



ULURU - KATA TJUTA NATIONAL PARK

# Commercial Image and Media Capture Handbook



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## Welcome

This is *Anangu* land and we welcome you here to film, write stories and take photos.

Look around and learn so that you can know something about *Anangu* and understand that *Anangu* culture is strong and really important. We want you to pass this on through your filming, writing and photographs so that visitors learn about our place and listen to us *Anangu*. However, stay on the right path and don't stray!

*Uluru-Kata Tjuṯa National Park Film and Photography Consultative Committee*





**The Guidelines help commercial operators carry out their work and promote this significant place**



## Introduction

This handbook has been developed as a companion to the Media Industry Guidelines for Commercial Image, Footage, Recording and Likeness Capture and Use (the Guidelines). The information in the handbook can be used as a tool for planning film, photography and other media projects at Uluru-Kata Tjuṯa National Park (the park). The handbook has been developed to help you get the best out of your work in the park's stunning World Heritage landscape while producing a product that fits within the values of the Anangu traditional owners.



## About the Media Industry Guidelines

The Guidelines detail the rules and requirements for using or capturing images, footage, recording or likeness of the park for commercial purposes.

The Guidelines have been developed to help commercial operators carry out their work and promote this significant place, in line with its cultural and natural values. They have been developed in collaboration with *Anangu* and representatives from the tourism, media, film and photographic industries.

If you are an organisation, group or individual wanting to film, photograph, paint, draw, record sound or capture any other likeness in or of the park, or use existing images or footage of the park for commercial purposes, you must follow the Guidelines and apply for a permit, licence or accredited licence.

There are four different types of permits and licences:

1. **Permit** – for existing or third-party images or footage. This might include use of a professional photo on tour brochure.
2. **Permit** – for one-off projects to capture new images or footage, that are generally smaller in scale and present a low risk to the park and its values. This might include a photoshoot for a tourism product.
3. **Licence** – for larger and more complex projects, such as a multi-day film shoot that might require cultural supervision.
4. **Accredited licence** – for key stakeholders or locally-based professionals who frequently work in or use images or footage of the park.

The Guidelines explain each of these four permits and licences and what is allowed, what the requirements are and the application process to obtain the permit or licence.

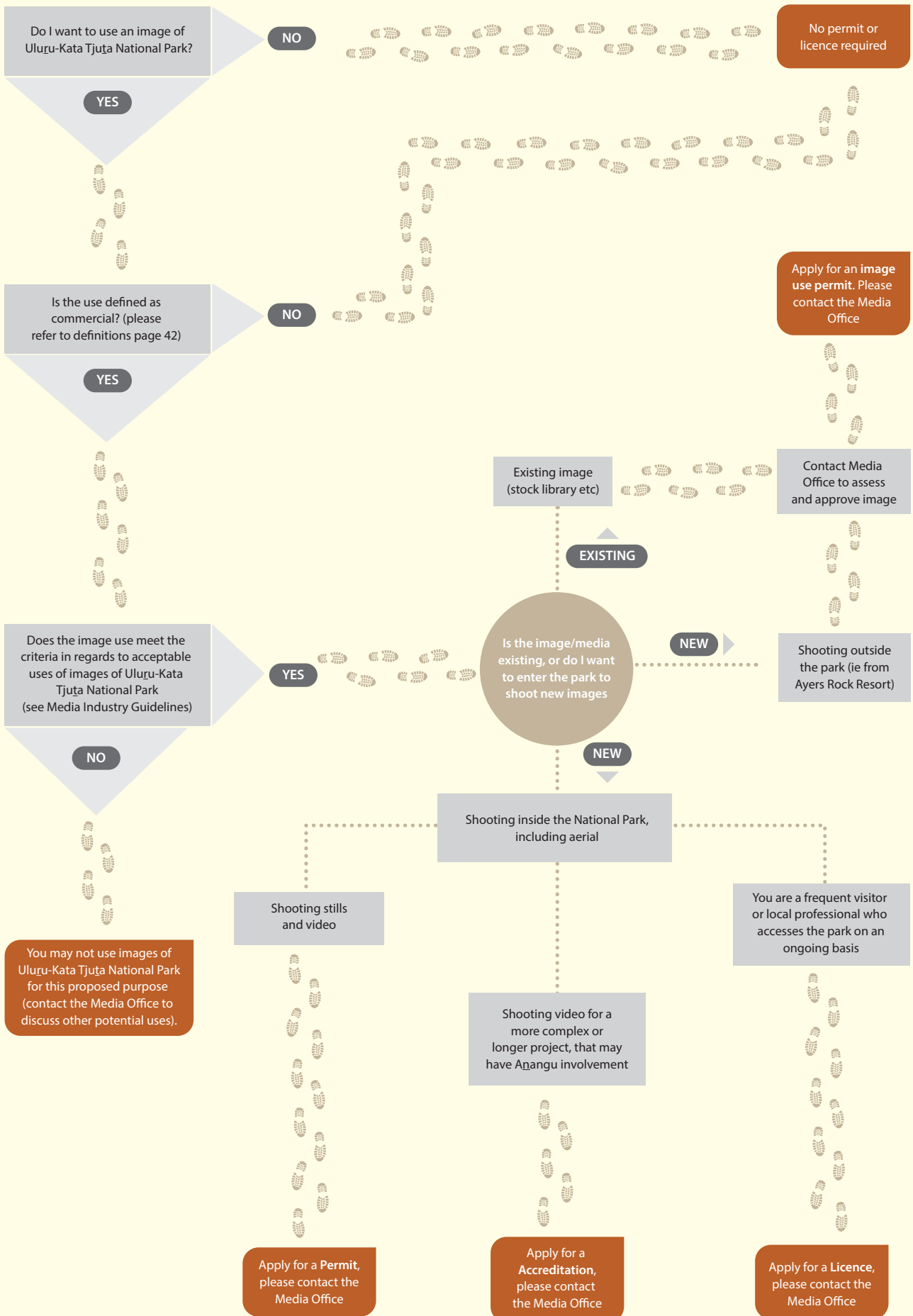
The Guidelines are in place to protect *Anangu* against inappropriate use and benefits to others from the commercialisation of their Indigenous Cultural Intellectual Property (ICIP). ICIP can include elements of cultural knowledge, *inma* (traditional ceremony incorporating song and dance), art, design and other elements of culture. This also incorporates *Tjukurpa* stories (creation time stories) and their associated ancestral beings.

The system underpinning the Guidelines gives *Anangu* the right to control use, dissemination and reproduction of their ICIP for commercial purposes by ensuring that an authorised agreement describing appropriate use has been entered into.

If you are an amateur photographer or visitor taking or sharing images or footage in or of the park for personal use and not for commercial purposes, you DO NOT have to follow the Guidelines.



# Guide to the application process



## How to apply the Guidelines

See the Guidelines, Section 5 'Permits, licences, accreditation licences and approvals' for more information on what permit or licence you need and how to apply.

Journalists and news photographers, camera operators or recordists do not need to apply for a permit or licence to cover news of the day. News of the day is declared by the Director of National Parks or a nominated representative. For coverage of events that are not classified as news of the day, media organisations need to apply for a permit, licence or accreditation.

Commercial social media account holders wanting to post images or footage of the park need to apply for a permit, licence or accreditation. For more information on social media use in Uluru-Kata Tjuṯa National Park, refer to the Guidelines, Section 5.6 'Social Media.'

Once you have obtained the necessary permit or licence, you must ensure you follow all other rules and requirements outlined in the Guidelines. This includes not capturing sacred and sensitive sites as outlined in this Handbook under 'Working in the park – Getting close to Uluru and Kata Tjuṯa, and not capturing sacred sites' and in the Guidelines, Section 4.1 'Sacred and Sensitive Sites.' Capturing images of such sites is offensive to *Anangu* and are not considered appropriate for commercial use.

Your permit, licence or accreditation will be subject to conditions requiring you to comply with the Guidelines. A Parks Australia staff member may ask to see your permit and any breach of conditions may lead to Parks Australia taking compliance action including the possible cancellation of your permit, licence or accreditation.

## Tips for working within the Guidelines

- Ensure you start the application process well in advance, especially if your project is complex.
- Ensure you only take or use images or footage for the purpose/s stated in your permit or licence.
- Proposals that involve *Anangu* are encouraged and will be positively considered.
- Proposals that enhance the cultural and natural values of the park are encouraged and will be positively considered.
- Ensure you follow the protocols for working in the park, otherwise your image or footage may not be approved for use.
- Be prepared to be flexible if your project requires *Anangu* involvement as talent or for cultural supervision purposes.
- If in doubt, or you would like further information, or to discuss the particulars of your project, contact the Media Office on +61 08 8956 1113 or +61 08 8956 1114.





Capturing images of sacred and sensitive sites is offensive to *Anangu* and are not considered appropriate for commercial use





## Further resources

The following resources can be found at [www.environment.gov.au/resource/media-and-artists](http://www.environment.gov.au/resource/media-and-artists):

- Media Industry Guidelines
- application forms
- talent release forms.



## About Uluru–Kata Tjuṯa National Park

The Uluru–Kata Tjuṯa landscape is a significant place of knowledge and learning. All the plants, animals, rocks, and waterholes contain important information about life and living here now and for all time, especially for *Anangu*. *Anangu* is the term that Pitjantjatjara and Yankunytjatjara Aboriginal people, from the Western Desert region of Australia, use to refer to themselves. Pitjantjatjara and Yankunytjatjara are the two principal dialects spoken in Uluru–Kata Tjuṯa National Park.

Uluru–Kata Tjuṯa National Park is a living cultural landscape representing the combined works of *Anangu* and nature over millennia. The park is inscribed on the World Heritage List under the World Heritage Convention for its outstanding natural and cultural values. It is one of the few sites that are listed under the World Heritage Convention for both cultural and natural values.

The park is owned by the Uluru–Kata Tjuṯa Aboriginal Land Trust. It covers about 1,325 square kilometres and is located 335 kilometres by air or about 446 kilometres by road to the south-west of Alice Springs. The Ayers Rock Resort at Yulara adjoins the park's northern boundary. Both the park and the resort are surrounded by Aboriginal freehold land held by the Petermann and Katiti Land Trusts.

### Joint management

*Anangu* have looked after, and in turn been looked after by, the land for thousands of years. Joint management is the term used to describe the working partnership between *Anangu* and the Director of National Parks as lessee of the park. Joint management brings together cultural and scientific knowledge and experience, different governance processes, and interweaves two law systems – Piranpa (white person/western) law and *Tjukurpa* (traditional law). Working together means learning from each other, respecting each other's cultures and finding innovative ways to bring together different ways of seeing and interpreting the landscape and its people.

### Cultural values

According to *Anangu*, the landscape was created and shaped at the beginning of time by ancestral beings. *Anangu* are the direct descendants of these beings and they are responsible for the protection and appropriate management of these lands. The knowledge necessary to fulfil these responsibilities has been passed down from generation to generation through *Tjukurpa*.

*Tjukurpa* unites *Anangu* with each other and with the landscape. It embodies the principles of religion, philosophy and human behaviour that are to be observed, in order to live harmoniously with one another and with the natural landscape.

*'The Uluru–Kata Tjuṯa landscape is and will always be a significant place of knowledge and learning. All the plants, animals, rocks, and waterholes contain important information about life and living here now and for all time. Anangu grandparents and grandchildren will always gain their knowledge from this landscape. They will live in it in the proper way. This is Tjukurpa' – Anangu traditional owner.*

## Tjukurpa – the foundation of Anangu life

*Tjukurpa* has many complex but complimentary meanings. There is no simple translation into English. *Tjukurpa* embodies the principles of religion, philosophy and human behavior that are observed for people to live harmoniously with each other and the land. *Tjukurpa* encompasses Anangu law, lore, cultural, morality, ceremony, *inma*, creation time stories, art and cultural knowledge. It sets out rules for living, rules for social interacting and how to care for country. It refers to the past, present and future.

### Tjukurpa and creation

*Tjukurpa* tells of how creation ancestors erupted from the featureless surface of earth and travelled across it, having adventures and leaving their mark on the landscape in many forms. The features of the park tell this story.

### Tjukurpa as a world view

*Tjukurpa* details how important parts of social behaviours and the proper ways of doing things originated. It contains the way the social and physical worlds came into being, as well as the form which the land and human relationships took in the beginning. It provides the basis for the world view of Anangu.

### Tjukurpa as an ethical belief system

*Tjukurpa* contains propositions for what is right and wrong. Like other systems of morality and justice, it provides Anangu with an ethical system for what should and shouldn't be. *Tjukurpa* could be understood as metaphors and symbolic stories, much as the parables of Jesus Christ serve as ethical guides for Christians.

### Tjukurpa as law

*Tjukurpa* is a legal system containing rules to guide correct procedures for dealing with problems. It sets out the nature of possible problems, as well as penalties for breaking rules. *Tjukurpa* also establishes rules to manage the land.

### Passing on Tjukurpa

*Tjukurpa* is an oral tradition and there are obligations to pass on this knowledge to the right people.

Ceremonies play an important role in passing on knowledge to specific people. Groups in the kinship system have responsibility to maintain different parts of *Tjukurpa*. There are many interrelated ways for remembering *Tjukurpa*, such as specific verses of *inma*, site-related stories, ritual dances or art.

*Tjukurpa* is extremely important to Anangu, who can share some information with non-Aboriginal people but have an obligation to protect sacred information.

*Tjukurpa* is the foundation of Anangu life. It encompasses:

- Anangu religion, law and moral systems
- the past, the present and the future
- the creation period when ancestral beings, *Tjukuritja/Waparitja*, created the world as it is now
- the relationship between people, plants, animals and the physical features of the land
- the knowledge of how these relationships came to be, what they mean, and how they must be maintained in daily life and in ceremony.



## Natural values

The park's landscape is dominated by the iconic formations of Uluru and Kata Tjuta. Uluru is made from sedimentary rock called arkose sandstone. It is 9.4 kilometres in circumference and rises about 340 metres above the surrounding plain. Kata Tjuta comprises 36 rock domes of varying sizes made from a sedimentary rock called conglomerate. One of the domes, rising about 500 metres above the plain (or 1,066 metres above sea level), is the highest feature in the park.

The park is home to a particularly rich and diverse number of arid environment species, most of which are unique to not only Australia but the habitat of the park. Uluru and Kata Tjuta provide runoff water which finds its way into gorges and drainage to support flora and fauna in an otherwise arid environment.

### Common fauna that you might encounter include:

- red kangaroo (*Macropus rufus*)
- thorny devil (*Moloch horridus*)
- perentie (*Varanus giganteus*)
- spinifex hopping mouse (*Notomys alexis*)
- dingo (*Canus lupus dingo*)
- echidna (*Tachyglossus aculeatus*)
- Stimson's python (*Liasis stimsoni*)
- Western brown snake (*Pseudonaja nuchalis*)
- Black breasted kite (*Hamiristra melanosternon*)
- budgerigar (*Melopsittacus undulates*)
- crimson chat (*Epthianura tricolor*).

### Common flora that you might come across include:

- four species of spinifex:
  - soft spinifex (*Triodia pungens*)
  - hard spinifex (*Triodia basedowei*)
  - feathertop spinifex (*Triodia schinzii*)
  - porcupine grass (*Triodia iriitans*)
- common mulga (*Acacia aneura*) and Uluru mulga (*Acacia ayersiana*)
- many species of eucalyptus, including desert bloodwood (*Eucalyptus terminalis*), river red gum (*Eucalyptus camaldulensis*) and blue mallee (*Eucalyptus gamophylla*)
- desert oak (*Allocasuarina decaiseana*)
- honey grevillea (*Grivillea eriostachya*).

The park's ecological zones include the following recordings:

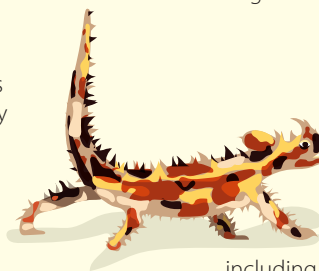


26 native mammal species

including several species of small marsupials and native rodents and bats and the recently reintroduced mala



176 native bird species



74 species of reptiles

including a newly described species in 2006



4 amphibian species

619 plant species

including eight rare or endangered species



## Excerpt from I am Uluru: A family's story

Jen Cowley with the Uluru Family, 2018. (Commonwealth Department of Communications and the Arts) p. 17, 27 and 30.

The following excerpt is taken from I am Uluru: A family's story, and describes the 1934 shooting of an Anangu man near Muṯitjulu Waterhole.

### Excerpt 1:

With the help of an Anangu man who spoke a little English, the four had pieced together both the charge against them and their coming fate.

The creature they had speared, thinking it was *mamu*, belonged to the *piranpa* station owner – a milking cow – and *Imalyangu*, his brother and their two companions stood accused of trying to kill and eat the creature, which had instead found its way back to the station with two tell-tale spears dangling from its side.

*Piranpa* looked unkindly, to say the least, on what they called “stealing”, a term foreign to Anangu who had no concept of ownership beyond sacred traditional knowledge. For Anangu, everything – from the sky to the land and all the people and plants and animals on it – belonged to *Tjukurpa*, and therefore to everyone. Anangu way was to share. Not so for *piranpa* whose wrath knew no bounds when it came to the appropriation, intentional or otherwise, of what they considered their property.

*Imalyangu* knew he and *Yukun* and their friends would soon feel the full force of that fury and, without English words, could do little to defend themselves.

He wondered what difference a grasp of this strange language would make, anyway. The men had heard the stories that spread across country like a storm of dust –

tales of Anangu bound and whipped and killed without mercy by skittish *piranpa* who needed but feared the ancient ways of the black skinned people with whom they shared a quest for survival in the central deserts of Australia.

With *Imalyangu*'s ill-fitting new name, Paddy, came an equally ill-fitting sense that a swift and dangerous shift was coming to bring change to an ordered Anangu world that had remained unbroken since the creation beings formed the land and its laws. And this man, Paddy, knew that as surely as the blazing sun would soon dip below the horizon, he and his three fellow captives would not see it rise again if they could not escape the chains that held them.

### Excerpt 2: Reggie Uluru:

“So they ran. They were so frightened for their lives. And they ran and ran and ran. They left Uluru and the Muṯitjulu waterhole and they ran away.

The men just fled in fear. But this was Paddy's homeland and it would have been very hard for him to leave.

People would say, “Come back to your home country (Uluru) but they would say, “No, I'm still frightened.” That's because of what happened.”

## Recent history

**1870s** Expedition parties headed by explorers Ernest Giles and William Gosse were the first Europeans to visit the area. Uluru was named ‘Ayers Rock’ and Kata Tjuta ‘Mt Olga’ or ‘The Olgas’ by these explorers to honour political figures of the day.

**1920s** The Commonwealth, South Australian and Western Australian Governments declared the great central reserves, including the area that is now the park, as sanctuaries for a nomadic Aboriginal people who had virtually no contact with white people.

Missionary EE Kramer is the first non-Aboriginal person to record Uluru as a sacred place.

The expansion of pastoralism south and west of Alice Springs leads to conflict between non-Aboriginal and Aboriginal people over resources such as water and hunting grounds.

**1930s** Police patrols in the area increase, and an Anangu man is shot near Muṯitjulu waterhole after escaping custody resulting in many Anangu leaving the area (see excerpt above).

- 1940s** In 1948 the first vehicle track to Uluru was constructed, responding to increasing tourism interest in the region.
- Traditional patterns of land use end, but *Anangu* continue to have strong ties with the land.
- 1950s** Tour bus services began and later an airstrip, several motels and a camping ground were built at the base of Uluru.
- Due to increased tourism to the region, the area that is now the national park is excised from the Petermann Aboriginal Reserve.
- 1960s** In 1962, 5,462 tourists are recorded visiting the park.
- The Wave Hill walkoff results in many *Anangu* leaving pastoral stations and returning to Uluru.
- 1970s** All accommodation and tourism-related facilities are reestablished outside the park to prevent adverse environmental impact. The new site is located 18 kilometres from Uluru and is known as Yulara.
- The *Aboriginal Land Rights (Northern Territory) Act 1976* (Land Rights Act) is introduced and the Central Land Council is established to represent traditional owner views to government.
- In 1977 the park becomes the first area declared under the *National Parks and Wildlife Conservation Act 1975* (NPWC Act), under the name Uluru (Ayers Rock-Mount Olga) National Park.
- The Ininti store was established, employing 14 Aboriginal people and providing a vital outlet for supermarket items, fuel and a power station. This was a venture that was symbolically seen as a return of Aboriginal people to Uluru, but this time, as commercial operators.
- 1980s** At a major ceremony at the park on 26 October 1985, the Governor-General formally granted title to the park to the Uluru-Kata Tjuta Aboriginal Land

Trust in an event known as 'Handback'. *Anangu* traditional owners lease the park to the Director of National Parks for a period of 99 years.

The inaugural Board of Management was gazetted on 10 December 1985 and held its first meeting on 22 April 1986.

In 1987 the park is internationally recognised by the United Nations Educational Scientific and Cultural Organisation (UNESCO) as a World Heritage Area for its spectacular geological formations, rare plants and animals and exceptional natural beauty.

**1990s** In 1993, at the request of *Anangu* and the Board of Management, the park's official name was changed to Uluru-Kata Tjuta National Park.

In 1994, the park becomes only the second place in the world to be recognised for its cultural values as well as its natural values as a dual-listed World Heritage Area.

In 1995 the park won the Picasso Gold Medal, the highest UNESCO award, for outstanding efforts to preserve the landscape and *Anangu* culture and for setting new international standards for World Heritage management.

**2000s** The NPWC Act is replaced by the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) in 2000.

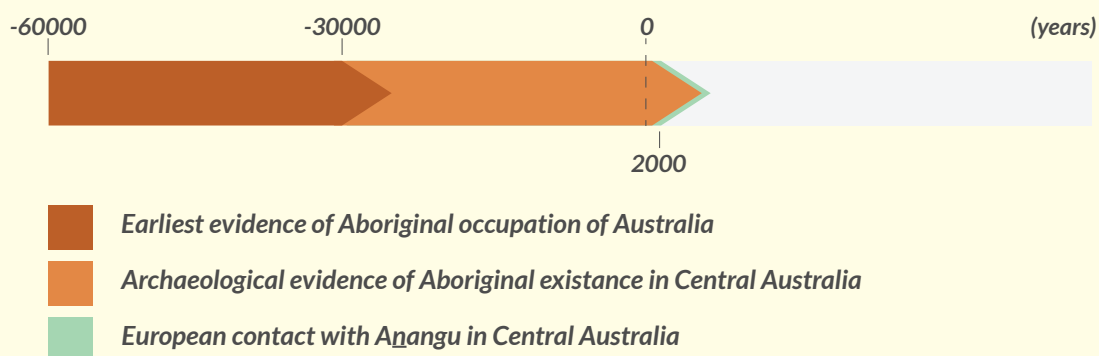
The park hosts the start of the Sydney Olympic Games in 2000.

#### 2010s onwards

In 2012 the park took out the top prize at the Qantas Australian Tourism Awards.

In 2017, visitor numbers reach 303,015.

In 2017 The Board of Management unanimously vote to close 'the climb' from October 2019.





Sunset at Kata Tjuta



## Working in the Park

### Getting to the park

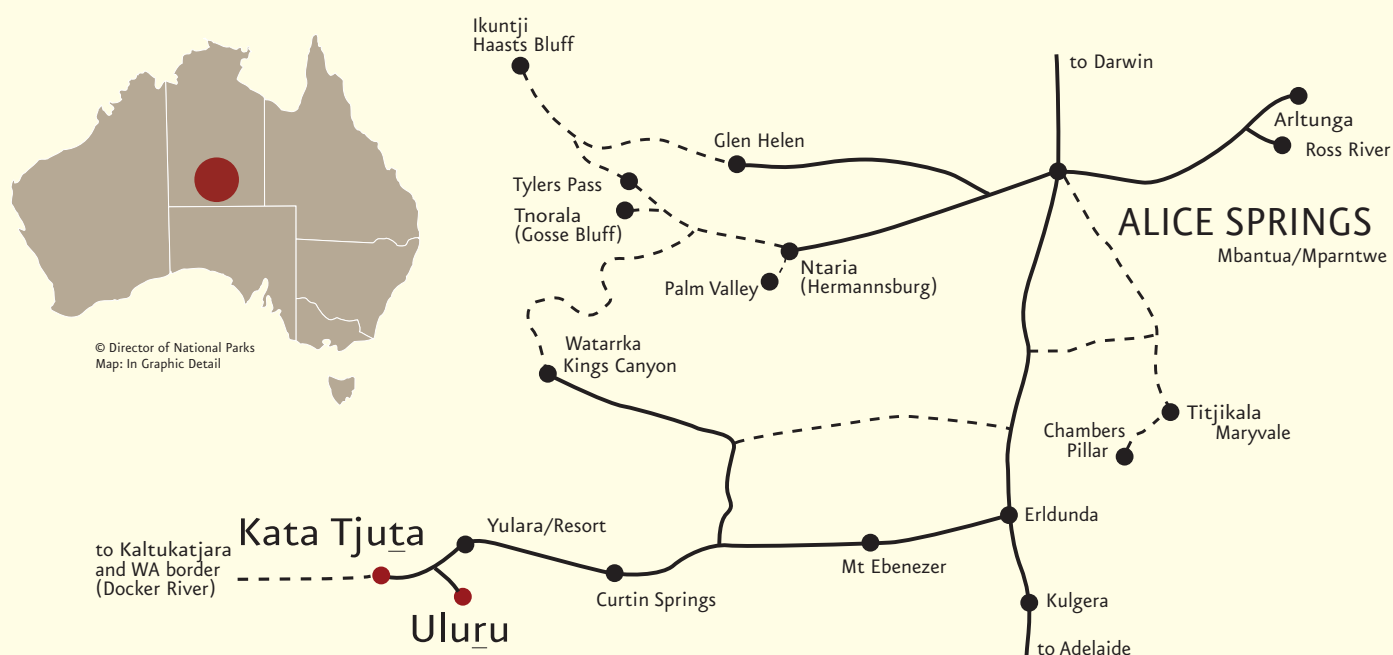
#### Distance and travelling times

To	From	Distance	Time
<b>Road</b>			
Alice Springs	Yulara	446 km	approx. 5 hours
Ayers Rock Resort	Uluru	18 km	approx. 20 minutes
Ayers Rock Resort	Kata Tjuta	53 km	approx. 45 minutes
Uluru Ring Road		16 km	approx. 25 minutes
Ayers Rock Resort	Talinguru Nyakunytyaku (TN)	23 km	approx. 30 minutes
Uluru	Kata Tjuta	43 km	approx. 45 minutes

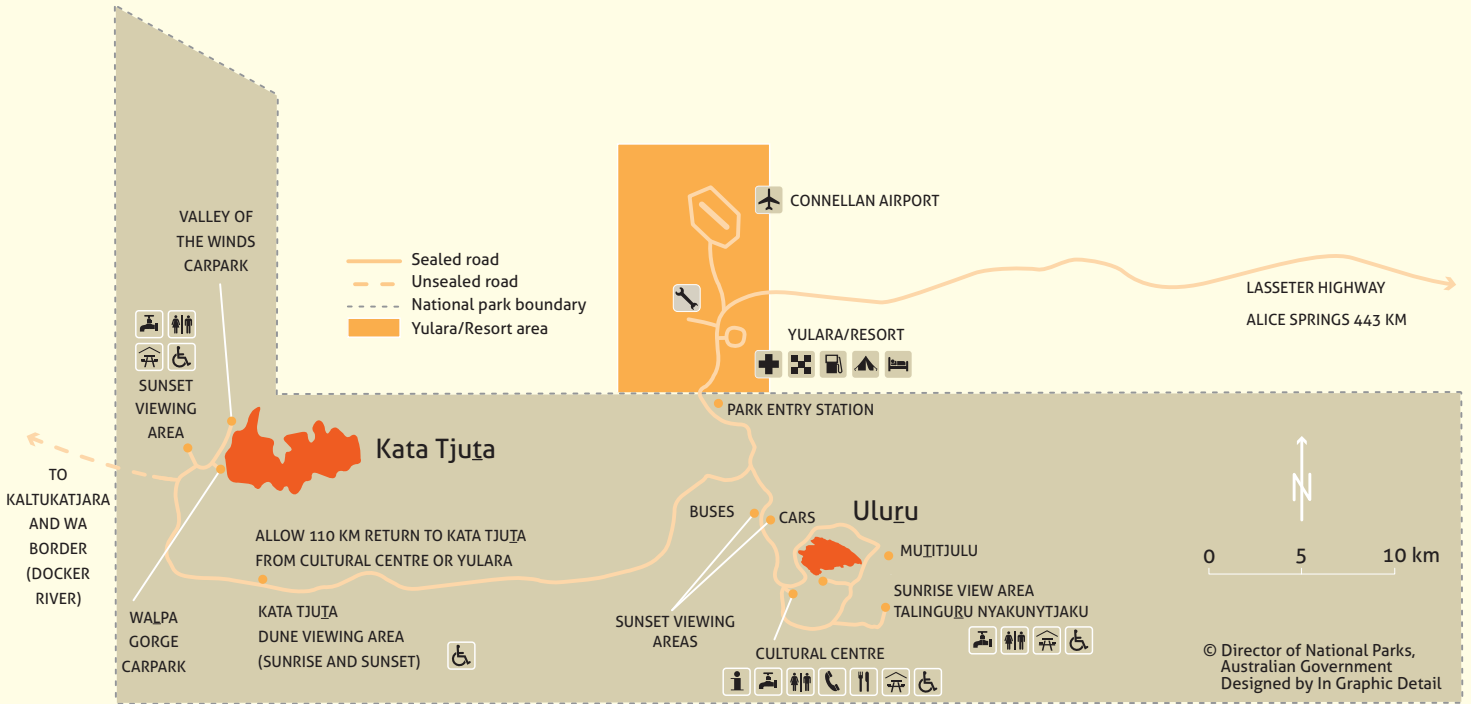
<b>Air</b>			
Alice Springs	Ayers Rock Airport	–	50 minutes
Melbourne	Ayers Rock Airport	–	3 hours
Sydney	Ayers Rock Airport	–	3 hours 30 minutes

### Maps

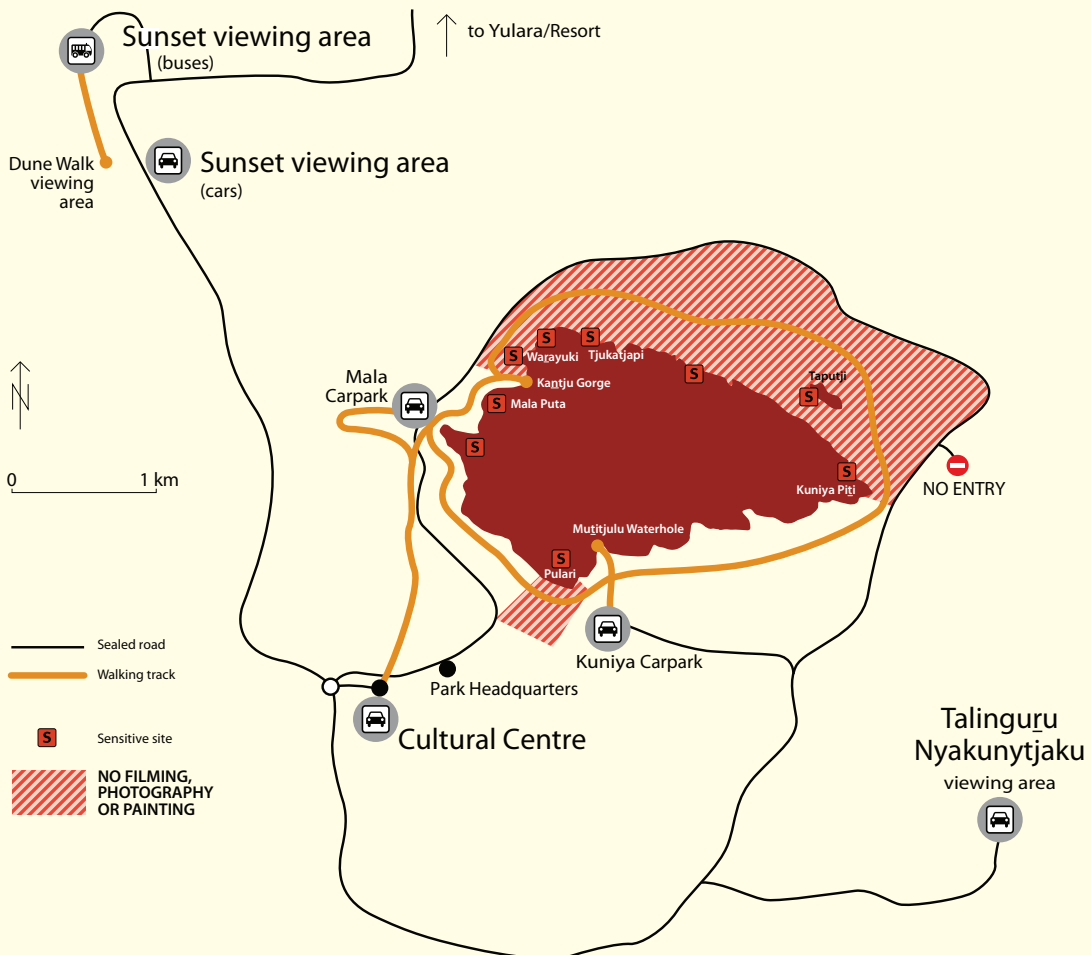
#### Regional map of Central Australia, including Alice Springs and Uluru–Kata Tjuta National Park



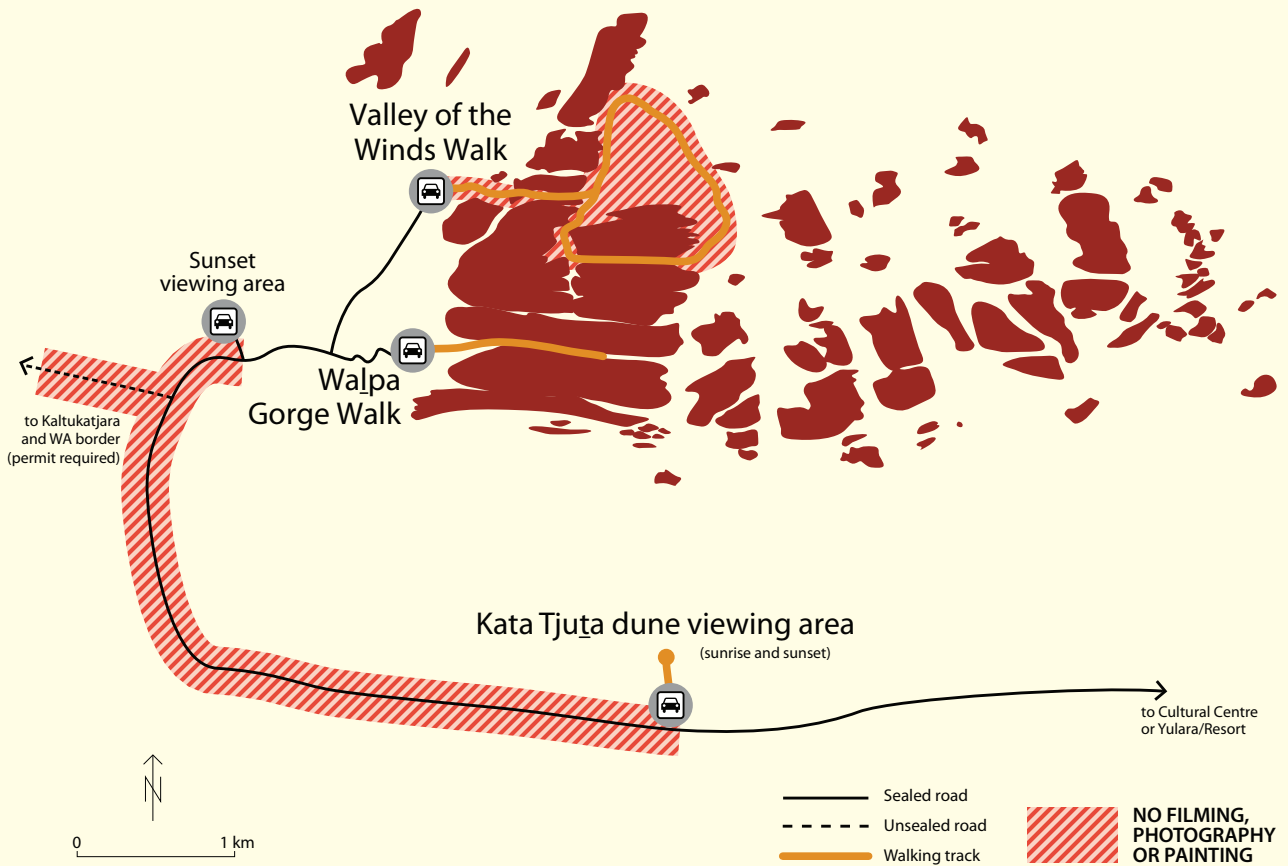
## Area map of Uluru–Kata Tjuṯa National Park



## Uluru, showing walks and sunrise and sunset viewing areas



## Kata Tjuta, showing walks and sunrise and sunset viewing areas



## Park opening times

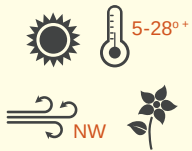
Month	Open	Close
Dec, Jan, Feb	5:00am	9:00pm
March	5:30am	8:30pm
April	5:30am	8:00pm
May	6:00am	7:30pm
June, July	6:30am	7:30pm
Aug	6:00am	7:30pm
Sept	5:30am	7:30pm
Oct	5:00am	8:00pm
Nov	5:00am	8:30pm

The park closes overnight. Astrophotography may be undertaken in the park outside opening hours under a licence. There is no camping available within the park.

## Seasons

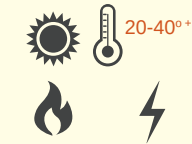
### Different seasons for different light.

*Anangu* have a different way of classifying the seasons of the year, with different names and indicators for each season. You can use this information to help you plan the best time of year to visit, if you are after a specific shot. For example, you are most likely to see the wildflowers in bloom after winter rain, during *Piriyakutu*.



#### *Piriyakutu/piriya piriya* (usually August to September)

Temperatures of around 25 degrees Celsius during the day, but still cool at night, with little to no rainfall. This is when the *piriya* comes – the name for the warm steady wind that arrives from the north and west. Animals breed, food plants flower, fruit and seed. Hibernating reptiles come out and the honey grevillea is in bloom. This is a good time for hunting kangaroo.



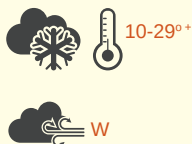
#### *Mai wiyaringkupai/kuli* (around December)

The hottest time of the year with daytime temperatures regularly reaching over 40 degrees Celsius. There is not much food around at this time. There are storm clouds and lightning, but little rain. Lightning strikes can start fires.



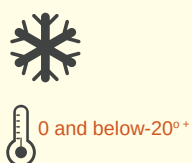
#### *Itjanu/inuntji* (usually January to March)

Storms and rain come, with the region receiving its highest rainfall for the year. Temperatures remain hot, with daytime temperatures staying over 35 degrees Celsius. This is when overcast clouds usually bring rain. During this season the food plants flower. If the rains are good there is plenty of fruit and seed. The general flow of the weather is from west to east, though storms can come in from other directions, frequently steering from the northwest with an approaching change. Puffy stratocumulus clouds appear on the western horizon and move east quickly covering the sky. About ten minutes before a storm hits the wind picks up and the temperature drops.



#### *Wanitjunkupai* (usually April to May)

Cold weather starts. This is when the park's reptiles start to hibernate. *Tjuntalpa* (clouds) start around April but usually don't bring rain. They come from the south, mainly by westerly winds. *Tjuntalpa* sit low over the hills until late in the day. Daytime temperatures start to cool to between 20 and 30 degrees Celsius and nighttime temperatures cool off.

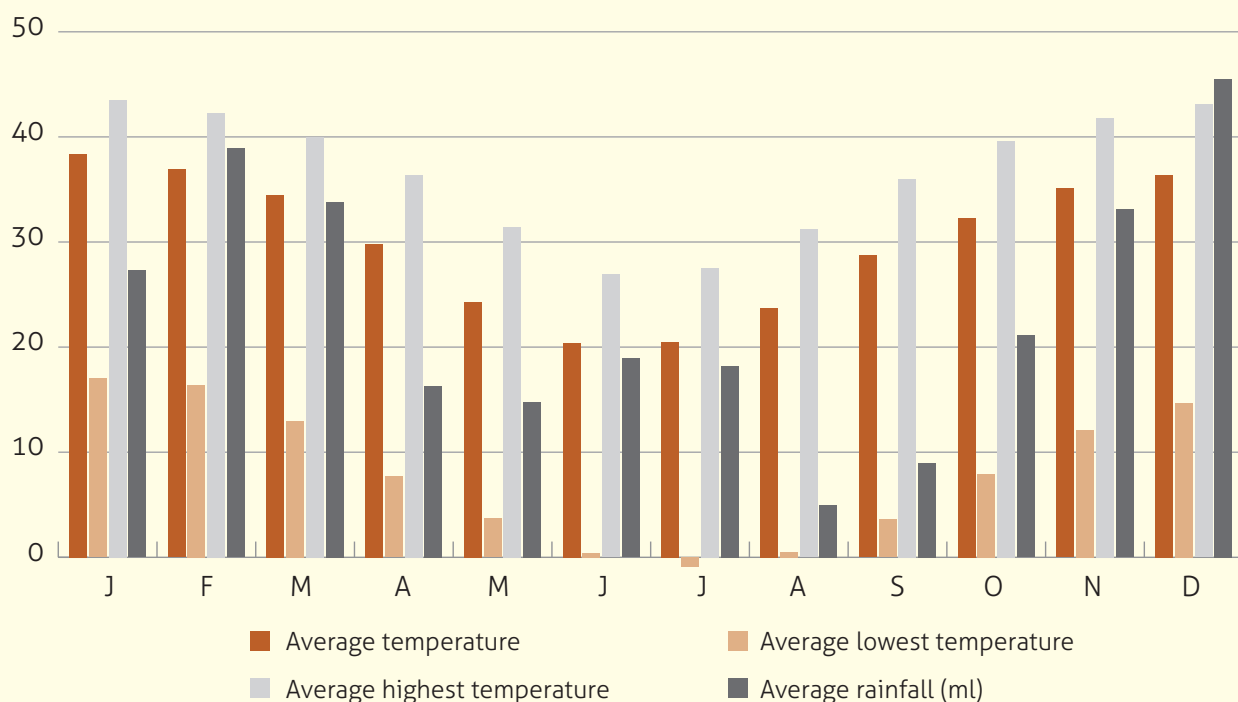


#### *Wari* (late May, June and July)

This is the cold time, when there is *nyinninga* (frost) and *kulyar-kulyarpa* (mist or dew) every morning but little rain. Frosts are common during winter when high pressure systems move through the area combining cooler dry air with nocturnal radiation. The frosts cure the grasses, drying and preserving them and this dry fuel feeds fires ignited during the early summer. The air is very dry and there is little to no rain. Daytime temperatures are between 10 and 20 degrees Celsius.

## Temperature and rainfall

Average temperatures and rainfall – Yulara airport



Statistics	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Annual
Average maximum temperature (°C) for years 1983 to 2017	38.4	36.9	34.5	29.8	24.3	20.4	20.5	23.7	28.7	32.3	35.1	36.5	30.1

Statistics	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Annual
Highest temperature (°C) for years 1983 to 2017	46.4	45.8	42.9	39.6	35.7	31.4	31.1	35.0	38.7	42.3	45.0	47.0	47.0

Statistics	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Annual
Average minimum temperature (°C) for years 1983 to 2017	22.8	22.1	19.3	14.4	9.4	5.7	4.5	5.9	10.7	14.9	18.4	20.8	14.1

Statistics	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Annual
Lowest temperature (°C) for years 1983 to 2017	12.7	12.1	8.0	1.3	1.1	-1.8	-3.6	-2.2	-1.0	3.7	6.5	9.9	-3.6

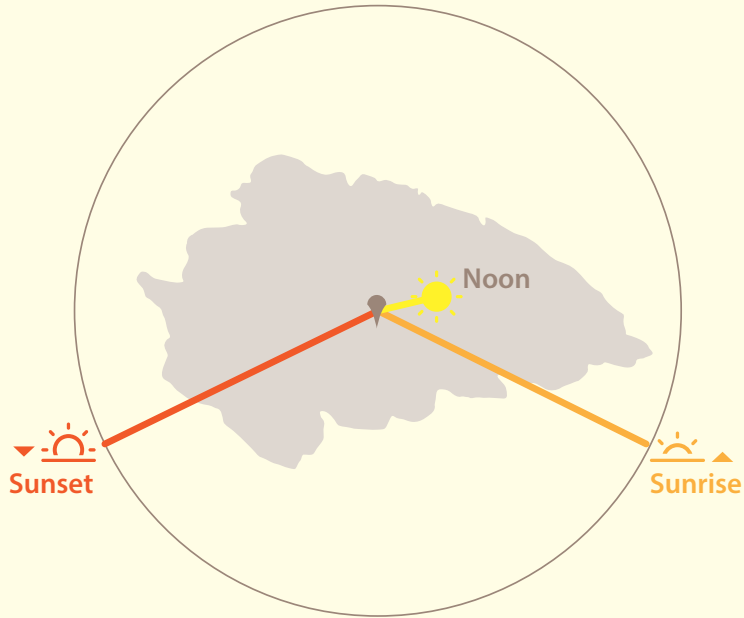
Statistics	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Annual
Average rainfall (mm) for years 1983 to 2017	27.3	38.9	33.8	16.3	14.8	18.9	18.2	5.0	9.0	21.1	33.1	45.5	284.3

Statistics	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Annual
Average number of days of rain for years 1800 to 3000	5.0	4.5	2.9	2.3	2.9	2.8	2.7	1.3	2.3	3.9	5.7	6.4	3.6

# Sunlight

## Sun trajectory mid-summer

### Summer solstice – 22 Dec



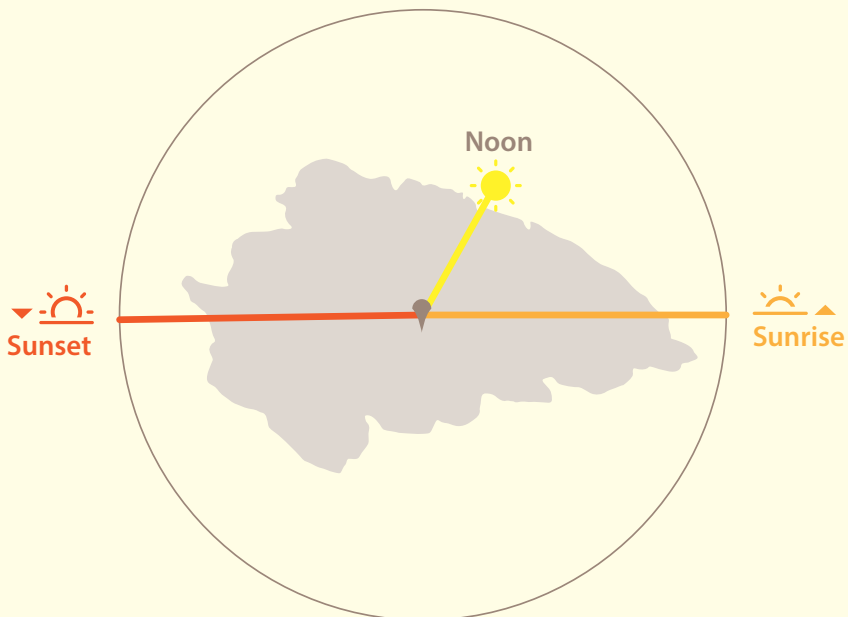
05:27 – dawn  
05:53 – sunrise  
12:45 – solar noon  
19:36 – sunset  
20:02 – dusk

📍 = centre of Uluru

↑ N

## Sun trajectory mid-autumn

### Autumnal equinox – 20 March



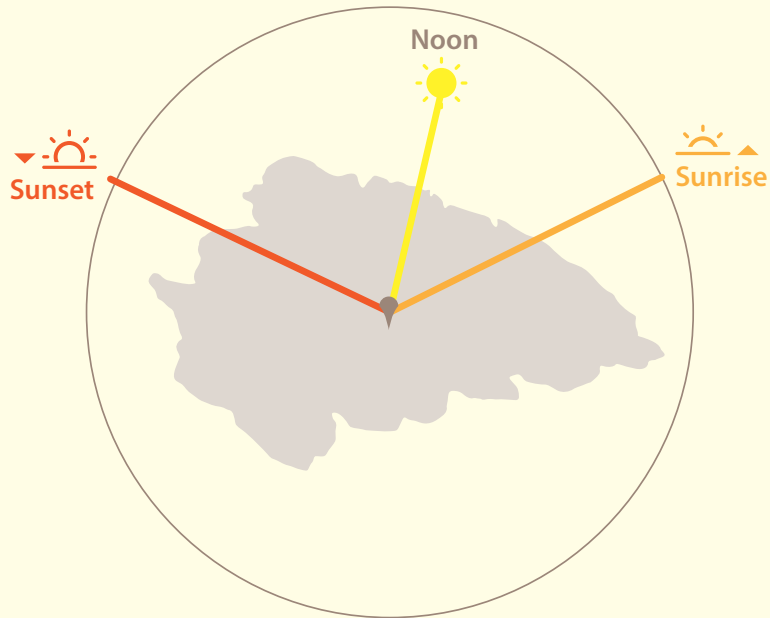
06:27 – dawn  
06:50 – sunrise  
12:54 – solar noon  
18:59 – sunset  
19:21 – dusk

📍 = centre of Uluru

↑ N

## Sun trajectory mid-winter

### Winter solstice – 21 June



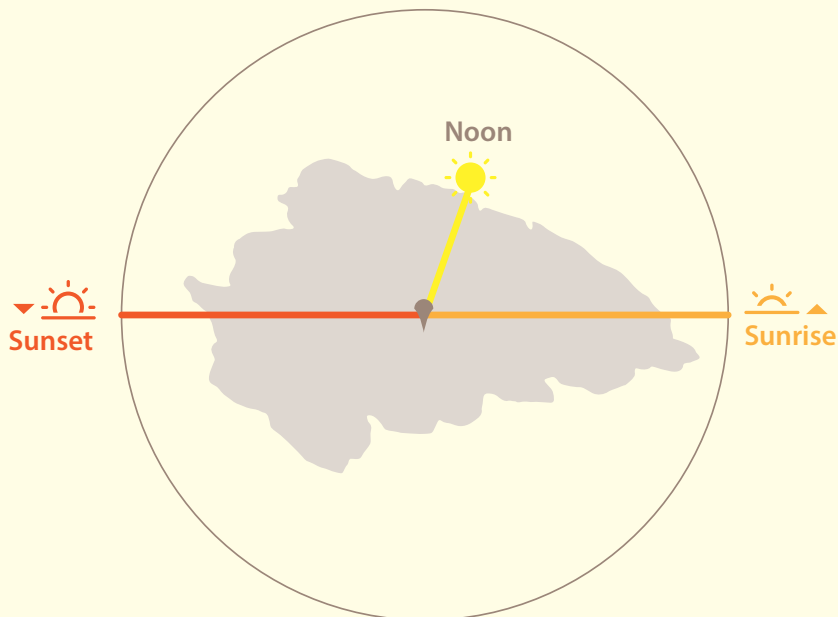
07:07 – dawn  
07:32 – sunrise  
12:48 – solar noon  
18:05 – sunset  
18:30 – dusk

📍 = centre of Uluru

↑ N

## Sun trajectory mid-spring

### Spring equinox – 22 September



06:14 – dawn  
06:37 – sunrise  
12:40 – solar noon  
18:42 – sunset  
19:05 – dusk

📍 = centre of Uluru

↑ N

## Cultural Centre

The Cultural Centre will introduce you to *Anangu* culture in a very special cultural and natural environment. There is an opportunity to add depth to the visitor experience here through learning about *Tjukurpa*, the traditional law guiding *Anangu*, and the foundation of *Anangu* culture.

## Viewing areas and the colours of Uluru

There are viewing areas built specifically for experiencing and photographing this beautiful landscape.

One of the most spectacular things to witness is the ever-changing colours of Uluru. The colour of the rock from one location can change throughout the day to be shades of black, grey, purple, red, ochre, orange or blue, depending on the light, the weather and your location. For the iconic shot of Uluru, the best place to do this is at the sunset viewing areas. During peak season, you'll want to get there early to reserve your spot, as the car park can fill up quickly.

If you want to get the colours of the sunset with Uluru as a silhouette, go to the opposite location. For example, go to the Sunrise Viewing platform while the sun is setting (Talinguru Nyakuny tjaku) or the sunset car park as the sun rises in the morning.







## Getting close to Uluru and Kata Tjuta, and not capturing sacred sites

While you can capture stunning landscapes and iconic shots of the magnitude of the rock formations from a distance, you can get equally exciting shots up close. Getting closer means you can immerse yourself in the myriad of different environments, moods, details and textures that reveal themselves, which cannot be experienced from a distance.

Be careful that you do not inadvertently capture detail of sites of significance in your shots. Examples of images that are taken in locations where it is possible to capture sacred sites are shown on pages 26 and 27. By obscuring these behind a bush, tree, person or subject, the detail of the sacred site is then hidden and would be approved. Another trick is to focus on a subject in the foreground with a long lens and a shallow depth of field and use in-camera techniques to avoid the detail of the sacred site.

## Why are there restrictions on shooting the sacred or sensitive sites?

*Tjukurpa* establishes the rules used to govern society and manage land. It also dictates correct procedures for dealing with problems and sometimes severe penalties for breaking the rules. Although these penalties have been adapted over time, *Anangu* still ask that *Tjukurpa* is respected. Under *Tjukurpa* certain elements of the landscape may only be viewed or understood by certain people. These may be restricted by gender, age or other. When *Tjukurpa* forbids someone to see a site or an object, it is also wrong for this person to see an image or video of this site. Such images would be seen as bad, immoral or taboo. It may be inappropriate for visitors to Uluru to view a site with cultural significance. It may be inappropriate for females to view a site that holds significance for *Anangu* males, or vice versa.

*Tjukurpa* is an oral tradition and there are cultural obligations that the right information only be passed on to the appropriate person.

## Examples of concealed sensitive sites



**Compositing or photoshopping images is not permitted – you must represent the features of the landscape true-to-life.**

**Why is this?**

In the beginning, *Anangu* believed that creation beings roamed this area, and their adventures and activities created the landscape that we see today. The physical evidence of their stories can be seen in the features of Uluru, in the cracks, caves, folds, trees, rocks and everything else. This is referred to as *Tjukuritja*. To alter these details in an image changes the story, alters the evidence and goes against *Tjukurpa*. These details have stood here since the creation time and haven't changed, they should stay this way for future generations to come.



**Walpa Gorge (showing both sides)**



Image courtesy of Tourism NT

## The north-east face of Uluru

The highlighted areas below are the north-east face of Uluru and contain many culturally sensitive details that may not be filmed or photographed. Please take care when filming or photographing these areas and ensure they are naturally obscured (for example by shadow, a bush, sand dune, a person(s) or camel(s) or not in clear view). The best time to shoot from this location is in the hour or two before sunset on a clear day, so the shadows naturally obscure the sacred site.

This is the side of Uluru most commonly seen from Ayers Rock Resort, the Camel Farm, Field of Light, Sounds of Silence, Longitude 131 and when flying in or out on a commercial flight (see the map on page 30). Some examples are shown here.



*Lisa Evans/ Uluru Camel Tours*

The north-east face of Uluru contains many culturally sensitive details



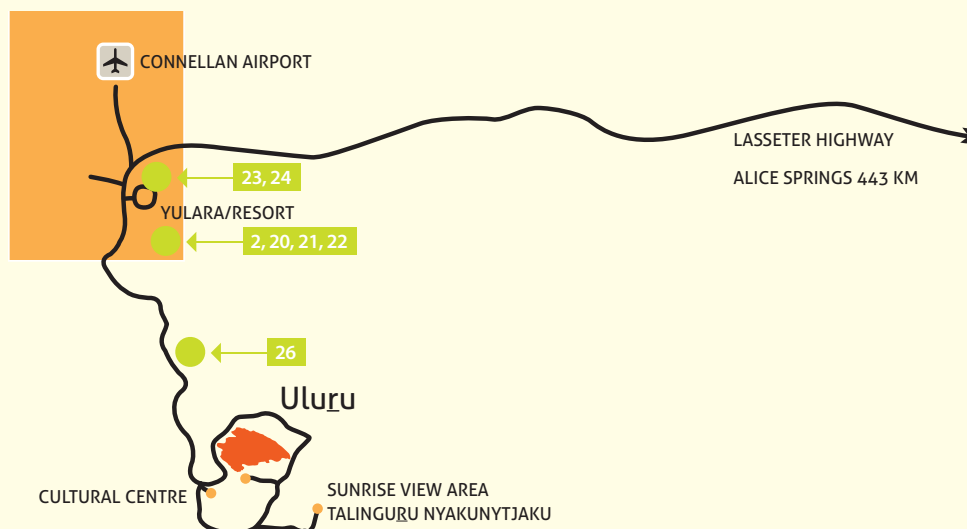
*Field of Light, Uluru, Bruce Munro 2016*  
Photo by: Mark Pickthall

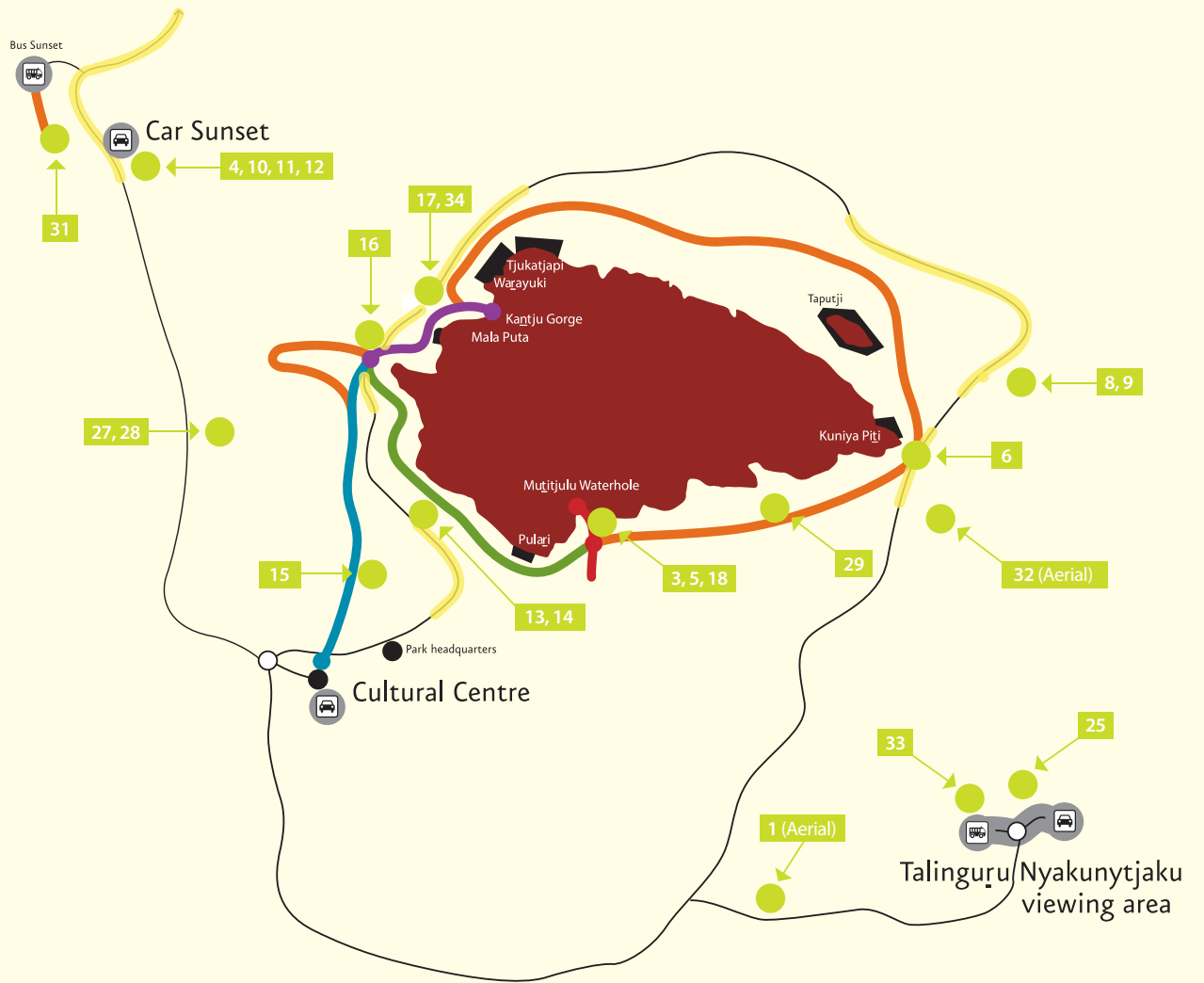


*Ayers Rock Resort's  
Sounds of Silence*

The below table shows the map locations of where the images in the document were taken.

Image	Map ref number	Page location
Aerial shot of Uluru	1	Front cover
Live cross at the Field of Light	2	4
Muṭitjulu Waterhole	3	4 and 5
Sunrise over the spinifex at Car sunset	4	6
Muṭitjulu Waterhole	5	8 and 9
Kuniya Piti through LCD monitor	6	9
Walpa Gorge with photographer	7	9
Clapping sticks	8	9
Camera operator with stabiliser	9	9
Aerial shot of the south face of Uluru	32	10
Drone operator	33	10
Sunset at Car Sunset	10	24
Sunset at Car Sunset	11	24
Sunset at Car Sunset	12	24
Lungkaṭa at sunset	13	25
Lungkaṭa at sunset	14	25
Liru Track, Pulaṛi Obscured	15	26
Toilets near base of climb, Mala Puta, Climb and Waṛayuki obscured	16	26
Side of the road near Mala Carpark, Mala Puta obscured	17	26
Muṭitjulu Waterhole, Pulaṛi obscured	18	27
Walpa Gorge	19	27
Uluru Camel Farm	20	28
Field of Light, Uluru, Bruce Munro	21	29
Ayers Rock Resort's Sounds of Silence	22	29
Ayers Rock Resort's Bush Food Experience and Garden Walks	23	33
Ayers Rock Resort's Bush Food Experience and Garden Walks	24	33
Talinguru Nyakunytjaku Sunrise	25	34
Driving car with signage in background	26	35
Permitted image (on track)	27	36
Un-permitted image (off track)	28	36
Ikari Cave on southern side	29	37
Kata Tjuṭa Sunset viewing	30	40
Uluru Bus sunset viewing	31	41
Waterfalls over Kanṭju Gorge	34	43





## Getting shots of flora and fauna

Please minimise your environmental impact by not disturbing flora or fauna. Please do not break branches or venture into the bushes to get a close up.

To capture images of particular details of the park, chose your time of year carefully. The breathtaking vista of desert wildflowers in bloom only occurs in the *Piriyakutu/piriya piriya* season – and only after winter rains. The sweeping seas of native grasses grow tall after summer rains.

If you are looking to shoot detail of mai (bush tucker) and it is the wrong season or you are finding it difficult to find, consider sourcing images through the Ayers Rock Resort's Bush Food Experience and Garden Walks held frequently at Ayers Rock Resort. Resort landscapers work year-round to foster the growth of flora that would otherwise appear seasonally inside the park.

It is not permitted to bring foreign plant material into the park to preserve its pristine natural features.

If you are lucky or patient enough to encounter wildlife, please do not touch or move it.







Above and below: Ayers Rock Resort's Bush Food Experience and Garden Walk





## Enjoy your visit safely!

Uluru-Kata Tjuta National Park provides a memorable experience to visit and shoot, but its harsh desert environment means you'll need to be prepared in order to safely execute your shoot. Heat exhaustion and dehydration are very real dangers. You can take some very simple steps to ensure you stay safe while working in the park. Some tips to help you stay safe are:



## Road rules

Stay on roads and signposted walking tracks at all times.

Observe speed limits and other Northern Territory road laws.

Only park your vehicle in areas which have parking signs.

Do not park your vehicle where “No Parking” signs are present.

Do not stop your vehicle where “No Stopping” signs are present.

Do not stop your vehicle where double or a single yellow line/s are present on the road edge.

Consider your health and fitness when choosing a location or activity. You can take some very simple steps to ensure you stay safe while working in the park



## Where am I allowed to go in the park?

### Please stay on track

The Media Industry Guidelines ask that you work in a way that preserves the pristine natural environment. For example, Guideline 5.8 asks that you do not shoot off-track unless you have explicit permission. This means you can't venture into the bushes to get that "lost in the wilderness" shot, and you can't take your picture in a location that is not accessible or permitted to the public.

### Permitted



### Not Permitted



### Why is this important?

Staying on-track means that you'll help to protect endangered vegetation and prevent damage and erosion. You'll also be setting an example to those who see your images or footage. The advice to stay on track also takes into account the risk of venomous snakes in the warmer months. Only shooting from marked tracks and roads means you'll also have a greater chance of your images being approved.

## Working with *Anangu*

When working with *Anangu* in Uluru-Kata Tjuta National Park you will have the privilege of experiencing the traditional owners' knowledge of and relationship with the land. With this comes the responsibility to be aware of the park's cultural heritage.

**Relationship:** Recognise the unique relationship and connection to the land. The heritage of its people is entwined with the essence of their country. This relationship embraces a responsibility to look after the spiritual and environmental wellbeing of country.

**Responsibility:** Acknowledge the ongoing responsibility that *Anangu* share to care for country according to traditional law. Recognise your own responsibility to be thoughtful — the choices you make while working in the park do make a difference.

**Respect:** Respect Aboriginal beliefs associated with country and culture and the need for *Anangu* to retain their privacy, customary laws and traditions, to use their land for hunting and ceremony and to protect and hold private their sacred stories and sites.

There may be places that are closed to the public due to their cultural significance. Funerals and cultural ceremonies are times of special privacy – use extra sensitivity in communities around this time.

For more information, see the 'Working with *Anangu*' fact sheet found in the links on page 10.





## Muṭitjulu community

The Muṭitjulu community lies within the park, 1.5 kilometres from the eastern side of Uluru. Muṭitjulu community is home to *Aṅangu* who live within the park. Muṭitjulu is a closed community and you need permission to enter it. Please extend the same courtesy that you would expect if a media organisation were to visit your home. Access to the Muṭitjulu community is by permit only and must be organised in advance through the Muṭitjulu Community Aboriginal Corporation (MCAC).

## Cross cultural awareness

There are no hard and fast rules when interacting with Aboriginal and Torres Strait Islander peoples. Every community is unique. The approach you will take will be different depending on the location. There are remote communities, rural communities, communities in provincial towns and major cities and each need to be recognised as culturally distinct.

There are cultural protocols that should be observed as a general rule.

- Please do not film or take photographs of *Aṅangu* without their permission – an arrangement should be in place prior to your shoot to ensure prior informed consent.
- For many Aboriginal communities, the reproduction of names and images of deceased people is offensive to mourning practices. It is against traditional law to show images or use the name of a recently deceased person. The length of period of mourning is determined by the family and/or the community.
- If appropriate, include a warning at the beginning of your program advising Aboriginal and Torres Strait Island people of the use of images, voices or names of deceased person.

## Conduct

- Speak in a manner that can be easily understood as English is often a second, and sometimes, a third, fourth or even fifth language for many remote Aboriginal communities. If necessary, use an interpreter.
- Be sensitive to the use of non-verbal communication cues such as hand signals, which are a natural part of Aboriginal communication patterns.
- Use of silence does not mean Aboriginal people do not understand. They may be listening, remaining non-committal or waiting for community support.
- Use indirect eye contact (which is a sign of respect in Aboriginal culture).
- Time delays (sometimes lengthy) before communities impart requested information, or a less direct communication style, is common within Aboriginal communities.
- To be direct may be seen as confrontational.
- The question “why” is virtually absent from the language of remote Aboriginal communities. Instead, observation is used as a learning device.
- It's offensive to question the ‘amount’ of Aboriginal or Torres Strait Islander blood an Indigenous person has.
- The labels ‘half caste’, ‘quarter caste’, ‘full blood’ are racist and unacceptable.
- Do not use acronyms to refer to Indigenous people, such as ‘TOs’ for traditional owners.
- Most Aboriginal people prefer not to be called an Aborigine, and it's preferable to say Aboriginal person or peoples.

Source: Protocols for Consultation and Negotiation with Aboriginal People (1998) Qld Department of Families, Youth & Community Care.

## Resource for filmmakers

Pathways & Protocols; A filmmakers guide to working in Indigenous people, culture and concepts (2009), Terri Janke, <http://www.terrijanke.com.au/pathways-protocols> or [www.bushready.nt.gov.au](http://www.bushready.nt.gov.au)



## Languages of Uluru

Many *Anangu* speak one or more of the western desert languages of Pitjantjatjara, Yankunytjatjara, Ngaanyatjarra and Luritja. These are all dialects of what linguists term the Western Desert language, Aboriginal Australia's largest language group (Dixon 1980). Western Desert dialects are sometimes grouped together and labelled Pitjantjatjara. *Anangu* who speak Western Desert dialects can be found from Halls Creek and Balgo, in the north of Western Australia, to Oodnadatta and Yalata in South Australia.

As well as being familiar with Western Desert dialects, some *Anangu* speak different Aboriginal languages, for example Arrernte and Walpiri.

A relatively small percentage of *Anangu* speak English regularly or fluently – which is also the case with many other Central Australian Aboriginal people.

*Anangu* may have difficulty pronouncing some English words, due to the great differences between the Western Desert and English sound systems.

Like most other Aboriginal languages, Western Desert dialects don't include the sounds 's', 'z', 'v', 'sh', or 'th', and do not distinguish between a 'b' and a 'p', or a 'd' and a 't'. Keep this in mind when you talk to *Anangu*, it will help you appreciate why many *Anangu* may have difficulty speaking English.

## Frequently used words in Pitjantjatjara

Pitjantjatjara word	Pronunciation	English Meaning
Anangu	arn-ang-oo	Aboriginal people of western desert
Palya	pul (like cull)-ya	Hello, goodbye, thanks
Uluru	ool-or-roo	Name of monolith
Kata Tjuṯa	kar-ta choo-ta	Many heads
Uwa	oo-wa	Yes
Wiya	wee-ya	No
Tjukurpa	chook-orr-pa	Traditional law and creation stories
Tjukuritja	chook-orr-icha	Physical evidence of Tjukurpa
Nguraritja	ngoo-rrar-i-ja	Traditional owner
Piranpa	peer-an-pa	Non-Aboriginal people, (literally white)
Kungka	koong-ka	young woman
Wati	wotti	Man



## Contact

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*Image courtesy of Maree Clout*



Image courtesy of Maree Clout

## Glossary

**Aboriginal** means a person who is a member of the Aboriginal race of Australia

**Aboriginal land** means

(a) land held by an Aboriginal Land Trust for an estate in fee simple under the Land Rights Act; or

(b) land that is the subject of a deed of grant held in escrow by an Aboriginal Land Council under the Land Rights Act.

**Aboriginal tradition** means the body of traditions, observances, customs and beliefs of Aboriginals generally or of a particular group of Aboriginals and includes those traditions, observances, customs and beliefs as applied in relation to particular persons, sites, areas of Uluru-Kata Tjuta National Park, things and relationships

**Anangu** means an Aboriginal person or people generally (and more specifically those Aboriginal people with traditional affiliations with this region)

**Australian Government** means the Government of the Commonwealth of Australia

**Board of Management** or **Board** means the Board of Management for Uluru-Kata Tjuta National Park established under the NPWC Act and continued under the EPBC Act by the *Environmental Reform (Consequential Provisions) Act 1999*

**CLC** or **Land Council** means the Central Land Council established under the Land Rights Act Commonwealth reserve means a reserve established under Division 4 of Part 15 of the EPBC Act Community means the Mutitjulu Community

**Director** means the Director of National Parks under s.514A of the EPBC Act, and includes Parks Australia and any person to whom the Director has delegated powers and functions under the EPBC Act in relation to Uluru-Kata Tjuta National Park

**EPBC Act** means the *Environment Protection and Biodiversity Conservation Act 1999*, including Regulations under the Act, and includes reference to any Act amending, repealing or replacing the EPBC Act

**EPBC Regulations** means the Environment Protection and Biodiversity Conservation Regulations 2000 and includes reference to any Regulations amending, repealing or replacing the EPBC Regulations

**Land Rights Act** means the *Aboriginal Land Rights (Northern Territory) Act 1976*

**Land Trust** means the Uluru-Kata Tjuta Aboriginal Land Trust established under the Land Rights Act

**Lease** or **Park Lease** means the lease agreement between the Uluru-Kata Tjuta Aboriginal Land Trust and the Director in respect of the park, shown as Attachment A to this plan

**Management plan** or **plan** means this management plan for the park, unless otherwise stated

**Nguraritja** means the traditional Aboriginal owners of the park

**NT** means the Northern Territory of Australia

**Park** means Uluru-Kata Tjuta National Park

**Parks Australia** means the Director of National Parks and the agency that assists the Director in performing the Director's functions under the EPBC Act. At the time of preparing the plan, the agency assisting the Director is the Parks Australia Division of the Department of the Environment, Water, Heritage and the Arts

**Piranpa** means non-Aboriginal people (literally white)

**Traditional owners** means the traditional Aboriginal owners as defined in the Land Rights Act (see also **Nguraritja**)

**Uluru-Kata Tjuta National Park** means the area declared as a national park by that name under the NPWC Act and continued under the EPBC Act by the *Environmental Reform (Consequential Provisions) Act 1999*

**UNESCO** means the United Nations Educational, Scientific and Cultural Organisation





  
ULURU - KATA TJUTA NATIONAL PARK

