



Yingiya Mark Guyula MLA
Member for Nhulunbuy, NT Legislative Assembly

12 September 2017

The Hon Ms Purick, MLA
Speaker of the House of Representatives
The Legislative Assembly
GPO Box 3721
DARWIN NT 0801

Dear Madam Speaker

RE : REPORT – TRAVEL UNDER CLAUSE 6 OF THE RTD

Please find enclosed my report for the trip undertaken to Makassar, Indonesia under Clause 6 of the RTD.

Yours faithfully,

Yingiya Mark Guyula MLA

Noted.
All good.
KP.
14/9/17

NAIDOC WEEK PROGRAM

[Yingiya Mark Guyula, Member for
Nhulunbuy, Visit 9-14 July 2017]

1. Important Contacts

Consular services

24-HOUR CONSULAR EMERGENCY HELPLINE

Within Australia: 1300 555 135

Outside Australia: +61 2 6261 3305

SMS: +61 421 269 080

Australian Consulate-General Staff:

Kiki Horas: +62 811 4495 988

Violet Rish: +62 811 9863 985

Sean Turner: +62 811 9864 542

Abdi Rumata': +62 813 4230 1970

Hire Car from Monday 10 – Friday 14 July

Driver, Arief: +6285398364589

Car : Silver Innova, DD1404

2. Proposed Program

MAKASSAR		
Sunday 9 July		
Melia Hotel		
TIME	EVENT	LOCATION
18.50	Arrive at Makassar from Bali GA0620	Sultan Hasanuddin International Airport

19.00	Depart for Hotel via Melia Hotel Airport Transfer (around 1 hr)	Melia Hotel, Makassar Jl. A.Mappanyukki No.17. Tel:62 411 6017 888 CP for Melia: Diego 0812 4412 3545
<p align="center">Monday 10 July</p> <p align="center">Led by Abdi (Rumata') 081342301970</p>		
TIME	EVENT	LOCATION & CONTACT PERSON
09.00	Depart for Balla' Lompoa (Literally: Big House). The palace of the king. Turned into a museum. With Abdi and CG Staff Horace, Rere and Rahmat. Driver: Arief 085398364589; Silver Innova, DD1404	Balla Lompoa Museum Jl. K.H. Wahid Hasyim No. 39, Gowa, Sungguminasa CP: Abdi 081342301970
09.30	Arrive at Balla' Lompoa	
10.30	Depart for Fort Somba Opu	Fort (Benteng) Somba Opu Benteng Somba Opu, Barombong
10.50	Arrive at Fort Somba Opu - the heart of Kingdom of Gowa – the former palace, with traditional houses and part of the fort from the 15-17th century.	
12.15-14.00	Depart for Lunch	
14.30	Arrive at Fort Rotterdam – the last standing 16th century fort. Located in the middle of Makassar city.	Fort Rotterdam Jl. Ujung Pandang, Bulu Gading, Ujung Pandang, Kota Makassar
15.30	Depart Fort Rotterdam for Melia Hotel	
15.45 - 18.00	Arrive at Melia Hotel to refresh	
18.30	Dinner at Consul-General Richard Mathew's residence with selected guests	Jl Menteng No 129, Tanjung Bunga – Makassar CP: Kiki 08114495988

Tuesday 11 July**Led by Australian Consulate-General and Rumata'**

TIME	EVENT	LOCATION
9.00	Depart for Exhibition Opening at Makassar City Museum	Melia Hotel Lobby
9.15	Arrive at Makassar City Museum for special morning tea hosted by the Museum	Makassar City Museum Jl. Balaikota No.11
10.00	NAIDOC Exhibition Opening: Remarks (in order): HOP Richard Mathews NT MP Yingiya Mark Guyula Head of Cultural Department of Makassar City Director General from Jakarta (TBC)	Performance after speech: Makassar Youth String Orchestra
12.00-14.00	Lunch	
14.30 - finish	Meeting Richard Mathews and the Indonesian Diplomats from Darwin for a chat at the Australian Consulate-General Office	Australian Consulate-General Office. Wisma Kalla Lt. 7

Wednesday 12 July**Led by Australian Consulate-General**

TIME	EVENT	LOCATION
9.00	Depart for Leang-Leang, a prehistoric park in South Sulawesi from Melia Hotel with Vice-Consul Violet and CG staff Kiki, Horace, Rahmat.	Melia Hotel Lobby CP: Kiki 08114495988
12.00-14.00	Lunch	

15.00	Arrive at Makassar City Museum for painting workshop for students: an introduction to aboriginal painting techniques. It will be conducted at the Museum so the students could also see the exhibitions as examples.	Makassar City Museum Jl. Balaikota No.11
17.00	Session ends; Depart for Melia Hotel	

Thursday 13 July

Led by Abdi (Rumata') 081342301970

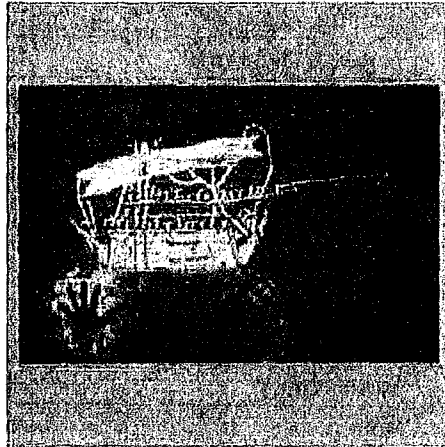
TIME	EVENT	LOCATION
9.00	<p>Depart for Takalar</p> <p>Soreang village in Takalar regency. It's a village where everyone is a pottery artist. In the past, this was one of the villages which produced pots that were brought by the Macassan to Marege (NT).</p> <p>With Abdi and CG Staff Horace, Kiki and Rahmat.</p>	
12.00-14.00	Lunch; Kiki to go back to office and switch with Rere	
15.00	<p>Arrive at Rumata'</p> <p>Discussion session with the theme "Marege and Macassan after Trepangers". The speaker would be the translator of the "Voyage To Marege" book, one of the Makassar artists who collaborated with Aboriginal artists. Thus, Rumata' would like to invite NT MP Guyula to talk about his home village and his culture as a Yolngu.</p>	<p>Rumata' Artspace</p> <p>Jl. Bontonompo No.12A, Gn. Sari, Tamalate, Kota Makassar, Sulawesi Selatan 90221, Indonesia</p>
17.00	Session ends; Depart for Melia Hotel	

Friday 14 July**Led by Abdi (Rumata') 081342301970**

TIME	EVENT	LOCATION
9-12.00	Depart for Pinisi boat A big ship docked downtown near Fort Rotterdam. A floating maritime library. Crowdfunded by people from South Sulawesi. You'll have a chance to meet with the sailors and if it is possible, we'll have a short trip to nearby islands. With Abdi and CG Staff Horace, Rere and Rahmat.	
12.00-14.00	Goodbye lunch with HOP Mathews and the CG staff	Apong Seafoof Restaurant Jl. Pangeran Diponegoro No.95, Melayu, Wajo, Kota Makassar, Sulawesi Selatan 90157, Indonesia
14.30-16.00	Arrive at Melia Hotel to rest, refresh and pack	
16.00	Late check-out	
16.30	Depart for Sultan Hasanuddin Airport, Makassar	
18.00	Arrive at the airport	
19.35	GA0621 Makassar-Bali 07.35-09.00pm	
21.00	Arrive at Bali Ngurah Rai International Airport to fly back to Australia	

Our Languages Matter: Bahasa-Bahasa Kita Penting

Kosa-kata yang dipakai dalam bahasa Yolngu-Matha, yang berasal dari bahasa Makassar, Melayu dan Bugis



Selama lebih dari 150 tahun sampai dengan awal abad ke-20 (kira-kira tahun 1906), pelaut-pelaut dari Makassar mengunjungi pantai utara Australia – kebanyakan di pantai timur-laut Arnhem Land – untuk mencari teripang. Pada waktu itu teripang merupakan komoditi yang berharga. Di Arnhem Land mereka mengumpulkan teripang, kemudian mereka asapi, keringkan dan membawa teripang itu pulang ke Makassar, di mana mereka jual barang itu kepada pedagang-pedagang dari Tiongkok tenggara. Oleh karena pelaut-pelaut dari Makassar mengambil teripang dari perairan orang asli Arnhem Land itu, maka pelaut-pelaut Makassar membayar orang asli Australia Utara dengan barang-barang yang berguna, seperti kapak, pisau, tembakau, sampan (kano), pipa dan periuk.

Pelaut-pelaut Makassar banyak bergaul dengan orang asli Australia Utara itu, sehingga banyak dialek bahasa Yolngu-Matha terpengaruh oleh bahasa yang dipakai oleh pelaut-pelaut Makassar. Mungkin sampai 200 kata yang dipakai dalam bahasa Yolngu-Matha hari ini, berasal dari bahasa Makassar, Melayu atau Bugis, atau bahasa Austronesia yang lainnya. Berikut ada sebuah daftar kata-kata pilihan dari sejumlah kosa-kata bahasa Yolngu-Matha, yang berasal dari Bahasa Makassar saja.

Yolngu-Matha	Makassar (Melayu)	Inggeris
ba'cupacu	baju	shirt
ba'lupalu	palu-palu	fighting stick
ba'ra	barat	westwind
ba'ti	badi' (badek)	two-edged knife

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ba'tu	batu	stone
ba'w	bau	fragrant
ba'wi	bawi (babi)	pig
bacikali	basi + kailling (besi + kaleng)	tin can
bala	balla (balai)	house
balanda	belanda	white person (hollander)
balangu	balango	anchor
banang	benang	thread
bandira	bandera (bendera)	flag
bapang	papan	board, plank
barambara	barang-barang	cloth (goods)
batala	battala	big, large
bataripa	pataripang	sea-cucumber fisherman
bati	patti (peti)	dillybag, container
bayara	bayara (bayar)	payback, revenge (bayar= pay)
bayini	baine (bini)	wife, women
bilina	bilang	to count
bu'cung	busung (bocong)	bowl
bu'la	bula (bulan)	moon, dugong stomach
bu'lu	bulo (buluh)	bamboo
bu'nga	bunga	perfume
bu'turu	botoro'	to gamble
buku	bukku (bongkuk)	forehead, cliff
bunggawa	punggawa	boss, government
butulu	botolo (botol)	bottle
dambaku	tambako (tembakau)	tobacco
damburu	tamboro	drum
dapatung, japatung	sapatu (sepatu)	shoes
dariba	teripang	sea-cucumber
darima	tarima (terima)	to buy (...accept)
darunggu	terungku	prison
darupung	taropong (teropong)	telescope
di'tung	tedong	water buffalo
dimuru	timoro	northeast (wind)
dinggi	tinggi	high
du'iy	doe' (duit)	money
du'ka	tuka	steps, ladder
du'mala	sombala	sail
du'pulu	dobolo	gambling
duwang	doang (udang)	shrimp, prawn
ga'ci-gaci	kasi-kasi	poor, needy

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ga'rang	karang	coral
gadaru	kadaro (tempurung)	coconut
galumu	galuma (gelumat)	timber (from wooden deck)
gapala	kappala (kapal)	large boat, rudder
garay	karaeng	lord, master
garkaci	garagaji (gergaji)	saw (tool)
gayu	kayu	tree, wood, stick
gi'cu	keso	tobacco
gikina	gigi / giginya	tooth (his tooth)
gu'la	gula	sugar, syrup
gu'njing	konci (kunci)	key
gu'rang	kurang	few, little, not much
gulawu	kulau	pearl
gulikayu	kuli' + kayu	stringy-bark
ja'bu, ja'pu	sabun	soap
ja'iy	ja'iy (jahit)	to mend, sew
jaka	jaga	to guard
jalatang	sallatang (selatan)	south (wind)
jalwara	salwara (seluar)	trousers
jama	jama	to work
jambaka	tambaga (tembaga)	roofing iron, tin
jambang	camba	tamarind
jambaya	sambayang (sembahyang)	prayer
jarami	carammeng (cermin)	mirror, glass
jarang	jarang (jaran)	horse
jarung	jarung (jarum)	needle
ji'ru	siru	spoon
jikuyu	sikuyu	mudcrab
jilicilikang	sele?-selekang	revolver
jinapang	sinapang (senapang)	rifle
jingjing	cincing (cincin)	wire, earrings
ju'nggu	songko (songkok)	hat
ju'ru	suru (cerutu)	cigar
julara	solara	naked, bare
jura	sura (surat)	paper, book
lacu	laccu (licin)	nice, smooth
lamuru	lammoro (murah)	cheap (price)
landira	lantera	lamp (lantern)
li'ngu	lingu	drunk, intoxicated
lipa	lipa (lipat)	material, cloth
lippa-lippa	lepa-lepa	canoe
mangatara	mangkasara	makassarese
mariyang	mariyang (meriam)	gun, cannon

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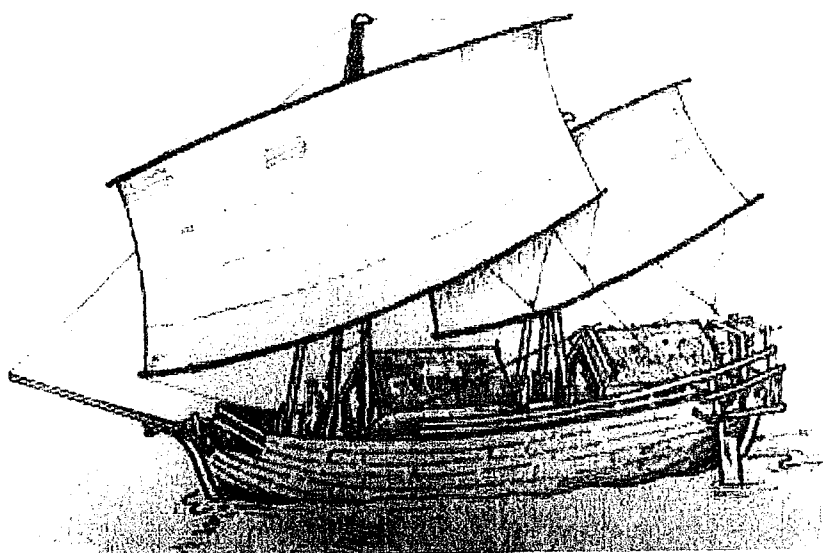
mutiyara	mutiara	pearl
nga'nici	anisi	strong alcoholic drink (aniseed)
nu'na	nona	white women
ra'cung	racung (racun)	poisonous jellyfish
ra'nding	rantai	chain
ra'pi	rapi	adequate
ringgi	ringgi (ringgit)	expensive, costly
ru'ti	roti	bread
rumang	romang (hutan)	woods, forest
rupia	rupiya	expensive, money
wa'ngi	anging (angin)	wind, air
walu	allo (hari)	day, sun, time, clock
wukiri	ukiri (ukir)	to write
wun'ting	unti (punti)	banana
yimbiri	embere (ember)	bucket

 For Office Use
Nkulunbury Electorate office.



Makassan Replica Boat Voyage Project

March 2017



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1. Executive Summary

An international group of Indonesian and Australian diplomats, artists, filmmakers and arts workers share a common dream of celebrating the century's old relationship between the Yolngu people of North East Arnhem Land and the Bugis people of Makassar, Sulawesi by reconnection through trade and art. This joint project, led by the Buku-Larrnggay Art Centre in Yirrkala, will celebrate the unique song, dance and art of both peoples with the centerpiece being the build of a "Prau", a replica of the vessel the Makassans used to visit the waters of Northern Australia in the centuries before 1900. The prau will sail from Sulawesi to Arnhem Land with a joint Indonesian and Yolngu crew, including documentary film makers. Internationally acclaimed Indonesian filmmaker Garin Nugroho has expressed interest in this project and widespread support has been documented, including representative letters from the Australian Embassy Jakarta, Dept. Foreign Affairs and Trade NT, the traditional land owners of the Gove Peninsula and Indonesian and Australian art curators.

The Praus will recreate the historical trade route of the Makassan traders through the Banda, Timor and Arafura Seas, bringing artefacts including pottery fragments and pieces relating to Makassan-Aborigine trading history. Once the boat arrives in Australia, it will be travelled around Northern Territory communities including those known to be of historical significance to the shared cultures of Australia and Indonesia, providing the wider community and future generations with the opportunity to learn about, experience, celebrate and share this unique historical and cultural connection. There will be opportunities to showcase the art and culture of both the Yolngu and Indonesian people through performances at the Garma and Darwin Festivals. There will then be further global opportunities to showcase this work through the completion of the film and its exhibition throughout local and international film and art festivals.

The project will highlight the already intertwined histories of the Makassan and Yolngu people and serve to further strengthen the diplomatic, cultural and commercial partnerships between Australia and Indonesia. It will build on the relationships of an international network of artists to enhance understanding, trust and mutual opportunities across both countries and in global markets. It will support the vision of the Buku-Larrnggay Mulka Art Centre to celebrate the culture of the Yolngu people and develop commercial opportunities for the showcase and sale of their art.

2. Project Scope

The overall project plans to explore and exhibit the ancestral connection between Yolngu and Makassan peoples by;

1. Facilitating the construction of a vessel, a faithful replica of a wooden Praus (also called a perahu or martana)
2. Commissioning the delivery of the vessel in collaboration with Indonesian partners following the route of the original Makassan sailors
3. Negotiating to have the crossing filmed by prominent Indonesian Filmmaker, Garin Nugroho
4. Arranging a celebration by Yolngu people to welcome the vessel and the sailors via song and dance with the Indonesian partners bringing traditional pottery as originally traded with the Yolngu people
5. Organising local and national media coverage of the event and showcasing the Yolngu /Makassan shared history and culture via the Garma Festival
6. Taking the finished film and accompanying artists to Darwin to participate in the Darwin Festival again showcasing the historical and artistic partnership, the Praus, song, dance and artworks,
7. Returning the Praus to Yirrkala to be part of the permanent collection of the Buku-Larrnggay Mulka Art Centre
8. Seeking opportunities to promote the events and partnership via the professionally filmed account of the visit and through the share, sale and trade of art and cultural initiatives across Australian, Indonesian and global markets.

This paper focuses on the feasibility of building and sailing the vessel from Makassar to Australia with attention given to the preparation needed, the risks and the regulatory requirements for travelling across international waters. Specifically, 1 – 2 of the items listed above. Out of scope of this paper is the film project and the exhibition events that would mark the arrival of the boat, showcasing of the film and the artistic performances proposed for the Garma and Darwin festivals. Specifically, 3 to 8 of the items listed above.

3. Historic and Cultural Background

For many years, perhaps centuries, prior to the arrival of Matthew Flinders' fleet, trading fishermen had been sailing from Makassar in the south western corner of Sulawesi in Indonesia to the Arnhem Land coast of the Northern Territory. The traders sought edible trepang (sea cucumber) and their visits were recorded in oral histories, songs, dances and rock and bark paintings by Aboriginal communities. Makassans traded with Indigenous Australian communities for the right to fish in their waters and employed Aboriginal people as divers. The Makassans established processing camps on the coast where they boiled the trepang to clean it and then preserved it by smoking.

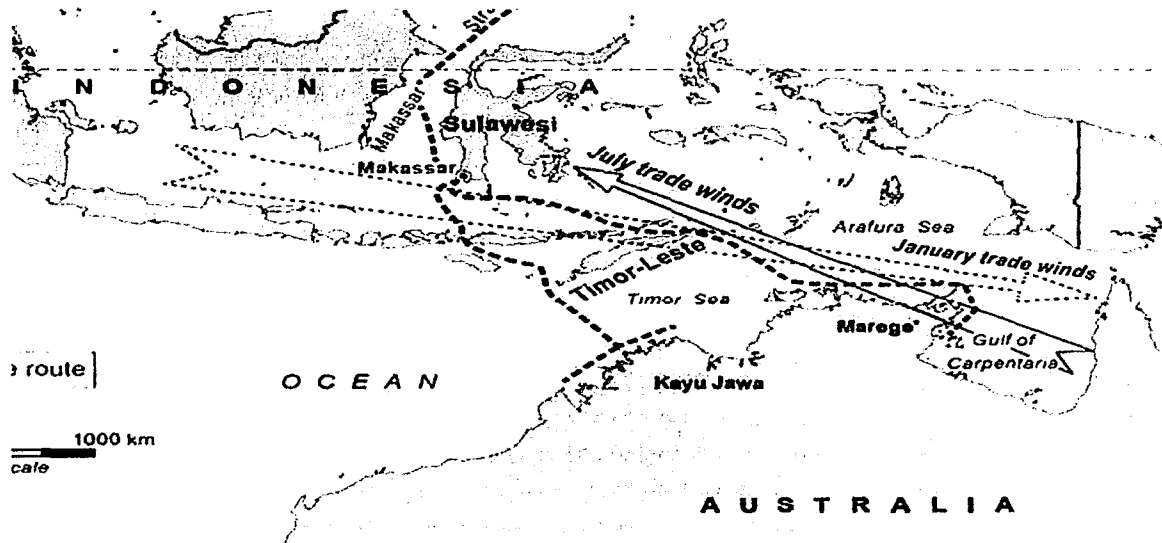
On Thursday, 17 February 1803, as he rounded Cape Wilberforce, having completed the survey of the Gulf of Carpentaria, Matthew Flinders recorded in his journal an encounter with six Makassan fishing boats. These large boats were called "Praus" and at the height of the trade 1,000 men and 50 vessels visited the northern coast of Australia annually, arriving each year with the trade winds and staying several months whilst waiting for the returning trade winds. Research indicates that the same boats returned each year to the same places and their crews established continuing relations with the people who lived there. They camped on the beaches rather than venturing inland and were seen to exhibit great respect to the Yolngu as the owners of the land. The Yolngu looked forward to arrival of the Makassans. They helped them to harvest the trepang and, anticipated the arrival of the Makassan fleet by putting grit in oysters to cultivate pearls for harvesting. Yolngu learnt to communicate with the Makassans and a trade language developed that survived long after the visits ended in the early twentieth century. Yolngu would travel with the Makassans along the coast, with some even returning with them to spend the dry season in Sulawesi. The captains of the Makassan boats developed close relationships with particular local indigenous leaders, which were reflected in an exchange of names.

A blue, white and yellow flag is flown proudly in East Arnhem Land as a symbol of sea rights. One level of meaning has the white section symbolising not just the clouds but also the sails of a Praus. The Yolngu community adopted the dugout canoes brought by the Makassans in addition to their own traditional bark canoes, enabling the Yolngu to fish at sea. The last Praus left the shores of Arnhem Land in 1907 as the South Australian Government, whose jurisdiction at the time extended to the Northern Territory, effectively refused to grant fishing licenses to non-Australian operators.

The shared history between Australia and Indonesia and between Yolngu and Bugis people predates the European colonial world and this historically and culturally significant relationship continues to shape the language, art, economy and genetics of the native Yolngu people of Arnhem Land, leaving a permanent and unique mark on both sides of the Arafura and Banda Seas.

3.1 "The Malay Road"

The Makassan trade route has both land and sea components and a network of related sub-routes. Here we will focus specifically on the marine voyage of the Praus from Sulawesi to the North East Arnhem Land coast.



The "Malay Road" was first referred to in Matthew Flinders' journal accounts during his navigation of the Gulf of Carpentaria and references the area where his fleet first encountered the Makassan Fleet. The route immediately to the north of Australia was determined partly by the effect of the prevailing winds across the Timor Sea and provides a well-defined linear path, relatively protected from the open ocean. The Praus left Makassar with the onset of the northwest monsoon in late December or early January. By April and the change of the monsoon, the fleet was scattered around eastern Arnhem Land, Groote Eylandt and down into the bottom of the Gulf of Carpentaria. With the dry southeasterly wind behind them, all then turned back to Makassar. Evidence of the Makassan visits and intercultural exchange are prevalent across the Indigenous cultures of Northern Australia from the Kimberley in the west through to far north Queensland.

3.2 Previous Cultural Exchanges

There have been several cross cultural exchanges of an artistic and cultural nature to showcase the historical connection between Indonesian and Indigenous Australian peoples, however none have served to provide such a holistic approach to wide community engagement or been professionally captured as a documentary film.

In 1986, 10 students from Batchelor College in Darwin visited Makassar and in 1988, there was a bicentennial project to create a replica of a Makassan Praus, the "Hati Marege", which now resides in the Museum and Art Gallery of the Northern Territory in Darwin. The Hati Marege sailed into Yirrkala precisely 200 years after the First Fleet reached Botany Bay (16 January 1988), captained by Mansjur Muhayang. Mansjur handed over a bag of rice as a symbolic gift and was greeted by Matjuwi Burrawanga from Galiwin'ku at Elcho Island as a family member. This bicentennial project was understood as a family reunion and reconnected the Yolngu people with their Indonesian friends and relations. The research, planning and learnings from the Hati Marege project and voyage are referenced throughout the research of this paper.

In 1993, Indigenous artist Johnny Bulunbulun, well-known for his paintings of Makassan themes, led a dance group from Maningrida to Makassar. In 1996, an opera, *The Trepang Project*, was developed with input from both Aboriginal and Makassar-based artists and musicians and was performed in both Darwin and Makassar. In September 1999, the opera was performed at the Festival of Darwin and the Australian Broadcasting Corporation (ABC) recorded it for video release in 2000. For the Centenary of Federation in 2001, the opera was performed in Federation Square.

In 1998 the Yothu Yindi Foundation commenced the Garma Festival at Gulkula in east Arnhem Land, at which the Makassan history has always been represented. Yothu Yindi released their Garma album in 2000, containing a song with the title 'Makassan Crew'. Musicians from Makassar have also performed at the Garma Festival.

In 2011, six students from the University of Hasanuddin, Makassar made a historic arrival in Darwin, after a 40-day sailing adventure retracing Macassan trading routes, from Makassar, to Sulawesi, West Timor and onto Darwin. Their 9m vessel was made using traditional methods with the incorporation of modern navigation equipment and satellite communication technology.

In 2015, the Australian Embassy in Makassar hosted Indigenous artist Ronald Nawurapu Wunungmurra (Nawurapu) as part of Australia's celebration of NAIDOC (National Aboriginal and Islanders' Day Observance Committee) week. The Buku-Larrnggay Mulka Art Centre provided an image of a bark painting created by an elder artist-in-residence with ancestral links to Makassar. The painting shows the connection between the Makassar and Yolngu people. The batik's triangle design symbolises the 'departing red sails' of Makassan traders. Nawurapu's visit to Makassar included the artist discussion 'Arts and the Indigenous Person', supported by Rumata Art Space. The Rumata Art Space are close working partners in this project.

Nawurapu visited places of historical interest including Port Paotere, Fort Somba Opu and Museum I La Galigo in search of ancestor connections between the Bugis of Makassar and Yolngu people of Yirrkala, North East Arnhem Land, and Northern Australia. At the time, the Australian Ambassador to Indonesia Paul Grigson said he hoped the batik presentation, workshops and Nawurapu's visit would help deepen engagement of people-to-people link between Australia and Indonesia and foster greater understanding of Aboriginal and Torres Strait Islander peoples and cultures.

4. The Vessel

There are 3 options for the acquisition of a vessel for this project:

1. Commission the build of a brand new wooden vessel, made to specification.
2. Purchase a new or recently second hand wooden vessel that closely resembles the desired specification.
3. Purchase a second hand used boat and modify to meet specification.

The decision regarding the best approach to acquiring the vessel will largely depend on budget and/or preferences of the private collector should an individual take ownership of the boat after the journey, film and showcase are completed.

It is recommended that the services of a marine broker be employed in Indonesia to support the engagement of the boat vendor and to facilitate customs requirements of export from Indonesia.

4.1 Commission of the Vessel

Sulawesi Boat Builders

It is proposed to either commission the build of a replica Makassar Praus from scratch or, if this proves impractical, timely or costly, the purchase of a like boat to be customised. The most common areas for ship building yards in Sulawesi are:

West Coast: Mamaju, Polmas, Pare-Pare, Palanro, Pangkep, Lae-Lae, Paotere and Galesong

South Coast: Palengu, Jenepono and Bulakumba

East Coast: Bajoe, Kajuara, Balannipa, Ara, Marumasa (Bira), Tanah Beru and throughout the islands of Selayar, Boenrate, Tanah Jampea and Jinato

The build of the Hati Marege saw the employ of local boat builders from Tana Beru, specifically from the Kajang or Konjos Tribe. Tana Beru is located 176 km's from Makassar City or 23 km's from Bulukumba District.

The price of the vessel will be reliant on numerous factors including the type and size of boat, and the quality, price and availability of materials at the time of commission. Consideration needs to be given to the following factors to be included in the boat build or fit out:

- Ballast
- Deck and deck structures
- Engine and machinery
- Steering gear
- Rigging
- Accommodations
- Electricals & Electronics
- Plumbing
- Air conditioning
- Fuel and water tanks
- Navigation and surveillance equipment
- Safety and security equipment

The fitting of a brand new engine is highly recommended with the majority of industry publications reviewed recommending the Japanese made brands of Honda, Yamaha, Mercury (Tohatsu) and Suzuki or US made Evinrude.

Traditionally, these wooden boats are built without plans or mechanical tools and in a place where timber and shipwrights can be brought together beside a sufficient depth of water.

The design drawings, contracts and schedules of materials as Australian contractors understand them are not commonplace amongst the boat builders of Sulawesi and it will be important to ensure that the boat builder employed agrees to provide material schedules and a written contract to comply with Australian needs.

The cost of certain activities such as religious ceremonies and social functions that are not part of the normal Australia costs would be classed as a legitimate charge to the overall cost of the build project. Insurance for the boat under construction and until handed over at the launching time is the responsibility of the builder and from then on it becomes the responsibility of the owner.

Caretaking crews will need to be paid whilst the vessel is rigged and fitted out and until trials are undertaken. Rent for the shelter of the vessel whilst on beach or in port will also be required.

A boat building yard close to the launch site will be preferable (close to Makassar) to support weekly inspections and discussions with the shipwright. The best time to build the boat would be in July/August because of the winds and moorings. This would allow 5-6 months to complete for a journey in January.

The website "Indonesia Wooden Boats Building" is a good reference point for the employ of a wooden boat builder or for the purchase of an existing boat. The site provides a rough indicator of costs to build a wooden boat from scratch.

Wooden Hull Construction Costs in Indonesia

Length in Meters	Price \$AUD
15	\$155k
20	\$280k
25	\$390k

<http://boatbuildingindonesia.com/cost-to-build-up-your-own-boats-in-indonesia-prices-is-flexible-depending-on-wood-prices.html>

Boat Building Indonesia also includes boats for sale. For indication and reference only, here is an advertisement for a vessel currently for sale:



This is a small brand new 20 Meter Pinisi Sailing boat for sale in Indonesia, the boat is build in 2012 and just 4 months old. The boat build by the Konjos tribe of Buakumba of South Sulawesi.

Hull is made by iron wood and deck by quality teak wood

Boat for sale at : US\$ 100,000/Net and without Brokers

please contact us for more photos at boat@boatbuildingindonesia.com

Description:

Total length overall : 24 Meter
 Deck Length : 19.85 Meter
 Kiel Length : 11.5 Meter
 Beam : 4.25 Meter
 Draft : 1.75 Meter
 Year of Build : Dec 15, 2011
 Launching : October 20, 2012
 Hull : 100% Ironwood
 Deck : 100 % Teak wood
 Bridge and Cabin : 100 % Teak Wood
 Engine : Mitsubishi 6 Cylinder D 14, 190 Hp
 Cabin : 02 Cabin with 2 double beds in cabins for 08 passengers and 2 share bathroom
 Equipments : GPS and Kompas
 Dinghy : 3,5 Meter Rubber Boat without engine
 Sailing : Pinisi Style Indonesia Schooner (Sailing not including in the price)
 Generator : Dampeng 120 HP 7.5 KV
 Displacement : 23 Gross Tonne (23 GT)
 Life Jackets : 15 pieces including for children
 Buoys : 2 pieces
 Crew : 4 person including captain

We recently have dry dock in Tana Beru of South Sulawesi...

For further reference on Sulawesi boat build and purchase options or for engagement of a broker, refer www.boatbuildingindonesia.com

Other useful references for the build, purchase or brokerage of the boat are

SongLine Yachts www.songlineyachts.com

Etindmar Marine Services www.etindmar.com

*Refer Contacts appendix for more contact information.

4.2 Type of boat and specifications

The vessel will need to be no longer than 25m in length to be classed as a 'yacht' for import and quarantine purposes. Any vessel exceeding 25m will be classed as a 'commercial vessel' and be assessed as a cargo ship.

The Prahus would ideally represent the traditional Makassan built Pinisi style. A Pinisi are tall, two masted sailing vessels with short hulls of broad beam, wide clear decks and the attractive features of long raking bowsprits. They have high overhanging sterns and huge sail areas consisting of a main sail, mizzensail, two topsails and three jibs.

The Lamb and Bago are other styles of Prahus that originate from Sulawesi however these differ from the Pinisi in that they are single masted, carry a gaff-sail and a jib and are often rounded in stern.

The Hati Marege was built to specification and designed by Nick Burningham on commission from the Northern Territory Museum of Arts & Sciences. The lines for the Hati Marege were of the dimensions 13.5m x 4.25m x 1.6m. Further information regarding the build of the Hati Marege is included in the appendix.

Further information from Abdi pending.

4.3 Importing a boat into Australia

It is highly recommended that an Import Broker/Clearance Agent be employed for the purposes of navigating the customs, quarantine and tax requirements for importing a foreign built or bought vessel into Australia. The following information is general in nature and sourced from Australian Customs and Border Protection.

Imported vessels are subject to a general rate of duty of 5% based on the customs value (the price paid for the boat in \$A) and 10% GST calculated on the customs value plus international transport and insurance plus the duty. Vessels are generally valued using this transaction method however there may be alternative methods of valuation used in situations where the boat was constructed by owner/builder, the boat has been extensively modified since purchase or the original purchase price is too far removed in time. In these instances the boat will be valued by a marine surveyor upon arrival in Australia and the valuation based on the market value.

For owners of boats that remain in Australia (after breaking an international voyage) the following options may apply:

- enter the yacht for what is called "home consumption"
- temporary importation for a maximum stay of 12 months (extensions can be applied for at the end of 12 months)
- obtain a control permit (control permits are only available for pleasure craft that arrive under their own power) – also commonly referred to as a cruising permit for up to 12 months – no security required – extensions can be applied for at the end of 12 months

*Refer Contacts for a list of Marine Import Brokers in Darwin.

The Australian Government's Biosecurity Import Conditions database provides a scenario based tool to support with information regarding specific importation requirements. BICON can be accessed at <https://bicon.agriculture.gov.au/BiconWeb4.0>

4.4 Offshore fumigation

To manage the high biosecurity risk posed by ineffective fumigation treatments performed offshore, the Department of Agriculture and Water Resources administers the Australian Fumigation Accreditation Scheme (AFAS). This allows the treatment of wooden vessels entering Australia to be undertaken by an accredited provider in Indonesia before the boat departs for Australian waters.

The Department of Agriculture accepts methyl bromide fumigation treatments from the following providers servicing Makassar. A full list of Indonesian providers is included in the "Legal and Regulatory" appendix.

AFAS Registration Number	Company Name	Contact Details	Service Area	Status as at 17 th March 2017	AEI Number
AFASID 0011	PT Sucofindo	Jl. Urip Sumohardjo No.90 A, Makassar Phone: +62411 451 890	Makassar and the surrounding area	Acceptable	ID0011MB
AFASID 0064	PT Agricon Putra Citra Optima (Terminix Cabang)	Jl. Badak No 31. Makassar 90135 Phone: +62 41 185 4651	Makassar and the surrounding area	Acceptable	ID0064MB
AFASID 0096	PT Pan Asia Superintendence	Jl. Karantina No.4B, Makassar Phone: +62 4 1143 6555 / 453 563 Fax: +62 4 1145 3518	Makassar and the surrounding area	Acceptable	ID0096MB

The following reference links have been provided by the Department of Agriculture – Biosecurity team in Darwin who have been engaged in the research for this project:

AFAS - This is the scheme under which we regulate fumigation to Australian standards

<http://www.agriculture.gov.au/import/before/prepare/treatment-outside-australia/afas>

<http://www.agriculture.gov.au/import/before/prepare/treatment-outside-australia/afas/providers>

4.5 Boat safety and regulations

The Northern Territory does not require a license to operate a recreational boat nor does the boat require registration. However, there are boating laws enforced through prosecution. A summary of key considerations is included in the table below. Further information is included in the NT Boat Safety & Marine Guidelines in the "Safety and Guides" appendix or obtainable via www.nt.gov.au/marine

Safety	Emergency	Environment & Fishing
<ul style="list-style-type: none">• Equipment requirements• Marine infringement notices• Australian Builders Plates (ABP)• Anchors and anchoring• Signals and navigational lights• Collision avoidance, steering and sailing rules• Buoys, beacons and markers• Fire prevention	<ul style="list-style-type: none">• Safety via satellite• Flares• Marine emergency procedures• Distress signals• Marine communications• Radio distress procedures	<ul style="list-style-type: none">• Marine pollution• Tidal information• Permits and protected areas• Vessel limits

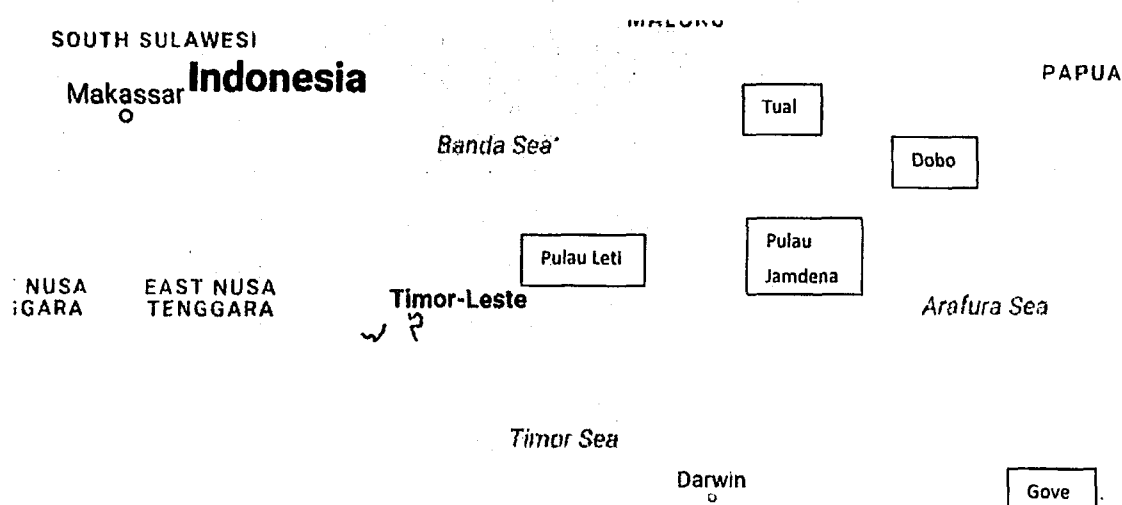
Provisioning for and adherence to best practice guidelines for onboard safety will be key. Checks of basic boat safety and navigational equipment can be undertaken at will by all Port harbour masters throughout the journey. The Northern Territory boat safety standards are included in the "Safety and Guides" appendix. The Australian Marine Safety Association also publish detailed guidance on navigational safety. The AMSA website should be regularly checked for updates at www.amsa.gov.au

5. The Voyage

5.1 Route and timing

The proposed replica voyage to be undertaken as part this project would look to follow a similar charted path to the original Makassan traders and be undertaken in three parts. The first leg being Makassar to Maluku, the outer islands at the border between Indonesia and Australia and the second part Maluku to Darwin. The vessel will undertake quarantine inspection in Darwin before completing the journey Darwin to Gove. In total, the journey is approx. 1,350 nautical miles or 2,500 km's.

The vessel will sail east through Indonesia, through the Banda Sea and the islands of Maluku and through the Timor Sea into Darwin for the purposes of customs and quarantine clearance. The vessel will then sail the Arafura Sea to Gove. Ideal timing for the journey will replicate that of the traditional Makassan Trepangers, departing Sulawesi in early January and arriving in Gove in February. It is expected to take up to 4 weeks to complete the journey (25 sailing days plus port and quarantine).



Leg	Distance	Time
Makassar to Maluku (Leti or Tual)	998km or 539 nautical miles	10 days
Maluku (Leti or Tual) to Darwin	572 km or 308 nautical miles	6 days
Darwin to Gove	918 km or 496 nautical miles	9 days

***Assuming average sailing speed of 10kmh or 5.4 knots and aiming to cover 100kms or 54kms per day, with no sailing between dusk and dawn.*

It is possible to have the vessel travel directly from Maluku into port at Gove however this is a costly option as it will require Department of Agriculture officers to be flown in from Darwin at the cost of the project. In the event that a vessel fails a timber inspection, the project would then be required to fund the travel and accommodation of a specialist timber fumigator sourced from Darwin or Cairns. There are no Department of Agriculture Timber Inspectors or certified timber treatment providers in Gove.

Specific departure and arrival dates will be dependent on weather, tidal and sailing conditions, crew availability, the condition of the vessel and the schedule of the Director and film crew.

5.2 Safety, security and threats

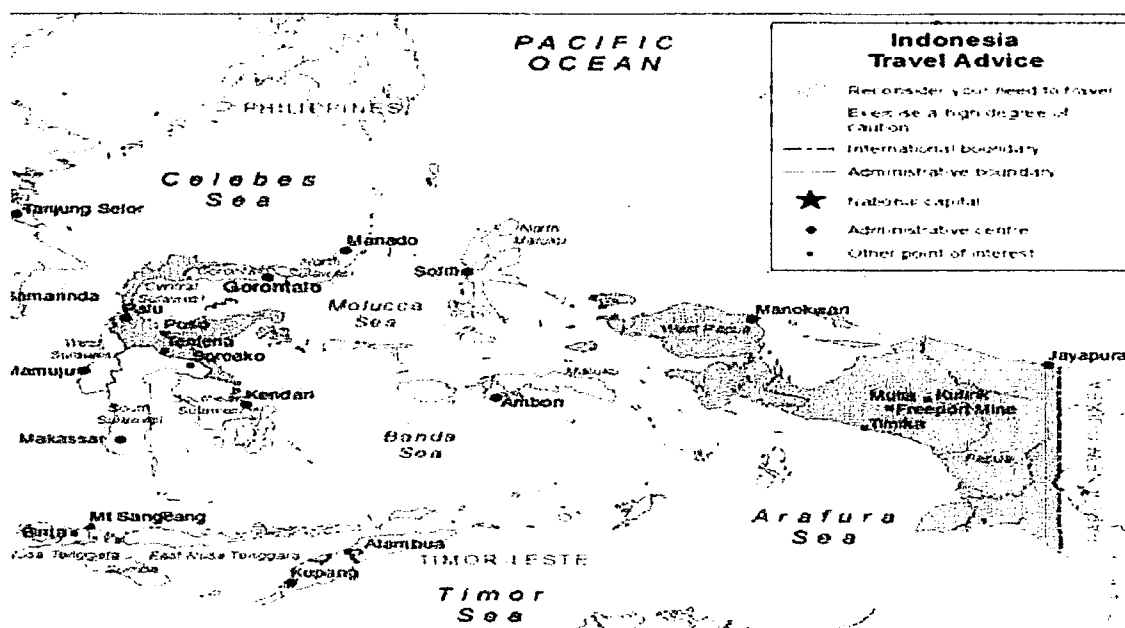
Serious consideration should be given to the engagement of a support vessel as part of the planning and procurement stages of this project, particularly as the voyage to Australia is to be undertaken during the west monsoon. Options for this may include;

1. Engagement of the Indonesian and Australian Navy's to work in partnership to provide a small naval craft or patrol boat for escort
2. Film production company partner to provide a vessel to cater for the film crew and equipment
3. Consultation with the Darwin and Gove Sailing Clubs as to whether there may be other yachts known to be travelling along the chartered route at the same time as this planned voyage.

There have been few reported piracy or terrorist related attacks on vessels in the waters along the outlined route. However, security in the waters around North and West Indonesia can be precarious. Regular monitoring of sailing forum and blog sites is recommended with www.noonsite.com a good source of up to date anecdotal and official notifications. Indonesia can on occasion see parts of the country subject to ethnic and sectarian violence and Ambon and the surrounding islands have not been exempt from rioting and unrest in the past.

Official Australian Government advice levels for Indonesia overall remains high with a high degree of caution recommended. Papua and Central Sulawesi should be avoided. All Australian passport holders travelling in relation to this project should be registered with Smart Traveller and the site checked regularly for updated warning advice.

<http://smartraveller.gov.au/Countries/asia/south-east/pages/Indonesia.aspx>



Whilst incidents of piracy and kidnapping are rare along the voyage route, onboard theft is not an uncommon occurrence. It is recommended that the usual sensible general precautions be undertaken such as locking the boat, dinghy & outboard, securing deck gear down below at night or when off the boat etc. In Indonesia most thieves are likely to be opportunistic rather than violent and most cruisers visiting the country report having no real security or safety fears. As an added deterrent the Indonesian national flag should be flown at sea when in Indonesian waters. It should be flown not lower than any other flag and it should not be smaller than the ship's national ensign or any other flag displayed.

Offshore facilities in Australia's maritime jurisdiction may have a **petroleum safety zone** extending up to 500m in radius. The 500m safety zone is shown as a "Restricted Area" on navigation charts. The National Offshore Petroleum Safety and Environmental Management Authority (NOPSEMA) prohibits all vessels other than vessels or classes of vessels specified in the notice and vessels operated by authorised persons from entering or being present in the area of safety zones without the consent in writing of NOPSEMA. For more information, refer to the NOPSEMA webpage at www.nopsema.gov.au

The Australian Maritime Safety Authority may advise on the potential charting of additional cautionary areas around offshore facilities in Australia's maritime jurisdiction. These additional cautionary areas of heightened oil and gas activity may vary from 2.5 to 5.0 nautical miles (nm) in diameter. Vessels are advised to avoid navigating, anchoring, stopping or fishing within the limits of any charted cautionary area.

For more information on the offshore exclusion zones, refer to the Seafarers Handbook for Australian Waters (AHP20) available from the Australian Hydrographic Service at www.hydro.gov.au.

FADs, or Fish Aggregating Devices, are a major navigational hazard in Indonesia. These can range in size from a bathtub to a football field. They tend to be close to shore, are never lit and do not show up on radar.

Malaria vaccinations are advised, although the risk is generally low. Cholera is a risk. Bottled drinking water is recommended. The biggest danger is infected cuts and bites, but local doctors offer good treatment.

<https://redplanet.travel/mdtravelhealth/destinations/indonesia>

5.3 Wind, weather and navigation

The climate is hot and humid. July to September is the dry season, December to January the rainiest period. Temperatures range from 24-33°C. The islands are under the influence of the SE monsoon from April to October and the NW monsoon from November to March, although land and sea breezes predominate close to the islands. The islands in Maluku are not generally affected by tropical cyclones. These generally develop close to and within the equatorial trough near the Arafura Sea and Gulf of Carpentaria. Once a tropical cyclone develops, the system will usually track west-southwestward and will take one of two tracks. The system can track southwestward and move inland over the NT or move out over the southeastern Indian Ocean and an eventual turn south and southeastward.

Winds generally funnel from Torres Strait through the Gulf of Carpentaria and Arafura Sea especially during the winter months. During the summer months, winds are out of the east to southeast Beaufort Force 4 - 5. Swells are usually out of the east to southeast 6-10ft. By winter, east to southeast winds will increase 1-2 Beaufort force higher with swells building 2-3ft higher across these regions. These surges will occur when high pressure ridges build across Australia and interact with the equatorial trough. The winds are stronger in the winter with these highs shifting farther north over Australia during this time of year (sourced from: GreatSouthernRoute.com)

Willy weather is a good source of wind information and forecasts <http://wind.willyweather.com.au/nt/arnhem-land/arafura-sea.html>

Brunei Bay Radio operates a regular voice broadcast sked of METAREA and local coastal forecasts for SE Asia waters.

5.4 Fuel, spares and maintenance

Access to spare parts, fuel and maintenance will be a key consideration of the vessel and voyage. It will be imperative that the boat is in good condition with a suitable range of spare parts on board plus oils, filters and other consumables. There are no facilities for sail repairs on this route so provisions to effect small repairs will need to be on board. Fuel and limited spare parts will be available through support from the harbourmaster at Leti, Tual and Ambon in emergency.

5.5 Emergency response

The High Frequency (HF)/ Single Sideband (SSB) Maritime Emergency frequencies are the official maritime distress and emergency communication medium used to manage and direct search and rescue operations in open sea. Ships and aircraft which could be directed to search for and assist a vessel in distress also have radios fitted with these official marine communication frequencies.

Satellite phones are not part of the official maritime distress and emergency communications service. They lack the important broadcast feature of marine HF/SSB and VHF radios. Search and Rescue resources - such as ships and planes - are not required to fit satellite phones to communicate with vessels in distress. They fit marine VHF and HF/SSB radios, and use the official marine distress voice communication frequencies.

The official HF/SSB Marine Distress voice frequencies are:

2182 4125 6215 8291 12290 16420

If close to shore and major ports, the appropriate VHF Marine Emergency channel used by many cruising vessels, ports and other authorities in SE Asia, the Pacific and Indian Oceans is ch16. Once beyond the range of coastal VHF stations, the official maritime communication service which links together all types of vessels is the marine HF/SSB radio, with Digital Select Calling (DSC).

DSC significantly improves the probability that a call - Individual, Group or Distress - will be heard, because the radio is doing the work of listening for the call, not the crew. And because the radio scans the DSC calling frequencies with a silent speaker, the crew is not tempted to turn down the volume or turn off the radio. Without DSC, it can be very difficult to **initiate** contact with nearby commercial, government, marine tourism or recreational vessels.

MRCC (Maritime Rescue Coordination Centre) Australia has two powerful radio bases with large antenna systems that provide effective HF/SSB coverage over most of South East Asia. However, MRCC Australia only monitors for DSC alerts to initiate contact; there is no operator listening for voice calls of Mayday, Pan-Pan or Securite. Once MRCC Australia is alerted, these powerful HF/SSB radio systems are used to manage an incident using voice communication - to the vessel, potential rescue ships in the region, search aircraft etc - on the official marine distress frequencies.

The Australian Maritime Safety Authority operates under the Medium-altitude Earth Orbit Search and Rescue or MEOSAR system. This system consists of satellites that detect emergency distress beacons and then generate a location for that beacon. Further information regarding MEOSAR is included in the "Safety and Guides" appendix and through the AMSA website.

According to MRCC Australia, "In the event of an emergency and depending on the circumstances, the initial distress alert should still be made by radio if possible. You should activate your distress beacon only if contact cannot be made by any other means or when told to do so by a rescue authority.

Distress beacons should only be used when there is a threat of grave and imminent danger. In the event of an emergency, communication should first be attempted with others close by using radios, phones and other signalling devices. Mobile phones can be used but should not be relied upon as they can be out of range, have low batteries or become water-damaged. Be prepared to survive while waiting for an official rescue response"

A 'How to' guide to HF SSB transmission from MRCC is included in the 'Safety and Guides' appendix.

5.6 Communication

Phone and Internet coverage through Indonesia is extensive but with almost no internet download capacity in more remote areas. Larger cities (Manado, Bitung, Ambon, Tual etc.) have good download speeds but elsewhere along this route internet is unreliable. Sophisticated and reliable satellite phone communication equipment will be required for general communication with the mainland however sat phones should not be relied on for emergencies.

A HF/SSB radio with Digital Select Calling (DSC) is the most effective means to initiate contact with most MRCCs; or any other vessels nearby maintaining a listening watch with their radio.

5.7 Ports and docking in Indonesia

All Indonesian ports are administered by a Port Authority which coordinates and supervises the activities of the port. This includes the Harbourmaster Service, the Harbour Board, the Customs Service, the Quarantine Service, the Immigration Service, Port Security, and all other port activities. The Harbourmaster Service supervises safety inspections and the compliance of all shipping regulations, all ship movements within the harbour limits, pilotage, notes of protest and the ship's certificates and documents.

Port of Makassar - Clearance for customs and immigration will be required through the Port of Makassar (known locally as Ujung Pandang), regardless of whether the vessel actually sets sails from the Port itself or from a nearby harbour or anchorage. The precise point of departure will be determined by the captain and crew depending on the conditions at the time, proximity to boat supplier and availability/convenience of docking options. (source: Noonsite).

Tual (Maluku) - The main ferry port of Tual is on the eastern side of the main island of Kai Ketjil where it is linked to Kai Dullah. It lies to the west of the mountainous island of Kai Besar. An easy place to get basic repairs done and reported to be very friendly. The port of Tual has clearance facilities. The quarantine office is located behind the harbour master close to where you can tie up the dinghy. This is near the Coast Guard's patrol boat at the NE corner of the passenger terminal wharf. Customs is a short distance up the hill, you can go either by foot or take a motorbike taxi. Immigration is next to customs. On departure, the HM office will issue a clearance document which will be required by Australian border protection as record of the official last clearance port before leaving Indonesia waters. (source: Noonsite).

Pulau Leti (Maluku) During the Southeast Monsoon, vessels can anchor off the village of Kampung Serwaru lying on a bare strip of land fronted by a sandy beach on the N side of Pulau Leti. The coast is low for a short distance E of the village, but beyond this it becomes steep with cliffs and trends NE for a short distance forming a small bight protected on its W side by short coral stone mole. Because of a detached offshore drying reef, loading and unloading can only be carried on at HW and even then it is difficult if there is any sea. Anchorage can be taken in 26 to 29m, coral and stones, poor holding ground, with N extremity of Pulau Leti. This anchorage is dangerous during Northern Monsoon. There is anchorage in 37 to 73m on the S side of the island in front of the village of Luhulele, about 2.75 miles from the E end of the island. Vessels can anchor anywhere between the crescent-shaped drying reef S of the E end of the village and a sandy bank projecting 1 mile in a SW direction from the shore 1.5 miles W of the village. Swinging room is limited and there is a least depth of 7.9m in the entrance, which is about 137m wide. Local knowledge is recommended for ALL anchorages. (source: Noonsite).

5.8 Clearing out of Indonesia

The specific stops along the route through Maluku will need to take into consideration the 'path of least resistance' for Australian Border Protection policies. Australian customs will also require clearance through all other port stops along the journey. For this reason, it is recommended that any stops throughout Maluku be official clearance ports for Indonesian customs and immigration. The official clearance ports for Maluku are Ambon and Tual.

Vessels are strictly prohibited to charter during their cruising in Indonesian waters. The boat and crew are only permitted one voyage through Indonesian waters as stated on their cruising declaration form, from their first port of entry to their port of exit with the time period being the same as that on their visitor's visa. There are clearance agents in Indonesia that can support a smooth clearance process in the transition from Indonesian to Australian waters. A list of clearance agent contacts is included in the Contacts list.

Under Indonesian law there are no fees for clearing in or out of the country, however, at some ports it may be difficult to avoid having to give "a gift".

5.9 Language, religion and culture

Indonesia is the largest archipelago in the world. It is an exotic mix of cultures, people, traditions and customs, food, wildlife and plant life. Running approximately 3000 miles along the equator, Indonesia is comprised of around 13,000 islands and has the world's fourth largest population, made up of around 350 distinct ethnic groups and languages. English is not widely spoken away from the main cities of Indonesia. Bahasa Indonesian is not a difficult language and a simple phrase book will be useful in getting through the basics. It will be necessary for the vessel Captain to be able to converse in English as the boat travels through Australian waters and it would be preferential to have at least one passenger or crew member to be able to act as a translator throughout the voyage.

Indonesia is largely a Muslim country. Dress modestly (no shorts, short skirts, sleeveless dresses or shirts). The following are considered disrespectful:

- touching the head (especially those of children)
- using the left hand to give or receive, when eating with fingers, use the right hand only.
- pointing with fingers, use your thumb.
- beckoning (a bus or person) with your hand raised, use a flapping motion of your right hand down by your side.
- crossing your legs when sitting.
- putting your feet on tables.
- entering a house with your shoes on.

5.10 Money

In Indonesia, cash is key and it is not wise to rely on Credit or Bank Cards as the only source of money. As most fuel sellers and many other businesses along the voyage route will not have the ability to accept credit cards, it will be necessary to have an adequate amount of cash in both Rupiah and \$AUD to hand at all times. Across the main towns and cities in Indonesia there is usually a limit of 1,500,000 Rupiah per ATM withdrawal and only two transactions are allowed per day. Traveller's cheques are also a good option for larger amounts of money. These can be arranged in Indonesian Currency before leaving via the Westpac Bank in Nhulunbuy. ATMs are available in the larger towns but not the villages. Most large banks support Visa and some support only MasterCard, It is important to budget and have the necessary funds available to buy fuel, provisions and support services.

6. THE CREW

6.1 Crew and Passengers

A total of 12 to 14 pax are proposed to be onboard the vessel, consisting of 1 Captain (preferably Australian for ease of customs, quarantine and immigration, 5 to 6 seaman (Indonesian) , 3 to 4 Yolgnu artists and 2 to 3 Indonesian filmmakers.

The Indonesian sailing crew will need to return to Indonesia within 30 days arrival in Australia unless travelling under marine crew visa. Indonesian filmmakers will be able to stay for a period of time (est. 3 to 6 months) to complete and showcase the film provided they enter under a Business Visa. Business visa allows stay of up to 12 months.

Insurance for the crews and medical attention is the responsibility of the owner.

Pending information from Abdi on captain and crew and from Will, Jala and Garin on artistic crew

6.2 Australians entering Indonesia

It is recommended that all visas for Australians entering Indonesia be obtained before departing Australia. The Indonesian Consulate in Darwin can facilitate this.

All Australians must have a valid Australian passport with at least six months' validity from the planned date of return to Australia. You should also carry copies of a recent passport photo with you in case you need a replacement passport while overseas.

The Indonesian Government has introduced visa-free short visits (30 days) for Australians to Indonesia. You will not be able to extend your stay if you enter Indonesia under the visa-free facility. Traveller's Intending to remain in Indonesia for longer than 30 days can apply for a visa from an Embassy or Consulate of Indonesia or apply for a visa on arrival (for a fee of \$US35).

Further details are available on the website of the Indonesian Embassy in Canberra at <http://www.kbri-canberra.go.id/>

Tourist Visa – Valid for 30 days

Tourist Visa Free Facilities are valid for 30 days, are non-extendable and cannot be transferred into any other type of stay permit. The visa exemption facility can be used for tourism, family visit, social visit, art and cultural, government duty, to deliver a speech or attend a seminar, international exhibition, meetings with head office or representative office in Indonesia, or transit.

Note: There are two types of 211 Social Visas, a 211/60 visa and a 211/30 visa.

The 211/30 visa is usually given for conventions or meetings that are short term and the 211/60 is given for Social/Cultural purposes. Be sure to ask for a 211/60 visa which will enable you to stay in the country for at least 60 days.

The Sosial Budaya (Social Visa), procedures and requirements - Valid for 6 months.

The purpose of this visa is to visit friends / relationships, social - cultural or educational exchange. With this visa you are not allowed to do business activities in Indonesia or to take up employment. Sponsorship is required by an Indonesian citizen. The social & culture visa (Visa Index 211) is a single entry visa that cannot be used for working but for all activities which have connection with government, tourism, social and culture, it is given 60 (sixty) days, then extendable 4 times every 30 days.

This visa is suitable for:

1. Cooperation between Indonesia and other countries
2. Tourism
3. Social and family
4. Noncommercial movie production that already has permit from authority
5. Conducting business conversation such as sale and purchase of goods and services as well as production or goods quality supervision
6. Giving speech or joining noncommercial seminar in term of culture, social, and government, after getting permit from the authorities
7. Joining noncommercial international exhibition
8. Joining a meeting that is organized by the head office or its representative office in Indonesia

Your Indonesian sponsor needs to supply:

- Sponsorship letter of sponsor;
- Copy of sponsor identity card whose residence is in Indonesia – Bali;
- Copy of sponsor family register;
- Copy of sponsor bank account statements.

You need to supply:

- Copy of your passport
- 2 (two) passport sized photographs (4 x 6)

Single Entry Business visa - Valid for 6 months.

The purpose of this visa is doing business activities in Indonesia which do not involve taking up employment. Sponsorship is required by an Indonesian company. You need provide the following documents:

Company sponsor data:

- Copy of the company's act
- Copy of the company's business license letter (SIUP)
- Copy of the company's tax number (NPWP)
- Copy of the director's identity card
- Two company letters head, signed by the director and sealed with the company stamp.

Foreigner data:

- Copy of the foreigner's passport
- 2 (two) passport sized photograph (4 X 6)

Multiple Entry Business visa - This visa is valid for 12 months.

The purpose of this visa is doing business activities in Indonesia which do not involve taking up employment. Sponsorship is required by an Indonesian company for instance in Bali. You need provide the following documents:

Company sponsor data:

1. Copy of the company's act
2. Copy of the company's business license letter (SIUP)
3. Copy of the company's tax number (NPWP)
4. Copy of the company's bank account statements
5. Copy of the director's identity card
6. Two company letters head, signed by the director and sealed with the company stamp.

Foreigner data:

- Copy of the foreigner's passport
- 2 (two) passport sized photograph (4 X 6)

Visa Extensions tend to be slow; expect to have to wait 5 or more days to get this done. It is wise therefore to allow time in your schedule for processing. There are immigration offices in Makassar, Ambon and Tual.

6.3 Indonesians entering Australia

All non-Australian citizens entering Australia will require an appropriate visa. The Indonesian boat crew will require a valid Indonesian passport. The visa is linked to the passport number used in the application.

Australian Border Protection officers will complete a 'Face to Passport' and visa check on all crew and this may happen on multiple occasions along the voyage through Australian waters. A seafarer's identity document is not acceptable. If you hold both a seafarer's passport and a national passport, you should apply using your national passport.

If the Indonesian boat crew are being paid for their work before or during this voyage, they may be eligible for a Maritime Crew Visa.

Maritime Crew Visa (subclass 988) – Valid for 3 years

This visa allows foreign crew on non-military ships on international voyages to:

- enter Australia by sea
- crew or be the partner or dependent child of crew.

The Maritime Crew visa (subclass 988) is a temporary visa for crew who are employed on non-military ships on international voyages to Australia.

You cannot use this visa to come to Australia and stay here. You cannot work in Australia except for work that meets the normal operational requirements of your ship. You must apply for this visa while you are outside Australia.

There is no application charge for this visa. You might have to pay other costs, such as the costs of health assessments, police certificates, or any other certificates or tests. You are responsible for making the necessary arrangements.

Crew members are articulated members of crew and include people under contract or subcontract to work on a vessel while it is at sea.

Visitor visa (subclass 600) – Valid for 3, 6 or 12 months

This visa lets you visit Australia:

- to visit or for business visitor purposes
- for up to three, six or 12 months.

The base application charge for this visa ranges from AUD135 to AUD1000. If you have a Business (Short Stay) visa (subclass 456) or a Sponsored Business Visitor (Short Stay) visa (subclass 459), it will still be valid for the period you were given when the visa was granted.

You should not apply for this visa if you intend to visit for medical treatment or to transit through Australia. To be granted this visa, you must:

- meet health and character requirements
- have enough money to support yourself during your stay in Australia
- intend to do the activities in the Business Visitor stream.

You must be able to show:

- your business background
- you will be doing a business activity listed below
- that you have a good business reason for travelling to Australia
- that you will be doing one of the following business activities:
 - making general business or employment enquiries
 - investigating, negotiating, signing or reviewing a business contract
- activities carried out as part of an official government-to-government visit
- participating in conferences, trade fairs or seminars, as long as you are not being paid by the organisers for your participation.
- that you will not be:
 - undertaking work for or providing goods or services to a business or person based in Australia
 - selling goods or services directly to the general public while in Australia.

You must be outside Australia when you apply and when the visa is decided. You do not need a sponsor to apply for this stream.

Health & Insurance requirements

If any passengers have an infectious disease at the time of entry Australia, the captain will be required to notify the Australian quarantine authorities. Individual crew and passengers are responsible for all health costs whilst in Australia and the purchase of health and travel insurance is highly recommended.

Foreigners entering Australia must meet certain health requirements. The health examinations will depend on personal circumstances, period of stay, country of citizenship, time spent in another country during the last five years and intended activities in Australia. The results of the health examinations are generally valid for 12 months and are able to be organised upfront before lodging a visa application.

Character requirements

Visa applicants must meet certain character requirements. They must be prepared to provide a police certificate from each country they have lived in for 12 months or more during the past 10 years after turning 16 years of age. Do not arrange for police certificates unless requested by the Department of Immigration.

Debts to the Australian Government

There must be no outstanding debts to the Australian Government or arrangements to repay any outstanding debts to the Australian Government before a visa can be granted. This also applies to all dependent family members in an application who are 18 years of age or older.

7. Arriving in Australia

7.1 Border Protection

Official customs and quarantine clearance of a wooden boat into the Northern Territory will be required through an official clearance port, of which there are two – Gove and Darwin. Gove does not have access to timber inspection services and therefore initial port of entry will be Darwin and then voyage to Gove upon official clearance.

Ports of entry Northern Territory

DARWIN

Position:

Latitude: 12°28'S

Longitude: 130°51'E

Charts of area:

AUS 24, 26, 722

Department of Immigration and Border Protection contact details:

Customs House,

21 Lindsay Street,

Darwin NT 0800

Office hours: 08 8980 6532

After hours: 0419 788 865

Facsimile: 08 8980 6530

Department of Agriculture contact details:

1 Pederson Road

Marrara DARWIN NT 0812

Office hours: 08 8920 7000

After hours: 0409 678 675 (on call officer)

Department of Immigration and Border Protection will contact the Department of Agriculture of arrival on behalf of the vessel.

Boarding station for arrival

Anchorage: **Department of Agriculture** Buoy 12°28.5'S 130°49.95'E, inside Fannie Bay or on the Northern side of sandbar outside of Cullen Bay / Emery Point. May shelter in Doctor's Gully if adverse sea conditions.

Clearance: Cullen Bay pontoon outside of lock 12°27.112'S 130°49.233'E. Contact Cullen Bay Lockmaster (CH 11) or the Department of Immigration and Border Protection prior to coming alongside pontoon.

Port draughts:

Deep water port subject to large tidal variations.

GOVE

Position:

Latitude: 12°12'S

Longitude: 136°42'E

Charts of area:

AUS 15 (plan C & D Included on chart).

715, 306

Department of Immigration and Border Protection contact details:

Boarding Officer

Customs House

Foreshore Dve,

Nhulunbuy NT 0880

Phone: 08 8986 8700

Facsimile: 08 8987 1116

Department of Agriculture contact details:

P.O. Box 108

Nhulunbuy NT 0881

Office hours: 08 8987 1136

After hours: 0428 811 537

Facsimile: 08 8987 1106

Boarding station for arrival:

Anchorage: Melville Bay may shelter west of moorings in yacht club or as advised by the Department of Immigration and Border Protection/Department of Agriculture.

Port draughts:

Deep water port subject to large tidal variations.

Australian Border Force have maritime border command within Australian waters. They will enforce all of Australia's maritime security arrangements and will be a key partner in ensuring the success of this project. Australian Border Protection in Gove have been engaged from the early stages of planning. Refer appendices for Guide to Australian Maritime Security Arrangements and key Border Protection contacts.

The person in charge on board the vessel (the Captain) is considered the Master of the craft, even if he/she is not the owner of the boat and the owner is on board.

Australian citizens returning to Australia or visitors must all comply with the entry requirements of Australian Border Protection guidelines. These include:

1. Each person on board must have a valid visa and passport
2. Australian Border Protection notified in advance of the boats arrival
3. Clear display of the International **Pratique Q-flag** (yellow) and travel directly to an appointed boarding station
4. Complete the arrival forms and incoming passenger card

Pratique is the license given to a ship to enter port on assurance from the captain to convince the authorities that she is free from contagious disease. The clearance granted is commonly referred to as Free Pratique. A ship can signal a request for "Pratique" by flying a solid yellow square-shaped flag. This yellow flag is the Q flag in the set of International maritime signal flags.

Customs and Border Force will pay particular attention to any items aboard the vessel that may be seen as detrimental to Australia's citizens and environment, including (but not limited to):

- Drugs;
- Animal or plant material;
- Firearms, weapons or ammunition;
- Protected wildlife and products made from them;
- Some food items; and
- Some medicinal products including Performance Enhancing Drugs.

By law the captain must give notice of arrival between 96 hours and 90 days before arrival. This can be done by: sending an email to yachtreport@border.gov.au, sending a fax to +61 2 6275 5078 or phoning +61 2 6246 1325.

The following information must be provided (request a confirmation and print it out for reference):

- The name of the vessel;
- Intended first port of arrival;
- Estimated arrival time;
- Last four ports;
- Details of people on board including name, date of birth, nationality and passport number;
- Details of any illness or disease recently encountered;
- If there are any animals on board;
- If there are any firearms on board.

Firearms may be left on board if they can be locked and sealed. If not, they will be taken ashore and bonded until the vessel leaves. Customs declarations of currency, alcohol and cigarettes and adherence to import limits will be required.

- **Currency:** There is no limit on the amount of Australian or foreign cash that may be brought into or taken out of Australia, but travellers carrying \$A10,000 or more, or the equivalent in foreign currency, must declare this on arrival and departure. Currency includes notes and coins but does not include traveller's cheques. Reporting is required by law and failure to do so is an offence.
- **Alcohol:** You can bring 2.25 litres of alcoholic beverages duty-free into Australia with you.

- **Tobacco:** You can bring 50 cigarettes or 50 grams of cigars or tobacco products duty-free into Australia with you. All tobacco products in accompanied baggage are included in this category, regardless of how or where they were purchased.

Commercial goods brought into Australia with the intention of being sold are subject to the normal rates of duty and tax where applicable. This will include items brought from Indonesia that are intended for sale through Buku-Larrngay Mulka Art Centre in Australia.

Goods, commercial or personal, that are brought into Australia to remain temporarily, including artefacts for showcase that will be returned to Indonesia, may be admitted duty and tax-free subject to certain conditions. Carnets may be obtained for the temporary duty free entry of goods such as commercial samples, jewellery, goods for international exhibition, equipment for sporting events, professional television and film equipment.

At the port of entry, clearance is done by the Department of Immigration and Border Protection, and Department of Agriculture (AQIS). They may require a list of ship's stores, dutiable items and information about any animals on board as well as the previous port clearance and the usual crew list and official papers.

Every person on board must have a valid visa, otherwise the captain will be fined Aus\$1000 for every person arriving without a visa, including the captain himself. Everyone must remain on board until clearance is completed. On arrival the captain must complete a Smallcraft Arrival Report which can be downloaded from the Australian Border Protection website at www.border.gov.au/forms/documents. The arrival report will require details of the vessel (engine number, registration and construction information) and details of all on board passengers and crew (including passport numbers). Information regarding electronic equipment, cargo, firearms, alcohol, tobacco, narcotics and wildlife are also required to be documented in detail on the arrival form.

7.2 Australian Quarantine and Inspection Service (AQIS)

The Department of Agriculture conduct vessel inspections on arrival. Inspections will be conducted at the first port of arrival in Australia. The Department must be able to determine the vessel's age, country of manufacture, construction or refit details, former location(s), travel and treatment history.

To demonstrate compliance with this requirement you must present the following on a Manufacturer's declaration, Commercial invoice, Bill of Lading, Invoice, Vessel travel history, Vessel record, Certificate of Pratique or Treatment certificate:

Mandatory details:

1. Vessel travel history (if applicable).
2. Information on use of vessel in fresh or sea water.
3. Commercial invoices (if applicable, mandatory for cargo).
4. Maintenance or repair/damage/refit records and receipts (for used vessels).
5. Previous treatment details/treatment certificates (where previous treatments have been carried out, details of treatment performed, chemical used, rates etc. must be provided).

The following are optional supporting documents that can be supplied (in addition to the documentation listed above) to assist in the clearance process:

6. Overseas government documents
7. Passports
8. Surveyors report
9. Photographs

The vessel must be free of standing water, live insects, soil and other biosecurity risk material. All vessels that are sailed, motored or towed into Australia are subject to a pratique inspection at the first port of arrival. The results of this initial inspection will help the department determine the biosecurity risk posed by the vessel.

The Department of Agriculture in Darwin have confirmed that there are certified companies in Indonesia that can undertake the required fumigation of the wooden boat prior to its departure. However, this will need to be done as close to the departure date as possible to ensure there is little time for contamination in prior to the vessel departing port.

Regardless of whether the fumigation treatment is undertaken in Indonesia or upon arrival in Australia, it will require a full timber inspection by Department of Agriculture officers. The timber inspection must be conducted on arrival at the first point of entry into Australian territory, or at a port with appropriate facilities and approvals to conduct the required function.

There are 2 options for this:

1. If the vessel port of entry is Darwin, the inspection can be undertaken in port in Darwin within 24 hours of the boat arrival. Once cleared, the boat can then be sailed to Gove.
2. If the vessel port of entry is Gove, the Department of Agriculture will fly two officers to Gove to undertake the inspection within Melville Bay. *THE COST OF THIS WILL BE COVERED BY THE PROJECT, THE DEPT. OF AGRICULTURE WILL NOT INCUR ANY COSTS OF THIS SERVICE BEING UNDERTAKEN IN GOVE.*

Should the vessel fail the timber inspection, it will require fumigation in Darwin. Thus, it is highly recommended that the voyage port of entry be Darwin for the purposes of quarantine clearance and to reduce costs if re-fumigation is required. The vessel can then be on sailed to Gove upon clearance.

If initial port of entry is determined as Gove, there will be a requirement to have an official timber inspection completed upon arrival. There are no timber treatment agents in Nhulunbuy and one will need to be sourced from Darwin or Cairns at the cost of the project. If the person in charge chooses to have the inspection conducted at a port which is either unmanned or does not have appropriately trained biosecurity officers to perform the inspection, they will be responsible for all costs associated with the provision of suitably qualified biosecurity officers to perform the inspection or provide assistance for the inspection, including necessary equipment. This also includes costs associated with the provision of alternative methods of pest detection services, if deemed appropriate, to that location.

All timber components of the vessel or associated with the vessel (e.g. cradles) must be made available for inspection. All necessary equipment (where required) for access and to conduct the inspection must be provided by the person in charge. If required, appropriate personnel to operate equipment must also be supplied. If it is identified during documentation assessment and initial inspection that further inspections are required, all costs associated with the initial and any subsequent inspections are the responsibility of person in charge. Where further investigation is required to assess a potential biosecurity risk, the person in charge has the options of voluntary treatment of the vessel to address the potential biosecurity risk or inspection with alternative methods. Where the person in charge chooses voluntary treatment, the department's regional vessel coordinator and regional Operational Science Service must be advised prior to any treatment being performed. The treatment chosen must be appropriate to address the potential biosecurity risk. A timber vessel inspection accredited biosecurity officer or department entomologist must conduct verification before treatment to ensure maximal treatment effectiveness and verification after treatment to ensure that the treatment has been effective. Post treatment verification may include further inspections of the vessel.

If biosecurity risk material is detected on inspection, one of the following options will apply:

1. Immediate removal and disposal of the affected timber components by a Department approved method.
2. Treatment of the vessel using a Department approved treatment as directed.
3. Export of the vessel from Australian territory.

The vessel may be released from Department control:

1. after initial inspection by an accredited Department timber vessel biosecurity officer where no contamination or potential biosecurity risk has been detected.
2. after further assessment by other detection methods and there is no evidence to suggest that a potential biosecurity risk is present.
3. after adequate treatment to address an identified biosecurity risk.

As some potential risks are extremely difficult to detect at on-arrival inspection, owners, importers or agents must notify biosecurity officers immediately if biosecurity concerns are detected after the vessel has been released.

Under the Biosecurity Charges Imposition (General) Regulation 2016 and Chapter 9, Part 2 of the Biosecurity Regulation 2016, fees are payable to the Department of Agriculture and Water Resources for all services. Detail on how the department applies fees and levies may be found in the charging guidelines. The Department of Agriculture guidelines for fees and charges have been provided in the "Legal and Regulatory" appendix and were provided by the Biosecurity team in Darwin who have been engaged since the early stages of this project.

7.3 Permits

The land areas of the Gove Peninsula are subject to special permit under the Northern Territory Aboriginal Land Act 1979. General permits are required for each individual and are obtained through the Dhimurru Aboriginal Corporation. Permits can be issued online via the Dhimurru website at www.dhimurru.com.au. Individual visitor permits start from \$35 for 7 days and range through to \$85 for an annual permit.

Additional special permits will be required for access to Indigenous Protected Areas throughout the Gove Peninsula and if undertaking recreational fishing activities.

7.4 Port and docking in Australia

Gove. Yachts should contact Gove Yacht Club on VHF Channel 16. Visitors' permits to visit nearby aboriginal recreation areas can be obtained from Dhimurru Land Management Aboriginal Corporation. Tel. 61 8 8987 3992, dhimurru@taunet.net.au. Boats can anchor off Gove Yacht Club, located in Gove Harbour.

Darwin. Darwin sits on the eastern side of the large, 20 mile long inlet, known as Darwin Harbour. On approach, contact either a coastal radio station on 2182 kHz or the Darwin Port Authority on VHF channel 16. The operator should be given the name of the yacht, number of crew and ETA Darwin, and be asked to advise Quarantine and, if necessary, Customs. Prior to inspection, boats anchor in the quarantine area situated northwest of the commercial harbour. Once clearance formalities are completed (refer customs, immigration and quarantine), there are several options for berthing (marina's and anchorages): Fannie Bay, Bayview Waters Marina, Cullen Bay Marina, Frances Bay Fishing Boat Harbour and Tipperary Waters Marina.

Appendices

Contacts

Category	Company/Department	Name	Contact Details
Project Stakeholder or Key Partner	Buku-Larrngay Mulka Art Centre, Yirrkala	Will Stubbs (Coordinator)	+61 8 89871701 will@yirrkala.com www.yirrkala.com
Project Stakeholder or Key Partner	Buku-Larrngay Mulka Art Centre, Yirrkala	Edwina Circuit (Coordinator)	+61 8 89871701 edwina@yirrkala.com www.yirrkala.com
Project Stakeholder or Key Partner	Rumata Art Space, Makassar	Abdi Karya (Development and Partnership Manager)	abdikarya@hotmail.com rumata.artspace@gmail.com www.rumata.or.id
Project Stakeholder or Key Partner	Independent Filmmaker	Garin Nugroho	namakugareng@yahoo.com
Project Stakeholder or Key Partner	Art Director	Jala Adolphus	jalaadolphus@gmail.com jala_adolphus@hotmail.com
Project Stakeholder or Key Partner	Project Partner Indonesia	Ridwan Alimuddin	
Project Supporter	Traditional Land Owner - Bawaka	Timmy Jawa Burarrwanga	
Project Supporter	Australian DFAT, Northern Territory	Lorenzo Strano (Director)	+61 8 8982 4199 www.dfat.gov.au
Project Supporter	Lirrw Tourism	Aaron Shorthouse (CEO)	aaron@lirrwitourism.com.au
Project Supporter	Outstation – Art from Art Centres	Matt Ward	matt@outstation.com.au
Project Supporter	Suara Indonesia Dance Group	Alfira O'Sullivan (Artistic Director)	www.suaraindonesiadance.com.au
Project Supporter	Rirratjingu Aboriginal Corporation, Yirrkala	Stuart MacLean (CEO) & Bakamumu Marika (Chairman)	www.rirratjingu.com Phone: (08) 8987 3433 Address: 3 Chaseling Square Yirrkala NT 0880
Project Supporter	Counsellor (Advocacy and Outreach) Australian Embassy Jakarta, DFAT	Alison Purnell	Alison.purnell@dfat.gov.au +62 21 255 05260
Project Supporter	Queensland Art Gallery of Modern Art	Diane Moon (Curator Indigenous Fibre Art)	gallery@qagoma.qld.gov.au
Australian Government Department	Border Protection (Customs) - Gove	Carolyn McDonald – District Commander	DMNTGOVE2@border.gov.au Boarding Officer, Customs House, Foreshore Dve, Nhulunbuy NT 0880, Phone: 08 8986 8700 carolyn.mcdonald@border.gov.au
Australian Government Department	Border Protection (Customs) - Darwin		Customs House , 21 Lindsay Street , Darwin NT 0800 Tel:1300 558 287 ,VHF Channel 16 www.customs.gov.au
Australian Government Department	Department of Agriculture – NT (Quarantine)	Robin Hansen & Patrick Goda Quarantine Office	+61 8 8998 4946 robin.hansen@agriculture.gov.au 0427 444 720 patrick.goda@agriculture.gov.au 1 Pederson Road , Eaton NT 0820 , PO Box 37846, Winnellie NT 0821 Tel:+61 8 8920 7040 - Mob 0409 678 675 (on-call officer) http://www.daff.gov.au/biosecurity
Australian	Darwin Port		Darwin Business Park , Berrimah, Northern Territory

Government Department	Authority		, Tel:(+61) 8 89 22 06 60 VHF Channel 16 darwinport.dpa@nt.gov.au
Australian Government Department	Northern Territories (NT) Fisheries Group	Aquatic Pest Management	Tel: 0413 381 094 aquaticbiosecurity@nt.gov.au.
Australian Government Department	Northern Territory Library – Department of Tourism & Culture	Suzanne Young (Senior Library Technician)	+61 8 8999 6957 suzanne.young@nt.gov.au
Australian Government Department	Australian Consulate-General Makassar, Indonesia	Mr Richard Matthews (Consular General)	The Consulate-General in Makassar is located on the 7 th floor of the Wisma Kalla building, Jl. Dr. Sam Ratulangi No. 8 - 10, Makassar. +62 411 366 4100 General enquiries: public-affairs-makassar@dfat.gov.au Visas and Migration email form Consular Services: consular.makassar@dfat.gov.au Passport Services: passports.makassar@dfat.gov.au
Australian Government Department	Department of Defence	Australian Hydrographic Service	www.hydro.gov.au Notices to Mariners - Reporting new or altered information, feedback on updates required to charts: datacentre@hydro.gov.au
Australian Government Department	National Offshore Petroleum Safety and Environmental Management Authority		For general enquiries please email information@nopsema.gov.au Alternatively, you may call NOPSEMA's head office in Perth on (08) 6188 8700. Please ensure you call is made during business hours (08:30 to 17:00 WST).
Australian Government Department	Australian Maritime Safety Authority	Northern Territory Office	Unit 3B, 5 Goyder Road, Parap, NT 0820 +61 8 8941 3250 www.amsa.gov.au
Indonesian Government Department	Indonesian Consulate in Darwin, Australia	Mr Ade Padmo Sarwono , Consul	20 Harry Chan Avenue, Darwin, NT (+61) 8 8943 0200 kridrw@indoconsdarwin.org.au
Indonesian Government Department	Indonesian Embassy in Canberra		http://www.kbri-canberra.go.id
Indonesian Government Department	Ministry of Foreign Affairs Indonesia		Jl. Pejambon No.6. Jakarta Pusat, 10110 Indonesia Telephone : (+62 21) 344 15 08 http://kemlu.go.id/en/kontak-kami.aspx
Indonesian Government Department	Ministry of Finance	Indonesian Customs and Excise	Headquarters : Jl. Ahmad Yani By Pass - Rawamangun, Jakarta Timur Jakarta - 13230
Indonesian Government Department	Indonesia Immigration and Passport Services	Makassar Office	JL. INDEPENDENCE PIONEERS KM.13 RT / RW.02 / 07 LE. Kapasa, KEC. Tamalanrea, Makassar, South Sulawesi 90 243 Tel. (0411) -584 559 www.makassar.imigrasi.go.id PASSPORT SERVICE UNIT MAKASSAR Comp. Commercial Alauddin Plaza & Townhouse No. 16-17, Jl. Sultan Alauddin, Makassar, South Sulawesi Phone: (0411) 8980424

Navigational and Marine Support		Brunei Bay Radio	http://www.brunelbay.net/bbradio/
Indonesian Boat Builders & Brokers	Etindmar Marine Services	JJ INDO MANDIRI LOMBOK OFFICE: Tel./Fax +62 370 648 791 Alt Tel. +62 370 662 1475 E-mail: development@etindmar.com	
Indonesian Boat Builders & Brokers	SongLine Yachts of Indonesia	Jalan Rukun No. 4 RT8 RW 2, Ciganjur, Jakarta Selatan, Indonesia Phone: +62 (21) 7888-5996 HP: +62 (858-80-246-295) www.songlineyachts.com	
Indonesian Customs Clearance Agent	Frenky Charles	Jl Taruna Rt 05 Rw 03 Kelurahan Tode Kisar, Kupang Tel: +6282247691351 frenkych@yahoo.com Yacht service Agent in Kupang. Speaks good English. Clearance for Indonesia and West Timor (plus organises food delivery, fuel, tour and money change)	
Indonesian Customs Clearance Agent	Hellen Sarita de Lima, S.H.	Jakarta & Ambon Tel: +62 813 4304 3600 hellen_ambon@yahoo.com Clearance and shore support services	
Australian Customs Brokers	PJ's Customs Brokers & Logistics	3302 Export Drive, Darwin Business Park, Berrimah (08) 8947 2575 logistics@pjscustoms.com.au	
Australian Customs Brokers	Imex Shipping	SYDNEY HEAD OFFICE Tel: +61 2 9851 1111 Fax: +61 2 9851 1100 Email: info@imex.com.au	
Indigenous Protected Area Permits	Dhimurru Land Management Aboriginal Corporation (GOVE)	Dhimurru Land Management Aboriginal Corporation. Tel. 61 8 8987 3992, dhimurru@taunet.net.au www.dhimurru.com.au	
Boat Docking Options	Gove	Gove Boat Club Drimmie Head Road , Nhulunbuy NT 0880 , Australia Tel: +61 (0)8 8987 3077 ,VHF Channel 16 (10am to 10pm) www.goveboatclub.com admin@goveboatclub.com	
Boat Docking Options	Darwin	Bayview Waters Marina Tel: +61 (0)418 910 888 (lock 7am to 6pm daily) / +61 (0)8 898 13788 (9am to 5pm from Monday - Friday) VHF Channel 68 www.bayviewmarina.com.au Cullen Bay Marina Tel: +61 8 8942 0400 / +61 (0)419 421 363, VHF Channel 11 "Cullen Bay Lock" www.cullenbaymarina.com.au Darwin Sailing Club Tel: +61 8 811700 www.dwnsail.com.au/	
Quarantine Anchorage	Darwin	Berrimah Agricultural Farm , Makagon Rd , Darwin NT 0800 Tel: +61(0)8 8999 2054/08 8999 2109/after hours 0406 678 675, VHF Channel 16 Quarantine Buoy 12° 28.5'S, 130°49.95'E.	
Boat Docking Options	Cairns	Bluewater Marina 32 Marina Quay , Trinity Park QLD 4879 , Cairns, Australia Tel: +61 7 4057 5726 Cairns Cruising Yacht Squadron 42-48 Tingira Street , Portsmith, Cairns , QLD 4870 Tel: +61 (0)7 4035 2685 / shipyard@netpace.net.au http://www.ccys.com.au/ , sailing@ccys.com.au Cairns Marlin Marina (Cityport) 1 Spence Street, Cairns , Postal: PO Box 594, Cairns Qld Australia 4870 Tel: + 61 (0)7 4052 3866 VHF Channel 16 "Marlin Marina" http://www.cairnsport.com.au/our-ports/cairnsmarlinmarina.php , marina@portsnorth.com.au	

References and sources

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<http://www.brunelbay.net/bbradio/bbrschfvoice.htm>

<http://boatbuildingindonesia.com/cost-to-build-up-your-own-boats-in-indonesia-prices-is-flexible-depending-on-wood-prices.html>

<http://www.dhimurru.com.au/recreational-fishing.html>

http://www.bom.gov.au/australia/charts/Interpreting_GLW.shtml

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<http://www.noonsite.com/Countries/Australia/?rc=Formalities>

<https://www.border.gov.au/Trav/Ente/Avia/Maritime/Importing-a-yacht>

<http://seatrekbal.com/home-of-the-bugis-boat-builders-wera-sumbawa/>

<http://www.peoplegroups.org/Explore/groupdetails.aspx?peid=22836>

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<https://redplanet.travel/mdtravelhealth/destinations/indonesia>

http://indonesia.embassy.gov.au/jakt/MR15_012.html

www.newspapers.com

<http://www.anzsbeq.com.au/index.php/boating-safely/australian-builders-plate/information-importers/>

<http://www.indonesia.travel/en/travel-guidance/visa-and-immigration>

Feasibility study on construction of a traditional Makassan prahu, and sailing from Sulawesi to North Australia

Author: Peter Spillelt; Historical Society of the Northern Territory.


Publisher: Winnellie, N.T. : Historical Society of the Northern Territory, [1986]

Source: Australian National University (Press Library): Macassan History and Heritage: <https://press-files.anu.edu.au/downloads/press/p241301/html/ch12.xhtml?referer=294&page=14>



MAKASSAR

CITY GUIDE



INTRODUCTION

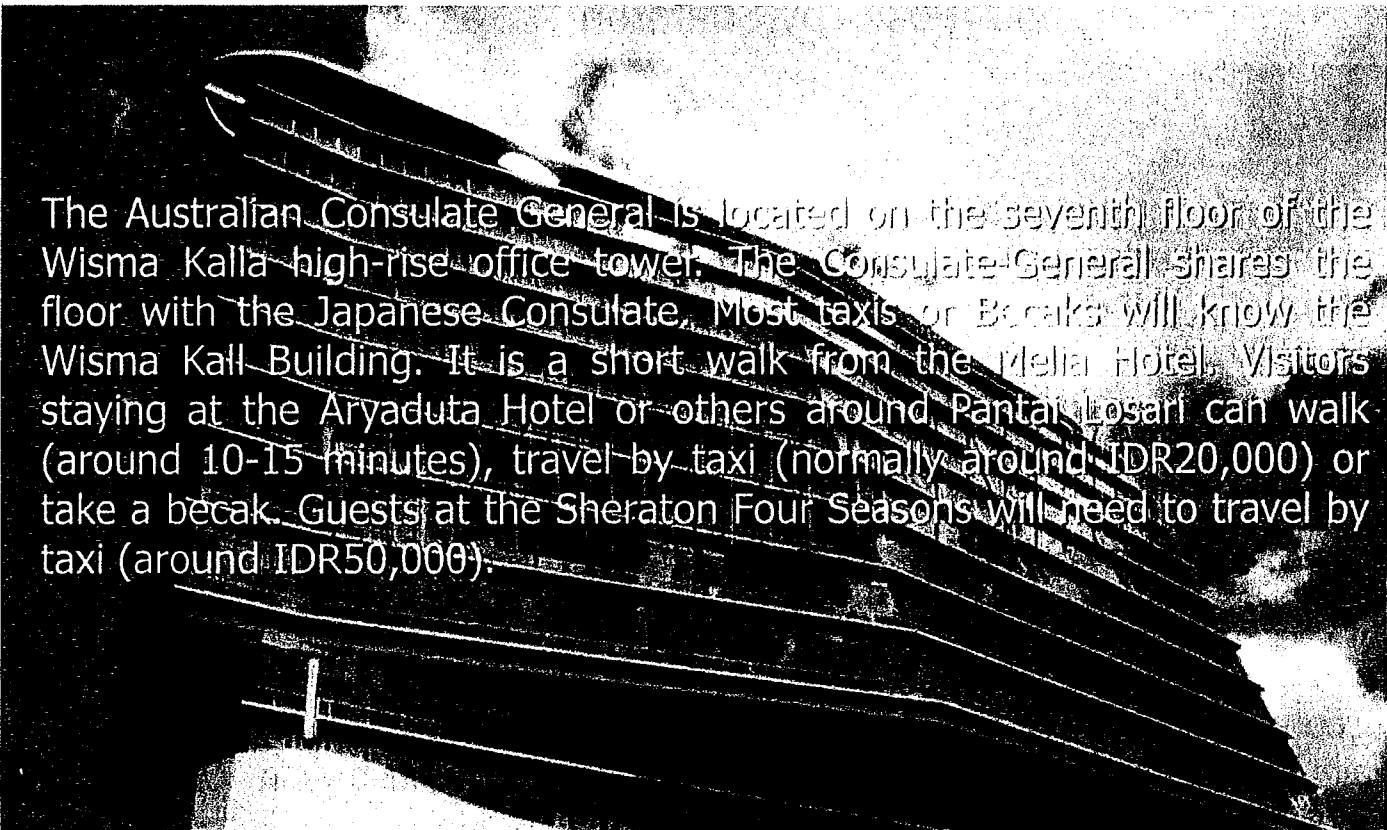
Makassar is a rapidly growing metropolis, now Indonesia's 5th largest city, and home to approximately 1.4 million people, yet still has the feel of a small town.

As the gateway to Indonesia's eastern islands, Makassar has a long tradition of trade, including to the shores of North Australia, and the seaport, airports and toll roads are busy transporting goods and people to other regions of Indonesia.

The Pantai Losari waterfront area is fast becoming the heart of the city and is the location for most public activities and festivals. The area surrounding the waterfront has a number of hotels and restaurants. Fort Rotterdam, built in 1667 and one of the best preserved examples of Dutch architecture, is located nearby.



CHANCHERY

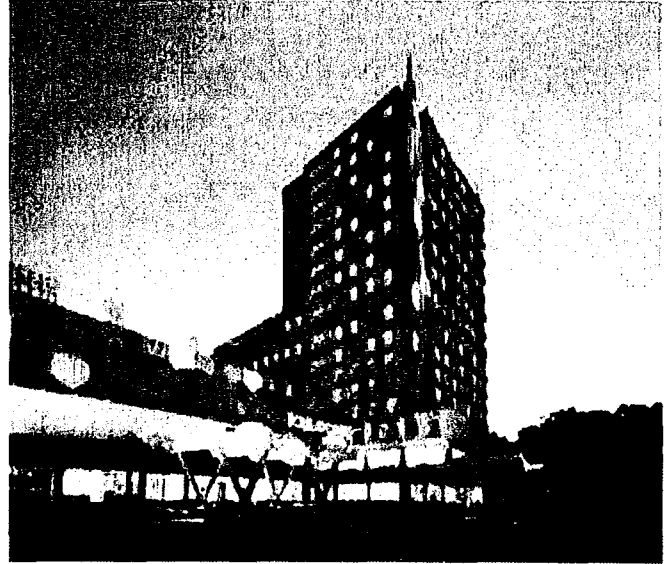
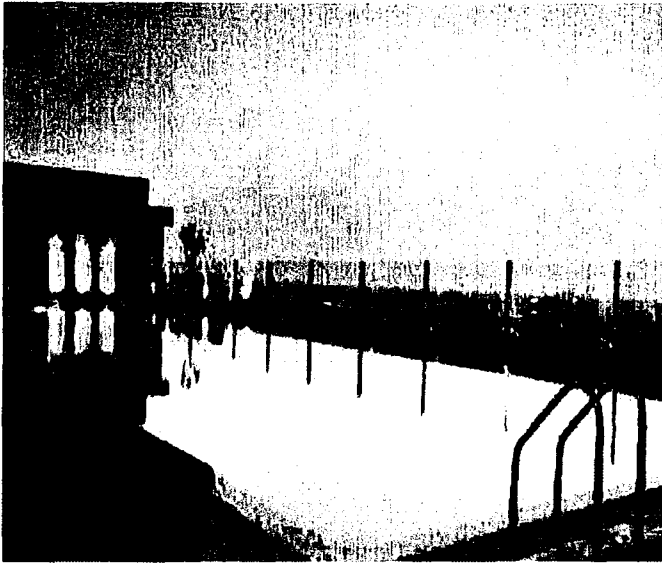


The Australian Consulate General is located on the seventh floor of the Wisma Kalla high-rise office tower. The Consulate General shares the floor with the Japanese Consulate. Most taxis or Becaks will know the Wisma Kall Building. It is a short walk from the Melia Hotel. Visitors staying at the Aryaduta Hotel or others around Pantai Losari can walk (around 10-15 minutes), travel by taxi (normally around IDR20,000) or take a becak. Guests at the Sheraton Four Seasons will need to travel by taxi (around IDR50,000).



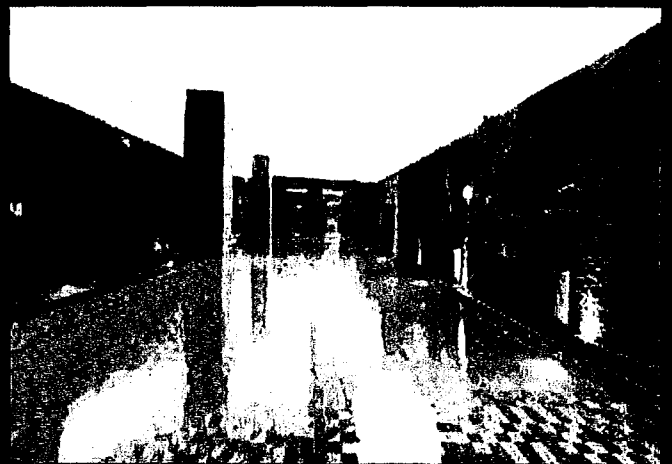
H O T E L

Four Points by Sheraton Makassar



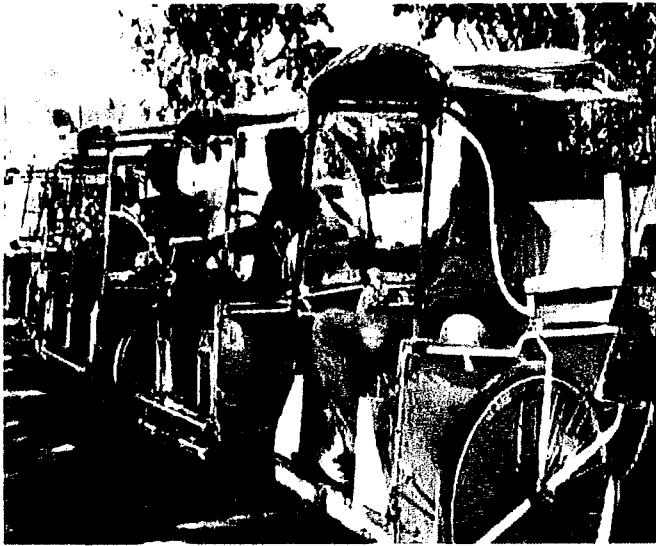
Four Points by Sheraton Makassar is a 4.5 star hotel and can accommodate large official functions and events. Located 3.5 km (30 minutes in traffic) from Losari Beach and the Australian Consulate General. The restaurant serves decent Chinese food.

Meliá Makassar



Melia is a modern 4-star hotel in Makassar, near the main street of Jalan Dr. Ratulangi, located near the Australian Consulate-General and Losari Beach. It can accommodate medium sized official functions and events. Level 20 at 'the society' serves decent western food.

T R A N S P O R T



Hire cars are readily available through hotels. Taxis are cheap and readily available. Blue Bird or Bosowa Taxi's are preferred options.



S E C U R I T Y



Makassar is generally a safe city, but petty crime is on the increase and foreigners may be targeted by thieves due to their perceived wealth. Robberies can sometimes be violent; thieves on motorcycles commit 'snatch theft' of handbags from pedestrians particularly around the Pantai Losari tourist area. Visitors should avoid walking alone at night. If possible use Bluebird or Bosowa taxis.

Visitors should register with smartraveller and read the travel advice for Indonesia for full details.

CULTURAL CONSIDERATIONS

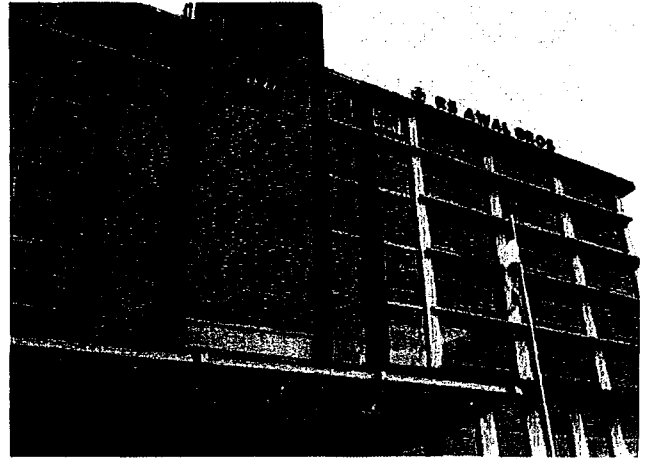
It is culturally commonplace for strangers (including taxi drivers!) to ask personal questions about religion, marital status and intention to have children. For some, this may seem invasive initially but will soon become a normal part of life in Indonesia. However responses to such questions and discussions around religion and relationships should bear in mind local cultural, religious and social norms and assumptions.

Makassar is a conservative Muslim city. Alcohol is never served at official functions, and dress standards are conservative. The majority (though not all) of Muslim women wear the Hijab and it is uncommon to see men wearing shorts or women wearing clothing that exposes the shoulders or legs.



H E A L T H

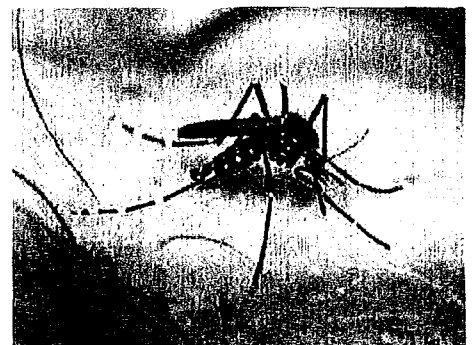
Health facilities in Makassar are limited. For minor issues, post recommends either Siloam Hospital or Awal Bros (details in contact list). Both hospitals will accept credit cards. For more serious issues, medical evacuation may need to be considered.



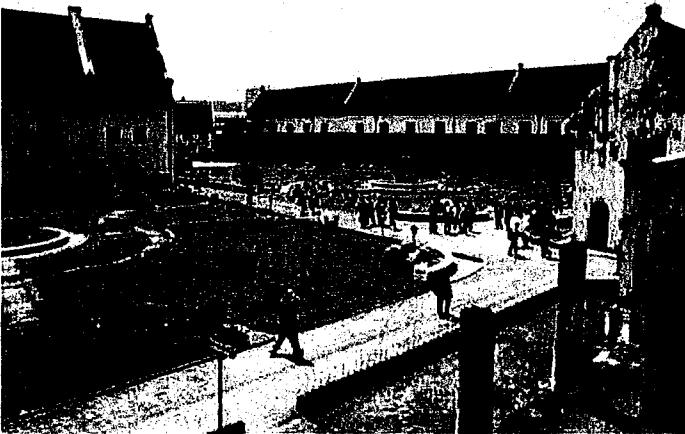
The very poor level of sanitation in Makassar, including open sewers around the city, provides ample potential for infectious diseases. Typhoid Fever, Hepatitis A and other gastro-intestinal infections are common. High levels of bacteria have been detected at beaches around Makassar, including bacteria with antibiotic resistance. Further, the tap water in the city is not drinkable.



Mosquitos are ubiquitous and Dengue Fever is common. There is also potential for the Zika Virus in Makassar, so pregnant women should be extremely cautious. Wear light-coloured clothing and mosquito repellent whenever exposed to mosquitos.

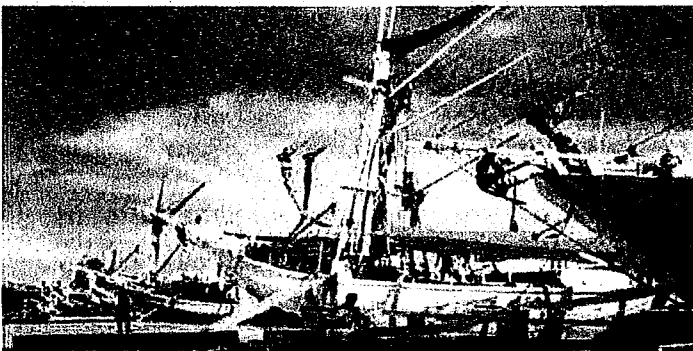


THINGS TO DO



One of the best-preserved examples of Dutch architecture in Indonesia, Fort Rotterdam was built in the 17th Century and was a centre of Dutch administration in Makassar. There is a museum with exhibits, including sailing boats, rice bowls from Tana Toraja, kitchen tools, musical instruments and ethnic costumes. Entrance to the fort is by donation though there is a charge for the museum. The fort is located by the harbour and is easy to reach by taxi.

There are a number of islands located within easy reach of Makassar. Boats can be chartered at the harbour and snorkeling equipment is available on many of the islands. The most popular is Pulau Samalona, which is located around 30 minutes by boat from the Makassar waterfront. The island is surrounded by a coral reef and despite the environmental damage caused by bomb-fishing, the snorkeling is surprisingly good. The water is clear and not as polluted as the beaches around Makassar. A charter boat should cost around IDR500,000 to 600,000.



Witness the world's last commercial sailing fleet in action at Paotere Harbor. Here the crews of these fascinating phinisi schooners load and unload the ships in a scene of constant bustling action. Also worth a visit is the seafood market a few streets back from the harbour

Rammang Rammang Tour Village, located in the north of Makassar city, about 50 kilometers or 1,5 hours from Makassar which lies over 43,750 hectares between The Karst of Maros and Pangkep regency. Maros Pangkep Karst is the second biggest Karst mountain in the world after South China Karst in Yunnan



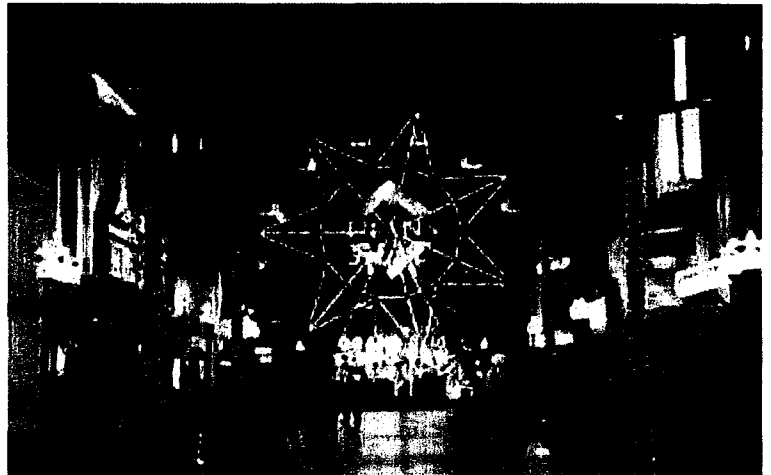
S H O P P I N G



Mal Ratu Indah (known locally as MARI or Mal MARI) is located within walking distance from the Consulate. It has a Hero Supermarket, a MataHari Department Store, and several restaurants and pharmacies. There is a cinema on the top floor.



Panakkukang Mal is the oldest of the three malls. It is larger than the other two, but not as upmarket. There are a number of stores and several supermarkets, as well as restaurants and cinemas.



Trans Studio Mal is the newest and most modern of the three. It is located in Tanjung Bunga and has an indoor theme park (Trans Studio Theme Park) attached to it. The Mall has a Carrefour supermarket, a Metro Department Store and a number of upmarket stores. There is also a reasonable selection of restaurants. There is a cinema in the complex



Gelael is one of the popular supermarkets in town. It has many quality foods and groceries; not only local but also international. It is located on Sultan Hasanuddin No. 16.



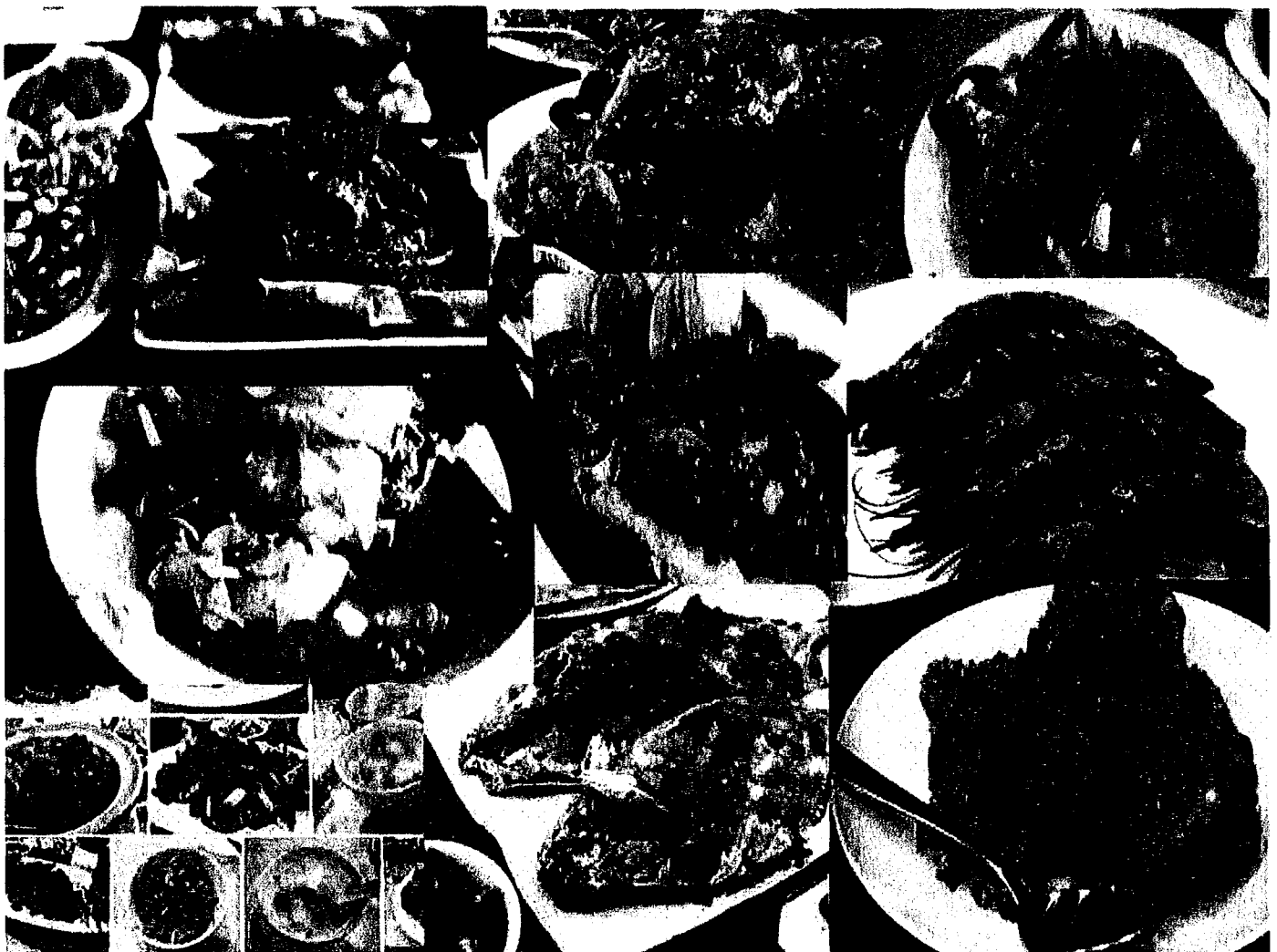
R E S T A U R A N T S

Makassar is rightfully famous throughout Indonesia for its seafood. There are a number of seafood restaurants, particularly around the Pantai Losari area, that offer good local seafood at very reasonable prices

The best-known seafood restaurant in Makassar is Apong, which has two outlets; the original restaurant located in Chinatown (Jl. Pangeran Diponegoro No.95, +62 411 3612684) and a newer, larger restaurant near Panakkukang Mall (Jl. Boulevard No.52, +62 411 444123).

Another well-known seafood restaurant is Nelayan (Jalan Ali Malaka No. 25, Maluku, +62 411 3610523) which is conveniently located a block or two behind Pantai Losari.

International Hotel chains offer good quality 'safe' food at prices well below what could be found in Australia. Good Chinese food can be found at the Golden Asian Restaurant at the Sheraton Four Points Hotel, and the Level 20 at the Aston has excellent steak (as well as spectacular views of the city).



C O N T A C T S

BlueBird Taxi +62 411 441234

Bosowa Taxi +62411454545

Siloam Hospital Makassar

Jl. Metro Tanjung Bunga Kav. 9, Tanjung
Merdeka, Makassar, Kec. Makassar,
Kota Makassar, Sulawesi Selatan 90112,
Indonesia

Phone: +62 411 3662900

Emergency Department: +62 411 8117
911

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Makassar City Visit

NAIDOC Week

9th – 14th of July 2017

Written by Kendall Trudgen
On behalf of the Member Mark Guyula MLA

Introduction

The Member for Nhulunbuy (the Member) Yingiya Mark Guyula, MLA was invited by the Australian Consulate-General to attend NAIDOC week celebrations in Makassar City, Indonesia (see *appendix 1*). The celebrations were centred on the Budjung art exhibition with prints from the Australian National Museums Old Masters exhibition. The Australian Consulate-General office in Makassar funded the event, which was organised in Makassar by Ramata Culture and Arts Centre with support from the Makassar City Museum. The Australian side of organizing was by the Buku-larranay Mulka arts and cultural centre in Yirrkala, NT.

The Budjung display showed traditionally made clay pots and plates that had been sent to Buku-larranay Mulka arts and cultural centre in Yirrkala, NT, to be painted by local artists. The Yirrkala Arts Centre then returned these clay articles to Makassar for display. This exchange was symbolic of the very strong cultural and trade connections with the people of Northern Australia (E.g Yolngu), especially in the past. Makassans travelling to North East Arnhem Land would historically carry many such clay utensils for transporting items of trade, food and water, and for cooking (like the onboard fire places seen on pg. #). These same clay utensils would be used to store goods received in exchange from Yolngu on the return journey.

Makassar city (formerly Ujung Pandang) is the provincial capital of South Sulawesi. There has been an Australian consulate office in the city since March 2016. There is a lot of interest in this space because Makassar has historically traded with Yolngu from NE Arnhemland and is now returning to be something like the gateway for provinces of Eastern Indonesia. It is also once again becoming central in trade activity for middle South East and Eastern Indonesia. In population it is the fifth largest city in Indonesia and one of two of the largest cities outside Java.¹

The city's size and geopolitical network means that there is mutual trade and security interests in this space for both Australian and Indonesia governments. Certainly the cultural exchange element has potential for improving the link between Australia and Indonesia at the level of individuals, to try and build a bridge in identity together which may help to produce outcomes in mutually beneficial trade and security matters.

Showcasing the common historical connection that Indonesia has with Northern Australia, particularly between Yolngu and the peoples of South Sulawesi (E.g. Makassans and Bugis) was the primary aim of this trip. The Member attended with Djimbalal Duruwuthun as representatives of that historical connection with the Yolngu people. Djimbalal holds songlines that connect with the Makassans. Kendall Trudgen provided PA and cross-cultural assistance.

¹ First hand info and <https://en.wikipedia.org/wiki/Makassar>

What follows is a day by day picture account of the consulate organised activities, with points of learning from those interactions. Pictures are preceded by information and reflections in relation to each picture.

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Day 1

9th of July 2017

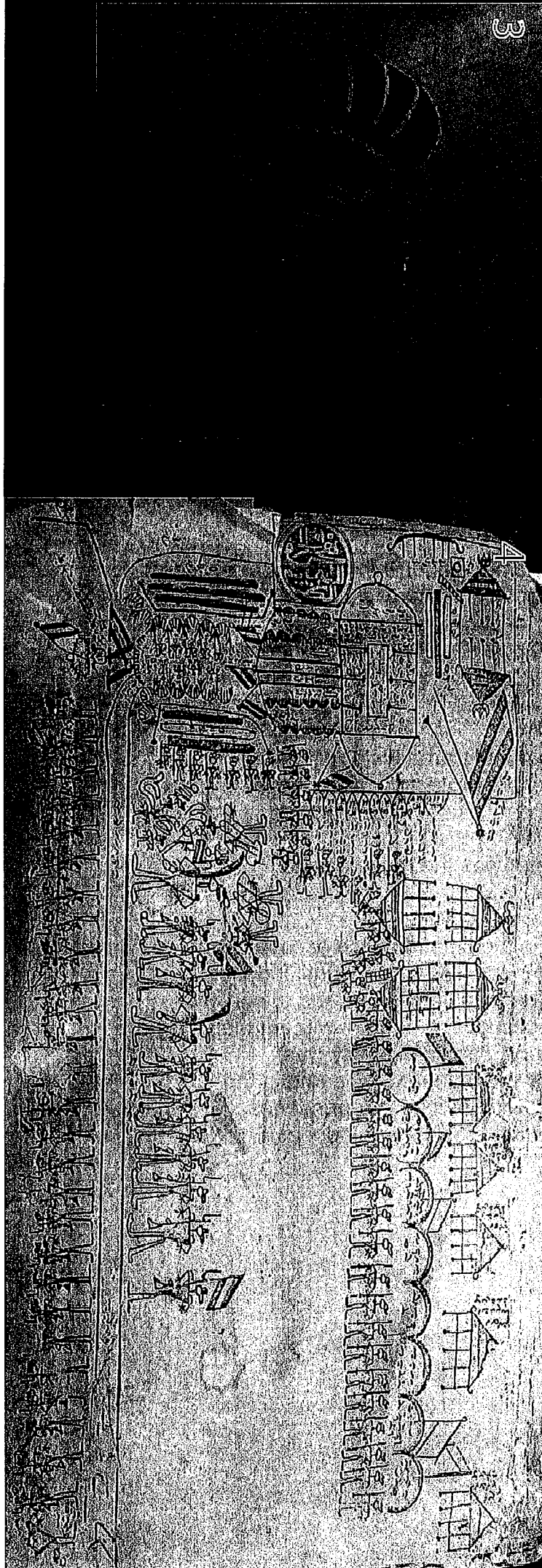
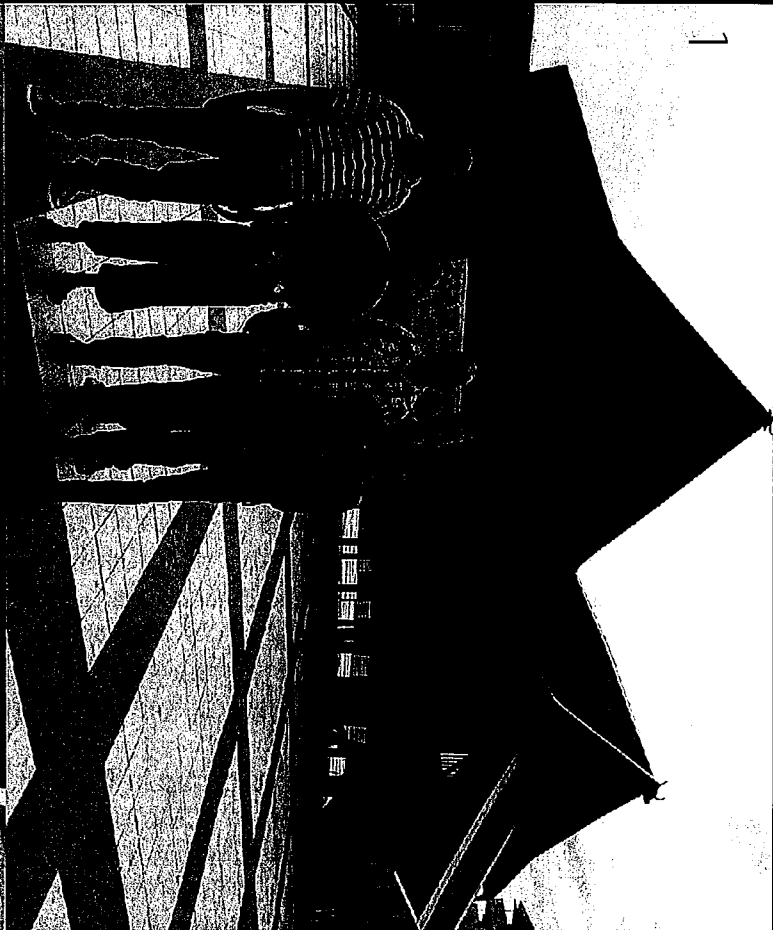
Photo Set One:

Arrival.

This was a day of travel. The Member's team of 3 traveled from Darwin to Denpasar with a small lay over before travelling on to Makassar City.

1. Makassar cities' airport is called Sultan Hasanuddin International Airport. It is a modern facility perhaps 1.5 to 2 times the size of Darwin International Airport.

2. The Consulate-General office booked our accommodation at the Melia Hotel. The picture shows the view from our room window. The building in centre is the Wisma Kalla building where the Consulate-General office is located. Note also the mosque in the lower right hand corner of the picture and the coastline in the upper left hand corner that leads up toward the port.



Day 2

10th of July 2017

Photo Set Two:

Museum Balla Lompa.

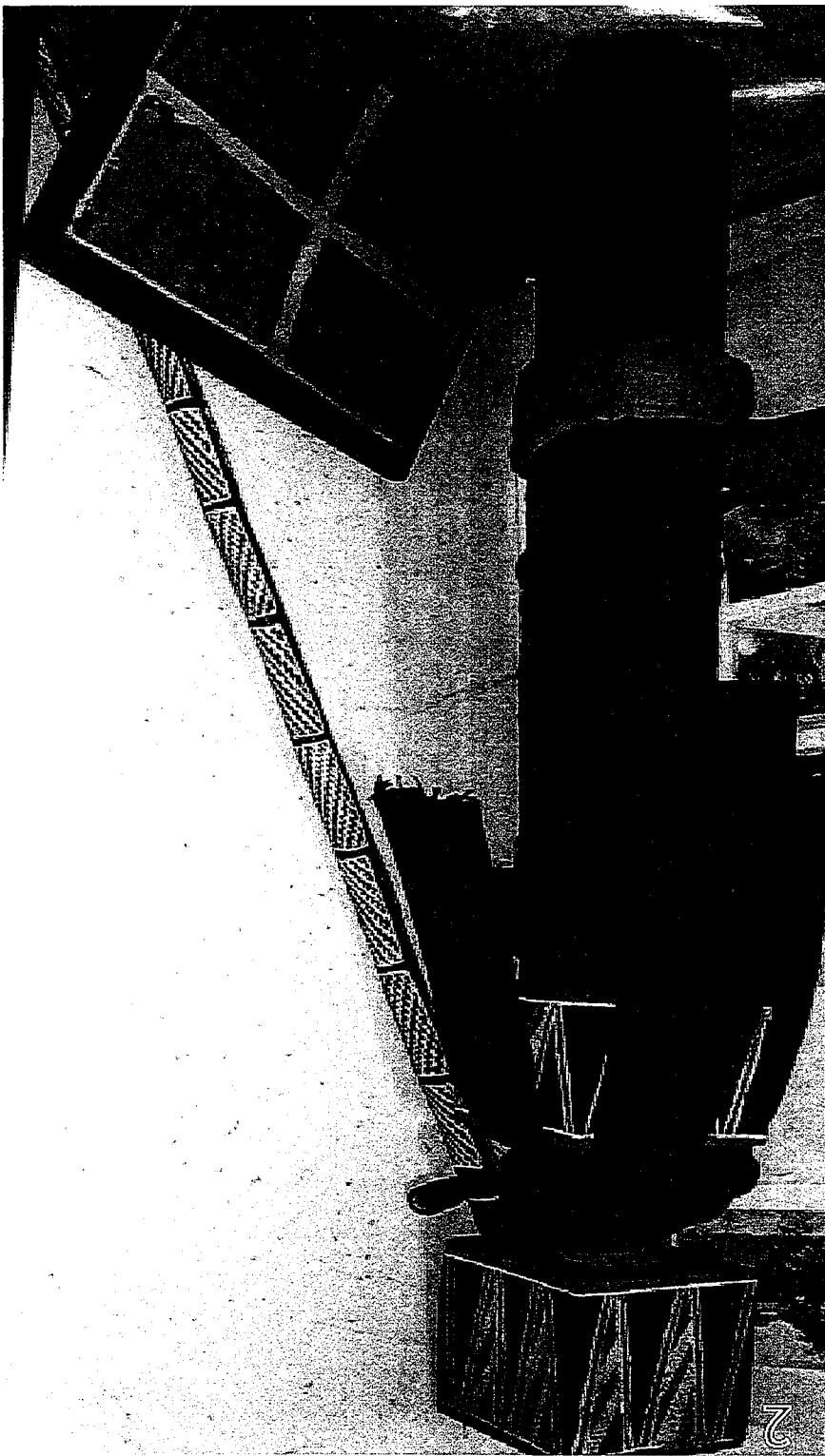
On our first day we did a lot of sight seeing intended to help us connect with the space and highlighting the connection between Makassar and Yolngu country. The morning was spent at the Museum Balla Lompa. This is the former royal palace of the Gowa Kingdom. The Gowa kingdom is no longer an entity, although the surrounding district takes it's name from the former power. Today the palace is maintained as a museum. Our team was accompanied for the morning by Abdi Karya, a person from the Consulate and Horace Hill (who is an Australian post graduate trainee). Abdi runs the Rumata Culture and Arts Centre and was integral to all aspects of organizing the trip.

1. This image shows our group in front of the palace, built in 1936 as a replica of previous palaces. From left to right is Djimbalal, Daeng Tutu, The Member, Myself and Abdi. Daeng Tutu is the curator of the museum and highly respected as an expert in the Kingdom of Gowa's history. The palace is built in 3 levels. Above- representing heaven, ground-representing the earth, and below represent the afterlife.

2. Daeng Tutu shows us a map that traces out the area historically considered to be under the Kingdom of Gowa's jurisdiction/ protection. Note the inclusion of Northern Australia.

3. This shows the kingdom's flag. The rooster was the royal families emblematic animal.

4. Shows a depiction of a royal coronation in the time of Dutch occupation of the city. The Dutch took control of the area in the 17th century until Indonesia gained independence after World War 2. The royal family seemed to continue to operate through the period of the Dutch occupation, though without their forts which were destroyed in the 17th century. The royal family was supportive of the nationalistic movement toward independence and in the museum there are photos of the Gowa king with various independence heroes including Sukarno who became the first president of Indonesia.



Day 2
10th of July 2017

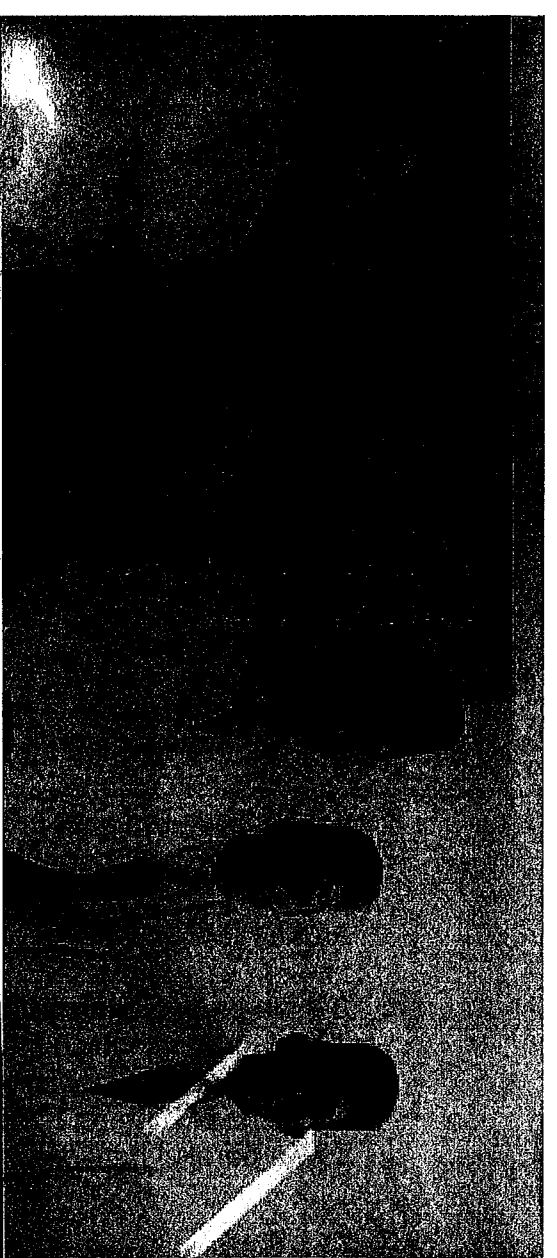
Photo Set Three:

Museum Balla Lompa continued...

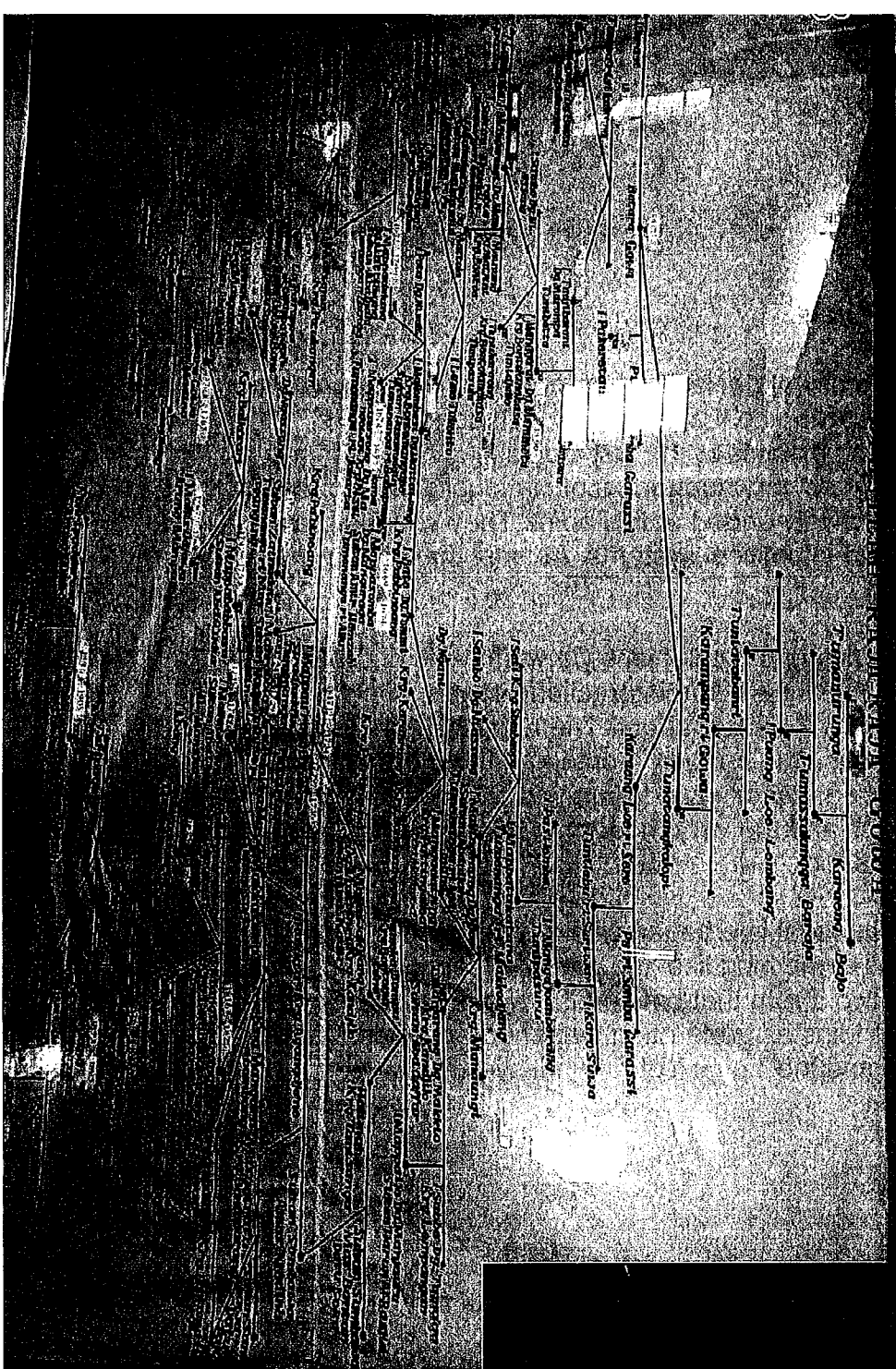
1. This image shows pictures of Yolŋu visitors in perhaps the 1980's. The person I recognise is Multhurra Mununggurr (nee Mununggurritj) who passed away only recently. The relationship with Yolŋu is highly valued in Makassar and honored at the museum in a few locations. There seem to have been a few trips of exchange over the last decades, though evidently not enough considering the esteem that is placed on the relationship.
2. Shows a Yolŋu artifact and smoking pipe kept at the museum. The fact that the gifts are stored with all the royal paraphernalia in the museum is evidence of the esteem given to the relationship between the Makassan people and Yolŋu.
3. This is the Maccassan language script that is still used today, even on street signs in the city. It raised the consideration whether Indonesian language should be taught in East Arnhem Land not only because of the cultural heritage between us but because there is a major opportunity for advancement for Yolŋu and the East Arnhem region through trade. Putting aside the current political barriers, Makassar with its historical tie is certainly a market base for consumables, and still a place where mutually beneficial trade for primary products could be possible.

Note : Before leaving we were shown more photo's of a visit from Matjuwi Burrarrawaŋa (who recently passed on) and his family- This visit was sometime in the late 1980's or early 1990's and Daeng Tutu participated in the return trip to Galiwinku. The importance of this exchange was that Matjuwi's mother married the last Makassan captain to visit Australia (presumably sometime in the early to mid 20th century, certainly it was after the embargo of 1911). Her Makassan name is Gunano, and the captain's name was Yutjing Hussien. I get the impression that Gunano passed away sometime in the 1990's.

The classical Makassan captain held high prestige and was regarded as a leader. It had to be accepted that he was a master of his practice, like sailing, in reading the wind and astronomy for navigation. In Yolŋu terms he would be a person of strong mārr with consideration of the reputation he must balance in receiving financial backing and ensuring his expeditions had good return.



2



Day 2
10th of July 2017

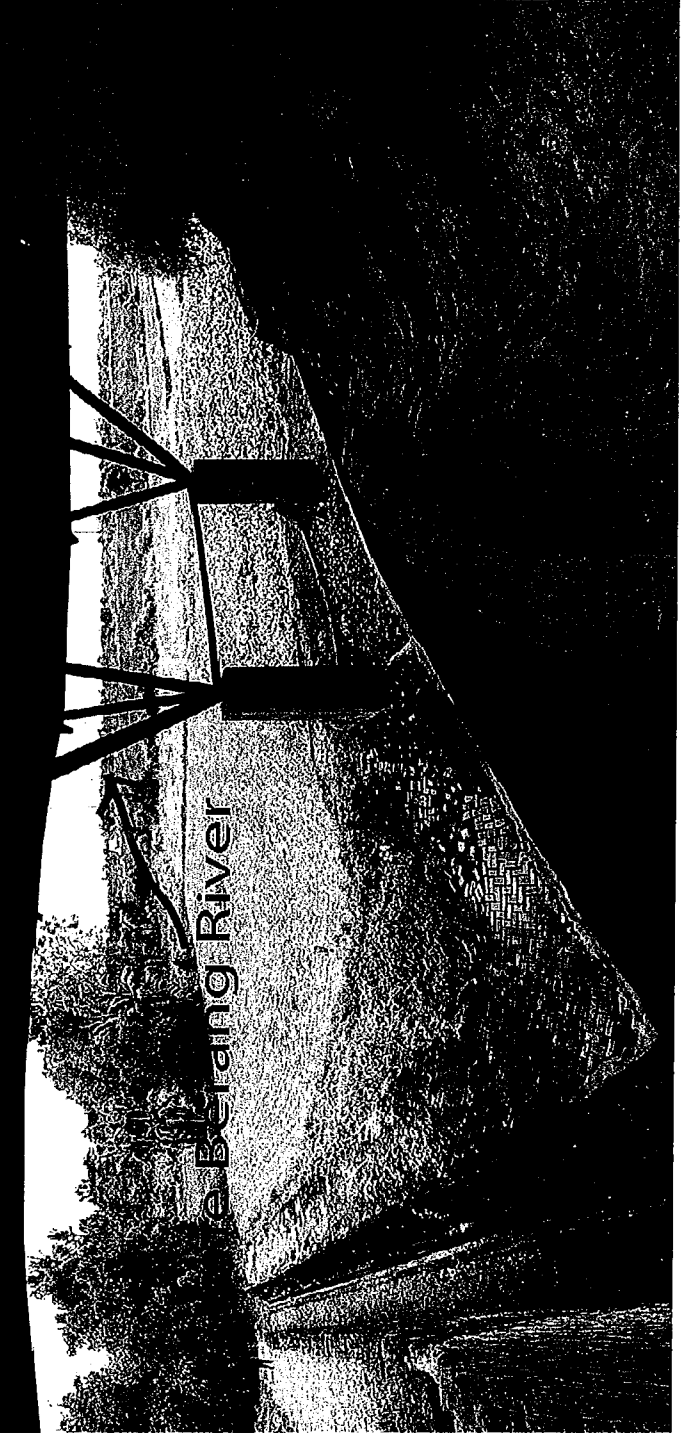
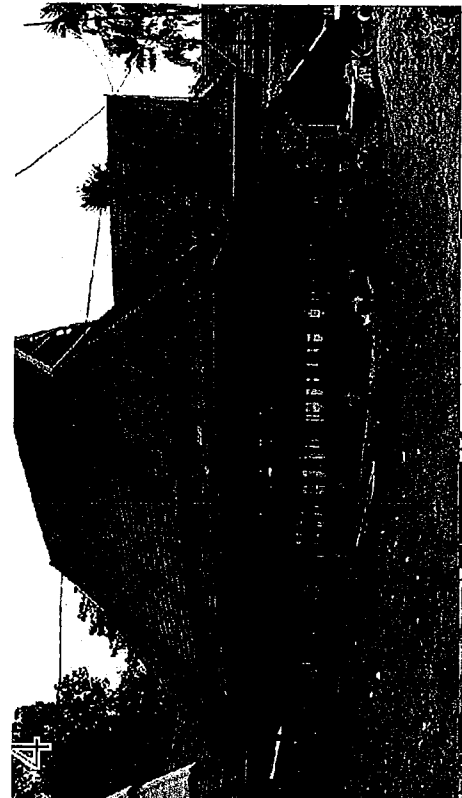
Photo Set Four:

Museum Balla Lompa Continued...

1. Members of Gowa royal family at declaration of Indonesian independence. The man in the middle is Sukarno, the first president of Indonesia. It is understood that the man in the glasses is the last Gowa king. It strikes me that the Gowan royal family were very supportive of Nationalisation, despite the fact that the dynasty effectively ended at this point. They seem to have been willing to make the trade in political systems. At least that is how it is presented.

2. Shows an earlier royal depicting the colonial style vestments of the time. I thought this was interesting because of the interaction between Gowa kingdom and colonialists, which I wonder about. The royals were depicted in several pictures over numerous time periods. Some had the more classical 'Makassan' look but others clearly took style from the clothing styles of the colonial powers like the Dutch and the very modern Western European style around the World War two period.

3. Is the royal family tree. The royal line began with a woman called Tumanurunga, which means something like 'the one who came down'. After a few generations it split into two. From that time on the two lines would rotate positions of King and 'Prime Minister' generation by generation. The Member saw a parallel between this and the Yolngu Yothu Yindi system.



Day 2
10th of July 2017

Phot Set Five:

Fort Somba Opu.

The next place visited was Fort Somba Opu. This fort was located on the Jene Berang river. This was a Gowa kingdom fort built in about 1540. It marked the height of Kingdoms power in the region. The Dutch destroyed this fort in approx. 1669, marking their take over of the region as the central power.

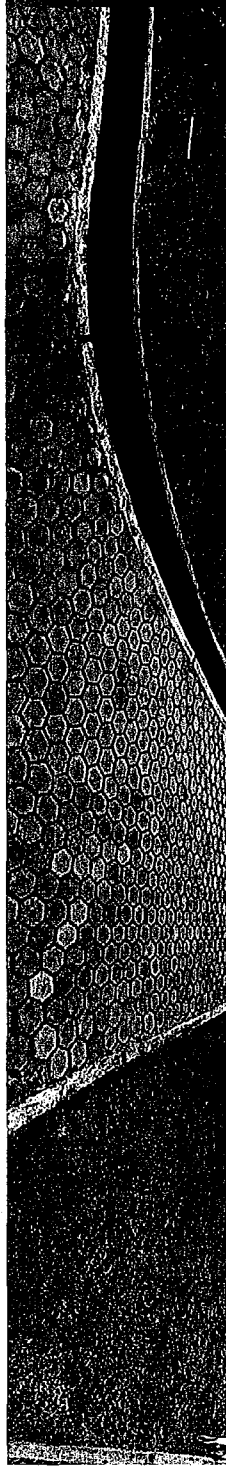
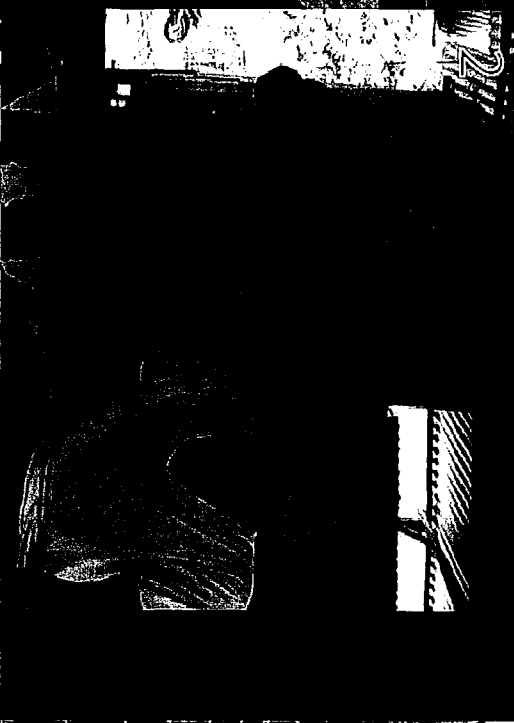
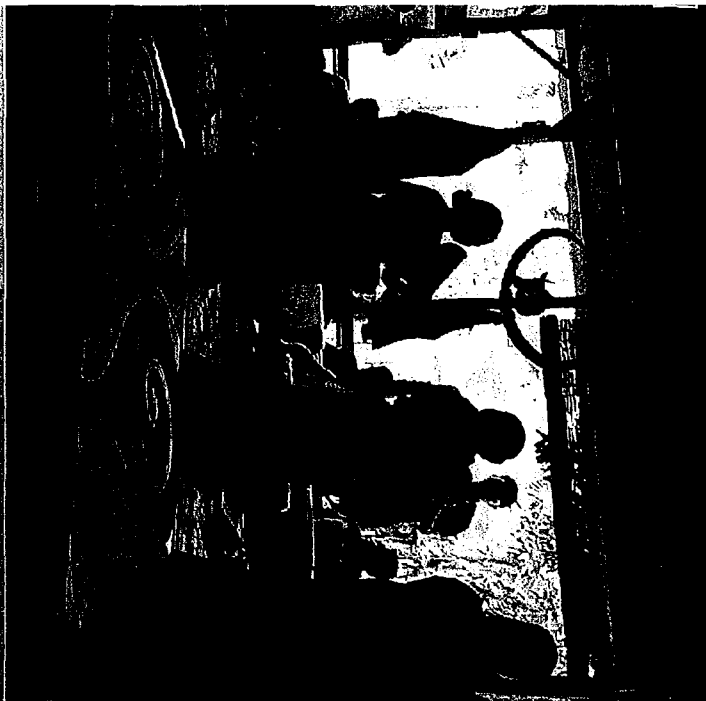
1. Abdi is pointing out the bricks of the baked clay that the fort was constructed from. These bricks are made from same basic material and made with the same basic method as the clay pots that were used in transporting goods to and from Arnhem Land. These bricks have a place of significance in the exhibition observed on day 4.

2. A closer image of the bricks of baked clay.

3. This photo shows the end of the fort that essentially formed a kind of harbor in the river. The Jene Berang river is just over the dyke at the top of the picture. In the past this dyke was not there and the river surrounded the fort levy. Here boats would moor. This was the kingdom's central trading hub with goods arriving from as far as West Papua and Arnhem Land (Marege). It was a significant trading centre and that was the reason it eventually got the attention of the Dutch. It was also noted that the kingdom of Gowa and then the Dutch rule that followed, was more a centre of rule or influence, rather than a state. Military power was centered on these forts, especially for the Dutch, who lacked the familiar ties in the region. Subsequently with such centralized dominion one can imagine there was a lot more autonomy for outlying groups than the modern state would allow. In reality while I am talking about the Gowa Kingdom, there was also other lesser kingdoms in south Sulawesi even (e.g. Bone Kingdom). While the Dutch ruled these kingdoms continued albeit under control.

4. The Fort Somba Opu precinct also includes a display of traditional housing styles of the region. There upward of a dozen houses and the photo shows one such house, of one particular style. The houses can be hired for events, and many are used for art and culture projects. At the house pictured there were some of Abdi's trainees practicing.

5. Shows an advertisement for a cultural exchange program funded by the government and lead by the man in the picture, whom I understand was referred to as Maestro. We later met him.



Day 2
10th of July 2017

Photo Set Six:

Fort Somba Opu continued... Fort Rotterdam and dinner at the Consulate-General's.

1. On leaving Fort Somba Opu we passed a dance group being conducted by the man they call Maestro. He was obviously held with esteem and he was conducting traditional dance lessons for teenage and young women and men. The young women danced and the young men played the music. It was a scene familiar to East Arnhem Land in the seriousness being applied to the skill and the content.

2. Maestro himself with Abdi.

3. 4. & 5. Shows images of Fort Rotterdam. This fort was originally Fort Ujung Pandang, but was ceded to the Dutch in 1667. The Dutch subsequently rebuilt it. It is also extensively used as a space to encourage art and cultural expression.

4. Guests at the Consular Generals dinner party. Names as follows:

Right to left (above):

Mahesti Wardhani –Senior officer, KJRI Darwin

Kiki Horas – Senior Researcher & Public Affairs, Australian Consulate-General in Makassar

Laura Gista – Mrs Sihombing, KJRI Darwin

Daniel Sihombing – Vice Consul for Protocol & Consular Affairs, KJRI Darwin

Violet Rish – Vice Consul, Australian Consulate-General in Makassar

Imran Hanafi – Cultural & education Attache, KBRI Canberra

Djimbala – Electorate Office Nhulunbuy Team Member

Member for Nhulunbuy, Yingiya Mark Guyula MLA

Richard Mathews – Consul-General, Australian Consulate-General in Makassar

Putri Mathews – Mrs Mathews

Nurul Chamisany – Head of Museum Kota Makassar

Anggraini Herman – Female Visual Artist – she is the leader of budjung exhibition

Right to left (below):

Kendall Trudgen – Electorate Officer for Member for Nhulunbuy

Anwar Rachman – Owner, Innawa Publishers

Sofyan Syamsul – Photographer / Artist

Guswan Gunawan – Anthropologic (he is leading on academic expedition

Manually Sail from Makassar to Darwin with Sandeq Boat in 2011 and then the boat, Biru Langit, is donated to the NT museum

Lulu Purnamasari – Executive Assistant & Researcher, Australian Consulate-General in Makassar

Abdi Karya – Artist/ Performer & Operational director, Rumata Artspace

The batik in the background was designed and printed by Yolŋu artists.

Notes: The translated book is:

McKnight, C. "The voyage to Marege." *Macassan trepangers in northern* (1976). This was recently translated in the last few months and was a project I believe paid for by the original author.

In South Sulawesi there are reported 4 main groups. The Bugis, Makassar, Toraja and Mandor. The Toraja live in the high land about 300km North of Makassar city, while the Mandor are North West.

In discussions about current law in Indonesia, it is generally considered that modern Indonesian law is made up of a combination of Western frames of law, Sharia law and Traditional law. For example traditional law is reported to be the basis of Indonesian land law, family law and inheritance (Under land law, a foreigner is only able to lease land for like 25 year or 40 year leases.)

Day 3

11th of July 2017

Phot Set Seven:

Budjung Exhibition Opening at the Makassar City Museum

The morning of the July 11th was spent at opening of the Budjung exhibition, an event paid for by the Australian Consulate-General office. The Makassar City String Orchestra opened proceedings, followed by speeches and thanks from the Consulate-General, the Member and Djimbalal (see appendix 3), and then Mr A Abdallah who is the Head of the Cultural Department of Makassar City. From the Yolngu side of things the Member and Djimbalal also formalised the event with part of the Djan'kawu songline (that the Member stewards) and part of a Makassan related songline (that Djimbalal stewards).

1. Image one shows the exchange of gift to Mr A Abdallah, the head of the Cultural Department of Makassar City. It was very hot and the Member and Djimbalal had just performed a procession to deliver the gift.
2. This is the Signage advertising the Budjung exhibition showing the painted clay articles.
3. The Member, Mr Abdallah and the Consultate General appearing for photos in front of a poster explaining the common language shared between Makassan language and Yolngu Matha. This is a great example of the value of the Yolngu language in the political context of Australian Indonesian relationships.
4. Shows the side exhibition of prints from the Australian National Museum display called Old Masters, Australia's Great Bark Artists prints. This collection is made of Arnhem Land painters.
5. This shows some of the clay articles painted by North East Arnhem Land artists, via the Buku-larranay Mulka arts and cultural centre in Yirrkala, NT. As you can see they were displayed on dark soil. All the paintings relate to Yolngu stories of lore. The display was a good show casing of some intricate work. The symbolism of clay pots and articles travelling to Australia and then completed with a Yolngu story, to then be returned to Makassar, spoke loudly of the very alive connection felt by the people in Makassar and Yolngu country.
6. Djimbalal and the Member sitting with staff from the Makassar City Museum. Ms Nurul Chamisany, the Head of the Makassar City Museum sitting next to the Member. She was given a book about Bawak in Northern East Arnhem Land. Bawaka in NE Arnhemland is a place with strong Makassan connections and to this day has many shards of broken clay pots on it's beach left from Maccassan visits. This is not the most significant connection with Bawaka however it is a tactile reminder of the history and part of the inspiration resulting in this exhibition.

7. Djimbalal and the Member with students on an Indonesian Arts and Culture Scholarship, from the Indonesian Department of Foreign Affairs. These students are from both National and International origins. There seems to be a close alignment for the Indonesian and Australian governments in championing culture and art exchange as a means to mitigate growing risks around religious political radicalization in Indonesia. It seems the idea is that by finding common experiences together people are less likely to feel marginalised or if they feel marginalised to take that out on Westerners. Judging from the warmth and interest the team witnessed in Makassar, this is a well targeted approach.

Notes:

It is a certainty that Australia is benefiting from the Yolngu Makassar shared history. It seems however hypocritical in the face of this benefit, that both the Federal and Northern Territory governments have been anti-bilingual in their schooling policies, that indigenous language communication supports have been given low priority, that policies have relegated Yolngu systems of law and therefore lore to being of no consequence, that Indigenous members of parliament are not allowed to speak freely in their own language in parliament, and the absolute lack of self-determination and self-governing models that have been applied for Indigenous peoples. If this continues as has been the case to date, it may occur that the message to the large Muslim population of Makassar will not be that Australia and Indonesia indeed share cultural heritage and are thereby kin, but rather that Australia does not value its shared history with Indonesia and acts discriminatorily toward the Yolngu who are seen as Indonesian kin. Apart from security issues, kin relationships do far more for trade than money or good intent.

Later in the day the Member and his team went to the Australian Consulate-General office across from our Hotel. It had been arranged that we meet with the city Mayor, however he was unable to attend perhaps because President Widodo was visiting the city the next day. We met at the consulate-general office with Richard Matthews (Consul-General), Violet Rish (Vice-Consul), Sean Turner (from the Consulate-General Office working in customs and foreign travel issues), Mr Daniel SIHOMBING (Indonesian Vice-Consul in Darwin) with his wife Mrs Laura Gista Bersyeba PAKPAHAN, and Mrs Mila Miranda TARIGAN (Indonesian Vice-Consul in Darwin). At this meeting we discussed general issues about connectivity between the Indonesian officials in Darwin and North East Arnhem Land. Indonesia is interested in more contact with our area, not least because of the historical kinship. We also had some very top level discussions about potential trade opportunities.

Some interesting Points of Conversation:

- Currently Makassar, somewhat like East Arnhem Land and very much like Darwin, are at the ends of trade routes. Generally all trade, particularly imports, goes through Java into Indonesia. Therefore trade to Makassar city to and from Australia would generally pass through

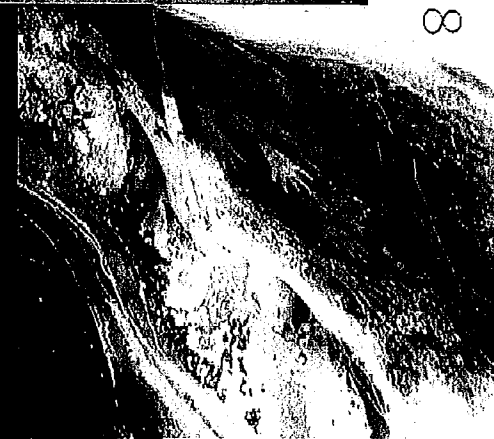
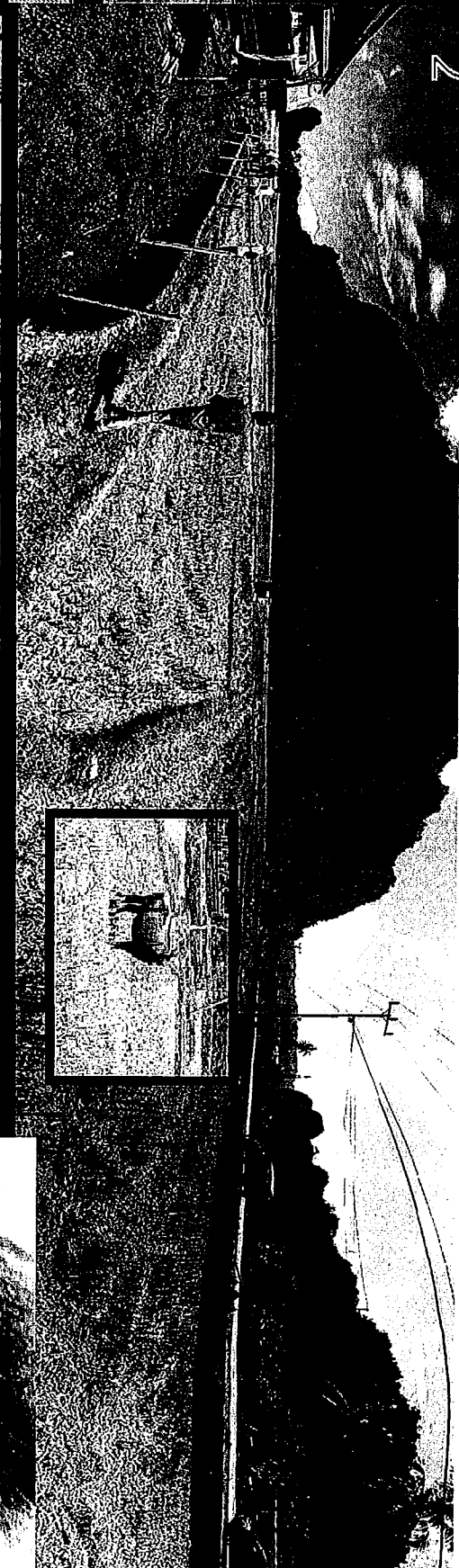
ports at Jakarta, Sydney and Melbourne and then by road to Darwin. Then it would travel by plane or barge to East Arnhem Land. Consider the potential for both Darwin and East Arnhem Land if for instance fresh produce was to be supplied directly from Sulawesi, via the Makassar city port. Fresh produce that takes months to make it to the Darwin and East Arnhem Land, could take weeks.

- In return there may be advantages for direct trade to Makassar, particularly high value primary products. Certainly this was the basis for historical trade between Indigenous nations and the Gowa kingdom. Small volume freight of high value items in both directions.
- The problem in the first instance is customs issues- including protection against pests, as well as the political backlash from Southern commercial farming interests. There may also be an issue with supply and demand. For example the demand may not be high enough in the relatively small market of the Northern Territory to make shipping food from Makassar viable. More detailed research would need to be done. It may be viable simply because of lower production costs in Makassar. On the other direction, although there are many opportunities for high value primary products to be exported from the Northern Territory and East Arnhem Land in particular,² there is a lack of consistency in supply (if any supply for that matter) of product.
- We discussed the advantage of relational connection in trade, and this remains the attraction for trade connections between East Arnhem Land and Sulawesi. It is in Makassar that East Arnhem has direct familiar connections that should impart trust as the basis for international trade opportunity. The mechanism for future trade connection might best be initiated via clan and family based corporations from our two spaces.
- The Consulate-General office seems to think cruise ship style tourism with trails connecting Makassar and East Arnhem Land are a viable, and inter-mediate opportunity. Cruise ship tourism is already something that is happening in East Arnhem Land with small cruise ships visiting Yirrkala and Galiwin'ku from time to time, and there is talk of a port being developed in Melville Bay for such a purpose. A deepwater port in Melville bay may also allow other opportunities. (In that regard there seems to be delays due to some seriously faulty land tenure decisions that are currently being upheld by both the NLC and the Federal Government.)
- Currently it seems the only visible trade exchange happening between the NT and Sulawesi, is being driven by the NT Cattle Association. They are participating in skill development around husbandry for Australian cattle breeds. Local breeds do not offer high meat yields, but local Sulawesi farmers do not have experience in farming high yield

² Mainly because of the embargo of Makassar trade in 1911

Australian cattle types. Indonesia generally has a high demand for beef, but with halal standards for slaughter.

- A question arose of whether East Arnhem Land schools might consider joining an already existing Australian Government program called BRIDGE, which would enable them to join with a Makassar school as sister schools.
- The Indonesian government structure in summary involves : the National level, the Provinces (there are six provinces in Sulawesi alone), the Kabupaten (regencies), the Kecamatan (a group of villages), and then the village level.
- East Arnhem Land's closest province to Indonesia is Papua. Darwin's closest province is Maluku.



Day 4

12th of July 2017

Photo Set Eight:

Caves in the District of Maros, including Leang Timpuseng, Leang Bettue and Leang Pettakere

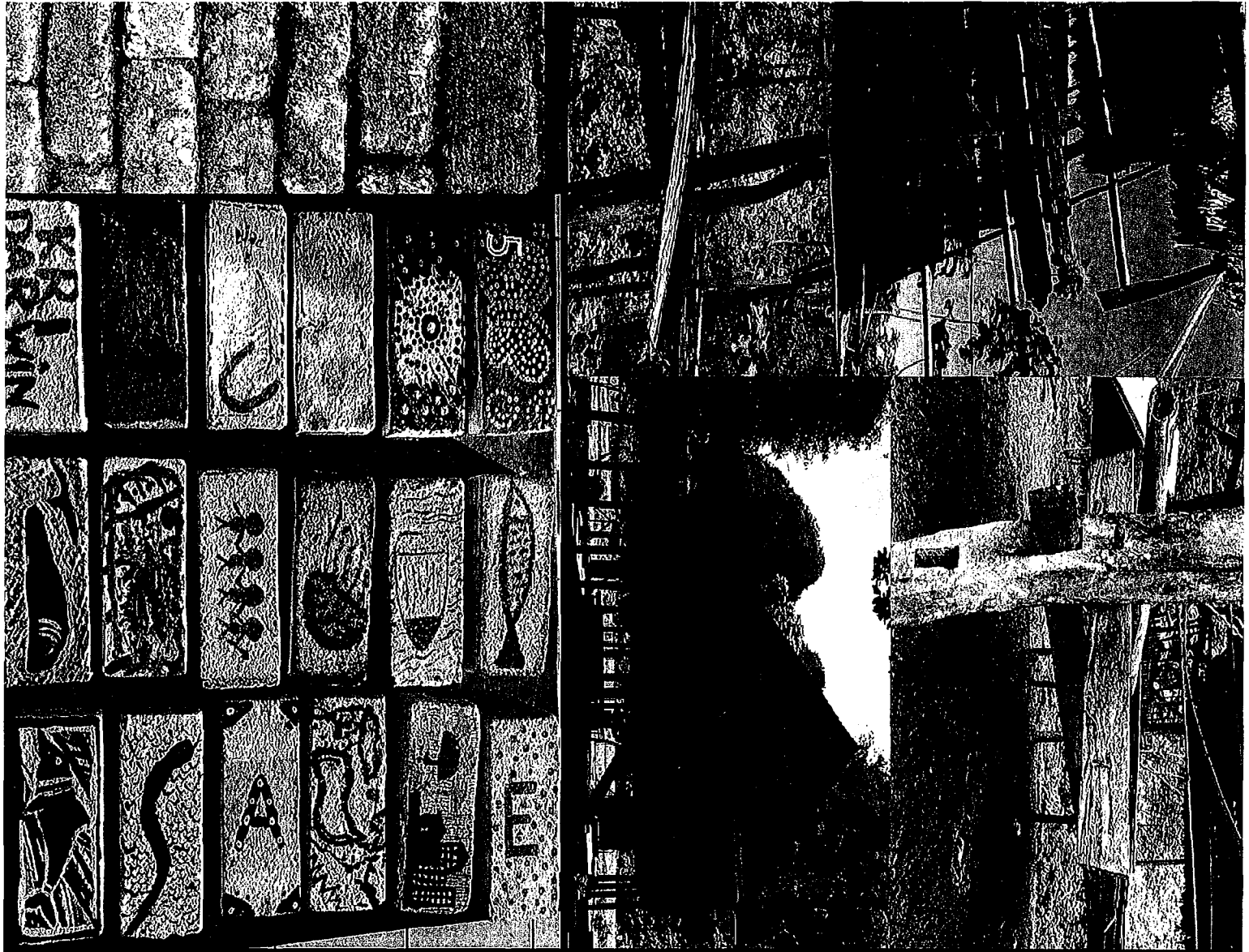
In the morning we visited the Caves in the district of Maros. These caves are of high cultural significance because the rock art located in them is up to 39,000 years old.

We were guided through these cave sights by two men who are central in the scientific study of the art work. This is a reference to their work:

Brumm, Adam, Michelle C. Langley, Mark W. Moore, Budianto Hakim, Muhammad Ramli, Iwan Sumantri, Basran Burhan et al. "Early human symbolic behavior in the Late Pleistocene of Wallacea." *Proceedings of the National Academy of Sciences* 114, no. 16 (2017): 4105-4110.

At Leang Bettue there is an excavation planned that they hope will uncover human remains. This excavation project is sponsored by a local Indonesian university together with Griffith University in Queensland.

1. The sign to Leang Timpuseng. This is the cave with the 39,000 year old hand print and 36,000 year old picture of a pig.
2. This image shows the farmland around the caves. They are rice fields after harvest are used for cattle grazing. The cow inset is an example of local cattle mentioned in comments above.
3. This shows the Leang Timpuseng site. Like the hills around it the cave is porous limestone.
4. This image shows the hand stencil that has been measured at 39,000 years old. In style the hand stencil is just like those found in Australia.
5. This is an infra red like photo of the pig image in the Timpuseng cave. It was quite deteriorated by small stalactites. This image is 36,000 year old.
7. Is a photo of the party at Leang Pettakere. The two men involved in the study of the sites are two and three places from the Writer at the end.
8. Some other hand stencils at Leang Pettakere. Hand stencils are more regular by hand prints are also visible in the caves. Leang Pettakere was only re-discovered in about the 1950's by a Dutch Archeologist. New sites continue to become known to the scientific world. As a custom people still use hand stenciling on their house. This was explained as a sort of act of blessing of the house, or perhaps ritual act of finalisation of the building process.



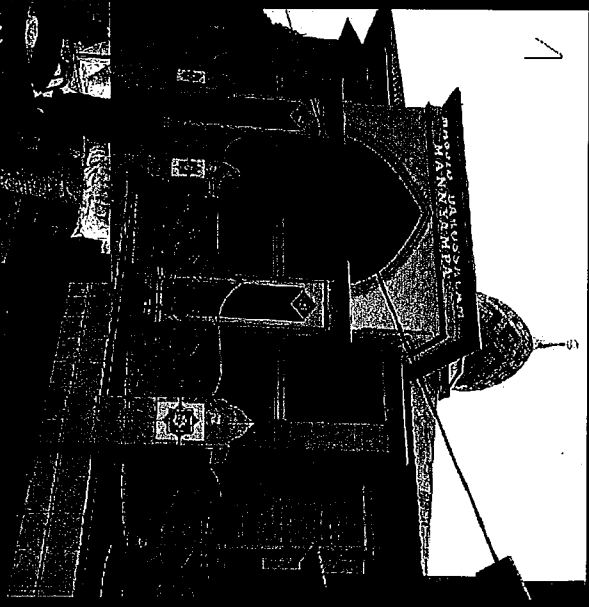
Day 4
12th of July 2017

Photo Set Nine:

Caves in the District of Maros continue... and the Makassar City Museum painting workshop.

In the afternoon of the 12th the Member, Djimbalal and the Writer attended a Yolŋu painting workshop associated with the Budjung exhibition. This workshop was for the general public but was mostly attended by students. Djimbal and the Member shared with the group the law related nature of Yolŋu painting. They then gave a demonstration in basic Yolŋu art style using the provided clay bricks, which are replicates of those found at Fort Somba Opu.

1. This image shows various examples of local building styles, particularly "Rumah Panggung" or the floating house style which is common in the region. The wood used is a hard wood.
2. This image shows clay bricks at Fort Somba Opu which can be compared to the bricks made for the workshop inset at image 4.
3. The Member explains to the students and members of the public how the Yolŋu paintings connect to Yolŋu law.
4. Djimbala and Yinigiya give a demonstration of basic Yolŋu painting style. Inset is the materials that attendee used including the replica bricks.
5. The finished articles.



Day 5

13th of July 2017

Photo Set Ten:

Soreang Village.

On the morning of the 13th we travelled south out of Makassar City to the village of Soreang in the Takalar regency. This village is well known for its historical and continuing skill in pottery. Many of the pots of the Makassan trade where from towns such as this.

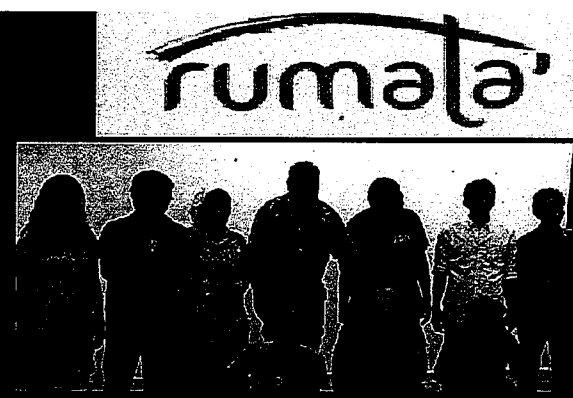
1. This image shows the site of the household business we visited to see the production of local pottery. A pile of clay dirt can be seen in front of the house. The production area was under the house and the firing area was close to where the photographer is standing. The strength of the pottery is proportional to how fine the clay is. Very light and thin walled clay containers can be made from very fine-grained clay. To fire the pottery they are first sundried, then stacked. They then have corn cobs put around and inside the pots and finally the items are covered in straw from rice or grass and put into light.

This is the sort of small enterprise that could have potential for the East Arnhem region.

2. This image shows the work area under the house. Inset to the left is small pottery fire containers. Amongst the vessels being made at this workshop there are few that resemble the pot and jars taken to Northern Australia. However the fire containers are still the same as those used on Makassan boats. The change in products produced is relational to the need of the modern times. For example many vessels that were once made of clay are today made of plastic.

3. Some local produce providing another example of local small enterprise. These were sold amongst a row of shops on a main road.

4. A local mosque in Soreang village, directly across the road from the household pottery workshop visited. When we arrived there was a call to prayer. Call to prayer happens at 4.30 am, 12pm, 3pm, 6pm and 7pm.



Day 5
13th of July 2017

Photo Set Eleven:

Rumata Art and Cultural Centre.

In the afternoon of the 13th after returning from Soreang village our team visited the Rumata Art and Culture Centre. Here the team participated in dialogue about the relationship between Makassar and Northern Australia. The other speakers were Anwar Jimpe Rachman with Insan Natsir who translated the book 'The Voyage to Marege', and the young leader who led the expedition sailing a poa from Makassar city to Darwin in 2011.

1. Rumata. Rumata means 'Our House'. It is set up as a community art centre and is funded by a mix of philanthropic donations. Students from various scholarships are regularly involved in the space.

2. Abdi Karya who runs Ramata, with Anwar Jimpe Rachman and Insan Natsir were the translators of 'Voyage to Marege'.

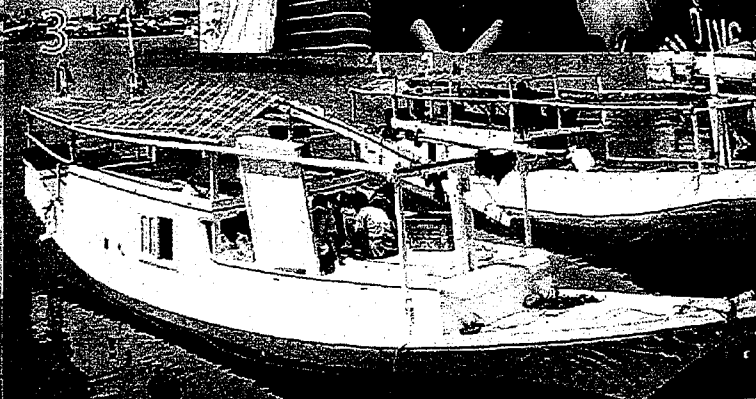
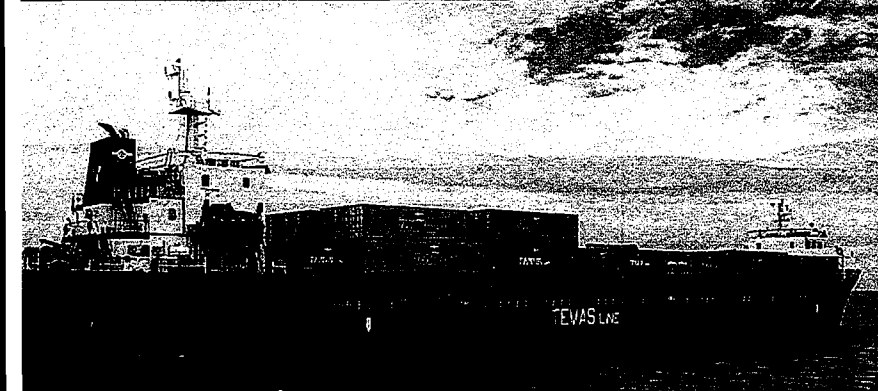
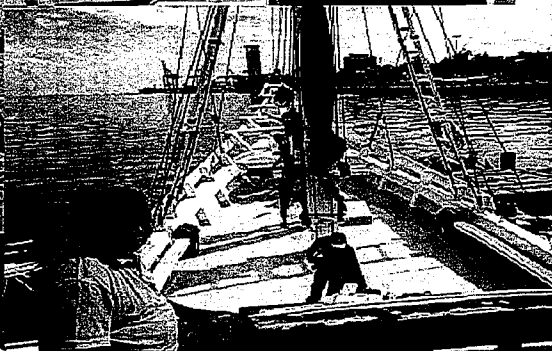
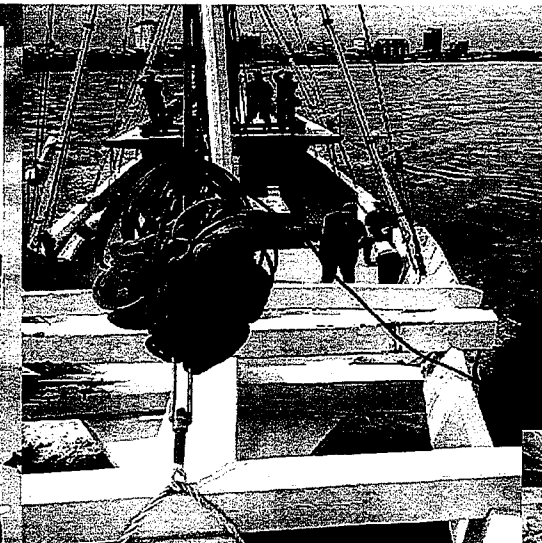
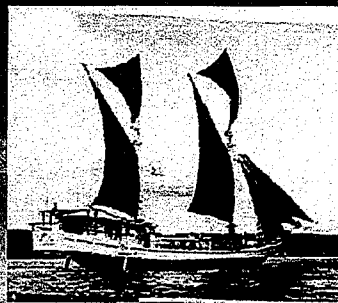
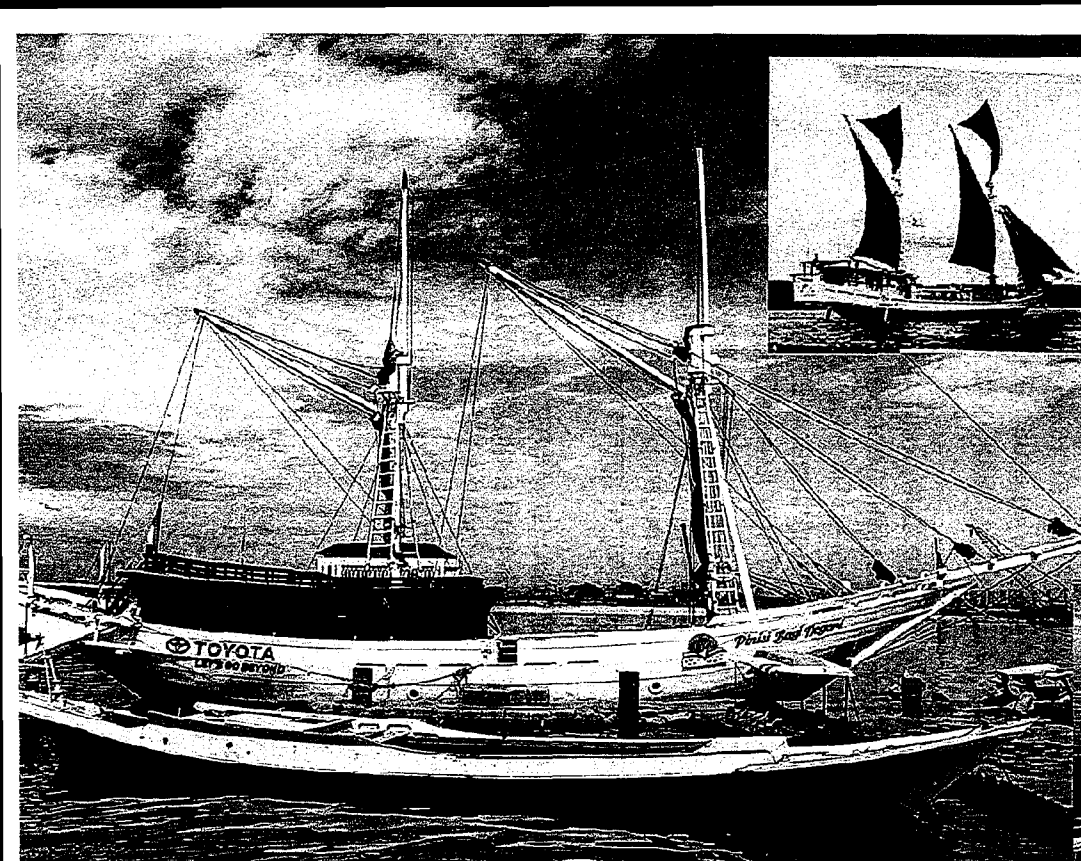
3. This image shows the Voyage to Marege translation and the book of the proa sailing expedition from Makassar to Darwin in 2011.

4. This image shows some broken pottery shards taken with permission from Bawaka in North East Anrhem Land when Abdi visited there in recent years. These shards show the thickness of pottery the Makassans would carry. They are made from very fine, high quality clay, making them strong but light, excellent for maximising cargo to weight ratios.

5. The speaker panel.

6. Djimbalal is gifted a 'Bungawa's hat.' In seriousness the hat is something that is locally worn and gifted to Djimbalal by the man in appreciation of his visit. It was evident everywhere we went that people were both interested in the historical connection between Makassar and Yolngu country, and those who had some knowledge of it already were quite proud of this kinship.

7. The Member and Djimbalal discussing how to play a Yidaki with a young student of the instrument.



Day 6

14th of July 2017

Photo Set Twelve:

Pinisi Bagi Neger

This was the Team's final day at Makassar. The morning was spent in the harbor on what's called a 'Pinisi' type boat. This boat is yet another cultural expression project and was made in South Sulawesi using the traditional woods from Sulawesi and applying traditional methods and associated ritual.

The boat was built in front of Fort Rotterdam in the harbor in clear view of the public, by a dedicated community group under the auspice of Makassar Skalea Foundation. The group used funds raised by Crowdfunding together with coin boxes and schools conducting fundraising events and other donors including the navy and police department. The original intention was for the craft to be a floating library of marine related knowledges, and that was achieved with a small library in the ships hull (see picture) and it being used for school educational trips. It has become better known however, as a sort of icon. It now maintains a crew and is sponsored by Toyota.

1. This is the Pinisi Bagi Neger. The style of the ship is a little newer than those which came to Australia in the later stages of the trade but in size and shape it equivalent. An example of a boat from that earlier era can be seen at the inset photo. However of the hundreds of boats that visited Northern Australia each season for trade, the size of boat that may have been used predominantly is seen in photo three. Below is a picture of the inside of the Pinisi Bagi Neger.

2. This is the Makassar city port facilities and some the size of regular cargo ships making their way into the port.

3. Of the hundreds of boats that visited Northern Australia each season for trade this is the size of boat that might have been used most. The hull size is about a third of the size of the Pinisi type.

4. Sporting the nations colours. Australia and Indonesia.

5. Some local fisheries produce. Our team ate both the crab - which as Arnhem Landers we are familiar with- and the puffer fish which was something new.

6. Farewells to the very helpful and competent Consulate General Staff and Abdi Karya from Rumata.

Policy Recommendations

1. Support future cultural exchange activities between Yolŋu and the people of Sulawesi as a means to maintain our shared kinship.
2. Support future cultural exchange activities between Yolŋu and the people of Sulawesi as a means to help security and trade development between Australia and Indonesia.
3. Explore possibilities for the development of clan and family level corporate relationships between East Arnhem Land and Makassar.
4. Consider means of trading high value primary product and development of these for a reliable supply.
5. Consider obstacles for fresh food supply from Sulawesi, or nearby provinces of Indonesia, to East Arnhem Land.
6. Imperative to support Yolŋu Bilingual Education for children and adults and the development of Indonesian and Makassan culture and language lessons in East Arnhem Land schools.
7. Pursue the possibility of sister school relationship between East Arnhem Land and Makassar.

Appendix 1



Australian Consulate-General

Makassar, Indonesia

5 June 2017

Mr Yingiya Mark Guyula MLA
Arnhem House, Endeavour Square, Nhulunbuy NT 0880
PO Box 1045, Nhulunbuy NT 0881

Dear Mr Guyula,

I would like to invite you to visit Makassar, Indonesia, to participate in our NAIDOC week celebrations from 9 to 13 July, 2017. We are hosting an exhibition of painted ceramic works, which are a collaboration between Makassar and Yirrkala artists. This exhibition is part of our on-going commitment to promote the historical relationship between Makassar and the Northern Territory.

We would be delighted if you could attend and would be happy to arrange a program for you. A proposed itinerary could be as follows:

- 10 July exhibition opening and talk at Makassar City Museum
- 10 July reception dinner at Consul-General Richard Mathews' residence
- 11 July meeting with Makassar Mayor Mr Mohammad Ramdhan Pomanto
- 11 July workshop for school groups at Makassar City Museum
- 12 July visit ceramic artists' community at Takalar Regency (90 minutes south of Makassar)
- 12 July meet with relevant academics and community groups.

I hope you are able to visit Makassar and help us celebrate the important historical connections between the people of Arnhem Land and Yirrkala in particular, and Makassar.

Yours Sincerely

Handwritten signature of Richard Mathews in black ink.



Richard Mathews
Consul-General
Australian Consulate-General in Makassar
Tel: +62 411 366 4123
Mob: +62 8119864542
Email: Richard.Mathews@dfat.gov.au

Wisma Kalla Lt. 7
Jalan Dr Sam Ratulangi No. 8
Makassar

Appendix 2

See attached.

Appendix 3

Speech

Ngarra dhuwal yaku The Member Guyula, Liya-Dhalinymirr ngarra Yolngu ga Bapurru ngarra Djambarrpuynngu

Yuw manymak, Ngarra Buku-gurrupar nhumalany ngunhi ngarra yawungu malng'maram nhumalangal yindi marr-ngamathinyawuy

My name is The Member Guyula, I come from the Liya-Dhalinymirr clan nation of the Djambarrpuynngu people. I am also the member for Nhulunbuy in the Northern Territory Parliament in Australia. I come in peace and in good governance from my people- the Yolngu people of Marege' lands in Australia, to see support, wisdom and knowledge from neighbouring countries who understand law and governance from the land and sea.

I want to talk about my Yolngu system of law. This is the Madayin system of law handed down by two ancestors, the givers of law, Djang'kawu and Barama/Lany'tjun.

Djang'kawu was Dhuwa and Barama/lany'tjun was yirritja. Like your Mangatharra story about Gowa and the twin kingdom my ancestors Djang'kawu and Barama/Lany'tjun were Yothu Yindi (child and mother). Our society and governance is two complimentary halves also.

My people, the Yolngu of Marege' lands live in a kingdom as sovereign nations under our Madayin system of law that comes from our Ngarra Parliament, but the Australian colonial government ignored this system of law and declared it for the commonwealth and called it Australia. We are beginning to work through this issue as we seek to be properly recognised.

This is different to our relationship with Makassar. When the Makassans of Sulawesi first landed on the Northern coast of Australia, they acknowledged that we were already in land. The Makassans realised that our people were organised and civilised, and that we lived by a system of law. This is why the Makassans negotiated with our people for the right to fish certain waters for trepang.

In trade for this fishery agreement, payments of clothing, tobacco, metal axes knives and other good were made. We Yolngu of Marege' land also traded turtle shells, pearls and cypress pine... and some of our people were employed as trepangers.

Today we still recall the relationship we have with Sulawesi. Our relationship is bound in our lore. Song lines are still sung.

It is this strong connection I support and wish our countries to remember.

With the exchange of the clay pots this exhibition is symbolic of the partnership we once had and hope to continue to have in the future. My people very much feel a kinship here and I am grateful to those who are working to make this sort of event possible. So thank you to the Australian Consulate, Abdi and Rumata group and the city museum.

Thank you.

Appendix 9

Local Makassar Media coverage of Museum Opening

<https://www.youtube.com/watch?v=X84WFs518WE>

<https://www.youtube.com/watch?v=4rfTC-0MeyI>

<http://makassar.tribunnews.com/2017/07/07/mau-tahu-sejarah-hubungan-australia-dan-makassar-kunjungi-budjung-di-museum-kota>

<http://www.antarafoto.com/seni-budaya/v1499766608/pameran-seni-makassar-aborigin>

<https://qubicle.id/story/seni-lukis-tembikar-makassar-oleh-suku-aborigin>

<http://harianamanah.com/berita-mengintip-keseruan-pekan-budaya-penduduk-aborijin-di-makassar.html>

<http://makassar.antaranews.com/berita/83989/konjen-australia-gelar-pameran-budjung-di-makassar>

Konsulat Jenderal Australia, Makassar-Indonesia
dalam rangka Pekan Budaya Aborigin Australia (NAIDOC Week) 2017
bekerjasama dengan Yirrkala Art Centre-NT Australia dan Museum Kota Makassar
mempersembahkan :

budjung

pameran kolaborasi seni tradisi Makassar-Aborigin

- Pameran: 11-16 Juli 2017, Museum Kota Makassar
- Workshop seni lukis Aborigin : 12 Juli 2017, Museum Kota Makassar (khusus pelajar & mahasiswa)
- Diskusi "Marege-Macassan after Trepangers" : 13 Juli 2017, Rumah Budaya Rumata'
- Pemutaran film: 15-16 Juli 2017, Rumah Budaya Rumata'



Australian Government
Museum Australia



MUSEUM KOTA
MAKASSAR



national
museum
australia

Pameran ini menampilkan lima koleksi tembikar asal Takalar yang dilukis oleh seniman Yirrkala. Dikurasi oleh Will Stubbs, kurator dari Yirrkala Art Centre dan Abdi Karya. Koleksi ini kemudian menjadi upaya percakapan baru, penerjemahan ulang atas tradisi, atau menjadi karya lintas budaya yang berangkat dari pertemuan dua tradisi yang telah berlangsung turun temurun.

Kelima tembikar ini berasal dari Takalar, daerah yang masih merawat tradisi tembikar turun temurun. Lukisan dibuat oleh seniman-seniman terhormat asal Yolngu. Mereka memiliki sejarah keluarga yang dekat dengan pelaut Makassar sehingga goresan tangan mereka dengan sendirinya merupakan representasi atas kenangan, ingatan tentang Makassar dan kampung halaman mereka di Yirrkala. Salah satu dari seniman tersebut, Nawurapu Wunurmurra, karyanya telah menjadi salah satu koleksi penting Museum Kota Makassar, yaitu Yirrkala batik yang dipajang di ruang lantai satu museum ini.

Dalam pameran tersebut juga dipajang 10 panel lukisan kulit kayu karya maestro lukis asal Northern Territory yang menjadi koleksi Museum Nasional Australia. Repro karya-karya langka ini bisa dinikmati atas bantuan dari Museum Nasional Australia dan Departemen Luar Negeri dan Perdagangan Australia.

Tim Pameran BUDJUNG berterima kasih kepada seniman yang tampil pada acara pembukaan pameran hari ini:

Gracioso String Orchestra

Violin 1 : Siti Fajriah Annisa Faisal-Windah Makkarodda-Jennifer Tjokro

Violin 2 : Oetari Yunita-Suryani Ridwan-Nancy'

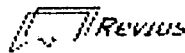
Viola : Silvia Pongawa-Eveline Phillips (founder)

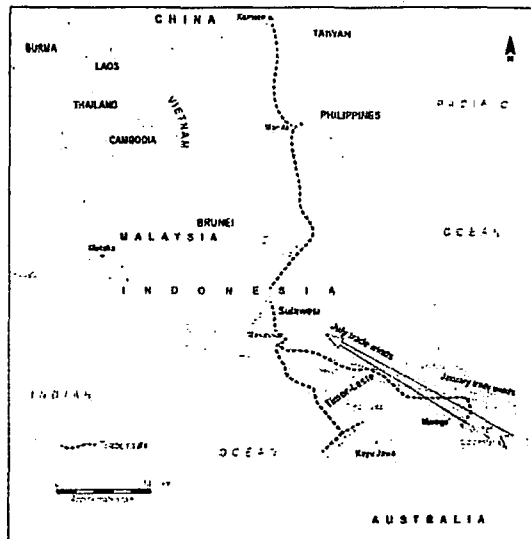
Cello : Riz Ramadhan (leader/founder), Gloria Damamain

Conductor/Founder: Andrei Zapsa

Didgeridoo: Lukman
Bellima: Imran Melulu

didukung oleh:





Rute pencarian teripang dari Makassar, ke utara menuju China dan ke selatan menuju Australia
(sumber gambar: Peter Johnson)

Pengantar Kurator pameran:

Kunjungan berabad-abad yang dilakukan oleh orang-orang Makassar ke semenanjung utara Australia, telah dihentikan oleh pemerintah Australia. Pelaut-pelaut ini, para pencari teripang dari pesisir pantai, selama enam abad telah bolak balik dengan angin musiman dari area yang sekarang ini dikenal dengan Sulawesi. Hubungan mereka dengan orang Yolngu terjalin erat dan hubungan ini, kelak membuat kebudayaan Makassar menjadi bagian penting dari kebudayaan milik orang Yolngu. Sebagaimana musim yang awet berputar tanpa henti, begitupun kedatangan orang Makassar. Nyanyian keramat orang Yolngu menceritakan bahwa awan yang muncul di cakrawala senja – adalah penampakan awal tanda untuk musim berlayar perahu orang-orang Makassar. Sebagian Bahasa Makassar diadopsi kedalam kosakata Yolngu dan dalam beberapa kasus, terdapat pembagian silsilah (keturunan melalui perkawinan). Barangkali karena adanya keterampilan berlayar orang Yolngu yang dipelajari dari orang Makassar, generasi berikutnya kemudian melakukan pelayaran dengan sampan atau layar perahu bergaya Makassar.

Pemerintah lokal yang berada di Pelabuhan Bradshaw adalah Bawaka. Daerah ini juga dikenal dengan sebutan Gambu Djigi yang dipahami dari kata Kampong Dzikir, sebuah desa sakral yang dekat dengan Allah/Tuhan. Saat ini, penduduk setempat yang memiliki nama Danygutjing, memiliki hubungan dengan Daeng atau Tuan Yutjing yang mana dalam bahasa Makassar (Arab) berarti Husein. Di tempat inilah bermunculan kepingan-kepingan tembikar panci di pasir pantai setelah musim penghujan. Sepertinya ada jumlah yang sangat besar dari pecahan tembikar ini. Untuk memahami muasal dan kepadatan jenis tembikar ini, seorang utusan dari Buku-Larrngay (Pusat Kesenian Yirrkala), berangkat ke Sulawesi pada tahun 2015. Bapak Nawurapu Wunurmurra, seorang seniman kami dari Buku-Larrngay, melakukan pertukaran dengan sdr. Abdi Karya dari Rumah Budaya Rumata', dengan salah satu dari tembikar ini. Hal tersebut menjadi pengantar upaya pembaruan terkait hubungan mengenai tembikar melalui hiasan yang berangkat dari motif Yolngu untuk menghormati hubungan dan menghargai kemanusiaan.

Will Stubbs, Buku-Larrngay Mulka-Yirrkala Art Centre, NT-Australia

Pertemuan Makassar-Aborijin di “Budjung”

MAKASSAR dan Aborijin, dua suku bangsa yang dipertemukan lewat bekerja bersama mengumpulkan teripang di Australia bagian utara sejak awal abad ke-18. Masa itu, teripang, yang kemudian menjelma sebagai industri modern pertama Australia, merupakan komoditas utama pelabuhan Makassar setelah surutnya pamor cengkeh dan pala. Keduanya belakangan terpaksa berpisah karena larangan dari otoritas setempat yang diberlakukan pada awal abad ke-20 (Macknight 1976/2017).

Selain pengenalan teknologi seperti besi dan perahu dalam budaya Aborijin sampai kisah cinta antara perempuan Aborijin dengan Husain Daeng Rangka, jejak hubungan itu mengabadi juga dalam bahasa Aborijin, yang menyerap sejumlah terma bahasa Makassar dan Bugis.

Lebih jauh, hubungan kedua suku bangsa ini sangat mempengaruhi ekspresi seni, semisal saja, lukisan gua Aborijin di kawasan Australia Utara. Sayangnya masih hitungan jari inisiatif (kontemporer) yang melibatkan orang-orang Makassar. Paling tidak kita bisa mencatat *The Eyes of Marege*, karya kolaborasi Teater Kita dan seniman Australia (2007) dan Ekspedisi Pelayaran Akademis II, pelayaran napak tilas pencari teripang tim Korps Pencinta Alam Universitas Hasanuddin [KORPALA UNHAS] Makassar ke Darwin (2011, lih. Al Mustafa, 2016) menjadi catatan penting yang berkaitan dengan itu.

Kini, pameran Budjung (2017) melengkapi catatan itu. Ekshibisi ini menyodorkan hasil kerja bersama seniman Yirrkala dan Makassar. Karya pembuat tembikar Takalar (30-an kilometer di selatan Makassar) yang dikirim ke Australia dan dilukis seniman Yirrkala.

Kosa kata ‘budjung’ merupakan kosa kata Bugis berarti ‘sumur’ yang diserap ke dalam bahasa Aborijin dengan makna ‘tempayan’ atau ‘belanga’. Budjung merupakan salah satu peralatan dapur yang dibawa para pencari teripang yang berangkat dari Makassar mencari teripang kelas wahid ke wilayah Northern Territory. Para arkeolog banyak menemukan pecahan belanga semacam ini dalam penggalian mereka di situs-situs pencari teripang di wilayah utara Benua Kanguru itu (lih. Macknight 1976, 2017:105).

KATA ‘Makassar’ dalam hubungan dengan Aborijin bermakna ganda—merujuk ‘para pelaut’ dan ‘titik berangkat dan kepulangan’ mereka. Orang-orang yang naik kapal menuju Makassar disebut sebagai ‘orang Makassar’, meski sejatinya mereka bisa bersuku Makassar, Bugis, Melayu, bahkan Jawa (lih. Macknight, *Ibid*).

Orang-orang Aborijin kemudian mendapati kunjungan setiap November-Desember dan mengalami perpisahan dengan orang-orang Makassar saban April-Mei setiap tahun itu menjadi dasar gagasan seni. Terdapat satu rangkaian konsep dan bentuk seni di masyarakat Yolngu bernama Banumbirr/Barnumbirr (Morning Star Pole), yang dianggap sebagai representasi dan ekspresi yang berkaitan dengan tiang dan tali kapal yang masih terlihat ketika orang Makassar terakhir meninggalkan Australia di akhir musim penangkapan teripang. Dalam kosmologi Aborijin Yolngu, Banumbirr tak lain Planet Venus, dianggap pemandu Djanggawul, manusia pertama yang menuju benua mereka (Al Mustafa, 2016:100). Wally Caruana menyebut, perahu-perahu dari Makassar yang berlayar dan menghilang dari cakrawala pandangan Aborijin menyimbolkan perjalanan jiwa orang mati menuju dunia arwah (Caruana, 2003:21,73).

Hubungan Makassar dan Aborijin berlangsung dalam bentang alam yang dikelilingi laut. Perhitungan kedatangan dan kepulangan para pencari teripang sangat mengandalkan siklus musim angin barat dan angin timur. Sementara di kurun waktu itu, Makassar tumbuh sebagai kota pelabuhan dalam dua masa perdagangan utama Nusantara, yakni perdagangan rempah-rempah dan teripang, yang menjadikan bandar ini sebagai pusatnya. Hingga kini pun Makassar sebagai bandar menjadi pintu penghubung yang strategis dalam konteks Indonesia mutakhir.

Dari contoh ekspresi Banumbirr tadi, kita mendapat salah satu contoh terbaik tentang nalar seni yang berhubungan dengan kemaritiman, lanskap yang melatari dan menggerakkan orang-orang Makassar ke Australia Utara—tema yang menjadi titik tumpu utama dari Makassar Biennale 2017.

SEBAGAIMANA juga dengan dalam kehidupan sehari-hari manusia jazirah selatan Pulau Sulawesi, sumur (budjung) menjadi salah satu titik pertemuan utama masyarakat lantaran fungsinya sebagai sumber air (bahkan di banyak tempat, sumur sering dianggap berjasa sebagai tempat awal bertemunya sepasang kekasih).

Pameran “Budjung” ini dapat menjelma sebagai sumur, tempat pertemuan kedua suku bangsa untuk mengenang dan menegaskan kembali hubungan-hubungan yang pernah terjalin di masa-masa lampau.

:: Anwar ‘Jimpe’ Rachman, direktur Makassar Biennale 2017

Kepustakaan:

Al Mustafa, Ostaf, Ekspedisi Pelayaran Akademis II 2011: Menapaktifikasi Jalur Pencari Teripang Makassar – Australia (Ininnawa – Korpala Unhas, September 2016)

Macknight, C.C., The Voyage to Marege: Pencari Teripang dari Makassar di Australia Utara [penj. Anwar Jimpe Rachman dan Ihsan Natsir] (Ininnawa, Februari 2017).

PERANGAI ILMIAH DAN HUMOR CAMPBELL MACKNIGHT

(Catatan Ringkas dari Diskusi Buku 'The Voyage to Marege')

Sudirman Nasir

Salah satu buku klasik tentang hubungan yang telah terjalin lama antara masyarakat Nusantara, khususnya Makassar, dengan masyarakat Australia bagian utara adalah buku 'The Voyage to Marege': Macassan Trepangers in Northern Australia karya C Campbell Macknight. Saya pertama kali membaca buku ini dalam versi Bahasa Inggris di perpustakaan kampus Universitas Melbourne pada pertengahan tahun 2000an ketika studi pascasarjana di sana. Kebetulan buku ini memang diterbitkan "Melbourne University Press" pada tahun 1976. Ketika perpustakaan di kampus tersebut direnovasi, mahasiswa diimbau meminjam sebanyak mungkin buku. Saya pun membawa pulang ke rumah berbagai buku tentang Indonesia dan Makassar selama berbulan-bulan, termasuk buku Macknight ini, karena renovasi tersebut.

Buku klasik Macknight di atas kini telah tersedia terjemahannya ('The Voyage to Marege': Pencari Teripang dari Makassar di Australia). Buku terjemahan itu diterbitkan penerbit Ininnawa (2017, diterjemahkan oleh Anwar Jimpe Rachman dan Ihsan Nasir) serta telah diluncurkan pada Selasa (21/2/2017) di Fort Rotterdam, Makassar. Peluncuran buku tersebut dirangkaikan dengandiskusi buku yang menghadirkan langsung Macknight dan difasilitasi oleh Konsulat Jenderal Australia di Makassar. Dalam pengantar diskusi di kampus Universitas Hasanuddin (22/2/2017), Konsul Jenderal Australia, Richard Mathews, menyambut gembira penerjemahan buku ini yang menurutnya menyediakan jendela bagi pembaca untuk melongok hubungan antar masyarakat Nusantara/Makassar dan Australia yang sudah terjalin sejak beberapa abad yang lalu.

Ketika pertama kali membaca buku 'The Voyage to Marege' ini, kesan pertama saya adalah ketekunan dan ketelatenan Macknight. Kepustakaan dan catatan kaki buku ini sangat kaya. Belum lagi karena Macknight menjalin aneka pendekatan (arkeologi, antropologi, sejarah, hingga pemanfaatan tradisi lisan) untuk membangun argumennya. Jadilah buku sebagai buku klasik karena kepiawaian Macknight menyajikan penyigiannya mengenai orang-orang Makassar yang menempuh pelayaran panjang yang penuh bahaya demi mengumpulkan dan mengawetkan teripang yang saat itu merupakan komoditas mahal bagi orang-orang di Tiongkok. Macknight membawa pembaca menembus lorong waktu melongok cerita menakjubkan mengenai pelayarana-pelayaran epik ini dan hubungan budaya antar dua masyarakat. Ini dia lakukan dengan memanfaatkan bahan yang sangat kaya seperti catatan-catatan administratif hingga lukisan, sketsa dan gambar-gambar, begitupula catatan etnografis, temuan arkeologis hingga wawancara dengan orang-orang tua di Nusantara ini yang di masa mudanya masih sempat mengalami pelayaran ke dan dari Australia bagian utara. Jejak-jejak orang Makassar di beberapa suku asli Australia bagian utara seperti di daerah Arnhem Land masih bisa ditemui lewat warisan-warisan linguistik dari Bahasa Makassar yang memengaruhi bahasa beberapa suku di sana..

Menariknya adalah pada saat diskusi, Macknight berkali-kali menolak melakukan spekulasi untuk menjawab pertanyaan-pertanyaan yang diajukan sejumlah penanya. Berkali-kali ia mengatakan pentingnya bukti-bukti sejarah (historical evidence) untuk menyimpulkan sesuatu. Selama bukti sejarah tidak memadai, kita belum layak mengajukan simpulan.

Macknight memberi kita contoh nyata sebuah bentuk budaya ilmiah (*scientific culture*), sering pula disebut *scientific temper* atau perangai ilmiah. Sebuah konsep yang diperkenalkan Jawaharlal Nehru, salah satu bapak Bangsa India. Ini merujuk pada kebiasaan ataupun budaya berpikir kritis, tidak menerima mentah-mentah informasi maupun praktik-praktik lama, namun mengujinya lewat penelitian-penelitian, kemauan untuk mencari bukti-bukti baru (*evidence*) lewat penalaran atau metode ilmiah. Namun Nehru sebenarnya hanya melanjutkan pemikiran-pemikiran beberapa ilmuwan dan filsosof yang jauh hari telah menyatakan pentingnya budaya berpikir kritis dan metode ilmiah sebagai fondasi budaya ilmiah.

Budaya ilmiah dibutuhkan bagi semua orang, masyarakat dan negara yang ingin bertahan dan maju. Meyemai benih budaya ilmiah ini juga sangat penting bagi kita karena perkembangan ilmu pengetahuan di Indonesia masih cenderung lambat. Indikator-indikator penting seperti jumlah publikasi di jurnal-jurnal internasional berwibawa, paten dan kebijakan-kebijakan publik berbasis bukti-bukti ilmiah (*evidence-based public policies*) masih rendah bahkan bila dibandingkan negara-negara tetangga kita di Asia Tenggara.

Menariknya, Macnight dalam catatan akhir (postscript) bukunya yang ia beri judul menarik "Voyage to Marege"; Menengok yang Lampau dan Manatap Keakanan" bukan hanya menekankan bahwa bukunya telah banyak dirujuk sebagai catatan komprehensif tentang mula industri teripang di pantai Arnhem Land dan sekitarnya. Ia juga mengakui keterbatasannya dan bagaimana dalam perkembangan selanjutnya ia mengubah sejumlah pendapatnya dan juga menekankan sumbangan peneliti-peneliti lain dalam masalah hubungan antar kedua masyarakat ini. Ia misalnya menyebut pentingnya industri selain teripang seperti industri mutiara (Martinez dan Vickers, 2015). Namun ia menyimpulkan bahwa berbagai hubungan lewat aneka rupa media itu membangun fondasi awal hubungan antara orang Australia dan Indonesia. Ia berharap penerjemahan bukunya ini dapat membantu merawat kesadaran hubungan dan kebersamaan yang sudah dijalin nenek moyang kedua bangsa sejak berabad yang lalu.

Dalam bincang-bincang informal Macknight menjawab pertanyaan mengenai mengapa ia tertarik dan meluangkan waktu sangat panjang meneliti mengenai Sulawesi. Ia mengatakan karena literatur menunjukkan peran penting Sulawesi dalam sejarah kawasan ini dan juga secara bercanda mengatakan karena ikan baronang bakar yang sungguh enak selalu membuatnya rindu "pulang" ke Makassar. Ternyata Macnight dimotivasi oleh semangat ilmiah (*scientific inquiry*) dan juga pesona kuliner Makassar. Ya, pada diri Macnight, kita belajar mengenai perangai ilmiah dan selera humor yang tinggi.*

Sudirman Nasir, pengajar/peneliti di FKM Unhas dan salah seorang pengurus Ikatan Alumni Australia (IKAMA) Sulawesi Selatan.

NAIDOC Week 2017, Australian Consulate-General Makassar

Our Languages Matter: Bahasa-Bahasa Kita Penting

Kosa-kata yang dipakai dalam bahasa Yolngu-Matha, yang berasal dari bahasa Makassar, Melayu dan Bugis

Selama lebih dari 150 tahun sampai dengan awal abad ke-20 (kira-kiratahun 1906), pelaut-pelaut dari Makassar mengunjungi pantai utara Australia – kebanyakan di pantai timur-laut Arnhem Land – untuk mencari teripang. Pada waktu itu teripang merupakan komoditi yang berharga. Di Arnhem Land mereka mengumpulkan teripang, kemudian mereka asapi, keringkan dan membawa teripang itu pulang ke Makassar, di mana mereka jual barang itu kepada pedagang-pedagang dari Tiongkok tenggara. Oleh karena pelaut-pelaut dari Makassar mengambil teripang dari perairan orang asli Arnhem Land itu, maka pelaut-pelaut Makassar membayar orang asli Australia Utara dengan barang-barang yang berguna, seperti kapak, pisau, tembakau, sampan (kano), pipa dan periuk.

Pelaut-pelaut Makassar banyak bergaul dengan orang asli Australia Utara itu, sehingga banyak dialek bahasa Yolngu-Matha terpengaruh oleh bahasa yang dipakai oleh pelaut-pelaut Makassar. Mungkin sampai 200 kata yang dipakai dalam bahasa Yolngu-Matha hari ini, berasal dari bahasa Makassar, Melayu atau Bugis, atau bahasa Austronesia yang lainnya. Berikut ada sebuah daftar kata-kata pilihan dari sejumlah kosa-kata bahasa Yolngu-Matha, yang berasal dari Bahasa Makassar saja.

Yolngu-Matha	Makassar (Melayu)	Inggeris
ba'cupacu	baju	shirt
ba'lupalu	palu-palu	fighting stick
ba'ra	barat	westwind
ba'ti	badi' (badek)	two-edged knife
ba'tu	batu	stone
ba'w	bau	fragrant
ba'wi	bawi (babi)	pig
bacikali	basi + kailling (besi + kaleng)	tin can
bala	balla (balai)	house
balanda	belanda	white person (hollander)
balangu	balango	anchor
banang	benang	thread
bandira	bandera (bendera)	flag
bapang	papan	board, plank
barambara	barang-barang	cloth (goods)
batala	battala	big, large
bataripa	pataripang	sea-cucumber fisherman
bati	patti (peti)	dillybag, container
bayara	bayara (bayar)	payback, revenge (bayar= pay)
bayini	baine (bini)	wife, women
bilina	bilang	to count
bu'cung	busung (bocong)	bowl
bu'la	bula (bulan)	moon, dugong stomach
bu'lu	bulu (buluh)	bamboo
bu'nga	bunga	perfume
bu'turu	botoro'	to gamble
buku	bukku (bongkuk)	forehead, cliff
bunggawa	punggawa	boss, government
butulu	botolo (botol)	bottle

dambaku	tambako (tembakau)	tobacco
damburu	tamboro	drum
dapatung, japatung	sapatu (sepatu)	shoes
dariba	teripang	sea-cucumber
darima	tarima (terima)	to buy (...accept)
darunggu	terungku	prison
darupung	taropong (teropong)	telescope
dĩ'tung	tedong	water buffalo
dimuru	timoro	northeast (wind)
dinggi	tinggi	high
du'iy	doe' (duit)	money
du'ka	tuka	steps, ladder
du'mala	sombala	sail
du'pulu	dobolo	gambling
duwang	doang (udang)	shrimp, prawn
ga'ci-gaci	kasi-kasi	poor, needy
ga'rang	karang	coral
gadaru	kadaro (tempurung)	coconut
galumu	galuma (gelumat)	timber (from wooden deck)
gapala	kappala (kapal)	large boat, rudder
garay	karaeng	lord, master
garkaci	garagaji (gergaji)	saw (tool)
gayu	kayu	tree, wood, stick
gi'cu	keso	tobacco
gikina	gigi / giginya	tooth (his tooth)
gu'la	gula	sugar, syrup
gu'njing	konci (kunci)	key
gu'rang	kurang	few, little, not much
gulawu	kulau	pearl
gulikayu	kuli' + kayu	stringy-bark
ja'bu, ja'pu	sabun	soap
ja'iy	ja'iy (jahit)	to mend, sew
jaka	jaga	to guard
jالاتang	sالاتang (selatan)	south (wind)
jalwara	salwara (seluar)	trousers
jama	jama	to work
jambaka	tambaga (tembaga)	roofing iron, tin
jambang	camba	tamarind
jambaya	sambayang (sembahyang)	prayer
jarami	carammeng (cemin)	mirror, glass
jarang	jarang (jaran)	horse
jarung	jarung (jarum)	needle
ji'ru	siu	spoon
jikuyu	sikuyu	mudcrab
jilicilikang	sele?-selekang	revolver
jinapang	sinapang (senapang)	rifle
jingjing	cincing (cincin)	wire, earrings
ju'nggu	songko (songkok)	hat
ju'ru	suru (cerutu)	cigar
julara	solara	naked, bare
jura	sura (surat)	paper, book

lacu	laccu (licin)	nice, smooth
lamuru	lammoro (murah)	cheap (price)
landira	lantera	lamp (lantern)
li'ngu	lingu	drunk, intoxicated
lipa	lipa (lipat)	material, cloth
lippa-lippa	lepa-lepa	canoe
mangataru	mangkasara	makassarese
mariyang	mariyang (meriam)	gun, cannon
mutiyara	mutiara	pearl
nga'nici	anisi	strong alcoholic drink (aniseed)
nu'na	nona	white women
ra'cung	racung (racun)	poisonous jellyfish
ra'nding	rantai	chain
ra'pi	rapi	adequate
ringgi	ringgi (ringgit)	expensive, costly
ru'ti	roti	bread
rumang	romang (hutan)	woods, forest
rupia	rupiya	expensive, money
wa'ngi	anging (angin)	wind, air
walu	allo (hari)	day, sun, time, clock
wukiri	ukiri (ukir)	to write
wun'ting	unti (punti)	banana
yimbiri	embere (ember)	bucket

Rrripa ngunha marrityi Warwu, Djapana Galanggarri.

Lithara biymagarrgarmga wambalmirri dhatumirri Rrama djapana.

Warna warni senja, berbagai jenis awan-awan kecil yang berkumpul mengitari langit.

Terkadang membuat kami sedih, saat kami mengenang orang-orang yang telah pergi

(Djapana, lagu sakral orang Yolngu)

YIRRKALA ABORIGINAL PEKALONGAN BATIK

The Yirrkala Batik Project is a partnership between the Yirrkala Arts Centre from North East Arnhem Land and a traditional batik-making business in Pekalongan, Central Java.

The batik is based on the image of art works provided by Yirrkala, which is a bark (trees' skin) painting created by an elder artist-in-residence with ancestral links to Macassans.

Proyek Batik Yirrkala adalah kerjasama antara Pusat Kesenian Yirrkala dari *North East Arnhem Land* dengan pengusaha pembuatan batik tradisional di Pekalongan Jawa Tengah.

Batik ini dibuat berdasarkan gambar karya seni yang disediakan oleh Yirrkala, yaitu lukisan dari kulit pohon yang dibuat oleh seniman senior yang memiliki hubungan nenek moyang dengan Makassar.

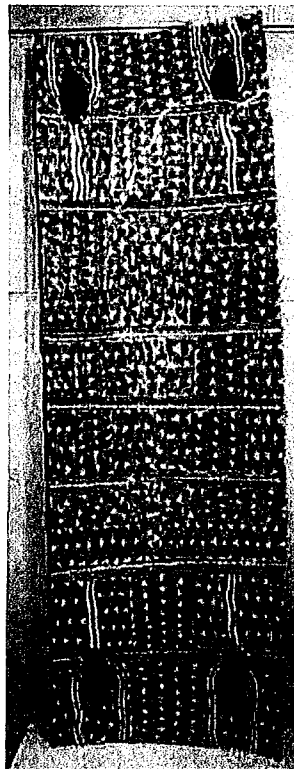
Original Artwork Information

Title Theme
Manda at Gurrumuru
Type Of Work
Bark Painting
Artwork Size
206 X 66 CM
Created
April 2011

The artwork is based on Yolngu song which is translated as follows:

"This is my home and this is a songline about Gurrumuru. Birrinydji the warrior thinks about knives..."

... While resting Birrinydji put his head down on a pillow and slept. On waking and yearning for tobacco he smoked. After smoking they played cards where he won money. With his winnings he went to main house and bought things on offer. ... After the dance they cooked rice which they put out on arranged plates..."



Informasi Karya Seni Asli

Judul
Manda at Gurrumuru
Jenis Karya
Lukisan Kulit Pohon
Ukuran
206 X 66 CM
Dibuat
April 2011

Karya seni ini dibuat berdasarkan lagu Yolngu yang diterjemahkan sebagai berikut:

"Ini rumahku dan ini adalah alur lagu tentang Gurrumuru. Birrinydji seorang pejuang berpikir tentang pisau..."

...Sambil beristirahat Birrinydji menaruh kepalanya di bantal dan tidur. Setelah bangun dia merokok. Setelah merokok mereka bermain kartu dimana dia memenangkan sejumlah uang. Dengan kemenangannya dia pergi ke rumah utama dan membeli barang-barang yang ditawarkan... Setelah menari mereka memasak nasi yang ditaruh di piring..."

This artwork also illustrates the story about Manda, "an octopus" that resides in a rainforest adjacent to Gurrumuru and protected by Birrinydji.

Although there are no direct references in the song about the seafaring Macassans, the translation is obvious that the ancient songlines contain strong elements of the Indonesian annual visitations to this region.

The mere mention of steel knives, pillows, tobacco, cards, money and alcohol in this song enforce the anthropological record of Macassans visitation over the centuries till the very early 1900s. Some of the Macassans language has been adopted into the Yolngu. It is probable that Yolngu seamanship was learnt from the Macassans and it was only a generation ago that Yolngu travelled the coast in dugout canoes, some fitted with Macassans styled sails. The triangles in the batik's design symbolise the "departing red sails" of the Macassans traders.

Karya seni ini juga menggambarkan cerita mengenai Manda, "gurita" yang tinggal di hutan hujan dekat Gurrumuru dan dijaga oleh Birrinydji.

Walaupun tidak ada referensi langsung di lagu ini mengenai pelaut Makassar, terjemahannya sangat jelas bahwa lirik lagu ini mengandung unsur kuat mengenai kunjungan tahunan orang Indonesia ke wilayah ini.

Penyebutan mengenai pisau baja, bantal, rokok, kartu, uang dan alkohol dalam lagu ini menegaskan catatan antropologis mengenai kunjungan orang Makassar selama berabad-abad hingga akhir 1900an. Beberapa bahasa Makassar telah diadopsi ke bahasa Yolngu. Ada kemungkinan bahwa keahlian melaut orang Yolngu dipelajari dari orang Makassar dan baru satu abad yang lalu orang Yolngu bepergian di laut dengan sampan, beberapa menggunakan layar gaya kapal Makassar. Bentuk segitiga di rancangan batik dimaksudkan sebagai simbol "kapal layar merah yang sedang berangkat" milik pedagang Makassar.

Artist Information

Artist Name
Nawurapu Wununmurra
Born
30 December 1952
Clan
Dhalwarju, Narrkala
Homeland
Gurrumuru



Informasi Seniman

Nama
Nawurapu Wununmurra
Tanggal Lahir
30 Desember 1952
Klan
Dhalwarju, Narrkala
Tanah Air
Gurrumuru

This artist is the eldest son of 1997 Telstra National Aboriginal and Islander Art Award Overall First Prize Winner, the late Yangarriniy Wununmurra.

His sculptural work made a big impact at Bitpit exhibition at Raft artspace in 2008. A set of his mokuy was purchased by the Queensland Arts Gallery. He was included in the major contemporary survey show Optimism at The Gallery of Modern Art in 2008 and exhibited at

Seniman ini adalah anak tertua almarhum Yangarriniy Wununmurra, pemenang pertama 1997 Telstra National Aboriginal and Islander Art Award.

Karya patungnya memberikan pengaruh besar di pameran Bitpit di Raft artspace 2008. Satu set "mokuy" nya dibeli oleh Galeri Seni Queensland. Dia juga termasuk dalam contemporary survey show 'Optimism' yang utama di The Gallery of Modern Art tahun 2008

the 3rd Moscow Biennale in 2009. In early 2010 he won the inaugural 'New Media' prize with a set of film illuminated Mokuy carvings at the 27th National Aboriginal and Torres Strait Islander Art Awards. He exhibited at Gallery Gabrielle Pizzi in March 2014.

His father was one of the senior Yirritja moiety elders. Since his passing, Nuwurapu has stepped into the senior role with his brothers.

Bark Painting

Most Eucalyptus trees in Australia shed their bark once a year.

In all species the outermost layer dies each year. In about half of the species this dead layer completely sheds, exposing a new layer of living bark, and the process continues year after year. These are known as the smooth barks.

Scarred or Carved trees from 200+ years ago are still standing today.

The Indigenous Australian uses this bark to do art-works in a bark painting.

dan telah memamerkan karyanya di *Moscow Biennale* yang ke-3 tahun 2009. Di awal tahun 2010 dia memenangkan penghargaan 'New Media' dengan set film yang diterangi ukir-ukiran Mokuy pada *National Aboriginal and Torres Strait Islander Art Awards* yang ke-27. Dia juga memamerkan karyanya di Galeri *Gabrielle Pizzi* pada Maret 2014.

Ayahnya adalah salah satu senior dari sebagian sesepuh Yirritja. Sejak wafatnya, Nuwurapu menggantikan peran sebagai sesepuh bersama saudara laki-lakinya.

Lukisan Kulit Pohon

Sebagian besar pohon kayu putih mengelupaskan kulit pohonnya setahun sekali.

Di semua spesies bagian terluar mati setiap tahun. Kira-kira sebagian spesies, lapisan yang mati ini semuanya terkelupas, dan akan menampilkan lapisan baru yaitu kulit pohon hidup, dan prosesnya berlanjut dari tahun ke tahun. Lapisan kulit ini dikenal sebagai kulit pohon yang mulus.

Pohon yang terkelupas atau tergores lapisan luarnya masih ada sekarang berasal dari 200 tahun yang lalu.

Penduduk asli Australia menggunakan kulit pohon ini untuk dijadikan karya seni lukisan kulit pohon.



The Yirrkala batik is made from two types of fabric, silk and cotton. 15 hand-produced batik pieces were completed in late October 2014.

The batik design was originated from the original bark painting artwork with title "Manda at Gurrumurru" by Nawurapu Wunungmurra.

The batik was made using batik traditional techniques and processes.

The batik was commissioned by the Australian Embassy Jakarta as part of the Australian Embassy Jakarta's Arts and Cultural Program 2014.

Batik Yirrkala terbuat dari dua jenis kain yaitu sutra dan katun. Sebanyak 15 buah batik buatan tangan telah diselesaikan pada akhir Oktober 2014.

Desain batik berasal dari lukisan kulit pohon asli dengan judul "Manda at Gurrumurru" karya Nawurapu Wunungmurra.

Batik tersebut dibuat menggunakan teknik dan proses batik tradisional.

Batik ini dipesan oleh Kedutaan Besar Australia di Jakarta sebagai bagian dari Program Seni dan Budaya Kedutaan Besar Australia Jakarta 2014.



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