

CONTEMPORARY  
INDIGENOUS  
COMMUNICATION

# BAYAGUL

## Exhibition notes

*Bayagul: contemporary Indigenous communication* is an exhibition about how Indigenous people express themselves today. It reveals the continuity and strengths of one of the world's oldest cultures, particularly their relationship to the land, showing how Indigenous Australians have adapted to the challenges of contemporary society. The exhibition showcases the success of Aboriginal and Torres Strait Island people's endeavour and ingenuity in combining traditional techniques of oral and visual communication with modern industry. The exhibition covers four themes:

- Spirit of the land: Indigenous tourism
- Colours of the land: fashion
- Sights and sounds of the land: the performing arts
- Connecting the land: from message stick to multimedia.

*Bayagul* means 'speaking up' and is from the language of the Eora, the original inhabitants of the Sydney region. In this exhibition Indigenous people speak up about their identities in contemporary society. The exhibition design itself is intended to make a statement — about the land, a key concept in the exhibition. It was created by Alison Page, a Tharawal woman from La Perouse who works at Merrima, the Aboriginal Design Unit of the NSW Government Architect's office. A curatorial team of six, including three Indigenous curators, developed the exhibition, consulting with a six-member Indigenous advisory team.



*Snakes and goannas* mini-dress designed by Aub Swan, screenprinted by Yurundiali Aboriginal Corporation Moree, modelled by Anthea Carter.

## Syllabus links

*Bayagul* offers learning experiences that will help students achieve outcomes in more than one area of the school curriculum.

### English K–12

With its focus on communication from an Indigenous perspective, *Bayagul* is an excellent resource for English students. The importance of oral communication is emphasised. *Bayagul* includes Indigenous storytelling, literature, drama, film (the scenes from *Radiance* may not be suitable for younger students), songwriting and the media of print, radio and television as used by Aboriginal and Torres Strait Island people.

### Human Society and its Environment K–6

- Develops students' knowledge and understanding about their own and other people's characteristics and capacities, including people from different times and places, highlighting an Indigenous perspective.
- Understand the interconnectedness between people, cultures, societies and environments.
- Aboriginal people's relationship to land.
- Aboriginal place names and their meanings.
- Significant Aboriginal sites.
- Identify customs, practices, symbols, language and traditions and how sharing these benefits all Australians.
- How cultures change through interaction with each other.
- How beliefs and practices influence the ways in which people interact with, change and value their environment.

### Aboriginal Studies 7–10

Themes: Aboriginal literature and languages; organisations, families and communities; participation and representation in the media; commercial enterprises; participation in sport; visual and performing arts.

### Aboriginal Studies 11–12

Themes: Aboriginality and the land; heritage and identity, particularly in relation to contemporary aspects.

### Society and Culture 11–12

Themes: cultural identity; cultures shared by members of society; equality and difference, intercultural communication; popular culture; belief systems; work and leisure.

### Textiles and Design 11–12

Knowledge and understanding: effects of culture on textile and fashion design in contemporary society; textiles as a medium for self-expression and communication between people; contemporary designers and architecture.

### Special children's trail K–4

The exhibition includes a label trail suitable for children aged between five and eight years old. It communicates the following key ideas:

- the land is central to Indigenous cultural identities and is expressed in many different ways and aspects of life
- oral communication has always been an important part of Indigenous cultures
- Indigenous people have their own languages — their words look different from English words, and when spoken have a different feel and sound from English
- Indigenous people are using contemporary media to communicate their identities.

A life-size representation of Yamba the Yerrampe (honey ant) at the level three schools entrance introduces the trail. Yamba is a children's television character on Alice Springs' *Imparja Television*, which is broadcast across much of Australia. Yamba's image identifies the children's trail throughout the exhibition.

## Background

### How to pronounce the title

'Bay' as in 'buy', 'a' as in 'a' and 'gul' as is 'gool' — 'buyagool'.

### The importance of language

For thousands of years, Indigenous languages have been spoken and sung; they were not written down, so knowledge, traditions and law were passed from person to person, and generation to generation through storytelling, song and dance.

There were about 350 languages in Australia in 1788 and more than 600 dialects. Today, Indigenous languages are only used in varying degrees across Australia, reflecting the level of destruction of Indigenous cultures since European invasion. In some places, English may be a third or fourth language, while in other places, Indigenous people do not speak their languages at all. There are also variations, such as Aboriginal English and Torres Strait Creole.

On the title wall of the exhibition are some Eora language words:

- Boodyeri Kameru — G' day
- Gumul cowarna nula — welcome and come in

The Eora words in the entrance passage translate as:

- Baya — speak
- Ngyinawari — protect
- Ngubadi — respect
- Naminma — reveal
- Ngawiya — share

Labels throughout the exhibition contain words (with an English translation) relevant to the area where an object comes from. English spellings of Aboriginal words have varied over the years, in an attempt to reproduce the correct phonetics of the words they are trying to translate. Therefore some

spellings in the exhibition may vary from other references you may have seen.

### Spirituality

Throughout the exhibition, there are references to the Dreaming. It is the source of all creativity, the beginning of everything, yet also an ongoing source of inspiration for Indigenous people. Every part of creation — people, animals and plants — is linked by various Dreamings, with the land at its core. The Aboriginal world was created by many Ancestor Spirits, such as the Rainbow Serpent, as it moved across the land. The paths of those journeys are also known as Dreaming tracks, bloodlines or songlines. The Ancestors created Law/Lore (Dreaming stories that gave guidance for behaviours and the structure of society, and established ceremonies). By performing ceremonies at particular places or sacred sites on the Dreaming tracks, Aboriginal people are directly linked to their Dreamings.

Torres Strait Island people have their own spiritual traditions, involving heroes such as Tagai and Kwoiam. Their beliefs also centre on the idea of belonging and the connection between all things.

### The material on display

*Bayagul* conveys the diversity of Indigenous communities and identities found across Australia through the contemporary objects it displays. Even those objects that might reveal a direct continuity of traditional practice have been created in recent times. The range of objects includes musical instruments, clothing and costumes, newspapers and magazines, painting on 3-D objects, glasswork, carvings, theatre and film props, posters and drawings. These objects have been acquired or loaned from Indigenous communities, organisations or individuals and are presented with their permission.

Some objects made by Aboriginal and Torres Strait Island people are for secret-sacred ceremonies, often involving only part of the community. Some of the objects in this exhibition have sacred origins, purposes or designs but none are shown that are secret.

The exhibition also includes video, film, animation and music that was chosen in consultation with the companies and individuals responsible.

### **Exhibition design**

*Bayagul* was designed as a 'created' landscape, reflecting Indigenous cultural beliefs. The white central showcase, snaking through the exhibition space, represents spirit. The outer blood-red walls are the flesh. The sand-coloured floor is the earth and the navy reflective ceiling is the sky pricked with stars. Designer Alison Page drew her inspiration from Indigenous references to people, places and the natural world. The inspiration for the central spine was the cabbage tree plant native to southern Sydney, a link to Alison's home in La Perouse.

### **Note**

In some Indigenous communities, it is customary to avoid mentioning the name of a person who has recently died for a certain period after their death. To see a photograph or film of that person can be distressing to members of his or her family and community. The museum cautions visitors that this exhibition contains photographs and videos, and mentions names, of people who have passed away.

## Exhibition structure

### Introduction

Visitors are greeted by a large sculpture of Mimi, a spirit figure from Arnhem Land. It was created by Aboriginal artist and designer Joe Hurst, and is based on a collaborative dance performance about Mimi spirits by the Marrugeku and Stalker theatre companies. They drew their inspiration from the Dreaming stories of the Kunwinjku people of western Arnhem Land. Mimi are thin spirit figures that live in the cracks of rocks. Visitors can compare a traditional carving by Rexie Wood, a dancer with the Marrugeku company, from Gumbalanya in Arnhem land, with the Joe Hurst sculpture and with the video of the Mimi dance performance, to see how one Dreaming story has been interpreted in several ways.

Australia has a long history of appropriating Indigenous culture, of non-Indigenous people using Indigenous representations without the permission of the creators or custodians of this culture. This diminishes opportunities for Indigenous people to represent and express themselves and in many cases robs them of economic opportunity. The National Indigenous Arts Advocacy Association (NIAAA) was formed in 1990 to advance the rights of Indigenous artists and the cause of Indigenous art. In October 1999, it launched the label of Authenticity to protect Indigenous products. The label identifies works that are solely the work of Indigenous artists and those that are collaborative works with non-Indigenous people. Both types of work are represented in this exhibition.

In the introductory area of *Bayagul*, television journalist Stan Grant, a Wiradjuri man, provides a welcome on video and sets the scene for the exhibition. There are also models and designs from Merrima, including designs for this exhibition.

### Theme 1

#### Spirit of the land — Indigenous tourism

This section looks at the development of Indigenous Australian tourism. Indigenous tourism takes you on a journey into the often untold stories of Australia's historical past, uncovering traditional Indigenous trade routes, Dreaming tracks and the ways that Indigenous Australians used their lands and waterways. This section highlights just some of the Indigenous tourist industry organisations, from the shores of Sydney Harbour and Botany Bay, to the Hunter Valley, the far regions of western New South Wales, Queensland, Victoria, South Australia, Western Australia and the Northern Territory.

### Theme 2

#### Colours of the land — fashion

Clothing is a cultural expression that is immediate and direct. Choices of colours and styles can make political statements, reveal aspirations and beliefs or simply say: 'I'm here'. Indigenous Australian designers create an extraordinary variety of fashion and textiles. Through the use of vibrant colours and motifs they have brought their art into the wearable realm of textiles. Their work reflects the diversity of Australian landscapes and expresses a powerful, humorous and unique mood in fashion.

Case studies in this section include:

#### *Robyn Caughlan*

A Dharug woman, Robyn began painting in 1986 and has a prolific list of artwork to her name including murals, commissions and brochures. She was voted Aboriginal Artist of the Year in 1990 and was Director of Boomalli Aboriginal Artists' Cooperative in 1992-93. Her clothing makes powerful statements about identity, as can be seen in the Aboriginal Wedding Dress on display and in her dress designs, for five consecutive years for Australia's entrants in the Miss Universe pageant.

## *Lenore Dembski*

Lenore Dembski is a designer and an Aboriginal and Torres Strait Islander (ATSIC) staff training manager who collaborates with Northern Territory textile artists to produce glamorous fashion. The name of her shop, Paperbark Woman, reflects her ancestry, that of the Kungarkan (Paperbark People) from the Northern Territory. Lenore organises workshops for textile designers and sells products from her shop in Darwin and also to overseas and interstate clients via videos and CD-ROMs.

## *Bronwyn Bancroft*

Bronwyn is a descendant of the Banjulung people of northern NSW. She is a prolific artist, initially designing textiles and fashion, but more recently having success with painting, graphic design commissions and exhibitions in many different countries. She has been actively involved in the community, particularly in the arts and chaired the National Indigenous Arts Advocacy Association (NIAAA) for three years.

## *Yurundiali*

Yurundiali (a Gomilaroi word meaning goanna) screenprinting workshop was set up in 1991 in Moree, northern NSW. Initially funded through the Department of Education, Employment and Training, Yurundiali once employed 27 Gomilaroi people printing and making garments. Funding cuts have limited staffing but designer Paula Duncan remains persistent.

## *Ernabella*

Ernabella was one of the first mission settlements to set up a craft workshop, in 1948, where a range of textile techniques were explored. Batik printing was introduced in 1971 and screenprinting in the 1990s. The innovative artists can now command a high price for their work.

## *Doolagahs*

Shayne Martin, from Wreck Bay on the NSW south coast, conceived of an Indigenous surfwear label based on the legend of the

Doolagah or hairy man. He met his future business partner, Steve Dixon, over an argument in the surf while both were pursuing their favourite sport. Steve now designs the graphics for Doolagahs.

## *Desert Designs*

Desert Designs has brought the art of people like Jimmy Pike and Doris Gingingara to fashion, furnishings, rugs and sportswear. Jimmy's art is world famous for its images of sandhills, rock holes, birds and animals. He is from the Walmadjari Great Sandy Desert country in Western Australia. Since 1980 he has played a collaborative role in the development of Desert Designs with his colleagues Stephen Culley and David Wroth.

## Theme 3

### Sights and sounds of the land: the performing arts

Music, song and dance have been an essential part of Indigenous culture for thousands of years. Contemporary Indigenous performers are combining respect for traditions with new ways of expressing the stories, aspirations and concerns of their culture.

This section looks at three major areas of the performing arts — music, dance and theatre — and highlights some of the leaders and innovators of these art forms. Communicating in a variety of styles they voice the issues facing Indigenous cultures today.

### ■ Music

Contemporary Indigenous music encompasses influences ranging from traditional to country to hip-hop, from opera to hard rock to blues to jazz. It is sometimes used as a vehicle to express concerns about specific issues such as unemployment, land rights and the stolen generations. In an attempt to reflect this diversity four very different artists feature in this section: Jimmy Little, Rita Mills, Maroochy Barambah and Yothu Yindi. Videos of their performances and interviews are also shown.

## *Jimmy Little*

Jimmy Little's career spans over 40 years. His father was a well-known musician and performer who played on the vaudeville circuit in the Wallaga Lake Gum Leaf Band. Although Jimmy's professional career began in the early 1950s, it wasn't until 1963 that he became a household name — when his song 'Royal Telephone' made the top five in the charts, earning him three gold records. Since then Jimmy has released over 40 albums and singles and continues to be one of the great influences on Indigenous music today.

## *Rita Mills*

Rita Mills, who is from the Torres Strait, has been singing and playing music for most of her life. In 1970 she teamed up with her sisters Cessa and Ina to form The Mills Sisters, touring Australia and overseas. In 1995 Rita embarked on a solo career and in 1996 began touring with her band the Descendants, embarking on a tour of Europe and the USA in 1998.

## *Maroochy Barambah*

Whether the music is opera, pop or techno, Maroochy Barambah is familiar with the style. She came to public attention in 1989 when she played the lead role in the opera *Black river*, about black deaths in custody. Her CD *Aborigine* entered the US Billboard Dance chart's top 10 in 1995.

## *Yothu Yindi*

Yothu Yindi (Yolgnu for child and mother) are from Yirrkala in north-east Arnhem Land. They formed in 1986. Through a series of successful albums and award-winning songs they have stressed the integrity of their Yolgnu culture within Australia and around the world.

### ■ Dance

Combining traditional movement and stories with modern technique, Indigenous dance has evolved into a distinctive and successful genre enjoyed in Australia and overseas. Sydney is the focus for the Indigenous dance industry

through the work of three companies: Aboriginal Dance Theatre Redfern (ADTR); The National Aboriginal and Islander Skills Development Association (NAISDA) and Bangarra Dance Theatre. Videos of their performances feature in the exhibition.

## *The National Aboriginal and Islander Skills Development Association*

The National Aboriginal and Islander Skills Development Association (NAISDA) originated in 1975 through the Aboriginal Arts Board of the Australia Council. One of their first initiatives was to establish a training course in dance through the Black Theatre in Redfern. NAISDA offers diploma and degree courses and has produced many outstanding graduates, including Stephen Page and Christine Anu.

## *Bangarra Dance Theatre*

Bangarra Dance Theatre was established in 1989 and is a full-time professional dance company that respectfully embraces the cultures of the Indigenous peoples of Australia. Under the artistic directorship of Stephen Page, Bangarra Dance Theatre has emerged as one of the leading contemporary dance companies in Australia, taking its unique work to national and international audiences. The traditional songs and dances in Bangarra's repertoire are referenced from the Munyarryun clan, specifically brother and sister Djakapurra and Guypunura, from Yirrkala in north-east Arnhem Land.

### ■ Theatre

While storytelling has always been a part of Indigenous culture, the emergence of Indigenous theatre has strong links to the modern black political movement that developed during the 1960s and 1970s. Humour and drama is blended to express the political and social concerns of Indigenous people to reach a wider audience. The first Aboriginal play, *The cherry pickers* by Kevin Gilbert, was produced in 1968. A few years later, the same people who established the Aboriginal Tent Embassy outside Federal

Parliament in Canberra, in 1972, started the Black Theatre of Redfern, which produced *The cake man* by Robert Merritt. Although the Black Theatre did not survive, it paved the way for successful full-time Indigenous theatre companies around Australia, including Kooemba Jdarra in Brisbane, Yirra Yaarkin in Perth and Ilbijerri in Melbourne.

This section features three female actors: Justine Saunders, Leah Purcell and Deborah Mailman. Leah Purcell and Deborah Mailman have both had local and international success with works they co-wrote with others — *Box the pony* and *The 7 stages of grieving* respectively. Justine Saunders is a pioneer Indigenous actor with credits in stage, film and television.

#### Theme 4

#### Connecting the land: from message stick to multimedia

Indigenous Australians want more say in how their lives are presented by the media. Where such opportunities have not been available through mainstream media, Indigenous people have created their own information channels. Here you can see how Aboriginal and Torres Strait Island people are using photography, graphic design, publishing, newspapers, film and animation to represent themselves. Through the powerful media of radio, television and the internet, these communities bond, share information and maintain and develop cultural links.

#### ■ Film

Film mirrors society; Indigenous people were largely invisible and silent throughout much of early Australian filmmaking, with white actors in black face used to portray Aboriginal people. Robert Tudawali and Ngarla Kunoth broke through this barrier with lead roles in *Jedda* in the 1950s. In the 1970s actors such as Justine Saunders, Tom E Lewis and David Gulpilil emerged. Now Aboriginal actors can work alongside Aboriginal directors such as Rachel Perkins and Tracey Moffatt.

#### ■ Electronic media: radio and television

The media of radio and television suit Indigenous oral and visual traditions of communication. When Aussat was launched in 1985, providing regular television service to remote Indigenous communities, many expressed concern that their cultures would be overrun by imported commercial television and music. This led to the establishment of the Broadcast for Remote Aboriginal Communities Scheme (BRACS) which enabled these communities to take some control over the media product they received. Relatively cheap units act as receivers and rebroadcasters of television and radio signals, but they can also intercept these signals and broadcast their own locally produced radio and television programs. Furthermore, they are linked as a network for education and information exchange. Much of the programming comes from the Central Australian Aboriginal Media Association (CAAMA) which broadcasts radio and television through the satellite from Alice Springs to a large part of outback Australia. Its television station, Imparja, is the first Aboriginal-owned television station in Australia and employs Aboriginal people as technicians and presenters. A sample of prerecorded soundbites from some of the Indigenous radio stations around Australia can be accessed through an interactive in the exhibition.

#### ■ Print media

Despite having no written history of their own, Indigenous people have long been publishing newspapers, books and magazines to record their lives in their own words, in this way overcoming the access denied them by mainstream media. Their success has paved the way for developments in electronic print media with the use of CD-ROMs and the internet. Early publications such as *The Australian Abo Call* and the *Dawn* magazines paved the way for contemporary newspapers such as the *Koori Mail*, *Land Rights News*, *Yamaji News* and the *Torres News* as well as for magazines such as *Deadly Vibe*, a spin-off

from the *Deadly Sounds* national radio show, which combines entertainment and sport news to provide positive role models and messages of health education for young people. Visitors can use the Mooditj CD-ROM interactive which features Indigenous artists, writers and performers.

### ■ Sports stars

Indigenous sports stars have been able to communicate their identities through the media, providing valuable role models for Aboriginal people and raising awareness of Indigenous issues along the way. Cathy Freeman and Nicky Winmar are two people who have made bold personal statements about being black athletes in Australia.

### ■ Photography

Since the early days of photography, Indigenous people around the world have been the subjects of ethnographic curiosity captured through the camera lens. Indigenous photographers have been able to provide social documentary work with a view from inside the community.

The work of four Indigenous photographers is presented in this section of the exhibition: Brenda L Croft (Bicentennial protest march in 1988); Mervyn Bishop (land hand-back ceremony in the Northern Territory between Gough Whitlam and traditional owner Vincent Lingiari); Ricky Maynard (a photo from a series about black deaths in custody) and Wayne Quillam (former ATSIC Chairperson Lowitja O'Donoghue at the Sea of Hands rally in Canberra).

### ■ Publishing

Magabala Books is an Indigenous publishing house specialising in autobiographies, philosophy, fiction, language, poetry, oral history and children's books written by Indigenous people. It is based in Broome,

Western Australia, and takes its name from a Yawuru word for bush banana, suggesting it is spreading the seeds of Indigenous culture.

### ■ Animation

Aboriginal Nations specialised in recreating traditional Aboriginal and Torres Strait Island peoples' stories in animated form. Although a non-Indigenous owned company, all its stories were developed with the involvement and endorsement of the communities who owned the stories — to the extent of sourcing original artwork in the form of bark paintings and sculptures to form the basis of the individual animation style for each story. Established in 1993, by 1998 the company had trained 42 Aboriginal and Torres Strait Island people in animation. Two complete animations are shown in the exhibition: *How the brolga became a bird* (from the Mutti Mutti people of Lake Mungo) and *Tuggan Tuggan* as told by famous Aboriginal storyteller, the late Oodjeroo Noonuccal, from Stradbroke Island, Queensland.

### ■ Posters

Through their combination of strong visual imagery and bold statements, posters provide an important medium for communicating by and to Indigenous people. They are particularly effective for social and political comment. Well-known Aboriginal artists such as Bronwyn Bancroft and Sally Morgan are among those whose works are presented.

### ■ ICAM (Indigenous Cultural Affairs Magazine)

At the end of the exhibition there is a multipurpose space for temporary displays, demonstrations and performances. When not used for these purposes, the special 100th episode of the SBS Television show ICAM will screen. In the program artists and performers talk about their family relationships, their culture and the importance of land.

## Focus questions

### English K–6

- Obtain a copy of one of the Aboriginal Nations videos. In a series of sessions, show a different story each time, making particular note of where the story comes from. Students can write a brief description of each story, drawing conclusions about what it says in relation to the natural world. They may draw their own illustration of the story.
- Younger students can be read to from one of the Magabala Books children's stories with follow-up activities similar to those suggested above. Older children may want to read and write a review of the book themselves.
- Write down all the Indigenous words you can find in the exhibition and note where they come from, including the name of the language group. Back in the classroom, add these words to a large map of Australia with illustrations as reminders of their meanings. Practice saying the words regularly.
- Create a dictionary of simple words from the language of the Indigenous people in your area. Dictionaries of Aboriginal words are readily available in libraries and bookshops, or contact the local land council for assistance.
- Create a media scrapbook with articles collected by students about Indigenous people. Note when these people are speaking for themselves and when other people are speaking for them.
- Pick a story well known to everyone and try to think of how many different ways it could be told (media and performing arts). Pick one of these methods and interpret the story in your own way.

### English 7–12

- Obtain an autobiography of an Indigenous Australian, such as Jack Davis' *A boy's life* or Sally Morgan's *My place*. Write a review of the story, paying particular attention to what it reveals about Indigenous Australian identity.
- Pick a particular issue involving Indigenous Australians, such as land rights, the stolen generations or mandatory sentencing. What are the arguments for and against? How much of the viewpoints presented in the media are actually by Indigenous people? Run a class debate with each side presenting the arguments they have researched from the media.
- Obtain the *Sand to Celluloid* series of work by young Indigenous filmmakers. View this material to make sure it is suitable for your class. Students can watch one or a series of films, individually or in groups. They should write reviews of the material, contrasting what they have learnt about Indigenous Australians as opposed to what they might have inferred from mainstream media portrayals.
- Obtain the *Dreaming Reels* tape and view it. Critically evaluate the material it presents and discuss its ethnocentric presentations. Consider why the makers presented such a viewpoint.
- Study Indigenous personalities in the media. What do you know about them? What identifies them as Indigenous people in the way they communicate and what is not stereotypical about their representation?
- Examine the words of some Indigenous songs and the messages they are trying to convey, for example Archie Roach's *Take the children away* and Leah Purcell's *Run Daisy*

*run.* What do they reveal about issues affecting Indigenous people?

## Human Society and its Environment

- Obtain a copy of one of the Aboriginal Nations series of videos. In a series of sessions, show a different story each time, making particular note of where the story comes from. Students can write a brief description of each story, drawing conclusions about what it says in relation to the natural world. They may draw their own illustration of the story.
- Write down all the Indigenous words you can find in the exhibition and note where they come from, including the name of the language group. Back in the classroom, add these words to a large map of Australia with illustrations as reminders of their meanings. Practice saying the words regularly.
- Build up a dictionary of simple words from the language of the Indigenous people in your area. Dictionaries of Aboriginal words are readily available in libraries and bookshops, or contact the local land council for assistance.
- Compare notions of traditional and contemporary in relation to Indigenous culture. How do you define them? Discuss how traditional activities have been affected by the contemporary industries shown in the exhibition. Has technology been a help or a threat to Indigenous people?
- Make a list of all the connections between cultural expression and relationship to the land and natural world you can find in the exhibition.
- Research the languages, stories and Indigenous people of your area. Invite a guest speaker if possible. Contact the local land council for more information.

- Compare stereotypes of Indigenous people with what you have learnt from *Bayagul*. Consider the diversity of Indigenous identities found around Australia by noting where individuals and objects in the exhibition come from, as shown by the Indigenous language group.
- Write an essay about why the cultural contributions of Indigenous Australians are important and unique and what this means for Australia. Why should this contribution be encouraged?

## Visual Arts and TAAS

- Is it possible for Indigenous art to be apolitical? Discuss, using examples to back your case.
- Indigenous cultural traditions and design have often been copied (appropriated) without reference or respect to the traditional owners. Research and write an essay on the differences between Indigenous copyright and other artistic copyright, paying particular attention to the notion of community ownership.
- Start a scrapbook with accompanying background notes of artworks, materials and objects that have been appropriated from Indigenous cultures. Visit the House of Aboriginality website for some ideas.
- Indigenous designer Harold Thomas designed the Aboriginal flag in 1971. Create a flag for your school, community group or family using colours and symbols that have meaning for your group. Try incorporating it into an article of clothing.
- Look for the symbols, landscapes, plants and animals in your local area, whether it is urban, coastal or rural. Create a fabric design that draws from your own environment, culture or traditions incorporating this material.

- Consider this essay topic: there is no distinction between traditional and contemporary Indigenous artists because they all draw their inspiration from the one source, the Dreaming.
- Draw up a set of guidelines for seeking permission to use Indigenous artwork.

## References

### Books

*Our place our music: Aboriginal music, Australian popular music in perspective*, Marcus Breen (ed), volume 2, Aboriginal Studies Press, 1989.

*Bran nue dae*, Jimmy Chi and Kuckles, Currency Press, 1991.

*Discography of Aboriginal and Torres Strait Islander performers*, Peter Dunbar-Hall, Australian Music Centre, Sounds Australia, 1995.

*Aboriginal music: education for living*, Catherine Ellis, Queensland University Press, 1985.

*Australian Aboriginal music*, Jennifer Isaacs (ed), Aboriginal Artists Agency Ltd, 1979.

*The didjeridu: from Arnhem Land to the internet*, Karl Neuenfeldt (ed), Perfect Beat/John Libbey Publications, 1997.

*You have the power*, Archie Roach, Angus & Robertson, 1994.

*Dabu the baby Dugong*, Selena Solomon, Magabala Books.

*Desert dog*, Pat Lowe and Jimmy Pike, Magabala Books.

*Eagles nest*, June Walkutjukurr Richards, Magabala Books.

*Gelam: the man from Moa*, Anne Abednego Gela, Magabala Books.

*Kuiyku Mabaigal: Waii ans Sobai retold*, Aidan Laza and Alick Tipoti, Magabala Books.

*Tjarany Roughtail*, Gracie Greene and Joe Tramacchi, Magabala Books.

*A boys life*, Jack Davis, Magabala Books.

### Educational kits

*Traditional music of Torres Strait*, Jeremy Beckett (ed), Australian Institute of Aboriginal and Torres Strait Islander Studies, 1981.

*Modern music of Torres Strait*, Jeremy Beckett (ed), Australian Institute of Aboriginal and Torres Strait Islander Studies, 1981.

*Children's songs of the Torres Strait Islands*, Frank A York (ed), book and audio cassette, Owen Martin Publications, 1990.

*Music and dance in traditional Aboriginal culture*, Alice M Moyle, Monash University, Centre for Continuing Education, 1991. Available from the Australian Music centre, Sydney.

### Videos and films

*Black river*, Lucas Proukzions, Film Australia et al, 1993.

*Bran nue Dae*, Ronin Films, 1991.

*The Coolbaroo club*, Coolbaroo Club Productions/Ronin Films, 1996.

*Dance on your land*, Ronin Films, 1989.

*Jardiwarmpa*, City Pictures, 1993.

*Milli Milli*, Ronin Films, 1993.

*From sand to Celluloid*.

*Radiance*.

*The Dreaming Reels*.

Aboriginal Nations Series 1, 2 and 3.

*Wrong side of the road*.

## Audio cassettes and compact discs

Maroochy Barambah, *Aborigine*, Daki Budtcha Records, 1995.

Maroochy Barambah, *Mongungi*, Daki Budtcha Records, 1995.

Maroochy Barambah, *Once upon a Dreamtime*, Daki Budtcha Records, 1997.

Troy Cassar-Daley, *True believer*, Sony Music, 1997.

Troy Cassar-Daley, *Big river*, Sony Music, 1999.

Coloured Stone, *Black rock from the red centre*, Rounder Records, 1988.

Coloured Stone, *Nma juju & dance music*, RCA, 1991.

Hermansberg ladies Choir, *Arerrnte Christmas carols*, CAAMA.

Jimmy Little, *Yorta Yorta man*, Monitor, 1995.

Jimmy Little, *Messenger*, Festival, 1999.

The Mills Sisters, *Frangipani Land*, ABC, 1993.

Rita Mills, *Blue Mountain*, Archie Roach, Charcoal lane, Mushroom Records, 1990.

Archie Roach, *Jamu Dreaming*, White Records, 1993.

Various artists, *The best of Koori classics*, Larrikin.

Various artists, *In Aboriginal: Aboriginal music in Aboriginal languages*, CAAMA, 1994.

Various artists, *Our home, our land ... something to sing about*, CAAMA, 1995. Songs about land rights and native title by popular Indigenous and non-Indigenous performers including Paul Kelly, Kev Carmody, Tiddas, Warumpi Band, Blekbala Mujik and Yothu Yindi.

Various artists, *Songlines: acoustic sounds from black Australia*, EMI/Australian Broadcasting Corporation, 1997.

Yothu Yindi, *Birrkuta: wild honey*, Yothu Yindi Music Pty Ltd, 1996.

Yothu Yindi, *Homeland movement*, Mushroom, 1989.

Yothu Yindi, *Tribal voice*, Mushroom, 1991.

Yothu Yindi, *Freedom*, Mushroom, 1993.

## Websites

### ■ General

Aboriginal and Torres Strait Islander Commission (ATSIC) [www.atsic.gov.au](http://www.atsic.gov.au)

Aboriginal and Torres Strait Islander Protocols for Libraries, Archives and Information Services [www.ntu.edu.au/library/protocol.html](http://www.ntu.edu.au/library/protocol.html)

Aboriginal and Torres Strait Islander Resource Directory [www.koori.usyd.edu.au/register.html](http://www.koori.usyd.edu.au/register.html)

Aboriginal Studies Virtual Library [www.ciolek.com/wwwvl-aboriginal.html](http://www.ciolek.com/wwwvl-aboriginal.html)

Australian Film Institute [www.cinemia.net/AFI/biblio/biblio.html](http://www.cinemia.net/AFI/biblio/biblio.html)

Australian Institute for Aboriginal and Torres Strait Islander Studies (AITSIS) [www.aiatsis.gov.au](http://www.aiatsis.gov.au)

Council for Aboriginal Reconciliation <http://www.austlii.edu.au/au/orgs/car/>

National Aboriginal and Torres Strait Islander Education Website (NATSVIEW) [www.natsview.nexus.edu.au](http://www.natsview.nexus.edu.au)

National Indigenous Arts Advocacy Association (NIAAA) <http://www.niaaa.com.au>

## ■ Design

Rakaralla (Japan) [www.rakaralla.co.jp/](http://www.rakaralla.co.jp/)

Doolagahs [www.doolagahs.com.au](http://www.doolagahs.com.au)

Desert Designs [www.ddesigns.com.au](http://www.ddesigns.com.au)

Lenore Dembski  
[www.paperbarkwoman.com.au](http://www.paperbarkwoman.com.au)

Merrima <http://www.dpws.nsw.gov.au/cgi-bin/index.cgi?page=/products/architectural/merrima.shtml&menu=/submenus/products/architect-menu.shtml>

## ■ Music

Maroochy & Daki Budtcha <http://www.ozemail.com.au/~artis/company.html>

Yothu Yindi <http://www.yothuyindi.com>

Jimmy Little <http://festivalrecords.com.au/artists/index.html>

<http://www.ozemail.com.au/~hmag/iview/iviewtxt/jlit899.html>

[www.isis.aust.com/jimmylittle/](http://www.isis.aust.com/jimmylittle/)

## ■ Dance

Bangarra <http://www.bangarra.ozemail.com.au/index.html>

National Aboriginal Islander Skills Development Association (NAISDA) <http://www.sydney.citysearch.com.au/E/V/SYDNE/0061/92/92/1.html>

## ■ Theatre

Yirra Yaakin Noongar Theatre  
[www.imago.com.au/yirrayaakin](http://www.imago.com.au/yirrayaakin)

## ■ Media

Central Australian Aboriginal Media Association (CAAMA) [www.camma.au](http://www.camma.au)

Gadigal Information Services (Koori Radio)  
[www.gadigal.org.au](http://www.gadigal.org.au)

Imparja [www.ozemail.com.au/~imparja/](http://www.ozemail.com.au/~imparja/)

Infokoori [www.slntsw.gov.au/koori/](http://www.slntsw.gov.au/koori/)

Koori Mail [www.nor.com.au/media/kmail](http://www.nor.com.au/media/kmail)

Land Rights News [www.clc.org.au](http://www.clc.org.au)

Magabala Books [home.vicnet.net.au/~ozlit/magabala.html](http://home.vicnet.net.au/~ozlit/magabala.html)

Message Stick [www.abc.net.au/message/](http://www.abc.net.au/message/)

Moorditj [www.duit.hm.uwa.edu.au/Moorditj/index.html](http://www.duit.hm.uwa.edu.au/Moorditj/index.html)

National Indigenous Media Association of Australia (NIMAA) [www.qantm.com.au/nimaa/info.html](http://www.qantm.com.au/nimaa/info.html)

SBS ICAM [www.sbs.com.au/icam](http://www.sbs.com.au/icam)

Vibe Australia [www.vibe.com.au](http://www.vibe.com.au)

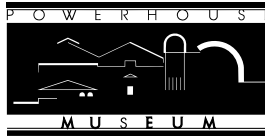
### Please note

These websites were available and suitable at the time of publication. We advise that teachers should check sites before recommending them to students.

**For further information**

For more information on the *Bayagul: contemporary Indigenous communication* exhibition, visit the Powerhouse Museum's website <http://www.phm.gov.au>

For more information about the museum or your booking, contact Education and Visitor Services at the Powerhouse museum: telephone (02) 9217 0222, fax (02) 9217 0441, email [edserv@phm.gov.au](mailto:edserv@phm.gov.au)



**Ideas in Action**

500 Harris Street Ultimo  
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<http://www.phm.gov.au>

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