

Consultant Brief

For The Development, Fabrication & Installation of the

Budj Bim National Heritage Landscape **Orientation Centre**

August 2008

Budj Bim National Heritage Landscape

For thousands of years the Gunditjmarra people flourished through their ingenious methods of channelling water flows and systemically harvesting eels to ensure a year round supply. Here the Gunditjmarra lived in permanent settlements, dispelling the myth that Australia's Indigenous people were all nomadic.

Dating back thousands of years, the area shows evidence of a large, settled Aboriginal community systematically farming and smoking eels for food and trade in what is considered to be one of Australia's earliest and largest aquaculture ventures.

This complex enterprise took place in a landscape carved by natural forces and full of meaning to the Gunditjmarra people.

More than 30 000 years ago the Gunditjmarra witnessed an important creation being revealed in the landscape. Budj Bim (known today as Mt Eccles) is the source of the Tyrendarra lava flow, which as it flowed to the sea changed the drainage pattern in this part of western Victoria, creating large wetlands.

The Gunditjmarra people developed this landscape by excavating channels to bring water and young eels from Darlots Creek to low lying areas. They created ponds and wetlands linked by channels containing weirs. Woven baskets were placed in the weirs to harvest mature eels.

These engineered wetlands provided the economic basis for the development of a settled society with villages of stone huts, built using stones from the lava flow. Early European accounts of Gunditjmarra describe how they were ruled by hereditary chiefs.

With European settlement in the area in the 1830s came conflict. Gunditjmarra fought for their land during the Eumeralla Wars, which lasted more than 20 years.

As this conflict drew to an end in the 1860s, many Aboriginal people were displaced and the Victorian government began to develop reserves to house them.

Some Aboriginal people refused to move their ancestral land and eventually the government agreed to build a mission at Lake Condah, close to some of the eel traps and within sight of Budj Bim.

The mission was closed in 1919 but the Gunditjmarra continued to live in the area and protect their heritage.

The mission lands were returned to the Gunditjmarra in 1987.

The Gunditjmarra manage the Indigenous heritage values of the Budj Bim National Heritage Landscape through the Gunditj Mirring Traditional Owners Aboriginal Corporation and the Winda Mara Aboriginal Corporation. A large part of the area is the Mount Eccles National Park, co-managed by Gunditjmarra and Parks Victoria.

1. INTRODUCTION

The Budj Bim National Heritage Landscape (BBNHL) was declared in July 2004 by the Commonwealth Government for its outstanding values.

The Gunditjmara traditional owners for the BBNHL have worked with the Winda Mara Aboriginal Corporation's Budj Bim Tours and the Lake Condah Sustainable Development Project (LCSDP) to develop tourism along the BBNHL.

The Victorian Government's Aboriginal Land and Economic Development Program (ALEDP) has provided resources to develop the Budj Bim Orientation Centre (BBOC) at Winda Mara's premises at Heywood, Victoria.

The Project Steering Committee seeks to engage a suitably experienced and qualified contractor to develop, fabricate and install the BBOC exhibit and retail space.

2. REQUIRED DESIGN, FABRICATION & INSTALLATION SERVICES

1. **Design and Curatorial Development** of the Budj Bim Orientation Centre by the contractor.
2. **Design, Fabrication and Installation** of the BBOC exhibit and retail space by the contractor.

3. AUDIENCE

Gunditjmara believe the best interpretative experience for guests to learn about the BBNHL is for guests to travel to locations along the BBNHL. The BBOC is envisaged to be the initial orientation place to discover and learn the BBNHL story before embarking on a tour to a selected location.

The term 'guests' will be used in reference to tourists and visitors that participate on guided tours to the BBOC and the BBNHL.

According to the BBNHL Sustainable Tourism Plan and using the Roy Morgan Value Segments matrix, the most likely guests to the BBNHL include:

- Visible Achievers,
- Socially Aware,
- Young Optimists, and
- Traditional Family Life.

The BBOC will require a dynamic and flexible floor plan to cater for small to large groups.

4. COMMUNICATION OBJECTIVES

The communication objectives of the BBOC are:

1. An understanding of the traditional Budj Bim cultural landscape and its spirituality.
2. An understanding of Gunditjmara heritage and history pre and post European contact.
3. An understanding of contemporary Gunditjmara activities for caring for country.

5. THEMES OF INTERPRETATION & NARRATIVE SOURCES

The levels and types of interpretation to be designed and installed at the BBOC focus on four main themes of interpretation that have been developed by Gunditjmara people that include:

- Heritage.
- History.
- Reconciliation.
- Caring for Country.

The central major themes are Heritage and History. The knowledge and understanding of these two major themes is the initial stepping stone for the themes of Reconciliation and Caring for Country.

Each interpretative theme has narrative sources that are available for development into interpretative displays and devices. The intersecting cells on the table below provide opportunities for innovative interpretative displays and devices.

Budj Bim Themes >	Heritage	History	Reconciliation	Caring for Country
Narrative Sources v				
<i>Creation</i>				
<i>Traditional Lifestyle</i>				
<i>Landscape & Aquaculture</i>				
<i>Historic Timeline</i>				
<i>Today & The Future</i>				

The consultations with the Gunditjmara traditional owners and the project steering committee will provide relevant information, reference materials and objects to inform the interpretative themes and devices for the BBOC.

6. PROJECT STEERING COMMITTEE & PROJECT MANAGEMENT

The contractor will be required to gain approvals from the Project Steering Committee and Project Manager during the project. A schedule of approvals will be provided by the contractor as part of their tender application. The provided approvals schedule will need negotiation and endorsement before the successful contractor is engaged.

Project Steering Committee:

Eileen Alberts	Budj Bim Tours	Coordinator
Denise Lovett	Gunditj Mirring	Secretary
Damein Bell	LCSDP	Manager
Nerissa Broben	Koorie Heritage Trust	Senior Curator
Lorraine Coultts	Museum of Victoria	Community Curator
Elizabeth Foreman	Glenelg Shire	Tourism Officer
Fred Wilson	LCSDP	Tourism Working Group
Francine Pickett	Aboriginal Affairs Victoria	ALEDP Project Officer
Brian Prince	Department of Environment and Water Resources	Indigenous Heritage
Sue Nunn	Deakin University – Institute of Koorie Education	Course Manager

Members of the Gunditjmara community will join the Steering Committee during discussions about the development and design of the BBOC.

Project Manager is Damein Bell from the Lake Condah Sustainable Development Project.

7. APPROVALS

Final approvals for text and design will be made by the Project Steering Committee meetings at agreed stages and milestones. Consultations will be held with Gunditjmara traditional owners. The Project Manager will assist in the coordination and the costs for all meetings. Consultant is responsible for their travel costs and materials for presentations.

8. THE SITE & VENUE

Winda Mara Aboriginal Corporation, located at 21 Scott Street Heywood, purposely constructed a public display area as part of its 1996 expansion. The space was used as a local Aboriginal art display centre and a large office area.

The public display room is currently used as an office for Budj Bim Tours and features small scale interpretative displays. Winda Mara's entrance space provides an entry to the public display area.

Attached is the floor plan and photographs of the public display and entrance space.

9. COMMUNITY CONTEXT

Gunditjmara traditional boundaries extend from the Glenelg River in the west to the Hopkins River to the east. Following European settlement, two main reserves were established for Aboriginal people in the far southwest of Victoria at Lake Condah (between Heywood and Macarthur) and Purnim (near Warrnambool).

The Budj Bim National Heritage Landscape focuses on places along the Mt Eccles / Tyrendarra lava flow. The Kerrup Jmara clan are known as the people from Lake Condah. The Gilgar Gunditj clan are known as the people from the Tyrendarra area.

These traditional owners are primarily represented through the Gunditj Mirring Traditional Owners Aboriginal Corporation. The corporation was established in 2006 to become a Prescribed Body Corporate under the Native Title Act 1993 and a Registered Aboriginal Party under the Aboriginal Heritage Act 2006.

Winda Mara works closely with the Gunditj Mirring Traditional Owners Aboriginal Corporation to ensure that traditional owner business is appropriately managed. Winda Mara Aboriginal Corporation was established in 1991 by Gunditjmara people to meet the needs of the broader Aboriginal community living in the Heywood, Portland, Hamilton, Casterton and Nelson area.

The Lake Condah Sustainable Development Project is a Winda Mara initiative, in partnership with traditional owners and the broader community and aims to develop the Mt Eccles, Lake Condah and Tyrendarra area as a major heritage park.

10. TENDER APPLICATION

The tender document shall be presented in the following format.

Section One – Consultancy:

- Introduction to Consultancy.
- Personnel.
- Relevant experience of similar project.
- Visual examples of similar projects.
- Achievements.
- Professional reference from previous two projects.

Section Two - Approach And Methodology:

- Consultant's appreciation of the project and outcomes.
- Resources to be allocated to the project, including any external consultants.
- Proposed timeframe for the completion of the study, including a schedule of progress reports and meetings.
- Detailed proposal and fixed fee for the project.
- Envisaged budget expenditure.

It is advised that consultants proposing to quote this project should investigate the site prior to lodging their quotation. No allowance will be made for those who do not make themselves familiar with the site involved.

Please contact the Project Manager to arrange a site tour if required.

11. TENDER EVALUATION CRITERIA

The following criteria will be used in the evaluation of tenders:

- Appreciation and understanding of project and outputs,
- Approach and project methodology,
- Demonstrated experience in projects of this calibre,
- Previous experience with community groups, in particular Aboriginal community groups.
- Proposed fee and value for money, and
- Ability to meet the project time frame.

12. CONTACT & FURTHER INFORMATION

Damein Bell
LCSDP Manager
21 Scott Street, Heywood VIC 3304
Phone 03 5527 2077
Fax 03 5527 2052
Mobile 0439 046 223
Email dameinbell@windamara.com

13. CLOSING DATE & SUBMITTING TENDER

Tender applications are to be received by the LCSDP Manager by:

5.00pm Monday 15 September 2008.

Posted tender applications to PO Box 42, Heywood VIC 3304

Completed PDF files to dameinbell@windamara.com.

14. CONTRACT ENGAGEMENT

The contract will be enacted for this project by the Winda Mara Aboriginal Corporation.

15. PROJECT BUDGET

\$80,000 (+ GST) is available for this project.

The consultancy will be responsible for all costs associated to achieve the identified project outputs.

The LCSDP Manager will assist with costs associated with project steering committee meetings.

16. CONTRACT OBJECTIVES & OUTCOMES

1. To design, fabricate and install the BBOC in Heywood, Victoria within a set budget with the following requirements:
 - a. Static and interactive interpretative displays and devices.
 - b. Retail facilities to purchase tours and other retail items.
 - c. Dynamic and flexible layout to cater for small and large groups.
2. To ensure effective communication and consultation with Gunditjmara people in the development and completion of the project.
3. To hold a minimum of 3 meetings with the project steering committee and 2 consultations with the Gunditjmara traditional owners.

17. MILESTONES & PAYMENT SCHEDULE

The project is to be fully completed by 30 November 2008.

The fee payment scheduled will be negotiated with the successful tender.

18. INSURANCE REQUIREMENT

The Consultant is required to have Professional Indemnity Insurance cover to \$1,000,000 and Public Liability Insurance to \$10,000,000. The Certificate of Currency of such insurance to be presented to the CEO of Winda Mara Aboriginal Corporation on the signing of this agreement if required.

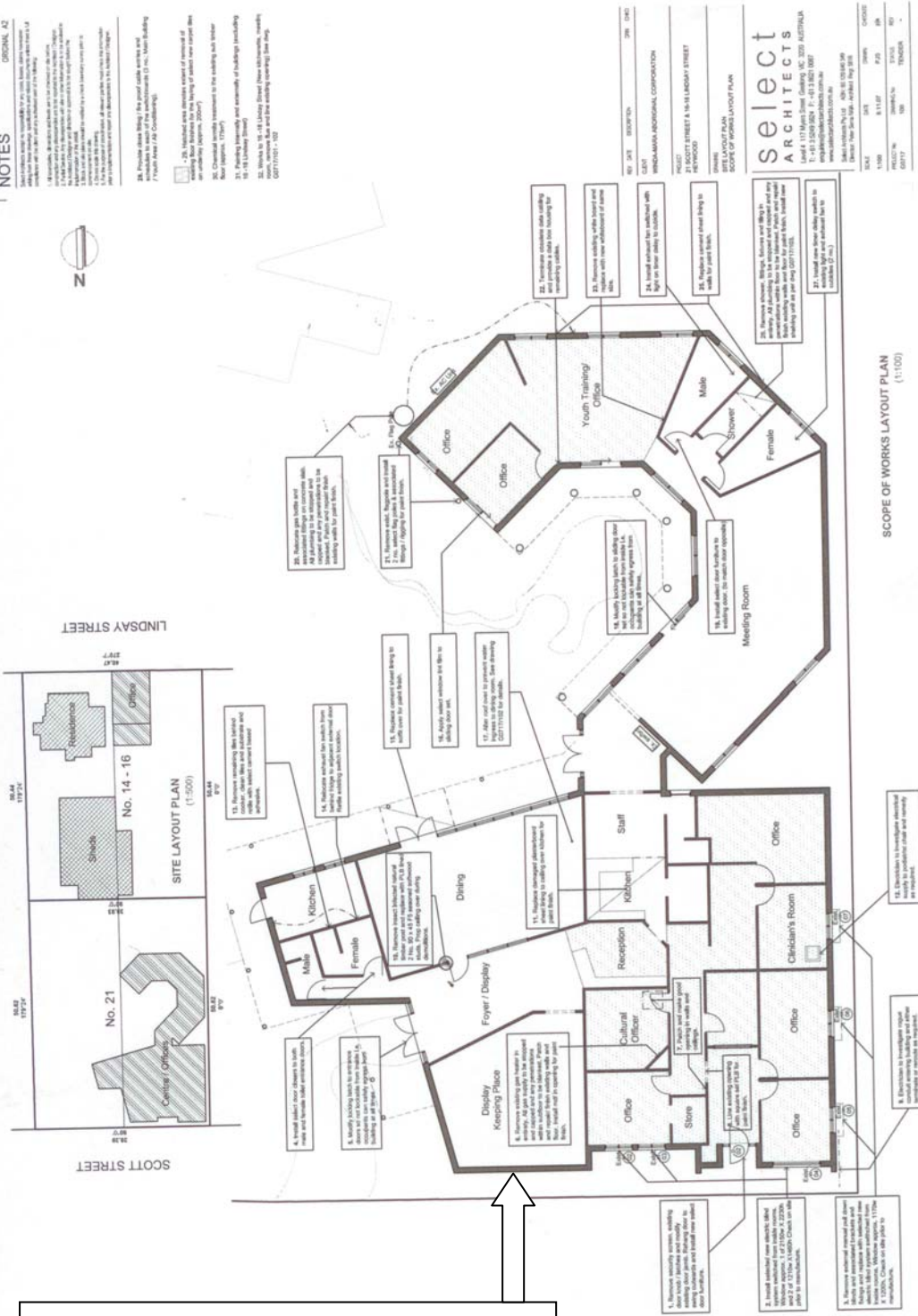
19. INTELLECTUAL PROPERTY

Intellectual property of the Aboriginal traditional owners and communities, known as the Gunditjmarra, will remain vested with those Aboriginal traditional owners and communities.

Commercial information collected and analysed and contained in the final report is commercial in confidence to Winda Mara Aboriginal Corporation.

NOTES

- 1. All dimensions are in millimetres unless otherwise stated.
- 2. All dimensions are to the face of the work unless otherwise stated.
- 3. All dimensions are to the face of the work unless otherwise stated.
- 4. All dimensions are to the face of the work unless otherwise stated.
- 5. All dimensions are to the face of the work unless otherwise stated.
- 6. All dimensions are to the face of the work unless otherwise stated.
- 7. All dimensions are to the face of the work unless otherwise stated.
- 8. All dimensions are to the face of the work unless otherwise stated.
- 9. All dimensions are to the face of the work unless otherwise stated.
- 10. All dimensions are to the face of the work unless otherwise stated.
- 11. All dimensions are to the face of the work unless otherwise stated.
- 12. All dimensions are to the face of the work unless otherwise stated.
- 13. All dimensions are to the face of the work unless otherwise stated.
- 14. All dimensions are to the face of the work unless otherwise stated.
- 15. All dimensions are to the face of the work unless otherwise stated.
- 16. All dimensions are to the face of the work unless otherwise stated.
- 17. All dimensions are to the face of the work unless otherwise stated.
- 18. All dimensions are to the face of the work unless otherwise stated.
- 19. All dimensions are to the face of the work unless otherwise stated.
- 20. All dimensions are to the face of the work unless otherwise stated.
- 21. All dimensions are to the face of the work unless otherwise stated.
- 22. All dimensions are to the face of the work unless otherwise stated.
- 23. All dimensions are to the face of the work unless otherwise stated.
- 24. All dimensions are to the face of the work unless otherwise stated.
- 25. All dimensions are to the face of the work unless otherwise stated.
- 26. All dimensions are to the face of the work unless otherwise stated.
- 27. All dimensions are to the face of the work unless otherwise stated.
- 28. All dimensions are to the face of the work unless otherwise stated.
- 29. All dimensions are to the face of the work unless otherwise stated.
- 30. All dimensions are to the face of the work unless otherwise stated.
- 31. All dimensions are to the face of the work unless otherwise stated.
- 32. All dimensions are to the face of the work unless otherwise stated.
- 33. All dimensions are to the face of the work unless otherwise stated.
- 34. All dimensions are to the face of the work unless otherwise stated.
- 35. All dimensions are to the face of the work unless otherwise stated.
- 36. All dimensions are to the face of the work unless otherwise stated.
- 37. All dimensions are to the face of the work unless otherwise stated.
- 38. All dimensions are to the face of the work unless otherwise stated.
- 39. All dimensions are to the face of the work unless otherwise stated.
- 40. All dimensions are to the face of the work unless otherwise stated.
- 41. All dimensions are to the face of the work unless otherwise stated.
- 42. All dimensions are to the face of the work unless otherwise stated.
- 43. All dimensions are to the face of the work unless otherwise stated.
- 44. All dimensions are to the face of the work unless otherwise stated.
- 45. All dimensions are to the face of the work unless otherwise stated.
- 46. All dimensions are to the face of the work unless otherwise stated.
- 47. All dimensions are to the face of the work unless otherwise stated.
- 48. All dimensions are to the face of the work unless otherwise stated.
- 49. All dimensions are to the face of the work unless otherwise stated.
- 50. All dimensions are to the face of the work unless otherwise stated.



Please see next page for insert

