the top of the rock dome and the open camp site on the western sand dunes. A copy of the tour itinerary is located in Appendix 6.

Desert Tracks tours, managed by Discovery Ecotours, visit the site for longer stays. In 2003 they advertised a 2-4 day tour Seven Sisters and Ngintaka Dreaming. In 2005 the tour format has changed to a 2 day 'Cave Hill Seven Sisters Dreaming' at Walinynga. Visitation to Walinynga is changing from one of infrequent visits to the shelter to sustained, regular visits. This could lead to different impacts on this place, both physical—erosion of tracks, impacts on plants, damage to the open campsite and the paintings, and impacts on the cultural values and significance of this place, through inappropriate visitor behaviour and access to areas, inappropriate interpretation etc.

Cultural heritage interpretation
Interpretation of the site relies heavily on the presence of skilled Aboriginal guides who can speak English. The most experienced Anangu guides at the site do not speak fluent English and non-Indigenous tour guides do not speak Pitjantjatjara, thus there is a potential translation problem. Instances of misinterpretation and dissatisfaction of both customers and Anangu guides was noted during tourism impact monitoring visits to Walinynga by Diana James in 2002 and 2003:

Visitor comments, 2003: "We couldn't understand the Anangu story."
Guide, Minyintirri: "They didn't listen properly, tours are too quick."

Appropriate interpretive signage in Pitjantjatjara and English of the rock art sites, the story of the Seven Sisters and the cultural landscape would improve understanding. An information booklet, similar to those designed with Anangu of the Uluru Kata Tjuta National Park, regarding the natural and cultural heritage of the Walinynga would greatly enhance cultural heritage interpretation.

Governance issues for tourism at Walinynga.
Protection of the natural and cultural heritage values of Walinynga is a complex governance issue. The major stake holders are the Anangu Traditional Owners and Cave Hill Community, the Anangu-Pitjantjatjara Council which holds the freehold land title, Desert Tracks Aboriginal Tour Company, Odyssey Safaris and Discovery Ecotours. It is in all their interests that the heritage values of the site are protected.

The question of who is responsible to develop any appropriate tourism and conservation measures and infrastructure at the place is problematic. Any permanent structures on AP Lands are owned by Anangu Pitjantjatjara. Therefore, private companies are reluctant to build any amenity structures on AP Lands. AP are unlikely to build tourist amenities or conservation infrastructure unless they receive direct revenue from the tours. Desert Tracks is a small business with limited capacity to construct the necessary conservation and tourism infrastructure.

Protecting Walinynga into the future
Walinynga is a very significant place to Aboriginal people. It is an important part of the Seven Sisters Creation Songline, a Tjukurpa Creation Track which travels across this country. It has an extensive range of paintings, some of which are very fragile. It is also a place that documents a long history of interaction between Aboriginal and non-Aboriginal people, particularly in response to tourism, for example with the repainting of the site in 1974, and more recently with the introduction of Aboriginal-run tours and then joint operations with a large tourist resort.
There are two key things that can be done to look after Waliny(nga) in the future:
1. Make a plan - hold a workshop with the relevant Aboriginal people to talk about the future;
2. Think about listing Waliny(nga) on a national register to better recognise and protect its values.

**National recognition and protection for Waliny(nga).**
Given the significance of Waliny(nga), a greater level of recognition and protection could be sought for this place than is currently provided for by listing on the State’s Register of Aboriginal Sites and Objects.

- Listing on Register of the National Estate, under the *Australian Heritage Council Act* 2003.

It is strongly recommended that further steps be taken to progress the potential listing of Waliny(nga) on the Register of the National Estate. Advantages in listing of the site on the Register of the National Estate include recognition of the national cultural values of this place and a formal assessment of its significance; and the potential to tap into additional sources of funding for conservation and management works and other initiatives.

**Note:** The application has been written but not submitted as Anangu Pitjantjatjara Council was against National Heritage Listing for the following reasons:

‘The APY Executive resolved not to proceed with NHL nomination proposal. The issues raised re site protection and assistance to TOs fall within the responsibilities of APY and the protection provided by the Pit Land Rights and Aboriginal Heritage Acts, and mainly need better coordination and assistance which we have been instructed to facilitate, along with AP Land Management. Another major issue is that national heritage listing would cede control over land use for part of the Anangu freehold lands to the Commonwealth Minister, which they were not prepared to do - this is already covered in the Land Rights Act as well.’
(Dr Neal Draper, pers.comm., 22 September 2005)

However, in response to this report, a site visit of Neal Draper, APY land Management and with Desert Tracks management did occur and agreement was reached concerning a tourist access path and slope protection in front of the cave.
APPENDIX 8

NGINTAKA HERITAGE TRAIL RESEARCH PROPOSAL:
Indigenous Heritage Trail Development: The Ngintaka Heritage Trail Feasibility Study, to investigate the development of a Tourism Heritage Trail through the Anangu Pitjantjatjara Lands of South Australia, following the Ngintaka Tjukurpa Trail.

PhD Research Application to the Pitjantjatjara Council by Diana James 15th December 2001

Nganyinytja's Cross-cultural Tourism Vision:

"The two Laws need to become one to keep the Land."
The integration of Indigenous and western land and cultural management best practices are essential to development of a sustainable Indigenous tourism industry in the Pitjantjatjara Council region. To provide employment and income generation for Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara in their area of cultural expertise.

It is widely recognised that Indigenous tourism is a growth industry in Australia. The Pitjantjatjara Council lands are uniquely located to take advantage of this tourism growth market because of their proximity to Uluru a major tourism destination for Australian and international visitors. The proposed Ngintaka Heritage Trail would become an alternative loop road for tourists travelling north south or east west via Uluru through Central Australia. This is the Pitjantjatjara Council region of the N.T., W.A. and South Australia. The route would link enterprises such as the Arts Centres and community run tours that are currently disadvantaged by remoteness from their market.

The aim of the feasibility study is to establish the willingness and capacity of all Anangu communities on this route to participate in the tourism that would be generated by opening such a public route. As well as visiting existing community centres traditional owners could select sites along the trail that are open for tourist visitation and can be adequately protected environmentally and culturally. New tourism enterprises and infrastructure would be developed to promote a unique Indigenous journey through this beautiful country. Restricted permit models like those at Uluru Kata Tjuta National Park could be established to ensure environmental and heritage protection and become a source of revenue generation. There is a obvious potential for employment and training of Anangu to work on this Heritage route as rangers and guides.

Regional Consultative Group:
Representatives from AP Executive, Pitjantjatjara Council, AP Heritage Committee, Central Lands Council, ATSIC Representative, SA Tourism Representative, NT Tourism, Uluru Kata Tjuta National Park Board of Management; Pitjantjatjara Council Anthropology Department, Legal Department, Land Management, Projects, Nganampa Health, AP Roads, AP Regional Ku Arts, Desert Tracks Board, Mimi Tours, Water Tourism, Communities including Wallatinna, Fregon, Irriynta, Ngarutjara, Ernabella, Kenmore Park, Kanypi, Walytjatjara, Kurkurta, Pipalyatjara, Wingellina, Docker River.

Sustainable Indigenous management of cultural and natural environment:
The long term sustainability of the project would depend on the regional and community councils, advisers and administrative systems working cooperatively on the design and maintenance of such an extensive tourism heritage route. Cultural and environmental protection measures will need to be established, maintained and periodically reviewed to ensure current relevance and adaptation to the changing nature of the tourism industry and the Aboriginal communities involved.

Training and employment potential:
The designing of a regional tourist guide/environmental ranger training system would be an essential component of the future control and maintenance of such a public access heritage trail. Revenue from permits to drive the route, stay at campsites and take guided tours could be used to support the training and on-going employment of Anangu tourist guide/rangers from each community on the route.
TOURISM DESIGN COMPONENTS:

◆ **Permits, Film & Journalist Contracts**
  - Permit templates can be developed for all tourism and arts enterprises in the Piljantjarara Council region – ensuring protection of Indigenous intellectual and heritage copyright, restriction of visiting or photographing sacred sites or ceremonies.
  - Restriction on alcohol and drugs on the Lands.

◆ **Camp Sites Infrastructure**
  - design appropriate environmental management plans for cultural sites and camp grounds.
  - designated camp sites, water and wood conservation systems, erosion and degradation of site protection; restrict vehicle access
  - appropriate technology toilet facilities, solar power, water storage and restricted use;
  - rubbish disposal systems;

◆ **Interpretive Material**
  - Explain permit conditions, restricted areas
  - design culturally appropriate interpretive materials and all-weather signage.
  - ethical protocols and permits for journalists, film and TV producers, and special interest tour groups.
  - general photography protocols and restrictions;
  - detailed pre travel information booklet with a map, including tourism sites information and protocols for visitors.

◆ **Guide/Ranger Training**
  - training required for local indigenous guides, interpreters, performers and others in the associated tourism enterprises that may be established in communities;
  - can be coordinated with ranger and guide training at Uluru and existing TAFE courses.

◆ **Associated Tours, Arts Centres and Special Events.**
  - design guided tours to associated Arts Centres, cultural sites or historic buildings on communities.
  - Business opportunities for each community enterprise can be integrated into the regional business plan,
  - Planning and promotion of Special Events – eg Ernabella Sports, Arts & Cultural Festival

◆ **Advertising**
  - International and national tourism trade fairs – regional representative booths.
  - Regional advertising plan – promotion of regional ‘trademarks’ for tours and arts.
  - Regional co-operatives can maintain separate community enterprises but benefit by regional size business co-operatives

◆ **REGIONAL BUSINESS PLAN**
  - Develop a five year business plan that integrates the development of the Ngintaka Heritage Trail with Community Tourism enterprises.
  - Take advantage of economics of scale by establishing a central office for booking, permits, advertising, business and financial management, coordination of guide training, ranger reports, environmental and cultural protection monitoring.
EXISTING EXPERTISE: Desert Tracks the longest established Anangu owned and operated tourism enterprise on the Pitjantjatjara Lands has over twelve years experience of the strengths and problems of managing successful tourism in this region. It has won National Indigenous Tourism awards and international recognition for high standards of eco-cultural tourism. The protocols, permits, and principles of environmental and heritage protection, and the design of ecologically appropriate tour camp infrastructure they initiated can provide models for future development of tourism in the Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara region.

APPROVAL BY ANANGU PITJANTJATJARA:
Permission for Diana James to undertake this feasibility study was given at the AP Executive meeting of 29-31st May 2001

Ngintaka Heritage Trail Proposed Route

Wallatinna: Working cattle station, camp, day tour to Ngintaka site.

Mintabe: Opals, Interpretive information on Seven Sisters story.

Indulkana: Iwantja Arts & Crafts, fuel, store, permit check point.

Mimili: Day tour (established already), overnight camp, extended tours.

Fregon: Kaltjiti Arts & Crafts, guided tour to Ngintaka site.


Ngarutjara: Overnight camp, morning climb Mt Woodroofe (highest SA)

Mulga Park: Fuel, food, water, toilets.

Cave Hill: Desert Tracks: Camp, water, toilets. Protection of rock art.

Amata: Minymaku Arts Centre. Fuel, food.

Angatja: Desert Tracks tour. Atal Camp, guided tours of Ngintaka trail Develop- 3 day walking tour of trail, water on trail.

Walytjitjata: Guided visit to site, end of Ngintaka journey.


**Wataru: 2/ 3 day guided tour from Pipalyatjara

Wingellina: Arts, fuel, food - road to Docker River, Uluru, Alice Springs;

Alternative Routes and Additional Tours

Kenmore Park: alternative route from the Stuart Highway to Ernabella.
Caravan Park proposed with day tour possibilities.

WA – communities on road through to Warburton.

NT – Docker River to Uluru Cultural Centre and Anangu Tours to Mt Ebenezer Arts to Alice Springs.
APPENDIX 9

NGINTAKA SONGLINE HERITAGE TRAIL:

ANANGU CULTURAL HERITAGE REPORT (PART 1)
Ngintaka Songline Heritage Trail
Anangu Cultural Heritage Report
Part 1: Summary of Recommendations

Tourism, Culture, and Conservation
Partnerships on APY Lands

Excerpt from Final Report by
Diana James, Anthropologist and cultural tourism consultant report, June 2005
for Anangu Pitjantjatjara Yankunytjatjara Council,
Desert Tracks & Discovery Ecotours,
Department of Industry, Tourism and Resources.
Funded by the Australian Government
Tourism and Conservation Partnership Initiative Grants 2004

Project Brief from Desert Tracks and Discovery Eco-Tours

Project Outcomes
Development of a tourism and conservation venture that delivers:
1. A major natural and cultural attraction along the Ngintaka Songline route
2. Specific conservation action that protects and or promotes biodiversity along the route

Prepare a feasibility study and business Plan for the Ngintaka Songline Heritage Trail.
This plan will:
1. Identify the geographical areas and boundaries for the Songline Trail and
document the links between the environmental qualities, tourism attributes and
Songline story
   • Consult with traditional owners, APY Land Management, Desert Knowledge
     CRC, NT Parks and Wildlife Service, SA Parks
   • Document boundaries on physical maps where possible

2. Identify tourism and conservation opportunities and priorities within the Songline
   Trail boundaries
   • Consult with traditional owners, APY Land Management, Desert Knowledge
     CRC, NT Parks and Wildlife Service, SA Parks
   • Tourism ideas may include permanent or semi permanent camps, day use
     areas, walking trails, bush food trails
   • Conservation opportunities may include, orphaned animal soft release
     enclosures, feral animal/weed eradication, bush food replanting, native animal
     release programs (including endangered animals), flora and fauna research
     base camps

D.J. Consultancy to provide:
1. anthropological clearance, anthropological data and information that reflects the
   wishes and concerns of traditional owners in response to the proposition that
   their country who’s borders are contained in the Ngintaka Songline, be open to
   tourism visitation.

2. present all conditions and restrictions they specify in an authored report to be
   presented to Red Dune Consultancy, Desert Tracks and AP Land Council for
   use in an amalgamated report that is being put together by Red Dune
   Consultancy that is commissioned by Desert Tracks Pty Ltd under the
   Conservation and Tourism Initiative.
Summary of Cultural Report Recommendations for APY Tourism.

This report is not a full anthropological clearance of the proposed Ngintaka Heritage Trail. Only a few sections of the Trail could be surveyed with senior Anangu traditional owners. It is recognised that tourism impacts on whole communities therefore wider consultation with Anangu and APY Council approval is necessary before this proposal proceed further.

Recommendation 1: APY to Commission Anthropological Reports.
That APY Council commission an anthropological report on Anangu interest in the development of a tourist route along the Ngintaka Songline. A cultural impacts assessment would need to be part of this report. Anangu would be asked to consider the tourism proposal indicating potential numbers of tourists, buses or self drive, camping sites, water and wood, access to community services, stores, art centres and interest in special site tours along this route. Negative and positive impacts of tourism need to be understood by Anangu locally and across the APY Lands before an informed decision can be made. The cultural intellectual property contained in this report remains APY copyright.

Protecting Anangu intellectual property. to protect Anangu cultural and intellectual property used by Desert Tracks or other tour ventures on APY Lands, operators need to be made aware that all Anangu culture information is under APY Council copyright. Joint copyright with APY should be declared on all advertising, brochures and on the Desert Tracks website.

Recommendation 3: APY Land Council Approval of all Grant Applications.
That all government agencies considering applications for funding proposals on Indigenous Lands request a letter of approval from the Indigenous organizations and the Indigenous Land Council involved. This should be a standard government requirement for grant approval.

Recommendation 4: Tourist Permits on APY Lands.
It is suggested that APY Council consider the additional permit conditions outlined for tourists by the national representative body Aboriginal Tourism Australia. Also the legal Declaration of Intent that Desert Tracks had to include in its booking form to protect Anangu cultural and intellectual property content of tours. A standard tourist permit could then be designed for all operators on APY Lands.

Recommendation 5: Media Permits on APY Lands.
That APY review the existing standard journalist contract used by Desert Tracks and AP. If this contract is adequate it could be used for all journalist, film, radio or TV applications to come on APY Lands. All tourist operators on APY Lands need to be informed that special application must be made to APY Council for permits for journalists, film and TV producers, professional photographers and anyone engaged in research or intending commercial use of information gained on a tour of APY Lands. These permits and contracts need to be overseen directly by APY Council and its legal advisors.

Recommendation 6: Ceremonial or Funeral Road Closures and Tourism.
To avoid tourist buses clashing with ceremonial and road closures it is recommended that APY decide if it is appropriate to close the Lands to tourists for a set period each year. Itinerary flexibility is important so that tour companies can use alternative routes and destinations to avoid road closures due to ceremonies, bad weather or Sorry Business.

Recommendation 7: Valuing Anangu Guides Traditional Knowledge.
That APY establish guide fees based on experience and training. Traditional knowledge of land, law, song and dance should be recognised as prior training and these persons be accorded senior guide status. TAFE tourism training is valuable particularly for young people with little traditional skills or knowledge. These trainee guides can complement senior guides and train as interpreters, booking agents, office workers and in camp maintenance.

Community Fees to senior traditional owners of site visited may need to be paid. These fees need to be established at rates that allow the tour companies to cost tours per person at rates that allow the tours to be competitive in the open market.
APPENDIX 10

NGINTAKA TJINA:

ANANGU CULTURAL HERITAGE REPORT(PART 2)
A full anthropological clearance of the Ngintaka Songline Heritage Trail (NSHT) as a tourist route is not possible at this stage for the following reasons:

1. Desert Tracks only gained approval from APY Land Council to conduct this study on 1st June 2005. Thus there was not enough time to complete the study prior to the DITR funding end date of 5th June 2005.

2. The Feasibility trip to APY Lands on 25th March-4thApril 2005 was brief only allowing for consultation with a few traditional owners of small sections of the route. The major extent of the proposed route has not been surveyed with traditional owners. All local approvals are subject to APY Council approval.

3. Traditional owners of the sections from Wallatinna to S-W of Mimili have refused permission for inclusion of this section in the proposed tourism trail.

4. The N.T. section requires consultation with the Central Lands Council and senior traditional owners currently living in W.A. who have not yet been contacted.

5. The anthropological report on the NSHT is incomplete, as all traditional owners of country through which this Songline travels and other Angangu for whom it is a route of deep religious significance created by a totemic ancestor must be consulted. Many Angangu speak for this country and they need to decide together if they want it opened up for tourism. Final approval for tourism must come through the APY Council.

6. APY approval of the anthropological report is the first step, then the proposed tours must be approved by local Angangu, communities and the APY Council. A clear explanation to Angangu about the type of tourism being proposed needs to include an estimate of expected numbers and the demands it would put on communities to provide guides, campsites, toilets, showers, water, fire wood and access to stores, office services and art centres.

7. Three types of tourism were proposed during the Feasibility Study:
   - Walking route – tours to be vehicle assisted (Jim Montgomery).
   - Drive through – 3 day adventure tour (Discovery Ecotours to DITR).
   - Angatja College style – 5 days, vehicles and short walks (Lee Brady).

8. The actual route Angangu traditional owners took the consultants:
   - Main road through APY Lands connecting communities (see map)
   - Side roads to sites that could only be visited only with senior TOs.
   - No one was interested in walking the route cross-country with tourists.

The tables following summarise the Traditional Owners consulted, their estate country, their relationship to it, and if they gave permission in principle to the idea of a Ngintaka Heritage Songline Trail through their country. Then part of the photo report on the consultation in country with TOs is included as an example of this style of report. It is designed to translate concepts of country in the cross-cultural management performance space of natural cultural landscape management on AP Lands.
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<td>Johnnie Wangin</td>
<td>Iti: Ailwanyiwan</td>
</tr>
<tr>
<td>South Side Woodroffe</td>
<td>Margaret Dagg</td>
<td>Iti: Ailwanyiwan</td>
</tr>
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<td></td>
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<td>Cord cut Uwalinya</td>
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<tr>
<td>Ngarutjara</td>
<td>Peter Nyaningu</td>
<td>Iti: Yunanpa</td>
</tr>
<tr>
<td>North Side Woodroffe</td>
<td>(Kuki)</td>
<td>Inmanguru</td>
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</tbody>
</table>

**KEY**

- **U**: mother's brother, uncle, Kulypalpa
- **Inmanguru**: rights to perform Inma of that country or Ngintaka.
- **M**: mother's, Ngunylju
- **F**: father's, Mama
- **Tjami**: mother's mother, Kami

**Notes**

- Tos: traditional owners.
- Iti: itingarinyi, birth place.
- Ngura kaputu: clan estate of close family.
- M: mother's, Ngunylju
- F: father’s, Mama
<table>
<thead>
<tr>
<th>PERSON</th>
<th>PLACE</th>
<th>PERMISSION</th>
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<tbody>
<tr>
<td>Ngarutjara</td>
<td>Mick Wickilyirr</td>
<td>Iti: Apara, Mother's</td>
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<tr>
<td>to</td>
<td>Dickie Minyintirri</td>
<td>Inmanguru</td>
</tr>
<tr>
<td>Ulaipanya</td>
<td>Barney Panpanpallala</td>
<td>Mother's</td>
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<tr>
<td>to</td>
<td>Stanley Douglas</td>
<td>Mother's</td>
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<tr>
<td>Apara</td>
<td>Bernard Tjalkurin</td>
<td>Ngura Kaputu</td>
</tr>
<tr>
<td>Apara</td>
<td>Mick Wickilyirr</td>
<td>Iti:Apara,M/Father's</td>
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<tr>
<td>to</td>
<td>Henry Tjnamanleyi</td>
<td>Iti:Apara</td>
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<tr>
<td>Apara Springs</td>
<td>Dickie Minyintirri</td>
<td>Inmanguru</td>
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<td>to</td>
<td>Barney Wangin</td>
<td>Mother's</td>
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<td>Angatja</td>
<td>Nora Ward</td>
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<td>Fairy</td>
<td>Father's</td>
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<td>Nganyinyija</td>
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<td>to</td>
<td>Leah Brady</td>
<td>Tjamu, Mother’s</td>
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<tr>
<td>Anmawara</td>
<td>Sammy Lyons</td>
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<td>Kulpi</td>
<td>Johnathon Lyons</td>
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<td>Barney Wangin</td>
<td>Mother’s</td>
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<td>Punji (Emabella)</td>
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<td>S Mutju’s family</td>
<td>Father’s</td>
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<tr>
<td>Angatja Kulpi</td>
<td>Douglas Baker</td>
<td>Iti: Pukapuka,M</td>
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<td>to</td>
<td>Punji (Emabella)</td>
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<td>Puka puka</td>
<td>Tjunkaya</td>
<td>Iti: Pukapuka</td>
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<td>to</td>
<td>Kenyon</td>
<td>Iti: Pukapuka</td>
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<tr>
<td>Walytjatjata</td>
<td>Daisy</td>
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<td>Punin</td>
<td>Ngura Kaputu</td>
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<tr>
<td></td>
<td>Imuna Fraser</td>
<td>Iti: Walytjatjata M/Father's</td>
</tr>
<tr>
<td></td>
<td>Donald Fraser</td>
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<td>Walytjatjata</td>
<td>Andy Tjilari</td>
<td>Ngura kaputu</td>
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<td>to</td>
<td>Harry Tjutjuna</td>
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<td>Arannga</td>
<td>Nuckel</td>
<td>Ngura kaputu</td>
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<tr>
<td>to</td>
<td>Wilton Foster</td>
<td>Father’s</td>
</tr>
<tr>
<td>Surveyor</td>
<td>Lance Eddie</td>
<td>Ngura kaputu</td>
</tr>
</tbody>
</table>
NGINTAKA HERITAGE TRAIL: NGINTAKA TJINA

Blue Hills Section
Site 1: Tjiwa tjunu site – grindstone hidden in hole in creek-bed.


Ngurapitja : Blue Hill Family Clan
Teddy Edwards is older brother of Molly Tjami, both born at Itjarangu, near this site Blue Hills.

Molly Tjami & Leah Brady
at Blue Hills Twin Windmills.

Site 2: Tjinjiga claypan - near fence line running North-South

Site 3: Tjalpikiri – Traditional Well - Ngintaka site close beside main Mimili Road.

Traditional Well-
Needs careful clean and traditional restructure: protection from cattle & tourists.

Site 4: Inma Nyuti – rolled headdress hill, beside Mimili road
Song: Anmarwara ngarangu – Ngintaka standing with legs spread wide.

Everard Ranges
along Mimili Road.

Waterhole south side of hill – clean out, wedge tail eagle perch. Good camp site.
Site 5: *Kuntili wantmatja* – Ngintaka saw his aunts gathering wild gum ‘tjau’, and lighting a small fire.

Teddy Edwards cleaning *Tjau* increase site.

**Traditional conservation by song:** Stones are cleaned and the *Ngintaka* song verse sung and dance performed, then rain brings more wild gum.

**NGARUTJARA - Mt Woodroffe north side – Tjintulu.**

**Gateway to Ngarutjara Clan Estate through Araluen Pass.**

Peter Nyaningu Clan Estate: Antalyangu gate to Uliapanya Creek.

**Site 1: Ngintaka Pilpirpa – Mt Woodroffe north face** is the perentie lizard chest, he is looking out over the country north, east and west from the highest mountain in South Australia.

This is the place where the *nyintjiri* people caught up with Ngintaka and searched him for the grindstone, but he cleverly hid it and started singing so everyone danced with him for days.

**Ngintaka sees these sites from Mt Woodroffe and sings song stanzas:**

**Tjilkala** – rolly poly prickle bush (Salsola kali). Site to north-east of Mt Woodroffe.

**Papa tjuta** – dingos fighting in creek bed south of Aliwanyuwanyu (David Umula). Ngintaka turned his head around and saw a dingo chasing a euro.

**Ulaipanya piti** – a large swamp, saltpan, at the head of the creek. N-W of Woodroffe.
ULAIPANYA SECTION

Traditional Owner and guide: Mick Wickilyiri
Elders consulted: Dickie Minyintirri, Barney Wangin, Stanley & Ronnie Douglas.

Amata road turn off reference point:

Site 1: Ulaipanya waterhole
Ulaipanya (Britten Jones) Creek.

Extensive patch of Desert Rose
Ulaipanya waterhole dry March 2005, by drought and overuse by cattle.

Ulaipanya waterhole – an oasis in times of drought.

This waterhole will be recommended for inclusion in the AP Land management waterhole protection program in which valuable natural waterholes are being fenced off. This is protect the waterholes from cattle, horses, camels, and donkeys.

It is recommended that Ulaipanya be maintained as a wildlife flora and fauna reserve. Substantial income for Anangu could be derived from tourism – birdwatchers, walkers, eco-cultural tourists. A permanent hut or safari tents could accommodate visitors and animal watching hides could be constructed on a walking track around the waterhole, spring and Anilalya Soak nearby.

Permanent Spring – currently trampled by cattle, in danger of silting up and ceasing to flow.
Site 2: Unkulnga – nyintjiri tjuta – lots of dark skinned goanna people following Ngintaka became the standing stones at this site, rock looks like petrified wood.

Mick Wikilyiri and Lee Brady – cleaning the site at Unkulnga.

Site 3: Lanmal

Site 4: Tjilinyinat
Ngintaka pissed here creating a rockhole and soak.

Anangu Land Management
Ngura Kanyiningi

Mick would like to see these sites regularly cleaned and the stones standing. Some destruction by cattle and horses.

Stones have been broken and pieces taken away from Ngintaka Tjiwa site.

Site 5: Ngintaka Tjiwa - Ngintaka went underground.

Interesting site where Ngintaka hid the tjiwa.

Looks like a long petrified tree trunk.
ANGATJA SECTION

Angatja Clan present – Leah Brady, Sammy Lyons, Barney Wangin. Manager & interpreter: Lee Brady (custodian through marriage.)

Site 1: Atal

Spinifex bough shelter constructed by Lee Brady, and CDEP workers after original burnt down.

Camp kitchen set up Mulga campsite denuded Water tank -taps need repair.

Mulga screen around ablution facilities has thickened, probably due to grey water run off as planned by Mike Last

Sammy Lyons performing Ngintaka dance.

Site 2: Muţingarana :

Ngintaka resting with his knee up

Site 3: Wipungku ngiţinpungu :
Paţu – salt lake made by Ngintaka sweeping his tail around.

Hundreds of wild camels drinking from soaks in the lake. These were traditional sources of clean drinking water before being fouled by camels.
Site 4: Ngankurpana wirilyapungu:
Ngintaka preening his beard.

Sammy Lyons dancing Ngintaka,
Leah Brady and Barney Wangin singing the
Ngankurpana wirilyapungu verses
of the song line.

Lee Brady interpreter.

Site 5: Ulkapatjunkunytja
Ngintaka man vomits up the parka parka or mistletoe berry seeds.

Barney Wangin, Leah Brady,
Renee and Sammy Lyons at
parka parka site.

Parka parka – mistletoe berry seeds
weathered pattern on rocks at this site

Important increase site for mistletoe berries,
regularly cleaned and cared for by Anangu
on visits with tourists.
Continual rubbing of the stone is destroying
the parka parka markings on the stone.
Site 6: Tjanmatapiti: Ngintaka dug out wild onions from the hillside.

Note: Site at base of range
Not accessible to tourists – Michael Williams of Mimilli refused permission.

Site 7: Kulpi – Anymawararana ngarangu.
Ngintaka has vomited up all the seeds and stands with his arms wide, his empty belly is the cave.

Erosion of steep climb into the cave is a hazard. Slippery, steep, vegetation loss by wild burn out. Uncontrolled burns in the Angatja region contribute to erosion problems. Tourist use increases erosion damage.
APPENDIX 11

LANGUAGES MAP:

YANKUNYTJATJARA and PITJANTJATJARA